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# MASTER CLASSES

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## Lotte Lehmann & Her Legacy

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Vol. V

ARIAS

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Gary Hickling



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# Introduction

**L**otte 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 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 V of the series offers Lehmann's teaching in opera master classes and a few private lessons. You can access the individual arias, opera scenes, and operas presented here in the Index. It's alphabetized by composer, the opera's title, as well as the aria's title. Volume III offers individual songs, Lieder, *mélodie*. Volume IV provides the song cycles.

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

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



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

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

One of the surprises is how many operas Lehmann knew and taught. Even if she never actually performed them, she knows the style, often the words, and of course, the ways that they can best be interpreted. Remember that in many cases she actually knew or had close contact with the composers. This applies to Richard Strauss, of course, but also to Erich Wolfgang Korngold and even Puccini.

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

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

It's difficult to know who the pianists were, but they include Gwendolyn Koldofsky, Irving Beckman, Beaumont Glass (especially at the MAW); Donald

Isaak and Laurence Davis at Northwestern University; Felix Wolfes and Ross Reimueller, New England Conservatory of Music, Boston; Ivor Newton, Wigmore Hall, London; and La Verne Dayton, UCSB. You'll hear Lehmann credit the pianists from the classes at the University of Missouri, Kansas City.

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

**Table of Contents:** The Apple-based Table of Contents can be found by tapping in the upper left-hand corner of any page where you'll see three parallel lines. Tap on these to open thumbnails of each 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 aria that you'd like to hear Lehmann teach. You'll find cross-indexed composers and titles of individual operas.

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

**Videos:** You may enlarge the videos by simple spreading open your fingers on your iPad.

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



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

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

Gary Hickling



On the back of this photo: January 1968 UCSB  
“Arabella” in action at Master Class; Among my  
precious memories of you, dear Lotte Lehmann;  
Your student who is so grateful to you for the many  
hours of marvelous instruction in interpretation,  
Lovingly, Arlene La Fleur (Hartson)

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# Table of Contents

**Introduction**

**Copyright**

**Index**

**Acknowledgments**

**Foreword**     **Carol Neblett**

**Dedication**   **To Dixon Smith**

**Chapter 1**     **LL as taught by her students**  
Examples of Lehmann-inspired teaching

**Chapter 2**     **Opera Master Classes**  
Arias and opera scenes

**Chapter 3**     **The Author**



# Index: by Composer, Opera, and Aria

## Arias/Scenes: By Composer

- Beethoven: *Fidelio*: Jetzt, Schätzchen, jetzt sind wir allein...and the following from Act I; Abscheulicher! wo eilst du hin?; Komm, Hoffnung, lass den letzten Stern (Act I)
- Bizet: *Carmen*: Parle-moi de ma mère...(Micäela/Don José Act I Duet); L'amour est un oiseau rebelle (Habanera) (Act I)
- Debussy: *L'enfant prodigue*
- Giordano: *Andrea Chénier*: Nemico della Patria?! (Duet Act III, sung in English)
- Gluck: *Orfeo*: Che farò senza Euridice (Act III) (no recitative)
- Gounod: *Faust*: Avant de quitter ces lieux (Act II)
- Massenet: *Hérodiade*: Il est doux, il est bon (Act I); Vision fugitive (Act II)
- Massenet: *Le Cid*: De cet affreux combat je sors l'âme brisée!...Pleurez! pleurez mes yeux...(Act III)
- Massenet: *Manon*: Et je sais votre nom...(Act I duet); Obéissons quand leur voix appelle...(Gavotte) (Act III)
- Massenet: *Werther*: Va! laisse couler mes larmes...(“Les larmes”) (Act III)
- Meyerbeer: *Le prophète*: Ô, prêtres de Baal...(Act IV)
- Mozart: *Le nozze di Figaro*; *Marriage of Figaro*: Non so più cosa son, cosa faccio...(Act I); LL video excerpt of recitative of the Countess
- Mozart: *Die Zauberflöte*; *The Magic Flute*: O Isis und Osiris...(Act II)
- Nicolai: *Die lustigen Weiber von Windsor*; *The Merry Wives of Windsor*: Nein, das ist wirklich doch zu keck! (Act I Duet, sung in English); Gott grüss Euch, Sir! (Act II Duet, sung in English); Wohl denn, gefaßt ist der Entschluß' (Anna's Aria) (Act III)



- Puccini: *La bohème*: [Que gelida manina](#) (and the following Act I scene between Mimì & Rudolfo); [Mi chiamano Mimì](#) (Act I); [Mimì!... Speravo di tro- varti qui](#) (and the following Act III scene between Mimì & Marcello)
- Puccini: *Suor Angelica*: [Di frequente, la sera...](#)([La Zia Principessa aria](#)); [Il Principe Gualtiero vostro padre](#) (sung in English) and the following scene; [Senza mamma...](#)
- Puccini: *Tosca*: [E lucevan le stelle...](#) (and following scene of Act III); [LL tells a “Vissi d’arte” story](#)
- Saint Saëns: *Samson et Dalila*: [Amour! Viens aider ma faiblesse...](#)(Act II); [Mon cœur s’ouvre à ta voix...](#)(Act II)
- Strauss, Richard: *Arabella*: [Ich danke Fräulein...](#)(the Act I Duet)
- Strauss, Richard: *Der Rosenkavalier*: [LL tells the story of the opera Acts I & II; Die Zeit sie ist ein sonderbares Ding, read by LL; Da geht er hin; \(video by LL\), Monolog taught by LL & most of Act I which follows; In dieser feierlichen Stunde der Prüfung... \(Presentation of the Rose\); Ich kenn’ Ihn schon recht wohl...\(Presentation of the Rose\); Mir ist die Ehre wider fahren...\(Act II duet\); LL tells the story of the opera Act III; Mein Gott, es war nicht mehr als eine Farce \(Act III with the Trio\)](#)
- Strauss, Richard: *Intermezzo*: [Tausend Mark will er haben!](#) (in English)
- Tchaikovsky: *Eugen Onegin*: [Пускай погибну я, но прежде \(Letter Scene\)](#) (Act I) (in English)
- Verdi: *Aïda*: [Ritorna vincitor...](#)(Act I); [Fu la sorte dell'armi a' tuoi funesta...](#)(Aïda/Amneris Duet) (Act II) [Qui Radamès verrà! \(O patria mia\)](#) (Act III)
- Verdi: *La forza del destino*: [Pace, pace, mio Dio!](#) (Act IV)
- Verdi: *Otello*: [Credo in un Dio crudel...](#)(Iago’s Credo) (Act II); [Era più calmo?...\(Salce\); Ave Maria, piena di grazia](#) (Act IV)

- Verdi: *Un ballo in maschera; A Masked Ball: Eri tu che macchiavi...*(Act III)
- Wagner: *Die Meistersinger: LL introduction to the whole opera; Was duftet doch der Flieder...*(Fliedermonolog) (Act I Scene 3); *Gut'n Abend, Meister! Noch so fleissig?* (Act I Scene 4) *Wahn, Wahn! Überall Wahn!* (Act III Scene 1)
- Wagner: *Die Walküre: LL introduction to the whole opera; Du bist der Lenz; Schläfst du, Gast?...*(and the following section of Act I, Scene 3); *Nun zäume dein Ross...* (Act II, Scene 1, mostly duet Wotan/Fricka)
- Wagner: *Lohengrin: Ortrud, wo bist du?...In Früh'n lass mich bereit dich sehn,...*(Ortrud/Elsa Duet Act II)(also [video excerpt](#)); *Das süsse Lied verhallt...*(Lohengrin/Elsa Duet Act III); *In fernem Land...* (Act III); [LL video demonstrating Elsa's character](#); [LL video of moment in Ortrud/Elsa duet](#)
- Wagner: *Tannhäuser: Dich, teure Halle...*([Hallenarie](#)) (Act II)
- Weber: *Der Freischütz: Kommt ein schlanker Bursch gegangen...* (Ännchen's aria from Act II) (and the following scenes); *Wie nahte mir der Schlummer...Leise, leise, fromme Weise* (Act II) ([also video excerpt](#)); *Und ob die Wolke sie verhülle...*(Act III)
- Weber: *Euryanthe: Wo berg' ich mich?...*(Act II)

# Opera Titles

*Aida*

*Andrea Chénier*

*Arabella*

*Carmen*

*Der Freischütz*

*Der Rosenkavalier*

*Die lustigen Weiber von Windsor*

*Die Meistersinger*

*Die Walküre*

*Die Zauberflöte*

*Eugen Onegin*

*Euryanthe*

*Faust*

*Fidelio*

*Hérodiade*

*Intermezzo*

*L'enfant prodigue*

*La bohème*

*La forza del destino*

*Le Cid*

*Le nozze di Figaro*

*Le prophète*

*Lohengrin*

*Manon*

*Marriage of Figaro*

*Orfeo*

*Otello*

*Samson et Dalila*

*Suor Angelica*

*Tannhäuser*

*The Magic Flute*

*The Merry Wives of Windsor*

*Tosca*

*Un ballo in maschera*

*Werther*



# Aria Titles (or first lines)

Abscheulicher! wo eilst du hin?

Aïda/Amneris Duet

Amour! Viens aider ma faiblesse

Arabella Duet

Avant de quitter ces lieux

Ave Maria, piena di grazia

Che farò senza Euridice

Che gelida manina

Credo in un Dio crudel

Da geht er hin

Das süsse Lied verhallt

De cet affreux combat je sors l'âme brisée!

Dich, teure Halle

Die lustigen Weiber von Windsor Duets

Di frequente, la sera

Die Walküre Act I: Siegmund/Sieglinde

Die Zeit die ist ein sonderbares Ding (read by LL)

Du bist der Lenz

Et je sais votre nom

E lucevan le stelle

Era più calmo?

Eri tu che macchiavi

Fidelio: Act I

Fliedermonolog

Fu la sorte dell'armi a' tuoi funesta

Gavotte (*Manon*)

Gott grüss Euch, Sir!  
Gut'n Abend, Meister! Noch so fleissig?  
Gratuit nein das ist wirklich doch zu keck!  
Habanera  
Hab' mir's gelobt  
Hallenarie  
Iago's Credo  
Ich kenn' Ihn schon recht wohl  
Ich danke Fräulein  
Il est doux, il est bon  
Il Principe Gualtiero vostro padre  
In dieser feierlichen Stunde der Prüfung  
In fernem Land  
In Früh'n lass mich bereit dich sehn  
Jetzt, Schätzchen, jetzt sind wir allein  
Komm, Hoffnung, lass den letzten Stern  
Kommt ein schlanker Bursch gegangen  
L'amour est un oiseau rebelle  
La Zia Principessa aria  
Leise, leise, fromme Weise  
Letter scene (*Eugen Onegin* sung in English)  
Les Larmes  
Mein Gott, es war nicht mehr als eine Farce  
Merry Wives of Windsor Duets  
Mi chiamano Mimi  
Mimi!...Speravo di trovarti qui  
Mir ist die Ehre wider fahren

Mon cœur s'ouvre a ta voix  
Monolog (Marschallin Act I)  
Nein, das ist wirklich doch zu keck!  
Nemico della Patria?! (sung in English)  
Non so più cosa son, cosa faccio  
Nun zäume dein Ross  
Obéissons quand leur voix appelle  
O Isis und Osiris  
O patria mia  
Ô, prêtres de Baal  
Ortrud, wo bist du?  
Pace, pace, mio Dio!  
Parle-moi de ma mère  
Pleurez! pleurez mes yeux!  
Presentation of the Rose  
Que gelida manina  
Qui Radamès verra!  
Ritorna vincitar  
Salce Aria  
Schläfst du, Gast?  
Senza Mama  
Speravo di trovarti qui  
Trio (Der Rosenkavalier)  
Tausend Mark will er haben! (in English)  
Und ob die Wolke sie verhülle  
Va! Laisse couler mes larmes  
Vision fugitive



Wahn, Wahn! Überall Wahn!

Was duftet doch der Flieder

Wie nahte mir der Schlummer

Willow Aria

Wo berg' ich mich?

Wohl denn, gefasst ist der Entschluss'

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# 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

Many thanks to the late Carol Neblett for her Lehmann memories found in the Foreword. She wrote it in January of 2017 and died on November 27, 2017.

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



Lehmann surrounded by students

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# Foreword

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by *Carol Neblett*

In 1946, the year of my birth, Lotte Lehmann sang her last public opera performance with the San Francisco Opera while it was on tour in Los Angeles. It was her iconic interpretation of the Marschallin in *Der Rosenkavalier*. I would never know her performance from a live perspective on the opera stage, yet I was treated to a private performance of the great monologue, sung down an octave in 1968 after a tremendous coaching session that Lehmann



gave me as I was preparing for my New York City Opera audition. I look back on this event now with such beautiful memories, as Madame Lehmann sang the music of the Marschallin's monologue, with the most expressive use of the text, so that before my eyes, an elderly Lehmann was transformed into an incredibly beautiful, soulful thirty-eight-year-old woman! In this monologue the Marschallin knows all too well that she must allow her handsome Octavian his freedom to pursue the life of a healthy young male destined to find the love of a younger woman. There is some bitterness, frustration, and disappointment, yet then comes the realization of the truth as the Marschallin comes to terms with her fate. This transformation was truly remarkable, as Madame Lehmann was confined to a wheel chair. All this emotion was transmitted through the way she uttered the words. The thoughts behind the words were expressed through powerful yet subtle changes upon her face, and she showed me the real Marschallin's character as if I were sitting in the opera house. The power of subtext, the ability to portray the scene, was one of the greatest lessons in singing interpretation that I was ever given. Lehmann's imaginative power combined with her deep musical instinct was delivered with absolute honesty. She had the ability to express with a disarming genuineness that which few artists ever achieve. I knew then that if I could ever



come close to this honesty in acting and singing, perhaps I would understand the true meaning of becoming an artist, as this was as close to perfection as one could know. Sheer ecstasy was present, plus a suspension of time and place, as the Marschallin emerged and Lehmann disappeared.

In the pages that follow of this wonderful book, Gary Hickling has captured much of Lotte Lehmann's teaching art, which derives from a time when many of the great operas were being composed and performed. Lehmann was also a unique interpreter of Lieder and other art songs, and gave her attention to the music and words of each language with the same devotion she gave to her mother tongue. She was a practical woman along with her genuine artistic nature. Lehmann realized that adding more composers to her recitals was something the public really loved. She was a musician to her core, with her expressive face and hands that could tell the story without being overly histrionic. Lehmann was a woman devoted to the arts which showed in everything she touched, from her writing of books of prose and poetry, gardening, home décor, painting, singing, and teaching.

I studied voice at the University of Southern California with William Vennard. I was only fourteen when I began my vocal studies, and one of the fortunate singers who played an instrument starting at the very tender age of two. My grandmother, Leona Neblett, was an excellent violinist who premiered the



Wieniawski Second Violin Concerto with the Los Angeles Philharmonic Orchestra in 1929, so Granny decided that I should follow in her footsteps. My father, Norman Neblett, was a pianist and political science major, and became intrigued with the mechanics and care of the piano. Over the next sixty plus years, he became a premier piano technician. Through my father and grandmother I met with many of the great musicians living in the Los Angeles area. Dad was my

first accompanist when I was playing the violin and also played for me during my teenage years when I was learning to sing.

As I progressed as a young singer, Dad arranged that I should attend Gwendolyn Koldofsky's class for accompanists. He had studied with her upon his return from WWII, becoming great friends. Thus I was privileged to attend her Saturday classes where I would sight-sing many of the great Lieder and mélodies, quickly picking up on the languages I was learning at the time. Throughout these years, I was also mentored by Jascha Heifetz, who encouraged me to sing instead of continuing to play violin! My mother, Annette, was the personal assistant to Jascha Heifetz for 25 years, and upon his death had the daunting task of settling his very complicated estate.

When I was nineteen, William Vennard suffered a serious heart attack, and while he was recovering, he sent me to study with Esther Andreas. She had received her master's degree in vocal pedagogy under his tutelage. She became my main vocal teacher after Vennard's death and she heard in my voice the ability to sing opera. It was not my first love, as I really preferred singing concert work, oratorio, and recitals. My first professional engagements came through singing with the Roger Wagner Chorale. We toured the United States, Europe, the Middle East (in peacetime!), and Japan. We were a group of thirty-six who sang in the chorus and were also soloists. With this fine touring group I gained great insight into the world of music, learning how to entertain an audience during my solo stints and also learning how to be a part of an ensemble.



In 1967, I replaced the soprano soloist in Benjamin Britten's *War Requiem*. I learned the work in two days. In the audience at the San Francisco War Memorial Auditorium, Sol Hurok heard me. After singing a full recital for him the following week, he signed me to a contract and became my manager. Mr. Hurok was an impressive impresario who had the ability to truly build careers for his artists. When I was twenty one he sent me on recital tours for



three years. Along with bookings of symphonic repertoire and oratorios, I was a very busy young singer. The Saturday sessions with Koldofsky were now more greatly appreciated than ever, as I had learned a great deal of recital repertoire under her wing.

Sol Hurok and Esther Andreas persuaded me to learn some arias so I could perform them on my song recitals. My favorite aria at the time was “Depuis le jour” which I had learned when I was still in my teens. I was too naïve to think these arias were difficult to sing!

At twenty-three, Mr. Hurok thought it was time that I should audition for an opera company. I had been working on the role of Marguerite in *Faust*. Koldofsky suggested we drive up to Santa Barbara to the home of Lotte Lehmann so she would help me with the big scene and aria that Marguerite



Neblett with Pavoratti

sings. I was thrilled to be able to meet with Madame Lehmann, but at the same time worried that I would not be able to live up to her demands. Lotte Lehmann was a true legend. She and Kirsten Flagstad were Esther Andreas' two very contrasting favorite singers. Many times Esther would describe to me the effervescent singing and acting of Lotte Lehmann. Esther would wax ecstatic over the “Dich teure Halle” entrance that Lehmann made in *Tannhäuser*. I was going to meet and sing for a legend whom I had only heard on recordings. My fears were soon to melt away as I was greeted so warmly by Madame Lehmann and welcomed into her beautiful home.

For the next two months, we would drive up there to work on various Lieder, but mostly concentrated on *Faust*. Lotte (as I later was invited to call her) kept insisting that this would be my good luck aria, as long as I would agree to sing the entire scene, with the pensive recitative, “Je voudrais bien savoir quel cette quelle etait ce jeune homme,” then the “Roi de Thule,” followed by the “Air de Bijoux.” Lotte taught me how to interpret using a minimum use of movement and hands.



She was complimentary when I was completely in the character without being overly demonstrative, using the words, the legato phrasing, the integrity of rhythm, along with the expressive use of the face.

Lotte was completely right. The New York City Opera agreed to hear the entire scene, although I remember well that conductor Julius Rudel stated: “It makes a very long audition piece!” I recall telling the panel that if they wished to interrupt me before I reached the end, they might do so! No one interrupted. I sang the scene, feeling the confidence that Lotte had helped me find through the character of this innocent young woman. After the audition I was contracted to sing two Musettas (*La bohème*) in New York. This would be my first time singing on an opera stage and my first attempt to sing an Italian role. There were no stage rehearsals, just a quick run through in a room with the cast, a pianist and an assistant conductor.



Carol Neblett as Tosca

I was completely terrified. Phone calls to Esther Andreas and Lotte Lehmann pulled me through it! I practiced my movements, wearing a cape to remove in the big second act scene of Musetta’s flamboyant entrance. This was one time Lotte reminded me that I could be very demonstrative indeed!

By this time Esther Andreas would go up with me to Santa Barbara to play the piano for me when Koldofsky was not available, so I had the best of both worlds. Esther was a fine pianist before she became a singer, so she was a very capable musician. She was a wonderful technician for the voice as well, so I really was in the best of hands between the two ladies.

The debut was very successful despite the lack of rehearsals. It turned out that I had an affinity with Puccini’s music, plus I magically became Musetta that evening during the performance. I was offered the roles of Margarita and Elena in the new production of Boito’s *Mefistofele* which opened the fall season of 1969. In

the 1970 season, I was given the role of Marguerite in *Faust* in a lovely production, so that part became a favorite as it always brought back the memories of working through it with Lotte. Letters and phone calls and a few more meetings with Lotte helped me stay on track. I so revered this wonderful woman and artist. To this day I can see her expressive face with those beautiful eyes and hear the words of encouraging wisdom that she uttered so eloquently.

Lotte Lehmann's art will survive as long as those of us who were lucky enough to have studied with her continue her tradition in our teaching and authors as devoted as Gary Hickling keep her memory alive. In reading and listening to his first two volumes, his dedication and admiration for Lotte created an incredible auditory and visual achievement. Mr. Hickling has put together presentations that one can go back to over and over, and, indeed, one needs to experience them in small doses, as it can be overwhelming to attempt to examine everything at once. Lehmann's intensity of emotions, delivered with her unique lyricism over a huge span of years with highly interesting recordings, challenges the reader/listener.

The students that I teach are often hampered by being afraid of what they might discover if they delve into their own imaginations too deeply. After all, you are sharing yourself with an audience, allowing them to see into your heart and soul. As the young students gain more confidence in their abilities, they start to fall in love with their imaginative inner self, shedding any shyness that would impede this sharing. You are your instrument, as Lotte so often said, "from your head to your toes." Our voice is indeed the only instrument that can sing words. We are able to reach out and touch our audiences with the thoughts behind the words. If we allow our imaginations to soar and think what the words really mean, carried along by the music, we can perform a song or a fully blown opera character with many personality aspects that the audience will fully understand.



Neblett with Domingo



When Lotte Lehmann and I worked together, it was this very essence that I began to grasp. She could be very specific in her words and very frank, yet she was not a vocal-technical teacher. Lotte recognized that I had found the right person to guide me technically in Esther Andreas, so she worked with me through the phrasing, the way to study a role, the magic of the words, and the underlying inner soul of each character. She encouraged me to “live” with my ladies as she did. Using the power of imagination and fantasy, I would find a connection to the many women I portrayed, truly becoming them.

The moving song that Schubert wrote to the words of Franz Schober, “An die Musik,” was the final encore that Lehmann sang on her farewell recital. The last words of this truly beautiful song are, “You sacred art, for this I thank you!” Gary Hickling gave us these wonderful, fascinating, and touching books to treasure for a lifetime, and for this I thank him. Lotte Lehmann gave her life and love to this holiest of arts, first as a great interpreter of opera and art songs on the stage and on recordings, then continuing as an inspirational teacher, and for this, I thank her.



Carol Neblett, 25 January 2017

[It's wonderful that Carol was able to finish this nice tribute to Lehmann. She passed away 23 November 2017. You can read her note to me on the next page.]





Jan 26, 2017

Dear Gary,

I found the inner boy with your address + your instructions. You can pass your words + iPad onto the next admirer!

I re-read the foreword, which is lengthy, yet so true, + I think the first sentence should be in two parts, instead of the run-on sentence I wrote.

I sent Carol an iPad on which to enjoy the previous volumes of this series. It touched me greatly that she wrote both this Foreword and thanks for my dedication to Lehmann and the "wonderful world of the art song."



Take care. I do know that health is so very crucial.  
We all have our challenges!

Thank you for all your dedication to the preservation of Lehmann + the wonder world of the art songs. All my students have to sing Lieder plus French or Ebodie + the like. Only opera is not enough.  
Yours, with admiration,  
Carol

# *Dedication*

## *To Dixon Smith*



This presentation is dedicated to Dixon Smith, the person whose attention to the layout, beauty, details, and enjoyment of the series of *Lotte Lehmann & Her Legacy* has made them so successful. In 1987 Dixon also was the technical person that allowed my discography to take shape for *Lotte Lehmann: A Life in Opera & Song* by Beaumont Glass. In 2005 Dixon handled the layout for the CD booklet that accompanied *Lotte Lehmann: To Honor Her Legacy: A Sung & Spoken Tribute*. So it is that Lehmann's legacy could find no more dedicated technical expert than Dixon Smith. My thanks to him goes beyond his technical skills: he has consistently supported me in my various projects.





# LL as taught by her students



Lotte Lehmann students have continued her commitment to teaching. [Jeannine Altmeyer](#) was one of her last students. She and I shared lecture on Lehmann for the Hawaii Performing Arts Festival. I open the talk with a Lehmann bio. Jeannine makes a few comments at the outset and becomes much more informative about her studies with Lehmann later on. It lasts sixty five minutes.

Lecture on LL



One of Lehmann's other successful students was Lois Townsend (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.

### Lois Alba

| | | | | | |

Of the other notable Lehmann students, as of this writing (Winter 2017), [Carol Neblett](#) just passed away, having taught at Chapman College, Los Angeles; Benita Valente teaches at Temple University, Philadelphia and gives [master classes](#); [Mildred Miller](#) teaches at the Carnegie Mellon University Music Department; Marcella Reale teaches privately in Japan. Evangeline Noël Glass taught, along with her late husband Beaumont, for many years in Europe and the U.S. She's retired now.

Katsuumi Niwa recently retired after years of university teaching in Japan. Luba Tcheresky taught privately until 2015 in New York City. [Lesley Guinn](#) taught for years at University of Michigan School of Music, Ann Arbor. Grace Bumbry has given many world wide [master classes](#), some of which can be seen on YouTube. [Karan Armstrong](#), [Thomas Moser](#), and Maria Zahlten-Hall have taught over the years for the [Lotte Lehmann Woche](#) in Perleberg, Germany. [Marilyn Horne](#) continues to offer master classes at the MAW.

The salient aspects of Lehmann's teaching have been absorbed by her students and passed on. Many of them have told me that the essence of her instruction was to understand the role in connection with the other roles. What are their motivations? How can each singer respond best to the whole situation and not just sing an aria. And when a singer isn't singing, how should he/she walk, stand, sit, or physically react to what the others are singing about?

Finally I believe all Lehmann's students would concur with her advice given as an aside in a master class: "the show must go on" found on page [29](#).



# Opera Master Classes



Lehmann on arias

Lehmann didn't encourage her students to sing recitals that included opera arias. She'd used that format in her early career and grew to understand it as a kind of shallow presentation. She did prepare complete roles with many of her students and did teach individual arias in master classes and private lessons. Stage movement, acting, (and reacting—students were supposed to know exactly what the other singing/actors were singing), as well as the interpretation of the text and any sub-text that might be important.

In the following arias from Lehmann's master classes I provide the original language and translation when it's feasible. Often, arias are so long that it isn't practical in this format to offer the lyrics. Opera students and their teachers also work from scores that



usually offer decent word-for-word translations. The scope of this presentation isn't grand enough to allow for each aria's original words and translations.

Besides the master classes, I've always believed that listening carefully to Lehmann's recordings is a kind of instruction on its own. I try to note when there are Lehmann recordings of the individual aria (or opera). The serious student (or teacher for that matter) can learn a lot from a Lehmann interpretation, even in the acoustic age (before the microphone). If one discounts the use of German for all arias (whether the original was Russian, French, or Italian) there's a lot of fascinating interpretive detail to hear. Lehmann didn't know it when she recorded the discs. They were usually treated as quick income for a shopping spree with her best friend, soprano Elisabeth Schumann. There was no thought of setting a standard, preserving history, or demonstrating anything.

Nonetheless, Lehmann's choices of breathing and the expressive intake of breath that heightened so many of her emotional moments on disc are there for the artist to consider. She was careless about her breathing. Lehmann later said that she didn't have good breath control but the truth was that she just wasn't prudent: she'd give too much at the beginning of a phrase and run out too soon. As Lehmann says in several of her master classes, she made a virtue of this shortcoming, by taking a meaningful breath, that could be heard. If one just took a breath without meaning, it wouldn't have a chance to add to the emotion of the music, and would only draw attention to a breathing deficit. In her lifetime and for a while afterwards, this became known at the "Lehmann catch-breath."

You'll notice that Lehmann seldom makes a technical suggestion to the singer. She knows her limitations and wouldn't even teach students who hadn't already gained a solid technique. She wants to work on the words, the thoughts, the interpretation.

Though Lehmann was asked to teach some of the roles she made famous, it's just a fact that we don't have recordings for all her master classes and thus are missing some. We can count ourselves lucky that sections from *Arabella*, *Die Walküre*, *Der Rosenkavalier*, *Lohengrin*, *Tannhäuser*, *Fidelio*, *Die Meistersinger*, *Suor Angelica*, *Intermezzo*, and *Der Freischütz* have survived.





Lehmann discusses how poor an actress she was at the beginning

The opera student can take solace from the words of Lehmann in the interview. She admits to being an awkward beginner and it was only through hard work that she was able to improve and in the end become a real singing actress.

Fidelio is a role in the Beethoven opera by that name that Lehmann sang frequently. She recorded the major aria, “Komm, Hoffnung” and we have a live recording (poor sound from a short-wave broadcast) of the “Abscheulicher” portion which precedes it. In this master class we’re able to hear Lehmann coach a serious singer (Shirley Sproule) in every aspect of both this Act I recitative and aria of Leonore/Fidelio.

### Abscheulicher/Komm, Hoffnung

|            |            |            |            |  
Abscheulicher! wo eilst du hin?  
Was hast du vor in wildem Grimme?  
Des Mitleids Ruf—  
Der Menschen Stimme—  
rührt nichts mehr deinen Tigersinn?  
Doch toben auch wie Meereswogen  
dir in der Seele Zorn und Wut,  
so leuchtet mir ein Farbenbogen,  
der hell auf dunkeln Wolken ruht,  
der blickt so still, so friedlich nieder,  
der spiegelt alte Zeiten wieder,  
und neu besänftigt wallt mein Blut.

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

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

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

Fiend! Where are you hurrying to?  
What do you intend in your wild rage?  
The cry of sympathy—  
The voice of humanity—  
moves nothing your tiger mind?  
Yet, though anger and rage swirl  
like ocean waves in your soul,  
above me a rainbow shines,  
resting brightly on the dark clouds,  
it looks down so quietly, so peacefully,  
bringing back the memory of old times,  
and my soul [blood] is refreshed.

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

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

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

In the following master class, Lehmann teaches a long segment from Act I of Beethoven's *Fidelio*, beginning with "Jetzt, Schätzchen, jetzt sind wir allein...."  
I supply the opening segment's original words and translation.

*Fidelio* Act I

| | | | | | |

JAQUINO: Jetzt, Schätzchen, jetzt sind wir allein,  
wir können vertraulich nun plaudern.

MARZELLINE: Es wird ja nichts Wichtiges sein,  
ich darf bei der Arbeit nicht zaudern.

JAQUINO: Ein Wörtchen, du Trotzige, du!

MARZELLINE: So sprich nur, ich höre ja zu.

JAQUINO: Wenn du mir nicht freundlicher blickst,  
so bring' ich kein Wörtchen hervor.

MARZELLINE: Wenn du dich nicht in mich schickst,  
verstopf ich mir vollends das Ohr.

JAQUINO: Ein Weilchen nur höre mir zu, dann lass' ich  
dich wieder in Ruh'.

MARZELLINE: So hab' ich denn nimmer mehr Ruh';  
so rede, so rede nur zu!

JAQUINO: Ich...ich habe...Ich habe zum Weib dich  
gewählet, verstehst du?

JAQUINO: Now, sweetheart, at last we are alone,  
we now can have a confident chat.

MARZELLINE: It cannot be all that important,  
I mustn't tarry with my work

JAQUINO: One word, you obstinate girl!

MARZELLINE: Go on then, I'm listening to you.

JAQUINO: If you don't look friendlier at me  
I shall not be able to talk.

MARZELLINE: Put up with me as I am,  
or else I shan't listen at all.

JAQUINO: One minute, please, hear what I say,  
thereafter I'll leave you in peace.

MARZELLINE: You never will leave me in peace,  
so let hear me what you've got to say.

JAQUINO: I...I have...I've chosen you for my  
wife, Do you understand?



Puccini's *Tosca* is a role that few associate with Lehmann, though she sang it consistently in Europe and a few times at the Met & San Francisco. Excerpts from Act III is the focus of this class, opening with "E lucevan le stelle."

### *Tosca* Act III

| | | | | | |

CAVARADOSSI: E lucevan le stelle ...  
ed olezzava la terra  
stridea l'uscio dell'orto ...  
e un passo sfiorava la rena ...  
Entrava ella fragrante,  
mi cadea fra le braccia.  
O! dolci baci, o languide carezze,  
mentr'io fremente le belle forme disciogliea dai veli!  
Svanì per sempre il sogno mio d'amore.  
L'ora è fuggita, e muoio disperato!  
E muoio disperato!  
E non ho amato mai tanto la vita,  
tanto la vita!

Ah! Franchigia a Floria Tosca...  
... e al cavalier che l'accompagna  
TOSCA: Sei libero!  
C: Scarpia!... Scarpia che cede? La prima  
sua grazia è questa...  
T: E l'ultima! C: Che dici?  
T: Il tuo sangue o il mio amore  
volea. Fur vani scongiuri e pianti.  
Invan, pazza d'orror,  
alla Madonna mi volsi e ai Santi...  
l'empio mostro dicea:  
già nei cieli  
il patibol le braccia leva!  
Rullavano i tamburi...  
Rideva, l'empio mostro, rideva,  
già la sua preda pronto a ghermir!  
"Sei mia?" SI. Alla sua brama  
mi promisi. Li presso  
luccicava una lama...

CAVARADOSSI: The stars were shining,  
And the earth was scented.  
The gate of the garden creaked  
And a footstep grazed the sand...  
Fragrant, she entered  
And fell into my arms.  
Oh, sweet kisses and languorous caresses,  
While feverishly I stripped the beautiful form of its veils!  
Forever, my dream of love has vanished.  
That moment has fled, and I die in desperation.  
And I die in desperation!  
And I never before loved life so much,  
Loved life so much!

Ah! A safe-conduct for Floria Tosca...  
...and for the Cavalier accompanying her.  
TOSCA: You are free!  
C: Scarpia! Scarpia yields? This is his first  
act of clemency...  
T: And his last! C: What?  
T: Either your blood or my love  
he demanded: my entreaties & my tears were in vain.  
Wild with horror, I appealed in vain  
to the Madonna and the Saints.  
The damnable monster told me  
that already the gallows  
stretched their arms skyward!  
The drums rolled and  
he laughed, the evil monster, laughed,  
ready to spring and carry off his prey!  
"You're mine?" He asked, and yes, I promised  
myself to his lust. But there at hand  
a sharp blade glittered:

*Tosca* Act III cont.

## *Tosca* Act III cont.

Ei scrisse il foglio liberator,  
venne all'orrendo amplesso...  
Io quella lama gli piantai nel cor.  
C: Tu, di tua man l'uccidesti?  
Tu pia, tu benigna, e per me!  
T: N'ebbi le man tutte lorde di sangue!  
C: O dolci mani mansuete e pure,  
o mani elette a bell'opre pietose,  
a carezzar fanciulli, a coglier rose,  
a pregar, giunte, per le sventure,  
dunque in voi, fatte dall'amor secure,  
giustizia le sue sacre armi depose?  
Voi deste morte, o mani vittoriose,  
o dolci mani mansuete e pure!  
T: Senti, l'ora è vicina. Io già raccolsi  
oro e gioielli, una vettura è pronta...  
Ma prima...ridi, amor...prima sarai fucilato...  
per finta, ad armi scariche.  
Simulato supplizio. Al colpo, cadi;  
i soldati sen vanno, e noi siam salvi!  
Poscia a Civitavecchia, una tartana,  
e via per mar!  
C: Liberi!  
T: Liberi!  
C: Via pel mar!  
T: Chi si duole in terra più?  
Senti effluvi di rose?  
Non ti par che le cose  
aspettan tutte innamorate il sole?  
C: Amaro sol per te m'era il morire,  
da te la vita prende ogni splendore,  
all'esser mio la gioia ed il desire  
nascon di te, come di fiamma ardore.  
Io folgorare i cieli e scolorire  
vedrò nell'occhio tuo rivelatore,  
e la beltà delle cose più mire  
avrà sol da te voce e colore.

he wrote out the liberating pass,  
and came to claim the horrible embrace...  
That pointed blade I planted in his heart.  
You, with your own hand you killed him?  
You tender, you gentle - and for me!  
My hands were reeking with his blood!  
Oh, sweet hands pure and gentle.  
Oh, hands meant for fair works of piety  
caressing children, gathering roses,  
for prayers when others meet misfortune...  
Then it was in you, made strong by love,  
that justice placed her sacred weapons?  
You dealt out death, victorious hands,  
oh, sweet hands pure and gentle.  
Listen, the hour is near. I have already  
collected my gold & jewels. A carriage waits...  
But first...laugh at this, my love...First you will be shot,  
in play and pretense, with unloaded arms...  
mock punishment. Fall down at the shot,  
the soldiers leave, and we are safe!  
And then to Civitavecchia, and there a ship,  
and we're away by sea!  
Free!  
Free!  
Away by sea!  
Where now have pain and sorrow fled?  
Do you smell the aroma of the roses?  
Do you feel that all things on the earth  
await the sun enamored?  
Only for you did death taste bitter for me,  
and only you invest this life with splendor.  
All joy and all desire, for my being,  
are held in you as heat within flame.  
I now shall see through your transfiguring eyes,  
the heavens blaze and the heavens darken;  
and the beauty of all things remarkable  
from you alone will have their voice and color.

*Tosca* Act III cont.

## *Tosca* Act III cont.

T: Amor che seppe a te vita serbare  
ci sarà guida in terra, e in mar nocchiere,  
e vago farà il mondo riguardare,  
finché congiunti alle celesti sfere  
dileguerem, siccome alte sul mare  
al sol cadente, nuvole leggere!

E non giungono...

Bada!

Al colpo egli è mestiere  
che tu subito cada...

C: Non temere

che cadrò sul momento, e al naturale

T: Ma stammi attento di non farti male!

Con scenica scienza

io saprei la movenza

C: Parlami ancor come dianzi parlavi,  
è così dolce il suon della tua voce!

T: Uniti ed esulanti

diffonderan pel mondo i nostri amori,  
armonie di colori...

T & C: Armonie di canti diffonderem!

Trionfal

di nova speme

l'anima freme

in celestial

crescente ardor.

Ed in armonico vol

già l'anima va

all'estasi d'amor.

T: The love that found the way to save your life  
our guide on earth, our pilot on the waters,  
and make the world lovely to our eyes,  
until together we shall fade away  
beyond the sphere of earth, as light clouds fade,  
at sundown, high above the sea!

And they still don't come...

Be careful!

When you hear the shot  
you must fall down at once...

C: Have no fear,

I'll fall on the instant, and quite naturally.

T: But be careful not to hurt yourself.

With my experience in the theatre

I'd know how to manage it.

C: Speak to me again as you spoke before.

So sweet is the sound of your voice.

T: Together in exile

we shall bear our love through the world.

Harmonies of color...

T & C: And harmonies of song!

Triumphant,

the soul trembles

with new hope

in heavenly

increasing ardor.

And in harmonious flight

the spirit soars

to the ecstasy of love.

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There are Lehmann recordings of “Vissi d’arte” in both Italian and German.

LL tells a Vissi d’arte story

| | | | | | |



Iago's Act II "Credo" from Verdi's *Otello* was something that Lehmann knew second-hand. She sang Desdemona in this opera, (the only Verdi role she performed), and you'll hear the Willow song in the next master class (incomplete). Lehmann demonstrates in German.

### Iago's Credo

|                    |                    |                    |                    |                    |  
  
Credo in un Dio crudel  
che m'ha creato simile a sè  
e che nell'ira io nomo.  
Dalla viltà d'un germe  
o d'un atomo vile son nato.  
Son scellerato perchè son uomo;  
e sento il fango originario in me.  
Sì! Questa è la mia fè!  
Credo con fermo cuor,  
siccome crede la vedovella al tempio,  
che il mal ch'io penso  
e che da me procede,  
per il mio destino adempio.  
Credo che il guisto  
è un istrion beffardo,  
e nel viso e nel cuor,  
che tutto è in lui bugiardo:  
lagrima, bacio, sguardo,  
sacrificio ed onor.  
E credo l'uom gioco  
d'iniqua sorte  
dal germe della culla  
al verme dell'avel.  
Vien dopo tanta irrision la Morte.  
E poi? E poi?  
La Morte è il Nulla.  
È vecchia fola il Ciel!

I believe in a cruel God  
who created me like himself  
in anger of whom I name.  
From the cowardice of a seed  
or of a vile atom I was born.  
I am evil because I am a man;  
and I feel the primitive mud in me.  
Yes! This is my faith!  
I believe with a firm heart,  
so does the widow in the temple,  
that the evil I think  
and that proceeds from me,  
fulfills my destiny.  
I think the honest man  
is a mockery,  
in face and heart,  
that everything is in him is a lie:  
tears, kisses, looks,  
sacrifices and honor.  
And I think the man plays a game  
of unjust fate  
the seed of the cradle  
the worm of the grave.  
After all this foolishness comes death.  
And then what? And then?  
Death is Nothingness.  
Heaven is an old wives' tale!

From Verdi's *Otello*, Act IV, "Era più calmo?..." (Salce); "Ave Maria, piena di grazia (incomplete); words continue on the next page without the "Ave Maria." Lehmann recorded the aria (also without the "Ave Maria" in German.

### Salce 1

| | | | | | |

### Salce 2

| | | | | | |

EMILIA: Era più calmo?

DESDEMONA: Mi pareva.

M'ingiunse di coricarmi  
e d'attenderlo.

Emilia, te ne prego,  
distendi sul mio letto  
la mia candida veste nuziale.  
Senti.

Se pria di te morir dovessi,  
mi seppellisci con un di quei veli.

E: Scacciate quest'idee.

D: Son mesta tanto, tanto.

Mia madre aveva una povera ancella,  
innamorata e bella;  
era il suo nome Barbara;  
amava un uom che poi l'abbandonò.

Cantava una canzone,  
la canzon del Salice.

Mi disciogli le chiome.

Io questa sera ho la memoria piena  
di quella cantilena.

"Piangea cantando nell'erma landa,  
piangea la mesta,

O Salce! Salce! Salce!

Sedeo chinando sul sen la testa,

Salce! Salce! Salce!

Cantiamo! cantiamo!

Il salce funebre sarà la mia ghirlanda."

EMILIA: Was he calmer?

DESDEMONA: He seemed so to me.

He commanded me to go to bed  
and there await him.

Emilia, I pray you,  
lay upon my bed  
my white wedding nightgown.

Listen.

If I should die before you,  
lay me to rest in one of those veils.

E: Put such thoughts from you.

D: I am so sad, so sad.

My mother had a poor maidservant,  
she was in love and pretty;  
her name was Barbara;  
she loved a man who then abandoned her.

She used to sing a song,  
the song of "The Willow".

Unbind my hair.

This evening my memory is haunted  
by that old refrain.

"She wept as she sang on the lonely heath,  
the poor girl wept,

Oh Willow, Willow, Willow!

She sat with her head upon her breast,

Willow! Willow! Willow!

Come sing! Come sing!

The green willow shall be my garland."

*Otello* Act IV "Salce" cont.

*Otello* Act IV “Salce” continues:

Affrettati; fra poco giunge Otello.  
“Scorreano i rivi fra le zolle in fior,  
gemea quel core affranto,  
e dalle ciglia le sgorgava il cor  
l'amara onda del pianto.  
Salce! Salce! Salce!  
Cantiamo! Cantiamo!  
Il Salce funebre sarà la mia ghirlanda.  
Scendean 'augelli a vol dai rami cupi  
verso quel dolce canto.  
E gli occhi suoi piangean tanto, tanto,  
da impietosir le rupi.”  
Riponi quest'anello.  
Povera Barbara!  
Solea la storia  
con questo semplice suono finir:  
Egli era nato per la sua gloria,  
io per amar. . .  
Ascolta. Odo un lamento.  
Taci. Chi batte a quella porta?  
E: È il vento.  
D: Io per amarlo e per morir. . .  
Cantiamo! Cantiamo!  
Salce! Salce! Salce!  
Emilia, addio.  
Come m'ardon le ciglia!  
è presagio di pianto.  
Buona notte.  
Ah! Emilia, Emilia,  
Addio, Emilia, addio!

Make haste; Othello will soon be here.  
“The fresh streams ran between the flowery  
banks, she moaned in her grief,  
in bitter tears which through her eyelids sprang  
her poor heart sought relief.  
Willow! Willow! Willow!  
Come sing! Come sing!  
The green willow shall be my garland.  
Down from dark branches flew the birds  
towards the singing sweet.  
Sufficient were the tears that she did weep  
that they could pierce the cliffs.”  
Lay this ring by.  
Poor Barbara!  
The story used to end  
with this simple phrase:  
“He was born for glory,  
I to love...”  
Listen. I heard a moan.  
Hush... Who knocks upon that door?  
E: It's the wind.  
D: “I to love him and to die...  
Come sing! Come sing!  
Willow! Willow! Willow!”  
Emilia, farewell.  
How mine eyes do itch!  
That bodes weeping.  
Good night.  
Ah! Emilia, Emilia,  
Farewell, Emilia, farewell!



Lehmann was best known in the U.S. for her portrayal of the Marschallin in *Der Rosenkavalier* by Richard Strauss. It was important for Lehmann to teach as much as possible from this opera. She was, after all, the first person to sing all three of the lead roles: Sophie, Octavian, and the Marschallin. Lehmann spoke about this in her “operalogue” in August 1958 as a preview to a MAW production of *Der Rosenkavalier* which she directed (page 17). She admitted that the Marschallin was one of her favorite roles and “...also the favorite of my audiences all over the world. I worked my way up to the Marschallin, so to speak. I started with the role of Sophie and then sang Octavian for quite a while until I took over the Marschallin, which I sang many times and which in fact was the very last role I performed in my career as an opera singer.” In the second “operalogue” you’ll hear Lehmann talk not only about the Act III (page 20), but about Strauss as well. Lehmann also speaks about her performance as the Composer in *Ariadne auf Naxos*. Lehmann remembers stories of Strauss, his *Intermezzo* in Dresden, and her weeks with him in Garmisch, as well as of him as a conductor.

When Lehmann speaks about the Trio from Act III of *Der Rosenkavalier*, her story of the recording of the “Ja, Ja” is incorrect. She did record it, but Elisabeth Schumann also sang it in Lehmann’s absence and it was Schumann’s version that was preserved on disc.



Risë Stevens (Octavian) looks on as Lehmann appraises a hesitant Sophie (Eleanor Steber) in Act III



Lehmann accepting a bouquet at the conclusion of the MAW *Rosenkavalier* that she directed. Lois Alba was the Marschallin and conductor Abravanel is just barely visible.

---

LL reads, demonstrates and teaches classes on the Marschallin's "Monolog" from the first act of *Der Rosenkavalier*. Below you'll find her reading of "Die Zeit, die ist ein sonderbares Ding." She also had recorded most of the important sections of the music of the opera and many CDs are available in good sound.

LL Reads Die Zeit...

| | | | | | |





Here you can see her demonstrate a portion of the first act of *Der Rosenkavalier*. (The video may be expanded to a much fuller size. Just spread your fingers.)

Da geht er hin,  
der aufgeblasne schlechte Kerl,  
und kriegt das hübsche junge Ding und einen  
Pinkel Geld dazu.  
Als müsst's so sein.  
Und bildet sich noch ein, dass er es ist, der  
sich was vergibt.  
Was erzürn'ich mich denn?  
's ist doch der Lauf der Welt.

Kann mich auch an ein Mäd'el erinnern,  
die frisch aus dem Kloster ist in den  
heiligen Ehestand kommandiert word'n.  
Wo ist die jetzt? Ja,  
such' dir den Schnee vom vergangenen Jahr!  
Das sag' ich so:  
Aber wie kann das wirklich sein,  
dass ich die kleine Resi war und dass ich  
auch einmal  
die alte Frau sein werd'.  
Die alte Frau, die alte Marschallin!  
"Siegst es, da geht's  
die alte Fürstin Resi!"  
Wie kann denn das geschehen?  
Wie macht denn das der liebe Gott?  
Wo ich doch immer die gleiche bin.  
Und wenn er's schon so machen muss,  
warum lasst er mich denn zuschaun dabei  
mit gar so klarem Sinn! Warum versteckt er's  
nicht vor mir?  
Das alles ist geheim, so viel geheim.  
Und man ist dazu da, dass man's erträgt.  
Und in dem "Wie"  
da liegt der ganze Unterschied

There he goes,  
the bloated worthless fellow,  
And gets the pretty young thing and a  
tidy fortune too,  
As if it had to be.  
And flatters himself that is he who makes  
the sacrifice.  
But why do I upset myself?  
It's just the way of the world.

I well remember a girl  
Who came fresh from the convent to be forced  
into holy matrimony.  
Where is she now? Yes,  
seek the snows of yesteryear!  
This is what I say:  
But can it really be,  
That I was that young Resi  
And shall one day become  
the old woman...  
The old woman, the Fieldmarshal's wife!  
"Look you, there goes  
the old Princess Resi!"  
How can it come to pass?  
How does the dear Lord do it?  
While I always remain the same.  
And if He has to do it like this,  
Why does He let me watch it happen,  
With such clear sense? Why doesn't He hide it  
from me?  
It is all a mystery, so deep a mystery,  
And one is here to endure it.  
And in the "how"  
There lies the whole difference.



On this page you can hear Lehmann tell the story of *Der Rosenkavalier* (Acts I and II); she tells the story of Act III on page 20. Below are master classes of the Monolog and a private lesson on it.

LL tells story of *Der Rosenkavalier* (Acts I & II)

| | | | | | |

Monolog

| | | | | | |

Monolog and more

| | | | | | |

PL Monolog

| | | | | | |



*Der Rosenkavalier* “Presentation of the Rose” (Act II) Duet. These master classes begin at different places, including “In dieser feierlichen Stunde...”; “Ich kenn’ Ihn schon...”; and “Mir ist die Ehre wider fahren...” and are of greatly varying lengths. The classes continue on the next page. One of the private lessons is sung in English.

### Presentation of Rose 1

| | | | | | |

### Presentation of Rose 2 (long)

| | | | | | |

SOPHIE: Ich kenn’ Ihn schon recht wohl, mon cousin!

OCTAVIAN: Sie kennt mich, ma cousine?

SOPHIE: Ja, aus dem Buch, wo die Stammerbäume drin sind, Dem Ehrenspiegel Oesterreichs. Das nehm’ ich immer abends mit ins Bett und such’ mir meine künftige Verwandtschaft drin zusammen.

OCTAVIAN: Tut Sie das, ma cousine?

SOPHIE: Ich weiss, wie alt Eurer Liebden sind: Siebzehn Jahr und zwei Monat’. Ich weiss all Ihre Taufnamen: Octavian, Maria, Ehrenreich, Bonaventura, Ferdinand, Hyacinth.

OCTAVIAN: So gut weiss ich sie selber nicht einmal.

SOPHIE: Ich weiss noch was.

OCTAVIAN: Was weiss Sie noch, sag’ Sir mir’s, ma cousine.

SOPHIE: Quinquin.

OCTAVIAN: Weiss Sie den Nahmen auch?

SOPHIE: I know you quite well, my cousin!

OCTAVIAN: You know me, my cousin?

SOPHIE: Yes, from the book in which the family tree can be found, “The Mirror of Nobility.” I take it every evening with me to bed and seek out all my important kinsmen.

OCTAVIAN: Do you do that, my cousin?

SOPHIE: I know how old, your Lordship is Seventeen years and two months. I know all your baptismal names: Octavian, Maria, Ehrenreich, Bonaventura, Ferdinand, Hyacinth.

OCTAVIAN: I don’t know them myself so well.

SOPHIE: I know something else.

OCTAVIAN: What is it you know besides, tell me, my cousin.

SOPHIE: Qunquin (his nickname given by the Marschallin)

OCTAVIAN: You know that name also?

This page offers more of Lehmann’s master classes as well as private lessons on the “Presentation of the Rose.”

### Presentation of Rose 3

| | | | | | |

### Presentation of Rose 4

| | | | | | |

### Presentation of Rose 5

| | | | | | |



Lehmann as Octavian



Lehmann tells the story of Act III of *Der Rosenkavalier*. One of Lehmann's Act III master classes begins at "Mein Gott, es war nich mehr als eine Farce." The Trio itself begins with Octavian singing "Marie Theres." After the Marschallin sings a few lines the others begin to enter and their lines intermingle.

### LL tells story of *Der Rosenkavalier* (Act III)

| | | | | | |

### Trio Act III

| | | | | | |

### Trio Act III 2

| | | | | | |

MARSCHALLIN: Hab' mir's gelobt, Ihn lieb zu haben in der richtigen Weis.

Dass ich selbst Sein Lieb' zu einer andern noch lieb hab!

Hab' mir freilich nicht gedacht, dass es so bald mir auferlegt sollt' werden!

Es sind die mehrenen Dingen auf der Welt, So dass sie ein's nicht glauben tät'.

Wenn man sie möcht' erzählen hör'n.

Alleinig wer's erlebt, der glaubt daran und weiss nicht wie...

MARSCHALLIN: I vowed to myself to love him in the right way.

That I would even love his love for another woman!

I certainly did not think to myself, that it would so soon overtake me!

Many a thing can be found in this world, Which we can hardly believe.

If we heard others tell of them.

Finally he who experiences them, believes them and doesn't know how...

“Amour! viens aider ma faiblesse!” is from Act II of *Samson et Dalila* by Saint Saëns. Though Lehmann never sang these mezzo roles, she’d coached them with Grace Bumbry and so was familiar with their details.

Amour! viens aider ma faiblesse

| | | | | | |

Amour! viens aider ma faiblesse 2

| | | | | | |

Amour! viens aider ma faiblesse!  
Samson, recherchant ma présence,  
Ce soir doit venir en ces lieux.  
Voici l'heure de la vengeance  
Qui doit satisfaire nos dieux!  
Amour! viens aider ma faiblesse!  
Verse le poison dans son sein!  
Fais que, vaincu par mon adresse,  
Samson soit enchaîné demain!  
Il voudrait en vain de son âme  
Pouvoir me chasser, me bannir!  
Pourrait-il éteindre la flamme  
Qu'alimente le souvenir?  
Il est à moi! c'est mon esclave!  
Mes frères craignent son courroux;  
Moi seule, entre tous, je le brave,  
Et le retiens à mes genoux!  
Amour! viens aider ma faiblesse!  
Verse le poison dans son sein!  
Fais que, vaincu par mon adresse,  
Samson soit enchaîné demain!  
Contre l'amour, sa force est vaine;  
Et lui, le fort parmi les forts,  
Lui, qui d'un peuple rompt la chaîne,  
Succombera sous mes efforts!

Love! come to help my weakness!  
Samson, seeking my presence,  
This evening must come to these places.  
Here is the hour of revenge  
Who must satisfy our Gods!  
Love! come to help my weakness!  
Pour poison into his breast!  
Make that, conquered by my command,  
Samson must be put in chains tomorrow!  
He would like in vain for his soul  
To be able to dispel me, exile me!  
He could put out the flame  
What feeds memory?  
He is mine! He is my slave!  
My followers fear his wrath;  
Me alone, above all, I can brave it,  
And keep him at my knees!  
Love! come to help my weakness!  
Pour poison into his breast!  
Make that, conquered by my command,  
Samson must be put in chains tomorrow!  
Against love, his power is in vain;  
And he, the strongest of the strong,  
He, who of all people can break the chain,  
Will yield under my efforts!

“Mon cœur s’ouvre a ta voix” is from Act II of *Samson et Dalila* by Saint Saëns.

PL Mon cœur s’ouvre a ta voix

| | | | | |

PL Mon cœur s’ouvre a ta voix 2

| | | | | |

Mon cœur s'ouvre à ta voix,  
comme s'ouvrent les fleurs  
Aux baiser de l'aurore!  
Mais, ô mon bienaimé,  
pour mieux sécher mes pleurs,  
Que ta voix parle encore!  
Dis-moi qu'à Dalila  
tu reviens pour jamais,  
Redis à ma tendresse  
Les serments d'autrefois,  
ces serments que j'aimais!  
Ah! réponds à ma tendresse!  
Verse-moi, verse-moi l'ivresse!

Ainsi qu'on voit des blés  
les épis onduler  
Sous la brise légère,  
Ainsi frémit mon cœur,  
prêt à se consoler,  
A ta voix qui m'est chère!  
La flèche est moins rapide  
à porter le trépas,  
Que ne l'est ton amante  
à voler dans tes bras!  
Ah! réponds à ma tendresse!  
Verse-moi, verse-moi l'ivresse!

My heart opens to your voice,  
like the flowers open  
To the kisses of the dawn!  
But, oh my beloved,  
To dry my tears the best,  
Let your voice speak again!  
Tell me that to Dalila  
You will return forever,  
Repeat to my tenderness  
The oaths of other times,  
the oaths that I loved!  
Ah! respond to my tenderness!  
Pour out to me the intoxication!

Like one sees the wheat  
the blades undulate  
Under the light breeze,  
So trembles my heart,  
ready to be consoled,  
by your voice which is dear to me!  
The arrow is less quick  
to bear death,  
Than is your love  
to fly into my arms!  
Ah! respond to my tenderness!  
Pour out to me the intoxication!



From Meyerbeer's *Le prophète*, to a text of Eugène Scribe, we hear Lehmann teach an aria she never sang: "Ô, prêtres de Baal."

PL Ô, prêtres de Baal 1

| | | | | | |

PL Ô, prêtres de Baal 2

| | | | | | |

O prêtres de Baal,  
Où m'avez-vous conduit?  
Quoi! Les murs d'un cachot!  
Ah! L'on retient mes pas  
quand de mon fils  
Berthe veut le trépas  
mon fils! il n'est plus!  
Il renia de sa mère  
que sur son front coupable  
éclate ta colère,  
frappe, frappe, toi qui punis  
tous les enfants ingrats!  
Non, non, non, grâce,  
grâce pour lui!  
O toi qui m'abandonnes,  
mon cœur, mon cœur est désarmé,  
est désarmé;  
ta mère te pardonne,  
Adieu, adieu, adieu, adieu!  
Mon pauvre enfant!  
Mon bien-aimé soit pardonné!  
Sois pardonné!  
Je t'ai donné mon cœur,  
je t'ai donné mes vœux,  
et maintenant, maintenant  
pour que tu sois heureux,  
pour que tu sois heureux,  
je te donne ma vie,  
et mon âme ravie  
t'attendra dans les cieux!  
Ah! O toi qui m'abandonnes, etc.

Oh priests of Baal,  
Where have you driven me?  
What! The walls of a prison cell!  
Ah! They keep my steps  
when of my son  
Berthe wants to kill  
my son! It won't happen!  
The disavowal of his mother  
that on the guilty forehead  
your anger bursts,  
striking, striking, you who punish  
all ungrateful children!  
No, no, no, grace,  
grace for him!  
Oh you who leave me,  
my heart, my heart is disarmed,  
is disarmed;  
your mother excuses you,  
Goodbye, goodbye, goodbye, goodbye!  
My poor child!  
My beloved is excused!  
Be excused!  
I gave you my heart,  
I gave you my wishes,  
and now, now  
so that you are happy,  
so that you are happy,  
I give you my life,  
and my delighted soul  
will wait for you in sky!  
Ah! Oh you who leave me, etc.

*Aida* is one of Verdi's most famous (and successful) operas. Lehmann never sang in this work, but knew it well from coaching Grace Bumbry and others. You'll hear that somehow she also knows the role of *Aida* in German. Here is "Ritorna vincitor" from Act I. The text continues on the next page.

### Ritorna vincitor

| | | | | | |

Ritorna vincitor!  
E dal mio labbro uscì l'empia parola!  
Vincitor del padre mio di lui  
Che impugna l'armi per me  
Per ridonarmi una patria,  
Una reggia e il nome illustre  
Che qui celar m'è forza!  
Vincitor de'miei fratelli ond'io lo vegga,  
Tinto del sangue amato,  
Trionfar nel plauso dell'Egizie coorti!  
E dietro il carro,  
Un Re, mio padre di catene avvinto!  
L'insana parola o Numi sperdete!  
Al seno d'un padre la figlia rendete,  
Struggete le squadre dei nostri oppressor!  
Ah! sventurata! Che dissi?  
E l'amor mio?  
Dunque scordar poss'io questo fervido amore  
Che, oppressa e schiava,  
Come raggio di sol qui mi beava?  
Imprecherò la morte a Radamès  
a lui ch'amo pur tanto!

Return victorious!  
And from my lips came the impious word!  
Victorious over my father  
Whose troops wield their weapons for me  
To rescue me and take me back to my homeland,  
My royal palace and my illustrious name  
That here I am forced to conceal!  
Victorious over my brothers I may see him,  
Blood stained love,  
Triumph in the acclamation by Egypt's forces!  
And behind his chariot,  
A king, my father in chains!  
These insane words, oh gods, please forget!  
Let the daughter return to her father's breast,  
Destroy the squadrons of our oppressor!  
Ah! unfortunate! What did I say?  
And my love?  
Can I then forget this ardent love  
That, oppressed and enslaved,  
is like the blessed rays of the sun?  
I curse the death of Radames  
him whom I love so much!

"Ritorna vincitor" cont...

“Ritorna vincitor” continues:

Ah! non fu interra mai da più crudeli  
Angoscie un core affranto!  
I sacri nomi di padre d'amante,  
Nè profferir poss'io nè ricordar  
Per l'un per l'altro confusa tremante  
Io piangere vorrei pregar.  
Ma la mia prece in bestemmia si muta  
Delitto è il pianto a me colpa il sospir  
In notte cupa la mente è perduta  
E nell'ansia crudel vorrei morir  
Numi, pietà del mio soffrir!  
Speme non v'ha pel mio dolor  
Amor fatal tremendo amore  
Spezzami il cor, fammi morir!

Ah! there has never been anything as cruel as this  
Anguish of a broken heart!  
The sacred names of my father and my lover,  
Neither of which I can call upon  
I am confused for each one, I tremble  
I cry, I pray.  
But my prayer changes to cursing  
Crime is the fault of my tears and sighs  
In the dark night, my mind is lost  
And I would die in this cruel world.  
Gods, have pity on my suffering!  
There is no hope for my sorrow  
Fatal love, tremendous love  
Break my heart and let me die!



From Verdi's *Aida*, here's the aria that begins "Qui Radamès verrà!" from Act III (also known as "O patria mia.")

### Qui Radamès verrà!

| | | | | | |

Qui Radamès verrà!...  
Che vorrà dirmi?  
Io tremo... Ah! se tu vieni  
A recarmi, o crudel, l'ultimo addio,  
Del Nilo i cupi vortici  
Mi daran tomba... e pace forse,  
e oblio.  
O patria mia, mai più ti revedrò!  
O cieli azzurri, o dolci aure native,  
Dove sereno il nio mattin brillò,  
O verdi colli, o profumate rive,  
O patria mia, mai più ti revedrò!  
O fresche valli, o queto asil beato,  
Che un dì promesso dall'amor mi fu;  
Or che d'amore il sogno è dileguato,  
O patria mia, non ti vedrò mai più!

Radamès is coming here!...  
What can he want to say to me?  
I tremble... Ah! If you should come,  
oh cruel one, to bid me a last farewell,  
the dark swirling waters of the Nile  
shall be my grave... and bring me peace, perhaps,  
and oblivion.  
Oh my homeland, I'll never see you again!  
Oh blue skies, oh soft native breezes,  
where the tranquil light of my youth shone,  
Oh green hills, perfumed shores,  
Oh my homeland, I'll never see you again!  
Oh cool valleys, oh blessed, tranquil refuge,  
which once was promised me by love;  
now that the dream of love has faded,  
oh my homeland, I'll never see you again!

This is the Act II duet between Aïda and Amneris that begins “Fu la sorte dell'armi a'tuoi funesta.” The text continues on the next page.

### PL Aïda / Amneris duet

| | | | | | |

AMNERIS: Fu la sorte dell'armi a'tuoi funesta,  
Povera Aïda! Il lutto che ti pesa sul cor teco  
divido, lo son l'amica tua...

Tutto da me tu avrai...

Vivrai felice!

AÏDA: Felice esser poss'io

Lungi dal suol natio, qui dove ignota

M'è la sorte del padre e dei fratelli?

AMNERIS: Ben ti compagno! pure hanno un  
confine I mali di quaggiù... Sanerà il tempo

Le angosce del tuo core,

E più che il tempo,

un Dio possente... Amore!

AÏDA: (Amore, amore! Gaudio, tormento,  
Soave ebbrezza, ansia crudel!

Ne' tuoi dolori la vita io sento,

Un tuo sorriso mi schiude il ciel)

AMNERIS: (Ah, quel pallore... quel  
turbamento svelan l'arcana febbre d'amor.

D'interrogarla quasi ho sgomento,

Divido l'ansie del suo terror)

Ebben: qual nuovo fremito

T'assal, gentil Aïda!?

I tuoi segreti svelami,

All'amor mio t'affida.

Tra i forti che pugnarono

Della tua patria a danno.

Qualcuno... un dolce affanno

Forse... a te in cor destò?

AMNERIS: Fortune was cruel to your people,  
poor Aïda!! The grief that weighs down your  
heart I share with you. I am your friend...

You shall have everything of me.

You shall live happily!

AÏDA: Can I be happy

far from my native land, here where I am

ignorant of the fate of father and brothers?

AMNERIS: How I pity you! Yet earthly ills  
have a limit... Time will heal

your heart's deep grief,

and, more than time,

a mighty god... love!

AÏDA: (Love, love! joy, torment,  
sweet rapture, cruel anguish!

In thy pangs I find life;

a smile from you opens heaven to me!)

AMNERIS: (Ah, that pallor... and agitation  
reveal the hidden fever of love.

I almost fear to question her.

I share her pangs of terror.)

Well, what new fears

assail you now, gentle Aïda!?

Reveal your secrets to me,

trust in my affection.

Among the warriors who fought

for the downfall of your country,

one, perhaps has aroused

sweet anguish in your heart?

Aïda/Amneris duet cont.

Aïda/Amneris duet continues:

AÏDA: Che parli?

AMNERIS: A tutti barbara

Non si mostrò la sorte

Se in campo il duce impavido

Cadde trafitto a morte...

AÏDA: Che mai dicesti! Misera!

AMNERIS Sì... Radamès da'tuoi

Fu spento...

AÏDA: Misera!

AMNERIS: E pianger puoi?

AÏDA: Per sempre io piangerò!

AMNERIS: Gli Dei t'han vendicata.

AÏDA: Avversi sempre

A me furo i Numi.

AMNERIS Trema! In cor ti lessi...

Tu l'ami...

AÏDA: Io!

AMNERIS: Non mentire!

Un detto ancora e il vero

Saprò. Fissami in volto...

Io t'ingannava... Radamès vive!

AÏDA: Vive!

Ah, grazie, o Numi!

AMNERIS: E ancor mentir tu sperì?

Sì, tu l'ami! Ma l'amo

Anch'io, intendi tu? Son tua rivale,

Figlia dei Faraoni.

AÏDA: What are you saying?

AMNERIS: Fate has not been

cruel to all,

even though on the field of battle

the intrepid leader fell mortally wounded...

AÏDA: Oh, what have you said! Alas!

AMNERIS: Yes... Radamès by your people

has been slain...

AÏDA: Oh misery!

AMNERIS: And you can weep?

AÏDA: I shall weep forever!

AMNERIS: The gods have avenged you.

AÏDA: The gods were always

against me.

AMNERIS Tremble! I have read it in your heart...you love him.

AÏDA: I!

AMNERIS: Do not lie!

One more word and I shall know

the truth. Look me straight in the face...

I deceived you... Radamès lives!

AÏDA: Lives!

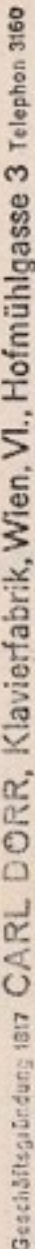
Ah, thanks be to you, oh gods!

AMNERIS: And you still hope to lie?

Yes, you love him! But I also love him,

do you understand? I, daughter of the Pharaohs, am your rival.





29

*Suor Angelica* is one of the operas that make up Puccini's triptych. Lehmann successfully sang the Vienna premier as Angelica and it is in German that she remembers the role. Grace Bumbry sings Zia Principessa in English on the next page; the tape is stretched, but the teaching is historic. There are recordings of Lehmann singing Angelica's arias. On this page I provide La Zia Principessa aria's words and an English translation that is different from what is heard in the class.

### PL La Zia Principessa aria

|                    |                    |                    |                    |                    |  
  
Di frequente, la sera,  
là, nel nostro oratorio,  
io mi raccolgo...  
Nel silenzio di quei raccoglimenti,  
il mio spirito par che s'allontani  
e s'incontri con quel di vostra madre  
in colloqui eterei, arcani!  
Come è penoso  
udire i morti dolorare e piangere!  
Quando l'estasi mistica scompare  
per voi serbata ho una parola sola:  
Espiare!  
Offritela alla Vergine  
la mia giustizia!

Very often at night  
in our chapel at home  
I kneel in prayer...  
In the stillness of that religious solitude  
I feel my spirit arise from me  
to encounter that of your mother  
in ethereal and lofty reverie!  
It's painful  
to hear the dead's sighs and tears!  
When the mystical vision fades  
of you remains one thought alone:  
For her sin she must pay!  
Now offer to the Virgin  
my justice!



The scene between La Zia Principessa and Angelica (Il Principe Gualtiero vostro padre) is sung here in English. The text continues on the next page.

*Suor Anglica:* between the Aunt and Suor Angelica 1

| | | | | | |

*Suor Anglica:* between the Aunt and Suor Angelica 2

| | | | | | |

LZP: Il Principe Gualtiero vostro padre,  
la Principessa Clara vostra madre,  
quando venti anni or sono vennero a morte....  
mi affidarono i figli ancor fanciulli  
e tutto il patrimonio di famiglia.

Io dovevo dividerlo

quando ciò ritenessi conveniente,

e con giustizia piena.

È quanto ho fatto. Ecco la pergamena.

Voi potete osservarla, discuterla, firmarla.

SA: Dopo sett'anni.... son davanti a voi....

Ispiratevi a questo luogo santo....

È luogo di clemenza....

È luogo di pietà....

LZP: Di penitenza.

Io debbo rivelarvi la ragione

perchè addivenni a questa divisione:

vostra sorella Anna Viola anderà sposa.

SA: Sposa?!....

Sposa la piccola Anna Viola?

Sposa la sorellina, la piccina?

piccina?!.... Ah!.... Son sett'anni!....

Son passati sett'anni!

O sorellina bionda che vai sposa,

o sorellina mia, tu sia felice!

E chi la ingemma?

LZP: Your father, the all powerful, Prince Gualtiero,

And your beloved mother, Princess Clara,

Upon their death...upon their death...

Entrusted to my care their little children

Together with their ample patrimony.

I was to subdivide it

With wisdom and all fairness,

In case I should have deemed it opportune.

This I have done. Here is the document.

You may examine and sign it.

SA: After seven years.... I am before you

May this blessed ground touch your heart...

This place of clemency

This place of pity...

LZP: And also of your penance.

I must, however, tell you now the reason

That made imperative this subdivision;

Your sister, Anna Viola will soon be married.

SA: Married?!....

Married, my little Anna Viola?

Married, my little sister, still so young?

Young?!....Ah!....It's already seven years...

Seven years have gone by!

Oh! sister blond and fair, you will be married

My darling little sister, may you be happy!

Who is the bridegroom?

“Il Principe Gualtiero  
vostro padre” cont.



“Il Principe Gualtiero vostro padre” continues

LZP: Chi per amore condonò la colpa  
di cui macchiaste il nostro bianco stemma.

SA: Sorella di mia madre,  
voi siete inesorabile!

LZP: Che dite? E che pensate?  
Implacata son io? Inesorabile?  
Vostra madre invocate  
quasi contro di me?....

LZP: A man who has forgiven the guilt  
Cast upon our unblemished coat-of-arms.

SA: Oh, sister of my mother  
You are so hard and merciless.

LZP: How dare you speak that way?  
You call me hard? ....You dare call me merciless?  
Your mother you would invoke  
Almost against me?....



Lehmann (right) with an unidentified singer, in the  
Vienna Opera production of *Suor Angelica*

From *Suor Anglica* by Puccini, here's Angelica's aria "Senza mama." Lehmann recorded this shortly after she sang the Vienna premier.

## Senza Mama

|                    |                    |                    |                    |                    |

Senza mamma, o bimbo,  
tu sei morto!  
Le tue labbra, senza i baci miei,  
scoloriron fredde!  
E chiudesti, o bimbo,  
gli occhi belli!  
Non potendo carezzarmi,  
le manine componesti in croce!  
E tu sei morto  
senza sapere quanto t'amava  
questa tua mamma!  
Ora che sei un angelo del cielo,  
ora tu puoi vederla la tua mamma,  
tu puoi scendere giù pel firmamento  
ed aleggiare intorno a me ti sento.  
Sei qui, mi baci e m'accarezzi.  
Ah!  
Dimmi, quando in ciel potrò vederti?  
Quando potrò baciarti?  
Oh!  
Dolce fine d'ogni mio dolore,  
quando in ciel potrò salire?  
Quando potrò morire?  
Dillo alla mamma, creatura bella,  
con un leggero scintillar di stella.  
Parlami, amore!

Without your mother, oh my baby,  
you die!  
Your lips, without my kisses,  
grow pale and cold!  
And close, oh baby,  
your pretty eyes!  
I cannot caress you,  
your little hands composed in a cross!  
And you are dead  
without knowing how loved you were  
by your mother!  
Now you are an angel in heaven,  
now you can see your mother,  
you can descend from the firmament  
and let your essence linger around me.  
Are you here, feel my kisses and caresses.  
Ah!  
Tell me, when will I see you in heaven?  
When will I be able to kiss you?  
Oh!  
Oh sweet end to all my sorrows,  
when I greet you in heaven.  
When shall I greet death?  
Tell your mother, you beautiful creature,  
with a light sparkle of the stars.  
Speak to me, my loved one!

“In fernem Land” is the Act II aria from Wagner’s *Lohengrin* that occurs when the hero finally reveals his identity. Lehmann made her most important debut as Elsa in Hamburg. She continued to sing that role and knew every moment of the opera.

## In fernem Land

|                    |                    |                    |                    |                    |                    |

|   |  |
|---|--|
| <p>In fernem Land, unnahbar euren Schritten,<br/>         liegt eine Burg, die Montsalvat genannt;<br/>         ein lichter Tempel stehet dort inmitten,<br/>         so kostbar, als auf Erden nichts bekannt;<br/>         drin ein Gefäss von wundertät'gem Segen<br/>         wird dort als höchstes Heiligtum bewacht:<br/>         es ward, dass sein der Menschen reinste pflegen,<br/>         herab von einer Engelschar gebracht;<br/>         alljährlich naht vom Himmel eine Taube,<br/>         um neu zu stärken seine Wunderkraft:<br/>         es heisst der Gral, und selig reinster Glaube<br/>         erteilt durch ihn sich seiner Ritterschaft.<br/>         Wer nun dem Gral zu dienen ist erkoren,<br/>         den rüstet er mit überirdischer Macht;<br/>         an dem ist jedes Bösen Trug verloren,<br/>         wenn ihn er sieht, weicht dem des Todes Nacht.<br/>         Selbst wer von ihm in ferne Land entsendet,<br/>         zum Streiter für der Tugend Recht ernannt,<br/>         dem wird nicht seine heil'ge Kraft entwendet,<br/>         bleibt als sein Ritter dort er unerkant;<br/>         so hehrer Art doch ist des Grales Segen,<br/>         enthüllt - muss er des Laien Auge fliehn;<br/>         des Ritters drum sollt Zweifel ihr nicht hegen,<br/>         erkennt ihr ihn, - dann muss er von euch ziehn.<br/>         Nun hört, wie ich verbotner Frage lohne!<br/>         Vom Gral ward ich zu euch daher gesandt:<br/>         mein Vater Parzival trägt seine Krone,<br/>         sein Ritter ich—bin Lohengrin genannt.</p> | <p>Far and away, unapproachable to your steps<br/>         There is a castle called Montsalvat;<br/>         A luminous temple stands at its center,<br/>         As precious as nothing else known on earth.<br/>         Inside a vessel of miraculous blessing<br/>         Is guarded as supreme sanctuary.<br/>         It has been brought down by a host of angels,<br/>         To be cared for by the purest human beings.<br/>         Annually a dove from above approaches<br/>         To reinforce its miraculous power;<br/>         It's called the Grail, and blissful pure faith<br/>         It grants to its knighthood.<br/>         Who is predestined to serve the Grail<br/>         Is armed by it with supernatural power;<br/>         Every evil's deception is lost on him,<br/>         When he sees it, death's power vanishes;<br/>         Even to him who is sent by it to alien lands,<br/>         Appointed as the champion for virtue's justice,<br/>         His holy power will not be taken away,<br/>         If he goes unrecognized as its knight.<br/>         The Grail's blessing is ever of such a noble cast,<br/>         Unveiled: It must flee from the layman's eyes;<br/>         Therefore you shall not doubt the knight,<br/>         If you identify him, he must leave you.<br/>         Now hear, how I reward the forbidden question!<br/>         I was sent to you by the Grail:<br/>         My father Parsifal wears its crown,<br/>         His knight, I—am called Lohengrin.</p> |
|---|--|



“Das süsse Lied verhallt...” (the Lohengrin/Elsa Act III duet) is the turning point of Wagner’s opera *Lohengrin*. Elsa asks the forbidden questions about his name and family. Lehmann laughs, at the point that she breaks off the master class, that this just goes on too long for the time available. I offer only one page of the text and translation. Lehmann recorded Elsa’s arias, but not this duet. There is a live recording of the complete opera with Lehmann’s Elsa.

### Lohengrin Duet

| | | | | | |

LOHENGRIN: Das süsse Lied verhallt; wir  
sind allein,  
zum erstenmal allein, seit wir uns sahn.  
Nun sollen wir der Welt entronnen sein,  
kein Lauscher darf des Herzens Grüssen  
nahn.  
Elsa, mein Weib! Du süsse, reine Braut!  
Ob glücklich du, das sei mir jetzt vertraut!

LOHENGRIN: The sweet song fades; we are  
alone,  
alone for the first time since we met.  
Now we are cut off from the world,  
no eavesdropper shall hear the salutations of the  
heart.  
Elsa, my wife! Sweet, pure bride!  
Tell me now whether you are happy!

ELSA: Wie wär ich kalt, mich glücklich nur  
zu nennen,  
besitz ich aller Himmel Seligkeit!  
Fühl ich zu dir so süss mein Herz entbrennen,  
atme ich Wonnen, die nur Gott verleiht.

ELSA: How unfeeling it would be of me to say I  
was merely happy,  
when I am filled with heavenly joy!  
As I feel my heart go out to you,  
I breathe delights that God alone bestows.

LOHENGRIN: Vermagst du, Holde,  
glücklich dich zu nennen,  
gibst du auch mir des Himmels Seligkeit!

LOHENGRIN: If, oh fair one, you are able to  
say you are happy,  
then you fill me too with heavenly joy!

Fühl ich zu dir so süss mein Herz entbrennen,  
atme ich Wonnen, die nur Gott verleiht; -  
Wie hehr erkenn ich unsrer Liebe Wesen!  
Die nie sich sahn, wir hatten uns geahnt;  
war ich zu deinem Streiter auserlesen,  
hat Liebe mir zu dir den Weg gebahnt:  
Dein Auge sagte mir dich rein von Schuld -  
mich zwang dein Blick, zu dienen deiner  
Huld.

As I feel my heart go out to you,  
I breathe delights that God alone bestows;  
How noble is the nature of our love!  
Though we never met, we sensed each other;  
I was chosen to be your champion,  
love paved my way to you:  
your eyes told me that you were free of guilt -  
your countenance compelled me to serve your  
grace.

On the next page there's a video of Lehmann demonstrating this *Lohengrin* Act II scene between Elsa and Ortrud: "Ortrud, wo bist du?...." Here and also on the next page, we have an extended audio of Lehmann teaching that interaction.

### Elsa/Ortrud Pt 1

| | | | | | |

ORTRUD: Hier, zu deinen Füßen.

ELSA: Hilf Gott! So muss ich dich erblicken,  
die ich in Stolz und Pracht nur sah!  
Es will das Herze mir ersticken,  
seh ich so niedrig dich mir nah!  
Steh auf! O, spare mir dein Bitten!  
Trugst du mir Hass, verzieh ich dir;  
was du schon jetzt durch mich gelitten,  
das, bitte ich, verzeih auch mir!

ORTRUD: O habe Dank für so viel Güte!

ELSA: Der morgen nun mein Gatte heisst,  
anfleh ich sein liebeich Gemüte,  
dass Friedrich auch er Gnad erweist.

ORTRUD: Du fesselst mich in Dankes Banden!

ELSA: In Früh'n lass mich bereit dich sehn, -  
geschmückt mit prächtigen Gewanden  
sollst du mit mir zum Münster gehn:  
Dort harre ich des Helden mein,  
vor Gott sein Eh'gemahl zu sein.

ORTRUD: Wie kann ich solche Huld dir  
lohnern,  
da machtlos ich und elend bin?  
Soll ich in Gnaden bei dir wohnern,  
stets bleibe ich die Bettlerin!  
Nur eine Kraft ist mir gegeben,  
sie raubte mir kein Machtgebot; -  
durch sie vielleicht schütz ich dein Leben,  
bewahr es vor der Reue Not!

ELSA: Wie meinst du?

ORTRUD: Wohl, dass ich dich warne,  
zu blind nicht deinem Glück zu traun;  
dass nicht ein Unheil dich umgarne,  
lass mich für dich zur Zukunft schaun.

ELSA: Welch Unheil?

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

ORTRUD: Here at you feet.

ELSA: Dear God! Must I behold you thus,  
you whom I had but seen in pride and splendor!  
My heart wants to stifle me,  
to see you humbled thus before me!  
Stand up! Oh, spare me your supplications!  
If you bore me hate, I forgive you;  
and what you have already suffered through me  
I beg you to forgive me in turn!

ORTRUD: Oh, thank you for such goodness!

ELSA: Tomorrow a man called my husband,  
I shall appeal to his loving nature,  
that he may show mercy to Friedrich too.

ORTRUD: You bind me in fetters of gratitude!

ELSA: At dawn let me see you ready, -  
adorned in splendid garments  
you shall accompany me to the minster:  
there I shall await my knight,  
to become his wife before God!

ORTRUD: How can I ever repay such  
kindness,  
for I am powerless and wretched?  
If you allowed me to live with you,  
I would always be the beggar!  
I am left but one power,  
no law robbed me of it;-  
through it I could perhaps protect you,  
save you from the blight of remorse!

ELSA: What do you mean?

ORTRUD: Let me warn you,  
not to put too blind a trust in your happiness;  
lest you are ensnared by misfortune,  
let me look into the future for you.

ELSA: What misfortune?

ORTRUD: Could you but comprehend  
the wondrous origin of this man,  
may he never leave you  
as he came to you -by magic!



Lehmann demonstrating how to sing with the eyes.

Elsa/Ortrud Pt 2

| | | | | | |

PL: Elsa/Ortrud

| | | | | | |



A video of a master class with Lehmann demonstrating aspects of Elsa's character.



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

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



Lehmann demonstrates a recitative of the Countess.

And Susanna doesn't come.

I'm anxious to know how the Count  
took her proposition.

The scheme seems too bold to me, and to a husband so wild and jealous!

But what harm is there?

Changing my clothes with those of Susanna, and hers with mine...  
shielded by the night...

Oh heavens, to what a humiliating state I am reduced by a cruel husband, who,  
after marrying me, with an unheard of  
mixture of infidelity, jealousy and scorn, first loved, then offended, and at last  
betrayed me, now makes me turn  
to one of my servants for help!

This aria of Cherubino occurs in Act I of Mozart's *Le nozze di Figaro* or *The Marriage of Figaro*. Lehmann sang the role of the Countess, but knew the whole opera well enough to teach other roles.

PL Non so più...

| | | | | | |

Non so piu cosa son, cosa faccio,  
Or di foco, ora sono di ghiaccio,  
Ogni donna cangiar di colore,  
Ogni donna mi fa palpar.  
Solo ai nomi d'amor, di diletto,  
Mi si turba, mi s'altera il petto,  
E a parlare mi sforza d'amore  
Un desio ch'io non posso spiegar.  
Parlo d'amore vegliando,  
Parlo d'amor sognando,  
All'acqua, all'ombra, ai monti,  
Ai fiori, all'erbe, ai fonti,  
All'eco, all'aria, ai venti,  
Che il suon de'vani accenti  
Portano via con se.  
E se non ho chi m'oda,  
Parlo d'amor con me!

I don't know any more what I am,  
Now I'm fire, now I'm ice,  
Any woman makes me change color,  
Any woman makes me quiver.  
At just the names of love, of pleasure,  
My breast is stirred up and changed,  
And a desire I can't explain  
Forces me to speak of love.  
I speak of love while awake,  
I speak of love while dreaming,  
To the water, the shadow, the hills,  
The flowers, the grass, the fountains,  
The echo, the air, and the winds,  
Which carry away with them  
The sound of my vain words.  
And if there's nobody to hear me,  
I speak of love to myself!



Massenet's "Il est doux, il est bon" is from Act I of *Hérodiade*. The opera isn't often performed, but this aria is. Lehmann sang it in recital.

## Il est doux...

| | | | | | |

Celui dont la parole efface toutes peines,  
Le Prophète est ici! c'est vers lui que je vais!

He whose voice erases all pains,  
the prophet is here! It is to him that I go.

Il est doux, il est bon, sa parole est sereine:  
Il parle... tout se tait...  
Plus léger sur la plaine  
L'air attentif passe sans bruit...  
Il parle...

He is gentle, he is kind, his speech is serene.  
He speaks, everything becomes silent  
More lightly over the plain  
passes the vigilant air without a sound.  
He speaks...

Ah! quand reviendra-t-il? quand pourrai-je l'entendre?  
Je souffrais... j'étais seule et mon coeur s'est calmé  
En écoutant sa voix mélodieuse et tendre,  
Mon coeur s'est calmé!

Ah! when will he return? When will I be able to hear him?  
I was suffering, I was alone, & my heart has calmed down  
listening to his tender, melodious voice,  
My heart has calmed down.

Prophète bien aimé, puis-je vivre sans toi!  
Prophète bien aimé, puis-je vivre... vivre sans toi!  
C'est là! dans ce désert où la foule étonnée  
Avait suivi ses pas,

Beloved prophet, can I live without you?  
beloved prophet, can I live without you?  
It is there in that desert, where the spellbound crowd  
has followed his steps,

Qu'il m'accueillit un jour, enfant abandonnée!  
Et qu'il m'ouvrit ses bras!

That he welcomed me one day, forsaken child!  
and that he held out his arms to me!

“Vision fugitive” is Hérode’s aria from Act II of Massenet’s opera *Hérodiade*.

## Vision fugitive

| | | | | | |

Ce breuvage pourrait me donner un tel rêve!  
Je pourrais la revoir...  
Comtempler sa beauté!  
Divine volupté à mes regards promise!  
Espérance trop brève  
Qui viens bercer mon coeur  
et troubler ma raison...  
Ah! ne t'enfuis pas douce illusion!

This drink could give me such dreams!  
I could see her again ...  
Think of her beauty!  
Divine pleasure to my promised vision!  
Too brief a hope,  
Which rocks my heart  
and disturbs my reasoning ...  
Ah! do not leave gentle illusion!

Vision fugitive et toujours poursuivie  
Ange mystérieux qui prend toute ma vie...  
Ah! c'est toi! que je veux voir  
Ô mon amour! ô mon espoir!  
Vision fugitive! c'est toi!  
Qui prends toute ma vie!  
Te presser dans mes bras!  
Sentir battre ton coeur  
D'une amoureuse ardeur!  
Puis mourir enlacés...  
Dans une même ivresse...  
Pour ces transports...pour cette flamme.  
Ah! sans remords et sans plainte  
Je donnerais mon âme  
Pour toi mon amour! mon espoir!  
Vision fugitive! c'est toi!  
Qui prends toute ma vie!  
Oui! c'est toi! mon amour!  
Toi, mon seul amour! mon espoir!

Fugitive and continuous vision,  
mysterious angel, which takes all my life...  
Ah! it is you! that I want to see  
Oh, my love! Oh, my hope!  
Fugitive vision! it is you!  
Who takes all (of) my life!  
To press you in my arms!  
To feel the beat (of) your heart,  
of a passionate heat!  
Then to die intertwined...  
in that same intoxication...  
For this journey...for this flame.  
Ah! without remorse and complaint  
I would give my soul...  
For you my love! My hope!  
Fugitive vision! It is you!  
Who takes all my life!  
Yes! it is you! my love!  
You, my only love! my hope!

The following master class is of Act I of Massenet's *Manon*, "Et je sais votre nom..." (the duet between Des Grieux and Manon).

*Manon* Act I duet

| | | | | | |

DES GRIEUX: Et je sais votre nom...

MANON: On m'appelle Manon.

DES GRIEUX: Manon!

MANON: Que son regard est tendre!

Et que j'ai de plaisir à l'entendre!

DES GRIEUX: Ces paroles d'un fou, veuillez les  
pardonner !

MANON: Comment les condamner?

Elles charment le cœur en charmant les oreilles!

J'en voudrais savoir de pareilles

pour vous les répéter!

DES GRIEUX: Enchanteresse!

Au charme vainqueur!

Manon!

Vous êtes la maîtresse de mon cœur!

MANON: Mots charmants!

DES GRIEUX: Ô Manon!

MANON: Enivrantes fièvres,  
enivrantes fièvres du bonheur!

DES GRIEUX: And I know your name...

MANON: My name is Manon.

DES GRIEUX: Manon!

MANON: How gentle his expression is!

And what a delight it is to listen to him!

DES GRIEUX: These words of a madman,  
please excuse them!

MANON: Why condemn them?

They enchant my heart and delight my ears!

I should like to know

similar words so as to repeat them to you!

DES GRIEUX: Enchantress!

With an overpowering spell!

Manon!

You are the mistress of my heart!

MANON: Charming words!

DES GRIEUX: Oh Manon!

MANON: The intoxicating fever,  
the intoxicating fever of happiness!



Lehmann sang Massenet's Manon more frequently than any other role. The Act III "Obéissons quand leur voix appelle" is also known as the Gavotte, which LL recorded.

### Gavotte

| | | | |

Je marche sur tous les chemins  
Aussi bien qu'une souveraine  
On s'incline, on baise ma main,  
Car par la beauté je suis reine!  
Je suis reine!  
Mes chevaux courent à grands pas.  
Devant ma vie aventureuse,  
Les grands s'avancent chapeau bas...  
Je suis belle, je suis heureuse!  
Je suis belle!  
Autour de moi tout doit fleurir!  
Je vais à tout ce qui m'attire!  
Et, si Manon devait jamais mourir,  
Ce serait, mes amis, dans un éclat de rire!  
Obéissons quand leur voix appelle  
Aux tendres amours,  
Toujours, toujours, toujours,  
Tant que vous êtes belle, usez sans les compter vos  
jours, tous vos jours!  
Profitons bien de la jeunesse,  
Des jours qu'amène le printemps;  
Aimons, rions, chantons sans cesse,  
Nous n'avons encor que vingt ans!

I walk on every street  
just like a sovereign.  
They bow to me, they kiss my hand,  
because thanks to my beauty, I am queen!  
I am queen!  
My horses run fast.  
Before my thrilling life,  
The powerful approach, hat in hand,  
I am beautiful, I am happy!  
I am beautiful!  
All around me everything should flower!  
I drift to everything that attracts me!  
And should Manon ever have to die,  
it will be, my friends, in a burst of laughter!  
Obey when their voices are calling, beckoning us  
to tender loves,  
always, always, always,  
As long as you are beautiful, use up your days  
without counting them, all of your days!  
Let's take full advantage of our youth,  
the springtime season, alas, is very short;  
Let's love, sing, and laugh without pause,  
we won't be twenty forever!

“Du bist der Lenz...” is the moment in Act I of Wagner’s *Die Walküre* that Sieglinde reveals her love for Siegmund. This is one of Lehmann’s most famous roles. She sang it in Hamburg, Vienna, New York, San Francisco, and Paris. She recorded the role with Bruno Walter conducting.

### Du bist der Lenz

|                    |                    |                    |                    |                    |

Du bist der Lenz, nach dem ich verlangte  
in frostigen Winters Frist.

Dich grüßte mein Herz mit heiligem Grau'n,  
als dein Blick zuerst mir erblühte.

Fremdes nur sah ich von je,  
freudlos war mir das Nahe.

Als hätt' ich nie es gekannt, war, was immer mir kam.

Doch dich kannt' ich deutlich und klar:

als mein Auge dich sah,

warst du mein Eigen;

was im Busen ich barg, was ich bin,

hell wie der Tag taucht' es mir auf,

o wie tönender Schall schlug's an mein Ohr,

als in frostig öder Fremde

zuerst ich den Freund ersah.

You are the spring for which I've been longing  
throughout this cold wintertime.

My heart called to you with reverent awe,  
the first time I set my eyes on you.

Everything's alien here,

Cheerlessness was around me.

As if I'd never known, that was what came to me.

But I knew you clearly and plain:

As I looked on your face,

my spirit owned you;

What I've kept in my heart, what I am,

bright as the day, it appears to me,

A thundering rush cried in my ear,

in this cold deserted foreign place

the first time I saw my friend.

In the following long master class, LL teaches Act I of *Die Walküre* from “Schläfst du Gast” until the end of the act. I only offer one page of the libretto.

### *Die Walküre* Act 1

| | | | | | |

SIEGLINDE: Schläfst du, Gast?

SIEGMUND: Wer schleicht daher?

SIEGLINDE: Ich bin's: höre mich an!

In tiefem Schlaf liegt Hunding;

ich würzt' ihm betäubenden Trank:

nütze die Nacht dir zum Heil!

SIEGMUND: Heil macht mich dein Nah'n!

SIEGLINDE: Eine Waffe lass mich dir weisen:

o wenn du sie gewännst!

Den hehrsten Helden

dürft' ich dich heissen:

dem Stärksten allein

ward sie bestimmt.

O merke wohl, was ich dir melde!

Der Männer Sippe

sass hier im Saal,

von Hunding zur Hochzeit geladen:

er freite ein Weib,

das ungefragt

Schächer ihm schenkten zur Frau.

Traurig sass ich,

während sie tranken;

ein Fremder trat da herein:

ein Greis in blauem Gewand;

tief hing ihm der Hut,

der deckt' ihm der Augen eines;

doch des andren Strahl,

Angst schuf es allen,

traf die Männer

sein mächtiges Dräu'n.

mir allein

weckte das Auge

süss sehnenden Harm,

Tränen und Trost zugleich.

Auf mich blickt' er

und blitzte auf jene,

als ein Schwert in Händen er schwang;

das stiess er nun

in der Esche Stamm,

bis zum Heft haftet' es drin:

dem sollte der Stahl geziemen,

der aus dem Stamm' es zög'.

SIEGLINDE: Are you asleep, guest?

SIEGMUND: Who's sneaking around there?

SIEGLINDE: It is I: listen to me!

Hunding is sound asleep.

I made him a drugged drink:

use the night to save yourself!

SIEGMUND: I am saved by your presence!

SIEGLINDE: Let me show you a sword:

oh if you could only get it!

The noblest of heroes

I could call you:

For the strongest alone

it was intended

Oh listen carefully to what I tell you!

The men of his family

sat in the room here,

they were guests at Hunding's wedding.

He was marrying a woman

who, without being asked,

thieves had given him as wife.

Sadly I sat,

while they drank;

A stranger came in,

an old man in a grey cloak;

his hat was pulled down

so as to cover one eye;

But the glint of the other

made them all afraid,

when the men saw

his mighty tears.

To me alone

his eye suggested

sweet, longing sadness,

tears and comfort both together.

He looked at me

and glowered at them,

as a sword swung in his hand.

This he thrust

in the ash-tree trunk,

it lodged there right up to the hilt:

The blade would belong to anyone

who pulled it out of the tree.



“Nun zäume dein Ross...” (from Act II is mostly the duet of Wotan/Fricka). This is the portion of Wagner’s *Die Walküre* in which Fricka confronts Wotan. Lehmann’s explanation of the whole Ring at the opening of this master class is worth the trouble of this whole Volume V! Anna Russell hardly got more laughs. This master class has Bumbry singing Fricka.

### LL’s introduction to *Die Walküre*

| | | | | | |

### Scene from *Die Walküre*

| | | | | | |

WOTAN: Nun zäume dein Ross,  
reisige Maid!  
Bald entbrennt  
brünstiger Streit:  
Brünnhilde stürme zum Kampf,  
dem Wälsung kiese sie Sieg!  
Hunding wähle sich,  
wem er gehört;  
nach Walhall taugt er mir nicht.  
Drum rüstig und rasch,  
reite zur Wal!  
BRÜNNHILDE: Hojotoho! Hojotoho!  
Heiaha! Heiaha!  
Hojotoho! Heiaha!  
Dir rat' ich, Vater,  
rüste dich selbst;  
harten Sturm  
sollst du bestehn.  
Fricka naht, deine Frau,  
im Wagen mit dem Widdergespann.  
Hei! Wie die goldne  
Geissel sie schwingt!  
Die armen Tiere  
ächzen vor Angst;  
wild rasseln die Räder;  
zornig fährt sie zum Zank!  
In solchem Strausse  
streit' ich nicht gern,  
lieb' ich auch mutiger  
Männer Schlacht!  
Drum sieh, wie den Sturm du bestehst:  
ich Lustige lass' dich im Stich!  
Hojotoho! Hojotoho!  
Heiaha! Heiaha!  
Heiahaha!

WOTAN: Now bridle your horse,  
armed maiden.  
Soon will blaze  
a furious battle:  
Brünnhilde must charge into battle,  
she must see the Volsung wins.  
Let Hunding decide  
where he belongs;  
He is no good to me in Valhalla.  
So make ready and  
quickly ride into battle.  
BRÜNNHILDE: Hoyotoho! Hoyotoho!  
Heiaha! Heiaha!  
Hoyotoho! Heiaha!  
Let me warn you, Father,  
make yourself ready.  
You have to withstand  
a violent storm.  
Fricka, your wife approaches,  
in her chariot drawn by rams.  
Look how the golden  
whip cracks in her hand!  
The poor animals  
are bleating with terror.  
The wheels clatter furiously,  
she’s coming to pick a quarrel!  
I prefer not to engage  
in skirmishes like this,  
much as I love bold  
men’s battles.  
So see how you survive the storm:  
I am glad to leave you in the lurch.  
Hoyotoho! Hoyotoho,  
Heiaha! Heiaha!  
Heiahaha!

Lehmann sang the Vienna premier of *Arabella* by Richard Strauss. She teaches the Act I duet, “Ich danke Fräulein.” She recorded another *Arabella* duet and an aria.

### *Arabella* Duet

| | | | | | |

ARABELLA: Ich danke, Fräulein. Holen Sie mich morgen um die gleiche Zeit, für heute brauch ich sie nicht mehr. Adieu.

Die schönen Rosen! Hat die ein Husar gebracht?

ZDENKA: Wie? ein Husar?

ARABELLA: Der Leibhusar von einem fremden Reisenden!

ZDENKA: Nein. Sie sind von Matteo.

So gehst du mit seinen Blumen um!

Und trotzdem bringt er neue jeden Tag.

ARABELLA: Ah, lass ! - Und dort das andere Bukett?

ZDENKA: Vom Elemer. Und da Parfum vom Dominik, und Spitzen vom Lamoral.

ARABELLA: Die drei! Verlumpen Geld zu dritt, verlieben sich zu dritt ins gleiche Mädels –am End verloben sie sich auch noch alle drei mit mir!

ZDENKA: Nichts wert sind sie - und etwas wert ist nur der eine - der!

[Sie hält ihr Matteos Rosen entgegen]

ARABELLA: Ah, lass! Die drei sind lustiger und haben mehr in sich.

ZDENKA: Kannst du das sagen! Mehr in sich als der Matteo! Er liebt dich doch aus seiner ganzen Seele, aus seinem ganzen Herzen -

ARABELLA: und aus allen seinen Kräften!

Nur sind die Kräfte halt nicht gross!

ZDENKA: Versündig dich nur nicht! Du hast ihn lieb gehabt!

ARABELLA: Vielleicht !

Gehabt! So ists vorbei: du sagst es selbst.

ARABELLA: Thank you, Fräulein. Pick me up tomorrow at the same time,

For today I do not need you anymore. Adieu.

The beautiful roses! Were they brought by a hussar?

ZDENKA: Why? a hussar

ARABELLA: The adjutant of someone who's a stranger here.

ZDENKA: No. They are from Matteo.

Is that how you treat a gift from him?

And yet he brings new things every day.

ARABELLA: Ah, enough! And who brought that other bouquet?

ZDENKA: From Elemer. And this perfume from Dominik, and laces from Lamoral.

ARABELLA: Those three! They're spending all they have—all three are set to win the same beloved—in the end they all propose to me!

ZDENKA: They aren't worth anything –and there's only one who's worthy—it's...

[She holds up Matteo's roses]

ARABELLA: Ah, please don't! Those three are funnier and have more in themselves.

ZDENKA: How can you say that! All the more that it's Matteo! It's he who loves you with his whole soul, his whole heart—

ARABELLA: and with all his might!

Only his power isn't that much!

ZDENKA: Don't make a mistake. You loved him at one time!

ARABELLA: Maybe!

I was. But that's past. That's what you said yourself.



Lehmann at the Vienna premiere of *Arabella*



“Eri tu...” is an aria from Act III from *Un ballo in maschera* by Verdi. Renato has resolved to kill Amelia for the dishonor she has brought on him. She protests her innocence and begs to see her son one last time. Renato relents, and declares that it is Riccardo, not Amelia, who deserves to die. Aria: “Eri tu che macchiavi quell'anima” (It was you who stained that soul).

### Eri tu...

| | | | | | |

Alzati! là tuo figlio  
A te concedo riveder. Nell'ombra  
E nel silenzio, là,  
Il tuo rossore e l'onta mia nascondi.  
(Amelia esce.)  
Non è su lei, nel suo  
Fragile petto che colpir degg'io.  
Altro, ben altro sangue a terger dessi l'offesa!  
(fissando il ritratto)  
Il sangue tuo!  
E lo trarrà il pugnale  
Dallo sleal tuo core:  
Delle lagrime mie vendicator!

Eri tu che macchiavi quell'anima,  
La delizia dell'anima mia;  
Che m'affidi e d'un tratto esecrabile  
L'universo avveleni per me!  
Traditor! che compensi in tal guisa  
Dell'amico tuo primo la fé!  
O dolcezze perdute! O memorie  
D'un amplesso che l'essere india!  
Quando Amelia sì bella, sì candida  
Sul mio seno brillava d'amor!  
È finita – non siede che l'odio  
E la morte nel vedovo cor!  
O dolcezze perdute, o speranze d'amor!

Arise; there is your son,  
I permit you to see him. In the darkness  
and the silence, there,  
hide your blushes and my shame.  
(Amelia goes out.)  
It is not she, nor her breast  
that I must strike.  
Another's blood must wash away the sin!  
(gazing at the portrait)  
Your blood!  
and my dagger,  
avenger of my tears,  
shall draw it from your traitor's heart!

You it was who stained that soul,  
which was the joy of my own,  
who inspired my trust, then loathsomely  
poisoned all life for me!  
Traitor! who in such a way regarded  
the faith of your dearest friend!  
Oh sweetness, lost; Oh memory  
of a heavenly embrace,  
when Amelia, in her pure beauty,  
lay on my breast, in the warmth of love!  
all is finished – now only hate  
and death live in my widower's heart!  
Oh, sweetness lost, oh, hope of love!

“Pleurez! pleurez mes yeux!” is sung in Act III of Massenet’s opera, *Le Cid*. Chimene suffers from a broken heart because the man with whom she is in love, Rodrigue, mistakenly killed her father during a duel. (Prior to his death, her father insulted Rodrigue’s father then challenged him to a duel. Since his father was too old and weak to fight, Rodrigue fought on his behalf without asking who he was going up against.) Throughout the opera Chimene swears to avenge her father’s death, but her love for Rodrigue makes it hard for her to follow through. After careful consideration, she realizes that no matter which choice she makes, both will end in heartache.

### Pleurez mes yeux

|                    |                    |                    |                    |                    |                    |

De cet affreux combat je sors l'âme brisée!  
 Mais enfin je suis libre et je pourrai du moins  
 Soupirer sans contrainte et souffrir sans témoins.  
 Pleurez! pleurez mes yeux! tombez triste rosée  
 Qu'un rayon de soleil ne doit jamais tarir!  
 S'il me reste un espoir, c'est de bientôt mourir!  
 Pleurez mes yeux, pleurez toutes vos larmes! pleurez mes yeux!  
 Mais qui donc a voulu l'éternité des pleurs?  
 O chers ensevelis, trouvez-vous tant de charmes à léguer  
 aux vivants d'implacables douleurs?  
 Hélas! je me souviens, il me disait:  
 Avec ton doux sourire...  
 Tu ne saurais jamais conduire  
 Qu'aux chemins glorieux ou qu'aux sentiers bénis!  
 Ah! mon père! Hélas!  
 Pleurez! pleurez mes yeux!  
 Tombez triste rosée  
 Qu'un rayon de soleil ne doit jamais tarir!  
 Pleurez mes yeux!  
 Ah! pleurez toutes vos larmes! pleurez mes yeux!  
 Ah! pleurez!

I go to this terrible battle with a broken soul!  
 But finally I'm free and I can at least  
 Sigh unconstrained and suffer without witnesses.  
 I weep! I cry my eyes! Sad dew falls  
 That a sunbeam should never dry!  
 If I have a hope, it's about to die!  
 I cry my eyes and cry tears! Cry my eyes!  
 But who wants to spend an eternity crying?  
 Oh dear buried father, do you find so many charms  
 to bequeath to live in unrelenting pain?  
 Alas! I remember what he told me  
 With his sweet smile ...  
 You never know how to lead  
 As glorious or as blessed on these trails!  
 Ah! My father! Alas!  
 Weep! I cry my eyes!  
 Sad dew falls  
 That a sunbeam should never dry!  
 Cry my eyes!  
 Ah! Cry all your tears! Cry my eyes!  
 Ah! weep!

“Che farò senza Euridice” is Orfeo’s aria from Act III of *Orfeo ed Euridice* by Gluck.  
The student doesn’t sing the introductory recitative.

Che farò...

| | | | | | |

Che farò senza Euridice  
Dove andrò senza il mio ben.  
Euridice, o Dio, risponde  
Io son pure il tuo fedele.  
Euridice! Ah, non m’avvanza  
più soccorso, più speranza  
ne dal mondo, ne dal cel.

What will I do without Euridice  
Where will I go without my wonderful one.  
Euridice, oh God, answer  
I am entirely your loyal one.  
Euridice! Ah, it doesn’t give me  
any help, any hope  
neither this world, neither heaven.



“Wie nahte mir der Schlummer...Leise, leise, fromme Weise” is the important aria for the lead soprano, Agathe, from Act II of *Der Freischütz* by Weber. The text below begins with “Leise....” Lehmann sang and recorded the major arias of this role. She taught it several times, so besides the audio found on this page, you see three more master classes on the following page.

### Freischütz aria 1

| | | | | | |

Leise, leise, Fromme Weise!  
Schwing dich auf zum Stemenkreise.  
Lied, erschalle! Feiernd walle  
Mein Gebet zur Himmelshalle!  
O wie hell die goldnen Sterne,  
Mit wie reinem Glanz sie glühn!  
Nur dort in der Berge Ferne  
Scheint ein Wetter aufzuziehn.  
Dort am Wald auch schwebt ein Heer  
Dunkler Wolken dumpf und schwer.  
Zu dir wende Ich die Hände,  
Herr ohn' Anfang und ohn' Ende!  
Vor Gefahren  
Uns zu wahren  
Sende deine Engelscharen!  
Alles pflegt schon längst der Ruh?  
Trauter Freund, wo weilest du?  
Ob mein Ohr auch eifrig lauscht,  
Nur der Tannen Wipfel rauscht;  
Nur das Birkenlaub im Hain  
Flüstert durch die hehre Stille;  
Nur die Nachtigall und Grille  
Scheint der Nachtluft sich zu freun.  
Doch wie? Täuscht mich nicht mein Ohr?  
Dort klingt's wie Schritte!  
Dort aus der Tannen Mitte  
Kommt was hervor!

Softly, softly, my devout song!  
Waft yourself to the region of the stars.  
Resound, my song! Solemnly float  
My prayer to the halls of heaven!  
Oh how bright the golden stars are,  
With what pure a gleam they glow!  
There only, in the distant mountains  
A storm seems to be brewing.  
There too in the forest hovers an army  
Of dark clouds, brooding and heavy.  
To you I turn my hands,  
Lord without beginning or end!  
From dangers  
To guard us  
Send your hosts of angels!  
All things have long gone to rest.  
Dear friend, where are you tarrying?  
Even when my ear listens keenly,  
Only the tops of the fir trees rustle;  
Only the birch leaves in the grove  
Whisper through the wondrous silence;  
Only the nightingale and cricket  
Seem to enjoy the night air.  
And yet? Do my ears deceive me?  
That sounds like footsteps!  
From the middle of the firs there  
Someone is coming!

Freischütz aria 2

| | | | | | |

Freischütz aria 3

| | | | | | |

Freischütz aria 4

| | | | | | |

Er ist's! Er ist's!  
Die Flagge der Liebe mag wehn!  
Dein Mädchen wacht  
Noch in der Nacht!  
Er scheint mich noch nicht zu sehn!  
Gott, täuscht das Licht  
Des Monds mich nicht,  
So schmückt ein Blumenstrauß den Hut!  
Gewiß, er hat den besten Schuß getan!  
Das kündet Glück für morgen an!  
O süße Hoffnung, neu belebter Mut!  
All meine Pulse schlagen,  
Und das Herz wallt ungestüm,  
Süß entzückt entgegen ihm!  
Konnt' ich das zu hoffen wagen?  
Ja, es wandte sich da Glück  
Zu dem teuren Freund zurück,  
Will sich morgen treu bewähren!  
Ist's nicht Täuschung? Ist's nicht Wahn?  
Himmel, nimm des Dankes Zähren  
Für dies Pfand der Hoffnung an!

It is he, it is he!  
Let love's banner flutter!  
Your girl is waiting  
Even though it is night!  
He does not seem to see me yet!  
God, if the moonlight  
Does not deceive me,  
A bunch of flowers adorns his hat!  
For sure he has made the best shot!  
That tells of good luck for tomorrow!  
Oh sweet hope, oh newly triggered courage!  
All my pulses are beating,  
And my heart beats wildly,  
Sweetly delighted at his approach!  
Could I dare to hope it?  
Yes, luck has returned  
Back to my dear friend,  
And will stay faithful tomorrow!  
Is it no mistake? Is it no madness?  
Heaven, receive these tears of thanks  
For this pledge of hope!

Here is further background on the scene from *Der Freischütz* taught on the previous pages. In this short video Lehmann demonstrates to the young singer how to respond to the words with the emotions and movements of a young girl.

Lehmann illustrates a “dance of happiness.”





“Und ob die Wolke sie verhülle,” is Agathe’s aria from Act III of Weber’s *Der Freischütz*. Lehmann often sang this role both in Hamburg and in Vienna. She recorded this aria as well.

### Und ob die Wolke...

| | | | | | |

Und ob die Wolke sie verhülle,  
Die Sonne bleibt am Himmelszelt;  
Es waltet dort ein heil'ger Wille,  
Nicht blindem Zufall dient die Welt!  
Das Auge, ewig rein und klar,  
Nimmt aller Wesen liebend wahr!  
Für mich auch wird der Vater sorgen,  
Dem kindlich Herz und Sinn vertraut,  
Und wär' dies auch mein letzter Morgen,  
Rief' mich sein Vaterwort als Braut:  
Sein Auge, ewig rein und klar,  
Nimmt meiner auch mit Liebe wahr!

Even though a cloud may hide it,  
The sun always stays in heaven's abode;  
There, a holy will rules,  
Blind chance does not govern the world.  
That eye, ever pure and clear,  
Appraises all beings justly, through love!  
For me, too, our father will take care,  
For I entrust heart and soul to him like a child,  
And even if this were my last morning,  
Should the father's word call me as bride:  
His eye, always pure and clear,  
Would appraise me justly too, with love!

“Kommt ein schlanker Bursch gegangen” is Ännchen’s aria from Act II of Weber’s *Der Freischütz*. Lehmann sang this role as well as Agathe. She also teaches the scene that follows.

### Kommt ein schlanker Bursch gegangen

|                    |                    |                    |                    |                    |                    |

Kommt ein schlanker Bursch gegangen,  
Blond von Locken oder braun,  
Hell von Aug' und rot von Wangen,  
Ei, nach dem kann man wohl schauen.  
Zwar schlägt man das Aug' aufs Mieder  
Nach verschämter Mädchen Art;  
Doch verstohlen hebt man's wieder,  
Wenn's das Bürschchen nicht gewahrt.  
Sollten ja sich Blicke finden,  
Nun, was hat das auch für Not?  
Man wird drum nicht gleich erblinden,  
Wird man auch ein wenig rot.  
Blickchen hin und Blick herüber,  
Bis der Mund sich auch was traut!  
Er seufzt: Schönste!  
Sie spricht: Lieber!  
Bald heißt's Bräutigam und Braut.  
Immer näher, liebe Leuchten!  
Wollt ihr mich im Kranze sehn?  
Gelt, das ist ein nettes Bräutchen,  
Und der Bursch nicht minder schön?

When a slim youth walks by,  
Blond of hair or brown,  
Bright of eye and red of cheeks,  
Indeed, you can definitely look at him.  
Of course, you cast your eyes down  
After the manner of a modest maiden;  
But by stealth you raise them again,  
If the boy doesn't notice.  
If you should catch his glance,  
Then, what's that problem?  
You will not be blinded,  
You become just a little red.  
A little glance here and a glance there,  
Until the mouth is also bold!  
He sighs: beautiful one!  
She says: beloved!  
Soon, they are groom and bride.  
Always nearer, beloved glow!  
Do you want to see me with a (bridal) wreath?  
Don't you think, she's a nice little bride,  
And the youth isn't any less beautiful?

“Wo berg’ ich mich?” is heard at the beginning of Act II of the Weber’s *Euryanthe* and is a true compositional tour de force: Lysiart’s monologue is almost crazy and becomes a master portrayal of a man brought to the edge of demonic despair.

### Wo berg’ ich mich?

| | | | | | |

Wo berg' ich mich? Wo fänd' ich Fassung wieder?  
Ha! toller Frevelwahn, du warst es ja,  
Der sie als leichte Beute sah!  
Ihr Felsen, stürzt auf mich hernieder!  
Du Wiederhall, ruf' nicht das Ach  
Des hoffnungslosen Strebens nach!  
Nie wird sie mein! O ew'ger Qualen Hyder!

Schweigt, glüh'nden Sehnsens wilde Triebe,  
Ihr Auge sucht den Himmel nur;  
In ihr wohnt Unschuld, Anmut, Liebe,  
Ganz Wahrheit ist sie, ganz Natur.  
Schweigt, wilde Triebe! schweigt, wilde Triebe!  
Ihr Auge sucht den Himmel nur;  
In ihr wohnt Unschuld, Anmut, Liebe,  
Ganz ist sie Wahrheit, ganz Natur! Ganz Natur! -  
Schweigt, glühnden Sehnsens wilde Triebe,  
Ihr Auge sucht den Himmel nur!

Was soll mir ferner Gut und Land?  
Die Welt ist arm und öde ohne sie!  
Mein ihre Huld?! - Mein wird sie nie!  
Vergiss, Unseliger! Entflieh'!

Sie liebt ihn! - Und er sollte leben?  
Ich schmachkend beben?  
Im Staube Sieg ihm zugestehn?  
O nein! Er darf nicht leben,  
Ich mord' ihn unter tausend Wehn!  
Doch, Hölle! Du kannst sie mir auch nicht geben;  
Sie liebt ihn! - Ich muss untergehn!

So weih' ich mich den Rach'gewalten,  
Sie locken mich zu schwarzer That!  
Geworfen ist des Unheils Saat,  
Der Todeskeim muss sich entfalten!

Zertrümm're, schönes Bild!  
Fort, letzter, süsser Schmerz!  
Nur sein Verderben füllt die Brust!  
Zertrümm're, schönes Bild!  
Fort, letzter, süsser Schmerz!  
Nur sein Verderben füllt  
Die sturmbewegte Brust!

Where am I going? Where would I find it?  
Ha! Great delusion, you were,  
Who saw them as easy prey!  
You rock, fall upon me!  
You echo, don't shout that "ah"  
Of the hopeless pursuit!  
Never will it be mine! Oh eternal agonies Hyder!

Be silent, glowing longing, wild drives,  
Your eyes seek only heaven;  
There is innocence, grace, love,  
Complete truth, all of nature.  
Be silent, wild drives! Silent, wild drives!  
Your eyes seek heaven only;  
There is innocence, grace, love,  
She is complete truth, all nature!  
Be still burning longings, wild drives,  
Your eyes seek heaven only!

What more is there for me than farm and land?  
The world is poor and desolate without it!  
Its bounty is mine?! - Mine will it never be!  
Forget, unhappy one! Flee!

She loves him! - And he should live?  
I languish, trembling?  
In dust's victory concession?  
Oh no! He must not live,  
I am murdering him with a thousand wounds!  
Yes, hell! You can not give it to me either;  
She loves him! - I must lose!

So allow me revenge,  
They lured me into black deeds!  
Thrown is the evil seed,  
The seeds of death must unfurl!

Smash, beautiful image!  
Away, last sweet pain!  
Only his ruin fills my breast!  
Smash, beautiful image!  
Away, last sweet pain!  
Only his ruin fills  
My storm-tossed breast!



Puccini's *La bohème*: Lehmann sang this role and recorded Mimì's aria in German. She teaches the famous Act I arias and the extended scene between the two leads.

Che gelida...

| | | | | | |

### Act 1 Mimì/Rudolfo

| | | | | | |

RUDOLFO: Che gelida manina,  
se la lasci riscaldar.  
Cercar che giova?  
Al buio non si trova.  
Ma per fortuna  
é una notte di luna,  
e qui la luna  
labbiamo vicina.  
Aspetti, signorina,  
le dirò con due parole  
chi son, e che faccio,  
come vivo. Vuole?  
Chi son? Sono un poeta.  
Che cosa faccio? Scrivo.  
E come vivo? Vivo.  
In povertà mia lieta  
scialo da gran signore  
rime ed inni damore.  
Per sogni e per chimere  
e per castelli in aria,  
lanima ho milionaria.  
Talor dal mio forziere  
ruban tutti i gioelli  
due ladri, gli occhi belli.  
Ventrar con voi pur ora,  
ed i miei sogni usati  
e i bei sogni miei,  
tosto si dileguar!  
Ma il furto non maccora,  
poiché, poiché vha preso stanza  
la speranza!

RUDOLFO: What a frozen little hand,  
let me warm it for you.  
What's the use of looking?  
We won't find it in the dark.  
But luckily  
it's a moonlit night,  
and the moon  
is near us here.  
Wait, mademoiselle,  
I will tell you in two words,  
who I am, what I do,  
and how I live. May I?  
Who am I? I am a poet.  
What do I do? I write.  
And how do I live? I live.  
In my carefree poverty  
I squander rhymes  
and love songs like a lord.  
When it comes to dreams and visions  
and castles in the air,  
I've the soul of a millionaire.  
From time to time two thieves  
steal all the jewels  
from my safe, two pretty eyes.  
They came in with you just now,  
and my customary dreams  
my lovely dreams,  
melted at once into thin air!  
But the theft doesn't anger me,  
for their place has been  
taken by hope!

“Mi chiamano Mimì” from Act I is one of the best known arias from Puccini’s *La bohème*. Lehmann sang this role and recorded this aria (in German).

### Mi chiamano Mimi

| | | | | | |

MIMÌ: Sì. Mi chiamano Mimì,  
ma il mio nome è Lucia.  
La storia mia è breve.  
A tela o a seta  
ricamo in casa e fuori...  
Son tranquilla e lieta  
ed è mio svago  
far gigli e rose.  
Mi piaccion quelle cose  
che han sì dolce malìa,  
che parlano d'amor, di primavera,  
di sogni e di chimere,  
quelle cose che han nome poesia...  
Lei m'intende?  
Mi chiamano Mimì,  
il perché non so.  
Sola, mi fo  
il pranzo da me stessa.  
Non vado sempre a messa,  
ma prego assai il Signore.  
Vivo sola, soletta  
là in una bianca cameretta:  
guardo sui tetti e in cielo;  
ma quando vien lo sgelo  
il primo sole è mio  
il primo bacio dell'aprile è mio!  
Germoglia in un vaso una rosa...  
Foglia a foglia la spio!  
Così gentile il profumo d'un fiore!  
Ma i fior ch'io faccio,  
Ahimè! non hanno odore.  
Altro di me non le saprei narrare.  
Sono la sua vicina che la vien fuori d'ora a  
importunare.

MIMÌ: Yes, they call me Mimi,  
but my true name is Lucia.  
My story is short.  
Linen or a silk  
I embroider at home and away...  
I am happy happy and at peace  
and my pastime  
is to make lilies and roses.  
I love all things  
that have gentle sweet smells,  
that speak of love, of spring,  
of dreams and fanciful things,  
those things that have poetic names...  
Do you understand me?  
They call me Mimi,  
I do not know why.  
Alone, I make  
lunch by myself.  
I don't go regularly to mass,  
but I pray a lot to the Lord.  
I live all alone  
there in a white room:  
and look upon the roofs and the sky;  
but when the thaw comes  
the first sun, like my  
first kiss, is mine!  
Buds in a vase, a rose...  
I wait, leaf upon leaf!  
That gentle perfume of a flower!  
But the flowers that I make,  
Alas! they have no smell.  
Other than telling you about me, I know nothing.  
I am just your neighbor coming out to bother  
you.

“Mimì!...Speravo di trovarti qui” is from Act III of Puccini’s *La bohème*.

### Act III

| | | | | | |

### Act III cont.

| | | | | | |

MARCELLO: Mimì!

MIMÌ: Speravo di trovarti qui.

MARCELLO: È ver. Siam qui da un mese  
di quell'oste alle spese.

Musetta insegna il canto ai passeggeri;

Io pingo quel guerriersulla facciata.

È freddo. Entrate.

MIMÌ: C'è Rodolfo?

MARCELLO: Sì.

MIMÌ: Non posso entrar.

MARCELLO: Perché?

MIMÌ: O buon Marcello, aiuto!

MARCELLO: Cos'è avvenuto?

MIMÌ: Rodolfo m'ama. Rodolfo m'ama  
mi fugge e si strugge  
per gelosia.Un passo,  
un detto,un vizzo,  
un fior lomettono in sospetto...

Onde corrucchi ed ire.

Talor la notte fingo di dormiree in me lo sento  
fisospiarmi i sogni in viso.

Mi grida ad ogni istante:

"Non fai per me, prenditi  
un altro amante".

"Non fai per me"

Ahimè! In lui parla il  
rovello; lo so, ma che  
rispondergli, Marcello?

MARCELLO: Mimì!

MIMÌ: I hoped to find you here.

MARCELLO: It's true. All month we have been  
living at this little tavern.

Musetta teaches singing to those that stay here;

I painted those soldiers on the facade there.

It's cold, come inside.

MIMÌ: Is Rodolfo in there?

MARCELLO: Yes

MIMÌ: I cannot enter.

MARCELLO: Why not?

MIMÌ: Oh, good Marcello, help me!

MARCELLO: What's happened?

MIMÌ: Rodolfo,... Rodolfo loves me,  
but flees me and struggles  
for jealousy. One step,  
a saying, a smile,  
a flower will arouse his suspicions...

Then he grows vexed and angry.

At night I pretend to sleep, I feel him staring  
intently at my face as if to see my dreams.

He shouts at me at any moment:

"You're not right for me,  
so find yourself another"

"You're not right for me"

Alas! It's the conflict within him that's  
speaking, I know; but what can  
I say to him Marcello?



“Pace, pace, mio Dio!” is Leonora’s Act IV aria from *La Forza del Destino* by Verdi.

Pace, pace, mio Dio!

| | | | | | |

Pace, pace, mio Dio!

Cruda sventura m'astringe, ahimè, a languir;  
come il di primo da tant'anni dura  
profondo il mio soffrir.

Pace, pace, mio Dio!

L'amai, gli è ver! Ma di beltà e valore  
cotanto Iddio l'ornò,  
che l'amo ancor, nè togliermi dal core  
l'immagin sua saprò.

Fatalità! Fatalità! Fatalità!

Un delitto disgiunti n'ha quaggiù!

Alvaro, io t'amo, e su nel cielo è scritto:  
non ti vedrò mai più!

Oh Dio, Dio, fa ch'io muoia;  
ché la calma può darmi morte sol.

Invan la pace qui sperò quest'alma  
in preda a tanto duol.

Misero pane . . . a prolungarmi vieni  
la sconsolata vita . . . Ma chi giunge?  
Chi profanare ardisce il sacro loco?  
Maledizione! Maledizione! Maledizione!

Peace, peace, my God!

Cruel misfortune, alas, forces me to languish;  
my suffering has lasted for so many years,  
deep as on the first day.

Peace, peace, my God!

I loved him, it's true! But with beauty and courage  
is how God graced him,  
that I love him still, nor will I be able to remove  
his image from my heart.

Fate! Fate! Fate!

A crime has separated us in this world!

Alvaro, I love you, and it is written above in heaven:  
I will never see you again!

Oh God, God, make me die;  
since only death can give me serenity.

In vain my soul hoped for peace here,  
while prey to such grief.

Wretched bread . . . come prolong  
my comfortless life . . . But who is approaching?  
Who dares to profane the sacred place?  
Curse! Curse! Curse!

Lehmann tells a lot of the story of Wagner's *Die Meistersinger* on the following page. On this one she teaches the Act I aria of Sachs: "Was duftet doch der Flieder."

### Sachs' Monolog: Was duftet...

| | | | | | |

Was duftet doch der Flieder  
so mild, so stark und voll!  
Mir löst es weich die Glieder,  
will, dass ich was sagen soll.  
Was gilt's, was ich dir sagen kann?  
Bin gar ein arm einfältig Mann!  
Soll mir die Arbeit nicht schmecken,  
gäbst, Freund, lieber mich frei:  
tät besser, das Leder zu strecken,  
und liess alle Poeterei!  
Und doch, 's will halt nicht gehn:  
Ich fühl's und kann's nicht verstehn,  
kann's nicht behalten, - doch auch nicht vergessen:  
und fass ich es ganz, kann ich's nicht messen!  
Doch wie soll ich auch fassen,  
was unermesslich mir schien.  
Kein' Regel wollte da passen,  
und war doch kein Fehler drin.  
Es klang so alt, - und war doch so neu,  
wie Vogelsang im süssen Mai!  
Wer ihn hört  
und wahnbetört  
säuge dem Vogel nach,  
dem brächt es Spott und Schmach:  
Lenzes Gebot,  
die süsse Not,  
die legt es ihm in die Brust:  
nun sang er, wie er musste,  
und wie er musste, so konnt er's,  
das merkt ich ganz besonders.  
Dem Vogel, der heut sang,  
dem war der Schnabel hold gewachsen;  
macht er den Meistern bang,  
gar wohl gefiel er doch Hans Sachsen!

What scent but that of the lilacs  
so gentle, so strong and full!  
To me it gently lifts its branches,  
wants me to say something.  
What's true, what can I tell you?  
I'm but a poor, simple man!  
If my work doesn't please  
tell me, friend, dear tell me freely:  
better to stretch the leather,  
and give up all poetry!  
And yet, it will just not go:  
I feel it and can not understand it,  
can't keep it, but also not forget it:  
and I grasp it all, I can't measure it!  
But how should I also grasp,  
what seemed to me immeasurable?  
No rule would fit there,  
and yet no error did it contain.  
It sounded so old - and yet was so new,  
A birdsong in sweet May!  
Who hears him  
and crazily imagines  
singing just like the bird,  
there one finds ridicule and disgrace:  
Spring's command,  
the sweet demand,  
it comes from his heart:  
now he sang, as he must,  
and as he must, so could he,  
I noted particularly.  
The bird that sang tonight,  
had a beak that had grown strong;  
he makes the Mastersingers mad,  
but I, Hans Sachs, liked it the best!





The acclaimed 1936 *Die Meistersinger* conducted by Toscanini



Lehmann as Eva



Here is Lehmann's master class of Sachs' Act III monolog "Wahn! Wahn! Überall Wahn," from *Die Meistersinger*. The second master class sadly has a lot of static.

### Sachs' Monolog: Wahn! 1

| | | | | | |

### Sachs' Monolog: Wahn! 2

| | | | | | |

Wahn! Wahn!  
Überall Wahn!  
Wohin ich forschend blick',  
in Stadt- und Weltchronik,  
den Grund mir aufzufinden,  
warum gar bis aufs Blut  
die Leut' sich quälen und schinden  
in unnütz toller Wut!  
Hat keiner Lohn  
noch Dank davon:  
in Flucht geschlagen,  
wähnt er zu jagen;  
hört nicht sein eigen Schmerzgekreisch,  
wenn er sich wühlt ins eig'ne Fleisch,  
wähnt Lust sich zu erzeugen!  
Wer gibt den Namen an?  
's ist halt der alte Wahn,  
ohn' den nichts mag geschehen,  
's mag gehen oder stehen!  
Steht's wo im Lauf,  
er schläft nur neue Kraft sich an:  
gleich wacht er auf,  
dann schaut, wer ihn bemeistern kann!  
Wie friedsam treuer Sitten,  
getrost in Tat und Werk,  
liegt nicht in Deutschlands Mitten  
mein liebes Nürnberg!

Madness! Madness!  
Everywhere madness!  
Wherever I look searchingly  
in city and world chronicles,  
to seek out the reason  
why, till they draw blood,  
people torment and flay each other  
in useless, foolish anger!  
Has now reward  
or thanks for it:  
driven to flight,  
he thinks he is hunting;  
hears not his own cry of pain,  
when he digs into his own flesh,  
thinks he's giving himself pleasure!  
Who will give it its name?  
It's just the old madness,  
without which nothing can happen,  
whatever goes or stays!  
If it halts somewhere in its course,  
it only gains new strength in sleep:  
suddenly it awakens,  
then see who can master it!  
How peacefully with its staunch customs,  
confident in deed and work,  
doesn't lie in the middle of Germany  
my dear Nuremberg!

Lehmann tells the story of the opera and then teaches the Act I interaction between Eva and Sachs that begins “Gut'n Abend, Meister! Noch so fleissig?” She had often sung this role and recorded the duets from *Die Meistersinger*.

LL tells the story of *Die Meistersinger*

| | | | | | |

Eva/Sachs Duet

| | | | | | |

EVA: Gut'n Abend, Meister! Noch so fleissig?

SACHS: Ei, Kind! Lieb' Evchen? Noch so spät?  
Und doch, warum so spät noch, weiss ich:  
die neuen Schuh'?

EVA: Wie fehl er rät!  
Die Schuh' hab' ich noch gar nicht probiert;  
sie sind so schön und reich geziert,  
dass ich sie noch nicht an die Füß' mir getraut.

SACHS: Doch sollst sie morgen tragen als Braut?

EVA: Wer wäre denn Bräutigam?

SACHS: Weiss ich das?

EVA: Wie wisst ihr dann, dass ich Braut?

SACHS: Ei, was!  
Das weiss die Stadt.

EVA: Ja, weiss es die Stadt,  
Freund Sachs gute Gewähr dann hat!  
Ich dacht', er wüsst' mehr.

SACHS: Was sollt ich wissen?

EVA: Ei, seht doch! Werd' ich's ihm sagen müssen?  
Ich bin wohl recht dumm?

SACHS: Das sag' ich nicht.

EVA: Dann wär't ihr wohl klug?

SACHS: Das weiss ich nicht.

EVA: Ihr wisst nichts? Ihr sagt nichts? Ei, Freund  
Sachs,  
jetzt merk' ich wahrlich: Pech ist kein Wachs.  
Ich hätt' euch für feiner gehalten.

EVA: Good evening, Master! Still so busy?

SACHS: Ah, child! Dear Eva! Up so late?  
And yet, I know why so late:  
the new shoes?

EVA: How wrongly he guesses!  
I have not yet even tried the shoes yet;  
they are so beautiful and richly adorned,  
that I haven't yet dared put them on my feet.

SACHS: But tomorrow you'll wear them as bride?

EVA: Who then might the bridegroom be?

SACHS: Do I know that?

EVA: How do you know then that I'm to be bride?

SACHS: What!  
The whole town knows that.

EVA: Well, if the whole town knows,  
then friend Sachs has good authority!  
I thought he would know more.

SACHS: What should I know?

EVA: Well, think! Will I have to tell him?  
Am I so stupid?

SACHS: I don't say that.

EVA: Then might you be clever?

SACHS: I don't know.

EVA: You know nothing? You say nothing? Well  
friend Sachs,  
now I truly notice that pitch is not wax.  
I would have thought you sharper.

“Nein das ist wirklich doch zu keck” is the opening of *The Merry Wives of Windsor* (*Die lustigen Weiber von Windsor*) an operetta by Otto Nicolai which Lehmann sang. This duet is sung in English in the present master class, but not the same translation as provided below.

## Act I Duet

| | | | | | |

FRAU FLUTH:

Nein, das ist wirklich doch zu keck!  
Wie kann er es nur wagen,  
Der vollgetrunkne dicke Geck,  
Mit Liebe mich zu plagen!  
ja, wenn es noch ein Ritter wär',  
Fein zierlich - jung an Jahren -  
Doch solch ein fetter Gast wie der ...  
Da soll mich Gott bewahren!  
Hab ich denn wirklich recht gelesen?  
«O schönste Frau, wir taugen  
Zusammen gar zu gut,  
Ihr habt verliebte Augen  
Und scheint von heissem Blut.«  
Da hört mir nur den Grobian!  
Was gehn ihn meine Augen an?  
«Ihr liebt den Sekt, ich lieb ihn auch!  
Ist das nicht Sympathie?«  
Was denkt sich nur der alte Schlauch,  
Ich, Sekt? - Ich trinke nie!  
Und kurz und gut,  
Ich habe Mut,  
ich liebe dich  
Herzinniglich,  
Bei Tag und Nacht  
Für dich bedacht,  
John Falstaff!«

MRS FORD:

No, this is really too bold!  
How can he dare,  
The fully drunken thick guy,  
With love to plague me?!  
Yes, if he were still a knight,  
good looking –young –  
But such a fat guest as he...  
God spare me!  
Have I really read it correctly?  
“O fairest one! Our tempers  
Are suited to a tee,  
Your torrid eyes,  
Have kindled hot blood in me.”  
Just listen to the lout!  
What does he find in my eyes?  
“You’re fond of champagne, the same as I!  
A sign of sympathy.”  
What do you think of the old fatso,  
Me, champagne? –I never drink!  
“And in short,  
I have courage,  
I love you  
deeply heartfelt,  
by day and night  
thinking of you,  
John Falstaff!”



*The Merry Wives of Windsor* (*Die lustigen Weiber von Windsor*) is an operetta by Otto Nicolai. Lehmann tells the story of singing Anna's Act III aria at the very beginning of her career. Lehmann recorded "Nun eilt herbei" from Act I. The student sings in German.

### Anna's Aria

| | | | | | |

Wohl denn, gefasst ist der Entschluss' Nun g'ilt's,  
Die Tat besonnen zu vollführen! Du,  
Die treue Liebe schützt, o holde Fee  
Titania, beschütze denn auch  
Und leihe mir dein weisses Flügelkleid,  
Um licht und leicht zum schönen Ziel zu schweben!

Nicht eine grüne Hülle soll mich bergen,  
Auch eine purpurrote nicht!  
Nein, weiss sei mein Gewand,  
Der Schleier weiss und auch der Kranz,  
Der seine Lilien durch die Locken schlinget.  
So schweb ich dir, Geliebter, zu,  
So kennst du mich, so nahest du  
Und schwörest dich auf ewig mein,  
Und ich mich dein - ganz dein!

Tief in dem hohen, dunklen Wald  
Winkt uns verschwiegener Aufenthalt,  
Es leuchtet uns des Mondes Silberhelle  
Auf stillem Pfad zur heil'gen Waldkapelle.

Und bist du dann, Geliebter, mein,  
Und bin ich unauflöslich dein,  
Dann reicht Verzeihung auch die Hand  
Und segnet unser Band.

Well, the decision is made! Now,  
To do the act prudently! You,  
Protector of faithful love, oh dear fairy  
Titania, protect me, too  
And lend me your white veil,  
To float light & easy to the beautiful goal!

Not a green cloak shall hide me,  
Also not a purple red one!  
No, let my garment be white,  
The veil is white and the wreath too,  
He lashes his lilies through your locks.  
So I hover, beloved, close to you,  
So you know me, so you approach  
And swear to be forever mine,  
And I'm yours—all yours!

Deep in the tall, dark forest  
Signally us a to stay concealed,  
The moon shines silver  
On a quiet path to the holy forest chapel.

And are you then, beloved, mine,  
And I am indissolubly yours,  
Then forgiveness is enough  
And blessed is our band.

In this Act II duet “Gott grüss Euch, Sir!” from Nicolai’s “Merry Wives of Windsor” Lehmann teaches the scene between Mr. Brook and Sir John. The following translation isn’t the one the students sing.

## Act II Duet

| | | | | | |

FLUTH: Gott grüss Euch, Sir! Ich bin sehr hochbeglückt,  
den grossen, den weltberühmten Ritter  
John Falstaff hier zu sehn!

FALSTAFF: Oh! ... Ihr beschämt mich!  
Ein charmanter Mann!

FLUTH: Mein werter Sir, ich war so dreist,  
Euch einen Morgentrunk hierher zu senden.

FALSTAFF: Ist's Euch genehm,  
so trinken wir ihn gleich.

FLUTH: Von Herzen gerne!

BEIDE: Wohl bekomm' es Euch!

FALSTAFF: Vortrefflich! - Doch wer seid Ihr, werter Sir?  
Und was führt Euch zu mir?

FLUTH: Ich heisse Bach.

FALSTAFF: Bach!

FLUTH: Und bin ein Mann,  
Der vieles durchgebracht.

FALSTAFF: Da habet Ihr, Herr Bach,  
es ganz wie ich gemacht.

FLUTH: Doch bleibt mir noch ein gutes Sümmchen  
übrig,

Das ich nicht schonen will bei einem Unternehmen,  
Zu dem ich Euern Rat erbitten möchte.

FALSTAFF: Ein Abenteuer?

FLUTH: Ja, so ist's - und da Ihr, teurer Sir,  
Als ein galanter Kavalier bekannt,  
Den jede Frau erhört, so wend' ich mich an Euch.  
Erfahret denn: Ich bin verliebt zum Rasen in eine  
Madame Fluth und muss die Frau besitzen.

FORD: God save you, sir, I am really happy  
to see here he world-renowned,  
the celebrated knight John Falstaff.

FALSTAFF: Oh you flatter me!  
(A charming man!)

FORD: My worthy sir, I've been so bold,  
to send you a morning's nip.

FALSTAFF: Well, if you please,  
we'll drink it together then.

FORD: With all my heart!

BOTH: Heaven preserve you, sir!

FALSTAFF: Well, now then, now who are you,  
worthy sir? And what brings you to me?

FORD: My name is Brook.

FALSTAFF: Brook!

FORD: And I am a man  
who has freely spent his gold.

FALSTAFF: Ah, then, good Master Brook,  
that's just as I have done.

FORD: There yet remains a tidy sum,  
left over,

Which I won't spare for an enterprise,  
In which, I hope, your council to obtain.

FALSTAFF: What, an adventure?

FORD: Yes, just so, and you my worthy Sir,  
So celebrated for your gallantry,  
Adored by all the women, I come to you for aid.  
Now hear me: I'm crazy in love with Mistress  
Ford, and I must have the woman.

“Va! Laisse couler mes larmes,” referred to in this master class as “Les Larmes,” is from Act III from *Werther* by Massenet. It had special meaning for Lehmann because she had frequently sung the opera (in German) in Vienna. She recorded Charlotte’s “Letter Scene” aria.

### Les Larmes

| | | | | | |

Va! Laisse couler mes larmes!  
elles font du bien, ma chérie !  
Les larmes qu'on ne pleure pas  
Dans notre âme retombent toutes,  
et de leurs patientes gouttes  
Martèlent le cœur triste et las.  
Sa résistance enfin s'épuise;  
le cœur se creuse et s'affaiblit;  
il est trop grand, rien ne le remplit;  
et trop fragile, tout le brise!

Go! Let my tears flow!  
they do me good, my darling!  
The tears which one doesn't cry  
Inside our soul fall again, all of them,  
And with their patient drops  
Hammer the heart sad and weary.  
Its resistance finally exhausts itself;  
The heart collapses and weakens;  
It is too big; nothing fills it;  
And too fragile, everything breaks it!



“O Isis und Osiris” is one of Sarastro’s arias from Mozart’s *Die Zauberflöte* (*The Magic Flute*). In Act II as Papageno and Tamino enter the trials to join their holy order, Sarastro prays that they will be watched over during the trials. Lehmann sang Pamina and recorded her aria and was certainly aware of what Sarastro sang.

## O Isis und Osiris

| | | | | | |

SARASTRO:

O Isis und Osiris, schenket  
Der Weisheit Geist dem neuen Paar!  
Die ihr der Wand'rer Schritte lenket,  
Stärkt mit Geduld sie in Gefahr.

CHOR:

Stärkt mit Geduld sie in Gefahr!

SARASTRO:

Lasst sie der Prüfung Früchte sehen;  
Doch sollten sie zu Grabe gehen,  
So lohnt der Tugend kühnen Lauf,  
Nehmt sie in euren Wohnsitz auf.

CHOR:

Nehmt sie in euren Wohnsitz auf.

SARASTRO:

Oh Isis and Osiris, give  
The spirit of wisdom to the new pair!  
She who directs herself to the wanderer’s steps,  
Strengthens them with patience in danger.

CHORUS:

Strengthens them with patience in danger.

SARASTRO:

Let them see the fruits of the test;  
But, if they should go to the grave,  
Then, the courageous course of virtue rewarded,  
Receive them in your abode.

CHORUS:

Receive them in your abode.



Lehmann and Bumbry at Bayreuth

Elisabeth's Act II "Hallenarie" or "Dich, teure Halle" is the most famous aria she sings in all of Wagner's *Tannhäuser*. It became one of Lehmann's trademark recordings. This is the moment when Elisabeth sings to the hall which will soon welcome Tannhäuser's return. You can hear LL's last student, Jeanine Altmeyer, discuss what Lehmann told her about this aria. Slightly halfway through the [Lecture on LL](#) you'll hear her tell how she (as Elisabeth) was supposed to run onto the stage at just the right moment in the music.

### Hallenarie

| | | | | | |

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

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



Early in her career Lehmann sang Micäela in Bizet's *Carmen*. Thus she's familiar with "Parle-moi de ma mère!" between Don José and Micäela in Act I.

### Micäela/Don José

| | | | | | |

JOSÉ: Parle-moi de ma mère!

MICAËLA: J'apporte de sa part, fidèle messagère,  
Cette lettre.

JOSÉ: Une lettre.

MICAËLA: Et puis un peu d'argent  
elle lui remet une petite bourse  
Pour ajouter à votre traitement,  
Et puis

JOSÉ: Et puis?

MICAËLA: Et puis? ... Vraiment je n'ose,  
Et puis ... encore une autre chose  
Qui vaut mieux que l'argent et qui,  
Pour un bon fils,  
Aura sans doute plus de prix.

JOSÉ: Cette autre chose, quelle est-elle?  
Parle donc.

MICAËLA: Oui, je parlerai;  
Ce que l'on m'a donné,  
Je vous le donnerai.  
Votre mère avec moi sortait de la chapelle,  
Et c'est alors qu'en m'embrassant,  
Tu vas, m'a-t-elle dit, t'en aller à la ville:  
La route n'est pas longue,  
Une fois à Séville,  
Tu chercheras mon fils,  
Mon José, mon enfant  
Et tu lui diras que sa mère  
Songe nuit et jour à l'absent  
Qu'elle regrette et qu'elle espère,  
Qu'elle pardonne et qu'elle attend;  
Tout cela, n'est-ce pas? mignonne,  
De ma part tu le lui diras,  
Et ce baiser que je te donne  
De ma part tu le lui rendras.

JOSÉ: Tell me about my mother!

MICAËLA: A faithful messenger, I bring from  
her this letter.

JOSÉ: A letter!

MICAËLA: And then a little money  
that she wishes to give in a small purse  
to add to your pay.

And then

JOSÉ: And then?

MICAËLA: And then...really, I dare not,  
and then yet another thing  
worth more than money  
at which a good son  
will surely value higher.

JOSÉ: This other thing, what is it?  
Tell me, then.

MICAËLA: Yes, I'll tell you:  
what was given to me  
I'll give to you.

Your mother and I were leaving the chapel,  
And then, as she embraced me,  
"You will go to town," she said.  
"It's not far;  
once in Seville  
you'll seek out my son,  
my José, my boy  
And you'll tell him that his mother  
dreams night and day of her absent one  
that she misses and hopes,  
that she forgives and waits;  
All that, alright? little one,  
you'll tell him from me, won't you,  
and this kiss that I'm giving you  
you'll give him from me."

Lehmann worked with Grace Bumbry on Bizet's *Carmen*, so she knew "L'amour est un oiseau rebelle," the famous "Habanera" aria, from that opera's Act I.

## Habanera

| | | | | | |

L'amour est un oiseau rebelle  
Que nul ne peut apprivoiser,  
Et c'est bien in vain qu'on l'appelle  
S'il lui convient de refuser.  
Rien n'y fait, menace ou prière.  
L'un parle bien, l'autre se tait.  
Et c'est l'autre que je préfère.  
Il n'a rien dit mais il me plait.  
L'amour! L'amour! L'amour! L'amour!  
L'amour est enfant de Bohême,  
Il n'a jamais jamais connu de loi.  
Si tou ne m'aimes pas, je t'aime.  
Si je t'aime, prends garde à toi!  
L'oiseau que tu croyais surprendre  
Battit d'aile et s'envola.  
L'amour est loin, tu peux l'attendre.  
Tu ne l'attends pas, il est là.

Tout atour de toi, vite vite,  
Il vient, s'en va, puis il revient.  
Tu crois le tenir, il t'évite.  
Tu crois l'éviter, il te tient.  
L'amour! L'amour! L'amour! L'amour!  
L'amour est enfant de Bohême,  
Il n'a jamais jamais connu de loi.  
Si tou ne m'aimes pas, je t'aime.  
Si je t'aime, prends garde à toi!

Love is a rebellious bird  
that nobody can tame,  
and you call him quite in vain  
if it suits him not to come.  
Nothing helps, neither threat nor prayer.  
One man talks well, the other's mum.  
it's the other one that I prefer.  
He's silent but I like him.  
Love! Love! Love! Love!  
Love is a gypsy's child,  
it has never, ever, known a law.  
If you don't love me, then I love you.  
If I love you, you'd best beware!  
The bird you thought you had caught  
beat its wings and flew away.  
Love stays away, you wait and wait.  
When least expected, there it is!

All around you, swift, so swift,  
it comes, it goes, and then returns.  
You think you hold it fast, it flees.  
You think you're free, it holds you fast.  
Love! Love! Love! Love!  
Love is a gypsy's child,  
it has never, ever, known a law;  
If you don't love me, then I love you.  
If I love you, you'd best beware!

Lehmann sang the premier of *Intermezzo* by Richard Strauss in 1924. In this historic master class she coaches the scene that opens with “Tausend Mark will er haben!” The students sing in English. Lehmann’s introduction demonstrates her intimate knowledge of the origins of the story and even the participants.

### Intermezzo scene, first section

| | | | | | |

### Intermezzo scene, second section

| | | | | | |

DIE FRAU: Tausend Mark will er haben!

Der ist wohl verrückt? Was glaubt er denn? Tausend Mark! Was würde Robert denken? Solch ein dummer Brief! Mündlich getraut er sich nicht - Darum druckste er neulich immer so herum! Das ist nun auch wieder vorbei. Und ich habe geglaubt - schade. Der dumme Kerl! Tut mir ja leid. Aber das geht wirklich nicht.

DER BARON: Ich habe mir erlaubt...

DIE FRAU: Aber nicht in diesem Zustande! Erst ordentlich abputzen, bitte.

DIE FRAU: Da sieht man wieder den Junggesellen.

DIE FRAU: Also dass ich es Ihnen nur gleich heraussage: Das ist ein für allemal ausgeschlossen! Wollen Sie unsre guten Beziehungen stören, auf die ich so viel Wert gelegt hatte? Ich habe eine ehrliche Sympathie für Sie. Wir wollen doch gute Freunde bleiben - wirklich, es war nicht hübsch von Ihnen - in dieser Weise - warm mein Mann wird Ihnen jede Förderung angedeihen lassen, er wird sich für Sie verwenden... Mein Vater sagte immer, Geld leihen verdirbt die beste Freundschaft.

DER BARON Ich würde alles mit Zins zurückerstatten.

DIE FRAU: Lieber etwas schenken, dass nie mehr davon gesprochen wird, sagt Robert - Können Sie denn nicht Stunden geben, wie so viele -

DER BARON: Neben dem anstrengenden Studium, unmöglich!





Lehmann in the premier of *Intermezzo* with the actor/singer portraying Strauss

Debussy's early (1884) *L'enfant prodigue* (The Prodigal Son) called a *scène lyrique* or cantata is for soprano, baritone, and tenor, and orchestra. The text is by Édouard Guinand. Debussy entered this in the Prix de Rome competition and won a scholarship to the Académie des Beaux-Arts, which included a four year residence at the Villa Medici, the French Academy in Rome to further his studies. Of course in this master class one hears the very advanced student soprano Shirley Sproule and a piano instead of an orchestra. Fritz Zweig is the pianist and music director. Carl Zytowski taught acting and stage movement. At the end of the performance Lehmann thanks these men. She gives mostly stage suggestions.

Synopsis: At sunrise Lia (soprano) laments the absence of Azaël (tenor), her prodigal son, an outcast after leaving his home to pursue the world's pleasures. Siméon (baritone) is weary of her constant thinking of Azaël. After the appearance and dance of young villagers, (excerpted here) Azaël enters, and is joyfully reunited with his mother. She urges Siméon to forgive and welcome him home which he does, calling for a feast of celebration and singing praises to God.

### L'enfant prodigue

| | | | | | |

Giordano's *Andrea Chénier* was first performed in 1896 but came late (1926) to Vienna, where Lehmann sang Madeleine at its premier. She also recorded (in German) Madeleine's aria. In this master class the singers perform "Nemico della Patria?!" (monolog from Act III) in English. There's LL's long introduction; the actual class is cut short because of broadcast timing. The translation below is not what the students use.

### *Andrea Chénier* Introduction

| | | | | | |

### *Andrea Chénier* Master Class

| | | | | | |

GERARD: Nemico della Patria?!  
 È vecchia fiaba che beatamente  
 ancor la beve il popolo.  
 Nato a Costantinopoli? Straniero!  
 Studiò a Saint Cyr? Soldato!  
 Traditore! Di Dumouriez un complice!  
 E poeta? Sovvertitor di cuori e di costumi!  
 Un dì m'era di gioia  
 passar fra gli odi e le vendette,  
 puro, innocente e forte.  
 Gigante mi credea...  
 Son sempre un servo!  
 Ho mutato padrone.  
 Un servo obbediente di violenta passione!  
 Ah, peggio! Uccido e tremo,  
 e mentre uccido io piango!  
 Io della Redentrica figlio,  
 per primo ho udito il grido suo pel mondo  
 ed ho al suo il mio grido unito...  
 Or smarrita ho la fede  
 nel sognato destino?  
 Com'era irradiato di gloria  
 il mio cammino!

GERARD: Enemy of the fatherland?!  
 It's an old fable that luckily  
 the public still swallows.  
 Born in Constantinople? A foreigner!  
 Studied at St Cyr? A soldier!  
 A Traitor! An accomplice of Dumouriez!  
 And a poet? A subverter of hearts and habits!  
 Once I was happy,  
 going about among the hatreds and vendettas,  
 pure, innocent, and strong.  
 I thought my self a giant...  
 But still I'm a servant!  
 I've changed masters.  
 And obedient servant of violent passions!  
 Oh, it's worse! I kill and I tremble,  
 and while I kill I weep!  
 I, a son of the revolution,  
 was the first to hear its cry to the world  
 and I joined my voice to its...  
 Now I've lost faith  
 in the destiny of my dreams?  
 How radiant with glory  
 my path was!



From Tchaikovsky's *Eugen Onegin* Lehmann teaches Tatiana's Act I Letter Scene "Let me perish, but first..." Сцена письма: «Пускай погибну я, но прежде...». Lehmann demonstrates in the German translation that she sang in Vienna. She recorded the aria. The student sings an English translation that's different from the one below.

### Letter Scene 1

| | | | | | |

### Letter Scene 2

| | | | | | |

TATYANA: Let me perish, but first let me summon, in dazzling  
hope, bliss as yet unknown.

Life's sweetness is known to me!

I drink the magic potion of desire!

I am beset by visions!

Everywhere, everywhere I look, I see my fatal tempter!

Wherever I look, I see him!

(She goes to the writing table, sits down, writes, then pauses.)

No, that's all wrong! I'll begin again!

(She tears up the unfinished letter)

Ah, what's the matter with me! I'm all on fire!

I don't know how to begin!

(She writes, then pauses and reads it over.)

"I write to you, - and then?

What more is there to say?

Now, I know, it is within your power to punish me with disdain!

But if you nourish one grain of pity for my unhappy lot, you will  
not abandon me.

At first I wished to remain silent; then, believe me, you would  
never have known my shame, never!"

(She puts the letter aside.)

Oh yes, I swore to lock within my breast this avowal of a mad  
and ardent passion.

Lehmann sang and recorded portions of Gounod's *Faust* in German. In this class she teaches "Avant de quitter ces lieux" the Act II baritone aria of Valentin.

### Avant de quitter...

| | | | | | |

Avant de quitter ces lieux,  
Sol natal de mes aïeux  
A toi, seigneur et Roi des cieux  
Ma sœur je confie,  
Daigne de tout danger  
Toujours, toujours la protéger  
Cette sœur si chérie!  
Délivré d'une triste pensée  
J'irai chercher la gloire, la gloire au sein des ennemis,  
Le premier, le plus brave au fort de la mêlée,  
J'irai combattre pour mon pays.  
Et si vers lui, Dieu me rappelle,  
Je veillerai sur toi fidèle,  
O Marguerite!  
Avant de quitter ces lieux, etc.  
O Roi des cieux, jette les yeux,  
Protège Marguerite, Roi des cieux!

Before I leave this town,  
My forefathers' native place,  
To you, Lord and King of Heaven,  
Do I entrust my sister,  
I beg you to protect her  
From every peril,  
My beloved sister!  
Freed from this harrowing thought  
I shall seek glory in the enemy's ranks,  
The first, the bravest, in the thick of the fray,  
I shall go and fight for my country.  
And if God should call me to his side,  
I shall faithfully watch over you,  
Oh Marguerite!  
Before I leave, etc.  
Oh King of Heaven, cast your eyes,  
Protect Marguerite, King of Heaven!



# 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 MAVV that now bears her name. Her assistant, friend, and later biographer with whom he worked closely, Beaumont Glass, plays piano.

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# Abravanel, Maurice

Maurice Abravanel (1903–1993) conductor, was at the Met at the start of Maria Callas's career and conducted her many times there. He went on to become a strong force at the Music Academy of the West (1954–1980) where he worked well with Lehmann. I (Gary Hickling) had the privilege of playing bass with him and baton for three summers at the Music Academy of the West. His name is well known however, comes from the fact that he brought the Salt Lake Symphony to a high degree of polish. He conducted there for 32 years!

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## Related Glossary Terms

Agathe

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**Index**



# Adolf Friedrich, Graf von Schack

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

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

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

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

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## Related Glossary Terms

# Agathe

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

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## Related Glossary Terms

Abravanel, Maurice

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**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 highest-paid entertainer. Between 1911 and 1928, Jolson had nine sell-out Winter Garden shows in a row, more than 80 hit records, and 16 national and international tours. Although he is best remembered today as the star of the first ‘talking picture’, *The Jazz Singer* (1927), he later starred in a series of successful musical films throughout the 1930s. After the attack on Pearl Harbor, he was the first star to entertain troops overseas during World War II. After a period of inactivity, his stardom returned with *The Jolson Story* (1946), for which Larry Parks played Jolson, with the singer dubbing for Parks. The formula was repeated in a sequel, *Jolson Sings Again* (1949).

In 1950, he again became the first star to entertain GIs on active service in the Korean War, performing 42 shows in 16 days. He died just weeks after returning to the U.S., partly owing to the physical exertion of performing. Defense Secretary George Marshall posthumously awarded him the Medal of Merit.

According to the *St. James Encyclopedia of Popular Culture*, “Jolson was to jazz, blues, and ragtime what Elvis Presley was to rock ‘n’ roll.” Being the first popular singer to make a spectacular “event” out of singing a song, he became a “rock star” before the dawn of rock music. His specialty was performing on stage runways extending out into the audience. He would run up and down the runway, and across the stage, “teasing, cajoling, and thrilling the audience,” often stopping to sing to individual members; all the while the “perspiration would be pouring from his face, and the entire audience would get caught up in the ecstasy of his performance.” According to music historian Larry Stempel, “No one had heard anything quite like it before on Broadway.” Author Stephen Banfield agreed, writing that Jolson’s style was “arguably the single most important factor in defining the modern musical....”



# Alan Jefferson

Alan Jefferson (1921–2010) was a British author. From 1964 biographies of Richard Strauss (1973), Sir Thomas Beecham (1986) and Gustav Lehmann (1988). His most controversial book was on Elisabeth Schumann (1989). Jefferson's other musical titles included *The Glory of Opera* (1976), *The Complete Gilbert & Sullivan* (1984). He also worked as a freelance reviewer.

## 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 staff of many newspapers and magazines on both coasts. Originally from Brookline, Massachusetts, he first studied medicine at Harvard University before turning to music. While a student at Harvard he began his career as critic, working as an assistant music critic at the Boston Herald.

He was music director of KPFA, the Berkeley radio station, and successively a music critic for publications including The New York Times, New York Herald Tribune, New York magazine, Newsweek, California magazine, the Los Angeles Herald-Examiner, Opera News, and from 1990 to 2008 LA Weekly magazine. He subsequently worked briefly as music critic for Bloomberg News.

Rich also wrote a number of books including *Music, Mirror of the Mind* (1969) and *So I've Heard: Notes of a Migratory Music Critic*, published in 2001.

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

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## 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*.

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## Related Glossary Terms

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# Alexander Kipnis

Alexander Kipnis (1891–1978) was a Russian-born operatic baritone who initially established his artistic reputation in Europe. Kipnis became a naturalized American citizen in 1931, following his marriage to an American. He performed frequently at the Chicago Opera before making his belated début at the Metropolitan Opera in New York City in 1940. His fame as a Lieder interpreter was as great as that of an opera singer.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Alexander Kirchner

Alexander Kirchner was a tenor, (1880–1948). His real name was Alexander Schramek. He studied singing under Adolf Robinson in Brünn (Brno) and with Amalie Materna in Vienna. He made his debut in 1909 at the Court Opera as Des Grieux in “Manon” of Massenet. He sang there roles of Don José in “Carmen”, Manrico in “Trovatore,” and Tamino in the “Flute.” He remained engaged there till 1911. For the 1911–12 season he went to the Royal Opera in Stockholm, in the 1913–14 season he sang at the German Opera House in Berlin. Among other things in 1914 he appeared in the premiere of the opera “Mandragola” of I. Waghalter. From 1915 to 1918 he belonged to the Berlin Court Opera (since 1918 Berlin State Opera). He sang in 1916 in the première of the second version of the opera “Ariadne auf Naxos” of R. Strauss in the role of the Bacchus. At the Bayreuth Festival in 1914 he performed in the “Fliegenden Holländer.” He gave guest performances in London, Holland, Switzerland, Paris and Vienna. Also he was acclaimed as a concert singer.

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## Related Glossary Terms

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# Alfred Piccaver

Alfred Piccaver (1884–1958) was an important tenor, especially during the inter-war years.

Born under the family name of Peckover, dramatic tenor Alfred Piccaver was reared in the United States from age seven and later became one of the stars of the Vienna Opera, enjoying the affections of the public there as did few other non-Austrian artists. He spent 27 years with the Vienna company, introducing two Puccini roles to that theater: Dick Johnson in *La fanciulla del west* and Luigi in *Il tabarro*. When he resigned from Vienna in 1937, he returned to England to spend the WWII years there.

Piccaver’s parents resettled in Albany, NY, where young Alfred sang in a church choir and performed parlor songs to his own accompaniment. Studying electronics, Piccaver joined the Edison Company as an engineer, but found that career there cut short by an industrial injury. In the aftermath of that incident, Piccaver studied music and was brought to the attention of Metropolitan Opera director, Hans Conried. He was recommended for a scholarship to the Metropolitan Opera School and trained there until 1907.

After vacationing in England that year, he traveled to Austria to join some friends from America who were studying music there. Singing for them one day, he was urged to audition for impresario Angelo Neumann. The audition was duly arranged and Piccaver was offered a contract for Prague’s Neues Deutsches Theater. He made his debut there on September 25, 1907, as Romeo in Gounod’s *Romeo and Juliet*. Piccaver spent the next two years singing leading roles in Prague before moving to Italy for further study. When Piccaver completed his additional vocal training in 1910, he was engaged by the Vienna Opera, making his first appearance there as Fenton in Nicolai’s *Die lustigen Weiber von Windsor*. He quickly became a favorite with Viennese audiences and pursued a wide variety of roles, both lyric and dramatic, embracing a large gallery of Verdi portraits and others in the German and French repertoires.

With the outbreak of hostilities in 1914, Piccaver twice attempted to escape from Austria and was stopped in both instances. Finally, he was advised that he would be permitted to continue unhindered in his capacity as a leading artist at the Vienna Opera so long as he made no further attempts to flee. Thus, he remained at the theater for the duration.

In the years after World War I, his fame grew and he attained a degree of celebrity reserved for Vienna’s most revered artists. His likeness in the role of Florestan appeared on a plaque placed on the Theater-an-der-Wien in 1927, an honor accorded only two other singers.

Chicago was the site of his American debut on New Year’s Eve, 1923. His Duke in *Rigoletto* was well-received as was his Turiddu, and he was engaged for a second season when he added Cavaradossi (to the Tosca of Claudia Muzio), but his success was not of the overwhelming sort given him in Vienna. In 1924, he sang at Covent Garden, again with a similar result, although both his Duke and his Cavaradossi were well-reviewed, the latter role showing Piccaver’s “tenore robusto voice of power and quality.” This was Piccaver’s first and last season at Covent Garden.

In 1937, Piccaver resigned from the Vienna Opera, moving first to Switzerland, then to England. Among his other signature roles were Andrea Chénier, Canio, Don José, Lensky, Lohengrin, and Radames. Piccaver’s large, yet supple tenor remained a viable instrument into the singer’s fifties.



# Alice Marie Nelson

Alice Marie studied music at Bennington College and later, privately, Lehmann. Ms. Nelson worked as a Customer Service Trainer at Tiffa

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Altmeyer, Jeannine

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

Ms. Altmeyer studied with Lotte Lehmann in Santa Barbara and later in Salzburg. After winning the Metropolitan Opera National Council Auditions in 1970 and the Illinois Opera Guild Auditions in 1971, she made her début at the Metropolitan Opera in 1971. She sang at the Lyric Opera of Chicago, Salzburg Festival, and Covent Garden. After several seasons at Stuttgart (1975–1979) she sang Sieglinde in Patrice Chéreau's production of the *The Ring Cycle* (1979) at the Bayreuth Festival, where she also sang Isolde (1986). Apart from her Wagnerian roles (which also include Elsa, Eva, Elisabeth, and Gutrune) Altmeyer sang Agathe (*Der Freischütz*), Strauss's Ariadne, Salome and Chrysothemis. Altmeyer sang Leonore (*Fidelio*), at La Scala in 1990.

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## Related Glossary Terms

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# Ambroise Thomas

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

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# André Previn

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

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

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

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

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

# Anneliese Rothenberger

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

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

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

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

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## Related Glossary Terms

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# Anschluss

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

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Arabella

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

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## Related Glossary Terms

Drag related terms here

# Ariadne auf Naxos

*Ariadne auf Naxos* is an opera by Richard Strauss with a German libretto by Hugo von Hofmannsthal. Bringing together slapstick comedy and consummately beautiful music, the opera's theme is the competition between high and low art for the public's attention.

The opera was originally conceived as a thirty-minute divertissement to be performed at the end of Hofmannsthal's adaptation of Molière's play *Le Bourgeois gentilhomme*. Lehmann performed minor roles in this version in Berlin. Besides the opera, Strauss provided incidental music to be performed during the play. In the end, the opera occupied ninety minutes, and the performance of play plus opera occupied over six hours. It was first performed at the Hoftheater Stuttgart on 25 October 1912. The director was Max Reinhardt. The combination of the play and opera proved to be unsatisfactory to the audience: those who had come to hear the opera resented having to wait until the play finished.

After these initial performances, it became apparent that the work as it stood was impractical: it required a company of actors as well as an opera company, and was thus very expensive to mount, and its length was likely to be a problem for audiences. So in 1913 Hofmannsthal proposed to Strauss that the play should be replaced by a prologue which would explain why the opera combines a serious classical story with a comedy performed by a *commedia dell'arte* group. He also moved the action from Paris to Vienna. Strauss was initially reluctant, but he composed the prologue (and modified some aspects of the opera) in 1916, and this revised version was first performed at the Vienna State Opera on 4 October 1916 with Lotte Lehmann as the Composer. This is the version that is normally staged today. Lehmann never recorded any of the role of the Composer, but later did sing the role of Ariadne and record her major aria.

# Armand Tokatyan

Armand Tokatyan (1894–1960) was an operatic tenor. An Armenian from Plovdiv, Bulgaria, he travelled to Egypt with his parents where he sang to a favorable response. He was then sent to Paris to study tailoring, but instead performed in Left Bank cafés. In 1914, he returned to Egypt and earned his living singing in the cafés. He took up operetta, soon becoming a matinee idol. In 1919 went to Milan to pursue an opera career. His operatic debut was at the Teatro Dal Verme in Puccini’s *Manon Lescaut*. With the help of conductor Giuseppe Bamboschek, he joined the touring Scotti Opera Company in the United States, and was soon noticed by the Metropolitan Opera, where he debuted in 1923. For many years he performed there and at many other opera houses in the US and Europe. He was proficient in numerous languages. Numerous recordings were made of his performances. Tokatyan was a respected vocal teacher.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Armide

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

Critics in the 18th century regarded Armide as Lully's masterpiece. In most of his operas, Armide concentrates on the sustained psychological development of a character—not Renaud, who spends most of the opera under Armide's spell, but Armide, who repeatedly tries without success to exact revenge over love.

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

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## Related Glossary Terms

Drag related terms here

# Artur Bodanzky

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

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## Related Glossary Terms

Drag related terms here

# Artur Rodzinsky

Artur Rodziński (1892–1958) was a Polish conductor of opera and music. He is especially noted for his tenures as music director of the Orchestra and the New York Philharmonic in the 1930s and 1940s. He also conducted at the Met during those years.

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## Related Glossary Terms

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# Bach Aria Group

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

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## Related Glossary Terms

Drag related terms here

# Bagwell, Thomas

Thomas Bagwell (1973–) American collaborative pianist active in many of the major concert halls of the United States, Europe and Japan.

He is an assistant conductor at the Metropolitan Opera, the Washington National Opera, and the Seattle Opera. Thomas Bagwell has partnered in recital Marilyn Horne, Renee Fleming, Susan Graham, Denyce Graves, and Frederica Von Stade.

Mr. Bagwell has been a participant at the Marlboro Music Festival and has performed with violinists Midori and Miranda Cuckson. Mr. Bagwell curated several concert series at the Austrian Cultural Forum including the complete songs of Hugo Wolf, Gustav Mahler, and surveys of Schubert,

Schoenberg, and Zemlinsky, and premiered the “Five Borough Songbook” with such composers as Tom Cipullo, Chris Berg, and Ricky Ian Gordon.

Mr. Bagwell was the artistic director of the 20th anniversary performance of the AIDS Quilt Songbook in New York and Philadelphia.

He teaches opera, Lieder and collaborative piano at the Mannes College of Music.

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## Related Glossary Terms

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# Baldwin, Dalton

Dalton Baldwin (1931–) accompanied the greatest art song performers of his time. His legendary years as Gérard Souzay’s pianist are well documented in his recordings. Mr. Baldwin also accompanied Elly Ameling, Jessye Norman, and Arleen Auger. Presently teaching at Westminster Choir College in New Jersey, Mr. Baldwin finds time to travel around the world teaching master classes.

He knew Lehmann personally and visited Lehmann’s home in Barbara, California, with Souzay.

On 19 December 2001 Mr. Baldwin celebrated his 70th birthday with a grand, musical party in New York City. On this occasion he received the “World of Song” award.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Balogh, Ernő

Ernő Balogh (1897–1989) Hungarian pianist and composer. He was the principal accompanist in America from 1932–37. He sang his song, “Do Not Chide Me” in her recitals.

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## Related Glossary Terms

Drag related terms here

# Bampton, Rose

Rose Bampton (1907 or 1908–2007) American soprano who began her career as a mezzo-soprano. She sang at the Metropolitan Opera from 1932–1936, the Garden in 1937, and made her debut in Teatro Colón, Buenos Aires, in 1938.

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

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## Related Glossary Terms

Drag related terms here

# Banse, Juliane

Juliane Banse (1969–) German soprano, made her stage debut as a twenty-year-old in the role of Pamina in Harry Kupfer's production of *The Magic Flute* at the Komische Oper Berlin, and her much-fêted performance as Snow White in the premiere of the opera of the same name (*Schneewittchen*) by Heinz Holliger in Zurich ten years later. Her operatic repertoire ranges from the Countess in *Figaro* (her debut at the Salzburg Festival), Fiordiligi (*Così fan tutte*), Donna Elvira (*Don Giovanni*), Eva in Wagner's *Meistersinger von Nürnberg* and Leonore (*Fidelio*). In the season of 2013/2014 she made her US opera debut at the Lyrical Opera of Chicago as Rosalinde (*Fledermaus*) and her debut at the MET as Zdenka (*Arabella*).

On the concert stage too, Ms. Banse has worked with numerous conductors, including Lorin Maazel, Riccardo Chailly, Bernard Haitink, Franz Welser-Möst, Mariss Jansons, and Zubin Mehta.

Ms Banse was born in southern Germany and grew up in Zurich. She took lessons first with Paul Steiner, and later with Ruth Rohner at the Zurich Opera House, completing her studies under Brigitte Fassbaender and Daphne Evangelatos in Munich.

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## Related Glossary Terms

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# Barbara Blanchard

Barbara Blanchard Hohenberg’s first career was singing opera; member of the Metropolitan Opera Studio, sang at the New York C toured the South, the Midwest and Central America giving recitals; th in Vienna, Salzburg and Munich singing opera. Now she teaches 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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Baudelaire

Charles Pierre Baudelaire (1821–1867) was a French poet who also notable work as an essayist, art critic, and pioneering translator of Edgar Allan Poe.

His most famous work, *Les Fleurs du mal* (The Flowers of Evil) explored the changing nature of beauty in modern, industrializing Paris during the 19th century. Baudelaire's highly original style of prose-poetry influenced a generation of poets including Paul Verlaine, Arthur Rimbaud and T.S. Eliot. Mallarmé among many others. He is credited with coining the term “modernity” (modernité) to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility art has to capture that experience.

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## Related Glossary Terms

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# Beethoven, Ludwig van

Ludwig van Beethoven (1770–1827) German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

German composer, the predominant musical figure in the transitional period between the Classical and Romantic eras.

Widely regarded as the greatest composer who ever lived, Beethoven dominates a period of musical history as no one else before or since. Rooted in the Classical traditions of Joseph Haydn and Mozart, his art reaches out to encompass the new spirit of humanism and incipient nationalism expressed in the works of Goethe and Schiller, his elder contemporaries in the world of literature; the stringently redefined moral imperatives of Kant; and the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual. He revealed more vividly than any of his predecessors the power of music to convey a philosophy of life without the aid of a spoken text; and in certain of his compositions is to be found the strongest assertion of the human will in all music, if not in all art. Though not himself a Romantic, he became the fountainhead of much that characterized the work of the Romantics who followed him, especially in his ideal of program or illustrative music, which he defined in connection with his Sixth (Pastoral) Symphony as “more an expression of emotion than painting.” In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and quartet; while in the Ninth Symphony he combined the worlds of vocal and instrumental music in a manner never before attempted.

His single opera *Fidelio*, has held the stage since it was written. Many of Beethoven’s choral works, especially *Missa Solemnis*, have also been active in the world’s classical music repertoire. Beethoven wrote over 100 Lieder and set many (mostly English) folk songs for voice, piano, violin, and cello.

His personal life was marked by a heroic struggle against encroaching deafness, and some of his most important works were composed during the last 10 years of his life when he was quite unable to hear. In an age that saw the decline of court and church patronage, he not only maintained himself from the sale and publication of his works, but also was the first musician to receive a salary with no duties other than to compose how and when he felt inclined.



# Berndt W. Wessling

Berndt Wessling (1935–2000) was a German author and journalist. He wrote about music history and theory from 1959–1961. First working as a journalist for NDR Television, he specialized in writing artists’ biographies, stories, essays, satires, and novels. There were many court cases brought against his work. Many accused Wesslings’ work as inaccurate, badly sourced quotations, and actually making up quotes. He lost many of the cases, which were still pending at his death.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Big City

*Big City* was an MGM movie about New York City made in 1949. It included Lehmann singing the role of a Jewish mother. The other cast members included: Margaret O'Brien, Robert Preston, Danny Thomas and John H. Murphy. Though the credits don't include André Previn, he was the pianist and thus interacted with Lehmann. A future Lehmann cast member Marni Nixon worked as an uncredited singing double. She would later work with Lehmann at the MAW.

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## Related Glossary Terms

Drag related terms here

# Birgit Nilsson

Birgit Nilsson (1918–2005) was a celebrated Swedish dramatic soprano who specialized in operatic works of Wagner and Strauss, though she sang of many other composers, including Verdi and Puccini. Her voice was noted for its overwhelming force, bountiful reserves of power, and the gleaming timbre and clarity in the upper register.

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## Related Glossary Terms

Drag related terms here



# Birkhead, Jane

Jane Birkhead (1916–2005) was a music educator and singer who pursued a career of six decades in Iowa, Oklahoma, and New York City. Ms. Birkhead studied singing with several American teachers including Lotte Lehmann, and she was also coached by Fritz Lehmann. She sang in concert and musical theater throughout the Midwest. She was a professor of music and musical theater at the University of Northern Iowa (Cedar Falls) and Oklahoma (Norman). She sent her graduating students to teach at other universities in states including Iowa, Oklahoma, Florida, California, Colorado, and Missouri. Other students sang at theaters in New York City and other cities. Her greatest love was for the Lieder of Schubert, Schumann, and Wolf. She developed that love under Lotte Lehmann and passed it on to her students. She was especially proud of them and their many accomplishments.

Ms Birkhead was born in Holden, Missouri, and was educated in the public schools in Jefferson City, Missouri. She graduated from Christian College with an A. A. degree and from the University of Missouri with a bachelor's and master's degree.

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## Related Glossary Terms

Drag related terms here

# Böhm, Karl

Karl Böhm (1894–1981), was an Austrian conductor, among the best of the 20th century. In 1917 he became a rehearsal assistant in his home town (Graz), in 1919 the assistant director of music, and in 1920 the senior director of music. On the recommendation of Karl Muck, Bruno Walter engaged him at Munich's Bavarian State Opera in 1921. An early assignment was Mozart's *Entführung*. In 1927 he was appointed as chief musical director in Darmstadt. From 1931 to 1934 he fulfilled the same function at the Hamburg opera company and was appointed professor.

In 1933 Böhm conducted in Vienna for the first time, in *Tristan und Isolde* by Wagner. He succeeded Fritz Busch, who had gone into exile, as head of Dresden's Semper Opera in 1934, a position he held until 1942. This was an important period for him, in which he conducted the first performances of works by Richard Strauss: *Die schweigsame Frau* (1935) and *Daphne* (1938), which is dedicated to him.

In 1938 he took part in the Salzburg Festival for the first time, conducting *Don Giovanni*, and thereafter he became a permanent guest conductor. He secured a top post at the Vienna State Opera in 1943, eventually becoming music director. On the occasion of the 80th birthday of Richard Strauss, on 11 June 1944, he conducted the Vienna State Opera performance of *Ariadne auf Naxos*.

After he had completed a two-year post-war denazification ban, Böhm led *Don Giovanni* at Milan's Teatro alla Scala (1948) and gave a guest performance in Paris with the Vienna State Opera company (1949). From 1950 to 1953 he directed the German season at the Teatro Colón in Buenos Aires, and he conducted the first Spanish performance of the opera *Wozzeck* by Alban Berg, translated into Spanish for the occasion. From 1954 to 1956 he directed the Vienna State Opera at its reconstructed home.

In 1957 he made his debut at the Metropolitan Opera in New York, conducting *Don Giovanni*, and quickly became one of the favorite conductors of the Rudolf Bing era, leading, all told, 262 performances, including the house premieres of *Wozzeck*, *Ariadne auf Naxos* and *Die Frau ohne Schatten*, which was the first major success in the new house at Lincoln Center. Böhm led many other major new productions in New York, such as *Fidelio* for the Beethoven bicentennial, *Tristan und Isolde* (including the house debut performance of Birgit Nilsson in 1959), *Lohengrin*, *Otello*, *Der Rosenkavalier*, *Salome*, and *Elektra*.

Böhm made his debut at the Bayreuth Festival in 1962 with *Tristan und Isolde*, which he conducted until 1970. In 1964 he led Wagner's *Die Meistersinger von Nürnberg* there, and from 1965 to 1967 the composer's *Der Ring des Nibelungen cycle*, which was the last production by Wieland Wagner.

Late in life, he began a guest-conducting relationship with the London Symphony Orchestra (LSO) in a 1973 appearance at the Salzburg Festival. Several recordings were made with the orchestra for Deutsche Grammophon. Böhm was given the title of LSO President, which he held until his death. During the 1970s, the conductor led performances at the Royal Opera House in Covent Garden.

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# 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 Mittelman. 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

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# Brahms, Johannes

Johannes Brahms (1833–1897) German composer, whose father played several instruments, mostly in dance halls of Hamburg. Brahms studied mathematics, history, English, French, and Latin in private elementary and secondary schools. Once Brahms learned to read, he couldn’t stop. His well-used library of over 800 books can now be seen in the Gesellschaft der Musikfreunde in Vienna. Brahms was given lessons on cello, piano, and horn. At the age of seven, he was taught piano by Otto Friedrich Willibald Cossel and within a few years was accepted (free of charge) into the instruction of piano and theory by Eduard Marxen.

He developed a love for folklore including poems, tales, and music. In his early teens he started to compile a notebook of English folk songs. In 1852, Brahms, inspired by a genuine Minnelied poem by Count Kraft von Toggenburg, wrote the F sharp Piano Sonata op. 2. In 1848, Brahms became familiar with the mixing of Hungarian style and Gypsy style of music, *hongrios*; later apparent in his Hungarian dances.

Brahms, along with his violinist friend Reményi, toured northern Germany in 1853. While touring he met Joseph Joachim, who later became his lifelong friend. He also met Liszt and other prominent musicians. After the tour, Brahms went back to Göttingen to stay with Joachim, who encouraged him to go meet more prominent musicians, especially the Schumanns. Brahms met the Schumanns on and became very much a part of their family.

In the 1860’s, Brahms’ style of music became more mature and refined. While in Vienna, Brahms met with Wagner. They listened to each others music, and afterward Wagner was known to criticize Brahms’ works; although Brahms claimed to be a Wagner supporter. Brahms spent the latter portion of the 1860’s touring much of Europe to earn money. In 1865, after the death of his mother, he began writing the German Requiem and finished a year later.

As a result of his travels, Brahms was able to collect an abundance of music scores autographed by the composers. Because of his large circle of musical friends, he was able to give concerts all over Europe. His music and fame spread from Europe to America. After the death of Clara Schumann, he wrote his final pieces, including his *Four Serious Songs*.

A year later, Brahms was diagnosed with liver cancer. A month before his death, he was able to attend a performance of his 4th Symphony by the Vienna Philharmonic.

Though his symphonies, chamber music, concertos, and other instrumental works are well-known, his Lieder and settings of folk songs are not. They are of high quality, and the latter gave Brahms great satisfaction.

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## Related Glossary Terms

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# Brown, Anne

Anne Brown (1912-2009) African-American soprano who created Bess in *Porgy and Bess* and recorded some excerpts with Todd D original Porgy. She studied with Lotte Lehmann. Because of racial p the US, she moved to Norway, where she married a Norwegian Olympic athlete, Thorleif Schjelderup.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Bruno Seidler-Winkler

Bruno Seidler-Winkler (1880-1960) was a German conductor, pianist, and arranger. He became the artistic director of the fledgling Deutsche Grammophon company, where he conducted and played piano. This was until 1934 when he left DG and he appeared on many stages and recordings.

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## Related Glossary Terms

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# Bumbry, Grace

Grace Bumbry (1937-) (African)-American mezzo soprano, was born in St. Louis, Missouri. She was one of Lotte Lehmann's most famous students. She made her concert debut in 1959 in London and her operatic debut at the Metropolitan Opera the following year.

Her distinctive dark-timbered voice lent itself perfectly to the coloratura mezzo-soprano roles, such as Carmen, Amneris, and Eboli. Venus in Furs at the Bayreuth Festival in 1961 marked the first performance given by an African-American artist there. It also won her the Richard Wagner medal. Ms. Bumbry was awarded the Distinguished Alumna Award of the Music Academy of America and was a recipient of the Kennedy Center awards.

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## Related Glossary Terms

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# Cal Tech

The California Institute of Technology or Caltech is a private university located in Pasadena, California, United States.

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## Related Glossary Terms

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# Camden Records

RCA Camden was a specialty label, with low-priced LPs as well as the spoken albums.

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## Related Glossary Terms

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# Carl Alwin

Carl Alwin, (1891–1945) was a German conductor (real name: Alwin Pinkus) who studied composition in Berlin with Engelbert Humperdinck and Hugo Kaun.

Carl Alwin then conducted in Halle (1913), Posen (1914), Breslau (1915-1917), and Hamburg (1917-1920). From 1920 to 1938 he was a member of the Vienna State Opera. He left Austria in 1938, after the Anschluss, and went to Mexico, where he conducted opera from 1941 until his death in 1945. From 1920 to 1938 he was married to Elisabeth Schumann.

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## Related Glossary Terms

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# 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 faculty of the Music Academy of the West, and the National School of Opera. Active as both tenor soloist and conductor, his compositions and arrangements include three operas and a number of published works for chorus and orchestra, performing translations for several operas and for many art songs.

He was Music Department Chair at UCSB from 1964-70, and 1991-1993.

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## Related Glossary Terms

Drag related terms here

# Carmen

Carmen is an opera in four acts by the French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on a short story of the same title by Prosper Mérimée. It was first performed in Paris in 1875, but wasn't successful at the time. When productions occurred outside of France, it became a hit, but by that time Bizet had already died.

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## Related Glossary Terms

Drag related terms here



# Carmina Burana

Carmina Burana is a scenic cantata composed by Carl Orff in 1935 based on 24 poems from the medieval collection Carmina Burana. Its title is Carmina Burana: Cantiones profanæ cantoribus et choris comitantibus instrumentis atque imaginibus magicis (Songs of Beue songs for singers and choruses to be sung together with instruments images). Carmina Burana is part of Trionfi, a musical triptych that also includes Catulli Carmina and Trionfo di Afrodite. The first and last movements of the piece are called "Fortuna Imperatrix Mundi" (Fortune, Empress of the World) and start with the very well known "O Fortuna".

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## Related Glossary Terms

Drag related terms here

## Carol Neblett

A leading soprano with the Metropolitan, San Francisco, Chicago, Los Angeles, New York City, Buenos Aires, Salzburg, Hamburg, and Covent Garden opera companies, Miss Neblett studied privately with Lotte Lehmann.

She was a singing star equally at home in opera, recital, concerts, radio, television, recordings and films. In a typical season she opened the Maggio Musicale in Florence as the Prima Donna in Hindemith's *Cardillac*, *Didon* in *Les Troyens* for the Los Angeles Opera, *Tosca*, *Musetta* in *La Boheme* and *Minnie* in *La Fanciulla del West* at the Met, *The Merry Widow* for Baltimore Opera and the title role in Opera Pacific's production of *Regina*. She returned to the San Francisco Opera for performances of *Helen of Troy* in *Mefistofele*.

Carol Neblett made her Metropolitan Opera debut in 1979 as Senta in the Jean-Pierre Ponnelle production of *Der Fliegende Hollander* and sang regularly with the Met in *Tosca*, *Don Giovanni*, *Manon Lescaut*, *Un Ballo in Maschera*, *Falstaff*, and *La Fanciulla del West*. In the 1993-94 Metropolitan Opera season Carol celebrated her 25th operatic anniversary as *Musetta* in *La Boheme*.

She made her Lyric Opera of Chicago debut in 1976 as *Tosca* with Luciano Pavarotti, and sang this role more than 400 times! Subsequently, she was invited to sing *Minnie* with Placido Domingo for Queen Elizabeth's 25th Jubilee Celebration at Covent Garden, which was filmed live and recorded.

Since her 1969 debut with the New York City Opera as *Musetta*, Miss Neblett sang many leading roles with the company, including *La Traviata*, *Manon*, *Louise* and *Ariadne auf Naxos*, *Le Coq d'Or* and *Faust*. Her critical triumph in the dual roles of *Marguerita* and *Helen of Troy* in Boito's *Mefistofele* with famed bass Norman Treigle created a sensation world-wide. Miss Neblett revealed her unique dancing, acting and singing skills with her performance of Korngold's *Die Tote Stadt* which she subsequently recorded.

Impresarios and directors always looked to Ms. Neblett as an artist who could bring life to operas which are rarely performed. She has been heralded for her performances in *L'Incoronazione di Poppea*, *La Wally*, *L'Amore dei Tre Re*, *Idomeneo* *Le Cid* and *La Vestale*. In 1987, European critics hailed her performance in Palermo, Italy, in the title role of Respighi's *Semirama*, and in 1989 she sang an equally acclaimed performance of Bellini's *La Straniera* at the Spoleto Festival.

Carol Neblett's extensive orchestral repertoire includes more than one hundred oratorios and symphonic works, many of which have been documented. Her recordings include *Musetta* in *La Boheme* for Angel/EMI, James Levine conducting, *La Fanciulla del West*, with Placido Domingo and Sherrill Milnes, Zubin Mehta conducting (DGG); *Marietta* in Korngold's *Die Tote Stadt*, Erich Leinsdorf conducting (RCA); Mahler's *Symphony No.2* with Claudio Abbado and the Chicago Symphony Orchestra; and a special recording with Roger Wagner on Angel/EMI entitled *Magnificat*. In celebration of the 100th anniversary of the Chicago Symphony Orchestra, a compact disc was issued of Miss Neblett singing *Soprano #1* in Mahler's *Symphony No. 8*, James Levine conducting. Miss Neblett is featured in "James Levine's 25th Anniversary with the Metropolitan Opera" recording, singing the role of *Alice Ford* in *Falstaff* with Giuseppe Taddei.

Further triumphs include an international broadcast of Beethoven's Ninth Symphony, under Maestro Carlo Maria Giulini. Miss Neblett performed in the television broadcast of a tribute to George London, featuring an illustrious group of singers at the Kennedy Center in Washington, D.C. A recording of this performance, "A Tribute to George London," has been released by RCA.

# Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco (1895–1968) was an Italian composer known as one of the foremost guitar composers in the twentieth century, with almost one hundred compositions for that instrument. In 1939 he moved to the United States and became a film composer for MGM Studios for several years. He wrote Hollywood movies for the next fifteen years. He also wrote concertos for soloists as Jascha Heifetz and Gregor Piatigorsky.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# CBS

CBS (an initialism of the network's former name, the Columbia Broadcasting System; corporate name CBS Broadcasting, Inc.) is an American commercial broadcast television and radio network that is the flagship property of the CBS Corporation. The company is headquartered at the CBS Building in New York City, with major production facilities and operations in New York City (at the CBS Broadcast Center) and Los Angeles (at CBS Television City, Columbia Square and the CBS Studio Center).

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## Related Glossary Terms

Drag related terms here



# 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 Deller in New York City. He made his debut in Los Angeles in 1916 as Edgardo in Lucia di Lammermoor with the Lombardi Opera Company. A year later, Chamlee went on tour with the Aborn Opera Company as "Mario Rodolfi", where he sang with soprano Ruth Miller. In 1919, Miss Miller became his wife. During two and a half years of mandatory military service, during World War I, Chamlee served as a member of the Argonne Players, a group of army soldiers who sang and entertained troops on the front line. The tenor was personally selected by General Pershing to perform with an ensemble for delegates at the 1919 Paris Peace Conference.

Upon his return to the United States in 1919, however, Chamlee devoted himself to developing his operatic talent. Beginning by singing at movie houses, he was discovered by baritone Antonio Scotti and joined the Scotti Opera Company. On November 20, 1920, Chamlee debuted at the Metropolitan Opera singing Cavaradossi. Engagements followed with various opera companies later in his career in the United States and Europe, including: the Ravinia Summer Opera in Chicago; the San Francisco Opera (where he performed Wagner); his acclaimed appearance in Henri Rabaud's Marouf at the Paris Opera and the Brussels Théâtre de la Monnaie; the Vienna Volksoper; and the Deutsches Theater in Prague. He later reprised Marouf in his return to the Met. He also appeared in recitals with his wife.

Chamlee's first records were made in 1917 under his "Mario Rodolfi" pseudonym for the Lyraphone Company of America's vertical-cut "Lyric" discs, but he later recorded exclusively on conventional 78s for Brunswick Records and was a successful recording artist in the 1920s, 1930s and 1940s. One of Chamlee's earliest supporters, Gustave Haenschen, who directed the popular-music records of the Brunswick company, stated in several interviews that Brunswick's classical-music director, Walter B. Rogers, worked with Chamlee to imitate Caruso's phrasing and dynamics as heard on his (Caruso's) Victor Red Seal recordings. During his prior association with the Victor company, Rogers had overseen many of Caruso's recording sessions.

With a powerful yet beautiful sound, Chamlee's lyric tenor voice emerged as one of the world's finest tenors in the era which followed Caruso's death in 1921. Chamlee's abilities were underestimated, however, and although he was always well-received by opera fans and critics alike across America and around the world, and his records sold well, he never achieved the same level of recognition of his talents and abilities that his Italian contemporaries did, and Chamlee has been largely overlooked and forgotten in time. Mario Chamlee retired from the opera stage at the age of 47. He subsequently devoted himself to teaching operatic voice to private students. His prize students included the Broadway star Anna Maria Alberghetti and the Las Vegas stage singer Rouvaun, who later billed himself on an album cover as 'the world's greatest singer'. Chamlee died in his native Los Angeles in 1966.

# Chansons madécasses

The Chansons madécasses (Madagascan Songs) is a collection of three songs by Maurice Ravel written between 1925 and 1926 for voice (mezzo-soprano or baritone), flute, cello and piano with words from the poetry collection Chansons madécasses(fr) by Évariste de Parny. The song cycle consists of the songs "Nahandove", "Aoua", and "Il est doux". Very far from the world of Debussy.

They are dedicated to the American musician and philanthropist Sprague Coolidge.[1]

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Christa Ludwig

Christa Ludwig (1928—) is a retired German dramatic mezzo-soprano, distinguished for her performances of opera, Lieder, oratorio, and concert. She performed religious works like masses and passions, and solos contained in literary literature. Her career spanned from the late 1940s until the early 1990s. She is widely recognized as one of the most significant and distinguished singers of the 20th century.

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## Related Glossary Terms

Drag related terms here

# Chrysotemis

Chrysothemis was a daughter of Agamemnon and Clytemnestra. Her sister, Electra, Chrysothemis did not protest or enact vengeance against her mother for having an affair with Aegisthus and then killing their father.

She appears in Sophocles's *Electra* and the opera *Electra* by R. Strauss.

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## Related Glossary Terms

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# Clara Butt

Dame Clara Ellen Butt, DBE (1872–1936), was an English contralto. Her career was as a recitalist and concert singer. Her voice, both powerful and sweet, impressed contemporary composers such as Saint-Saëns and Elgar, who composed a song-cycle with her in mind as soloist.

Butt appeared in only two operatic productions, both of Gluck's *Euridice*. She wished to sing in Saint-Saëns' *Samson and Delilah* but was prevented from doing so. Later in her career she frequently appeared together with her husband, the baritone Kennerley Rumford. She made numerous recordings.

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## Related Glossary Terms

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# Clemens Krauss

Clemens Heinrich Krauss (1893–1954) was an Austrian conductor and impresario, particularly associated with the music of Richard Strauss.

Krauss was born in Vienna out of wedlock to Clementine Krauss, 15-year-old dancer in the Vienna Imperial Opera Ballet, later a leading and operetta singer, niece of the prominent nineteenth-century operatic soprano Gabrielle Krauss. His natural father, Chevalier Hector Baltazzi (1851–1913) came from a family of wealthy Phanariot bankers resident in Vienna. Baltazzi's older sister Helene was married to Baron Albin Vetsera and was the mother of the Baroness Mary Vetsera, who was accordingly Clemens Krauss' first cousin.

Krauss sang in the Hofkapelle (Imperial Choir) as a Vienna Choir Boy. He graduated from the Vienna Conservatory in 1912, after studying composition with Hermann Graedener and theory with Richard Heuberger there. He was then appointed chorus master in the Brno Theater (1912-1913), where he made his conducting debut in 1913. The famous Romanian soprano Viorica Ursuleac, who often sang under him, became his second wife.

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## Related Glossary Terms

Drag related terms here

# Cleva

Fausto Cleva (1902–1971) was an Italian-born American operatic conductor.

Fausto Cleva was born in Trieste in 1902. After studies at the Conservatorio in his native city and Milan, Cleva made his debut conducting *La traviata* in Carcano, near Milan, before emigrating to the United States in 1920, becoming an American citizen in 1931. He joined the musical staff of the Metropolitan Opera later that year and for twenty years was an assistant conductor and later chorus-master and répétiteur before making his official conducting debut in February 1942. He later became closely involved with Cincinnati Summer Opera, of which he was musical director from 1934 until 1963. From 1944 to 1946 he was music director of the ill-fated Chicago Opera Company. In 1947 he conducted a performance of *La bohème* in Havana, with Hjordis Schymberg as Mimi. Following his return to the Metropolitan Opera in 1950, he conducted over 700 performances of thirty operas, mainly from the French and Italian repertory.

His work was marked by great attentiveness to his singers. He conducted *Rigoletto* with the Royal Swedish Opera at the Edinburgh Festival in 1959. He left some very important recordings, such as Leoncavallo's *Pagliacci* with Richard Tucker and Giuseppe Valdengo; Catalani's *La Wally* with Renata Tebaldi and Mario Del Monaco; Puccini's *Tosca* with Maria Callas, Franco Corelli and Tito Gobbi; and Verdi's *Luisa Miller* with Anna Moffo and Carlo Bergonzi. He recorded for a variety of labels, mainly as an accompanist for singers.

He died from a heart attack in Athens while conducting Gluck's *Orfeo ed Euridice*. He was 69.

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## Related Glossary Terms

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# Cochran, William

William Cochran (1943-) is an internationally noted Heldentenor. He sang at the Music Academy of the West with Lotte Lehmann and at the Curtis Institute of Music with Martial Singher. A winner of the Lauritz Melchior Foundation Award, he debuted with the Metropolitan Opera, as Vogler in *Die Meistersinger*, in 1968. The next year, he sang Froh in *Das Rheingold* at the San Francisco Opera. In 1974 Cochran sang at Covent Garden and in 1975 sang Bacchus in *Ariadne auf Naxos* at the Metropolitan Opera. The tenor has appeared with companies in Frankfurt, Munich, Hamburg, and Vienna.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Coenraad V. Bos

Coenraad Valentijn Bos (1875–1955) was a Dutch pianist, most notably as an accompanist to singers of lieder. His peers such as Gerald Moore considered him the doyen of accompanists in his day.

He was born in Leiden in 1875. He studied under Julius Röntgen and at the Berlin High School for Music. He decided early to become an accompanist, a field of which he made a special study.

On 9 November 1896, in the presence of the composer, and still a month shy of his 21st birthday, he accompanied the Dutch baritone Anton Sistermans at the premiere of Brahms' *Vier ernste Gesänge* in Vienna.

For many years he worked with singers such as Raimund von zur-Mühlen, Elena Gerhardt (USA tour 1920, Spanish tour 1928), Julia Culp, Frieda Hempel, Alexander Kipnis, Gervase Elwes, Ludwig Wüllner, and Helen Traubel (he accompanied Traubel on a world tour in 1945-46).

He appeared with the 13-year-old Yehudi Menuhin in Berlin on 23 April 1929, and they exchanged inscribed photographs of themselves in commemoration of the event (Bos's gift to Menuhin is now in the Museum of the Royal Academy of Music).

He recorded lieder of Brahms, Reger, Schubert, Schumann and Wolf with Elena Gerhardt (1927–32). He figures prominently in the Hugo Wolf Society's Complete Edition 1931–38, accompanying Gerhardt, Herbert Janssen, Gerhard Hüsch, Alexandra Trianti and Elisabeth Rethberg.

He died in Chappaqua, New York, United States on 5 August 1955, aged 79.

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# Constance Hope

Constance Hope (1908 -1977) had a successful 40 year career as a press agent, publicist, etc., with an impressive roster of clients operating across the US (with offices in New York and Los Angeles) and working in Europe. Music publicist Alix Williamson (who originated the idea for the book written by Barone Maria von Trapp that eventually became, *The Sound of Music*), started her career at CHA. However, Kater, in his biography of Lotte Lehmann, (Hope's first and best known client), criticizes Constance as a self-publicizing “woman about-town” and accusing her of almost Simon Cowellesque control of her client.

And she was that famous, being profiled in *Opera News* and starring in a 1957 edition of *This is Your Life*—hosted by Ronald Reagan. Publicity *Broccoli* was also a publicity tool for her business. The title is bemusing and not explained in the text at all, but apparently Constance wanted to call it *And You Meet Such Interesting People*, whilst her editor wanted to link to an earlier successful book *Fashion is Spinach* (by designer Elizabeth Hawes). Her choice of title is used for a fascinating article in *Columbia Library Column* written in 1976.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Crooks

Richard Alexander Crooks (1900–1972) was an American tenor and a leading singer at the New York Metropolitan Opera.

He was born in Trenton, New Jersey. Following several concert seasons as an oratorio and song recital specialist, including the American premiere of Mahler's *Das Lied von der Erde*, he traveled to Germany where he made his operatic debut in Hamburg as Cavaradossi in Puccini's *Tosca* in 1927. After his tour in other European cities such as Berlin, Crooks returned to the United States and made his American debut in 1930 in Philadelphia. He became a star of the Metropolitan Opera, specializing in French and Italian operas. He participated in the farewell gala on March 29, 1936, for Italian soprano Lucrezia Bori, which was broadcast nationally and preserved on transcription discs.

From 1928 to 1945, Crooks was the host of "The Voice of Firestone" radio broadcasts, in which he sang operatic arias, patriotic songs, folk songs, and popular hits such as "People Will Say We're in Love" from Rodgers and Hammerstein's *Oklahoma!* in 1943. He also appeared on radio broadcasts with Bing Crosby, who remained a friend until Crooks's death.

Health problems forced Crooks to retire in early 1945. He continued to sing, however, at his church and elsewhere. Some of his performances were taped. He had married his childhood sweetheart and spent his later years in Portola Valley, California. An entire room in his house was devoted to framed, autographed photographs of singers, conductors, and U.S. presidents he had known. In conversations, he often praised two of the other great tenors he had heard in person: Enrico Caruso and Jussi Björling.

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## Related Glossary Terms

Drag related terms here

# Curtis Institute of Music

The Curtis Institute of Music is a conservatory in Philadelphia that offers courses of study leading to a performance diploma, Bachelor of Music, Master of Music in Opera, or Professional Studies Certificate in Opera. It is renowned for being the most selective higher learning institution in the United States, with a 3.2% admissions rate.

The institute was established in 1924 by Mary Louise Curtis Bok, who named it in honor of her father, Cyrus Curtis, a notable American publisher. After consulting with musician friends including Josef Hofmann and Leopold Stokowski on how best to help musically gifted young people, Bok purchased three mansions on Philadelphia's Rittenhouse Square and had them joined and renovated. She established a faculty of prominent performing artists and eventually left the institute with an endowment of \$12 million.

The institute formerly served as a training ground for orchestral musicians to fill the ranks of the Philadelphia Orchestra, although composers, organists, pianists, guitarists, and singers were offered courses of study as well.

All pupils attend on full scholarship and admission is extremely competitive. With the exception of composers, conductors, pianists, and guitarists, admission is granted only to the number of students to fill a single orchestra and opera company. Accordingly, enrollment is in the range of 150 to 170 students.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Cynthia Raim

A native of Detroit,Cynthia Raimgraduated from the Curtis Institute after studying with Rudolf Serkin and Mieczyslaw Horszowski. Her accomplishments include first prize at the Clara Haskil International Piano Competition, Musicis Award, first prize at the J.S. Bach International Piano Competition, first prize at the Three Rivers National Piano Competition and the Distinguished Artist Award of the Musical Fund Society of Philadelphia for “outstanding achievement and artistic merit.” Ms. Raim has collaborated with David Soyer, Samuel Rhodes, and the Guarneri and Johannekas among others. Annually, she gives recitals throughout the world, participating in many leading international music festivals such as Marlboro, Ravinia, Salzburg, Mozart and Santa Fe.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Dajos Bela

Dajos Béla (birth name Leon Golzmann, 1897–1978) was a Russian violinist and band-leader.

Golzmann was born in Kiev, now part of the Ukraine, of a Russian father and Hungarian mother. He served as a soldier during World War I, after which he studied music in Moscow. He then continued his studies in Berlin, where he started playing in local venues. He was contacted by Carl Lindström AG to make recordings and started his own salon orchestra, at which period he changed his name to the more Hungarian-sounding Dajos Béla, Hungarian and Roumanian music then being popular in Germany. Along with those of Paul Godwin and Marek Weber, his orchestra became one of the most popular in Germany and gained a high reputation abroad. He played a range of music including jazz music often recorded under different names, such as The Odeon Orchestra, Mac's Jazz Orchestra and the Clive Williams Jazzband.

As soon as the Nazis came to power in Germany in 1933 Béla, who was Jewish, started touring abroad. In 1935 he travelled to Buenos Aires, where he remained for the rest of his life. He died in La Falda, Argentina, in 1978.

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## Related Glossary Terms

Drag related terms here

# Dan Jacobson

Daniel C. Jacobson is a professor of music at Western Michigan University where he teaches musicology, theory and general education courses in the School of Music. Jacobson received a Bachelor of Arts degree from Westminster College in vocal performance and the Master of Arts degree from California State University-Long Beach in music history. He also completed Ph.D. programs in musicology and music theory at the University of California-Santa Barbara. Jacobson came to WMU from a teaching position at the University of North Dakota.

Jacobson has taught a wide range of graduate and undergraduate courses in music theory, history, technology, guitar and voice. He has served as the executive producer and artistic director for a gala Mozart bicentennial performance at the University of North Dakota and as the music director for the Grove Shakespeare Festival, various college ensembles, and at Trinity Evangelical Lutheran Church in Santa Barbara. Jacobson has performed as a vocalist and guitarist for university, church and civic concerts. He has professionally sung the role of Antonio in Mozart's *The Marriage of Figaro* and has appeared as a soloist in various capacities at the University of North Dakota.

Jacobson's research includes several publications in books, journals and CD-ROM/multimedia. He has co-authored two CDs: *The Norton CD-ROM MasterWorks Series, Vol. 1: 12 Pieces from The Norton Scores* and *CD-ROM Listening Guides for The Enjoyment of Music*. Articles by Jacobson have appeared in the journal of the International Franz Schubert Society, the *Mozart-Jahrbuch*, *The Journal of Musicology*, *Musicus* (the journal of the International Computers in Teaching Initiative), *The Opera Quarterly*, *the Reader's Guide to Music*, and *the Journal of the National Association of Teachers of Singing*. In addition, Jacobson has served as a contributing author, book reviewer, book editor, and newsletter editor. He has also presented lectures and papers for international forums in Canada, Germany, England, Taiwan, and the United States.

In 2002, Jacobson received the WMU College of Fine Arts Outstanding Service Award. At the University of North Dakota, he received a 1993 Outstanding Research/Creativity Award and a 1994 Dean's Award from the College of Fine Arts, and the 1995 university-wide Outstanding Faculty Award for Teaching, Research, Creativity, and Service. In 1996, 1998, 2002, 2003, 2004, and 2005 he was selected to *Who's Who Among America's Teachers*, and he has been listed over a dozen times in various *Who's Who* publications including *Who's Who in the World* (1999). His professional affiliations include membership in the American Musicological Society, the Society for Music Theory, the College Music Society, Music Theory Midwest, the Association for Technology in Music Instruction and the International Schubert Society. He is also a member of Pi Kappa Lambda, the music honors society.

# Daniel Beckwith

Daniel Beckwith, is an American pianist and conductor who has conducted in many of the major opera houses throughout North America and Europe. Daniel Beckwith’s conducting career began in 1991 in an all-Mozart concert with Virginia’s Norfolk Symphony. A year later, Houston Opera invited him to conduct Gretry’s rarely performed Zémire et Azor. Many important engagements followed, notably Canadian Opera Company , Glimmerglass Opera Festival , The Lyric Opera of Chicago , Edmonton Opera ], and The Opera Theatre of St. Louis.

Daniel Beckwith served as assistant to James Levine for six seasons at the Metropolitan Opera and was given his conducting debut with Don Giovanni in 1995 after James Levine observed his conducting of a stage rehearsal. On the strength of these performances, Daniel Beckwith was engaged for several important debuts conducting the works of Handel, both nationally, Seattle Opera and internationally, The Glyndebourne Festival.

In demand as a partner in recital, Daniel Beckwith has appeared in the USA and Europe accompanying artists such as Renée Fleming, Benita Valente, Carol Vaness, Nancy Gustafson, Marilyn Horne, Frederica von Stade, Jennifer Larmore, Denyce Graves, Susanne Mentzer, Jerry Hadley, Ben Heppner, Richard Leech, Nathan Gunn and Samuel Ramey.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term



# Das Wunder der Heliane

Das Wunder der Heliane is a three act opera by Erich Wolfgang Korngold with libretto by Hans Müller-Einigen, which was a pseudonym for the composer himself. The October 1927 premiere occurred in Hamburg and Lehmann sang in the Vienna premiere in November of that same year. Though not a very successful opera, Lehmann did sing it also in Hamburg and recorded an important aria, which she considered one of her best efforts. The full opera has been recorded and performed in the 21st century.

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## Related Glossary Terms

Drag related terms here

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**Index**

# David Patrick Stearns

David Patrick Stearns is a classical music critic and columnist for the Philadelphia Inquirer, a contributor to WRTI-FM in Philadelphia, frequent contributor to Gramophone and Opera News magazine.

Newspapers: Philadelphia Inquirer classical music critic (2000 present) and USA Today music and theater critic (1983-2000).

Radio: WRTI-FM, contributor to Creatively Speaking with Jim (2009 to the present) and NPR Morning Edition, music commentator (1986-1989).

Film: Screenwriter for two Lawrence Krause documentaries, 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 journalism from Southern Illinois University. Born in Sycamore, Illinois. Now lives in Philadelphia.

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## Related Glossary Terms

Drag related terms here

# Delia Reinhardt

Delia Reinhardt (1892-1974) was a German mezzo soprano who studied with Professor Strakosch in Wiesbaden, and then enrolled at the Conservatory in Frankfurt to work with Hedwig Schacko. She made her debut at the Breslau Opera as the Peace Messenger in Wagner's *Rienzi*. Soon she sang there her first Agathe, the Goose-Girl in Humperdinck's *Königskinder*, Hänsel and Pamina. In 1916 Reinhardt was invited by Bruno Walter to join the Munich Court Opera, where she appeared regularly until 1923, being especially admired in the Mozart repertory. Her roles also included Silla in Pfitzner's *Palestrina* (to Maria Ivogün's Ighino), Euryanthe, the Empress in *Die Frau ohne Schatten*, Minneleide in Pfitzner's *Die Rose vom Liebesgarten*, Cherubino, Elsa, Gutrune, Freia, Elisabeth and many others. She sang as a guest in Rome and Barcelona, and from 1922 to 1924 she had the opportunity to sing at the Met for two seasons, but in the public's acclamation she was overshadowed by the reigning Elisabeth Rethberg. Delia Reinhardt appeared at Covent Garden between 1924 and 1929 and sang in *Der Rosenkavalier* as Octavian, in an all star cast opposite Lotte Lehmann, Elisabeth Schumann and Richard Mayr, conducted by Bruno Walter. It was in September 1924 that she became a member of the Berlin State Opera, where she soon enjoyed wide success in roles operas as Iphignie in Aulis, *Intermezzo*, and in some premieres: Schreker's *Die singenden Teufel*, Milhaud's *Christophe Colombe* and in performances of Schreker's *Die Gezeichneten*. Her first husband was the baritone Gustav Schützendorf, her second the conductor Georges Sébastien who was Bruno Walter's first assistant. 1933 brought an abrupt end of her career. Because of her Jewish husband and her firm opposition to the new regime, she was only allowed to appear in song recitals, where she was accompanied by Michael Raucheisen. In 1943 her Berlin apartment was bombed and she lost all her possessions. It was Michael Raucheisen who made it possible that she and Maria Ivogün could flee to Bavaria. Reinhardt went to Garmisch, where she lived with friends. As soon as the war was over, her mentor Bruno Walter helped her to leave Germany. She spent some time in Switzerland and then moved to America in 1948. Delia Reinhardt was also a talented painter. She returned to Switzerland after Bruno Walter's death.

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# Dennis Helmrich

American pianist and native of Newark, New Jersey, Dennis Helmrich began his piano studies at the age of five, and both he and his twin brother sang in the famous boy choir of St. Thomas’ Church on Fifth Avenue in New York City. As a boy he studied solfege with Max Goberman, piano with Eugene Hellmer, and flute with George Opperman and Gerald Rudy. During his years at Yale, Helmrich received prizes from the Lacewood and Ditson foundations and the National Endowment for the Arts, having studied piano with Donald Currier.

At the age of twenty-four he joined the musical faculty of Antioch College, and subsequently served on the faculties of the State University of New York campuses at Albany and Purchase, the Jewish Theological Seminary, Manhattan School of Music, The Juilliard School, and New York University. Invited to the Tanglewood Festival in 1969 to aid in the musical preparation of Berg’s Wozzeck under Erich Leinsdorf and Michael Tilson Thomas, in the following year Helmrich was appointed Vocal Music Coach at the Tanglewood Music Center, a position he has held ever since.

Almost from the outset of his career Helmrich has concentrated on chamber music and the art song literature. It is as a sonata partner and accompanist that he now makes most of his concert appearances in a schedule that has taken him in recent years to thirty states, Canada, Latin America, Europe, and Asia, and to stages such as Avery Fisher, Alice Tully, and Carnegie Halls in New York, Masonic Auditorium in San Francisco, Symphony Hall in Boston, and Severance Hall in Cleveland. He has performed with such artists such as John Aler, Kathleen Battle, Richard Stilwell, Mary Ann Hart, Eugenia Zukerman, Claire Bloom, Carol Wincenc, Gary Shocker, Roberta Peters, Petra Lang, Roberta Alexander, and the late, legendary Charles Holland.

Helmrich has appeared frequently at the Tanglewood, Bard, Yachats, and Caramoor Festivals. A continuing interest in contemporary music has led Helmrich to give first performances of many American compositions. For four years he was co-director of Hear America First, a New York concert series devoted to the performance of American music. He has recorded chamber music and songs on the Orion, Spectrum, Nonesuch, Chesky, Musical Heritage, Albany, Newport Classic, Delos, and Samsung label. His publications include translations of opera libretti and song texts, and he has created supertitles for numerous operatic productions.

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## Related Glossary Terms

Drag related terms here



# Der Erlkönig

"Erlkönig" (also called "Der Erlkönig") is a poem by Johann Wolfgang von Goethe. It depicts the death of a child assailed by a supernatural Erlking or "Erlkönig." It was originally composed by Goethe as part of a Singspiel entitled Die Fischerin.

The poem has been set to music by several composers; most importantly, the 17 year old Schubert.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Der fliegende Holländer

Der fliegende Holländer (The Flying Dutchman), is a German-language opera with libretto and music by Richard Wagner.

Wagner claimed in his 1870 autobiography *Mein Leben* that he had been inspired to write the opera following a stormy sea crossing he made from London to Hamburg in July and August 1839. In his 1843 Autobiographic Sketch, Wagner acknowledged he had taken the story from Heinrich Heine's retelling of the legend in his 1833 satirical novel *The Memoirs of Mister von Schnabelebens* (Aus den Memoiren des Herrn von Schnabelewopski). The central theme is redemption through love.

Wagner conducted the premiere at the Semper Oper in Dresden in 1843. This work shows early attempts at operatic styles that would characterize his later music dramas. In *Der fliegende Holländer* Wagner uses a number of leitmotifs (literally, "leading motifs") associated with the characters and the sea. The leitmotifs are all introduced in the overture, which begins with a well-known ocean or storm motif before moving into the Dutchman and Senta motifs.

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## Related Glossary Terms

Drag related terms here

# Der Freischütz

Der Freischütz, Op. 77, J. 277, (usually translated as The Marksman Freeshooter) is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind. It premiered in 1821 at the Schauspielhaus Berlin. It is considered the first important German Romantic opera, especially in its national identity and stark emotional plot is based on the German folk legend of the Freischütz and many of its songs were thought to be inspired by German folk music, but this is a common misconception. Its unearthly portrayal of the supernatural in the famous Magic Forest scene has been described as "the most expressive rendering of the gruesome that is to be found in a musical score".

Lehmann had sung several roles from this opera in Hamburg and later made her Vienna Opera debut (full-time member) as Agathe.

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## Related Glossary Terms

Drag related terms here

# Der Opernball

Der Opernball (The Opera Ball) is an operetta in three acts with music by Richard Heuberger, and libretto by Victor Léon and Heinrich von Mellick, based on the 1876 comedy Die Rosa-Dominos by Alfred Charlemagne and Alfred Hennequin. Alexander von Zemlinsky assisted Heuberger with the orchestration. Its premiere was at the Theater an der Wien, Vienna, on January 5, 1898. The most famous number from the opera is the "Komm mit mir ins Chambre séparée" (known colloquially as "Im Chambre séparée"). The operetta remains in the repertoire of German-language opera companies, such as the Vienna Volksoper.

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## Related Glossary Terms

Drag related terms here



# Der Rosenkavalier

Der Rosenkavalier is a major opera by Richard Strauss to the libretto by Hugo von Hofmannsthal. It was first performed in 1911 in Dresden. This is one of the most successful Strauss opera because, although a comic opera, Der Rosenkavalier also operates at a deeper level. Conscious of the difference in age between herself and Octavian, the Marschallin muses in bittersweet fashion about the passing of time, growing old, and men's inconstancy. The Marschallin is the most important role and Lehmann sang it first in 1924, after having successfully performed the other soprano roles: Sophie and Octavian.

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## Related Glossary Terms

Drag related terms here

# Der Widerspänstigen Zähmung

Der Widerspänstigen Zähmung (also: Der Widerspenstigen Zähmung, The Taming of the Shrew) is a German-language comic opera in five acts by the German composer Hermann Goetz. It was written between 1864 and 1866 and first performed at the National Theatre Mannheim on 11 October 1866 under the conductor Ernst Frank. The libretto, by Joseph Victor Widmann and the composer, is based on Shakespeare's The Taming of the Shrew. The style of the opera shows Goetz turning away from the musical ideas of Richard Wagner towards the classicism of Mozart. Der Widerspänstigen Zähmung was a huge success, not only in Germany but in the United States and Britain, where it received high praise from George Bernard Shaw.

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## Related Glossary Terms

Drag related terms here

# Derek Lee Ragin

Derek Lee Ragin (1958-) is an American countertenor, he was born in West Point, New York and grew up in Newark, New Jersey. He began his formal voice training with the Newark Boys Chorus, and studied as a piano and music education major at the Oberlin Conservatory of Music. While at Oberlin, he also took secondary voice lessons with Richard Anderson, and began his operatic career at Oberlin in Benjamin Britten's *A Midsummer Night's Dream* as Oberon. After leaving Oberlin, Ragin worked with singer Max van Egmond for a summer session at BPI and went to Europe to pursue his career in Baroque opera.

Derek Lee Ragin made his London recital debut at Wigmore Hall in 1986. This was followed by a debut at the Metropolitan Opera in 1988 in Handel's *Giulio Cesare*, a recital at the Metropolitan Museum of Art in 1991, and a performance at the Salzburg Festival in Christoph Willibald Gluck's *Orfeo* with the Monteverdi Choir and Orchestra in 1990.

For the soundtrack of the 1994 film *Farinelli*, his voice was electronically blended with that of soprano Ewa Malas-Godlewska to recreate the famous castrato's voice.

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## Related Glossary Terms

# Dibbern, Mary

Mary Dibbern (1951-) American pianist is Music Director of Education and Family Programs at The Dallas Opera. She is a specialist in the field of operatic vocal coaching, recital accompaniment, and young artist programs, and works in Europe, the US and Asia.

Ms. Dibbern graduated from SMU with a Master of Music in piano accompaniment under the direction of Paul Vellucci.

She lived in France from 1978 to 2009, studying with Nadia Boulanger, Pierre Bernac, Gérard Souzay, and Janine Reiss. She was guest coach for the Opéra National de Paris, as well as major French opera companies.

As Head of Music at Minnesota Opera from 2009 until 2012, she collaborated with composer Kevin Puts and librettist Mark Campbell on the opera *Silent Night* (Pulitzer Prize for Music 2012).

Ms. Dibbern is also the author of books on French opera and song repertoire, published by Pendragon Press.

The Summer of 2015 will be her tenth consecutive year as vocal coach for the University of Miami in Salzburg.

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## Related Glossary Terms

Drag related terms here



# Dichterliebe

Poet’s Life: Robert Schumann’s 1840 cycle of songs to the words of Heinrich Heine. Lehmann was the first woman to record the cycle.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Die Fledermaus

Die Fledermaus (The Bat) is an operetta composed by Johann Strauss II with German libretto by Karl Haffner(de) and Richard Genée.

The original source for Die Fledermaus is Das Gefängnis (The Prisoner) a farce by German playwright Julius Roderich Benedix (1811–1873). Another source is the French vaudeville play Le réveillon, by Henri Meilhac and Ludovic Halévy, which was first translated by Karl Haffner into a non-musical play produced in Vienna. However, the peculiarly French custom of the réveillon (New Year's Eve supper party) caused problems, which were solved by the decision to adapt the play as a libretto for Johann Strauss, with the réveillon replaced by a Viennese ball. At this point Haffner's translation was handed over for adaptation to Richard Genée, who subsequently claimed not only that he had made a fresh translation from scratch but that he had never even read Haffner.

The operetta premièred on 5 April 1874 at the Theater an der Wien in Vienna and has been part of the regular repertoire ever since.

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## Related Glossary Terms

Drag related terms here

# Die Frau ohne Schatten

Die Frau ohne Schatten (The Woman without a Shadow), an opera by Richard Strauss that he composed with Lehmann's voice in mind for the role of the Dyer's Wife (Färberin). The librettist was Hugo von Hofmannsthal. The complex story took its root from Goethe, and the complicated music was composed from 1911 until 1915 or perhaps even 1917. The premiere occurred on 10 October 1919. Lehmann never recorded any music from this opera.

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## Related Glossary Terms

Drag related terms here

# Die Meistersinger

Die Meistersinger is the only comic opera of Wagner, and is one of operas still performed. It was first heard in 1868. As usual, Wagner wrote the libretto and the music. Lehmann was the highly praised soprano who sang the lead female role of Eva in Vienna and New York.

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## Related Glossary Terms

Drag related terms here



# Die schöne Müllerin

Die schöne Müllerin (Op. 25, D. 795), is a song cycle by Franz Schubert on poems by Wilhelm Müller. It is the earliest extended song cycle to be performed. The work is considered one of Schubert's most important and one of the pinnacles of Lied, and it is widely performed and recorded.

Die schöne Müllerin is performed by a pianist and a solo singer. The vocal part falls in the range of a tenor or soprano voice, but is often sung by both voices, transposed to a lower range. Since the story of the cycle is about a young man, the work is most often sung by men. The piano part bears most of the expressive burden of the work, and is only seldom a mere "accompaniment" to the singer.

A typical performance lasts around sixty to seventy minutes.

Lehmann was the first woman to perform the cycle.

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## Related Glossary Terms

Drag related terms here

# Die tote Stadt

Die tote Stadt (German for The Dead City) is an opera in three acts by Erich Wolfgang Korngold to a libretto by Paul Schott, a collective pseudonym for the composer and his father, Julius Korngold; it is based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach.

When *Die tote Stadt* had its premiere on December 4, 1920, Korngold was just 23 years old with two short one-act operas, *Der Ring des Polykrates* and *Violanta*, already to his name. The success of these earlier works was so great that *Die tote Stadt* was subject to a fierce competition among German theatres for the right to the world premiere. In the end, an unusual double premiere was arranged and the opera opened simultaneously at the Stadttheater Hamburg and Cologne (Glockengasse). In Cologne, the conductor was Otto Klemperer, and his wife Johanna Geisler(de) sang Marietta. In Hamburg, Korngold himself was in the theatre, and the conductor was Egon Pollak. The opera's theme of overcoming the loss of a loved one resonated with contemporary audiences of the 1920s who had just come through the trauma and grief of World War I, and this undoubtedly fueled the work's popularity.

*Die tote Stadt* was one of the greatest hits of the 1920s. Within two years of its premiere it had circled the globe, including several performances at the Metropolitan Opera in New York City.

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## Related Glossary Terms

Drag related terms here

# Die toten Augen

Die toten Augen is an opera by Eugen d'Albert to a libretto by Hans Ewers and Marc Henry, after the latter's own play. It was first performed in Dresden in 1916. Lehmann began singing the role of Myrtole in 1916 that same year. She also sang the role in Vienna and recorded the aria several times.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Die Walküre

Die Walküre is an opera in three acts with both libretto and music by Richard Wagner. It is the second of the cycle that makes up his Ring of the Nibelung. The opera received its premiere in 1870. Lehmann had sung various smaller roles in the cycle. In 1918 found the lead role of Sieglinde congenial as character and in 1925 she recorded excerpts and finally the complete opera in 1935, with Bruckner conducting.

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## Related Glossary Terms

Drag related terms here



# 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.

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# Dorothy Maynor

Dorothy Maynor (1910–1996) was an African-American soprano, concert singer, and the founder of the Harlem School of the Arts.

In 1939, she performed at the Berkshire Festival where she was noticed by Sergei Koussevitzky, conductor of the Boston Symphony Orchestra. Impressed by her singing, he arranged her debut at Town Hall in New York City on 9 December 1939. She received the Town Hall Endowment Series Award for 1940 as a result of this performance. In New York, she was taught by voice instructors William Clamroth and John Alan Haughton. She coached with Lotte Lehmann.

Despite the fact that racism precluded her from performing in opera houses, Maynor toured extensively throughout the USA, Europe, and Latin America, performing in concert halls and frequently on the radio. In 1964, she founded the Harlem School of the Arts which was designed to give music education at a reduced rate to the children of Harlem. Under Maynor's directorship the school grew from 20 students to 1,000 by the time of her retirement in 1979. She received honorary degrees from several universities including Westminster Choir College, Oberlin College, The Hartt School of Music (University of Hartford), and two degrees from Howard University. In 1975, she became the first African-American on the Board of Directors of the Metropolitan Opera. She died on 19 February 1996 in West Chester, Pennsylvania.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Dorothy Warenskjold

Dorothy Warenskjold (1921–2010 in Lenexa, Kansas) was an American soprano who had an active career in operas and concerts from the 1940s through the early 1960s. She made several recordings for Capitol Records.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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.

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## 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 courses in the School of Music. You may read more about his Lehmann connection in a chapter called “Enduring Fame.”

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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.

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# Edward Downes

Sir Edward Thomas ("Ted") Downes, CBE (1924–2009) was a British conductor, specializing in opera.

He was associated with the Royal Opera House from 1952, and the Sydney Opera House in Australia from 1970. He was also well known for his long working relationship with the BBC Philharmonic and for working with the Netherlands Chamber Orchestra. Within the field of opera, he was particularly known as a champion of the works of Verdi.

He and his wife, Lady (Joan) Downes, committed assisted suicide at the Dignitas clinic in Switzerland on 10 July 2009, an event that received significant media coverage.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Eleanor Steber

Eleanor Steber (1914–1990) was an American operatic soprano. Steber is noted as one of the first major opera stars to have achieved the highest success with training and a career based in the United States.

She made her debut at the Metropolitan Opera in 1940 and was one of its leading artists through 1961. She was known for her large, flexible silvery voice, particularly in the high-lying soprano roles of Richard Strauss. She was equally well known for her lyrical portrayals of Mozart's heroines, many in collaboration with conductor Bruno Walter. Beyond Mozart and Strauss her repertoire was quite varied. She was noted for success in the music of Wagner, Alban Berg, Giacomo Puccini and also in French opera. Steber sang the lead in the world premiere of the American opera *Vanessa* by Samuel Barber. She was also featured in a number of Metropolitan Opera premieres, including Strauss's *Arabella*, Mozart's *Die Entführung aus dem Serail*, and Berg's *Wozzeck*.

Outside the Metropolitan her career included a 1953 engagement at the Bayreuth Wagner Festival, where her performance as Elsa in *Lohengrin* was highly acclaimed and recorded by Decca Records. She sang with Arturo Toscanini in his 1944 NBC Symphony broadcast of Beethoven's *Fidelio*. In 1954 at the Florence May Festival she sang a celebrated performance of Minnie in Puccini's *La fanciulla del West* with conductor Dimitri Mitropoulos. With Serge Koussevitzky and the Boston Symphony Orchestra she sang the world premiere in 1948 of Samuel Barber's *Knoxville, Summer of 1915*, a work which she commissioned.

Beyond the opera, Steber was popular with radio and television audiences in frequent appearances on *The Voice of Firestone*, *The Bell Telephone Hour* and other programs. Her extensive recording output included many popular ballads and operetta tunes in addition to arias, art songs and complete operas. Steber's sense of fun and adventure endeared her to audiences across the spectrum. In 1973 she even recorded a live album of arias and songs for RCA Red Seal at the Continental Baths in New York City where a young Bette Midler was then a regular performer. At the same time she was still heard in recital at Carnegie Hall and sang a noted late-career performance of Strauss's *Four Last Songs* with James Levine and the Cleveland Orchestra.



# Elisabeth Rethberg

The German soprano Elisabeth Rethberg (1894–1976) was an operatic soprano with an international reputation active from the period of the First World War to the early 1940s. (Her chief contemporary rival at the New York Metropolitan Opera was the Italian-American soprano Rosa Ponselle, who possessed a lighter and darker-hued voice.)

While she did not break any new ground dramatically or vocally, her singing included Wagnerian soprano parts such as Sieglinde, Eva, and Elisabeth. She was also an accomplished singer of Lieder.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Elsa

The lead soprano role of Wagner’s Lohengrin.

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## Related Glossary Terms

Drag related terms here

# Emanuel Bay

Emanuel Bay (1891-1968) graduated from the Imperial Conservatory Petersburg in 1914, wining First Prize (Piano). From 1914 to 1922, M 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 rec 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.

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## Related Glossary Terms

Drag related terms here

# Eugene Onegin

Eugene Onegin, Op. 24, (Russian: Евгений Онегин, Yevgény Onégin), is a lyric opera ("lyrical scenes") in 3 acts (7 scenes), composed by Pyotr Ilyich Tchaikovsky. The libretto, organized by the composer Konstantin Shilovsky, closely follows certain passages in Alexander Pushkin's novel in verse, *Eugene Onegin*, and 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, Scene 1, and almost all of Prince Gremin's aria in Act 3, Scene 1.

Eugene Onegin is a well-known example of lyric opera, but Tchaikovsky added music of a dramatic nature. The story concerns a hero who lives to regret his blasé rejection of a young woman's love, and the careless incitement of a fatal duel with his best friend.

The opera was first performed in Moscow in 1879. There are many recordings of it, and it is regularly performed. The work's title refers to the protagonist.

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## Related Glossary Terms

Drag related terms here

# Eugene Ormandy

Eugene Ormandy (1899–1985) was a Hungarian-born conductor. He conducted the Minneapolis Symphony Orchestra, his fame rests primarily on his 44 year tenure with the Philadelphia Orchestra. The many recordings he made there have made certain his fame for all time. In 1934, while still in Minneapolis, he conducted Lehmann in arias and songs. In 1948 Ormandy conducted the Hollywood Bowl Orchestra while Lehmann sang Strauss songs.

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## Related Glossary Terms

Drag related terms here



# Eva

Eva is the main soprano role in Wagner’s Die Meistersinger. Lehman performed the role frequently in Vienna and New York. She also recorded excerpts from the opera.

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## Related Glossary Terms

Drag related terms here

# Farkas, Alexander

Alexander Farkas (1940-), American pianist, who worked in the teaching with Jennie Tourel and Pierre Bernac. A graduate of Manhattan School of Music, Farkas also studied with Brooks Smith, John Wustman and Zoltan Ulanowsky.

He taught for many years at the Hartt School of Music as well as the Yale School of Music and since 2005 teaches at the Bard Conservatory of Music.

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## Related Glossary Terms

Drag related terms here

# Faust

Faust is a grand opera in five acts by Charles Gounod to a French libretto by Jules Barbier and Michel Carré from Carré's play Faust et Marguerite, loosely based on Johann Wolfgang von Goethe's Faust, Part 1. It debuted at the Théâtre Lyrique on the Boulevard du Temple in Paris on 19 March 1864.

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## Related Glossary Terms

Drag related terms here

# Fidelio

Fidelio is the only opera written by Beethoven, which was first performed in its present form in 1814. The libretto was prepared by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly. Successful, but not popular, its political message has made it especially appropriate for historical moments. It was chosen for the re-opening of the Vienna Opera in 1955 (which Lehmann attended) and Lehmann sang in the centennial Beethoven memorial in 1927 and this became her most performed role throughout Europe. She never sang it in the US. Hans Melchior often performed the triumphant final duet on tour.

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## Related Glossary Terms

Drag related terms here

# Flagstad, Kirsten

Kirsten Flagstad (1896-1962) was a Norwegian Wagnerian soprano. After an unremarkable career in Scandinavia, she made her debut at the Metropolitan Opera in 1934 where she became a star. Isolde, Kundry, Fidelio, and others appeared on radio and made many recordings.

In 1941 she returned to Nazi-occupied Norway to be with her husband. This caused a lot of antipathy in the US and when she returned to her international opera career, there were protests.

She continued to sing and record until 1958. Thereafter she was Director of the Norwegian National Opera. Poor health dogged her and she was diagnosed with bone marrow cancer in 1960.

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## Related Glossary Terms

Drag related terms here



# Floris Juynboll

Floris Juynboll was a respected Dutch discographer of classical singing, including Johann Sebastian Bach, Franz Schubert, Johannes Brahms, Richard Wagner, Richard Strauss, and Elisabeth Schumann. He also wrote record liner notes.

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## Related Glossary Terms

Drag related terms here

# Frances Rich

Frances Rich (1910–2007) was an American actress and sculptor.

She was the daughter of silent screen actress Irene Frances Luther and salesman Elvo Elcourt Deffenbaugh, and the adopted daughter of her second husband, Charles Rich.

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## Related Glossary Terms

Drag related terms here

# 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 opera in three acts by Richard Strauss with a libretto by his long-time collaborator Hugo von Hofmannsthal. It was written between 1911 and either 1915 or 1916. When it premiered in Vienna on 10 October 1919, critics and audiences were unenthusiastic. Many cited problems with Hofmannsthal's complex and heavily symbolic libretto. However, it is now a standard part of the operatic repertoire in Germany and Austria.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Frauenliebe und -Leben

Frauenliebe und -leben (A Woman's Love and Life) is a cycle of poems by Adelbert von Chamisso, written in 1830. They describe the course of a woman's love for her man, from her point of view, from first meeting through marriage, his death, and after. Selections were set to music as a song-cycle by several 19th-century German Lied, namely Carl Loewe, Franz Paul Lachner and Robert Schumann. The setting by Schumann (his opus 42) is now the most widely known. He wrote it in 1840, the same year he wrote so many famous songs including Die Forelle. Clara Schumann and Johannes Brahms sang this cycle frequently and recorded it with Bruno Walter.

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## Related Glossary Terms

Drag related terms here



# Frauenliebe und Leben

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## Related Glossary Terms

Drag related terms here

# 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.

# Fritz Busch

Fritz Busch (1890–1951) conducted most famously (in Germany) in Berlin, where he led the Kroll Opera House in the world premiere of *Intermezzo* by Strauss. After 1933, because of his outspoken opposition to the Nazis, he conducted in South America, Scandinavia and England (Glyndebourne Festival Opera). He had lots of family connections in the classical music world, being the brother of violinist Adolf Busch (who was especially famous for founding the Busch Quartet, and for playing with Rudolf Serkin, who married his daughter) and brother of cellist Hermann Busch.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Fritz Lehmann

Lotte Lehmann’s brother lived from 1882-1963.

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## Related Glossary Terms

Drag related terms here

# Fritz Zweig

Fritz Zweig (1893-1984) was a private student of Arnold Schoenberg and Berlin. From 1913-1933 he conducted at various German opera houses including the Volksoper, and Berlin opera houses.

In 1933 he lost the possibility of further work and went to France. In 1934 he conducted at the German Theater in Prague, but in 1938 he had to flee again and conducted as guest in London and Moscow.

He finally ended up in the U.S. and with his wife Tilly, taught at the Juilliard Academy of the West.

He and his wife were often the “preparers” of singers who later worked with Mme Lehmann.

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## Related Glossary Terms

Drag related terms here



# Gabor Rejto

Gabor Rejto (1916–1987) was a Hungarian cellist who performed with the finest artists and chamber music ensembles of the 20th century.

Rejto was born in Budapest. His first 'cello teacher was Frederick Teller, a local teacher whose ideas, for the time, were exceptionally forward looking. At sixteen, Rejto entered the Academy of Music under Adolf Schiffer (a pupil of and later assistant to David Popper), and two years later, with his Artist's Diploma, he began his European concert career.

From the age of twenty, he studied with Pablo Casals for two years, first in Barcelona and then in Prades. Casals had revolutionized the approach to the 'cello and when he worked with Rejto, they spent almost a month on just basic technique. Rejto then played in concerts throughout Europe, with major symphony orchestras such as those in Vienna, Budapest, Rome and Warsaw, as well as in solo recitals.

In 1952, Gabor Rejto and Yaltah Menuhin undertook a tour of New Zealand together. Over a period of five weeks, they gave twenty-five concerts to great critical acclaim.

Rejto was a resident of the United States from 1939 until his death. During his career, he was on the faculty of the Manhattan and Eastman Schools of Music. From 1954 to his death he was professor of 'cello at the University of Southern California. He was also one of the 'cellists in the Paganini Quartet and the Hungarian Quartet, and was a founding member of the Alma Trio, a piano trio, and remained with that ensemble from 1942 until it disbanded in 1976; in the early 1980s, the trio reformed, with Rejto again as the cellist. Mr. Rejto taught for a number of years at the Music Academy of the West summer program for gifted students, where his master classes were extremely popular, and not just to cellists. His experience in chamber music attracted many students to his 'cello workshops held throughout the United States.

In 1972 Rejto was chosen Artist Teacher of the Year at the American String Teachers Association's 25th Anniversary Conference.

# Ganna Walska

Ganna Walska (born Hanna Puacz 1887–1984) was a Polish opera singer and garden enthusiast who created the Lotusland botanical gardens at her mansion in Montecito, California. She was married six times, four times to very wealthy husbands. The lavish promotion of her lackluster opera career by her fourth husband, Harold Fowler McCormick, inspired aspects of the screenplay for *Citizen Kane*.

Ganna Walska was born in Brest-Litovsk, Russian Empire to Napoleon Puacz and Karolina Massalska. Ganna is a Russian form of Hannah, and Walska "reminiscent of her favorite music, the waltz".

In 1922, after her marriage to Harold F. McCormick, Ganna Walska purchased the Théâtre des Champs-Élysées in Paris. She told the *Chicago Tribune* that she had invested her own funds, not those of her wealthy husband, and said, "I will never appear in my own theatre until I have gained recognition based solely on my merits as an artist."

Walska pursued a career as an opera singer. The lavish promotion of her opera career by McCormick—despite her apparent renown as a terrible singer—inspired aspects of the screenplay for Orson Welles's *Citizen Kane*. Roger Ebert, in his DVD commentary on *Citizen Kane*, suggests that the character of Susan Alexander was based on Walska. McCormick spent thousands of dollars on voice lessons for her and even arranged for Walska to take the lead in a production of *Zazà* by Ruggero Leoncavallo at the Chicago Opera in 1920. Reportedly, Walska got into an argument with director Pietro Cimini during dress rehearsal and stormed out of the production before she appeared. Contemporaries said Walska had a terrible voice, pleasing only to McCormick.

New York Times headlines of the day read, "Ganna Walska Fails as Butterfly: Voice Deserts Her Again When She Essays Role of Puccini's Heroine" (January 29, 1925), and "Mme. Walska Clings to Ambition to Sing" (July 14, 1927).

"According to her 1943 memoirs, *Always Room at the Top*, Walska had tried every sort of fashionable mumbo jumbo to conquer her nerves and salvage her voice," reported *The New York Times* in 1996. "Nothing worked. During a performance of *Giordano's Fedora* in Havana she veered so persistently off key that the audience pelted her with rotten vegetables..."

In 1926 Walska purchased the Duchess of Marlborough Fabergé egg that had been offered by Consuelo Vanderbilt at a charity auction. It was later acquired by Malcolm Forbes as the first Easter egg in his Fabergé egg collection.

Ganna Walska died on March 2, 1984 at Lotusland, leaving her garden and her fortune to the Ganna Walska Lotusland Foundation.

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## Related Glossary Terms

Drag related terms here

# Garmisch

Garmisch-Partenkirchen is a mountain resort town in Bavaria, Germany. It is the administrative centre of the district of Partenkirchen, in the Oberbayern region, and the district is on the border with Austria. Nearby is Germany's highest mountain, Zugspitze, at 2961m.

Richard Strauss and his wife had a large house (villa) here. He took his daughter, Franziska Lehmann to this house to learn the role of the Dyer's Wife from his opera, Der Schatten. While she was there she also sang many of his Lieder with him at the piano.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Gens, Véronique

Véronique Gens (1966-) French soprano, was awarded First Prize of Conservatoire de Paris and made her debut in 1986 with Les Arts Florissants and William Christie. Very soon, she established a highly distinguished reputation in baroque music, regularly performing with William Christie, Marc Minkowski, Philippe Herreweghe, René Jacobs and Christophe Rousset.

Ms. Gens has sung Mozart's Cherubino in *Le Nozze di Figaro* and Vitellia in *La Clemenza di Tito*. In 1994 she sang the Countess in Opéra de Lyon production of *Le Nozze di Figaro*. That same season, she sang Mozart's Requiem and J.S. Bach's B Minor Mass with René Jacobs, and Handel's *Acis and Galatea* with William Christie. She also gave recitals at La Scala in Milan, Auditorium of the Musée d'Orsay in Paris, and the Queen Elizabeth Hall in London.

She toured France, Belgium, Italy and Japan and is regularly invited to appear on French television. Véronique Gens was awarded the French Choral Prize 'Musical Revelation of the Year' in 1995.

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## Related Glossary Terms

Drag related terms here

# Georg Philipp Schmidt von Lübeck

Georg Philipp Schmidt von Lübeck (1766–1849) was a German poet.

He was born in Lübeck as member of a merchant family tradition. He studied law in Jena and Göttingen 1786 until 1790, then changed to theology and in the end to medicine. In Jena he made friends with the writers Sophie Mereau and Johann Gottfried Herder. After some time through Germany he worked as civil servant for the Danish government until 1829.

His most famous poem is *Der Wanderer* which was set by Franz Schubert.

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## Related Glossary Terms

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# Georg von Wysocki

Georg von Wysocki (1890–1973) war ein Pionier der deutschen Schellack-Kultur.

Von Wysocki war der Sohn eines Postdirektors und schon als Kind mit der Erfindung des Phonographen vertraut. Im Jahr 1920 ging er nach Berlin und bewarb sich nach seiner Tätigkeit in der Pressewerbung 1922 bei der Schallplattenfirma Lindström Odeon, die ihn wegen seiner musikalischen Ausbildung als Pianist und seiner eingehenden Kenntnisse des aktuellen Schallplattenmarktes als künstlerischen Produktionsleiter engagierte. In den 1920er und 1930er Jahren holte er die Berliner Tanz- und Variétéorchester 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 Canadian and operatic bass-baritone.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# George Sébastian

Georges Sébastian (1903–1989) was a French conductor of Hungarian birth, particularly associated with Wagner and the post-romantic repertory (Bruckner, Mahler, Richard Strauss).

Born György Sebestyén, he studied first the piano and violin in his native Budapest, before turning to composition. He then worked with Leo Weiner, Zoltán Kodály and Béla Bartók. In 1921, he was engaged as répétiteur at the Munich State Opera, where he worked with Bruno Walter and became his assistant conductor the following year.

He then spent one season as assistant conductor at the Metropolitan Opera in New York (1923–24, where he was heard as pianist). Upon his return in Europe, he conducted at the opera houses of Hamburg and Leipzig, before becoming first conductor at the Städtische Oper Berlin (1927–30). He then became musical director of the Moscow Radio and Philharmonic Orchestra (1931–37). In 1935, he conducted there the first performance of the original version of Moussorgsky's opera, *Boris Godunov*.

In 1938, he returned to America and spent the war years there, holding several posts, conductor at the San Francisco Opera, musical director of a radio program for CBS and of the Scranton Philharmonic Orchestra.

After the war, he returned to Europe, and settled in France. He made his debut at the Palais Garnier in 1947, and was to conduct there the debuts of both Maria Callas (1958) and Renata Tebaldi (1959). He was also very active conducting on French radio, notably the complete symphonies of Bruckner and Mahler.

He recorded complete sets of *Lakmé* (with Mado Robin, 1952) and *Mignon* (1953) for Decca Records; and *Thaïs* (with Géori Boué, 1952) and *Werther* (1953) for Urania. His best-known recording may be, however, that of excerpts from *Carmen* (1946), with Risë Stevens, Nadine Conner, Raoul Jobin and Robert Weede, for Columbia Records. Among Sébastian's "pirate" recordings are *Elektra* (1966) and *Salome* (1967), both with Anja Silja.

EMI has published the kinescope of the Callas debut, "*La Grande Nuit de l'Opéra*," on DVD. Included are excerpts from *La forza del destino*, *Norma*, *Il trovatore*, *Il barbiere di Siviglia*, and a staged Act II of *Tosca* (also with Albert Lance and Tito Gobbi).

# George Szell

George Szell (1897–1970), was a Hungarian-born American conductor and composer. He is widely considered one of the twentieth century's greatest conductors. He is remembered today for his long and successful tenure as music director of the Cleveland Orchestra of Cleveland, Ohio, and for the recordings of the standard classical repertoire he made in Cleveland and with other orchestras.

Szell came to Cleveland in 1946 to take over a respected if underfunded orchestra, which was struggling to recover from the disruptions of World War II. By the time of his death he was credited, to quote the critic Donal Henken, with having built it into "what many critics regarded as the world's best symphonic instrument." Through his recordings, Szell has remained a presence in the classical music world long after his death, and his name remains synonymous with that of the Cleveland Orchestra. While on tour with the Orchestra in the late 1980s, then-Music Director Christoph von Dörmann remarked, "We give a great concert, and George Szell gets a great review."

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Gerald Moore

Gerald Moore CBE (1899–1987) was an English classical pianist best known for his career as an accompanist for many famous musicians. Among those with whom he was closely associated were Dietrich Fischer-Dieskau, Johannes Brahms, Robert Schumann, Hans Hotter, Elisabeth Schwarzkopf, Victoria de los Angeles, and Pablo Casals.

Moore gave lectures on stage, radio and television about musical interpretation and also wrote about music, publishing volumes of memoirs and practical guides to the interpretation of Lieder.

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## Related Glossary Terms

Drag related terms here



# G rard Souzay

G rard Souzay (1918–2004) was a French baritone, regarded as one of the finest interpreters of m lodie (French art song) in the generation after Panz ra and Pierre Bernac.

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## Related Glossary Terms

Drag related terms here

# Gerhard Albersheim

Gerhard Albersheim (born Cologne, 1902; died Basel, 1996), German pianist, conductor, and writer on music. Albersheim first studied piano, cello, and music theory in Cologne, then worked with Schenker for three years, 1926-29. While giving private tuition and working as a répétiteur, he took a PhD in musicology at Vienna University, 1933-38, publishing his dissertation on Schenker's theory. He emigrated to the United States in 1939, holding teaching positions at the University of California, Los Angeles, working as a pianist and accompanist to singers (including Maria Callas, Schumann, Ezio Pinza, and Dietrich Fischer-Dieskau), and writing articles on music theoretical and educational topics. After retirement he took up residence in Switzerland.

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## Related Glossary Terms

Drag related terms here

## 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 tenor associated with the Italian lyric-dramatic repertory, although he sang French operatic roles to great acclaim as well. Martinelli was one of the most famous tenors of the 20th century, enjoying a long career at the Metropolitan Opera in New York City and appearing at other major international theaters.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Glass, Beaumont

Beaumont Glass (1925-2011) American pianist, educator and author, he worked for several years with Lehmann at the Music Academy of the West, playing piano for opera and Lieder master classes. He spent 17 years as the director of The University of Iowa Opera Theater, and was for many years a leading coach with the Zurich Opera and the Festival of Aix -en -Provence.

In addition to staging operas in Europe and the United States, he accompanied recitals in the Salzburg, Aix, and Holland Festivals and toured with artists such as Grace Bumbry, Martina Arroyo, and Simon Estes. Operas in Glass's translations have been performed by Boston Lyric Opera and the Opera Theater of Springfield, Illinois, as well as by The University of Iowa. Glass was a consulting and contributing editor of the *Opera Quarterly*, and wrote definitive scholarly editions of Lieder by Schumann, Schubert, Wolf, Brahms, and Strauss published by Leyerle.

Here's a more complete bio: BEAUMONT GLASS (opera coach and stage director)—Began professional career in opera in 1956 as stage director with the Northwest Grand Opera in Seattle, has been equally involved in the musical and dramatic sides of opera. Zurich Opera for 19 years, as coach, eventually Studienleiter. Coach, recital accompanist, Festival of Aix-en-Provence. Stage director, International Opera Center, Zurich. Director of Opera at University of Iowa for 18 years; staged over 50 different operas in US and Europe, and accompanied Lieder recitals in the Salzburg, Aix-en-Provence, and Holland Festivals for such artists as Grace Bumbry, Martina Arroyo, and Simon Estes. Was assistant to Lotte Lehmann for two and a half years, and her official biographer. Glass was also studio accompanist for Maggie Teyte. Published complete song texts of Schubert, Schumann, Brahms, Wolf, and Strauss, with word-for-word translations, IPA pronunciation, and commentary. His final book, *The Memoirs of an Opera Bug*, was published in June 2006 by Leyerle Publications. Stage director of four productions for Maine Grand Opera, 2001-2004. Stage director of *The Crucible* (January 2007) and *Carmen* (March 2008) for Chamber Opera Chicago. Host of weekly radio program of opera, Sunday evening 6 to 7: [www.wrfr.org](http://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, Austria, together with her husband Beaumont Glass. In January 2007 assisted Professor Glass in coaching and directing *The Crucible* for Chamber Opera Chicago, and did the same for *Carmen* in March 2008. The Glasses maintained a coaching studio in Camden, Maine, and were often asked to give master classes at various universities.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Glenda Maurice

Glenda Maurice (1940–2013). Her field of expertise was art song, mentored by Elly Ameling, Gerard Souzay , Dalton Baldwin, David C. Harold Heiberg. She also worked with Pierre Bernac and Lotte

There are many recordings of her work available on CD.

Ms. Maurice was a retired faculty member of the University of School of Music.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Goering

Hermann Wilhelm Göring (or Goering); (1893–1946) was a German politician, military leader, and leading member of the Nazi Party (NSDAP). A veteran World War I fighter pilot ace, he was a recipient of the coveted Pour le Mérite, also known as the "Blue Max". He was the last commander of Jagdgeschwader 1, the fighter wing once led by "Red Baron" Manfred von Richthofen.

A member of the NSDAP from its earliest days, Göring was wounded in 1923 during the failed coup known as the Beer Hall Putsch. He became addicted to morphine after being treated with the drug for his injuries. After helping Adolf Hitler take power in 1933, he became the second-most powerful man in Germany. He founded the Gestapo in 1933, and later gave command of it to Heinrich Himmler. Göring was appointed commander-in-chief of the Luftwaffe (air force) in 1935, a position he held until the final days of World War II. By 1940, he was at the peak of his power and influence; as minister in charge of the Four Year Plan, he was responsible for much of the functioning of the German economy in the build-up to World War II. Hitler promoted him to the rank of Reichsmarschall, a rank senior to all other Wehrmacht commanders, and in 1941 Hitler designated him as his successor and deputy in all his offices.

Göring's standing with Hitler was greatly reduced by 1942, when the Luftwaffe failed to fulfill its commitments and the German war effort was stumbling on all fronts. Göring largely withdrew from the military and political scene and focused on the acquisition of property and artwork, much of which was confiscated from Jewish victims of the Holocaust. Informed on 22 April 1945 that Hitler intended to commit suicide, Göring sent a telegram to Hitler requesting permission to assume control of the Reich. Considering it an act of treason, Hitler removed Göring from all his positions, expelled him from the party, and ordered his arrest.

After World War II, Göring was convicted of war crimes and crimes against humanity at the Nuremberg trials. He was sentenced to death by hanging, but committed suicide by ingesting cyanide the night before the sentence was to be carried out.

# Goethe

Johann Wolfgang von Goethe (1749–1832) was a German writer and statesman. His body of work includes epic and lyric poetry written in a variety of meters and styles; prose and verse dramas; memoirs; an autobiography; literary and aesthetic criticism; treatises on botany, anatomy, and color; and four novels. In addition, numerous literary and scientific fragments, more than 10,000 letters, and nearly 3,000 drawings by him are extant. A literary celebrity by the age of 25, Goethe was ennobled by the Duke of Saxe-Weimar, Karl August in 1782 after first taking up residence there in November 1775 following the success of his first novel, *The Sorrows of Young Werther*. He was an early participant in the Sturm und Drang literary movement. During his first ten years in Weimar, Goethe served as a member of the Duke's privy council, sat on the war and highway commissions, oversaw the reopening of silver mines in nearby Ilmenau, and implemented a series of administrative reforms at the University of Jena. He also contributed to the planning of Weimar's botanical park and the rebuilding of its Ducal Palace, which in 1998 were together designated a UNESCO World Heritage Site.

Goethe's lyric poetry inspired many composers to write Lieder. Schubert, Schumann, and Wolf were just a few of the composers who set his words.

Lehmann sang "all-Goethe" recitals in 1949 in celebration of the bi-centennial of his birth.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Graham Johnson

Graham Johnson OBE (1950-) is a Rhodesian-born, Britain-based classical pianist and Lieder accompanist.

Johnson was born in Bulawayo, Rhodesia. His father played the piano and the saxophone. In 1967, Johnson began studies at the Royal Academy of Music (RAM), where his teachers included Harry Isaacs and John Streets. Johnson has acknowledged a 1972 live recital by Peter Pears and Benjamin Britten as key in directing his musical career ambitions towards being an accompanist. After leaving the RAM in 1972, he continued studies with Gerald Moore and Geoffrey Parsons.

Johnson was the official pianist at Peter Pears’s first masterclasses at the Snape Maltings, which brought him into contact with Benjamin Britten. In 1976, he formed The Songmakers’ Almanac to explore neglected areas of piano-accompanied vocal music, along with founder singers Felicity Lott, Ann Murray, Anthony Rolfe Johnson and Richard Jackson. The Songmakers’ Almanac has given over 200 programs throughout its history and has recorded commercially for such labels as Hyperion Records.

Johnson has a long-standing artistic relationship with the Wigmore Hall, as an accompanist and in programming concert series. He devised and accompanied concerts in the hall’s re-opening series in 1992, and in its centenary celebrations in 2001. He has been a member of the jury for the Wigmore Hall Song Competition since its inception.

Johnson is especially noted for his commercial recordings of Lieder, in particular for the Hyperion label, and for his scholarship in his liner notes for these recordings. His first recording for Hyperion was the album *Voices of the Night* (1980). His single largest and most renowned project for Hyperion was a series of 37 CDs of the complete Lieder of Franz Schubert. Hyperion reissued their complete Schubert Edition in 2005 with 3 supplemental CDs of Lieder by contemporaries and friends of Schubert. Before completion of the Hyperion Schubert Edition Johnson undertook recording, devising the programs for each disc, and writing the liner notes for the Complete Songs of Robert Schumann, and initiated a recorded cycle of the Lieder of Johannes Brahms. He has also served as accompanist to recordings of French songs. Johnson has also recorded commercially for Sony Classical, BMG, harmonia mundi, Forlane, Collins Classics (later reissued on Naxos), EMI Classics and Deutsche Grammophon.

Johnson is Senior Professor of Accompaniment at the Guildhall School of Music and Drama and has led a biennial scheme for Young Songmakers since 1985. He is the author of several books, including *The Songmakers’ Almanac: Twenty Years of Recitals in London* (Thames Publishing), *The French Song Companion* (Oxford University Press; 2000), *Britten, Voice & Piano: Lectures on the Vocal Music of Benjamin Britten* (Guildhall; 2003) and *Gabriel Fauré—The Songs and Their Poets* (Guildhall; 2009).

In 1997 Johnson met the American baritone Brandon Velarde with whom he entered into a civil partnership in 2005.

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## Related Glossary Terms

Drag related terms here



# 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.

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## Related Glossary Terms

Drag related terms here

# Gretchen am Sprinnrad

Op. 2 in D minor, Gretchen am Spinnrade (Gretchen at the Spinning Wheel) was composed by Franz Schubert using the text from Part One, Scene 1 of Johann Wolfgang von Goethe's Faust. With Gretchen am Spinnrade, Schubert's early works, Schubert contributed to the Lied, the German art song of the 19th century written for one voice and accompaniment. Schubert composed for soprano, however the song has also been transcribed to accommodate mezzo-soprano.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Grete Stückgold

Grete Stückgold (originally Grete Schneidt) (1895-1977) was a German opera singer who made her Met debut in 1927. She had gone to Munich in 1919 with Jacque Stückgold whom she married. Her first career was as a coloratura oratorio singer. By 1922 she was singing opera in Berlin, and then in Covent Garden and Barcelona.

In the US, besides the Met, she sang in San Francisco, Philadelphia, and Chicago.

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## Related Glossary Terms

Drag related terms here

# 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.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term



# Hamburg Opera

The first stone was laid on 18 May 1826 for the Stadt-Theater on the present-day site of the Hamburg State Opera. The new theater, with seating for 2800, was inaugurated less than a year later with Beethoven's incidental music to *Egmont*.

The building was renovated in 1873, when both the exterior and interior remodeled in the reigning "Gründerzeit" style of the time, and again in 1891, when electric lighting was introduced.

Under the direction of Bernhard Pollini, the house mounted its first complete Ring Cycle in 1879. In 1883, the year of Wagner's death, a cycle comprising nine of his operas was commenced. The musical directors Hans von Bülow (from 1887 to 1890) and Gustav Mahler (from 1891 to 1897) also contributed to the fame of the opera house.

In the beginning of the 20th century, opera was an important part of the theatre's repertoire; among the 321 performances during the 1907–08 season, 282 were performances of opera. The Stadt-Theater performed not only established repertoire but also new works, such as Paul Hindemith's *Sancta Susanna*, Igor Stravinsky's *The Soldier's Tale*, Ernst Krenek's *Johnny spielt auf*, and Leoš Janáček's *Jenůfa*. Ferruccio Busoni's *Die Brautwahl* (1912) and Erich Wolfgang Korngold's *Die tote Stadt* (1920) both had their world premieres in Hamburg. In the 1930s, after Hitler came to power, the opera house was renamed Hamburgische Staatsoper.

Lotte Lehmann made her debut in this house in 1910.

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## Related Glossary Terms

# Hampson, Thomas

Thomas Hampson (1955-) American baritone equally at home on Broadway and opera stages, he has recorded art song extensively and has appeared on several television specials on song. Mr. Hampson studied at the Music Academy of the West, which Lehmann helped found. His major teacher, Sister Cole, was a former student of Lehmann. Another important teacher was Martial Singher at MAW.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Hans Duhan

Hans Duhan (1890–1971) was an Austrian baritone. A singer with a thorough musical training (he studied the piano and the organ, as well as singing, at the Vienna Music Academy), he is remembered principally as the first artist to make complete recordings of Franz Schubert's *Winterreise* and *Die schöne Müllerin*. His career in opera, though it lasted from 1910 to 1940 , was largely confined to Vienna and Salzburg, where in addition to the usual baritone roles in Mozart's operas, he sang Pedrillo in *Die Entführung*. He made his début at Troppau and joined the Vienna Staatsoper in 1914. At the première of *Ariadne auf Naxos* (1916 , revised version in which Lehmann sang the Composer) he doubled as the Music-Master and Harlequin. He was especially admired in operettas of Albert Lortzing , but the overuse of his light baritone voice in operas such as *Die Meistersinger* led to vocal difficulties and encouraged him to concentrate on Lieder and teaching (among his pupils was the baritone Hermann Uhde ). In later years he worked as stage director, conductor, and composer. Recordings show a voice limited in color as well as volume, though used with skill and intelligence.

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## Related Glossary Terms

Drag related terms here

# Hans Pfitzner

Hans Erich Pfitzner (1869–1949) was a German composer and self-proclaimed anti-modernist. His best known work is the post-Romantic opera *Palestrina*, loosely based on the life of the great sixteenth-century composer Pierluigi da Palestrina. He also wrote many Lieder which Lehmann said

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Harve Presnell

Harve Presnell (1933–2009) was an American actor and singer. He began his career in the mid-1950s as a classical baritone, singing with orchestras and opera companies throughout the United States. His career reoriented away from classical music to musical theatre in 1960 after Meredith Willson cast him in the lead role of his new Broadway musical *The Unsinkable Molly Brown*. His portrayal of "Leadville Johnny" was a resounding success and he reprised the role in the 1964 film version of the musical, winning a Golden Globe Award for his portrayal.

Presnell went on to star in a few more films during the 1960s, but by the early 1970s that aspect of his career came to a standstill. From 1970 to 1995 he mostly worked as a musical theatre performer on Broadway, the West End, and in touring productions out of New York. In his early 60s, Presnell saw a resurgence in his movie career which lasted until his death. He played character roles in films like *Fargo* (1996), *Saving Private Ryan* (1998), and *Flags of Our Fathers* (2006). He also appeared on television as Mr. Parker in *The Pretender* and Lew Staziak in *Andy Barker, P.I.* He had recurring roles on *Lois & Clark: The New Adventures of Superman* and *Dawson's Creek*.

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## Related Glossary Terms

Drag related terms here



# Hedwig Francillo-Kauffmann

Francillo-KaufmannHedwig, singer, (1881; 1948) studied in V  
Dresden, making her debut in the 1898/99 season at the Stadtthea  
From 1899–1902 she sang at the Hoftheater Wiesbaden, 1902,  
Hoftheater München, 1903–08 at the Berliner Hofoper und Komis  
1908–12 at the Vienna Hofoper, 1912–17 at the Stadttheater Ha  
from 1917 sang as guest in various opera houses and made concert  
was made Kammersängerin om 1912.

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## Related Glossary Terms

Drag related terms here

---

**Index**

Find Term

# Heger, Robert

Robert Heger (1886-1978) German conductor and composer who  
Lotte Lehmann’s famous *Rosenkavalier* recording and set some of he  
music.

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## Related Glossary Terms

Drag related terms here

# Heine, Heinrich

Heinrich Heine (1797-1856) was born in Düsseldorf, Germany. His Jewish, which made him feel like an outsider. He converted to Christianity in 1825. Heine is most famous today for his poetry, especially as set to music by Robert Schumann and Franz Schubert. He was also a journalist, editor, and literary critic. He spent the last 25 years of his life as an exile in Paris.

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## Related Glossary Terms

Drag related terms here

# Heinrich Schlusnus

Heinrich Schlusnus (1888–1952) was Germany's foremost lyric baritone of the period between World War I and World War II. He sang opera and Lieder with equal distinction.

A native of Braubach, Schlusnus studied with voice teachers in Berlin and Frankfurt before making his debut at Hamburg's opera house in 1915. Schlusnus sang at Nuremberg from 1915 to 1917 and at the prestigious Berlin State Opera from 1917 until 1951. He was engaged by the Chicago Opera for its 1927-28 season and appeared at the Bayreuth Festival in 1933.

During his highly acclaimed tenure at Berlin, Schlusnus established himself as Germany's greatest performer of Verdi's baritone roles and, according to most critics, no subsequent German-speaking baritone has matched his supremacy in this field. Schlusnus excelled in the lighter Wagnerian parts, too, and in operatic works by other German composers.

Furthermore, Schlusnus earned critical renown as a concert artist and Lieder singer despite facing stiff competition on the recital platform (and the operatic stage) from such outstanding rival baritones as Herbert Janssen, Willi Domgraf-Fassbaender, Gerhard Hüsch, Karl Hammes, Rudolf Bockelmann, and Karl Schmitt-Walter. As an interpreter of Lieder, he often performed with the German pianists Franz Rupp and Sebastian Peschko.

By all accounts, Schlusnus was not a magnetic actor like two famous fellow Verdi baritones of subsequent generations: Lawrence Tibbett and Tito Gobbi. By way of compensation, however, he was blessed with an exceedingly beautiful high baritone voice and an impeccable legato style of singing to go with it. Indeed, Schlusnus' polished bel canto technique, coupled with the prudent management of his vocal resources, enabled him to enjoy an unusually long career. He died in Frankfurt, not long after retiring from the stage, at the age of 63.

# Heinz Tietjen

Heinz Tietjen (1881 - 1967) was a German conductor and music producer born in Tangier, Morocco.

His music teachers included Arthur Nikisch. At age twenty-three, he held the position of producer at the Opera House in Trier and was appointed director in 1907, holding the dual roles until 1922. Simultaneously, he was director at Saarbrücken and Breslau (now Wrocław, Poland) from 1919 to 1922.

Tietjen was the director of the Deutsche Oper Berlin between 1925 and 1927, then in 1927 he became director of the Prussian State Theatre. Among his productions at this time was the Berlin premiere of Hans Gál's 1923 opera *Die heilige Ente*. From 1931 to 1944, Tietjen served as artistic director at the Bayreuth Festspielhaus for Winifred Wagner with whom he had a romantic liaison.

In 1948 he returned to direct the Deutsche Oper Berlin, serving until 1959 when he was appointed manager and artistic director of the new Hamburg State Opera, a job he held until 1959.

Heinz Tietjen died in 1967 in Baden-Baden.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Herbert Janssen

Herbert Janssen (1892–1965) was a leading German operatic baritone who had an international career in Europe and the United States.

Janssen came from a wealthy, music-loving family and received his first singing lessons in his early youth. He grew up in the family's castle on the Rhine, which was filled with magnificent art. His family wanted him to study law for the benefit of the family business. They disowned him upon discovering that he had used his law school tuition to study singing instead of law. He did, in fact, study law before deciding to commit to a professional singing career. The night he made his debut at the Berlin Stadstoper, a 12' Bosendorfer concert grand piano was delivered to the opera house with a card saying "welcome back to the family". He returned the piano to his family and went on to sing everywhere to great acclaim.

In 1922, Janssen was offered his first contract at the Berlin State Opera, starting with small roles but rising in status quickly. A year later, during the 1923-24 Berlin season, he appeared for the first time as Wolfram in Richard Wagner's *Tannhäuser*, a role that would become one of his trademarks.

Janssen remained a member of the State Opera's ensemble until 1937. During this time, he appeared as a guest at most of the important opera houses and festivals in Europe.

Beginning in 1925, Janssen spent the summer months singing at the Wagner-Festival at the Zoppoter Waldoper. From 1926 until World War II, he regularly sang at the Royal Opera House in Covent Garden, London. Guest appearances led him to the Vienna State Opera, Nationaltheater München, Opera Garnier in Paris, Semperoper in Dresden and the principal operatic theatres in Barcelona and Den Haag. From 1930 to 1937, he sang at the Bayreuth Festival.

He was known to say that he sang opera so he could sing Lieder. No one would attend a solo Lieder concert unless the artist had achieved fame in opera. He said he always considered himself a Lieder singer first and foremost. He made a number of recordings of Lieder, in addition to his sublime performances in opera, some of which have been preserved and are now available on CD.

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## Related Glossary Terms

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# Herman Klein

Herman Klein (born Hermann Klein; 1856–) was an English music critic, author and teacher of singing. Klein’s famous brothers included Charles and Manuel Klein. His second wife was the writer Kathleen Clarice Louise Cornwell, and one of their children was the writer Denise Robins.

For thirteen years, Klein was a vocal teacher at the Guildhall School of Music in London, becoming a lifelong proponent of the methods of Manuel Garcia and helping to edit Garcia’s book on the subject. In 1876 he took up musical journalism, writing for The Sunday Times from 1881–1901, among other publications. He also contributed prolifically to The Musical Times. From 1901 to 1909, Klein lived and taught singing in New York City, where he wrote for The New York Herald. He was one of the first critics to take notice of the gramophone and was appointed "musical adviser" to Columbia Records in 1906 in New York. He returned to England in 1909.

Klein wrote over half a dozen books about music and singers, as well as English translations of operas and art songs. He was a noted authority on Gilbert and Sullivan. In 1924 he began writing for The Gramophone and was in charge of operatic reviews, as well as contributing a monthly article on singing, from then until his death.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Hermann Götz

Hermann Gustav Goetz (1840–1876) was a German composer.

Goetz was born in Königsberg, then in East Prussia. After s  
Berlin, he moved to Switzerland in 1863. After ten years spent as a cr  
and conductor as well, he spent the last three years of his life comp  
conductor Felix Weingartner found it "incomprehensible that his  
opera comique, *Der Widerspänstigen Zähmung*, should hav  
disappeared from the repertoire." Another great admirer o  
compositions was George Bernard Shaw, who praised Goetz's *Sym*  
above anything in the genre by Mendelssohn, Schumann, and Brahms

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Hermann Prey

Hermann Prey (1929–1998) was a German lyric baritone, best known for his lieder renditions and for light comic roles in opera.

Hermann Prey was born in Berlin and grew up in Germany. He was scheduled to be drafted when World War II ended. He studied voice at the Hochschule für Musik in Berlin and won the prize of the Frankfurt contest of the Hessischer Rundfunk in 1952.

He began to sing in song recitals and made his operatic debut the next year in Wiesbaden. He joined the Staatsoper, where he sang until 1960. During his last years in Hamburg, he also made frequent guest appearances elsewhere, including the Salzburg Festival.

He sang frequently at the Metropolitan Opera between 1960 and 1970 and made his Bayreuth debut in 1965. Although he often sang Verdi early in his career, he later concentrated more on Mozart and Richard Strauss. Prey was well known for playing Figaro (Mozart and Rossini), but he played other Mozart roles at least equally often, particularly Papageno and Guglielmo. He also played, and recorded, the Count in The Marriage of Figaro. He is regarded by many as the best Eisenstein in Die Fledermaus operetta.

He was at home with comic opera Italian-style, displaying scenic intelligence, liveliness and hilarity. His virtuoso agility and great comic acting made him an obvious choice for numerous productions of Mozart's and Rossini's operas in the 1970s. In 1972 he performed as Figaro in Jean-Pierre Ponnelle's television film of Rossini's Il Barbiere di Siviglia with Teresa Berganza as Rosina, Luigi Alva as Almadiva and conductor Claudio Abbado. He appeared alongside Fritz Wunderlich and Hans Hotter in the live televised version of Il Barbiere di Siviglia in its German translation, Der Barbier von Sevilla. He also portrayed Figaro in 1976 in Ponnelle's film of Mozart's Le nozze di Figaro.

Prey also sang operetta and performed on German television, becoming extremely popular with television audiences. He shared media-celebrity with Fritz Wunderlich until the latter's untimely death, often playing Papageno to Wunderlich's Tamino.

He is best remembered for his recitals, his first American recital having been given in 1956. He was a gifted interpreter of Schubert, as well as other lieder (together with the German pianist Sebastian Peschko). He also appeared frequently in concert, particularly in the Bach Passions and Brahms' A German Requiem. A videotaped performance of Schubert's lieder-cycle Schwanengesang is available.

Prey possessed a clear, polished tone—darker and deeper-sounding than his slightly older contemporary Dietrich Fischer-Dieskau, but equally refined and equally capable of soaring into the tenor range without the smallest suggestion of vocal effort.

He recorded a multi-volume set for Phillips, tracing the history of the lied from the Minnesänger to the twentieth century. In addition, he released numerous recordings of opera and song.

Unlike Fischer-Dieskau, Prey wisely limited his Wagner to the soft, high-baritone roles Wolfram and Beckmesser. He can be seen on video in the latter role, opposite Bernd Weikl.

Starting in 1982, he taught at the Musikhochschule Hamburg, and he wrote an autobiography which was translated as First Night Fever (ISBN 0-7145-3998-8).

In 1988, he directed a production of The Marriage of Figaro in Salzburg. His son Florian is also a baritone.

He died in Krailling, Bavaria.

# Hermann Weigert

Hermann Weigert (1890–1955) was a German vocal coach, pianist, and conductor. He was a vocal coach and accompanist for the Metropolitan Opera for thirteen years. Recognized as an authority on the works of Richard Wagner, he served as a consultant to the Bayreuth Festival from 1951 until his death a few years later. He was the husband, accompanist and, voice teacher of the soprano Astrid Varnay, whose career he managed to international success. He also served as accompanist and vocal coach for soprano Kirsten Flagstad for many years.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# 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.

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# Hilde Güden

The Austrian soprano Hilde Gueden, or Güden (1917 - 1988) was one of the most appreciated Straussian and Mozartian sopranos of her day. Her youthful and lively interpretations made her an ideal interpreter of roles like Zerbinetta in Ariadne auf Naxos and Susanna in Le nozze di Figaro.

She was born Hulda Geiringer in Vienna, and studied singing with Otto Iro, piano with Maria Wetzelsberger, and dancing at the Vienna Music Academy. She debuted, as Hulda Gerin, in 1937 in Benatzky’s operetta Herzen im Schnee at the Vienna Volksoper. Her operatic debut came in 1939, when she sang Cherubino in Le nozze di Figaro at the Zurich Opera.

In 1941, Clemens Krauss engaged her for the Munich State Opera, where she sang with much success. From this time she used Hilde Gueden as her stage name. However, she had some Jewish ancestry, and this forced her to leave Germany under the Nazis. Rumor has it that she was almost arrested by the Gestapo in Munich, but she had by then obtained a fake passport showing that she was a Roman Catholic Polish woman and could avoid the arrest.

In Italy, Tullio Serafin invited her to sing Sophie (Der Rosenkavalier) in Rome and Florence. From then on, she gained great successes in Paris, Milan, London, Venice, Glyndebourne, and other major cities. She made her debut at Salzburg Festival in 1946 by singing Zerlina in Mozart’s Don Giovanni in 1946. In 1947, she started a long membership with the Vienna Staatsoper, where she was still of the greatest stars up to 1973. In December 1951, she debuted at the Metropolitan Opera as Gilda in Rigoletto. In 1953, she sang Ann Trulove in the first U.S. performance of Stravinsky’s The Rake’s Progress at the Metropolitan Opera.

From late 1950s, she moved from light parts to lyric parts in the same operas; from Susanna to Countess Almaviva (Le nozze di Figaro), from Zerlina to Donna Elvira (Don Giovanni), from Despina to Fiordiligi (Così fan tutte), from Nannetta to Alice Ford (Falstaff), and from Musetta to Mimi (La bohème). She was also praised for her performances of Violetta in La traviata, Marguerite in Faust, and Micaela in Carmen.

She was a most versatile and accomplished singer. Besides her usual Mozart and Richard Strauss, she was also an ideal Operetta singer. Her Rosalinde in Die Fledermaus is considered one of her best roles. In the bel canto repertoire, she became a famous Gilda in Rigoletto and Adina in L’elisir d’amore. She was also noted for her Lieder and oratorio work. She coached with Lotte Lehmann.

She died, aged 71, in Klosterneuburg.

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## Related Glossary Terms

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# Hilmar Thate

Hilmar Thate (born 17 April 1931) is a German actor. He has appeared in numerous films and television shows since 1955.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Holden, Frances

Frances Holden (1899-1996), American psychologist and Lotte Lehmann's companion from 1939-1976. She studied the psychology of genius, particularly that of classical musicians. A native of New York City, she was educated at Smith College and Columbia University.

Holden was the first woman appointed to the psychology faculty at New York University, where she taught for 12 years. During her research, she befriended Lehmann.

After Lehmann was widowed in 1939, the soprano shared Holden's Santa Barbara home until her death in 1976. The two women christened the home Orplid for a dream island retreat described in "Gesang Weylas" by Hugo Wolf. They played host to internationally celebrated musicians including Arturo Toscanini, Bruno Walter, Thomas Mann, Risë Stevens, Dame Judith Anderson, and Marilyn Horne.

Holden was a major fund-raiser for the UC Santa Barbara Library and was active at the Music Academy of the West.

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## Related Glossary Terms

Drag related terms here

# Holzmair, Wolfgang

Wolfgang Holzmair (1952 -)Austrian baritone, holds a Diploma from the Vienna University of Economics. He studied singing at the Vienna Academy of Music with Prof. Hilde Rössel-Majdan and Lied with Erik Werba, winning prizes in several international vocal competitions. After engagements in Bern and Gelsenkirchen Mr. Holzmair appeared at major opera houses such as Vienna, Lyon, Berlin, Leipzig, Lisbon, London, Munich among others. In 1993 he made his debut at the Salzburg Festival, and has been a guest at numerous important festivals.

Mr. Holzmair has performed with orchestras such as Vienna Symphony, Berlin Philharmonic, Concertgebouw Amsterdam, Cleveland Orchestra, San Francisco Symphony, Israel Philharmonic, English Chamber Orchestra, Concentus Musicus, Chamber Orchestra of Europe conducted by M. Harnoncourt, R. Norrington, S. Ozawa, K. Nagano, C. v. Dohnanyi, R. Chailly and F. Welser-Möst. He has numerous CD-recordings to his credit: Lieder by Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wolf, Eisler and Weill. He is presently a guest professor at the Royal College of Music in London.

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## Related Glossary Terms

Drag related terms here



# Hope Ranch

A beautiful section of Santa Barbara where Lehmann and Holden li  
home Orplid.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Horne, Marilyn

Marilyn Horne (1934-) American mezzo soprano, was born in Pennsylvania, but grew up in Southern California. Horne studied voice at the University of Southern California with William Vennard and at the Music Academy of the West, with Lotte Lehmann. In 1954 she dubbed the voice of Dorothy Dandridge in the film *Carmen Jones*; the same year, she made her opera debut with the Los Angeles Guild Opera as Hata in Bedřich Smetana's *The Bartered Bride*. She left school and in 1956 performed the role of Giulietta in Jacques Offenbach's *The Tales of Hoffmann* at the Gelsenkirchen Opera in Germany. In three seasons at the Gelsenkirchen she performed such roles as Fulvia in Handel's *Ezio* and Marie in Alban Berg's *Wozzeck*.

Horne repeated her role in *Wozzeck* at the San Francisco Opera in 1960. The following year, as Agnese in Vincenzo Bellini's *Beatrice di Tenda*, she joined Joan Sutherland in the first of several joint concert performances. It was also Horne's first *bel canto* role. Her debut at La Scala, Milan, came in 1969 in Igor Stravinsky's *Oedipus Rex*. Her long-awaited debut at the Metropolitan Opera came in 1970 as Adalgisa in Bellini's *Norma*; she subsequently became one of the Met's principal singers. Horne had her greatest successes in such "trouser roles" as Rossini's *Tancredi* and Handel's *Rinaldo*. Because of her ability to sing roles that had been originally written for the *castrati* Horne was known for resurrecting seldom-performed operas. Horne's efforts were rewarded in 1982, when she was awarded the first Golden Plaque of the Rossini Foundation, honoring her as "the greatest Rossini singer in the world."

In 1993 Horne sang at the inauguration of President Bill Clinton. The following year she established the Marilyn Horne Foundation, which gave aspiring recital singers opportunities to perform throughout the United States. In 2010 the Foundation's programs became part of the Weill Music Institute at Carnegie Hall. In 1997 Horne became director of the voice program at The Music Academy of the West.

*Marilyn Horne: My Life* (written with Jane Scovell) was published in 1983 and a continuation volume, *Marilyn Horne, The Song Continues*, appeared in 2004.

# Horst Paul Albert Bohrmann

Horst Paul Albert Bohrmann (1906–1999) who chose to be known or just “Horst.” Horst was a German-American fashion photographer

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Horst Wahl

Horst Wahl worked for Odeon when Lehmann recorded for that company. He was an early recording engineer, who developed various improvements in the acoustic era and was a personal friend to Lehmann.

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## Related Glossary Terms

Drag related terms here

# Inger Södergren

Inger Södergren is a Swedish pianist, who began her studies in Stockholm, where she received a scholarship from the Royal Academy of Music and then left for Vienna and Salzburg where she studied in the class of Carlo Zecchi, and continued her studies in France with Nadia Boulanger and Yvonne Lefébure.

From then Inger Södergren launched an international career. She performs regularly in major concert halls, and participates in prestigious cycles of piano, "Piano quatre étoiles" in Paris, "Les grands concerts" at the Théâtre des Champs Elysées and "Les grands interprètes" at the Salle Gaveau. She has given recitals in the major capitals of the world: Paris, London, Berlin, Milan, Madrid, Amsterdam, Stockholm, New York and Tokyo. Thus she has appeared at the Théâtre du Châtelet, at the festival "La Roque d'Anthéron," in Radio-France and Montpellier, at the Concertgebouw in Amsterdam, at the Calouste Gulbenkian Foundation in Lisbon and at the Auditorium Bunka Kaikan in Tokyo.

Besides his career as a soloist, Inger Södergren formed a duo with contralto Nathalie Stutzmann since 1994. They recorded for RCA Lieder by Robert Schumann (Japan Record Academy Award), J. Brahms and melodies of Chausson and Francis Poulenc. Inger Södergren regularly gives master classes throughout the world.

Her recordings, exclusively for Calliope - were unanimously praised by the critics and labeled with major prizes: 3 Diapason d'Or, 6 Choc Le Monde de la Musique, 4 ffff of Télérama, and Grand Prix du Disque da Academia Charles Cros, among others. In her latest recordings for the Calliope label, she plays the sonatas Waldstein and Les Adieux by L.v. Beethoven and sonatas of Mozart.



# Intermezzo

Intermezzo, is an opera in two acts by Richard Strauss to his own German libretto, described as a *Bürgerliche Komödie mit sinfonischen Zwischenspielen* (bourgeois comedy with symphonic interludes). It premiered at the Dresden Semperoper in 1924, with sets that reproduced Strauss' home in Garmisch. The first Vienna performance was in January 1927. Both of these with Lotte Lehmann.

The story depicts fictionally the personalities of Strauss himself (as "Robert Storch") and his wife Pauline (as "Christine") and was based on real incidents in their lives. Pauline Strauss was not aware of the opera's subject before the first performance. After Lotte Lehmann had congratulated Pauline on this "marvelous present to you from your husband", Pauline's reply was reported as "I don't give a damn". The most celebrated music from the opera is the orchestral interludes between scenes.

His usual librettist up to that time, Hugo von Hofmannsthal, refused to work on the opera and suggested that Strauss himself write the libretto, which he eventually did after having been refused by other writers. This is why the libretto is not in verse but in prose and even mimics the dialect used by the servants in the play, against the more polished German of the principals.

The opera's title is intended to refer to the *intermezzi* that used to be staged during the intermissions of serious operas during the 18th century, sort of mini-comic-operas, easy to follow with themes usually about marital confusions and other light comedies.

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## Related Glossary Terms

Drag related terms here

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**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. He was one of the first to bring a distinct personality to the accompanist's role. He travelled extensively to all continents and appeared at music festivals such as Salzburg and Edinburgh. His career lasted over 60 years.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# J. B. Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar and teacher, with a particular interest in singing and the human voice. His 36-year career as a schoolmaster overlapped with his career as a music critic and author of books on Elizabethan drama, and opera and opera singers.

Among Steane's works are critical studies of Christopher Marlowe and Alfred Tennyson, and a series of books on music, concentrating on singing and the human voice. He contributed to a range of musical journals, including *Gramophone*, *Musical Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

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## Related Glossary Terms

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## Jan Popper

Jan Popper, (1907-1987) the dapper, enthusiastic opera devotee whose nearly 300 productions at the UCLA Opera Workshop ranged from the exquisteness of the Baroque era to the realism of the 20th Century, died of cancer Wednesday at Stanford University Hospital.

He was 79, and since his retirement as professor emeritus of music at UCLA in 1975 had established himself as a presence for opera in the Orient. There, his productions in Japan, Taiwan, Thailand and Malaysia brought him additional honors late in his life.

He also had taken a leading role in the West Bay Opera Co. while continuing a lifelong fight for increased financial support for opera to limit the exodus of American singers to Europe, where artists frequently are subsidized.

Teacher, lecturer and conductor, Popper spread his fascination with singing theater into television, originating and performing a series of 16 half-hour films called "Spotlight on Opera." First seen on KNXT in Los Angeles in 1955, the George Foster Peabody Award-winning series later was broadcast on public television stations across the country.

“There does not exist enough praise...” so wrote Lotte Lehmann of Dr. Jan Popper after working with him for two summers at the Music Academy of the West. Her sentiments have been echoed by countless colleagues, students and opera-goers from California to Belgium, from London to Iran, from Taiwan to Korea to Japan. He had an uncanny knack of perceiving and nurturing the musical potential of everyone who worked with him, imparting to each a sense of self-worth; thus he could challenge them to outdo themselves, always in the greater service of the art. They rose to the challenge, loved him for it, and the results were typically astonishing. The enthusiasm and dedication he brought to his opera classes and to his performances of operas, opera scenes and highlights had the effect of creating, to a great degree, the present large opera audiences in Los Angeles. He was responsible, moreover, for bringing about the world or west coast premieres of a number of significant works. In 1981, UCLA, in recognition of his international standing as a conductor, performer and teacher, named one of its performance halls Jan Popper Theater.

He was born in Liberec, Czechoslovakia. He wanted to become a concert pianist, and by the time he was nine he was giving solo recitals. He studied piano, conducting, and composition at the Prague Conservatory from 1920-1923, and at the Conservatory of Music in Leipzig, Germany from 1923-1928. During his final year at the latter institution he began concurrent studies in musicology at Leipzig University, earning the Ph.D. in 1931 at the age of 24. Having broken one thumb in a soccer game and the other in a skiing accident, he turned increasingly to conducting--operatic at the Prague German Opera House, and symphonic at the Czech National Broadcasting System. With the advent of Hitler in 1939, he enlisted in the Czech Air Force and became a pilot and parachutist.

Later that year he sailed for the United States, landing on Treasure Island, San Francisco. Stanford University became interested in him, and succeeded in getting special legislation through Washington which enabled him to immigrate in 1940, the year he married Elizabeth Rankin (known as Beta), a mezzo-soprano in her own right with whom he concertized extensively thereafter. He organized the Intimate Opera Players and staged in English about 80 performances of Mozart's *Così Fan Tutte* throughout California. At Stanford University from 1939-1949 he established an Opera Workshop, the first of its kind on the West Coast. Within the 10-year period it grew to sizable proportions. His production of Britten's opera *Peter Grimes* was so successful that it was taken from the Stanford campus to the San Francisco Opera House, where it created a sensation. President Tresidder commented that this operatic event had done more for Stanford's reputation than its football team!

From 1949 to 1975 Dr. Popper transferred his activities to UCLA, and henceforth participated in the musical life of Los Angeles. He gained renown not only as an educator and lecturer, but also as a guest conductor of the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic (at the Hollywood Bowl). For the summer of 1950, at the request of Serge Koussevitzky, he was appointed director of the Opera School of the Berkshire Music Festival, culminating in a performance of a full-length opera by Jacques Ibert, *The King of Yvetot*. The composer was present, and delighted with the performance. During 1955-56 Dr. Popper originated a series of 16 television programs entitled *Spotlight on Opera*, which won the coveted Peabody Award, and has been shown over most of the educational stations throughout the country. During his tenure as director of the UCLA Opera Theater, he presented a number of first performances of contemporary opera. In addition to the U.S. premiere of Bloch's *Macbeth* (U.C. Berkeley, 1961), he directed west coast premieres of the following: *Peter Grimes* (Britten), *Schwanda the Bagpiper* (Weinberger), *Jenufa* (Janacek), *The Mighty Casey* (Schuman), *The Turn of the Screw* (Britten), *Fiesta* (Milhaud), *The Mask Maker* (Shimizu), *The Prisoner* (Dallapiccola), *A Midsummer Night's Dream* (Britten), *The Crucible* (Ward), *The Mother of Us All* (Thomson), *The Mines of Sulphur* (Bennett), *Vanessa* (Barber), and *The Scarlet Mill* (Zador). He directed world premieres of *Calisto* and *Melbea* (Rosen) and *The Passion of Oedipus* (Travis), recording two scenes from the latter with the Royal Philharmonic Orchestra of London. He also presented revivals of seldom heard but important works of the past, such as Monteverdi's *Orfeo*, Cesti's *Orontea*, Mozart's *Idomeneo*, and a full-scale production of Meyerbeer's grand opera, *Les Huguenots*. He served as chairman of the UCLA Department of Music from 1962-1965. During various leaves from UCLA he took groups of young singers on tour throughout California and the Alaska Summer Music Festival, and he conducted the Royal Opera Companies in Belgium and Iran. During the academic year 1959-1960 he was guest professor "on loan" to the University of California in Berkeley, establishing an opera workshop there. At the same time he appeared as a guest conductor with the San Francisco Symphony, directing and narrating 15 Youth Concerts. In 1963 and 1964 he was staff conductor of the San Francisco Spring Opera, directing performances of *The Abduction from the Seraglio* (Mozart), *Madame Butterfly* (Puccini), *Der Freischütz* (Weber), *L'heure Espagnole* (Ravel), and *Bluebeard's Castle* (Bartók). As guest professor at the University of California, Santa Cruz, he assisted in the organization of the new music department on that campus. Invited back to UC Berkeley during the spring of 1969, he conducted the revival of Mozart's opera, *Idomeneo*. The UC system valued him so highly that they named him University Professor, and the National Association of American Composers and Conductors awarded him two citations in recognition of his outstanding services on behalf of American opera.

Requested by the Tokyo University of Arts to establish an opera school on the American pattern, Dr. Popper received a government Fulbright Award for 1960-61. Soon after his arrival in Tokyo he was invited as a guest conductor of the Kyoto Symphony Orchestra and the Niki-kai Opera Company, where he conducted the Japanese premiere of *Porgy and Bess*, several performances of Mozart's operas in Japanese, and Britten's *Midsummer Night's Dream*. As a husband and wife team the Poppers gave 28 recitals throughout Japan, and sponsored by the U.S. Information Service, took several flying trips into southeast Asia, singing and playing in Hong Kong, Bangkok and Saigon as American goodwill ambassadors. Although UCLA named him Professor Emeritus in 1975, he never really retired. (Mayor Tom Bradley declared June 6, 1975 "Jan Popper Day" in Los Angeles). On the contrary, during his later years he extended his activities in the far east to include Taiwan, Korea and Malaysia. Within two months (October, November 1971), he prepared and conducted "Opera Highlights" with local singers and the Taipei Municipal Symphony Orchestra, five performances of Offenbach's opera, *The Tales of Hoffmann*, as guest conductor of the Tokyo Opera Company, and the world premiere of Shimizu's new Kabuki-opera, *Ikuta-gawa*, as guest conductor of the Japan Choral society--typical examples of the range and intensity of his ongoing activities. As guest conductor of the Taipei Opera Theater, 1979-82, he conducted an award-winning performance of *Katya Kabanova* (Janacek), *The Barber of Seville*, and *L'elisir d'amore* translated into Chinese, creating a sensation. In recognition of his great contributions to music, Tokyo University of the Arts awarded him a degree never before given to an American, namely, Honorary Visiting Professor. The Ministry of Culture in Taiwan presented him an award also only rarely given to foreigners, and in Korea he received an honorary degree from the International Cultural Society of Korea. His last foreign visit was a six-week engagement with the Singapore Symphony in October, 1986. His last public performance was *Manon* (Massenet) with the West Bay Opera Company of Palo Alto in early 1987. He had been scheduled to begin a three-year contract with the Tokyo Opera in March, but had to cancel the trip due to failing health.

## Janet Baker

Dame Janet Abbott Baker, CH, DBE, FRSA (1933–) is an English mezzo-soprano best known as an opera, concert, and lieder singer.

She was particularly closely associated with baroque and early Italian opera and the works of Benjamin Britten. During her career, which spanned the 1950s to the 1980s, she was considered an outstanding singing actress and widely admired for her dramatic intensity, perhaps best represented in her famous portrayal as Dido, the tragic heroine of Berlioz’s magnum opus, *Les Troyens*. As a concert performer, Dame Janet was noted for her interpretations of the music of Gustav Mahler and Edward Elgar. David Gutman, writing in *Gramophone*, described her performance of Mahler’s *Kindertotenlieder* as "intimate, almost self-communing."

Janet Abbott Baker was born in Hatfield, South Yorkshire, where her father was an engineer as well as a chorister. Members of her family worked at Bentley Pit, in Doncaster, South Yorkshire. She attended York College for Girls and then Wintringham Girls’ Grammar School in Grimsby. The death of her elder brother, Peter, when she was 10 years old, from a heart condition, was a formative moment that made her take responsibility for the rest of her life, she revealed in a BBC Radio 3 Lebrecht Interview in September 2011.

In her early years Baker worked in a bank, transferring to London in 1953 where she trained with Meriel St Clair and Helene Isepp, whose son Martin became her regular accompanist. Knocked down by a bus in 1956, she suffered concussion and a persistently painful back injury. That same year, she came second in the Kathleen Ferrier Memorial Competition at the Wigmore Hall, winning national attention.

In 1956, she made her stage debut with Oxford University’s Opera Club as Miss Róza in Smetana’s *The Secret*. That year, she also made her debut at Glyndebourne. In 1959, she sang *Eduige* in the Handel Opera Society’s *Rodelinda*; other Handel roles included *Ariodante* (1964), of which she later made an outstanding recording with Raymond Leppard, and *Orlando* (1966), which she sang at the Barber Institute, Birmingham.

With the English Opera Group at Aldeburgh, Baker sang Purcell’s *Dido* and *Aeneas* in 1962, Polly (in Benjamin Britten’s version of *The Beggar’s Opera*) and *Lucretia* (in Britten’s *The Rape of Lucretia*). At Glyndebourne she appeared again as *Dido* (1966) and as *Diana/Jupiter* in Francesco Cavalli’s *La Calisto*, and *Penelope* in Monteverdi’s *Il ritorno d’Ulisse in Patria*. For Scottish Opera she sang *Dorabella* in Mozart’s *Così fan tutte*, *Dido* in Berlioz’s *The Trojans* as well as *Dido* in Purcell’s *Dido and Aeneas*, *Octavian* in Richard Strauss’s *Der Rosenkavalier*, the *Composer* in *Ariadne auf Naxos* and the role of *Orfeo* in Gluck’s *Orfeo ed Euridice*. The latter was considered her signature role; she sang it in many productions and a videotaped performance from Glyndebourne is available.

In 1966, Janet Baker made her debut as *Hermia* in Britten’s *Midsummer Night’s Dream* at the Royal Opera House, Covent Garden, and went on to sing Berlioz’s *Dido*, *Kate* in Britten’s *Owen Wingrave*, Mozart’s *Vitellia* and *Idamante*, *Cressida* in William Walton’s *Troilus and Cressida* and the title role in Gluck’s *Alceste* (1981) there. For the English National Opera, she sang the title role in Monteverdi’s *L’incoronazione di Poppea* (1971),[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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Jeannette MacDonald

Jeanette Anna MacDonald (1903 - 1965) was an American singer best remembered for her musical films of the 1930s with Maurice Chevalier (The Love Parade, Love Me Tonight, The Merry Widow and One Hour with You) and Nelson Eddy (Naughty Marietta, Rose-Marie, and Maytime). In the 1930s and 1940s she starred in 29 feature films, four nominated for Picture Oscars (The Love Parade, One Hour with You, Naughty Marietta, and San Francisco), and recorded extensively, earning three gold records. She appeared in opera, concerts, radio, and television. MacDonald was one of the most influential sopranos of the 20th century, introducing opera to new audiences and inspiring a generation of singers. She coached Maria Callas and Lehmann.

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## Related Glossary Terms

Drag related terms here

# Jenkins, Speight

Speight Jenkins (1937-) General Director of Seattle Opera from 1983 until his retirement in 2014, is recognized nationally as a leading authority on opera and a politically active arts advocate. Under his leadership the Wagner tradition at Seattle has been expanded in two new cycles of *Der Ring des Nibelungen* and new productions of the six other Wagner operas in the canon. The National Endowment for the Arts recognized Jenkins as a recipient of the 2011 NEA Opera Honors. The Seattle Times named Jenkins one of the 150 most influential people who have shaped the character of Seattle and King County, and Opera News cited Jenkins as one of the 25 “most powerful” names in American opera.

He is currently a lecturer for Continuing Studies at Stanford University.

A graduate of the University of Texas and a member of Phi Beta Kappa, Jenkins earned his law degree at Columbia University and served four years in the United States Army as a member of the Judge Advocate General’s Corps.

He has received an honorary doctorate of humanities from Seattle University, an honorary doctorate of music from the University of Puget Sound, and an honorary doctorate from the New England Conservatory. Upon his retirement he received the Washington Governor’s Arts and Heritage Award for Arts Organization Leadership. In May 2014 he was named a Chevalier of the Order of Arts and Letters of the Republic of France.

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## Related Glossary Terms

# Jennie Tourel

Jennie Tourel (1900–1973) was a Jewish-American operatic and art song mezzo-soprano.

Born in Vitebsk, Russian Empire (now Belarus), with the surname Davidovich, as a young girl she played the flute, then studied piano. After the Russian Revolution, her Jewish family left Russia and settled temporarily near Danzig. They later moved to Paris, where she continued to study piano and contemplated a concert career. She then began to take voice lessons with Reynaldo Hahn and Anna El-Tour, and decided to devote herself to professional singing. She was said to have changed her last name to Tourel by transposing the syllables of El-Tour’s name, but she denied this.

Jennie Tourel made her European operatic debut at the Opéra Russe in Paris in 1931, and subsequently sang at the Opéra-Comique in Paris as Carmen (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.

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## Related Glossary Terms

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# Jeritza, Maria

Maria Jeritza (1882-1982) Czech/American soprano who made her debut at the Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-32 and at the Metropolitan Opera from 1921-32 (and 1951 for one performance as Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Die Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After 1932 she returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1951, and in 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl of the West*.

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## Related Glossary Terms

Maria Jeritza

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**Index**

Find Term

# Jim Meredith

Jim Meredith is an American pianist, and a native of North Carolina, who received his Bachelor of Arts degree from the University of North Carolina at Chapel Hill and a Master of Fine Arts degree from Tulane University. He has been a musical partner with mezzo-soprano Frederica von Stade and dramatic soprano Olivia Stapp. As a solo pianist, vocal and instrumental accompanist and conductor in America, Europe and Asia, his work has brought him into contact with such artists as Elly Ameling, Elizabeth Schwarzkopf, Eleanor Steber, Evelyn Lear, and Gerald Moore for whom he has played masterclasses. He has been Dalton Baldwin's assistant in art song in summer masterclasses at the French Conservatory in Nice. Concerts with Ms. Von Stade include an appearance on Garrison Keillor's "A Prairie Home Companion." He has been conductor of the Oakland Symphony Chorus, been on the faculty of Merritt College and taught master classes at Holy Names College and San Jose State University.

Mr. Meredith is the author of many arrangements and transcriptions performed around the world. He composed a major work for handbells, handchimes and percussion, "Kodo Tryptich," premiered at the 1997 AGEHR Directors' Seminar to great critical acclaim and continues to be performed by Sonos and other groups. He is CEO of Meredith Music Press which publishes advanced music for handbells sold in the US and internationally.

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## Related Glossary Terms



# Johann Mayrhofer

Johann Baptist Mayrhofer (1787–1836), was an Austrian poet and librettist. He is best known for his close friendship with the composer Franz Schubert.]

Mayrhofer was born in Steyr, educated and Novitiate in St. Florian's Priory in Upper Austria. In 1810 he began to study Jurisprudence and Theology at the University of Vienna, both of which courses he finished. In 1814 he met the young composer Franz Schubert and his friends (Joseph von Spaun, Franz von Schober).

Mayrhofer wrote a lot of lyric poetry and published it in 1824.

47 Schubert songs and two of his operas are based on Mayrhofer's lyrical poems.

As a young man Mayrhofer had been hopelessly in love with Minna (Wilhelmina Watteroth), the daughter of Heinrich Watteroth, who was one of Mayrhofer's professors and for a short time also his landlord. In his late years Mayrhofer (like Schubert) fell in love with a young 15-year-old girl, the daughter of his landlord Doctor Strauss. Mayrhofer, who had been a hypochondriac all his life, committed suicide by jumping from the window of his office in Vienna.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Johann Strauss II

Johann Strauss II (1825–1899), also known as Johann Strauss, Jr., the Son (German: Sohn), Johann Baptist Strauss, was an Austrian composer of light music, particularly dance music and operettas. He composed waltzes, polkas, quadrilles, and other types of dance music, as well as operettas and a ballet. In his lifetime, he was known as "The Waltz King" and was largely then responsible for the popularity of the waltz in Vienna in the 19th century.

Strauss had two younger brothers, Josef and Eduard Strauss, who were also composers of light music as well, although they were never as well known as their elder brother. Some of Johann Strauss' most famous works include "The Blue Danube", "Kaiser-Walzer", "Tales from the Vienna Woods", and "Tritsch-Tratsch-Polka". Among his operettas, *Die Fledermaus* and *Zigeunerbaron* are the best known.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# John Barbirolli

Sir John Barbirolli, (1899–1970), né Giovanni Battista Barbirolli, was a British conductor and cellist. He is remembered above all as conductor of the Hallé Orchestra in Manchester, which he helped save from dissolution in 1943 and conducted for the rest of his life. Earlier in his career he was Arturo Toscanini's successor as music director of the New York Philharmonic, serving from 1936 to 1943. He was also chief conductor of the Houston Symphony from 1961 to 1967, and was a guest conductor of many other orchestras, including the BBC Symphony Orchestra, London Symphony Orchestra, the Philharmonia, the Berlin Philharmonic and the Vienna Philharmonic, with all of which he made recordings.

Born in London of Italian and French parentage, Barbirolli grew up in a family of professional musicians. After starting out as a cellist, he was given the chance to conduct, from 1926 with the British National Opera Company, and then with Covent Garden's touring company. On taking up the conductorship of the Hallé he had less opportunity to work in the opera house, but in the 1950s he conducted productions of works by Verdi, Wagner, Gluck, and Puccini at Covent Garden with such success that he was invited to become the company's permanent musical director, an invitation he declined. Late in his career he made several recordings of operas, of which his 1967 set of Puccini's *Madama Butterfly* for EMI is probably the best known.

Both in the concert hall and on record, Barbirolli was particularly associated with the music of English composers such as Elgar, Delius and Vaughan Williams. His interpretations of other late romantic composers, such as Mahler and Sibelius, as well as of earlier classical composers, including Schubert, are also still admired.

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# John Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar, and teacher, with a particular interest in singing and the human voice. His 36-year career as a schoolmaster overlapped with his career as a music critic and author of books on Elizabethan drama, and opera and opera singers.

Among Steane’s works are critical studies of Christopher Marlowe and Alfred Tennyson, and a series of books on music, concentrating on singing and the human voice. He contributed to a range of musical journals, including Gramophone, The Musical Times, and wrote articles for the Grove Dictionary of Music and Musicians and the Oxford Dictionary of National Biography.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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 *Il Pirata* that occurred in Carnegie Hall in 1959. No less an artist than Maria Callas was featured in that presentation and Mr. Wustman would later serve as a member of the jury at the Fourth International Tchaikowsky Competition in Moscow with Mme. Callas. During this time he traveled abroad under the aegis of the Fulbright Commission and also the United States State Department teaching master classes in German Lieder in Uruguay, Peru, and Argentina. He has appeared in the leading concert halls of five continents with some of the greatest singers from the second half of this century: names such as Elisabeth Schwarzkopf, Birgit Nilsson, Régine Crespin, Christa Ludwig, Nicolai Gedda, Carlo Bergonzi, Luciano Pavarotti and a host of others. Certain highlights in an already brilliant career include a series of televised recitals with Mr. Pavarotti, including the first recital from the Metropolitan Opera House in 1978. His recording of Mussorgsky and Rachmaninoff songs with Irina Arkhipova won the Grand Prix du Disque. Other recordings include song recitals with Régine Crespin, Carlo Bergonzi, Brigitte Fassbaender and the Live from Carnegie Hall recital with Luciano Pavarotti. Since 1968, Mr. Wustman has been Professor of Music at the University of Illinois where he founded the vocal coaching and accompanying program in 1973. His presence is keenly felt in his master classes and recitals, often devoted to the works of one composer. On January 31, 1997, Mr. Wustman completed a six-year series of recitals celebrating the 200th anniversary of Franz Schubert's birth. This "labor of love", as Wustman terms it, featured performances of each of the Viennese master's 598 songs. Mr. Wustman is in constant demand as pianist, adjudicator, and teacher, and, since 1985 he has presented a series of classes at Valparaiso University in Valparaiso, Indiana for a two-week study during the summer of vocal repertoire for singers and pianists. His students are engaged as singers, conductors and répétiteurs at the Metropolitan Opera Company, Houston Grand, San Francisco Opera, Chicago Lyric, Munich Staatsoper and La Scala. Since 1999, he has been a member of the "Center for Advanced Study" of the University of Illinois. This is the highest honor and award the University endows.

# Johnson, Graham

Graham Johnson (1950-) pianist, a recipient of the 2004 World of Song award.

After arriving in Britain from his native Rhodesia (now Zimbabwe), Johnson studied at London’s Royal Academy of Music and subsequently with Geoffrey Parsons. In 1972 he was official accompanist at Peter Pears’s first master classes at The Maltings, Snape, and thereafter worked regularly with the tenor. In 1975 he was invited by Walter Legge to accompany Elizabeth Schwarzkopf. In 1976 he formed The Songmakers’ Almanac to further the cause of neglected areas of piano-accompanied vocal music and to place the staple repertoire of song in new and challenging contexts. This endeavor was much supported by Gerald Moore, whose guiding influence in Johnson’s career was of crucial importance.

Apart from devising and accompanying over one hundred and fifty Songmakers’ recitals, Graham Johnson has presented a number of summer recital cycles for London’s South Bank and Wigmore Hall, as well as a seven-part cycle of Goethe settings for the Alte Oper, Frankfurt. He has written and presented programs for both BBC Radio and Television on the songs of Schubert, Poulenc, Liszt and Shostakovich.

He is Professor of Accompaniment at London’s Guildhall School of Music, and a Fellow of that School as well as of the Royal Academy of Music. He has given master classes as far afield as Finland, New Zealand, and the Music Academy of the West in Santa Barbara, California.

Mr. Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arleen Auger, Brigitte Fassbaender, Lucia Popp, Tom Krause, Jessye Norman, Peter Schreier, Marjana Lipovsek, Felicity Palmer, Ann Murray, Christine Schäfer, Anthony Rolfe Johnson, Matthias Goerne, and Dame Margaret Price. He has accompanied Dame Felicity Lott since their student days at the Royal Academy of Music where they worked together with the late Flora Nielsen.

Graham’s Schubert Lieder project for Hyperion garnered the ‘Gramophone’ Solo Vocal Award in both 1989 (for his disc with Dame Janet Baker), and 1996 (for *Die schöne Müllerin* with Ian Bostridge).

Graham Johnson was awarded an OBE in the 1994 Queen’s Birthday Honours list.

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## Related Glossary Terms

Drag related terms here



# Jones, Warren

Warren Jones, American pianist, was named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*. He performs with many of today’s best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, James Morris, John Relyea, Joseph Alessi, and Richard “Yongjae” O’Neill—and is Principal Pianist for the exciting California-based chamber music group Camerata Pacifica. In the past he has partnered such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Barbara Bonney, Carol Vaness, Judith Blegen, Tatiana Troyanos, and Martti Talvela.

Mr. Jones has often been a guest artist at Carnegie Hall and in Lincoln Center’s "Great Performers Series," as well as the festivals of Tanglewood, Ravinia, and Caramoor. His international travels have taken him to recitals at the Salzburg Festival, Milan’s Teatro alla Scala, the Maggio Musicale Festival in Florence, the Teatro Fenice in Venice, Paris’ Théâtre des Champs-Élysées and Opéra Bastille, Wigmore Hall and Queen Elizabeth Hall in London, the Konzerthaus in Vienna, Suntory Hall in Tokyo, the Cultural Centre in Hong Kong and theatres throughout Scandinavia and Korea.

Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada—and three times he has appeared at the U.S. Supreme Court as a specially invited performer for the Justices and their guests.

As a guest at the Library of Congress, Mr. Jones has appeared with the Juilliard Quartet in performances of the Schumann Piano Quintet.

His discography includes more than 25 recordings, including a compilation of new songs by the American composer Lori Laitman. He can be heard on every major record label, in diverse repertory from Schubert and Brahms to more esoteric compositions of Gretchaninoff, Clarke, and Smit, as well as contemporary works by Harbison.

Mr. Jones is a member of the faculty at the Manhattan School of Music. Each summer he teaches and performs at the Music Academy of the West in Santa Barbara. For ten years he was Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.

Mr. Jones is also a prominent musical jurist, having been a judge for the Van Cliburn International Piano Competition, the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, Artists’ Association International Fine Arts Competition, and the American Council for the Arts.

Born in Washington, D.C., Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music in Boston. He has been honored with the Conservatory’s Outstanding Alumni Award, and currently serves on the Board of Overseers of that institution.

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## Related Glossary Terms

Drag related terms here

# Josef Marx

Josef Marx (1882-1964) was an Austrian composer, teacher, and conductor. Remembered for his Lieder, he knew Lehmann, who performed his songs at his 50th birthday concert.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Joseph Correck

Joseph Correck (1892-1948) was a gifted Hannoverian baritone who premier as Robert Storch in Intermezzo by Richard Strauss. He played Wotan at Bayreuth. Other cities' opera houses included Chemnitz, Düsseldorf, Essen, Hannover, Paris, and Vienna.

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## Related Glossary Terms

Drag related terms here

# Joseph Schwarz

Joseph Schwarz, Latvian-German baritone, (1880 - 1926) was born in Riga to Jewish parents who had to bring up ten children. He grew up in poverty and became a young tailor but his vocal talent was soon discovered. He met a rich family who realized his potential and he was able to study singing with Adolf Robinson in Vienna. He made his debut at Linz in 1900 as Amonasro. Subsequently he toured with enormous success and returned to his home town Riga at the Imperial Opera in St. Petersburg. He was invited at the Vienna Volksoper and later he became member of the Imperial Vienna Opera where he remained an admired member of the ensemble from 1909 to 1915. After the sudden demise of the popular Leopold Demuth he had to take over the latter's roles. Very soon triumphant acclaim followed, especially when he partnered Enrico Caruso, who often made guest appearances in Vienna. His repertory included roles such as Amfortas, Wanderer, Wolfram, Scarpia, Germont-père, Escamillo, Renato, and Valentin. After a guest appearance in Berlin in 1915, the singer decided to terminate his contract with the Vienna Opera and moved to Berlin where he was hailed as "second Battistini." He soon became one of the most splendid and popular members of the ensemble. His psychological study of Iago made theatre history in Berlin. In 1921 he toured the United States, and for several years he was associated with the Civic Opera Company in Chicago and was also immediately engaged at the Met. His singing was enhanced by his superb stage presence. His histrionic ability caused his style to be compared to Chaliapin's! By the time of 1925 his voice was in decline. It was said that his addiction to alcohol and consequent failing health undermined his vocal technique. He died the following year of kidney disease.

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# Joseph Sonnleithner

Joseph Ferdinand Sonnleithner (1766–1835) was an Austrian librettist, theater director, archivist, and lawyer. He was the son of Christoph Sonnleithner, brother of Ignaz von Sonnleithner, and uncle of Franz Grillparzer and Leopold von Sonnleithner. He was a personal friend and attorney of Ludwig van Beethoven, and he wrote numerous librettos, among them, Beethoven's opera *Fidelio*, *Faniska* by Luigi Cherubini, and *Agnes Sorel* by Adalbert Gyrowetz.

Joseph Sonnleithner worked for the Viennese court in 1787, first at Joseph II's private office and later in the chancellery. From 1796 to 1796 he published the *Wiener Theater-Almanach* and in 1802 he became partner in the *Kunst und Industrie-Comptoir Publishing House*. For a short period from February to August 1804, Sonnleithner was artistic director of the Theater an der Wien, and from 1804 to 1814 he was secretary of the court theaters in Vienna. He was also a leading figure in the Viennese musical life in the first decades of the nineteenth century and consequently one of the founders of the *Gesellschaft der Musikfreunde*, becoming then its first secretary in 1812.

Sonnleithner was one of the earliest collectors of folk songs and information on their composers in Austria, a project which, although never fulfilled, served as the basis of a new musical encyclopedia. A close friendship united him with his nephew, Grillparzer, and Franz Schubert. He collected oil paintings from the Baroque period on, which is now kept in the *Gesellschaft der Musikfreunde*; he also commissioned a special portrait of Schubert from the artist Anton Depauly.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Judith Anderson

Dame Judith Anderson, AC, DBE (1897–1992) was an Australian actress who had a successful career in stage, film and television. A preeminent stage actress in her era, she won two Emmy Awards and a Tony Award and was nominated for a Grammy Award and an Academy Award. She is considered one of the 20th century's greatest tragediennes.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Judith Beckmann

The American soprano, Judith Beckmann, (1935–) is the daughter of an opera singer and a pianist. She got her musical training at the University of Southern California and at the Music Academy of the West in Santa Barbara. Among her teachers were Lotte Lehmann, and she was also pupil of her father, the singer and pedagogue Harold Reed. In 1961 she won a singing competition in San Francisco and came with a Fulbright scholarship to Germany, where she became pupil of Henny Wolff in Hamburg and Franziska Martienssen Lohmann in Düsseldorf.

Judith Beckmann made her stage debut in 1962 at the National Theatre of Braunschweig as Fiordiligi in *Così fan tutte*. This launched a great career of the artist at the prominent German stages, primarily at the State Operas of Munich and Stuttgart, in Cologne, Kassel, Hannover, Frankfurt a.M., Mannheim, Dortmund, and at the German Opera House Berlin. From 1964 she was a member of the Deutsche Oper am Rhein in Düsseldorf-Duisburg, and from 1967 of the State Opera of Hamburg. Since 1971 she was connected to the State Opera of Vienna.

In 1969 Judith Beckmann could be heard at the Festival of Schwetzingen in the premiere of the opera *Das Märchen von der schönen Lilie* by G. Klebe. She sang also as a guest in Brussels, Nancy, Geneva, Venice, with the Maggio Musicale di Florenz, at the Covent Garden Opera of London, and at the Opera House of San Francisco. In 1984 she sang in Cologne Eva in *Meistersinger*, in 1988 at the State Opera of Munich the title part in *Arabella* by R. Strauss and, likewise in 1988, at the Opera House of Dortmund Ariadne in *Ariadne auf Naxos*. In 1986 she appeared at the Teatro Regio of Turin as Marschallin in *Rosenkavalier*, in 1989 she appeared again as a guest at the Munich Opera, in 1990 at the Théâtre de la Monnaie Brussels and at the National Theatre Hannover.

Judith Beckmann's stage repertoire covered variety of works, in particular from the lyric specialist area. She is a celebrated concert soprano, particularly Bach interpreter. She took training activity at the College of Music of Hamburg. She is married to the conductor Irvin Beckmann.

# Judith Sutcliffe

Judy Sutcliffe (1941-), artist and writer, lived in Santa Barbara 1978 to 1980, was a friend of Frances Holden during the Lehmann centennial time. M. Sutcliffe designed and typeset the Beaumont Glass Lotte Lehmann biography for the Glass Press. She attended the Vienna Opera's Lehmann Centennial and co-edited the Lotte Lehmann League newsletter with Gary Hickling. She lives in Ojai, CA. Her book, "A Collection of Old Men," describes the making of the Beaumont Glass biography and contains a word-sketch of Holden.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Jules Massenet

Jules Émile Frédéric Massenet (1842–1912) was a French composer of the Romantic era best known for his operas, of which he wrote more than thirty. The two most frequently staged are *Manon* (1884) and *Werther* (1892). He also composed oratorios, ballets, orchestral works, incidental music, piano pieces, songs and other music.

While still a schoolboy, Massenet was admitted to France's principal music college, the Paris Conservatoire. There he studied under Ambroise Thomas, whom he greatly admired. After winning the country's top musical prize, the Prix de Rome, in 1863, he composed prolifically in many genres, but quickly became best known for his operas. Between 1867 and his death forty-five years later he wrote more than forty stage works in a wide variety of styles, from opéra-comique to grand-scale depictions of classical myths, romantic comedies, lyric dramas, as well as oratorios, cantatas and ballets. Massenet had a good sense of the theatre and of what would succeed with the Parisian public. Despite some miscalculations, he produced a series of successes that made him the leading composer of opera in France in the late 19th and early 20th centuries.

Like many prominent French composers of the period, Massenet became a professor at the Conservatoire. He taught composition there from 1878 until 1896, when he resigned after the death of the director, Ambroise Thomas. Among his students were Gustave Charpentier, Ernest Chausson, Reynaldo Hahn, and Gabriel Pierné.

By the time of his death, Massenet was regarded by many critics as old-fashioned and unadventurous although his two best-known operas remained popular in France and abroad. After a few decades of neglect, his works began to be favorably reassessed during the mid-20th century, and many of them have since been staged and recorded. Although critics do not rank him among the handful of outstanding operatic geniuses such as Mozart, Verdi and Wagner, his operas are now widely accepted as well-crafted and intelligent products of the Belle Époque.

# Julius Bittner

Julius Bittner (1874–1939) was an Austrian composer.

The son of a judge, Bittner also initially pursued a career in law. Until 1920 he was a judge in Wolkersdorf im Weinviertel, in Lower Austria. From 1920 to 1922 or 1923 he was an official in the Austrian Department of Justice.

In addition, Julius Bittner became one of the best known and most performed Austrian opera composers in the first half of the 20th Century. Many of his operas deal with Austrian-Alpine themes. He usually wrote his own libretti. After the Second World War, however, as a typical representative of late Romantic opera in the tradition of Richard Wagner, he was gradually forgotten. Critics gave him the somewhat derogatory nickname "the Anzengruber of the opera"; in importance he is comparable to his better known contemporary Wilhelm Kienzl.

Bittner was married to the alto Emilie Werner. As a leading member of Vienna’s judiciary and close friend of Gustav Mahler, he assessed Mahler’s estate for probate after his death. He later won the Mahler Prize in 1915. He composed many operas, two symphonies and many songs and was helped and promoted by Mahler and Bruno Walter. He was also a close friend of Erich Wolfgang Korngold and Franz Schmidt. He was for a while editor of the Austrian music journal Der Merker and wrote music criticism for it and other newspapers. He was so influential that he was able to arrange Arnold Schoenberg’s release from active military service in the First World War.

He received numerous awards and honors and became a member of the German Academy of Arts in Berlin in 1925. In 1964, the archive containing almost all of his works (autograph sketches, text books, scores and piano reductions) was taken over by the Vienna City Library.

Bittner is buried in an honorary grave in Vienna’s Central Cemetery (Group 32C, Plot 15).

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## Related Glossary Terms

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# Julliard

Juilliard, also known as The Juilliard School, a music conservatory n on the Lincoln Center campus in New York City. Besides all genre students may study ballet and theatre.

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## Related Glossary Terms

Manhattan School of Music (MSM)

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**Index**

Find Term

# Kammersängerin

Kammersänger (or Kammersängerin for a female singer), abbreviated as Kammer, literally means "chamber singer." It is a German honorific title for distinguished singers of opera and classical music. Historically, the title was bestowed by princes or kings, when it was styled Hofkammersänger(in).

The title is given in Germany and in Austria usually on the recommendation of relevant national and local institutions. In the German Democratic Republic, some concert halls bestowed this designation.

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## Related Glossary Terms

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# Karan Armstrong

Karan Armstrong (1941–) is an American operatic soprano, who is celebrated as a singing-actress.

Originally trained as a pianist, Armstrong graduated with a Bachelor of Music degree from Concordia College in 1963. She later studied with Lotte Lehmann in Santa Barbara, California. She made her operatic debut in 1965 with a secondary company in San Francisco, as Musetta in *La bohème*. She made her first appearance with the San Francisco Spring Opera the following year, as Elvira in *L'italiana in Algeri*.

In 1966, Armstrong won the Metropolitan Opera National Council Auditions, which led to her being engaged by the house for small roles. She made her debut at the Met on October 2, 1966, as one of the servants in *Die Frau ohne Schatten*, under Karl Böhm, with Leonie Rysanek and Christa Ludwig. She continued to perform regularly at the Met through the spring of 1969, in roles like the Paggio in *Rigoletto* (opposite Cornell MacNeil), Annina in *La traviata* (with Virginia Zeani), and the Dew Fairy in *Hänsel und Gretel* (with Teresa Stratas as Gretel).

Preferable contracts emanated from the New York City Opera, and she made her first appearance with that company as the Reine de Chémakhâ in *Le coq d'or* (with Michael Devlin), in 1969. She was to appear at that theatre many times through 1977, singing such roles as Concepción in *L'heure espagnol* (with Kenneth Riegel), Blondchen in *Die Entführung aus dem Serail* (opposite Patricia Brooks, then Beverly Sills), Violetta Valéry in *La traviata*, the title heroine in *La belle Hélène*, and Minnie in *La fanciulla del West*, among others.

In 1974, Armstrong first appeared in Europe, as Micaëla in *Carmen*, at the Opéra du Rhin in Strasbourg. The following year, she created a great sensation with her performance of *Salome* at the same theatre. Further performances in Europe followed, including *Tosca* in Venice, and *Elsa von Brabant* in the 1979 Bayreuth Festival's *Lohengrin* (with Peter Hofmann), directed by her future husband, Götz Friedrich, which was later recorded and filmed. She also sang in Berlin (where she was to be a great favorite), Vienna, Paris, Covent Garden (*Lulu*, which Robert Craft once declared was "accurately sung and perfectly enacted"), Los Angeles, and the Bolshoi.

Armstrong has sung in several operatic world premieres, including Gottfried von Einem's *Jesu Hochzeit* (as Death), Giuseppe Sinopoli's *Lou Salomé*, Luciano Berio's *Un re in ascolto*, York Höller's *Maître et Marguerite* and Siegfried Matthus's *Desdemona und ihre Schwestern*. Other celebrated roles include those in *Susannah*, *Salome*, *Les contes d'Hoffmann* (as Giulietta, opposite Norman Treigle), *La voix humaine*, *Lohengrin*, *Pelléas et Mélisande*, *Lulu*, *Wozzeck*, *Der Rosenkavalier*, *Die tote Stadt*, *Parsifal*, *Erwartung*, *Die Walküre* (as Sieglinde), *Katya Kabanova*, *The Makropulos Case*, *Fidelio*, *Mathis der Maler* (as Ursula), *Tannhäuser* (as Venus, with René Kollo) and *Dialogues des Carmélites* (as Mother Marie of the Incarnation).

In 1985, Armstrong was named a Kammersängerin in Stuttgart; in 1994, she received the title in Berlin.

Recent roles have included the Widow Begbick in *Aufstieg und Fall der Stadt Mahagonny*, at Erfurt; Mme Larine in *Eugene Onegin*, at the Deutsche Oper Berlin (in the Friedrich production); the Old Lady in *Candide*, at the Flanders Opera; and the Queen of Hearts in *Unsunk Chin's Alice in Wonderland*, in Geneva.

Armstrong was married for many years to the stage director and impresario Götz Friedrich. Their marriage ended with Friedrich's death, in 2000. The couple had one son together.

# Karl 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.

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## Related Glossary Terms

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# Karl Erb

Karl Erb (1877–1958) was a German tenor vocalist who made his career in opera and then in oratorio and Lieder recital. He excelled in all the roles and before 1920 gave classic performances of key roles in modern operas. He created lead roles in those of Hans Pfitzner. He was the first husband of the soprano Ivogün and was considered by many the ideal Evangelist in the St. Matthew Passion of Johann Sebastian Bach.

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## Related Glossary Terms

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**Index**

Find Term

# Karl Haffner

Karl Haffner (1804-1876) was a German librettist.

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## Related Glossary Terms

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# Karl Lappe

Karl Lappe (1773-1843) was a German poet

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## Related Glossary Terms

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# 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.

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## Related Glossary Terms

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**Index**

Find Term

# 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.

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# Konetznis

Refers to either of the Konetzni sisters.

Hilde Konetzni (1905 - 1980) was an Austrian operatic soprano, particularly associated with Wagner roles, especially Sieglinde, based largely at the Vienna State Opera.

She studied at the Vienna Music Conservatory with Rudolf Nillius, and in Prague with Ludmilla Prohaska-Neumann. She made her debut in Götterdämmerung as Sieglinde, in 1929, and sang in Prague from 1932 to 1938. In 1936, she made her debut at the Vienna State Opera and the Paris Opéra, as Donna Elvira. She also appeared at the Royal Opera House in London (1938–39), returning in 1941, and at La Scala in Milan, in 1950, as Sieglinde with Furtwängler.

A stylish singer, she possessed a voice of great beauty, other notable roles included; Agathe, Isolde, Brünnhilde, Elisabeth, Marschalin, Leonore, and Chrysothemis, etc.

She was very popular in Vienna, and continued singing small roles until the 1970s. She had a sister, Anny Konetzni (1902-1968), who was also a soprano, noted for Richard Wagner and Richard Strauss roles.

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## Related Glossary Terms

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# Korngold, Erich

Erich Korngold (1897–1957) was a wunderkind composer of operas. Lehmann sang in several of his operas, he only conducted her in his *Polykrates* in 1919 and 1920 (at the age of 23!). Korngold is best known for his music composed in Hollywood in the 1930s and 1940s.

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## Related Glossary Terms

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# Krauss, Clemens

Clemens Krauss (1893-1954) was a highly respected Austrian associated both professionally and personally with Richard Strauss. He was the director of the Vienna State Opera in 1929 and was also connected to the Salzburg Festival. He conducted Lehmann many times in both these venues (as early as 1922), but because his mistress and later second wife, Viorica Ursuleac, sang many “Lehmann” roles he, of course, tried to engage Ursuleac.

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## Related Glossary Terms

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# Kundry

The only lead soprano role in Wagner's *Parsifal*.

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## Related Glossary Terms

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# Kurt Weill

Kurt Julian Weill (1900–1950) was a German composer, active from t his native country, and in his later years in the United States. He wa 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.

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## Related Glossary Terms

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# L'Enfant Prodigue

L'enfant prodigue (The Prodigal Son) is a scène lyrique or cantata in one act by Claude Debussy with a text by Édouard Guinand. The cantata premiered at the Grand Théâtre de Paris on 27 July 1884 as part of the Prix de Rome for composition of which it was awarded to Debussy with this piece by 22 out of 28 votes. The award garnered Debussy a scholarship to the Académie des Beaux-Arts which included a four-year residence at the Villa Medici, the French Academy in Rome, to further his studies (1885-1887).

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## Related Glossary Terms

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# Lani Spahr

Lani Spahr is an audio restoration engineer, writer and producer. His work can be heard on the Naxos, Chandos, Music & Arts, West Hill Radio Archives, Boston Records and Oboe Classics labels. He was the audio engineer for this whole Lotte Lehmann presentation.

But Lani Spahr is primarily a player of period oboes. He is a member of Boston Baroque and The Handel & Haydn Society Orchestra of Boston. In addition, he has appeared with many of North America's leading period instrument orchestras, including Tafelmusik, Philharmonia Baroque, The American Classical Orchestra, The Washington Bach Consort, Philadelphia Bach Festival, Boston Early Music Festival Orchestra, Indianapolis Baroque Orchestra, Apollo's Fire, Mercury Baroque, Tempesta di Mare, San Luis Obispo Mozart Festival, Concert Royal, and the Connecticut Early Music Festival Orchestra. Also a modern oboist, Mr. Spahr is formerly the principal oboist of the Colorado Springs Symphony Orchestra, the Colorado Opera Festival, the American Chamber Winds and the Maine Chamber Ensemble. Mr. Spahr has toured throughout North America, Europe and the Far East on period and modern oboes and has recorded for Telarc, Naxos, Vox, Music Masters and L'Oiseau Lyre.

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## Related Glossary Terms

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# Larmore, Jennifer

Jennifer Larmore (1958-) American mezzo soprano, made her operatic debut in France as Sesto in Mozart's *La clemenza di Tito* in 1986. She has also sung many other operas of Rossini, Bellini, Mozart, and Handel. As Rosina in *Il barbiere di Siviglia* she appeared in Paris, Amsterdam, Bonn, Berlin, Bilbao, and London. It was also in this role that she made her Metropolitan Opera debut in 1995. She made her Salzburg Festival debut in 1993 as Dorabella in Mozart's *Così fan tutte*. She has sung the title role in Handel's *Giulio Cesare* in Amsterdam, Lisbon, London, and Paris.

Ms. Larmore is equally at home on the concert stage with a wide repertoire extending from Handel's *Messiah* and Vivaldi's *Magnificat* to *Stabat mater* and Mahler's *Rückert Lieder*, which she sang at the Musikverein with Riccardo Muti, the Vienna Philharmonic, and Concertgebouw Amsterdam.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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.

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## Related Glossary Terms

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# Leo Rosenek

Leo Rosenek was one of Lehmann’s most frequent pianists on the con

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## Related Glossary Terms

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# Leo Sach

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## Related Glossary Terms

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# Leonard Hokanson

Leonard Hokanson (1931–2003) was an American pianist who achieved prominence in Europe as a soloist and chamber musician. Born in Vinalhaven, Maine, he attended Clark University in Worcester, Massachusetts and Bennington College in Vermont, where he received a master of arts degree with a major in music. He made his concert debut with the Philadelphia Orchestra at the age of eighteen. Drafted into the U.S. Army after graduate school, he was posted to Augsburg, Germany. He achieved early recognition as a performer in Europe, serving as a soloist with such orchestras as the Berlin Philharmonic, the Rotterdam Philharmonic, and the Vienna Symphony. He was awarded the Steinway Prize of Boston and was a prizewinner at the Busoni International Piano Competition in Bolzano, Italy. His numerous international music festival appearances included Aldeburgh, Berlin, Echternach, Lucerne, Prague, Ravinia, Salzburg, Schleswig-Holstein, Tanglewood, and Vienna.

One of the last pupils of Artur Schnabel, Hokanson also studied with Karl-Ulrich Schnabel, Claude Frank, and Julian DeGray. He was professor of piano at the Frankfurt University of Music and Performing Arts for ten years before taking a position as professor of piano at the Indiana University Jacobs School of Music in Bloomington in 1986. He was also a permanent guest professor at the Tokyo College of Music.

He was a founding member of the Odeon Trio and as a chamber musician performed with such ensembles as the Vermeer Quartet, the St. Lawrence Quartet, the Ensemble Villa Musica, and the Wind Soloists of the Berlin Philharmonic and frequently performed duo recitals with the violinist Miriam Fried, the clarinetist James Campbell, and the horn player Hermann Baumann. As a pianist for song recitals, he played with numerous singers, including Martina Arroyo, Grace Bumbry, Melanie Diener, Edith Mathis, Edda Moser, and Hermann Prey. His collaboration with Prey extended over 25 years. He was also resident pianist with Bay Chamber Concerts in Rockport, Maine. .

Hokanson's many recordings include the complete piano works of Walter Piston, Haydn sonatas, Mozart concertos, and Brahms intermezzi, as well as Schubert's complete works for violin and piano with Edith Peinemann, Brahms' sonatas for clarinet and piano with James Campbell, Beethoven's complete songs with Hermann Prey and Pamela Coburn, the complete piano trios of Brahms, Dvořák, and Schubert (Odeon Trio), previously unrecorded early piano works of Schubert, and Norbert Burgmüller's Concerto for Piano and Orchestra.

In 2001 Hokanson became professor emeritus at Indiana University but continued teaching solo piano, chamber music, and a German art song class at the school until his death in Bloomington, Indiana, from pancreatic cancer on March 21, 2003.

# Leonie Rysanek

Leonie Rysanek (1926-1998) was an Austrian dramatic soprano. Rysanek was born in Vienna and made her operatic debut in 1949 in Innsbruck. In 1951 the Bayreuth Festival reopened and the new leader Wieland Wagner asked her to sing Sieglinde. He was convinced that her unique, young and beautiful voice, combined with her rare acting abilities, would create a sensation. She became a star overnight, and the role of Sieglinde followed her for the rest of her career.

Her Metropolitan Opera debut came in 1959 as Lady Macbeth, replacing Maria Callas who had been "fired" from the production. She made her farewell to the Met as the Countess in The Queen of Spades in January 1996.

Her final performance was at the Salzburg Festival in August 1996, as Klytämnestra in Elektra. Over her lengthy career, she sang 299 performances of 24 roles at the Met. She starred in the Met premieres of Macbeth, Nabucco, Ariadne auf Naxos, Die Frau ohne Schatten, and Káťa Kabanová.

It was as a singer of Richard Strauss's operas that she made the largest contribution to modern opera. She was the reigning Empress of Die Frau ohne Schatten and triumphed as Salome, Elektra, Chrysothemis, the Marschallin, and Ariadne.

She was appointed curator of the Vienna Festival a few months after her retirement, a post she held until her death in Vienna at age 71 (she had been diagnosed with bone cancer during her last Met performances).

Rysanek was the first person person to be awarded the Lehmann Ring.

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## Related Glossary Terms

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# Levée

The levée (from the French word lever, meaning "getting up" or "rising") has traditionally been a daily moment of intimacy and accessibility to a monarch or leader. It started out as a royal custom, but in America, it later came to signify a formal reception by the King's representatives and, even later, by the president.

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## Related Glossary Terms

Drag related terms here

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**Index**

# Lied

Lied, plural: Lieder, the German word for a piano-accompanied lyric

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## Related Glossary Terms

Drag related terms here

# Lilli Lehmann

Lilli Lehmann, (no relation to Lotte Lehmann), born Elisabeth Maria Lehmann, later Elisabeth Maria Lehmann-Kalisch (1848-1929) was a German operatic soprano of phenomenal versatility. She was also a voice teacher.

The future opera star's father, Karl-August Lehmann, was a singer (Heldentenor) while her mother, Maria Theresia Löw (1809–1885), was a soprano. Her first lessons were from her mother, who had been a prima donna under Spohr at the Cassel opera. After singing small parts on the stage, for example in Mozart's Magic Flute at Prague in 1866, and studies under Heinrich Laube in Leipzig,[1] Lehmann made her proper debut in 1870 in Berlin as a light soprano in Meyerbeer's Das Feldlager in Schlesien. She subsequently became so successful that she was appointed an Imperial Chamber Singer for life in 1876.

Lehmann sang in the first Bayreuth Festival in 1876, singing in the first complete performances of The Ring Cycle as Woglinde and Helmwig. She performed in London in 1884, and appeared at the New York Metropolitan Opera in 1885–1899. Together with her Met colleagues Fischer, Alvary, Brandt, and Seidl, she helped to popularize Wagner's music in America. By remaining in America beyond the leave granted her by the Berlin Opera, she faced a ban following her return to Germany. After the personal intervention of the Emperor, the ban was lifted.

She appeared at London's Royal Opera House, Covent Garden, in 1899 and sang in Paris and Vienna in 1903 and 1909 respectively. In 1905, she sang at the Salzburg Festival, later becoming the festival's artistic director. Lehmann was also renowned as a Lieder singer. She continued to give recitals until her retirement from the concert stage in the 1920s.

Her mature voice, of splendid quality and large volume, gained for her the reputation of being not only one of the greatest Wagnerian singers of her day but also an ideal interpreter of Bellini's Norma and the operatic music of Mozart. She was considered unsurpassed in the rôles of Brünnhilde and Isolde but sang an astonishingly wide array of other parts. Indeed, across the span of her career, she performed 170 different parts in a total of 119 German, Italian and French operas. She was noted not only for her rendering of the musical score, but also as a tragic actress.[1] She was also a noted voice teacher. Among her pupils were the famous sopranos Geraldine Farrar, Viorica Ursuleac and Olive Fremstad.

Lehmann founded the International Summer Academy at the Mozarteum in Salzburg in 1916. The academy's curriculum concentrated on voice lessons at first but it was extended later to include a wide variety of musical instruction.

The Lilli Lehmann Medal is awarded by the Mozarteum in her honor. Her voice can be heard on CD reissues of the recordings which she made prior to World War I. Although past her peak as an operatic singer when she made these records, they still impress.



# Lincoln Clark

Actor known for The Deserter (2003), April Morning (1988) and The Revolution (1994), studied with Lehmann and besides singing, had directing.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Lohengrin

Lohengrin is the Wagner opera first performed in 1850 and the one in which Lehmann made her first important appearance in a major role (Elsa). Wagner wrote both the libretto and music, based on the medieval German epic Parzival. There is another tradition that weaves its way into the story: the legend of the Swan. Lehmann's role as Elsa has been preserved in a 1907 Metropolitan Opera radio broadcast as well as in individual arias that she recorded.

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## Related Glossary Terms

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# Lois Alba

Originally from Houston, Texas, Ms. Alba studied at Juilliard and at the Metropolitan Opera where she studied the role of the Marschallin with Mme Lehmann. She also worked with Rosa Ponselle and Elena Nikolaidi.

In Europe she sang at the Liceo in Barcelona, Rome Opera, Teatro Massimo in Sicily, La Fenice in Venice and Teatro Verdi in Trieste.

In the U.S. she sang in the Houston Grand Opera's first season, New York's Opera Rediviva with Richard Kapp and the Philharmonia. She is now coaching in Houston.

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## Related Glossary Terms

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# Lothar Wallerstein

Lothar Wallerstein (1882–1949) was a director, conductor and stage Austria. From 1927–1938 he was the stage director of the Vienna staged more than 70 operas there. From 1929 he was also active in the Festival.

After the Anschluss he first moved to The Hague and finally where, from 1941–1946 he worked as the major stage director for the

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## Related Glossary Terms

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# Lotte Lenya

Lotte Lenya (1898–1981) was an Austrian singer, diseuse, and actress, in the United States. In the German-speaking and music world remembered for her performances of the songs of her husband, Kurt Weill. In English-language cinema, she was nominated for an Academy Award for her role as a jaded aristocrat in *The Roman Spring of Mrs. Stone* (1961). She also played the murderous and sadistic Rosa Klebb in the James Bond movie *Russia with Love* (1963).

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## Related Glossary Terms

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# Lucine Amara

Lucine Amara (1924-), was born Lucine Armaganian in Hartford, Connecticut, of Armenian heritage, before moving to San Francisco where she was raised. She studied at the San Francisco's Community Music School under Stella Eisner-Eyn and sang in the chorus of the San Francisco Opera, 1945–46. In 1946, Amara made her concert debut at the War Memorial Opera House. Continuing her studies at the Music Academy of the West with Richard Bonelli in 1947, she won a contest to appear at the Hollywood Bowl in 1948. She continued as a student at the University of Southern California and as a soloist for the San Francisco Symphony for the following two years. Amara appeared in the title role of *Ariadne auf Naxos* and as Lady Billows in Britten's *Albert Herring* in 1949.

Amara made her Metropolitan Opera debut as the "Voice from Heaven" in Verdi's *Don Carlos*, the opening night of Sir Rudolf Bing's inaugural season as general manager, on November 6, 1950. She continued at the Met over the course of 41 seasons until 1991, singing 56 roles in 882 appearances, nearly 60 of which were broadcast on radio and television. Appearing regularly as Micaëla in *Carmen*, Cio-Cio-San in *Madame Butterfly*, and Tatiana in *Eugene Onegin*, Antonia in *Les contes d'Hoffmann*, Donna Elvira in *Don Giovanni*, Nedda in *Pagliacci*, Mimi in *La bohème*, her repertoire also included Leonora in *Il trovatore* and *Aida*.

In the mid-1970s, Amara was given only a "cover" contract—essentially a contract to be a stand-by for an indisposed singer—and was scheduled for fewer and fewer performances. In 1976 at the age of 51, she successfully sued the Met for age discrimination, but sang only sporadically with the company after that, and was absent from the roster from 1977 until 1981. In the last years of her Met career, she sang only one or two performances a season (one performance each in 1985, 1986, 1988, 1989 and 1991, and two in 1987; the 1985 performance took place at the Kennedy Center where the Met was on tour; the 1986 performance was presented by the Met in Brooklyn's Prospect Park). Amara did not appear with the company at its Lincoln Center home between 1983 and 1987.

Amara also performed in Europe, Asia, and South America, including at Glyndebourne (1954–55, 1957–58), the Edinburgh Festival (1954), the Vienna State Opera (1960), Russia (1965), and China (1983.)

Amara made a few recordings, notably as Musetta in *La bohème*, opposite Victoria de los Ángeles, Jussi Björling and Robert Merrill under Thomas Beecham, and as Elsa in *Lohengrin*, opposite Sandor Konya, Rita Gorr, and Jerome Hines. Under Erich Leinsdorf she recorded the role of Nedda in *Pagliacci* twice, opposite Richard Tucker in 1951 and opposite Franco Corelli in 1960. Amara was also recorded singing the soprano solo in Verdi's *Messa da Requiem*. Made in 1964–65, the recording also features Maureen Forrester (Mezzo-Soprano), Richard Tucker (Tenor), George London (Bass), and the Philadelphia Orchestra, conducted by Eugene Ormandy.

After retiring, Amara became the artistic director of the New Jersey Association of Verismo and taught master classes in the United States, Canada and Mexico. On January 23, 2005, she performed as a special guest artist with the Musica Bella Orchestra. The Times called Amara "the greatest lyric soprano of our time." Time Magazine wrote that "she brought to the stage the kind of dazzling vocal splendor that made the Met famous.” In 1989 she was inducted into the Academy of Vocal Arts Hall of Fame.



# Ludwig Uhland

Johann Ludwig Uhland (1787–1862), was a German poet, philologist, and literary historian.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Mallinger, Mathilde

Mathilde Mallinger (1847-1920), Croatian lyric soprano, who studied at the Prague Conservatory and in Vienna. While there, she met Wagner, who, after hearing her sing, recommended her to the Munich Hofoper. The opera house engaged her upon his recommendation and she made her professional opera debut there in 1866 in the title role of Bellini's *Norma*. She spent the next three years performing at that house, singing primarily Wagner roles like Elsa in *Lohengrin* and Elisabeth in *Tannhäuser*. She created the role of Eva in the world premiere of Richard Wagner's *Die Meistersinger von Nürnberg* on 21 June 1868.

Mallinger left Munich to join the roster at the Berlin State Opera in 1869. She sang at that house through 1882. She notably sang in the Berlin premieres of *Lohengrin* (Elsa, 1869), *Die Meistersinger von Nürnberg* (1870), and Verdi's *Aida* (1874). Other roles she sang in Berlin included Leonore in *Fidelio*, Agathe in *Der Freischütz*, Sieglinde in *Die Walküre*, Valentine in *Les Huguenots* and several Mozart heroines, including Pamina, Donna Anna and Countess Almaviva.

Mallinger had a notorious rivalry with soprano Pauline Lucca while at the Berlin State Opera. The conflict between the two extended among their fans as well, with supporters of Mallinger and supporters of Lucca heckling one another. The tension came to a climax on 27 January 1872 in a performance of Mozart's *The Marriage of Figaro* in which Mallinger sang the Countess and Lucca portrayed Cherubino. During the performance supporters of Mallinger booed Lucca so severely that she was prevented from singing her aria.

Outside of Berlin, Mallinger made a number of guest appearances at the Vienna State Opera and the Mariinsky Theatre in St Petersburg. Although she retired from the opera stage in 1882, she continued to perform as a concert singer up through 1895.

From 1890-1895, Mallinger worked as a celebrated singing teacher in Prague and then taught at the Eichelberg'schen Konservatorium and privately in Berlin until her death. Among her pupils were Lotte Lehmann, Johannes Bischoff, Emmy Neiendorff, Henny Trundt, and Florence Wickham.

## Manfred Gurlitt

Manfred Gurlitt (1890–1972) was a German opera composer and conductor. He studied composition with Engelbert Humperdinck and conducting with Karl Muck. He spent most of his career in Japan.

Manfred Ludwig Hugo Andreas Gurlitt was born in Berlin to the art dealer Fritz Gurlitt (1854-1893) and Annarella Gurlitt (1856-1935). The Gurlitt family included many who distinguished themselves in the arts. Manfred was the cousin of musicologist Wilibald Gurlitt (1889-1963) and the great-nephew of the composer Cornelius Gurlitt. Another cousin was Hildebrand Gurlitt (1895-1956), an art dealer who was one of a very few authorized by the Nazis to deal in "degenerate art" and whose holdings of art works looted from Jews during the years of Nazi rule came to light in the 21st century.

He studied for a time with Engelbert Humperdinck. From 1908 to 1910, he was a coach at the Berlin Court Opera and in 1911 acted as musical assistant to Karl Muck at Bayreuth. In 1911-12, he was second conductor in Essen, then in Augsburg for two years. In 1914 he was given the post of first conductor at the Bremen Stadttheater, a position he held until he became general music director there in 1924. In 1920 he founded a Society for New Music in Bremen to encourage avant-garde and rarely heard pre-classical works. His first opera *Die Heilige*, set in 12th-century Japan, premiered in Bremen in 1920.

His opera *Wozzeck* after the play by Georg Büchner premiered with Gurlitt conducting in Bremen on 22 April 1926 four months after the opera of the same title by Alban Berg. Berg called it "not bad or unoriginal" but added that "the broth in the kettle of this opera, that is, in the orchestra, is too watered down". Like Berg, he used selected scenes from the play, added a lengthy elegy after *Wozzeck's* death, and added an epilogue. He used an offstage choir of sopranos that, in addition to commenting on the action, began and ended the opera with the text "we poor people". Unlike Berg, he provided a distinct musical setting for each scene without connecting interludes. In another assessment, "Musically, he stands closer to Strauss and Hindemith than to Schoenberg. His instrumentation is less sophisticated and complex than Berg's; his orchestra is subordinated to an accompanying role in the drama".

Gurlitt's work attracted much attention at the time and marked the zenith of Gurlitt's career. Malicious gossip, charges of "debauchery and loose living", caused him to move to Berlin in 1927 where he taught at the Charlottenburg Musikhochschule and conducted for the Staatsoper, Krolloper, Max Reinhardt's Deutsches Theater, and Berlin Radio.

He wrote *Die Soldaten* (1930) based the 1776 play by Jakob Michael Reinhold Lenz and *Nana* (1932) based on the novel by Émile Zola. In the former he anticipated the operatic treatment of the same Lenz play by Bernd Alois Zimmermann, which premiered in 1965. In *Nana* he took on a subject similar to Berg's *Lulu*, also written 1933, but not premiered till 1937. Gurlitt's *Nana* had a libretto by Max Brod, and productions were cancelled because Brod's Judaism and Zola's politics offended Nazi ideology in Cologne and Mannheim.

Gurlitt's music was banned by the Nazis when they assumed power, but his presence in Berlin was tolerated as he undertook to bring his music in line with the aesthetics of the Third Reich. His mother Annarella tried to satisfy the Nazis of his non-Jewish heritage by certifying first that his Jewish paternal grandmother had converted to Protestantism and second that Gurlitt was not the son of Fritz Gurlitt, but of Willi Waldecker, the man Annarella married not long after Fritz died in 1893. Manfred Gurlitt was accepted as a member of the Nazi party on 1 May 1933. He was ejected from the party by court order on 3 May 1937. The court declared that Gurlitt was a "Jew of Mixed Race of the 2nd Order". German authorities frustrated his attempts to secure a teaching position in Japan for months, until he managed win readmission to the Reichsmusikkammer (State Music Institute) and proposed a trip abroad for "study, observation, and documentary" activities. He emigrated in April 1939 and arrived in Yokohama, Japan, with his third wife on 23 May. Japan was then an ally of Germany, both soon to become parties to the Axis Pact in September 1940.

Gurlitt became active as an opera conductor with Fujiwara Yoshie's company, the Fujiwara Opera. In 1940, he became Musical Director of the Tokyo Philharmonic Orchestra. In these positions he presented the Japanese premieres of many works from the standard repertoire by Mozart, Wagner, and Richard Strauss. Gurlitt's attitude to the Nazi regime remained equivocal, and he was a regular guest at the German Embassy in Tokyo. In 1952 he founded the Gurlitt Opera Company in Tokyo, which had for its official opening the Japan premiere of Mozart's *The Magic Flute* in February 1953. In 1957, it presented the first staging of *Der Rosenkavalier* in Japan. Other Japanese premieres he produced and conducted, and sometimes directed, included Eugene Onegin (1949), *Falstaff* (1951), *Otello* (1953), *Werther* (1955), *Die Entführung aus dem Serail* (1956), *Die Meistersinger von Nürnberg* (1960), and *Salome* (1962).

Gurlitt conducted the world premiere of his Violin Concerto, written many years earlier, with the Tokyo Philharmonic on 1 February 1955.

In 1955 he returned to Germany for a tour conducting his own works, but it was not a success. His idiom was judged *passé*. On 28 February 1958 in Tokyo he was awarded the Distinguished Service Cross of the German Federal Republic's order of merit. He ceased to compose and never returned to Germany, bitter at the neglect of his music in post-war Germany.

In 1958, his opera *Nana* had its belated premiere in Dortmund, where it enjoyed a "modest success". It was staged in Bordeaux in 1967.

In 1969 he was awarded an honorary professorship at the Showa College of Music.

He died in Tokyo on 29 April 1972 at the age of 82.

His Soldaten was performed in Nantes in 2001.

## Related Glossary Terms

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# Manhattan School of Music (MSM)

Manhattan School of Music, New York, New York, a conservatory needs of students of all genres of music. From its humble begin neighborhood music school, it now occupies the former Juillia buildings.

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## Related Glossary Terms

Julliard

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**Index**

Find Term

# Manon

Manon is an opéra comique in five acts by Jules Massenet to a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. It was first performed at the Opéra-Comique in Paris on January 19, 1884.

Prior to Massenet's work, Halévy (*Manon Lescaut*, ballet, 1830) and Adam (Manon Lescaut, opéra comique, 1856) had used the subject for musical stage works. Massenet also wrote a one-act sequel to Manon, *Le portrait de Manon* (1894), involving the Chevalier des Grieux as an older man. The composer worked at the score of Manon at his country home outside Paris and also at his house at The Hague once occupied by Prévost himself.

Manon is Massenet's most popular and enduring opera and, having "quickly conquered the world's stages," it has maintained an important place in the repertoire since its creation. It is the quintessential example of the charm and vitality of the music and culture of the Parisian Belle Époque.

In Vienna, Lehmann sang the title role of this opera (in German) more frequently than any other opera!

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## Related Glossary Terms

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# Manon Lescaut

Manon Lescaut is an opera in four acts by Giacomo Puccini. The story is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost and should not be confused with *Manon*, an 1884 opera by Jules Massenet based on the same novel.

The libretto is in Italian, and was cobbled together by five librettists whom Puccini employed: Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica. The publisher, Giulio Ricordi, and the composer himself also contributed to the libretto. So confused was the authorship of the libretto that no one was credited on the title page of the original score. However, it was Illica and Giacosa who completed the libretto and went on to contribute the libretti to Puccini's next three—and most successful—works, *La Bohème*, *Tosca* and *Madama Butterfly*.

Puccini took some musical elements in *Manon Lescaut* from earlier works he had written. For example, the madrigal *Sulla vetta tu del monte* from Act II echoes the *Agnus Dei* from his 1880 *Messa a quattro voci*. Other elements of *Manon Lescaut* come from his compositions for strings: the quartet *Crisantemi* (January 1890), three *Menuets* (probably 1884) and a *Scherzo* (1883?). The love theme comes from the aria *Mentia l'avviso* (1883).

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## Related Glossary Terms

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# Mansouri, Lotfi

Lotfi Mansouri (1929-2013) was San Francisco Opera’s general director from 1988 until 2002; his association with the company dates back to 1963, when he directed six productions. He directed over 60 productions for the San Francisco Opera.

Born in Iran, he attended college at UCLA and studied with Lot Lehmann at the Music Academy of the West. Mr. Mansouri served as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America including Chicago, Houston, Santa Fe, Philadelphia, Dallas and both the Metropolitan and New York City Opera companies.

In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. It was here that he introduced supra-titles, which are now universal used.

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## Related Glossary Terms

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# Maralin Niska

Maralin Niska (1926–) is an acclaimed operatic soprano, well known as a singing-actress.

Born in San Pedro, California, Niska studied under Louise Mansfield and Lehmann, and primarily Ernest St. John Metz. Niska sang extensively in southern California during the 1950s, including performances with the Los Angeles Opera, UCLA Opera, Los Angeles Opera, Redlands Bowl and other opera companies. Her extensive national and international career began with the opening of the Metropolitan Opera National Company as Susan Greer in the Carlisle Floyd work, in Indianapolis in 1965. She currently lives in Santa Fe, New Mexico, and is married to William Mullen.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

## Margaret Harshaw

Margaret Harshaw (1909–1997) was an American opera singer and voice teacher who sang for 22 consecutive seasons at the Metropolitan Opera from November 1942 to March 1964. She began her career as a mezzo-soprano in the early 1930s but then began performing roles from the soprano repertoire in 1950. She sang a total of 39 roles in 25 works at the Met and was heard in 40 of the Metropolitan Opera radio broadcasts. She was also active as a guest artist with major opera houses in Europe and North and South America.

Harshaw possessed a wide vocal range, was a convincing actress, and was particularly regarded for her portrayals of Wagnerian heroines. She has the distinction of portraying more Wagner roles on the stage of the Metropolitan Opera than any other singer in history: After retiring from the stage, she became a highly regarded singing teacher, serving on the voice faculties of the Curtis Institute of Music and the Jacobs School of Music at Indiana University.

Born in Philadelphia, Pennsylvania to a family of Scottish and English descent, Harshaw had her earliest musical experiences singing in church choirs as a child. She often performed duets with her sister Miriam as well but never seriously contemplated a vocal career during her youth. After graduating from high school she worked for a telephone company. From 1928 to 1932 she was a member of the alto section of the Mendelssohn Club, a historic choir which at that time performed often with the Philadelphia Orchestra under conductor Leopold Stokowski. She entered the Curtis Institute of Music in 1932 and then proceeded to win a series of vocal competitions in the early 1930s which led to performances in Philadelphia and Washington D.C.

Harshaw made her professional opera debut with the Philadelphia Operatic Society as Azucena in Giuseppe Verdi's *Il trovatore* on April 30, 1934. That same year she sang the Voice of the Mother of Antonia in *The Tales of Hoffmann* and the shepherd boy in *Tosca* with the Philadelphia Orchestra under conductor Alexander Smallens. She performed in a few more operas with the orchestra the following year, singing Giovanna in *Rigoletto*, Mamma Lucia in *Cavalleria rusticana*, and Katisha in *The Mikado*. She also portrayed Dame Hannah in Gilbert & Sullivan's *Ruddigore* with The Savoy Company on May 10, 1935 at the Academy of Music.

In 1935 Harshaw won the National Federation of Music Clubs singing competition which gave her a \$1,000 cash prize and led to her New York City concert debut on July 21 of that year at Lewisohn Stadium under conductor José Iturbi. Later that summer she appeared in several operas with the Steel Pier Opera Company in Atlantic City. In 1936 she entered the graduate program at the Juilliard School where she studied voice with Anna Schoen-René who had been taught by the legendary Pauline Viardot, daughter of the Spanish singer and pedagogue Manuel García. While there she sang the role of Dido in a 1939 student production of Henry Purcell's *Dido and Aeneas*. Walter Damrosch attended the performance and approached her afterwards, saying "My child, one day you will be Brünnhilde". In 1940 she sang in productions of *The Bartered Bride*, *Carmen*, *The Devil and Daniel Webster*, *Le donne curiose*, *Faust*, and *The Gondoliers* at the Chautauqua Opera. She also appeared frequently at the Worcester Music Festival during the early 1940s.

In 1942 Harshaw won the Metropolitan Opera's "Auditions of the Air" (precursor to the National Council Auditions) which led to her début at that house as the Second Norn in Richard Wagner's *Götterdämmerung* on November 25, 1942 under the baton of Erich Leinsdorf. Over the next nine seasons she sang several other mezzo-soprano roles at the Met, largely in operas by Wagner and Verdi. Her Wagner roles during these years included Brangäne in *Tristan und Isolde*, Erda, Flosshilde, and Fricka in *Das Rheingold*, Erda in *Siegfried*, the First Norn and Waltraute in *Götterdämmerung*, Fricka and Schwertleite in *Die Walküre*, Magdalene in *Die Meistersinger von Nürnberg*, Mary in *The Flying Dutchman*, Ortrud in *Lohengrin*, Venus in *Tannhäuser*, and Kundry and the Voice from Above in *Parsifal*. Other roles in her Met repertoire included Amelfä in *Le Coq d'Or*, Auntie in *Peter Grimes*, Azucena, Amneris in *Aida*, Frugola in *Il Tabarro*, Geneviève in *Pelléas et Mélisande*, Gertrud in *Hänsel und Gretel*, Herodias in *Salome*, La Cicca in *La Gioconda*, Mistress Quickly in *Falstaff*, the Mother in *Louise*, the Third Lady in *The Magic Flute*, and Ulrica in *Un Ballo in Maschera*.

Harshaw made her first foray into the soprano repertoire singing the role of Senta in *The Flying Dutchman* opposite Paul Schöffler in the title role on November 22, 1950. By 1954 she had completely left the mezzo repertoire, with the exception of Ortrud, and effectively succeeded Helen Traubel in the Wagnerian heroine roles of Brünnhilde, Elisabeth, Isolde, Kundry, and Sieglinde. Her only non-Wagnerian role during her soprano years at the Met was Donna Anna in Wolfgang Amadeus Mozart's *Don Giovanni*. She remained with the Metropolitan until the close of the 1963–1964 season. Her final and 375th performance at the Met was as Ortrud on March 10, 1964 with Jess Thomas as Lohengrin, Leonie Rysanek as Elsa, and Joseph Rosenstock conducting.

During her many years at the Met, Harshaw was also active as a guest artist with opera houses throughout North America and Europe. She was committed to the San Francisco Opera between 1944–1947, portraying such parts as Amneris, Azucena, Brangäne, Fricka, Geneviève, Herodias, La Cicca, Mistress Quickly, Ortrud, Ulrica, and the Nurse in *Boris Godunov*. In 1948 she sang at the Opéra National de Paris as Amneris, Brangäne, and Dalila in *Samson et Dalila*. In 1950 she made her first appearance with the Philadelphia Civic Grand Opera Company as Amneris, returning there in 1952 to sing Isolde. She was engaged at the Royal Opera, London from 1953–1956 and again in 1960, where she excelled as Brünnhilde in Rudolf Kempe's Ring Cycles. In 1954 she sang Donna Anna at the Glyndebourne Festival. In 1961 she made her debut with the Philadelphia Lyric Opera Company as Ortrud. She portrayed the title heroine in Giacomo Puccini's *Turandot* at the 1964 New York World's Fair. She also sang with opera companies in Cincinnati, New Orleans, San Antonio, Pittsburgh, Houston, Mexico, and Venezuela. She made several Latin American tours and was a soloist with many of the major American orchestras. Other roles in her repertoire included the Leonore in *Fidelio*, and the title role in *Alceste*.

In 1962, Harshaw joined the voice faculty at Indiana University, where she taught until 1993, becoming a Distinguished Professor of Voice. In 1989, she was awarded an honorary Doctorate of Music from Westminster Choir College. For the Indiana University Opera Theater, Harshaw sang two performances of Puccini's *Turandot* on July 29 and August 8, 1964. She sang Kundry in four performances of Wagner's *Parsifal* on March 15, 1964, March 19 and March 22, 1967, and March 31, 1968. Her final operatic performance anywhere was at Indiana University on March 22, 1970 as Brünnhilde in Wagner's *Die Walküre*.

She served on the faculty at the Curtis Institute of Music from 1970–1976, when the then opera department for which she primarily taught there was dissolved.

After her retirement from Indiana University, Harshaw moved to Lake Forest, Illinois, where she taught privately until her death. Among her many students were Nancy Adams, Laura Aiken, Norman Andersson, Richard Best, Daniel Brewer, William Burden, Elizabeth Byrne, Elizabeth Canis, Katherine Ciesinski, Alexandra Coku, Vinson Cole, Jeffrey Dowd, Julia Faulkner, Constance Fee, Joseph Frank, Alberto Garcia, Franz Grundtheber, 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, Christopher Schaldenbrand, Scharmal Schrock, Nadine Secunde, Martha Sheil, James A. Smith, Jr., Gregory Stapp, Sharon Sweet, Michael Sylvester, Rebecca Turner, Benita Valente, Anastasios Vrenios, Christine Weidinger, Gary E. Burgess, Jane Shaulis, Kathryn Bouleyn Day, Felicia Weathers, Laura Brooks Rice and Sally Wolf.

Harshaw died at the age of 88 in Libertyville, Illinois. She was married to Oskar Eichna for many years.(Oskar died 23 September 1992) They had one son, Oskar L. Eichna Jr. (died 22 May 2003), and a daughter Margaret Eichna (married name Baier—deceased 10 September 1993).

# Margaret O’Brien

Margaret O’Brien (1937–) is an American film, television and stage actress. Beginning a prolific career as a child actress in feature films at the age of 10, O’Brien became one of the most popular child stars in cinema history, honored with a Juvenile Academy Award as the outstanding child actress in 1944. In her later career, she appeared on television, on stage, and in adult film roles.

She was one of the stars of the MGM movie *Big City*, in which she acted and sang.

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## Related Glossary Terms

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**Index**

Find Term

# Margarethe Matzenauer

Margaret Matzenauer (sometimes spelled Margarete Matzenauer or Margarethe Matzenaur) (1881–1963) was a mezzo-soprano singer with an opulent timbre and a wide range to her voice. She performed key works from both the Italian and German operatic repertoires in Europe and the United States.

Matzenauer was born in Temesvár, Austria-Hungary (now Timișoara, Romania). Her father Ludwig was a conductor, her mother an opera singer. She considered herself Hungarian although she had Germanic blood and the place of her birth is now in western Romania.

She studied opera in Graz and Berlin, making her operatic debut in 1901 as Puck in Weber's *Oberon*. She began singing major roles such as Azucena in *Il trovatore*, Carmen, Mignon, Waltraute and Erda in the Ring operas and Ortrud in *Lohengrin*. She first achieved fame in Europe as a contralto and mezzo-soprano, and she was engaged to appear at the 1911 Bayreuth Festival. She was tempted to tackle soprano parts as well but this expansion upwards of her repertoire did not prove to be an unqualified success due to limitations with her highest notes.

Matzenauer made her debut (as a mezzo) at the New York Metropolitan Opera in *Aida* on 13 November 1911, singing Amneris on opening night with a cast that also featured Emmy Destinn as *Aida* and Enrico Caruso as Radamès, with Arturo Toscanini on the podium. A few days later she displayed her versatility by appearing in Wagner's *Tristan und Isolde*.

In 1911, she married one of her Met colleagues, the fine Italian-born dramatic tenor Edoardo Ferrari-Fontana (1878-1936). Consequently, she acquired automatic Italian citizenship. The marriage ended in divorce in 1917.

She had a photographic memory, too, and she saved the day for the Met's management on 1 January 1912 when, with only a few days' notice, she appeared as Kundry in the opera *Parsifal*, a highly demanding role that she had not sung before.

Matzenauer remained at the Met for a total of 19 seasons, delivering a wide variety of roles including Eboli in the first Met production of *Don Carlos* (1920), Santuzza, Marina in *Boris Godunov*, Leonore in *Fidelio* and Brünnhilde in *Die Walküre*. She gave her farewell Met performance on 17 February 1930 as Amneris, but she continued singing opera elsewhere and giving concerts.

In 1936, she played the part of Madame Pomponi in the Columbia Pictures production of *Mr. Deeds Goes to Town*.

Matzenauer also took up teaching; two of her pupils were mezzo-sopranos Blanche Thebom and Nell Tangeman. Her last stage appearance was in a Broadway comedy, *Vicki*, in 1942.

She died in 1963 at the Sherman Way Convalescent Hospital in Van Nuys, California.

# Maria Callas

Maria Callas (1923-1977), was an American-born Greek soprano and one of the most renowned and influential opera singers of the 20th century. Critics praised her bel canto technique, wide-ranging voice and dramatic interpretations. Her repertoire ranged from classical opera seria to the bel canto operas of Donizetti, Bellini and Rossini and further, to the works of Verdi and Puccini; and, in her early career, to the music dramas of Wagner. Her musical and dramatic talents led to her being hailed as La Divina.

Born in New York City and raised by an overbearing mother, she received her musical education in Greece and established her career in Italy. Forced to deal with the exigencies of wartime poverty and with myopia that left her nearly blind onstage, she endured struggles and scandal over the course of her career. She turned herself from a heavy woman into a svelte and glamorous one after a mid-career weight loss, which might have contributed to her vocal decline and the premature end of her career. The press exulted in publicizing Callas's allegedly temperamental behavior, her supposed rivalry with Renata Tebaldi and her love affair with Greek shipping tycoon Aristotle Onassis. Although her dramatic life and personal tragedy have often overshadowed Callas the artist in the popular press, her artistic achievements were such that Leonard Bernstein called her "the Bible of opera" and her influence so enduring that, in 2006, Opera News wrote of her: "Nearly thirty years after her death, she's still the definition of the diva as artist—and still one of classical music's best-selling vocalists."

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Maria Jeritza

Maria Jeritza (1882-1982) Czech/American soprano who made her debut at the Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-32 and at the Metropolitan Opera from 1921-32 (and 1951 for one performance as Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Die Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After 1932 she returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1951, and in 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl of the West*.

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## Related Glossary Terms

Jeritza, Maria

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**Index**

Find Term

# Marjorie Lawrence

Marjorie Florence Lawrence CBE (1907–1979) was an Australian actress, particularly noted as an interpreter of Richard Wagner's operas. She was the first soprano to perform the immolation scene in *Götterdämmerung*, in which she threw her horse into the flames as Wagner had intended.

She was afflicted by polio from 1941. Lawrence later served on the faculty of the School of Music at Southern Illinois University Carbondale.

Her life story was told in the 1955 film *Interrupted Melody*, in which she was portrayed by Eleanor Parker, who was nominated for the Academy Award for Best Actress for her performance as Lawrence.

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## Related Glossary Terms

Drag related terms here

# 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, WHY-FM, in the early 1980s.

Obert-Thorn started transferring professionally for CD reissues in 1988. Since that time, over 200 CDs' worth of his restorations have appeared on such labels as Pearl, Biddulph, Romophone, Cala, and Music & Arts. He began to work for Naxos Historical in 1998, and his best-selling restorations of Rachmaninov playing his works for piano and orchestra, Menuhin performing the Elgar Violin Concerto with the composer conducting, and a collection of opera arias with Jussi Bjorling, among others, have earned critical accolades around the world. He was also chosen by the Philadelphia Orchestra to be the Artistic Consultant for their centennial CD collection.

With regard to his approach toward audio restoration, Obert-Thorn describes himself as a "moderate interventionist," in contrast to those who do little to clean up the sound of the source material and others whose overuse of audio technology alters the characteristics of the original sound. His philosophy is that a good transfer should not draw attention to itself, but rather should allow the performance to be heard with the greatest clarity. To this end, he avoids the use of artificial reverberation and pseudo-stereo imaging, as well as computerized processes that eliminate disc surface hiss at the expense of high frequency information and hall ambiance.

He begins by locating top-quality source material, both from his own archive and from a network of fellow collectors. As a longtime collector of 78 rpm discs himself, he knows which editions are preferable in terms of quiet shellac - Victor "Z" pressings, Columbia "Viva-Tonals," laminated Brunswicks and the like - and seeks them out for his restorations. He draws upon a wide array of stylus widths to find the one which best fits the grooves of the particular record at hand, and then carefully pitches the disc, using an autochromatic tuner to ensure the proper playback speed. The sound is fed through a pre-amp which matches the original recording curves and contains filters for hiss and rumble, and is further shaped through the use of a parametric equalizer. Finally, the CEDAR-2 declipping module is used to remove pops, clicks and surface crackle from the disc before it is put onto tape.

# Marks Levine

Lehmann’s second American agent, who ran her later career smoothly

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# 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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Marschallin

The lead character (a soprano) in *Der Rosenkavalier* by Strauss is a charming, sophisticated married woman having an affair with a young Octavian. She's wise enough to know that he's going to want a woman of her own age and that's what happens by the end of the opera.

Lehmann was famous for her interpretation (not just the singing) of this role.

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## Related Glossary Terms

Drag related terms here

# Martha Longmire

A student of Lotte Lehmann and a teacher of Kathy H. Brown, w  
major book on Lehmann.

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## Related Glossary Terms

Drag related terms here

# Marx, Josef

Josef Marx (1882-1964) Austrian composer, best known for his Lieder

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## Related Glossary Terms

Drag related terms here

# Massenet

Jules Émile Frédéric Massenet (1842–1912) was a French composer best known for his operas, of which he wrote more than thirty. The two most frequently staged are *Manon* (1884) and *Werther* (1892). He also composed oratorios, ballets, orchestral works, incidental music, piano pieces, songs and other music.

While still a schoolboy, Massenet was admitted to France's principal music college, the Paris Conservatoire. There he studied under Ambroise Thomas, whom he greatly admired. After winning the country's top musical prize, the Prix de Rome, in 1863, he composed prolifically in many genres, but quickly became best known for his operas. Between 1867 and his death forty-five years later he wrote more than forty stage works in a wide variety of styles, from opéra-comique to grand-scale depictions of classical myths, romantic comedies, lyric dramas, as well as oratorios, cantatas and ballets. Massenet had a good sense of the theatre and of what would succeed with the Parisian public. Despite some miscalculations, he produced a series of successes that made him the leading composer of opera in France in the late 19th and early 20th centuries.

Like many prominent French composers of the period, Massenet became a professor at the Conservatoire. He taught composition there from 1878 until 1896, when he resigned after the death of the director, Ambroise Thomas. Among his students were Gustave Charpentier, Ernest Chausson, Reynaldo Hahn and Gabriel Pierné.

By the time of his death, Massenet was regarded by many critics as old-fashioned and unadventurous although his two best-known operas remained popular in France and abroad. After a few decades of neglect, his works began to be favorably reassessed during the mid-20th century, and many of them have since been staged and recorded. Although critics do not rank him among the handful of outstanding operatic geniuses such as Mozart, Verdi and Wagner, his operas are now widely accepted as well-crafted and intelligent products of the Belle Époque.

# Maynor, Dorothy

Dorothy Maynor (1910-1996) African-American soprano who was bySerge Koussevitzky while practicing for her first concert in 1939. became famous as a concert singer and recitalist. She coached Lehmann.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Melchior, Lauritz

Lauritz Melchior (1890-1973) Danish/American heldentenor leadingWagnerian tenor of his generation. He sang at the Metropolis from 1926-50. Melchior toured with Lotte Lehmann in the United States

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## Related Glossary Terms

Drag related terms here



# Mélodie

French word for art song.

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## Related Glossary Terms

Drag related terms here

# Merry Wives of Windsor

The Merry Wives of Windsor (in German: Die lustigen Weiber von Windsor) is an opera in three acts by Otto Nicolai to a German libretto by Hermann Mosenthal based on the play The Merry Wives of Windsor by William Shakespeare.

The opera is a Singspiel, containing much spoken dialogue between musical numbers. The opera remains popular in Germany, and the overture is sometimes heard in concert in other countries.

It was difficult at first to find a stage that was willing to mount the work, but following the premiere at the Königliches Opernhaus (Royal Opera, now Berlin State Opera) in Berlin on 9 March 1849 under the baton of the composer, it achieved great success and its popularity continues to this day. Though the libretto and the dramaturgy may seem old-fashioned to modern audiences, the music is of such high quality that the work is now performed with increasing regularity.

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## Related Glossary Terms

Drag related terms here

# 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.

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## Related Glossary Terms

# Metropolitan

Metropolitan is another way of say the Met, or Metropolitan Opera of New York City.

The Metropolitan Opera, commonly referred to as the "Met," is a company based in New York City, resident at the Metropolitan Opera House at the Lincoln Center for the Performing Arts. The company is operated by the non-profit Metropolitan Opera Association. It was founded in 1880 as an alternative to the previously established Academy of Music opera house.

The Metropolitan Opera is the largest classical music organization in North America. It presents about 27 different operas each year in a season which lasts from late September through May. The operas are presented in a rotating repertory schedule with up to seven performances of four different works staged each week. Performances are given in the evening Monday through Saturday with a matinée on Saturday. Several operas are presented in new productions each season. Sometimes these are borrowed from or shared with other opera houses. The rest of the year's operas are given in revivals of productions from previous seasons.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Michael Bohnen

Bass baritone Michael Bohnen (1887–1965) was born in Cologne. He trained in opera singing at the Hochschule für Musik Köln and with a private tutor, making his debut in 1910 at the Stadttheater Düsseldorf. In 1912, he appeared at the Hoftheater Wiesbaden. From 1912 onwards he was a member of the Hofoper Berlin and from 1914 onwards appeared regularly at the Bayreuther Festspiele. He served in the early years of the First World War, but was recalled to the Berliner Hofoper in 1916. In 1925, he played Baron Ochs von Lerchenau in a film of the opera *Der Rosenkavalier*. After the war, Bohnen joined the Metropolitan Opera in New York in 1922, and spent 1933 to 1934 in Buenos Aires. He had an affair with La Jana and entered into a long correspondence with her, now held by his granddaughter.

In Germany he also became popular as a spoken-word actor. In 1934, he returned to Berlin, first to the Staatsoper, then from 1935 to 1945 in the Deutschen Oper Berlin and after the end of the Second World War until 1947 as intendant of these halls (where he still sang until 1951) and as president of the Kammer der Kuntschaffenden. His time as intendant at the Städtischen Oper Berlin had to come to an end due to an accusation by his pupil, the tenor Hans Beirer, during the denazification process. His rehabilitation during the following years was slow, even though Beirer's accusation was quickly revealed as false. Bohnen thus died in complete poverty, with only a small wage from the city of Berlin. He died in Berlin, where he is buried in the Friedhof Heerstraße.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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).

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Michael Raucheisen

Michael Raucheisen (1889 - 1984) was a German pianist and song accompanist.

Music was inherited, for the young Michael. His father, by vocation a master-glazier, was organist, church choir leader and musical pedagogue. The musical development of his only son was so important to the family that they left the small town in which they lived.

From 1902 Raucheisen lived in Munich, and from 1920 until the end of his pianistic activity in 1958, in Berlin. He studied at the Munich High School for Music. Around 1906 he played first violin at the Prinzregententheater and was organist in St. Michael. In 1912 he founded the musical Matinees which have become famous.

From the beginning of the 1920s until the end of the Second World War he was song accompanist for many singers, including Frida Leider, Erna Berger, Elisabeth Schwarzkopf, Karl Schmitt-Walter, Karl Erb, Heinrich Schlusnus and Helge Rosvaenge, to mention only a few of many. As an innovation he played his accompaniments with the piano lid open, in order to obtain a better tonal balance between the voice and the instrument. In 1933, following her divorce from Karl Erb, he married the soprano Maria Ivogün. From 1933 he strove to create a complete catalogue of German language songs on gramophone recordings, for which, from 1940, he became head of the department of Song and Chamber-music at the Berlin Rundfunk, for the organization of the studios there. After the War he was banned from his work for some years on account of his possible collaboration with the Nazi regime, and afterwards he appeared only occasionally in public. In 1958 after a very successful tour with Elisabeth Schwarzkopf, he returned to private life and migrated with his wife Ivogün to Switzerland. On the occasion of his 95th birthday he was, on 10 January 1984, granted the Free Citizenship of the town of Rain. Michael Raucheisen and his wife (who died in 1987) are buried in the municipal cemetery of Rain.

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## Related Glossary Terms

Drag related terms here

# 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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Mignon

Mignon is an opéra comique (or opera in its second version) in three acts by Ambroise Thomas. The original French libretto was by Jules Barbier and Michel Carré, based on Goethe's novel Wilhelm Meisters Lehrjahre. The Italian version was translated by Giuseppe Zaffira. The opera is mentioned in James Joyce's "The Dead" (Dubliners) and Willa Cather's The Professor's House. The goddaughter Mignon Nevada was named after the main character.

The first performance was at the Opéra-Comique in Paris on 17 February 1866. The piece proved popular: more than 100 performances took place in the following July, the 1,000th was given there on 13 May 1894, and the 25 May 1919.

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## Related Glossary Terms

Drag related terms here

# Miller, Mildred

Mildred Miller (1924-) studied at the Cleveland Institute of Music and the Royal College of Music in England Conservatory. In Europe she appeared with the Stuttgart and the Metropolitan Operas. Ms. Miller sang her Metropolitan Opera debut as Cheubino in 1950 and remained with the company for 40 years.

She studied privately with Lehmann in the 1960s.

In 1978 she established the Opera Theater of Pittsburgh and for 20 years she served as Artistic Director and a vocal coach for the company. Although she stepped down as director in 1999, she is still involved with the company. She also currently teaches at the Carnegie Mellon School of Music.

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## Related Glossary Terms

Drag related terms here

# Mischa Spoliansky

Mischa Spoliansky (1898–1985) was a Russian-born composer/pianist and a long-term resident in Britain.

Spoliansky was born into a Jewish, musical family in Białystok, then part of the Belostok Oblast of the Russian Empire. His father was an opera singer and his sister would later become a pianist and his brother a cellist. After the birth of Mischa the family moved to Warsaw, and later Kalisz. After the early death of his mother, the family moved to Vienna.

Spoliansky's early musical education in piano, violin and cello was continued in Dresden under Prof. Mark Guensberg. At the age of ten Spoliansky made his public debut.

Shortly thereafter his father died and Spoliansky moved to Königsberg (Prussia) where he had relatives. In 1914 however as a result of the war he had to flee to Berlin, where his brother worked as a cellist.

Spoliansky worked in a coffeehouse as a pianist in order to continue his musical education at the Stern'sches Konservatorium. Spoliansky's first compositions were played by the UFA-Filmtheaterorchester in Friedrichstraße. In addition he worked as a composer and pianist in a Russian émigré cabaret. There Victor Hollaender and Werner Richard Heymann heard him and invited him to write and play for the literary cabaret "Schall und Rauch" in the basement of the Große Schauspielhaus, which Max Reinhardt had founded in 1919. Spoliansky set the texts of Kurt Tucholsky, Klabund, Joachim Ringelnatz, and accompanied stars such as Gussy Holl, Paul O'Montis, Rosa Valetti and Trude Hesterberg. In 1920 under the pseudonym "Arno Billing" he composed the melody for the first homosexual anthem called Das lila Lied, which he dedicated to Magnus Hirschfeld. It was published with other texts such as Sei meine Frau für vierundzwanzig Stunden.

In 1922 he met the poet Marcellus Schiffer and the Diseuse Margo Lion. He married the dancer Elsbeth (Eddy) Reinwald in the same year. In 1925 Spoliansky accompanied Richard Tauber to the playing of the LP of Schubert's "Winterreise." In his Revue Es liegt in der Luft (text by Marcellus Schiffer) in 1928 Marlene Dietrich performed. One year later she would be "discovered" in Spoliansky's "Zwei Krawatten" (Text by Georg Kaiser) by Josef von Sternberg, who was searching for the leading actress for Der Blaue Engel/The Blue Angel.

There followed in 1930 "Wie werde ich reich und glücklich?", in 1931 "Alles Schwindel", in 1932 "Rufen Sie Herrn Plim" and "Das Haus dazwischen", and in 1933 "100 Meter Glück".

In 1933 Spoliansky emigrated to London, where he began a second career as a film composer. His naturalization as a British national succeeded in large part thanks to Schlagers "Heute Nacht Oder Nie" from the film Das Lied einer Nacht (1932), which made Spoliansky world renowned.

Spoliansky wrote the song "Love Is Lyrical (Whisper Sweet Little Nothing to Me)", performed by Marlene Dietrich in the film Stage Fright.

However, among his very best songs were the four that he wrote for Paul Robeson, featured in the British films Sanders of the River in 1935 (The Canoe Song, Love Song, Congo Lullabye and The Killing Song) and King Solomon's Mines in 1937 (Ho,Ho and Climbing Up!). Another of his songs was performed by Elisabeth Welch in 1937 (Red Hot Annabelle).

In later years he composed scores for films such as Trouble in Store (1953), Saint Joan (1957), The Whole Truth (1958), North West Frontier (1959), The Battle of the Villa Fiorita (1965), The Best House in London (1969) and Hitler: The Last Ten Days (1973).

Ever since that time, works by Spoliansky have occasionally been produced in theatres, for example in the 2004/2005 season "Zwei Krawatten" in Dortmund, and "Rufen Sie Herrn Plim" in the Städtischen Bühnen Münster (2002/2003) and later in a theater in Kassel. Spoliansky died in London.

## Mitchell Lurie

Mitchell Lurie, (1922-2008) was a world-renowned clarinetist and clarinet teacher who taught for many years at USC and the Music Academy of the West in Santa Barbara.

A Brooklyn native who grew up in Los Angeles, Lurie was the principal clarinetist for the Pittsburgh Symphony and then the Chicago Symphony in the late 1940s.

He then launched a long career in Hollywood as a top clarinetist for film studios and became a distinguished chamber musician, who may have been best known for his numerous performances with the Budapest String Quartet and the Muir String Quartet.

Pablo Casals, the great Spanish cellist and conductor with whom Lurie once performed, called him the "ideal clarinetist."

"He was the preeminent clarinetist of the latter part of the 20th century, the '50s, '60s and '70s," David Howard, a longtime clarinetist for the Los Angeles Philharmonic, told The Times.

Howard praised Lurie for playing "with an incredible singing quality, with an unmistakable tone and a wonderfully refined musicality."

As a soloist, Lurie performed the 1967 West Coast premiere of Aaron Copland's Clarinet Concerto, with the composer conducting; and he later performed the U.S. premiere of Pierre Boulez's "Domaines," also with the composer conducting.

Lurie made numerous recordings over the decades, but one of the more noteworthy was his CD of the Brahms and Mozart clarinet quintets, which are the central chamber music pieces for the clarinet.

"He recorded both of those with the Muir Quartet, and he did it when he was 70 years old," Howard said. "Any clarinetist will tell you those are the definitive recordings of those pieces."

As a clarinetist for major film studios, Lurie played on the scores for movies such as "The Apartment," "Dr. Zhivago" and "Mary Poppins" and had solos written for him by composers such as Dimitri Tiomkin, Maurice Jarre, Andre Previn and Elmer Bernstein.

In a 2001 story on Lurie in the International Clarinet Assn. journal, The Clarinet, Bernstein described him as "the premiere clarinetist in motion picture music and indeed in the world."

Over the years, Lurie also developed reeds, ligatures and mouthpieces that are widely used around the world. His final design for the clarinet world was the Tyro, an inexpensive clarinet made in China for beginners that entered the market in 2004.

Lurie joined the faculty at USC in 1952 and taught clarinet and woodwind chamber music there until several years ago. For more than 20 years, he performed similar duties at the Music Academy of the West in the summer.

He also presented clinics, seminars and workshops across the United States and around the world, including heading the First International Clarinet Seminar in Sydney, Australia, in 1976.

Howard, who took private clarinet lessons from Lurie in the 1970s and later taught alongside him at USC, described Lurie, the teacher, as "gentle, generous and always caring."

Born in Brooklyn on March 9, 1922, Lurie soon moved with his family to Los Angeles, where he began playing clarinet at age 10. At 16, he played Mozart's Clarinet Concerto with the Los Angeles Philharmonic under renowned conductor Otto Klemperer.

In 1939, the Belmont High School graduate enrolled in the Curtis Institute of Music in Philadelphia.

In a 1983 interview with The Times, Lurie recalled that during his first year at the institute he was unexpectedly asked to play first clarinet with the Curtis orchestra the day legendary conductor Fritz Reiner made his first appearance of the semester.

While performing a solo during the rehearsal, Lurie noticed that Reiner continued to peer at him over his Ben Franklin glasses. At the end of the rehearsal, Reiner said he'd like to have a word with the young musician.

"We went backstage, and he said to me, 'I need a principal clarinetist in Pittsburgh,' " Lurie recalled. "My heart went straight up into my teeth. 'But not now,' he said. 'You must get your schooling; that's the important thing for you right now. But when you graduate, you are my first clarinetist.'"

"Inside, I was screaming, 'No, no! Take me now!' because, as you know, in our business so many people make so many promises."

But three years later, on Lurie's graduation day, a telegram arrived.

All it said was: Now. -- Fritz Reiner.

Lurie's musical career, however, was interrupted by World War II, during which he trained as an Army Air Forces fighter pilot but did not see combat.

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### Related Glossary Terms

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# Mittelmann, Norman

Norman Mittelmann (1932-) baritone, studied with Doris Mills Lewis in Winnipeg, with Richard Bonelli, Martial Singher, and Vladimir Sokoloff at the Curtis Institute, and with Lotte Lehmann at the Music Academy of the West in Santa Barbara, California. He was coached in Italian opera by Enzo Mascherini.

Mittelmann's first operatic roles were in Lehmann's productions of *The Marriage of Figaro* and *Ariadne auf Naxos*. In 1956 he appeared in the US premiere of Milhaud's *David*. He made his Canadian operatic debut with the COC in 1958, as Marcello in *La Bohème*, and later sang in Europe with companies in Essen and Düsseldorf, joining the Deutsche Oper am Rhein. He made his Metropolitan Opera debut in 1961 as the Herald in *Lohengrin* and continued to sing there until 1981. Returning to Europe he appeared with the Berlin Deutsche Oper, the Munich Staatsoper, the Vienna Staatsoper, and companies in Hamburg and Karlsruhe. In 1965 he joined the Zürich Opera and made his debut with the Royal Opera, Covent Garden, as Germont in *La Traviata*. In 1966 he sang Ruprecht in Prokofiev's *Angel of Fire* with the Chicago Lyric Opera.

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In 1991 he maintained residences in Zürich and in Carlsbad, California, and sang primarily in concert and recital performances.

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## Related Glossary Terms

Drag related terms here

# 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.

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## Related Glossary Terms

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# Mörike, Eduard Friedrich

Eduard Friedrich Mörike (1804-1875), one of Germany's greatest lyric poets, whose work is forever associated with the composer Hugo Wolf, who set many of his poems.

After studying theology at Tübingen (1822–26), Mörike held several curacies before becoming, in 1834, pastor of Cleversulzbach, the remote Württemberg village immortalized in *Der alte Turmhahn*, where inhabitants and pastor are seen through the whimsical but percipient eyes of an old weathercock. All his life Mörike suffered from psychosomatic illnesses, which were possibly intensified by an unconscious conflict between his humanist aspirations and his church dogmas. When only 39, Mörike retired on a pension, but after his marriage to Margarete von Speeth in 1851, he supplemented his pension by lecturing on German literature at a girls' school in Stuttgart. After many years of rich literary achievement, the tensions caused by Margarete's jealousy of Clara, Mörike's sister who lived with them, almost killed his creative urge. Mörike spent most of his last two years with Clara and his younger daughter and was separated from Margarete until shortly before his death.

Mörike's small output is characterized by its variety. Everything he wrote has its own distinctive flavor, but in his early days romantic influences preponderate. His novel, *Maler Nolten* (1832), in addition to its stylistic perfection and psychological insight into mental unbalance, explores the realm of the subconscious and the mysterious forces linking the main character and his early love even beyond the grave. Mörike's poems in folk-song style and his fairy tales also show the influence of German romanticism, though his best folk tale, *Das Stuttgarter Hutzelmännlein* (1853), is peculiarly his own, with its Swabian background and humor. In his *Mozart auf der Reise nach Prag* (1856), Mörike penetrates deeper into Mozart's personality than do many longer studies.

It is, however, as a lyric poet that Mörike is at the height of his powers. Mörike worked with free rhythms, sonnets, regular stanza forms, and, more particularly in his later poems, classical meters with equal virtuosity. The "Peregrina" poems, immortalizing a youthful love of his Tübingen days, and the sonnets to Luise Rau, his one-time betrothed, are among the most exquisite German love lyrics.

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## Related Glossary Terms

Drag related terms here

# Mozart

Wolfgang Amadeus Mozart (1756–1791), baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the Classical era.

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

Besides the operas, Mozart wrote a handful of really good Lieder, many of which were standard items on Lehmann's recitals. She also recorded them.

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## Related Glossary Terms

Drag related terms here

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**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. Founded by Hermann Lehmann, among others, in the late 1940s, it has become a major influence in the community.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Myrtocle

The lead soprano role in Die toten Augen by Eugene D’Albert.

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## Related Glossary Terms

Drag related terms here



# Nan Merriman

Katherine Ann “Nan” Merriman (1920–2012) was an American operatic mezzo-soprano.

A native of Pittsburgh, Pennsylvania, she studied singing in Los Angeles with Alexis Bassian and Lotte Lehmann. By the age of twenty she was singing on Hollywood film soundtracks and it was there that she was spotted by Laurence Olivier. He picked Merriman to accompany him and his wife, actress Vivien Leigh, on a tour of *Romeo and Juliet*, where she performed songs during the set changes.

Merriman sang many roles both live and on radio under the baton of Arturo Toscanini between 1944 and 1952, while he was conductor of the NBC Symphony Orchestra. Among the roles she sang with him, were Maddalena in Act IV of Verdi’s *Rigoletto*, Emilia in Verdi’s *Otello*, Mistress Page in Verdi’s *Falstaff*, and the trousers role of Orfeo in Act II of Gluck’s *Orfeo ed Euridice* and also sang in his first and only studio recording of Beethoven’s Ninth Symphony, with the NBC Symphony Orchestra, in 1952. She was also featured as Dorabella in a 1956 La Scala performance of Mozart’s *Così fan tutte*, which was conducted by Toscanini’s short-lived protégé, Guido Cantelli.

Merriman was particularly well received in the Netherlands, where she met and married Dutch tenor Tom Brand, a widower with several children. She retired from performing to care for the family in 1965. Brand died in 1970. After the children were grown, she returned to Los Angeles, where she died at home on July 22, 2012 from natural causes, aged 92.

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## Related Glossary Terms

# Natalie Limonick

Natalie Limonick, (1920-2007) former associate director of the UCLA Opera Workshop, died 1 at her home in Los Angeles. She was 87.

Throughout her career, Limonick enriched the musical careers of many and made it her mission to take live opera into public grade schools. She dedicated her life to music and would use it as a metaphor in everyday life—including basketball, one of her many passions.

Limonick's journey into the world of music began at age 6. She studied with notable musicians such as Ignace Hilsberg at the Juilliard School in New York and continued with Hilsberg when she moved to Los Angeles. She also studied score-reading with the great Fritz Zweig and composition with Arnold Schoenberg.

At 17 she moved from New York to California by herself to launch her professional career and made her Southern California piano debut in 1942. Two years later, in 1944, she graduated from UCLA with a B.A. in music.

In the early '50s, Limonick became an assistant to Jan Popper, who directed the UCLA Opera workshop. She became acting director of the workshop when Popper went on leave and ultimately headed the workshop herself for many years. During this time, Limonick went beyond educating her college students. She was concerned that appreciation of classical culture was dying in the public school system, and so she took live opera into public grade schools.

For many summers, Limonick taught at the Music Academy of the West in Santa Barbara, where she worked with celebrated singers Lotte Lehmann and Martial Singher. She was one of the first women to coach singers at Bayreuth, Germany, home of the Wagner Festival. Limonick was also a visiting professor at many universities throughout the United States. What distinguished Limonick's playing—whether for singers or instrumentalists—was her uncanny ability to coax orchestral sounds out of the piano, an otherwise percussion instrument.

In 1974, Limonick became the general director of the opera program at the University of Southern California. She later retired to teach voice and piano privately.

Limonick's interests were not only music and basketball; she also had a passion for world affairs and politics. In 2002 she endowed the UCLA Center for Jewish Studies with the annual Natalie Limonick Symposium on Jewish Civilization, which addresses historical and cultural topics.

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## Related Glossary Terms

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# Ned Rorem

Ned Rorem (1923-) is an American composer and diarist, best known and most praised for his song settings. He won a Pulitzer Prize in 1976.

Rorem was born in Richmond, Indiana and received his early education in Chicago at the University of Chicago Laboratory Schools, the American Conservatory of Music, and then Northwestern University. Later, Rorem moved on to the Curtis Institute in Philadelphia and finally the Juilliard School in New York City. Rorem was raised as a Quaker and makes reference to this in interviews in relation to his piece based on Quaker texts, *A Quaker Reader*.

In 1966 he published *The Paris Diary of Ned Rorem*, which, with his later diaries, has brought him some notoriety, as he is honest about his and others' sexuality, describing his relationships with Leonard Bernstein, Noël Coward, Samuel Barber, and Virgil Thomson, and outing several others. Rorem has written extensively about music as well. These essays are collected in anthologies such as *Setting the Tone*, *Music From the Inside Out*, and *Music and People*. His prose is much admired, not least for its barbed observations about such prominent musicians as Pierre Boulez. Rorem has composed in a chromatic tonal idiom throughout his career, and he is not hesitant to attack the orthodoxies of the avant-garde.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Neville Cardus

Neville Cardus (Sir John Frederick Neville Cardus) (1888-1975) was an English writer and critic. From an impoverished home background, and mainly self-educated, he became cricket correspondent of *The Manchester Guardian* in 1919, and that newspaper's chief music critic in 1927, holding the two posts simultaneously until 1940. His contributions to these two distinct fields in the years before World War II established his reputation as one of the foremost critics of his generation.

Although he achieved his largest readership for his cricket reports and books, he considered music criticism as his principal vocation. Without any formal musical training, he was initially influenced by the older generation of critics, in particular Samuel Langford and Ernest Newman, but developed his own individual style of criticism—subjective, romantic and personal, in contrast to the objective analysis practiced by Newman. Cardus's opinions and judgments were often forthright and unsparing, which sometimes caused friction with leading performers. Nevertheless, his personal charm and gregarious manner enabled him to form lasting friendships in the cricketing and musical worlds, with among others Lotte Lehmann, Newman, Sir Thomas Beecham and Sir Donald Bradman.

Cardus spent the Second World War years in Australia, where he wrote for *The Sydney Morning Herald* and gave regular radio talks. He also wrote books on music, and completed his autobiography. After his return to England he resumed his connection with *The Manchester Guardian* as its London music critic. He continued to write on cricket, and produced books on both his specialities.

Cardus's work was publicly recognized by his appointment as a Companion of the Order of the British Empire and the award of a knighthood, while the music and cricket worlds acknowledged him with numerous honors.

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## Related Glossary Terms

Drag related terms here

# Nicklausse

In The Tales of Hoffmann (Les contes d’Hoffmann) is an opera by Jacques Offenbach. Nicklausse is a mezzo-soprano who sings the role of a madwoman, the poet/star of the opera, Hoffmann. She is his muse and guides him in disguise.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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 Fulbright studied at UCLA and later at the Juilliard School. While in Calif 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 unive department of Japan, rising to its director before retiring.

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## Related Glossary Terms

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# Nixon, Marni

Marni Nixon (1930-) soprano, is known in the popular world as the singer behind the film stars of *West Side Story*, *The King and I* and *My Fair Lady*. An accomplished singer in her own right, she has sung opera, classical and appeared on Broadway. Ms. Nixon worked with Lehmann in a production of *Ariadne auf Naxos* at the Music Academy of the West in 1953 and continued to be a friend. Besides her singing career, Marni Nixon is also an actress, having won an Ovation award. She gives master classes throughout the United States in musical theater and classical song.

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## Related Glossary Terms

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# Norman Mittlemann

Norman Mittelmann (1932-) baritone, studied with Doris Mills Lewis in Winnipeg, with Richard Bonelli, Martial Singher, and Vladimir Sokoloff at the Curtis Institute, and with Lotte Lehmann at the Music Academy of the West in Santa Barbara, California. He was coached in Italian opera by Enzo Mascherini.

Mittelmann's first operatic roles were in Lehmann's productions of *The Marriage of Figaro* and *Ariadne auf Naxos*. In 1956 he appeared in the US premiere of Milhaud's *David*. He made his Canadian operatic debut with the COC in 1958, as Marcello in *La Bohème*, and later sang in Europe with companies in Essen and Düsseldorf, joining the Deutsche Oper am Rhein. He made his Metropolitan Opera debut in 1961 as the Herald in *Lohengrin* and continued to sing there until 1981. Returning to Europe he appeared with the Berlin Deutsche Oper, the Munich Staatsoper, the Vienna Staatsoper, and companies in Hamburg and Karlsruhe. In 1965 he joined the Zürich Opera and made his debut with the Royal Opera, Covent Garden, as Germont in *La Traviata*. In 1966 he sang Ruprecht in Prokofiev's *Angel of Fire* with the Chicago Lyric Opera.

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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 award-winning opera singer and recitalist. A dramatic soprano, Norman was especially particular with the Wagnerian repertoire, and with the roles of Ariadne, Alceste, and Leonore. Her performances and recordings of these roles are greatly admired. Norman has been inducted into the Georgia Music Hall of Fame and is a Spingarn Medalist. Apart from receiving several honorary doctorates and other awards, she has also received the Grammy Lifetime Achievement Award, the National Medal of Arts, and is a member of the Royal Academy of Music.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Nupen, Christopher

Christopher Nupen (1934-) is a South African-born filmmaker of Norwegian extraction, based in the United Kingdom and specializing in film studies of musicians. After studying law at university he moved to Britain to work in banking. In 1955 he met Lotte Lehmann who encouraged him to seek a life in the arts. He followed her advice and joined the BBC with her help. He trained as a sound engineer with the BBC.

In 1962 he made *High Festival in Siena*—a radio program about the summer music school of the Accademia Musicale Chigiana in Siena— the BBC Third Programme. The success of his Siena enterprise led to radio program for the BBC about Andrés Segovia, Wilhelm Furtwängler (with Daniel Barenboim) and Alexander Scriabin (with Vladimir Ashkenazy). This, in turn, led to an invitation from the Managing Director of BBC Television, Huw Weldon, to make music films for BBC Television.

Using the newly developed, silent 16 mm film cameras he created a new, intimate style of investigative film making beginning with *Double Concerto* in 1966, featuring the first collaboration of Vladimir Ashkenazy and Daniel Barenboim.

In 1968 he co-founded Allegro Films, one of the first independent television production companies in the UK. He went on to work on over 80 film and television productions based on music.

*The Trout*, his 1969 film about the background to a famous performance of Schubert's Trout Quintet, including a complete performance shot live, on stage, as it happened with Jacqueline du Pré, Daniel Barenboim, Itzhak Perlman, Pinchas Zukerman and Zubin Mehta, on August 30, 1969 at Queen Elizabeth Hall in London, became a benchmark for classical music broadcasting. His close friendships with many of his subjects enabled him to communicate the spirit of the artists' work rather than the usual facts and figures of documentary.

Studies of the life and work of composers have also featured prominently in his work, including films about Schubert, Respighi, Sibelius, Paganini, Brahms, Schoenberg, Piazzolla, Mussorgsky and Tchaikovsky.

His 2004 film *We Want The Light* exploring the meaning of music in human experience and focusing on the relationship between the Jews and German music, broke new ground and won several major prizes.

In January 2008 he and his work were the subject of *Private Passions*, an investigative program on BBC Radio 3. He continues producing to this day and has just completed two films with the astonishing Daniil Trifonov.

# Octavian

One of the three leads in Der Rosenkavalier. Sophie and the Marschallin sing the other two. Lehmann sang all three.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Ollmann, Kurt

Kurt Ollmann (19---) American baritone, has a broad-ranging career heard regularly with opera companies, orchestras, chamber music groups, many recordings, but he has always been especially devoted to the American repertoire. Ollmann has sung recitals in all the major New York concert halls at Wigmore Hall, at La Scala, and in Paris, Geneva, Montreal, Chicago, and many other European and American cities.

He has appeared with such distinguished pianist-colleagues as N. Martin, Steven Blier, Dalton Baldwin, Donald St. Pierre, Mary Dibbern, and John Tocco. Kurt Ollmann's recordings of songs include those of Rousseau, Leguerney for Harmonia Mundi, Bowles for BMG-Catalyst and Rore for World Records. He also sings on the AIDS Quilt Songbook (Harmonia Mundi).

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## Related Glossary Terms

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# Olvis, William Edward

William Edward Olvis (1928-1998) was born in Hollywood and reared in Glendale. Educated at USC and Occidental College, Olvis set out to become a lawyer but became interested in music instead. Earning the Atwater Kent Award, a major prize for voice, in 1949, he decided to make singing his career. He studied at the Music Academy of the West with Lotte Lehmann, then in Los Angeles, and later won a Fulbright scholarship to study in Rome.

Drafted into the Navy, Olvis was a sailor in 1949 when an admiral's wife who heard him sing told him prophetically: "In 10 years you'll be singing at the Metropolitan Opera." Right on schedule, in 1959, he sang the starring role of Don Jose in *Carmen* at the Met.

Olvis first gained national attention in 1954 when he was hired to replace tenor Mario Lanza in the film *Deep in My Heart*, the story of composer Sigmund Romberg. The developing tenor later sang the lead in *Song of Norway* on Broadway and toured with the stage company.

During his tenure with the Metropolitan Opera in the late 1950s and early '60s, Olvis sang the tenor lead not only in *Carmen* but also in *Aida*, "*Madame Butterfly*", *La Boheme* and *The Flying Dutchman*.

In later years, he sang with the Dusseldorf Opera Company in Germany.

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## Related Glossary Terms

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# Ormandy, Eugene

Eugene Ormandy (1899–1985) Hungarian-born conductor. He conducted the Minneapolis Symphony Orchestra, his fame rests primarily on his 44 year tenure with the Philadelphia Orchestra. The many recordings he made there have made certain his fame for all time. In 1934, while still in Minneapolis he conducted Lehmann in arias and songs. In 1948 Ormandy conducted the Hollywood Bowl Orchestra while Lehmann sang Strauss songs.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Orplid

“Orplid” was Mörike’s name for his far-away dream island. Lehmann’s novel was translated by Frances Holden named their home in Santa Barbara “Orplid.” The title of Lehmann’s novel is Eternal Flight but the German title is Orplid, named after Mörike’s dream island.

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## Related Glossary Terms

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# 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 1986. He is the only author the Agatha Christie Estate has ever allowed to adapt works in her name.

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## Related Glossary Terms

Drag related terms here

# Otello

Otello is an opera in four acts by Giuseppe Verdi to an Italian libretto by Francesco Maria Piave and Luigi Illica, based on Shakespeare's play Othello. It was Verdi's penultimate opera and was first performed at the Teatro alla Scala, Milan, on 5 February 1886.

With the composer's reluctance to write anything new after the success of Aida in 1871 and his retreat into retirement, it took his Milan publisher Ricordi the next ten years, first to persuade him to write anything and then to encourage the revision of Verdi's 1857 Simon Boccanegra by introducing him to Boito as librettist, and finally to begin the arduous process of persuading a reluctant Verdi to see Boito's completed libretto for Otello in July/August 1885. At that time no music had yet been written, and the composer did not guarantee that any would be written.

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## Related Glossary Terms

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# Otto Klemperer

Otto Klemperer (1885–1973) was an important German conductor with his psychological problems, worked successfully with orchestras in both Europe and the US. He had begun his work with the Hamburg opera theatre where Lehmann did and conducted her first big success there as Elsa in Lohengrin. He held many positions in his life, but the ones that mattered for Lehmann were his time at the Kroll Opera in Berlin (1927–1931) and the London Symphony Orchestra and the New York Philharmonic (as late as 1944 in the Hollywood Bowl). As a guest conductor of the New York Philharmonic, he conducted Lehmann at Carnegie Hall. His fascinating career is certainly worth reading, but covers much more than this web-page can.

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## Related Glossary Terms

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# Otto Nicolai

Carl Otto Ehrenfried Nicolai (1810–1849) was a German composer, and founder of the Vienna Philharmonic. Nicolai is best known for his version of Shakespeare's comedy *The Merry Wives of Windsor* as *Die Weiber von Windsor*. In addition to five operas, Nicolai composed li for orchestra, chorus, ensemble, and solo instruments.

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## Related Glossary Terms

Drag related terms here



# Palestrina

Palestrina is an opera by the German composer Hans Pfitzner, first performed in 1917. The composer referred to it as a *Musikalische Legende* (musical legend) and wrote the libretto himself, based on a legend about the Renaissance musician Giovanni Pierluigi da Palestrina, who saves the art of counterpoint music (polyphony) for the Church in the sixteenth century, through the composition of the *Missa Papae Marcelli*. The wider context is the Catholic European Reformation and the role of music in relation to it. The character of Cardinal Borromeo is depicted, and a General Congress of the Council of Trent is the centrepiece of Act II.

The conductor of the premiere was Bruno Walter. On 16 February 1942, the day before he died, Walter ended his last letter with: "Despite all the experiences of today I am still confident that Palestrina will remain immortal, has all the elements of immortality".

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## Related Glossary Terms

Drag related terms here

# Parsifal

Parsifal is an opera in three acts by Richard Wagner. It is loosely based on the story of the Arthurian knight Parzival by Wolfram von Eschenbach, a 13th-century epic poem about the knight Parzival (Percival) and his quest for the Holy Grail (12 c.).

Wagner first conceived the work in April 1857 but did not finish it until twenty-five years later. It was Wagner's last completed opera and in composition he took advantage of the particular acoustics of his Bayreuth Festspielhaus. Parsifal was first produced at the second Bayreuth Festival in 1882. The Bayreuth Festival maintained a monopoly on Parsifal productions until 1905, when the opera was performed at the Metropolitan Opera in New York.

Wagner described Parsifal not as an opera, but as "ein Bühnenweihfestspiel" ("A Festival Play for the Consecration of the Stage"). At Bayreuth a tradition has arisen that there is no applause after the first act of the opera.

Wagner's spelling of Parsifal instead of the Parzival he had used up to 1857 is informed by an erroneous etymology of the name Percival deriving it from its supposedly Persian origin, Fal Parsi meaning "pure fool".

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## Related Glossary Terms

Drag related terms here

# Pathé

Pathé or Pathé Frères is the name of various French businesses founded and originally run by the Pathé Brothers of France starting in the early 1900s, Pathé became the world's largest film equipment production company, as well as a major producer of phonograph records. In 1908, Pathé invented the newsreel that was shown in cinemas prior to a film.

Today, Pathé is a major film production and distribution company, operating a great number of cinema chains, across Europe but mainly in France. It owns 66% of the Les Cinémas Gaumont Pathé a joint venture between Pathé and Gaumont Film Company, and several television networks across Europe. It is the second oldest still-operating film company in the world, predating Hollywood Studios and Paramount Pictures, second only to the French Gaumont Film Company studio.

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## Related Glossary Terms

Drag related terms here

# Paul Heyse

Paul Johann Ludwig von Heyse (1830–1914) was a distinguished German poet, novelist, and translator. A member of two important literary societies, the *Die Insel* in Berlin and *Die Krokodile* in Munich, he wrote novels, short stories, and about sixty dramas. The sum of Heyse's many productions made him a dominant figure among German men of letters. He was awarded the Nobel Prize for Literature in 1910 "as a tribute to his consummate artistry, permeated with idealism, which he has developed during his long productive career as a lyric poet, dramatist, novelist, and author of world-renowned short stories." Wirsén, one of the Nobel judges, said: "Germany has not had a greater literary genius since Goethe." He was the fourth oldest laureate in literature, after Doris Lessing, Theodor Mommsen, and Jaroslav Seifert, and the first Jewish Nobel laureate.

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## Related Glossary Terms

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# Paul Redl

We're unable to find any resources for this composer.

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## Related Glossary Terms

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# Paul Verlaine

Paul-Marie Verlaine (1844–1896) was a French poet associated with the Symbolist movement. He is considered one of the greatest representatives of the fin de siècle in international and French poetry.

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## Related Glossary Terms

Drag related terms here

# Paula Fan

Pianist Paula Fan has performed as soloist and chamber musician on five continents. As China was first opening its doors to the outside world, she joined members of Beijing's Central Philharmonic Orchestra for the first concert of Western chamber music since the Cultural Revolution, and as the first ever accompanist-coach invited by the Chinese Ministry of Culture, organized and accompanied the first art song evening to be presented in many years. Dr. Fan has recorded seventeen albums and has broadcast for the BBC, National Public Radio, Radio Television China and other international stations. She has coached and accompanied singers from the world's great opera houses, and, as a specialist in wind chamber music, she has performed with leading clarinetists at numerous international festivals. A committed Earthwatch volunteer, she is passionate about bridging the gap between the scientific and musical worlds and is a founding member of Solar Storytellers, a solar powered piano trio sponsored by the Arizona Research Institute for Solar Energy. Dr. Fan is pianist with the Tucson Symphony Orchestra and the first Regents' Professor from the College of Fine Arts.

She studied with, among others, Gwendolyn Koldofsky, who had played piano for Lehmann.

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## Related Glossary Terms

Drag related terms here



# Peter Anders

Peter Anders (1908–1954) was a German operatic tenor who sang a wide range of parts in the German, Italian, and French repertoires. He began by singing lyric roles and later undertook dramatic roles with equal success.

Anders was born in Essen and studied at the Berlin Music Academy with Ernst Grenzebach, and later privately with Lula Mysz-Gmeiner, whose daughter Susanne he married. In 1931, he appeared in Berlin in *La belle Hélène*, and made his operatic debut the following year in Heidelberg, as Jacquino in *Fidelio*.

He sang in Darmstadt (1933–35), Cologne (1935–36), Hannover (1937–38), and then at the Munich State Opera (1938–40), where he took part in the creation of Richard Strauss's *Friedenstag*. He returned next to Berlin and sang at the Berlin State Opera from 1940 until 1948. His repertory at that time included lyric roles such as Belmonte, Tamino, Lyonel, Hans, Hoffmann, Leukippos, Alfredo, and Rodolfo.

Beginning in 1949, Anders undertook such heavier roles as Florestan, Max, Tannhäuser, Lohengrin, Walther, Siegmund, Radames, and Otello with equal success.

He made a few guest appearances at the Royal Opera House in London, the La Monnaie in Brussels and the San Carlo in Naples, as well as appearing at the Glyndebourne Festival.

Anders sang not only an impressive range of operatic roles but also appeared in several operetta parts. He performed regularly on German radio and in concert and was also active in oratorio and Lieder recitals.

He became a favorite of Adolf Hitler's regime and was not required to serve in the armed forces during the Second World War - instead entertaining German troops and participating in propaganda events. These activities tainted his reputation in the post-war world.

While at the height of his career, Anders died in a car accident in Hamburg at the age of 46. He made many recordings which have been reissued on CD.

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## Related Glossary Terms

Drag related terms here

# Philip Miller

Philip Lieson Miller, (1906-1996) was a musicologist and for many years a distinctive presence on the New York cultural scene.

When Mr. Miller retired as chief of the music division of the New York Public Library in 1966, he was nearly as much of an institution as the library itself. He was instrumental in building its collections into one of the world’s finest and largest repositories of recordings and music lore, second in this country only to that of the Library of Congress. Under his guidance the archives grew to some 70,000 recordings, ranging from wax cylinders of Metropolitan Opera performances, vintage 1901 to 1903, to the best of the latest LP’s.

He wrote extensively on music. He was ubiquitous as a commentator, arranger or presenter at library concerts, music exhibitions and countless events with rare recordings or opera stars, in person or on the radio. In 1948 he instituted the al fresco summer concerts in Bryant Park, which resumed only recently in a newly reclaimed and refurbished park.

He oversaw the move of the music collections from their cramped quarters to the spacious Library and Museum of the Performing Arts at Lincoln Center. The move, completed in the spring of 1965, was a miracle of logistics. It permitted researchers and the public alike to search for treasures and sample them in a listening room, luxuries for which the main library on Fifth Avenue lacked the space.

At the time, he also helped establish the Rodgers and Hammerstein Archives of Recorded Sound and the Toscanini Memorial Archives. He served as president of both the Music Library Association and the Association for Recorded Sound Collections.

When Mr. Miller retired, Harold C. Schonberg, the music critic of The New York Times, spoke for the many who thought he had been around since 1906, or 1910, or forever. “The point is,” Mr. Schonberg wrote in a farewell, “that as long as anybody seems to remember, Phil Miller has been a necessary adjunct of the music division, and if he had not been there it would have been necessary, as the saying goes, to invent him.”

Joining the musicologists, musicians, librarians and well-wishers, Mr. Schonberg recalled Mr. Miller’s firm grasp and sharp wit, tempered with enough informality and charm to ease one’s dusty researches.

Philip Miller was born in Woodland, N.Y., and studied at the Choristers School in Rhinebeck, N.Y., and at the choir school of the Cathedral Church of St. John the Divine. He trained at the Neighborhood School of Music (now the Manhattan School of Music), and the Institute of Musical Art (now Juilliard School of Music), where he studied voice.

His association with the Public Library began in 1927. He started as a reference assistant, became assistant chief in 1946 and chief in 1959. An expert in recorded music, he started a series of public evening concerts in early 1948, drawing from his own collection as well as the library’s.

The response led him to institute lunchtime programs in Bryant Park that summer. The first one was an experiment before a partly resentful audience of people who regarded the park as theirs. Mr. Miller persisted, noting that as there was not enough room in the library, the music had to come outside.

Within a couple of years, the series was a great draw for office workers and visitors who inquired about schedules weeks ahead of time. High points of the summer were the Caruso memorial concerts in August that Mr. Miller arranged for the anniversaries of the great tenor’s death in 1921.

Thousands of devotees listened to the famous voice wafting through the sycamores behind the library, interspersed with the biographical commentary by Mr. Miller, presenter and master of ceremonies.

Mr. Miller published “The Ring of Words: An Anthology of Song Texts” (Doubleday, 1963), for which he selected and translated art songs from seven countries. Another book was “Vocal Music: The Guide to Long-Playing Records” (Knopf, 1959), whose subjects range from Verdi’s Requiem to a Schubert song.

Mr. Miller, a music critic from early in his career, continued to contribute in later years to High Fidelity, Musical Quarterly, The New York Times and other publications.

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## Related Glossary Terms

Drag related terms here

# Pizarro

The bad guy (a baritone role) in Fidelio. He’s the one who has grievance against the imprisoned Florestan (a tenor role).

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Pons

Lily Pons (1898–1976) was an American operatic soprano and actress who had an active career from the late 1920s through the early 1970s. As an opera singer she specialized in the coloratura soprano repertoire and was particularly associated with the title roles in *Lakmé* and *Lucia di Lammermoor*. In addition to appearing as a guest artist with many opera houses internationally, Pons enjoyed a long association with the Metropolitan Opera in New York City where she performed nearly 300 times between 1931 and 1960.

She also had a successful and lucrative career as a concert singer which continued until her retirement from performance in 1973. From 1935–37 she made three musical films for RKO Pictures. She also made numerous appearances on radio and on television, performing on variety programs like *The Ed Sullivan Show*, *The Colgate Comedy Hour*, and *The Dave Garroway Show* among others. In 1955 she topped the bill for the first broadcast of what became an iconic television series, *Sunday Night at the London Palladium*. She made dozens of records; recording both classical and popular music. She was awarded the Croix de Lorraine and the Légion d'honneur by the Government of France.

Pons was also savvy at making herself into a marketable cultural icon. Her opinions on fashion and home decorating were frequently reported in women's magazines, and she appeared as the face for Lockheed airplanes, Knox gelatin, and Libby's tomato juice advertisements. A town in Maryland named itself after her, and thereafter the singer contrived to have all her Christmas cards posted from Lilypons, Maryland. *Opera News* wrote, "Pons promoted herself with a kind of marketing savvy that no singer ever had shown before, and very few have since; only Luciano Pavarotti was quite so successful at exploiting the mass media."

# Porgy and Bess

Porgy and Bess is an English-language opera composed in 1934 by George Gershwin, with a libretto written by DuBose Heyward and Ira Gershwin, based on Heyward's novel Porgy and later play of the same title. Porgy and Bess premiered in New York City on September 30, 1935 and featured an all-black cast of classically trained African-American singers—a daring artistic choice at the time. After an initially unpopular public reception, the Houston Grand Opera production of the opera gained popularity, eventually becoming one of the most known and most frequently performed operas.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Portamento

In music, portamento (plural: portamenti, from Italian: portamento "carriage" or "carrying") is a pitch sliding from one note to another, originated from the Italian expression "portamento della voce" (carriage of voice), denoting from the beginning of the 17th century its use in vocal performances and its emulation by members of the violin family and wind instruments.

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## Related Glossary Terms

Drag related terms here

# Prégardien, Christoph

Christoph Prégardien, (1956-) German tenor, began his music career in a boys choir before studying voice in Frankfurt, Milan and Stuttgart. He has worked with conductors such as Chailly, Gardiner, Harnoncourt, Herreweghe, Marriner and Rilling for roles in oratorios, passions and operas. A substantial part of his repertoire is dedicated to the German romantic Lied.

Mr. Prégardien has sung in Paris, London, Brussels, Berlin, Cologne, Amsterdam, Salzburg, Zurich, Vienna, Barcelona and Geneva, as well as on concert tours in Italy, Japan and North America. A long lasting collaboration unites him with his favorite piano partners Michael Gees and Andreas Staier.

An important part of his repertoire has been recorded by major labels such as BMG, EMI, Deutsche Grammophon, Philips, Sony, Erato and Teldec. He is represented on more than a hundred and twenty titles, including nearly all of his active repertoire. He has won the Preis der Deutschen Schallplattenkritik, Edison Award, Cannes Classical Award, and Diapason d'or.

Mr. Prégardien collaborated with Nikolaus Harnoncourt on two Teldec recordings: his "signature" part of the Evangelist in Bach's St. Matthew Passion (2002 Grammy winner for Best Choral Recording) and the role of Rinaldo in Haydn's opera *Armida* opposite Cecilia Bartoli. His recording of *Don Giovanni* with John Eliot Gardiner, the English Baroque Soloists, and Monteverdi Choir was nominated for a Grammy Award for Best Opera Recording.

As an opera singer, Christoph Prégardien has sung such leading roles as Tamino (*Zauberflöte*), Max (*Der Freischütz*), Fenton (*Falstaff*), and Monteverdi's *Ulisse*.

Christoph Prégardien teaches a vocal class at Zurich's Hochschule für Musik und Theater.



# Prince Orlofsky

Orlofsky is a male, sung by a mezzo soprano (en travesti). He is the one who hosts the ball where much of the action of the opera, Die Fledermaus, takes place.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Puccini, Giacomo

Giacomo Puccini (1858-1924) Italian composer famous for his operas *La Boheme*, *Madame Butterfly*, and *Turandot*. His father, Domenico Puccini, was an Italian composer who wrote several piano sonatas and concertos. Domenico died when Puccini was just five years old. Puccini's family, now without income, was aided by the city of Lucca, and his father's position as the cathedral organist was held open for Puccini once he became of age. Puccini studied music with several of his father's pupils, however, he never took the church job that was held for him. Instead, after seeing an eye-opening performance of Verdi's *Aida*, Puccini dedicated his life and career to opera.

Puccini enrolled at Milan Conservatory in 1880. He studied with Antonio Bazzini, a well-known violinist and composer, and Amilcare Ponchielli, who composed the opera *La goconda*. That same year, Puccini wrote his first liturgical piece, *Messa*, that foreshadowed his upcoming operatic compositions. In 1882, Puccini entered a contest and began composing his first opera, *Le Villi*. After the piece was finished and performed in 1884, he did not win the contest. His second opera, *Edgar*, was not well-received. For his later operas, Puccini was extremely picky about his librettists.

After finally finding suitable librettists (Luigi Illica and Giuseppe Giacosa), Puccini composed *Manon Lescaut* in 1893. This third opera opened the door to great wealth and fame. The next three operas he composed have easily become the world's most beloved and performed: *La Boheme* (1896), *Tosca* (1900), and *Madame Butterfly* (1904). In 1924, Puccini nearly finished with *Turandot* but died after surgery to remove his throat cancer.

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# Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky,also spelled Chaikovsky, Chaikovskii, or Tschai

(1840–1893),the most popular Russian composer of all time. His

always had great appeal for the general public in virtue of its tun

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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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.

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## Related Glossary Terms

Drag related terms here

# Ravel

Maurice Ravel (1875–1937) was a French composer, pianist and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and '30s Ravel was internationally regarded as France's greatest living composer.

Born to a music-loving family, Ravel attended France's premiere music college, the Paris Conservatoire; he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the conservatoire Ravel found his own way as a composer, developing a style of great clarity, incorporating elements of baroque, neoclassicism and, in his later works, jazz. He liked to experiment with musical form, as in his best-known work, *Boléro* (1928), in which repetition takes the place of development. He made some orchestral arrangements of other composers' music, of which his 1922 version of Mussorgsky's *Pictures at an Exhibition* is the best known.

As a slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. Among his works to enter the repertoire are pieces for piano, chamber music, two piano concertos, ballet music, two operas, and eight song cycles; he wrote no symphonies or religious works. Many of his works exist in two versions: a first, piano score and a later orchestration. Some of his piano music, such as *Gaspard de la nuit* (1908), is exceptionally difficult to play, and his complex orchestral works such as *Daphnis et Chloé* (1912) require skillful balance in performance.

Ravel was among the first composers to recognize the potential of recording to bring their music to a wider public. From the 1920s, despite limited technique as a pianist or conductor, he took part in recordings of several of his works; others were made under his supervision.

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## Related Glossary Terms

Drag related terms here

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**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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Reginald Stewart

Reginald Stewart (1900-1984, was a Scottish conductor, pianist, and music educator who was chiefly active in the United States and Canada.

Born in Edinburgh, Stewart began his musical studies in his native city with H.T. Collinson, the choirmaster at St Mary's Cathedral. He then pursued studies with Arthur Friedheim and Mark Hambourg in Toronto, and with Nadia Boulanger and Isidor Philipp in Paris.

Stewart is best remembered as the conductor of the Baltimore Symphony Orchestra (1942-1952) and the head of the Peabody Conservatory (1941-1952). In 1933 he founded the Toronto Bach Choir and in 1934 he founded the Toronto Philharmonic Orchestra. Stewart resigned from his conducting positions with both ensembles after accepting a position with Peabody in 1941.

In 1962 Stewart became an artist-in-residence at the Music Academy of Santa Barbara in Santa Barbara, California where he ultimately became chair of the piano department. He remained in Santa Barbara until his death at the age of 84 in July 1984.

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Related Glossary Terms

Drag related terms here

# Régine Crespin

Régine Crespin (1927–2007) was a French singer who had a major international career in opera and on the concert stage between 1950 and 1989. She started her career singing roles in the dramatic soprano and spinto soprano repertoire, drawing particular acclaim singing Wagner and Strauss heroines. She went on to sing a wider repertoire that embraced Italian, French, German, and Russian opera from a variety of musical periods. In the early 1970s Crespin began experiencing vocal difficulties for the first time and ultimately began performing roles from the mezzo-soprano repertoire. Throughout her career she was widely admired for the elegance, warmth and subtlety of her singing, especially in the French and German operatic repertoires.

Crespin began her career in France, earning her first critical successes in the French provinces during the early 1950s and then becoming a fixture at the Opéra National de Paris in the mid-1950s. Her international career was launched in 1958 with a critically acclaimed performance of Kundry in Richard Wagner's *Parsifal* at the Bayreuth Festival. She soon appeared at most of the major opera houses in the United States and Europe and made a number of appearances in South America as well. She had a long and fruitful association with the Metropolitan Opera in New York City, making over 125 appearances at that house between 1962 and 1987. Crespin retired from the stage in 1989, after which she taught singing for many years at her alma mater, the Conservatoire de Paris, and gave numerous acclaimed master classes at conservatories and universities internationally.

In recognition of Crespin's artistry as a singer, the Marguerite Long-Jacques Thibaud Competition, which had been restricted to pianists and violinists, was expanded in 2011 to include singers, and renamed the Long-Thibaud-Crespin Competition.

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## Related Glossary Terms

Drag related terms here

# Renaldo Hahn

Reynaldo Hahn (1874–1947) was a Venezuelan, naturalized French conductor, music critic, diarist, theatre director, and salon singer. Besides a composer of songs, he wrote in the French classical tradition of the

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Richard Exner

Dr. Richard Exner, musicologist, was on the faculty of the music department at UCSB at the time of the Lehmann Centennial in 1988.

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## Related Glossary Terms

Drag related terms here

# Richard Genée

Franz Friedrich Richard Genée (1823–1895) was a Prussian born librettist, playwright, and composer.

Genée was born in Danzig. One of his best-known works was the Karl Millöcker's operetta *Der Bettelstudent*, which he co-wrote with Zell (the pseudonym of Camillo Walzel). In 1857 he was conductor of the philharmonic orchestra in Mainz.

In 1876, Genée composed the operetta *Der Seekadette*. The featured a game of chess in its second act and later lent its name to an opening trap found in the match the Seekadettenmatt (German for mate). The move is usually known in English as the *Légal Trap*. Baden bei Wien.

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## Related Glossary Terms

Drag related terms here

# Richard Mayr

Richard Mayr (1877–1935) was an Austrian operatic bass-baritone who was particularly admired for his performances in works by Wolfgang Amadeus Mozart, Richard Wagner, and Richard Strauss. He notably created the role of Barak, the Dyer in the world premiere of Strauss's *Die Frau ohne Schatten*.

Mayr studied medicine in Vienna before being persuaded by Gustav Mahler to pursue a career as a singer. After studying at the Vienna Music Academy for several years, he made his professional opera début to critical acclaim at the Bayreuth Festival in 1902 as Hagen in Wagner's *Götterdämmerung*. This led to his being engaged as a principal singer at the Vienna Hofoper by Mahler where he enjoyed a highly successful career that lasted for three decades. His first role in Vienna was Silva in Giuseppe Verdi's *Ernani*. Mayr also sang at the Royal Opera, London from 1911-1913 and again from 1924 (when he made his second début at the house in 1924 in one of his signature roles, Baron Ochs in *Der Rosenkavalier*) to 1931. He sang for three consecutive seasons at the Metropolitan Opera in New York City, making his Met début as Pogner in *Die Meistersinger von Nürnberg* in 1927. He was also a mainstay at the Salzburg Festival, appearing every year there from 1921 until his retirement from the stage in 1934.

He is buried at St.Peter cemetery in Salzburg.

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## Related Glossary Terms

Drag related terms here

# Risë Stevens

Risë Stevens 1913-2013 American mezzo-soprano, with the Metropolitan Opera from 1938-61. She sang in Hollywood films such as The Chocolate Soldier (with Nelson Eddy) and Going My Way (with Bing Crosby). She was famous for her roles as Carmen, Octavian, Dalila, and Cherubino. She coached with Lehman Engel.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term



# Rita Streich

Rita Streich (1920–1987), was one of the most admired and recorded lyric sopranos of the post-war period.

Rita Streich was born in Barnaul, southern Siberia, in the Russian part of what was then the Soviet Union, to a German father and a Russian mother. She moved to Germany with her parents during her childhood. She grew up speaking both German and Russian fluently, something that was extremely helpful during her later career. Among her teachers were Willi Domgraf-Fassbaender, Erna Berger, and Maria Ivogün.

Her debut as an opera singer was during the Second World War at the Stadttheater of Ústí nad Labem in Bohemia, in the role of Zerbinetta in Richard Strauss' opera *Ariadne auf Naxos*. Three years later she secured her first engagement at the Staatsoper Unter den Linden in Berlin, where she stayed until 1952. In that year she moved to Bayreuth, in 1953 to Vienna, and in 1954 to Salzburg. Appearances at La Scala in Milan and at Covent Garden followed.

In 1974 she taught at the Folkwang Hochschule in Essen and the Music Academy in Vienna. She gave master classes during the Salzburg Festival in 1983. She died in Vienna.

Her repertoire included roles in *Idomeneo*, *Così fan tutte*, *Die Entführung aus dem Serail*, *The Magic Flute*, *Le nozze di Figaro*, *Don Giovanni*, *Der Rosenkavalier*, *Siegfried* (the Forest Bird) and others. Since she had grown up bilingual, she could also sing the works of Rimsky-Korsakov in their original Russian almost without accent. Apart from this Rita Streich was an active operetta-singer. She made recordings of many classical Viennese operettas, for instance *Die Fledermaus*, *Eine Nacht in Venedig*, *The Gypsy Baron*, *Boccaccio*, *Der Bettelstudent*, and *Der Zarewitsch*.

Rita Streich's famous recording of Puccini's "O mio babbino caro" with the Deutsche Oper Berlin Orchestra conducted by Reinhard Peters, was heard in the 2007 film "Mr. Bean's Holiday" which Rowan Atkinson lip-syncs.

# Robert Heger

Robert Heger (1886–1978) was a German conductor and composer from Strasbourg, Alsace-Lorraine.

He studied at the Conservatory of Strasbourg, under Franz Stockhausen, then in Zurich under Lothar Kempter, and finally in Munich under Max von Schillings. After early conducting engagements in Strasbourg he made his debut at Ulm in 1908 or 1909. He held appointments in Barmen (1909), at the Vienna Volksoper (1911), and at Nuremberg (1913), where he also conducted Philharmonic concerts. He progressed to Munich and then to Berlin (1933–1950), after which he returned again to Munich.

In 1932 he conducted the Vienna Symphony Orchestra and the pianist Paul Wittgenstein in the world premiere of Maurice Ravel’s Piano Concerto for the Left Hand, after Arturo Toscanini had declined Ravel’s invitation to conduct the premiere.

In 1937 Heger joined the Nazi Party.

Heger conducted at the Royal Opera House, Covent Garden, from 1925 to 1935, and again with his Munich company in 1953, when he gave the first London performance of Richard Strauss’s opera *Capriccio*. He died in Munich.

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## Related Glossary Terms

Drag related terms here

# Robert Schumann

Robert Schumann (1810-1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his piano pieces were written for his wife, the pianist Clara Schumann.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Roméo et Juiliette

Roméo et Juliette (Romeo and Juliet) is an opera in five acts by Charles Gounod to a French libretto by Jules Barbier and Michel Carré, based on The Tragedy of Romeo and Juliet by William Shakespeare. It was first performed at the Théâtre Lyrique (Théâtre-Lyrique Impérial du Châtelet), Paris on 25 February 1867. This opera is notable for the series of four duets for the main characters and the waltz song "Je veux vivre" for the soprano.

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## Related Glossary Terms

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# Rosa Raisa

Rosa Raisa (1893–1963) was a Polish-born and Italian-trained Russian dramatic operatic soprano who became a naturalized American. She had a voice of remarkable power and was the creator of Puccini's Turandot, at La Scala, Milan.

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## Related Glossary Terms

Drag related terms here

# Rose Bampton

Rose Bampton (1907 or 1908-2007) American soprano who began her career as a mezzo-soprano. She sang at the Metropolitan Opera from 1937 to 1942, and made her debut in Teatro Colón, Buenos Aires in 1942.

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

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## Related Glossary Terms

Drag related terms here

# Rose Palmier-Tenser

A student of Lehmann who was the duenna of opera in Mobile, Ala died in London on a trip with Lehmann.

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## Related Glossary Terms

Drag related terms here



# Rubati

Tempo rubato (plural = rubati) (free in the presentation, Italian for: s is a musical term referring to expressive and rhythmic freedom speeding up and then slowing down of the tempo of a piece at the d the soloist or the conductor. Rubato is an expressive shaping of mu part of phrasing.

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## Related Glossary Terms

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# Rudolf Serkin

Rudolf Serkin (1903–1991) was a Bohemian-born pianist. He is widely regarded as one of the greatest pianists the 20th century.

Serkin was born in Eger, Bohemia, Austro-Hungarian Empire (now Cheb, Czech Republic), to a Russian-Jewish family. His father, Mordko Serkin, "had been a Russian basso, and taught him to read music before he could read words."

Hailed as a child prodigy, he was sent to Vienna at the age of 9, where he studied piano with Richard Robert and, later, composition with Joseph Marx, making his public debut with the Vienna Philharmonic at 12. From 1918 to 1920 he studied composition with Arnold Schoenberg and participated actively in Schoenberg's Society for the Private Performance of Music. He began a regular concert career in 1920, living in Berlin with the German violinist Adolf Busch and his family, which included a then-3-year-old daughter Irene, whom Serkin would marry 15 years later.

In 1921, at age 17, he made his Berlin debut performing in Mr Busch's ensemble as the keyboard soloist in the Brandenburg Concerto no. 5. At the end of the concert, Busch told Serkin to play an encore to the enthusiastic audience. Serkin later reported that he asked Busch, "What shall I play?" and Busch "as a joke" told him to play the Goldberg Variations "and I took him seriously. When I finished there were only four people left: Adolf Busch, Artur Schnabel, Alfred Einstein and me."

In the 1920s and early 1930s, Serkin performed throughout Europe both as soloist and with Busch and the Busch Quartet. With the rise of Hitler in Germany in 1933, Serkin and the Busches (who were not Jewish but who vehemently opposed the Nazi regime) left Berlin for Basel, Switzerland.

In 1933, Serkin made his first United States appearance at the Coolidge Festival in Washington, D.C., where he performed with Adolf Busch. In 1936, he launched his solo concert career in the USA with the New York Philharmonic under Arturo Toscanini. The critics raved, describing him as "an artist of unusual and impressive talents in possession of a crystalline technique, plenty of power, delicacy, and tonal purity." In 1937, Serkin played his first New York recital at Carnegie Hall.

Shortly after the outbreak of World War II in 1939, the Serkins and Busches immigrated to the United States, where Serkin taught several generations of pianists at the Curtis Institute of Music in Philadelphia. From 1968 to 1976 he served as the Institute's director. He lived with his growing family, first in New York, then in Philadelphia, as well as on a dairy farm in rural Guilford, Vermont. In 1951, Serkin and Adolf Busch founded the Marlboro Music School and Festival in Marlboro, Vermont, with the goal of stimulating interest in and performance of chamber music in the United States. He made numerous recordings from the 1940s into the 1980s, including one at RCA Victor of Beethoven's Piano Concerto No. 4 in 1944, with the NBC Symphony Orchestra conducted by Toscanini. Most of his recordings were made for Columbia Masterworks, although in the 1980s he also recorded for Deutsche Grammophon and Telarc. Serkin admired the music of Max Reger, which he discovered while working with Adolf Busch. In 1959, he became the first pianist in the United States to record Reger's Piano Concerto, Op. 114, with Eugene Ormandy and the Philadelphia Orchestra.

Serkin was awarded the Presidential Medal of Freedom in 1963 and in March 1972 celebrated his 100th appearance with the New York Philharmonic by playing Brahms' Piano Concerto No. 1. The orchestra and board of directors also named Serkin an honorary member of the New York Philharmonic-Symphony Society, a distinction also conferred on Aaron Copland, Igor Stravinsky, and Paul Hindemith. In 1986, he celebrated his 50th anniversary as a guest artist with the orchestra. He is also regarded as one of the primary interpreters of the music of Beethoven in the 20th century.

Revered as a musician's musician, a father figure to a legion of younger players who came to the Marlboro School and Festival, and a pianist of enormous musical integrity, he toured all over the world and continued his solo career and recording activities until illness prevented further work in 1989. He died of cancer on 8 May 1991, aged 88, at home on his Guilford farm.

He and Irene were the parents of seven children (one of whom died in infancy), including pianist Peter Serkin and cellist Judith Serkin. They also had fifteen grandchildren, including the composer David Ludwig. Irene Busch Serkin died in 1998.

# Russell Ryan

Is an American pianist, born in North Dakota, who received his first piano lessons at the age of six. He was prize winner several times at the San Francisco Junior Bach Festival and performed as a soloist for four consecutive years. After completion of his piano studies under Paul Hersh at the San Francisco Conservatory of Music, he participated in master classes at the Juilliard School in New York , and subsequently moved to Austria, where he studied piano chamber music under Georg Ebert at Vienna’s University for Music and Performing Arts, graduating with honors.

In 1985, Ryan became a member of staff of the vocal department at Vienna’s University for Music and Performing Arts, where, as of 1991, he worked as assistant in the Lied-class of Edith Mathis. For several years he was also accompanist of the Wiener Singverein and frequently gave master classes for Lied, opera and musical theatre at international festivals, such as the Jugendfestival Bayreuth, the Wiener Meisterkurse, Gino Bechi Festival in Florence, the Oslo Music Academy, and the Austrian Cultural Forum. In 2008, he received a professorship of practice for collaborative piano at Arizona State University and is guest instructor at the Institute for the International Education of Students (IES) in Vienna, where he is in charge of the Vocal Performance Class. He also is a guest artist at the Fairbanks Summer Arts Festival and Middlebury Summer program.

Ryan performs regularly as a soloist and collaborative artist throughout China, Europe, Israel, Japan and the U. S. He appeared in many radio and television broadcasts, recorded several CDs and successfully concertized in the Wiener Konzerthaus, Wiener Festwochen, the Menuhin Festival Gstaad, the Grieg Festivals in Oslo and Bergen, the Lincoln and Kennedy Center Series, Amsterdam’s Concertgebouw and the Schleswig-Holstein Musikfestival in Germany, to mention only but a few venues. In addition, he performed at New York’s Carnegie Hall, accompanying Hugo Wolf’s major song-cycles on several evenings.

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## Related Glossary Terms

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# Ruth Michaelis

Ruth Michaelis (1909-1989) was a German contralto who, after the end of her career as a singer, became a music professor in Turkey and later the U.S. She made her debut in Halberstadt in 1932, then sang in Berlin, Stuttgart, Augsburg. In 1939 she began in Munich, where she remained until 1961. She had sung at Salzburg Festivals, and throughout Europe. In the U.S. Mme Michaelis found special recognition as a stage director.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Rysanek, Leonie

Leonie Rysanek (1926-1998) was an Austrian dramatic soprano. Rysanek was born in Vienna and made her operatic debut in 1949 in Innsbruck. In 1951 the Bayreuth Festival reopened and the new leader Wieland Wagner asked her to sing Sieglinde. He was convinced that her unique, young and beautiful voice, combined with her rare acting abilities, would create a sensation. She became a star overnight, and the role of Sieglinde followed her for the rest of her career.

Her Metropolitan Opera debut came in 1959 as Lady Macbeth, replacing Maria Callas who had been "fired" from the production. She made her farewell to the Met as the Countess in *The Queen of Spades* in January 1996.

Her final performance was at the Salzburg Festival in August 1996, as Klytämnestra in *Elektra*. Over her lengthy career, she sang 299 performances of 24 roles at the Met. She starred in the Met premieres of *Macbeth*, *Nabucco*, *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Káťa Kabanová*.

It was as a singer of Richard Strauss's operas that she made the largest contribution to modern opera. She was the reigning Empress of *Die Frau ohne Schatten* and triumphed as *Salome*, *Elektra*, *Chrysothemis*, the *Marschallin*, and *Ariadne*.

She was appointed curator of the Vienna Festival a few months after her retirement, a post she held until her death in Vienna at age 71 (she had been diagnosed with bone cancer during her last Met performances).

Rysanek was the first person to be awarded the *Lehmann Ring*.

# Sabine Meyen

Sabine Meyer (1896-1979), German soprano.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Sacha Jacobson

Sascha Jacobsen (Helsinki, Finland, 1895–Los Angeles, California, 1973) was a Jewish-American violinist and teacher born in Russia, now Finland. He grew up in St. Petersburg, then moved with his family to New York City as a boy.

He graduated from Juilliard School in 1915 as a pupil of Franz Kneisel. Upon graduation received the Morris Loeb Memorial Award. He founded the Musical Art Quartet from 1927-33. Later he taught at Juilliard; among his students were Julius Hegyi and Zvi Zeitlin.

In the 1950s Jacobsen served as concertmaster in the Los Angeles Philharmonic under Alfred Wallenstein. He played the Red Stradivarius violin.

Jacobsen is one of the subjects of George Gershwin's 1922 song "Jascha, Toscha, Sascha". Sascha also gave violin lessons to his dear friend Albert Einstein, and recorded the Chausson Concerto for Violin, Piano and Quartet with Jascha Heifetz, Jesus San Roman, and the Musical Art Quartet.

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## Related Glossary Terms

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# Sachs

Hans Sachs is the lead baritone role of Wagner's *Die Meistersinger*, a historic figure, a cobbler, and a master-singer, which meant in those days, someone who wrote the words and music and sang to his own accompaniment. In the opera, Sachs is wise enough to know that his affair with the young Eva was just that and she deserves someone of his generation.

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## Related Glossary Terms

Drag related terms here

# Salzburg Festival

The Salzburg Festival (German: Salzburger Festspiele) is a prominent festival of music and drama established in 1920. It is held each summer (for five weeks starting in late July) within the Austrian town of Salzburg, the birthplace of Wolfgang Amadeus Mozart. One highlight is the annual performance of the Everyman (Jedermann) dramatization by Hugo von Hofmannsthal.

The Salzburg Festival was officially inaugurated on 22 August 1920 with Reinhardt's performance of Hofmannsthal's Jedermann on the steps of Salzburg Cathedral, starring Alexander Moissi. The practice has become a tradition, and the play is now always performed at Cathedral Square, from 1921 accompanied by several performances of chamber music and orchestra works. The first operatic production came in 1922, with Mozart's Don Giovanni conducted by Richard Strauss. The singers were mainly drawn from the Wiener Staatsoper, including Richard Tauber as Don Ottavio.

The first festival hall was erected in 1925 at the former Archbishops' horse stables on the northern foot of the Mönchsberg mountain according to plans by Clemens Holzmeister and opened with Gozzi's Turandot dramatized by Karl Vollmöller. At that time the festival had already developed a large-scale program including live broadcasts by the Austrian RAVAG radio network. The following year the adjacent former episcopal Felsenreitschule riding academy, carved into the Mönchsberg rock face, was converted into a theater, inaugurated with the performance of Servant of Two Masters by Carlo Goldoni. In the 21st century, the original festival hall, suitable only for concerts, was reconstructed as a third venue for fully staged opera and concert performances and reopened in 2006 as the Haus für Mozart (House for Mozart).

The years from 1934 to 1937 were a golden period when famed conductors such as Arturo Toscanini and Bruno Walter conducted many performances. In 1936, the festival featured a performance by the Trapp Family Singers, whose story was later dramatized as the musical and film The Sound of Music (featuring a shot of the Trapps singing at the Felsenreitschule). In 1937, Boyd Neel and his orchestra premiered Benjamin Britten's Variations on a Theme of Frank Bridge at the Festival.

The Festival's popularity suffered a major blow upon the Anschluss, the annexation of Austria by Nazi Germany in 1938. Toscanini resigned in protest, artists of Jewish descent like Reinhardt and Georg Solti had to emigrate, and the Jedermann, last performed by Attila Hörbiger, had to be dropped. Nevertheless the festival remained in operation until in 1944 it was cancelled by the order of Reich Minister Joseph Goebbels in reaction to the 20 July plot. At the end of World War II, the Salzburg Festival reopened in summer 1945 immediately after the Allied victory in Europe.

# Schalk, Franz

Franz Schalk (1863–1931) was an Austrian conductor, best known for his association with the Vienna Opera. He actually studied with Anton Bruckner! His association with Lotte Lehmann was profound. Schalk gave Vienna the local première of Pfitzner’s *Palestrina*, with Lehmann was cast as Silla and *Die Frau ohne Schatten* by R. Strauss, with Lehmann as the Dyer’s Wife. Especially for Lehmann, Schalk revived the title of *Kammersängerin* (literally “Chamber Singer,” from the days of the monarchy when singers were honored by the appointment to sing for the emperor in his chamber, a sign of his highest esteem). She was the first singer to receive that designation since the collapse of the monarchy. She officially became Frau Kammersängerin Lotte Lehmann on February 17, 1926. For the Beethoven Centennial in 1927 Schalk conducted as Lehmann sang her first Leonores. He wrote: “A great, overwhelming, radiant festival, and our Lotte Lehmann was its brilliant center.” These few roles are only a sample of how much Schalk conducted Lehmann. The chronology demonstrates far better.

An *Ariadne auf Naxos* in Vienna in June 1931 turned out to be the last performance that she sang with her beloved Schalk, who was failing fast ever since he lost the directorship of the Vienna Opera. He died on September 3, 1931, and Lehmann walked behind his coffin to the cemetery. That evening, at the opera house, Clemens Krauss conducted Siegfried’s Funeral March before a memorial performance of *Die Meistersinger*. Lehmann was the Eva. She recalls how deeply she was moved, in *Midway in my Song*: ‘In the last act the chorus, “Awake!” [“Wach’ auf!“], recalled to my mind the familiar figure at the desk...I closed my eyes, and it was as if he were there again—surrendered to the waves of music: “Awake! The dawn of day draws near...” An uncontrollable fit of weeping shook me, and my colleagues quickly formed a protecting wall round me so that no one might see my tears...’

On December 8, 1931, there was a special concert in memory of Schalk. Two great orchestras, the chorus of the Vienna Opera, and many leading soloists were involved. Bruno Walter conducted and Lehmann sang Mahler’s *Um Mitternacht*.

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## Related Glossary Terms

Drag related terms here

# Schornstein

Dr. Herman Schornstein, psychiatrist and personal friend and companion to Lotte Lehmann.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Schubert, Franz

Franz Schubert (1797-1828) was an Austrian composer, who bridged of Classical and Romantic music, noted for the melody and harmony. 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 enjoyed. wrote them.

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## Related Glossary Terms

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# Schumann, Elisabeth

Elisabeth Schumann (1888-1952) was a German soprano who sang operetta, oratorio, and Lieder. She left a substantial legacy of recordings. Born in Merseburg, Schumann trained for a singing career in Berlin and Hamburg. She made her stage debut in Hamburg in 1909. Her initial career started with lighter soubrette roles that expanded into mostly lyrical roles, some dramatic roles, and even a few dramatic roles. She remained at the Hamburg Opera from 1919, also singing during the 1914/15 season at the Metropolitan Opera. From 1919 to 1938, she was a star of the Vienna State Opera. Her most famous role was that of Sophie in Richard Strauss's *Der Rosenkavalier*; but she also sang roles by Mozart, taking the roles of Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, Blonde in *Die Entführung aus dem Serail* and Susanna in *Le nozze di Figaro*.

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## Related Glossary Terms

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# Schumann, Robert

Robert Schumann (1810-1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his piano pieces were written for his wife, the pianist Clara Schumann.

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## Related Glossary Terms

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# Schwarzkopf

Dame Elisabeth Schwarzkopf, DBE (1915–2006) was a German-British soprano. She was among the foremost singers of lieder, and was renowned for her performances of Viennese operetta, as well as R. Strauss' Der Rosenkavalier. After retiring from the stage, she was a voice teacher.

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## Related Glossary Terms

Drag related terms here

# 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.

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## Related Glossary Terms

Drag related terms here

# Sieglinde

The soprano in the first act of Die Walküre who falls in love with brother Siegmund.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Sigmund Romberg

Sigmund Romberg was an Austro-Hungarian composer who spent his adult life in the United States. He is best known for his musicals and particularly *The Student Prince*, *The Desert Song* and *The New Moon*.

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## Related Glossary Terms

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# Simon Kovar

Simon Kovar (1890–1970) was a 20th-century bassoonist and one of the most renowned teachers of the instrument.

Simon Kovar was born Simon Kovarski in Vilnius, Lithuania, then a part of Russia, in 1890. He took up the bassoon at age 20 after originally studying the violin. Kovar came to the United States in June 1922, settling in New York City where he took the position of second bassoonist with the New York Philharmonic. He was highly regarded as a teacher and was head of the bassoon faculty at the Juilliard School of Music for 28 years. Kovar also taught at Teachers College at Columbia University, the Music Academy of the West, and the Curtis Institute of Music, the Manhattan School of Music, Mannes College of Music, and the Conservatoire de musique du Québec à Montréal. His students ranged from top orchestra bassoonists, including Sol Schoenbach and Bernard Garfield to jazz musicians, including saxophonists Stan Getz and Ray Pizzi.

His 24 Daily Studies for Bassoon, written in the late 1950s, are considered first-rate practice exercises for the bassoon.

In the 1950s, Kovar moved to Encino, California where he continued teaching almost until the time of his death in 1970 from complications related to emphysema. He was survived by his wife Rose Kovar and two daughters, Eleanor Imber, also a professional bassoonist, and Leah Herzberg.

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## 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.

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## Related Glossary Terms

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# Singher, Martial

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## Related Glossary Terms

Drag related terms here



# Sophie

Sophie, along with the Marschallin and Octavian, one of the three leads in *The Rosenkavalier* by Strauss. Often sung by a light, high soprano such as Lotte Lehmann. Schumann, Lehmann began her association with this opera singing Octavian. Later she sang Octavian and finally, in 1924, the Marschallin.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Sperry, Paul

Paul Sperry (1934–) American lyric tenor, is dedicated to preserving the recital.

He has worked extensively with such masters of art song as Pierre Bernier, Jennie Tourel and Paul Ulanowsky (Lehmann's accompanist).

Mr. Sperry is widely appreciated for his master classes at schools including the Eastman School of Music, the University of Southern California, Oberlin College Conservatory of Music, the Cleveland Institute of Music, Harvard and Yale.

Since 1984 he has taught 19th- and 20th-century song at The Juilliard School and Manhattan School of Music.

In 1987 he became the Director of "Joy In Singing," an organization in New York City dedicated to helping young singers in the field of art song.

Paul Sperry has championed the music of living American composers, having premiered works by such composers as William Bolcom, Richard Hundley, Stephen Paulus, Nicholas Thorne and Charles Wuorinen.

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## Related Glossary Terms

Drag related terms here

# Sproule, Shirley

Shirley Sproule (1924–2014), soprano, was born in Canada and trained in singing there until first studying opera and Lieder with Lotte Lehmann at the Music Academy of the West in 1953. She continued there with Lehmann, working in the winters as well as the regular summer sessions and also sang in Europe (Munich, Mainz, etc.) She sang in Lehmann's London classes in 1957.

In 1965 Dr. Sproule returned to Regina, Saskatchewan to teach and sing there. In 1970 she began her doctoral studies at the University of Arizona in Tucson, breaking her work there to cover sabbaticals and sing in Canada 1971-72. After she returned and finished her doctoral degree in Tucson, she stayed there, teaching until her retirement. From 1976-1998 Sproule operated her private studio in Tucson.

She returned to Canada after leaving Tucson.

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## Related Glossary Terms

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# Stade, Frederica von

Frederica von Stade (1945-) American mezzo soprano received a contract from Sir Rudolph Bing during the Metropolitan Opera Auditions, and since her debut in 1970 she sang nearly all of her great roles with that company. In 1995, as a celebration of her 25th anniversary with the Metropolitan Opera, the company mounted a new production of *Pelléas et Mélisande* specifically for her.

In addition, Ms. von Stade appeared with Lyric Opera of Chicago, Los Angeles Music Center Opera, San Francisco Opera, and Dallas Opera, among others. Her career in Europe included new productions mounted for her at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera.

A noted bel canto specialist, she excelled as the heroines of Rossini's *La cenerentola* and of Bellini's *La sonnambula*. She was one of the world's favorite interpreters of the trouser roles, from Strauss's Octavian and Composer to Mozart's Sextus, Idamante and Cherubino.

She made over three dozen recordings with many major labels, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by Stereo Review, Opera News, and other journals.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the Georgetown University of Medicine, and her alma mater, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former president Ronald Reagan in recognition of her significant contribution to the arts.

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## Related Glossary Terms

# Stokowski

Leopold Stokowski (1882–1977) British conductor, best known for his years with the Philadelphia Orchestra, though he had success with the Cincinnati Symphony of Cincinnati, New York, Houston, and Hollywood Bowl. Not a soprano, but a conductor in Lehmann’s life, she was scheduled to sing with him and the Philadelphia Orchestra during the 1934–1935 season, but there is no record that this concert actually took place.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Strauss

Unless otherwise noted, Strauss refers to the composer Richard Strau

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## Related Glossary Terms

Drag related terms here

## Strauss, Richard

Richard Strauss (1864-1949) German composer and conductor. Strauss’s father, Franz, was the principal horn player of the Munich Court Orchestra and was recognized as Germany’s leading virtuoso of the instrument. During a conventional education, Strauss still devoted most of his time and energy to music. When he left school in 1882, he had already composed more than 140 works, including 59 Lieder and various chamber and orchestral works. These juvenilia reflect Strauss’s musical upbringing by his father, who revered the classics and detested Richard Wagner both as a man and as a composer, even though he was a notable performer of the horn passages in performances of Wagner’s operas.

Through his father’s connections, Strauss on leaving school met the leading musicians of the day, including the conductor Hans von Bülow, who commissioned Strauss’s *Suite for 13 Winds* for the Meiningen Orchestra and invited Strauss to conduct that work’s first performance in Munich in November 1884. Following this successful conducting debut, Bülow offered Strauss the post of assistant conductor at Meiningen. From then on Strauss’s eminence as a conductor paralleled his rise as a composer. He conducted at the Munich Opera Weimar Court Orchestra, the Royal Court Opera in Berlin, the Vienna Opera.

In Weimar in November 1889, he conducted the first performance of his symphonic poem *Don Juan*. At Weimar, too, in 1894 he conducted the premiere of his first opera, *Guntram*, with his fiancée Pauline de Ahna in the leading soprano role. She had become his singing pupil in 1887, and they were married in September 1894. Pauline’s tempestuous, tactless, and outspoken personality was the reverse of her husband’s aloof and detached nature, and her eccentric behavior is the subject of countless anecdotes. Nevertheless the marriage between them was strong and successful; they adored each other and ended their days together 55 years later.

The years 1898 and 1899 saw the respective premieres of Strauss’s two most ambitious tone poems, *Don Quixote* and *Ein Heldenleben*. In 1904 he and Pauline, who was the foremost exponent of his songs, toured the United States, where in New York City he conducted the first performance of his *Symphonia Domestica*. The following year, in Dresden, he enjoyed his first operatic success with *Salome*, based on Oscar Wilde’s play.

In 1909 the opera *Elektra* marked Strauss’s first collaboration with the Austrian poet and dramatist Hugo von Hofmannsthal. Strauss wrote the music and Hofmannsthal the libretti for five more operas over the next 20 years. With the 1911 premiere of their second opera together, *Der Rosenkavalier*, they achieved a popular success of the first magnitude. Their subsequent operas together were *Ariadne auf Naxos* (1912), *Die Frau ohne Schatten* (1919), and *Die ägyptische Helena* (1928). But in 1929 Hofmannsthal died while working on the opera *Arabella*.

At the Vienna Opera he conducted many performances with Lehmann, and not just of his own operas. Starting with*Der Freischütz*in 1920, and continuing with*Lohengrin*, *Magic Flute*,*Die Walküre*,*Der Barbier von Bagdad*,*Tannhäuser*,*Fidelio*, and in concert performances of his songs. Obviously, the majority of the operas that Lehmann sang with Strauss were his own, but sadly, we have no recordings of them.

Strauss was neither interested nor skilled in politics, national or musical. This political naïveté tainted Strauss’s reputation when the National Socialists came to power in Germany in 1933. Thus from 1933 to 1935 he served as president of Germany’s Reichsmusikkammer, which was the state music bureau. But in the latter year he fell foul of the Nazi regime. After Hofmannsthal’s death in 1929 he had collaborated with the Jewish dramatist Stefan Zweig on a comic opera, *Die schweigsame Frau* (1935). This collaboration was unacceptable to the Nazis. The opera was banned after four performances, and Strauss was compelled to work with a non-Jewish librettist, Joseph Gregor. The fact that his son’s wife was Jewish was also held against him. Above all else a family man, Strauss used every shred of his influence as Germany’s greatest living composer to protect his daughter-in-law and her two sons. He spent part of World War II in Vienna, where he was out of the limelight, and in 1945 he went to Switzerland. Allied denazification tribunals eventually cleared his name, and he returned to his home in Garmisch in 1949, where he died three months after his 85th birthday.



# Stutzmann, Nathalie

Nathalie Stutzmann (1965-), French contralto, enjoys an international reputation with equal success in the fields of opera, concert, recital and recording. She has made over 40 recordings, many for RCA Victor Red Seal, and has won numerous awards such as the Deutsche Schallplatten Kritik, Diapason d’or, Japan Academy Award, and a Grammy Award. Her repertoire includes both French and German art song.

On the operatic stage Ms. Stutzmann has performed the roles of Juliette in *Giulio Cesare*, Radamisto, and Orfeo.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Suor Angelica

Suor Angelica is one of the operas the Pucinni wrote for his set called *Il Trittico*. It was performed for the first time in 1918 and Lehmann sang the premiere of the title role in 1920 and recorded the major title-role arias.

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## Related Glossary Terms

Drag related terms here

# Symphony Orchestra of Berlin

The Konzerthausorchester Berlin is a symphony orchestra based in Berlin, Germany. The orchestra is resident at the Konzerthaus Berlin, designed by the architect Karl Friedrich Schinkel. The building was destroyed during World War II, and was rebuilt from 1979 to 1984.

The orchestra was founded in 1952 as the Berliner Sinfonie-Orchester (Berlin Symphony Orchestra or Symphony Orchestra of Berlin) in what was then East Berlin, as a rival ensemble to the Berlin Philharmonic Orchestra based in West Berlin. The first chief conductor was Hermann Hildebrandt. After German reunification in 1989, the orchestra was threatened with dissolution, but subscriber action maintained the ensemble. The orchestra acquired its current name in 2006. (This orchestra is separate from the West-Berlin based Berliner Symphoniker, founded in 1967.)

In 1974 the Berlin Sinfonietta was founded to serve as the chamber orchestra of the “Berlin Symphony Orchestra” today the “Konzerthausorchester Berlin”.

Kurt Sanderling was the longest-serving chief conductor of the orchestra, from 1960 to 1976. Subsequent chief conductors have been Günther Herbig, Claus Peter Flor, Michael Schönwandt (1992–1998), Eliahu Inbal (2001–2006), and Lothar Zagrosek. In February 2011, the orchestra announced the appointment of Iván Fischer as its eighth principal conductor, effective with the 2012-2013 season, with an initial contract of 3 years.

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## Related Glossary Terms

# Tannhäuser

Tannhäuser is one of the early successful operas of Wagner for which both the libretto and the music. The story details the struggle between divine and provane love, and redemption through love, a theme that runs through much of Wagner’s mature operas. The opera had its premiere in 1845 when Mathilde Lehmann sang the lead role of Elisabeth with great delight beginning in Hamburg. Subsequently she performed the role in Vienna, Berlin, Paris, London, and New York.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Tcheresky, Luba

Luba Tcheresky (19----) American soprano and teacher, was born in [redacted] emigrated to the US at the age of 9. She studied with Lotte Lehman [redacted] years at the Music Academy of the West and has sung throughout t [redacted] Europe both opera and song. She was an active teacher in New York C [redacted]

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## Related Glossary Terms

Drag related terms here

# Tessitura

In musical notation, tessitura is used to refer to the compass in which music lies—whether high or low, etc.—for a particular vocal (or instrumental) part. The tessitura of a piece is not decided by the extreme range, but rather by which part of the range is most used.

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## Related Glossary Terms

Drag related terms here

# Thomas Moser

The American tenor, Thomas Moser, (1945–) studied at the Richmond Professional Institute in Virginia, the Curtis Institute of Music in Philadelphia and the Music Academy of the West in Santa Barbara. He then completed his musical studies with Martial Singher, Gérard Souzay, and Lotte Lehmann. In 1974 he was a winner in the Metropolitan Opera Auditions.

In 1975 Thomas Moser made his European opera debut in Graz Landestheater. In 1976 he appeared as Mozart's Belmonte with the Bavarian State Opera in Munich. He made his 1977 debut at the Vienna State Opera, of which he is now a member. His many roles in Vienna have included W.A. Mozart's Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), Titus, Idomeneo and Lucio Silla, Strauss' Flamand (*Capriccio*) and Henry, and Gluck's Achilles. In recent years he has added Florestan (*Fidelio*), Fritz (*Der Ferne Klang*) and Erik (*Der Fliegende Holländer*). In 1988 he was awarded the title of Vienna State Opera's Kammersänger.

Thomas Moser made his first appearance with the New York City Opera in 1979 as Titus. In 1983 he sang at the Salzburg Festival, returning there in 1984 to create the role of the tenor in Luciano Berio's *Un re in ascolto*. In 1985 he made his debut at Milan's La Scala as Tamino. In 1986 he sang for the first time at the Rome Opera as Achilles. In 1988 he appeared in the title role of Schubert's *Fierrabras* at the Theater an der Wien. In 1992 he sang the Emperor in *Die Frau ohne Schatten* in Geneva.

Thomas Moser is now a regular guest at the opera houses of Munich, Frankfurt, Berlin, Stuttgart, Rome, Geneva and Los Angeles. Past highlights have included Idomeneo and *Iphigénie en Tauride* (Pylade) at the Paris Opera; *Die Zauberflöte*, *Fidelio* and Cherubini's *Lodoïska* (*Titzikan*) at Milan's La Scala; as well as *Fidelio*, *Oedipus Rex* and *Die Frau ohne Schatten* (the Emperor) at the Salzburg Easter and Summer Festivals. Among his most recent engagements are *La Damnation de Faust* in Munich, Lyon and Paris; *Ariadne auf Naxos* (Bacchus) and *Carmen* (Don José) at the Metropolitan Opera; a debut at the Royal Opera at Covent Garden in the title role of Pfitzner's *Palestrina* (with a reprise of the part for New York's Lincoln Center Festival); the title roles of *Parsifal* and *Lohengrin* in Paris; *Carmen* and *Lohengrin* in Geneva; and *Peter Grimes* (title role) at the Théâtre du Châtelet in Paris.

Thomas Moser is also a highly acclaimed recitalist, recording artist and concert performer. As a concert artist, he appeared with leading North American and European orchestras. His work in these areas has included engagements conducted by Claudio Abbado, Carlo Maria Giulini, Zubin Mehta, Georg Solti, Lorin Maazel, Nikolaus Harnoncourt, Erich Leinsdorf, Stein, Charles Mackerras, Leonard Bernstein, and Herbert von Karajan. He has recently recorded *La Damnation de Faust* under Kent Nagano, as well as *Carmen* and Arnold Schoenberg's *Gurrelieder* led by Giuseppe Sinopoli.

Thomas Moser's expansive operatic and concert repertoire ranges from early music to the cosmopolitan avant-garde.



# Thomas Pasatieri

Thomas Pasatieri (1945-) is an American opera and song composer.

He began composing at age 10 and, as a teenager, studied with Nadia Boulanger. He entered the Juilliard School at age 16 and eventually became the school's first recipient of a doctoral degree.

Pasatieri has taught composition at the Juilliard School, the Manhattan School of Music, and the Cincinnati College-Conservatory of Music. From 1980 through 1984, he held the post of Artistic Director at Atlanta Opera.

He has composed 24 operas, the best known of which is *The Seagull*, composed in 1972. Two of his operas were premiered in 2007: *Frau Margot* by the Fort Worth Opera and *The Hotel Casablanca* in San Francisco. Other popular operas include *La Divina* and *Signor Deluso*.

In 1984, Pasatieri moved to Los Angeles, California, where he formed his film music production company, Topaz Productions. His film orchestrations can be heard in *Billy Bathgate*, *Road to Perdition*, *American Beauty*, *The Little Mermaid*, *The Shawshank Redemption*, *Fried Green Tomatoes*, *Legends of the Fall*, Thomas Newman's *Angels in America*, and *Scent of a Woman*, among many others. In 2003, Pasatieri returned to New York to continue his concert and opera career.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Thomas Stockham

Thomas Greenway Stockham (1933–2004) was an American scientist who developed one of the first practical digital audio recording systems, and pioneered techniques for digital audio recording and processing as well.

Professor Stockham was born in Passaic, New Jersey. Stockham attended Montclair Kimberley Academy, graduating in the class of 1951. Known as the "father of digital recording", he earned an Sc.D. degree from the Massachusetts Institute of Technology in 1959 and was appointed Assistant Professor of Electrical Engineering. Early in his academic career at MIT, Stockham worked closely with Amar Bose, founder of Bose Corporation, on the use of digital computers for measurement and simulation of room acoustics and for audio recording and enhancement. While at MIT, he noticed several of the students using an MIT Lincoln Laboratory TX-0 mainframe computer installed at the campus to record their voices digitally into the computer’s memory, using a microphone and a loudspeaker connected to an A/D-D/A converter attached to the TX-0. This expensive tape recorder led Stockham to his own digital audio experiments on this same computer in 1962.

In 1968 he left MIT for the University of Utah, and in 1975 founded Soundstream, Inc. The company developed a 16-bit digital audio recording system using a 16-track Honeywell instrumentation tape recorder as a transport, connected to digital audio recording and playback hardware of Stockham’s design. It ran at a sampling rate of 50kHz, as opposed to the audio CD sampling rate of 44.1kHz.

Soundstream Inc. was the first commercial digital recording company in the United States, located in Salt Lake City. Stockham was the first to make a commercial digital recording, using his own Soundstream recorder in 1976 at the Santa Fe Opera. In 1980, Soundstream merged with the Digital Recording Company (DRC) and became DRC/Soundstream.

Stockham played a key role in the digital restoration of Enrico Caruso recordings, described in a 1975 IEEE paper. These recordings were the first to be digitally restored by computer, and were released on the 1976 RCA Records album Caruso-A Legendary Performer.

In 1974 he investigated President Richard Nixon’s White House tapes. It was he who discovered that the 18 minutes of erasures were not accidental, as Nixon’s secretary Rosemary Woods claimed. Stockham was able to discern several distinct erasures and even determined the order of erasure.

Stockham’s developments and contributions to digital audio paved the way for later digital audio technologies, such as the audio compact disc and DAT (Digital Audio Tape).

Stockham received wide recognition for his pioneering contributions to digital audio. He received, among many others, the Gold Medal award from the Audio Engineering Society, a Technical Emmy award in 1988, the Poniatoff Gold Medal from the Society of Motion Picture and Television Engineers, a Grammy award from NARAS in 1994, the IEEE Jack S. Kilby Signal Processing Medal in 1998 and a Scientific and Engineering award from the Academy of Motion Picture Arts and Sciences in 1999.

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## Related Glossary Terms

Drag related terms here

# Tilly de Garmo

Tilly de Garmo (1888-1990) was a German soprano and vocal coach. In 1912, she married the conductor Fritz Zweig. In Prague she sang the soprano part in Zemlinsky's *Der Zwerg*, the soprano part in the world premiere of Mahler's *Symphony* and the solo vocal part in the *Three Fragments* from Berg's *Three Pieces for String Quartet*. Her operatic repertoire included *Despina*, *Eva*, and *Sophie*. She sang at the Staatsoper Berlin from 1926, but left Nazi Germany in 1934 and spent some time in Prague with Zweig. They fled to Paris in 1938 and emigrated to the United States in 1940.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Top, Damien

Damien Top (19-----) French tenor. After studying Literature and Philosophy in Lille and graduating in Germanic Studies at the University of Paris, Damien Top studied Singing and Dramatic Art at the Conservatoire in Lille. Later he studied with Galina Vischnievskaya, Jean-Christophe Benoit, and Jacques Pottier (Melbourne University).

His dual training as a singer and an actor enables him to appear in opera, operetta, and sacred works, as well as perform the difficult repertoire of French *mélodie* -his favorite genre. He has given recitals at Flaneries Musicales de Reims for the Yehudi Menuhin Foundation, Musicales en Valois, Festival des Grands Crus de Bourgogne, etc. As a interpreter of French song, Damien Top frequently gives recitals abroad, including performances in Australia, Belgium, Canada, Czech Republic, Germany, Great Britain, Italy, Macedonia, New Zealand, and the US

Damien Top has studied Analysis, Harmony and the History of Music at the Paris Conservatoire with Michel Queval. Under the guidance of Sergiu Celibidache, he began research into musical aesthetics and attended seminars in the phenomenology of music. With these two master teachers, he was introduced to orchestral conducting. In his programs, he particularly focuses on the music of Roussel, d'Indy, Delvincourt, Martinet, Sandagerdi, Martinu, Looten, Macha, Ratovondrahety, Tahourdin, etc.).

Son of the poet Andrée Brunin, Damien Top has given poetry recitals.

Biographical and musicological work on Albert Roussel has been a particular feature of Damien Top's research and in 1989, in the composer's birthplace, he devoted an entire recital to Roussel's *mélodies*. His biography of Albert Roussel was published in 2000 and he has also written a book on Sergei Rachmaninov.

In 2002 Damien Top was awarded with the "Prix Charles Oulmont - Fondation de France" for his outstanding career.

# Tosca

Tosca is an opera in three acts by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa. It premiered at the Teatro Costanzi in Rome on 14 January 1900. The work, based on Victorien Sardou's 1887 French-language dramatic play, *La Tosca*, is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples's control of Rome threatened by Napoleon's invasion of Italy. It contains depictions of torture, murder and suicide, as well as some of Puccini's best-known lyrical arias.

Puccini saw Sardou's play when it was touring Italy in 1889 and, after some vacillation, obtained the rights to turn the work into an opera in 1895. Turning the wordy French play into a succinct Italian opera took four years, during which the composer repeatedly argued with his librettists and publisher. *Tosca* premiered at a time of unrest in Rome, and its first performance was delayed for a day for fear of disturbances. Despite indifferent reviews from the critics, the opera was an immediate success with the public.

Musically, *Tosca* is structured as a through-composed work, with arias, recitative, choruses and other elements musically woven into a seamless whole. Puccini used Wagnerian leitmotifs (short musical statements) to identify characters, objects and ideas. While critics have frequently dismissed the opera as a facile melodrama with confusions of plot—musicologist Joseph Kerman famously called it a “shabby little shocker”—the power of its score and the inventiveness of its orchestration have been widely acknowledged. The dramatic force of *Tosca* and its characters continues to fascinate both performers and audiences, and the work remains one of the most frequently performed operas. Many recordings of the work have been issued, both of studio and live performances.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Toscanini, Arturo

Arturo Toscanini (1867–1957) was one of the most famous conductors of his time. Renowned (and feared) for his intensity, perfectionism and his searching mind didn't fear involvement with politics. Books have been written about him, so I will not insult his memory with the few words I have written directly to his relation with Lehmann. And relation is the right word. He had many musical colleagues, friends and lovers. Sadly, the only recorded evidence we have of them working together is a shortwave broadcast that is almost unlistenable. From their “radio broadcast” firsts in 1934 to their last recordings of Fidelios the historic nature of their collaboration was evident to all, whether critics or general public.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term

# Town Hall

The Town Hall is a performance space, located at 123 West 4th Street, between Sixth Avenue and Broadway, in midtown Manhattan, New York City. It opened on 12 January 1921, and seats approximately 1,500 people.

In the 1930s, the first public-affairs media programming originated here with the "America's Town Meeting of the Air" radio programs. In 1980, as part of this the National Park Service placed the building on the National Historic Landmarks list. It was designated a National Historic Landmark in 2012, and designated it a National Historic Landmark in 2013.

Lehmann sang many recital here including her Farewell. She gave a master class for the Manhattan School of Music in the same place.

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## Related Glossary Terms

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# Tristan und Isolde

Tristan und Isolde is an opera, or music drama, in three acts by Richard Wagner to a German libretto by the composer, based largely on the romance by Gottfried von Strassburg. Lehmann learned the role of Isolde, even though it was a much too heavy role for her. Various conductors said that they could hold the huge orchestra so that it wouldn't overwhelm her, but she was persuaded never to sing it. She did record the final aria.

It was composed between 1857 and 1859 and premiered at the Königliches Hof- und Nationaltheater in Munich on 10 June 1865 with Hans von Bülow conducting.

Widely acknowledged as one of the peaks of the operatic repertoire, Tristan was notable for Wagner's unprecedented use of chromaticism, tonality, orchestral color and harmonic suspension.

The opera was enormously influential among Western classical composers and provided direct inspiration to composers such as Gustav Mahler, Richard Strauss, Karol Szymanowski, Alban Berg, Arnold Schoenberg and Benjamin Britten. Other composers like Claude Debussy, Maurice Ravel and Igor Stravinsky formulated their styles in contrast to Wagner's musical legacy. Many see Tristan as the beginning of the move away from common practice harmony and tonality and consider that it lays the groundwork for the direction of classical music in the 20th century.

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## Related Glossary Terms

# Turandot

Turandot is the last opera that Puccini wrote. He died in 1924 and Franco Alfano finished it in 1926. The libretto is by Giuseppe A. Renato Simoni. Lehmann sang the Vienna Opera premiere and sang the role also in Berlin. She didn't consider the character suitable to her temperament, but did record the original version of the major arias.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

UCLA

Part of the large University of California system, located in Los Ange

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**Related Glossary Terms**

Drag related terms here

# Ulanowsky, Paul

Paul Ulanowsky (1908-1968), pianist, was born in Vienna, the son of singers.

"Practically from the time I could tell the black keys from the white," as Ulanowsky told it, he began playing the piano, and accompanied his father's students and his mother from a very early age. Later, he attended the University of Vienna, where he studied piano with Leverin Eisenberger, among others, and theory and composition with Joseph Marx. He took private lessons in violin and viola, and studied musicology at the University of Vienna under Guido Adler, William Adler, and R. Ficker from 1926-30. His diplomas from the Academy in 1930 were in composition and conducting.

From the age of 19, for about 10 years, he was the official pianist and celesta player for the Vienna Philharmonic, a singular honor for such a young man. During this time, Bruno Walter led the Philharmonic in a recorded performance of Mahler's "Lied von der Erde" at the very end of which the celesta makes its only entrance--in this case, with Ulanowsky at the keyboard.

Ulanowsky's career as a vocal accompanist was launched in earnest when renowned contralto Enid Szanthy, then singing at the Vienna Opera, engaged him for her U.S. tour in 1935. They returned in 1936, and it was during this tour, in the spring of 1937, that what was to become one of the most important features of Ulanowsky's career emerged.

One of the world's most famous operatic sopranos, Lotte Lehmann, attended one of their concerts. Following the performance, she went backstage and made an appointment for Ulanowsky to come and audition for her. As he later described it, the audition did not take long. Lehmann had him play just a few measures of each of several songs, and engaged him on the spot for her first Australian tour. For the next 14 years, through the end of Lehmann's singing career in 1951, Ulanowsky remained her accompanist. Subsequently, he accompanied a number of her master classes.

From 1937 until his death, the list of those whom Ulanowsky accompanied grew to include many leading instrumentalists, including Gregor Piatigorsky (with whom he played for President and Mrs. Franklin Roosevelt and guests at the White House), William Kroll, Bernhard Greenhouse, and Joseph Fuchs, and many, if not most, of the leading song interpreters: Dietrich Fischer-Dieskau, Ernst Haefliger, George London, Hans Hotter, Jennie Tourel, Herman Prey, Irmgard Seefried, and Aksel Schøtz. The great soprano Elizabeth Schwarzkopf related that she gave her first master class with Ulanowsky at the piano. Without his calm assistance, she said, "I don't know how I would have made it through."

During his last 12 years, he was pianist with the Bach Aria Group, an ensemble of leading singers and instrumentalists, which toured once each year and played regularly at New York City's Town Hall..

Ulanowsky's résumé also included summer coaching at the Berkshire Music Center at Tanglewood in Massachusetts, 1950-56; faculty membership at Boston University School of Music, 1951-55; several summers of teaching and performing at the Yale University Summer Music School in the 1960s; and professorship at the University of Illinois School of Music (Urbana). He also held an honorary doctorate from the University of Cincinnati Conservatory of Music.

# Umberto Giordano

Giordano, Umbergo(1867–1948), was an Italian opera composer in the late 19th or “realist,” style, known for his opera *Andrea Chénier*.

Giordano, the son of an artisan, studied music at Foggia and Naples. His early operas, among them *Mala vita* (1892; *Evil Life*), were written in a forceful, melodramatic style introduced by Pietro Mascagni in his *Verdi* *Cavalleria rusticana* (1890). In *Andrea Chénier* (1896), based on the French revolutionary poet, he tempered violence with gentler characters and scored a lasting success. Neither *Fedora* (1898), after Victorien Sardou, nor successors *Siberia* (1903) and *Madame Sans-Gêne* (1915) achieved the same popularity. In *La cena delle beffe* (1924; “The Feast of Jests”) he returned to a sensational manner with a story set in medieval Florence.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Ursuleac, Viorica

Viorica Ursuleac (1894-1985) was born the daughter of a Greek Orthodox archdeacon, in Chernivtsi, which is now in Ukraine. Following training in Vienna, she made her operatic debut in Zagreb (Agram), as Charlotte in Massenet's *Werther*, in 1922. The soprano then appeared at the Vienna Volksoper (1924–26), Frankfurt Opera (1926–30), Vienna State Opera (1930–35), Berlin State Opera (1935–37), and Bavarian State Opera (1937–44). She married the Austrian conductor Clemens Krauss in Frankfurt during her time there.

She was one of Richard Strauss's favorite sopranos, and he called her "die treueste aller Treuen" ("the most faithful of all the faithful"). She sang in the world premieres of four of his operas: *Arabella* (1933), *Friedenstag* (which was dedicated to Ursuleac and Krauss, 1938), *Capriccio* (1942), and the public dress-rehearsal of *Die Liebe der Danae* (1944).

Ms. Ursuleac appeared at the Salzburg Festival (1930–34 and 1942–43) and in one season at The Royal Opera Covent Garden (1934) where she sang in the first performances in England of Jaromír Weinberger's *Schwanda the Bagpiper* and *Arabella*. She also appeared as Desdemona in Verdi's *Otello* at the Royal Opera, with Lauritz Melchior in the name part, and Sir Thomas Beecham conducting.

Ursuleac sang at La Scala in Richard Strauss's *Die Frau ohne Schatten* (as the Empress), and *Elektra* (as Chrysothemis), Mozart's *Così fan tutte*, and Wagner's *Die Walküre* (as Sieglinde). Her only American appearances were at the Teatro Colón in Buenos Aires, as Brangäne in Wagner's *Tristan und Isolde*, opposite Kirsten Flagstad, in 1948. Also in her repertory were the Countess Almaviva, Donna Elvira, Leonore, Senta, Tosca, Turandot, Ariadne, etc.

She was awarded the title of an Austrian Kammersängerin in 1934, a Prussian Kammersängerin in 1935. She gave her farewell in 1953 in Wiesbaden in *Der Rosenkavalier*. She was appointed professor at the Salzburg Mozarteum in 1964.

Ursuleac's voice was not of great beauty, at least as recorded, but she was reckoned a great musician and actress. In the words of one colleague, the soprano Hildegard Ranczak, "Although she had a lovely, facile top, I was constantly amazed at the two hours' vocalizing she went through before each performance. Hers was, in my opinion, a marvelously constructed, not really natural voice which she used with uncanny intelligence." Ursuleac died at the age of ninety-one in the village of Ehrwald in Tyrol where she had resided since before the death in 1954 of her husband, Clemens Krauss.

# Valente, Benita

Benita Valente, American soprano, her initial professional music experience was at the Music Academy of the West (also, where she first met and collaborated with Marilyn Horne). It was in Santa Barbara that she first learned from Lotte Lehmann "how music comes to life."

Other important influences include her work at Marlboro Festival, where she performed with Rudolf Serkin, Felix Galimir, and Harold Wright. Especially noted for her collaborations with living composers, Ms. Valente has sung in many chamber music and recital performances, often in world premieres. She was the 1999 Recipient of Chamber Music America’s Highest Award: The Richard J. Bogomolny National Service Award, the first vocalist to receive the award in its twenty-year history.

Ms. Valente’s roles at the Metropolitan Opera included Pamina, Gilda, Nanetta, Susanna, Ilia, and Almirena. Other roles include Euridice at Santa Fe, the Countess in Washington, and Dalilah in Florence. Festival appearances include Tanglewood, Aspen, Ravinia, Grand Tetons, Santa Fe, Vienna, Edinburgh, and Lyon.

Recordings include music of Vaughan Williams, Debussy, and Bolcom.

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## Related Glossary Terms

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# Verdi

Giuseppe Fortunino Francesco Verdi (1813–1901) was an Italian Romantic composer primarily known for his operas.

He is considered, with Richard Wagner, the preeminent opera composer of the 19th century. Verdi dominated the Italian opera scene after the deaths of Rossini, Bellini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and some of his melodies have taken on a life in popular culture, examples being "La donna è mobile" from *Rigoletto*, "Libiamo ne' lieti calici" (The Drinking Song) from *La traviata*, "Va, pensiero" (Chorus of the Hebrew Slaves) from *Nabucco*, the "Coro di zingari" (Chorus) from *Il trovatore*, and the "Grand March" from *Aida*.

Moved by the death of his compatriot Alessandro Manzoni, Verdi wrote the *Messa da Requiem* in 1874 in Manzoni's honor, a testimony to his commitment outside the field of opera. Politically committed, he was—alongside Garibaldi and Cavour—an emblematic figure of the political reunification process (Risorgimento) of Italy.

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## Related Glossary Terms

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# Verismo

In opera, verismo (meaning "realism", from Italian vero, meaning "true") was a post-Romantic operatic tradition associated with Italian composers such as Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Giacomo Puccini.

In terms of subject matter, generally "[v]erismo operas focused not on gods, mythological figures, or kings and queens, but on the average contemporary man and woman and their problems, generally of a sexual romantic, or violent nature." However, two of the small handful of verismo operas still performed today take historical subjects: Puccini's *Tosca* and Giordano's *Andrea Chénier*. "Musically, verismo composers consciously strove for the integration of an opera's underlying drama with its music." These composers abandoned the "recitative and set-piece structure" of earlier Italian opera. Instead, the operas were "through-composed," with few breaks in a seamlessly integrated sung style. While verismo operas may contain arias that can be sung as stand-alone pieces, they are generally written to arise naturally from their dramatic surroundings and their structure is variable, being based on text that usually does not follow a regular strophic format.

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## Related Glossary Terms

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# Vienna Opera

The Vienna State Opera (German: Wiener Staatsoper) is an opera house—and opera company—with a history dating back to the mid-19th century. It is located in the centre of Vienna, Austria. It was originally called the Vienna Court Opera (Wiener Hofoper). In 1920, with the replacement of the Habsburg Monarchy by the First Republic of Austria, it was renamed the Vienna State Opera. The members of the Vienna Philharmonic are recruited from its orchestra.

Towards the end of World War II, on March 12, 1945, the opera was set alight by an American bombardment. The front section, which had been walled off as a precaution, remained intact including the foyer, with frescoes by Moritz von Schwind, the main stairways, the vestibule and the tea room. The auditorium and stage were, however, destroyed by flames as well as almost the entire décor and props for more than 120 operas with around 150,000 costumes. The State Opera was temporarily housed at the Theater an der Wien and at the Vienna Volksoper.

Lengthy discussions took place about whether the opera house should be restored to its original state on its original site, or whether it should be completely demolished and rebuilt, either on the same location or on a different site. Eventually the decision was made to rebuild the opera house as it had been, and the main restoration experts involved were Ernst Kolb (1948–1952) and Udo Illig (1953–1956).

The Austrian Federal Chancellor Leopold Figl made the decision in 1946 to have a functioning opera house again by 1949. An architectural competition was announced, which was won by Erich Boltenstern. The submissions had ranged from a complete restructuring of the auditorium to a replica of the original design; Boltenstern decided on a design similar to the original with some modernisation in keeping with the design of the 1950s. In order to achieve a good acoustic, wood was the favoured building material, at the advice of, among others, Arturo Toscanini. In addition, the number of seats in the parterre (stalls) was reduced, and the fourth gallery, which had been fitted with columns, was restructured so as not to need columns. The facade, entrance hall and the "Schwind" foyer were restored and remain in their original style.

In the meantime, the opera company, which had at first been performing in the Volksoper, had moved rehearsals and performances to Theater an der Wien, where, on May 1, 1945, after the liberation and re-independence of Austria from the Nazis, the first performances were given. In 1947, the company went on tour to London.

Due to the appalling conditions at Theater an der Wien, the opera company leadership tried to raise significant quantities of money to speed up reconstruction of the original opera house. Many private donations were made, as well as donations of building material from the Soviets, who were very interested in the rebuilding of the opera. The mayor of Vienna had receptacles placed in many sites around Vienna for people to donate coins only. In this way, everyone in Vienna could say they had participated in the reconstruction and feel pride in considering themselves part owners.

However, in 1949, there was only a temporary roof on the Staatsoper, as construction work continued. It was not until November 5, 1955, (after the Austrian State Treaty), that the Staatsoper could be reopened with a performance of Beethoven's Fidelio, conducted by Karl Böhm. The American Secretary of State, John Foster Dulles, was present, as was Lotte Lehmann. The television station ORF used the occasion to make its first live broadcast, at a time when there were only about 800 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.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Vissi d'arte

Tosca’s major aria, pleading in the name of art, for her lover’s life.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# 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

Drag related terms here



# Walter Legge

Harry Walter Legge (1906–1979) was an influential English classical recording producer, most notably for EMI. His recordings include many sets later regarded as classics and reissued by EMI as "Great Recordings of the Century" such as Lehmann's *Die Walküre* with Bruno Walter. He worked in the recording industry from 1927, combining this with the post of junior music critic of the *Manchester Guardian*. He was assistant to Sir Thomas Beecham at the Royal Opera House, Covent Garden, and in World War II played a role in bringing music to the armed forces and civilians.

After the war, Legge founded the Philharmonia Orchestra and worked for EMI as a recording producer. In the 1960s he quarrelled with EMI and resigned. He attempted to disband the Philharmonia in 1964, but it continued as an independent body without him. After this he had no permanent job, but confined himself to giving master classes with, and supervising the recording of, his second wife, Elisabeth Schwarzkopf.

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## Related Glossary Terms

Drag related terms here

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**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.

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## Related Glossary Terms

Drag related terms here

# Walter, Bruno

Bruno Walter (1876–1962) was one of Lehmann’s greatest inspiration. From their first collaboration in 1924 (her first Marschallin) to their final recitals with him in 1950, Bruno Walter was her best friend, teacher, conductor, accompanist, and advisor. Walter held Mme. L. in high esteem and chose to work with her. Their collaborations in the Bayreuth Festivals both in opera and in Lieder, set standards that were highly respected by both public and critics.

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## Related Glossary Terms

Drag related terms here

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**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 the WBAI chain of radio stations, it provides a vast array of original programming for its listeners in the Metropolitan New York City region and worldwide on its website.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Weingartner, Felix von

Felix von Weingartner (1863–1942) was a highly respected Austrian conductor and composer, who had studied with Liszt. After many successes in Germany, he succeeded Mahler at the Vienna Opera in 1908 and continued (off and on) in Vienna until 1927, conducting, teaching and composing thereafter. Before 1918 with a Vienna Philharmonic performance of Lieder arranged for orchestra, and continuing in Vienna with opera, the 1922 South American tour, and further in 1927 with a celebrated *Meistersinger* in Vienna, Weingartner conducted Lehmann in many concert and Wagner opera performances. In 1927 he led the orchestra when Lehmann sang a cycle of his own songs called *Schmerz*.

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## Related Glossary Terms

Drag related terms here

# Wigmore Hall

The Wigmore Hall is a leading international recital venue that specialises in performances of chamber music and song. It is at 36 Wigmore Street, London, UK, and was built to provide the city with a venue that was intimate-enough for recitals of chamber music. With near-perfect acoustics, the hall quickly became celebrated across Europe and featured many of the great artistes of the 20th century. Today, the hall promotes 400 concerts a year, broadcasts a weekly concert on BBC Radio 3, attracting several thousand listeners as well as a worldwide internet audience. The hall also promotes an extensive education program throughout London and beyond.

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## Related Glossary Terms

Drag related terms here



# Wilhelm Furtwängler

Wilhelm Furtwängler (1886–1954) was one of the most respected conductors of his time. But because he stayed in Germany during the war period, his reputation, especially in the US, was badly tarnished. Because of the Nazi association, Lehmann didn't speak of him in her memoirs, but she sang under his direction many times, including concerts, operas in Berlin, Paris, and Vienna.

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## Related Glossary Terms

Drag related terms here

# Wilhelm Kienzl

Wilhelm Kienzl (1857– 1941) was an Austrian composer.

Kienzl was born in the small, picturesque Upper Austrian town of Waizenkirchen. His family moved to the Styrian capital of Graz in 1860, where he studied the violin under Ignaz Uhl, piano under Johann Buwa, and composition from 1872 under the Chopin scholar Louis Stanislaus Mortier de Fontaine. From 1874, he studied composition under Wilhelm Mayer (also known as W.A. Rémy), music aesthetics under Eduard Hanslick and music history under Friedrich von Hausegger. He was subsequently sent to the music conservatory at Prague University to study under Josef Krejci, the director of the conservatory. After that he went to Leipzig Conservatory in 1877, then to Weimar to study under Liszt, before completing doctoral studies at the University of Vienna.

While Kienzl was at Prague, Krejci took him to Bayreuth to hear the first performance of Richard Wagner’s Ring Cycle. It made a lasting impression on Kienzl, so much so that he founded the "Graz Richard Wagner Association" (now the "Austrian Richard Wagner Company, Graz Office") with Hausegger and with Friedrich Hofmann. Although he subsequently fell out with "The Wagnerites", he never lost his love for Wagner’s music.

In 1879 Kienzl departed on a tour of Europe as a pianist and conductor. He became the Director of the Deutsche Oper in Amsterdam during 1883, but he soon returned to Graz, where in 1886, he took over the leadership of the Steiermärkischen Musikvereins und Aufgaben am Konservatorium. He was engaged by the manager Bernhard Pollini as Kapellmeister at the Hamburg Stadttheater for the 1890-91 season, but was dismissed in mid-January 1891 because of the hostile reviews he received (his successor was Gustav Mahler). Later he conducted in Munich.

In 1894, he wrote his third and most famous opera, *Der Evangelimann*, but was unable to match its success with *Don Quixote* (1897). Only *Der Kuhreigen* (1911) reached a similar level of popularity, and that very briefly. In 1917, Kienzl moved to Vienna, where his first wife, the Wagnerian soprano Lili Hoke, died in 1919, and he married Henny Bauer, the librettist of his three most recent operas, in 1921.

After World War I, he composed the melody to a poem written by Karl Renner, *Deutschösterreich, du herrliches Land* (German Austria, you wonderful country), which became the unofficial national anthem of the first Austrian Republic until 1929. Aware of changes in the dynamics of modern music, he ceased to write large works after 1926, and abandoned composition altogether in 1936 due to bad health. As of 1933, Kienzl openly supported Hitler’s regime.

Kienzl’s first love was opera, then vocal music, and it was in these two genres that he made his name. For a while he was considered, along with Hugo Wolf, one of the finest composers of *Lieder* (art songs) since Schubert. His most famous work, *Der Evangelimann*, best known for its aria *Selig sind, die Verfolgung leiden* (Blessed are the persecuted), continues to be revived occasionally. It is a folk opera which has been compared to Humperdinck’s *Hansel and Gretel*, and contains elements of verismo. After Humperdinck and Siegfried Wagner, the composers of fairy-tale operas, Kienzl was the most important opera composer of the romantic post-Wagner era. However, Kienzl’s strengths actually lie in the depiction of everyday scenes. In his last years, his ample corpus of songs achieved prominence, though it has largely been neglected since then.

Despite the fact that opera came first in his life, Kienzl by no means ignored instrumental music. He wrote three string quartets and a piano trio.

He died in Vienna and is buried in the main cemetery there.

# Wilhelm Müller

Johann Ludwig Wilhelm Müller (1794 –1827) was a German lyric poet.

Wilhelm Müller was born at Dessau, the son of a tailor. He was educated at the gymnasium of his native town and at the University of Berlin, where he devoted himself to philological and historical studies. In 1813-1814 he took part, as a volunteer in the Prussian army, in the national rising against Napoleon. He participated in the battles of Lützen, Bautzen, Hanau and Kulm. In 1814 he returned to his studies at Berlin. From 1817 to 1819, he visited southern Germany and Italy, and in 1820 published his impressions of the latter in *Rom, Römer und Römerinnen*. In 1819, he was appointed teacher of classics in the *Gelehrtschule* at Dessau, and in 1820 librarian to the ducal library. He remained there the rest of his life, dying of a heart attack aged only 32.

Müller's earliest lyrics are contained in a volume of poems, *Bundesbluten*, by several friends, which was published in 1816. That same year he also published *Blumenlese aus den Minnesängern* (Flowers harvested from the minnesingers). His literary reputation was made by the *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (2 vols., 1821–1824), and the *Lieder der Griechen* (1821–1824). The latter collection was Germany's chief tribute of sympathy to the Greeks in their struggle against the Turkish yoke, a theme which inspired many poets of the time. Two volumes of *Neugriechische Volkslieder*, and *Lyrische Reisen und epigrammatische Spaziergänge*, followed in 1825 and 1827. Many of his poems imitate the German *Volkslied*.

Müller also wrote a book on the *Homerische Vorschule* (1824; 2nd. ed., 1836), translated Marlowe's *Faustus*, and edited a *Bibliothek der Dichtungen des 17. Jahrhunderts* (1825–1827; 10 vols.), a collection of lyric poems.

Schubert's two song cycles, *Die schöne Müllerin* and *Winterreise*, are based on collections by Müller.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# William Moran

William R. Moran earned his A.B. in geology at Stanford University and became a successful Union Oil executive with a career in petroleum engineering.

Later he was famous as a discographer, author, and philanthropist. He studied and wrote about opera recordings for his whole life and was an acknowledged expert on the opera recordings of the recording of the 19th century singers especially those that recorded for Victor Records. With Thomas Moran founded the Victor Project, a comprehensive discography of the Victor Talking Machine Company from 1900 to 1955. He advised on the Victor Lehmann discography.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term

# Winterreise

Winterreise (Winter Journey) is a song cycle for voice and piano by Franz Schubert (D. 911, published as Op. 89 in 1828), a setting of 24 poems by Wilhelm Müller. It is the second of Schubert's two great song cycles based on poems, the earlier being *Die schöne Müllerin* (D. 795, Op. 25, 1823). Both were originally written for tenor voice but are frequently transposed to suit other vocal ranges—the precedent being established by Schubert himself. These cycles have posed interpretative demands on listeners and performers due to their thematic and structural coherence. Although Ludwig van Beethoven's cycle *An die Geliebte* (To the Distant Beloved) had been published earlier, in 1816, Schubert's two cycles hold the foremost place in the history of the genre. Lehmann was the first woman to record both *Winterreise* and *Die schöne Müllerin*.

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## Related Glossary Terms

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# Wolf, Hugo

Hugo Wolf (1860-1903) was an Austrian composer of Slovene origin, particularly noted for his *Lieder*. He brought to this form a concentrated expressive intensity which was unique in late Romantic music, somewhat related to that of the Second Viennese School in concision but diverging greatly in technique.

Wolf studied at the Vienna Conservatory (1875–77) but had a moody and irascible temperament and was expelled from the conservatory following his outspoken criticism of his masters. He was a friend of Gustav Mahler as a young man. In 1883 Wolf became music critic of the *Wiener Salonblatt*; his weekly reviews provide considerable insight into the Viennese musical world of his day, but made him many enemies.

His early songs include settings of poems by Goethe, Lenau, Heine, and Eichendorff. In 1883 he began his symphonic poem *Penthesilea*, based on the tragedy by Heinrich von Kleist. From 1888 onward he composed a vast number of songs on poems of Goethe, Mörike, and others. The *Spanisches Liederbuch* on poems of Heyse and Geibel, appeared in 1891, followed by the *Italienisches Liederbuch* (part 1, 1892; part 2, 1896). Other song cycles were on poems of Ibsen and Michelangelo. His first opera, *Corregidor* (1895) was a failure when it was produced at Mannheim in 1896; a revised version was produced at Strasbourg in 1898. His second opera, *Manuel Venegas*, remained unfinished.

Wolf's reputation as a song composer resulted in the formation in his lifetime of Wolf societies in Berlin and Vienna. Yet the meager income he derived from his work compelled him to rely on the generosity of his friends. In 1897, ostensibly following upon a rebuke from Mahler but actually on account of growing signs of insanity and general paresis, he was confined to a mental home. He was temporarily discharged in 1898, but soon afterward he unsuccessfully attempted to commit suicide, and in October 1898 he requested to be placed in an asylum in Vienna.

Wolf wrote about 300 songs, many published posthumously. Of his first 100—from his early years—he only counted a handful worthwhile. But his output in the mature years was supremely original, in the finest tradition of the German *Lied*. Wolf excelled at creating vocal melodic lines that express every emotional nuance of a given poetic text. The atmosphere of his songs ranges from tender love lyrics to satirical humor to deeply felt spiritual suffering. The vocal melodic line is subtly combined with strikingly original harmonies in the piano accompaniment, resulting in Wolf's remarkable fusion of music and speech. His instrumental works were more interesting for their underlying ideas than for their execution; they included the Italian Serenade for orchestra (1892; a transcription of the serenade for string quartet of 1887).

# Yale Summer School of Music and Art

A summer venue in Norfolk, CT, where Yale faculty members scholarship musicians and artists.

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## Related Glossary Terms

Drag related terms here

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Index

Find Term



# 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*.

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## Related Glossary Terms

# Zipper, Herbert

Herbert Zipper (1904-1997) was an internationally renowned composer, conductor, and arts activist. As an inmate at Dachau concentration camp in the late 1930's, he arranged to have crude musical instruments constructed out of stolen material, and formed a small secret orchestra which performed on Sunday afternoons for the other inmates. Together with a friend, he composed the "Dachau Lied" ("Dachau Song"), which was learned by the other prisoners. Released in 1939, he accepted an invitation to conduct the Manila Symphony Orchestra. He was jailed for four months by the Japanese during their occupation of the Philippines. After his release, he worked secretly for the Allies, transmitting shipping information by radio. After the war, he emigrated to the United States in 1946.

In 1947, Zipper was offered a teaching post at The New School for Social Research in New York that had been founded in 1918 by Alvin Johnson, as one of the country's first adult education centers. Over the next few decades, Zipper went on to start many community art centers throughout the country. He also worked on reviving the disbanded Brooklyn Symphony, a group which had not been active since their conductor, Sir Thomas Beecham, had returned to England. Zipper's role of conductor with the Brooklyn Symphony focused much of their work on school outreach programs while Zipper became increasingly involved in championing racial equality, social justice, and environmental causes.

In 1953, Zipper took the position of director of the Winnetka School of Music in Chicago, where he worked during the school year, and then returned to Manila each summer to conduct a summer concert series. Winnetka was a community art school that served children and adults in afternoon and evening programs. In 1954, through a large fundraising effort, the school was moved to a better location, expanded, and renamed the Music Center of North Shore. Through this school, Zipper organized a professional orchestra whose purpose was to play concerts in public schools.

In the 1960's he worked in conjunction with the John D. Rockefeller III Fund and the Community Music Schools to send music teachers to Manila.

In 1972, Zipper took a job in California as the project director for the School of Performing Arts at the University of Southern California.

His beloved wife and partner Trudl died in 1976 of lung cancer. Despite his grief, Zipper continued his zeal for the arts and in the early 1980s began trips to China where he served as a teacher, arts advocate, and conductor. Zipper remained active in the arts until his death in 1997 at the age of 92.

He was the subject of the Oscar-nominated documentary *Never Give Up: The 20th Century Odyssey of Herbert Zipper*.

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# Zubin Mehta

Zubin Mehta (1936-) is an Indian conductor of Western classical music. He is the Music Director for Life of the Israel Philharmonic Orchestra and the Principal Conductor for Valencia's opera house. Mehta is also the chief conductor of the Maggio Musicale Fiorentino festival. He began his rise to fame as co-conductor of the Los Angeles Philharmonic. Mehta went from L.A. to conduct the New York Philharmonic. When he left N.Y. he continued (and continues, at this time) to conduct major orchestras and operas around the world.

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## Related Glossary Terms

Drag related terms here

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**Index**

Find Term