



**Lotte
Lehmann
&
Her Legacy**

Vol. II

Gary Hickling



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Introduction

Lotte Lehmann’s legacy found in her recordings, films, writing, and art offers as much fascination now as many years ago, and today’s technology allows us easy access to all of it. It is my privilege to meld pieces of her legacy into its own art form, a celebration I hope worthy of her charisma and creativity.

Instructions

This presentation is designed to be viewed in the portrait mode, not the landscape mode, on your iPad.

Our Table of Contents can be found three pages further on. It is interactive, so just tap the chapter you want and you’ll arrive there.

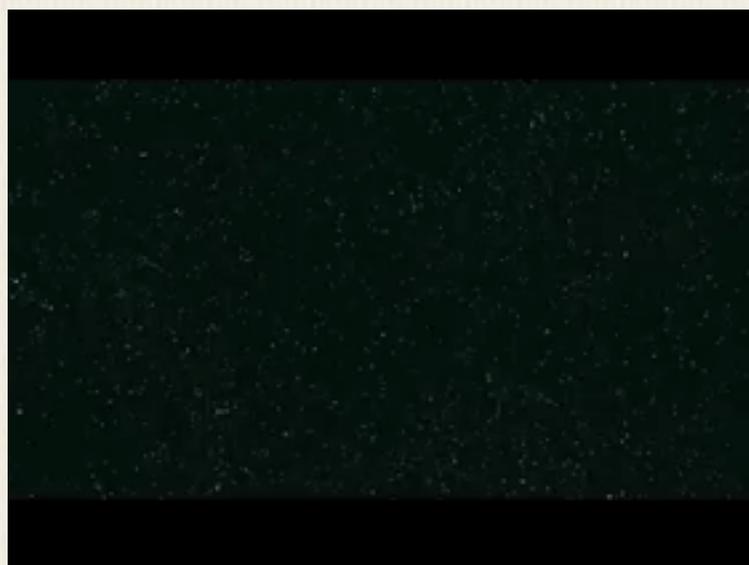
To locate the Apple internal Table of Contents, tap anywhere on the page you’re reading and options will appear at the top. In the upper left-hand corner tap again on the three lines. You’ll have the option of either “Table of Contents” or “Glossary.” Tap Table of Contents and thumbnails will appear at the bottom of the page. You can navigate back and forth within the chapter that you’re reading by just swiping the thumbnails. Swipe a bit stronger and you can go to neighboring chapters. Look for the white dots on a black background at the bottom of the page. All the chapters are shown there. If you wish to move to a different chapter, just tap the white dot in the approximate place of the chapter you want.

The chapter titles that include “II” refer to the related chapter that appeared in Volume I of *Lotte Lehmann & Her Legacy*.



When you find a Lehmann commercial recording you’ll see a three-digit number that refers to her Discography which you’ll find in the Appendix. The Discography contains the matrix number, the catalog number, the date of the recording, the pianist or orchestra, the conductor, etc. By the way, good headphones will help you enjoy these recordings of Lehmann’s performances.

Once you start a recording, you may return to where you left off, the same way this book remembers your last page. If you swipe to another page, the audio or video starts over. Also, once you set the volume it will serve for the whole book.



The videos work much the same way the audios do, but have an advantage. If you spread your fingertips apart it will open an enlarged version. Or, if you tap on the video you'll see at the top left corner little arrows that you can tap to enlarge it.

There are occasionally “pop-overs,” in the presentation usually offering English translations. Just tap on the word and a box appears with the English words and sometimes the original German as well.



Translation

There is one tricky button  that appears at the bottom left-hand corner of the *Dichterliebe* pictures that Lehmann sketched for each song. Tap the button and you find that it offers, in a few words, an introduction to each song in Lehmann's words.

Galleries: At the end of several chapters there are galleries. You have the option of enlarging the photo or image by double-tapping.

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

There are now seven volumes in this series. Volume I includes the first half of many chapters found here. You'll also find a chapter that tells of my initial contact with Lehmann, another called "Legendary/Unknown," and one on early recordings. Lehmann's *Winterreise* is also offered in the same format as the *Dichterliebe* here: her speaking, singing, and drawings.

Volume III provides Lehmann's master classes of individual songs; Volume IV, of song cycles; Volume V, of arias and opera scenes; Volume VI, interviews in English; Volume VII, interviews in German.

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

Gary Hickling



Table of Contents

[Introduction](#)

[Copyright](#)

[Acknowledgments](#)

[Foreword](#)

[Preface](#)

[Dedication](#)

[Chapter 1](#) **Short Bio**

A mini-biography

[Chapter 2](#) **Third Career II**

Her teaching

[Chapter 3](#) **Misconceptions**

Who she was and wasn't

[Chapter 4](#) **Lehmann's Conductors**

Mini-biographies of the conductors with whom she worked

[Chapter 5](#) **The Lehmann I Knew**

My personal recollections

[Chapter 6](#) **The Lehmann Others Knew**

The personal recollections of many others

[Chapter 7](#) **Her Legendary Marschallin**

The role for which Lehmann is best remembered

[Chapter 8](#) ***Dichterliebe***

Lehmann's art, reading, singing, and teaching of the cycle

[Chapter 9](#) **Arias & Lieder II**

With interleaved commentary

[Chapter 10](#) **Comparisons II**

Singers of her time (especially Maria Jeritza)

[Chapter 11](#) **Rare & Well Done II**

Test pressings and rarities

[Chapter 12](#) **What Critics Wrote**

Her reviews, both positive and negative

- [Chapter 13](#) **Tributes**
Recorded tributes and a list of accolades that followed her death
- [Chapter 14](#) **Exclusive Lehmann Photos II**
Seldom seen photos, Dr. Schornstein's collection, and her art
- [Chapter 15](#) **Her Words II**
Lehmann's prose and poetry
- [Chapter 16](#) **Music Academy of the West**
Its history and my memories there
- [Chapter 17](#) **Frances Holden**
Who she was and what she meant in Lehmann's life
- [Chapter 18](#) **Enduring Fame**
How Lehmann's name has endured
- [Chapter 19](#) **Chronology**
A list of Lehmann's performances
- [Chapter 20](#) **Lehmann Meets Goering**
Her story and Dr. Michael Kater's differing perspective
- [About the Author](#)



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Acknowledgments

Many thanks to Benita Valente for her Foreword. Her long study with Lotte Lehmann allows her an uncommon perspective. Thanks also to her son, Peter Checcia, for providing Lehmann's drawing of Benita.

For the use of elements from the Lotte Lehmann estate, thanks to University of California Santa Barbara Library, Department of Special Collections. The staff, which helped greatly, includes David Seubert, Zak Liebhaber, and Nadine Turner. Special thanks to Daisy C. Muralles, Information Services Assistant, Special Collections, UC Santa Barbara Library. It was through her that we received many of the rare photos and Lehmann's drawings for *Dichterliebe*.

Thanks to the Music Academy of the West for permission to use portions of *Music Academy of the West, Santa Barbara: Fifty Years 1947–1997* by Sharon Crawford.

Marianne Clark, Foundation Administrator of the Lobero Theatre Foundation in Santa Barbara, CA, helped confirm Lehmann performances there for the Chronology.

The copy editors of my sometimes questionable English were Ginny Turner and Judith Sutcliffe. Judy also provided suggestions and permission to use her articles found in the chapters “Her Legendary Marschallin” and “Frances Holden.”

Dr. Michael Kater gave us permission to use his talk found in the chapter “Lehmann Meets Goering.”

Valuable suggestions were provided by Dennis Moore and Dixon Smith. The latter helped with layout and generally got the presentation together. Without Dixon's help this presentation would not have been possible.

Help with the English translations of Lehmann's poems was provided by Ulrich Peter. Herr Peter also was able to read Lehmann's “Sütterlin Schrift” and thus decipher and date the Lehmann drawing of Ernő Balogh. Other German suggestions were provided by Frank Manhold.

The audio engineer was Lani Spahr, who was able to make enjoyable some heretofore unlistenable historic Lehmann recordings.

The rare audio tracks were provided by Ward Marston, as well as by the Stanford University Archive of Recorded Sound at the Braun Music Center. Thanks to the Sound Archives Librarian, Jonathan Manton. Seth Winner gave us permission to use the 1945 Town Hall radio broadcast of Beethoven's "In questa tomba oscura," which he had resurrected.

Research in Vienna was handled by Peter Claussen and Damian Griego.

Philip Ulanowsky provided the Lehmann photos that she had sent to his father.

Thanks are due to Hawaii Public Radio's Charles Husson, for the transcriptions of the DATs which contained rare Lehmann recordings and master classes. Thanks also to Jon Tolansky for his permission for various audio tracks.

Warm thanks to Eric Hvølboll, Frances Holden's lawyer and Lehmann fan, who provided the wonderful photos of Orplid taken shortly after Holden's death in 1996.

Dr. Herman Schornstein dug up photos and negatives of photos that he took while on trips with Mme Lehmann. He also gave permission for the publication of his Lehmann memories, letters, and photos of her paintings.

The negatives and slides mentioned above were digitized by Hawaii Pacific Photo.

Joaquin Villarreal, usually the webmeister of www.lottelehmannleague.org, was also responsible for allowing us to enjoy the "Duffy's Tavern" segment found in the chapter "Exclusive Photos II."

Australian lawyer Lyndon Garbutt let us know about the movie *The von Trapp Family—a Life in Music* in which a role (played by an opera singer) of Lotte Lehmann appears. In real life Lehmann did encourage the ensemble to go professional.

Christine Edmonson, of the Cleveland Museum of Art, tracked down the Lehmann performance there.

To the pianists, singers, and other music lovers who recorded their Lehmann memories and appreciations, I give my thanks. They have helped preserve history. Their contributions can be found in the chapters called "Tributes" and "The Lehmann Others Knew."

We were granted permission to use excerpts from the master class videos courtesy of Video Artists International (www.vaimusic.com)

Here is a discography of the VAI Lehmann items, with links:

Lotte Lehmann: The New York Farewell Recital (1961)

<http://www.vaimusic.com/product/1038.html>

Lotte Lehmann Sings Lieder and Orchestral Songs (1941–1950)

<http://www.vaimusic.com/product/1247-2.html>

Lotte Lehmann: Master Classes, Vol. 1 – Lieder

<http://www.vaimusic.com/product/4326.html>

Lotte Lehmann: Master Classes, Vol. 2 – Opera

<http://www.vaimusic.com/product/4327.html>



Information provided on the back of this photo: Just before air time on CBS' "Dinah Shore Show," George Montgomery, Guest Star Lotte Lehmann, famous lieder singer, and Dinah Shore enjoy a photo session. The occasion was a first look by the Montgomerys at color Kodachrome shots of their recently completed Valley home.

[1946–48]

Foreword

Benita Valente

On the long path to becoming a professional singer, I was fortunate to work with a number of exceptional musicians. My high school music teacher in Delano, California, Chester Hayden, was the first among them, and it was he who led me to the legendary German opera and Lieder singer Lotte Lehmann.

Lehmann, who had just retired from the stage and was heading the vocal program at the Music Academy of the West in Santa Barbara, accepted me for the nine-week summer session in 1953. Based on what she heard in our voices, she created an individual recital program for each singer whom she took on as a student. This was a special and unique gift, reflecting her

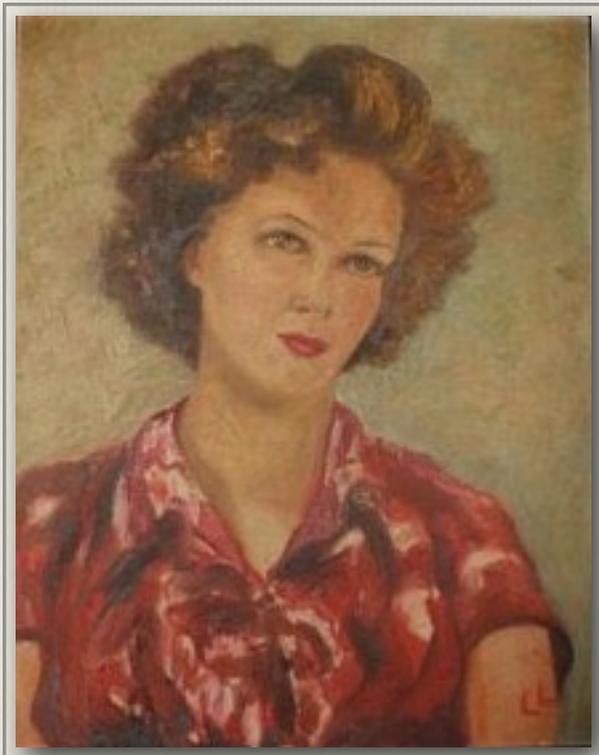
largesse, and it proved to be of great value to me as I continued in my studies.

In all, I spent four summers at the Academy. After the second summer, I moved to Santa Barbara and, shortly after that, was accepted at the Curtis Institute of Music in Philadelphia, where I studied with baritone Martial Singher, but continued at the Academy for two more summers.

The schedule there was intense. From Monday through Thursday, we would prepare the repertoire that Lehmann had chosen for us for her master classes, working with soprano Tilly de Garmo on vocal technique and with her husband, conductor/coach Fritz Zweig, at the piano. They were among many gifted musicians who had fled Nazi Germany for the United States, and we were so fortunate to have the opportunity to learn from them.



Lehmann's 1954 drawing of Valente



On Friday and Saturday, Lehmann held two-hour master classes on interpretation, open to a paying audience and held in a large, elegant room of the Spanish-style mansion located on a cliff near the Pacific Ocean. Fridays were devoted to German and French art songs and Saturdays to operatic arias and scenes. The roughly eighteen students sat in the hall observing, and Lehmann (whom we always called “Madame Lehmann”) would call us to the stage individually, or as a group for opera scenes, to perform selections from the repertoire selected for study that week.

Occasionally, when she heard a vocal problem, she would refer us to Tilly, and, during one summer, to tenor Armand Tokatyan.

The first Lied I sang for Lehmann in 1953 was Schumann’s “Die Lotusblume,” set to a poem by Heine. Because I had not heard German spoken or sung before, it took me two weeks to memorize the song, but there was a lotus pond down the road from the Academy that I used for inspiration. I also sang “Der Tod, das ist die kühle Nacht” by Brahms, which struck me deeply because my mother had died in 1954. Lehmann must have felt my strong connection with the music, for she was gentle with her critique.

In a professional career of over four decades, Lehmann had shown an amazing gift for taking on virtually any role or song and making it her own. She was always guided by the text, which she considered to be the key to expression and color. As her students, we reaped the benefits of this vast experience. We had to memorize each piece, and if we forgot the text Lehmann, puzzled, would say: “I would rather have forgotten the music than the words.”

Sometimes, when we just couldn’t achieve the results she wanted, Lehmann would step onto the stage to sing an aria or song, often an octave lower, that we were working on. On days when her allergies were not bothering her, she would sing it as written. Watching and listening to her, we were mesmerized by her ability to transform herself magically into another persona and overwhelmed by the depth and range of emotion she expressed. She opened us up to the many

possibilities of interpretation and made it clear that she did not want us to copy her, but to develop our own means of expression. By the end of each class, I had experienced such a range of emotions that I found I had developed a splitting headache and had to go back to my room to lie down.

Lehmann had sparkling blue eyes and wore elegant but simple ankle-length dresses, sometimes with a scarf of the same beautiful material. When each session was over she would sweep out of the room past the audience, surely aware of the impression she had made on us, her spellbound students. Yet she was, at the same time, a warm and friendly presence and took a personal interest in her students, being especially curious about our love life. “Haf you never been in love?” she would ask if we lacked the requisite romantic emotion in a song, and she would rhapsodize about moonlight, innocently translating the German word “Mondschein” into “moonshine.”

Learning how to act and move on stage was another aspect of our training. We were all somewhat awkward and needed to learn the basics. I remember being taught how to die in operatic fashion by our handsome acting coach, tenor Carl Zytowski, and one day Lehmann said to me in class, “Benita, I have heard that you have learned to die beautifully. Please die for us”—which I did! The acting lessons were valuable for our opera scenes and for the complete operas that were staged once a summer, though my skill in dying was not called for in the roles I was given: Barbarina in *Le Nozze di Figaro*, the Echo in *Ariadne auf Naxos*, and Adele in *Die Fledermaus*.

Another major influence at the Academy was Lehmann’s older brother, Fritz Lehmann, a highly regarded vocal coach who came to all the master classes and worked individually with some of us in his home in Santa Barbara, in the presence of his warm and loving wife, Theresa. Fritz shared my great love of Mozart and recognized that Mozart’s arias and songs were ideally suited to my voice. How right he was! Mozart became the cornerstone of my operatic career, with such



roles as Pamina in *Die Zauberflöte*; Susanna, and later the Countess, in *Le Nozze di Figaro*, and Ilia in *Idomeneo*.

In addition to the summers at in Santa Barbara, I spent a winter there as part of a small group of singers working with Lehmann solely on Lieder. In this more intimate setting with students she knew well—at the end of each master class—Lehmann would sweep out of the room in her usual graceful fashion, pass us by and say: “Goodbye children.” Eventually I summoned up the courage to respond: “Goodbye, Mother.” One day there was an outsider in the room and I didn’t want to embarrass anyone, so I said nothing. Lehmann walked by me, looked at me, and, with a twinkle in her eye, silently mouthed the words “Goodbye, Mother.”

Lehmann’s immense curiosity drew her into many areas of life. She enjoyed creating art and did a painting for each song of Schubert’s song cycle, *Winterreise*. One of those paintings hangs in my studio. She loved gardening and made the tiles for the steps of her garden. She was a frequent letter writer, her handwriting large and sprawling and her words revealing her characteristic truthfulness and emotional openness.

Lehmann had a great love of animals. She owned two myna birds who could be heard from the garden imitating her speaking voice exactly. Once Lehmann asked soprano Shirley Sproule, who was my colleague and voice teacher at that time, to drive her to Los Angeles, and I happily went along, thrilled to be in her company. On our return we passed a schoolyard. Lehmann spotted a crow perched on the monkey bars. Although we assured her that the bird was fine, she

later apparently worried that it was caught in the bars and insisted that her friend Frances Holden drive her back to the schoolyard. No bird remained—it was free!

In my current life as a teacher of voice, I think often of Lotte Lehmann, of her larger-than-life personality, her magnetism, her ability to become different people



Valente teaching

on stage. No wonder such major creators as Richard Strauss, who composed music for her, and Arturo Toscanini, who conducted her in performance, were so entranced by her! For me personally, one of Lehmann's most important gifts was to open my path to loving the Lied and the song repertoire in general. Her equal commitment to opera and art songs has inspired me to follow the same path, adding chamber music, oratorio, and contemporary works to my own repertoire. I have accepted as key her principle that the words lead the way to the expression and color that the composer intended.

Lotte Lehmann, along with pianist Rudolf Serkin, who was a mentor to me at the Marlboro Music School and Festival in Vermont, and soprano Margaret Harshaw, with whom I studied from 1969 until 1995, two years before her death, were the musical greats who inspired me in my life in music. Passing on their artistic vision to future generations is both my responsibility and my privilege.

[I received the following email message from Ms. Valente in March 2016] ...thanks for urging me to write this Foreword, for it caused me to bring back to mind so many wonderful memories that I have stored away all these years!

[Here is a Lehmann master class at the MAW from the early 1950s in which Valente sang Schumann's "Soldatenbraut."]



Valente working with pianist Rudolf Serkin and clarinetist Harold Wright to prepare Schubert's "Shepherd on the Rock"

Preface

Gary Hickling

Volume II was necessary to avoid too large a presentation in Volume I and to accommodate many submissions of new material, photos, video, and audio tracks. The Lehmann Chronology is especially long and even so I don't claim that it is complete. In this volume, you'll also read about my connection to Lehmann; find comparison recordings with her rival Maria Jeritza; learn about Lehmann misconceptions; hear recorded tributes to her. You'll enjoy a chapter devoted to her role as the Marschallin as well as her *Dichterliebe*. Robert Schumann's cycle has never been so well served: we hear the first woman to ever essay the music, with Bruno Walter at the piano; she later recorded the Heine poetry and finally provided expressionistic drawings for each song. Many of the songs are also represented in Lehmann's master classes.

You will find a Lehmann mini-biography written by Dr. Daniel Jacobson. But that's the only truly biographical material provided. There is much to be gleaned from the Chronology—it provides its own kind of biography. You'll gasp at the daily and sometimes twice-a-day performance schedule she maintained. If this is your introduction to Lehmann, then you're in for a treat. The singing is good, the interpretations are insightful, the teaching is meaningful, her writing engrossing. As I warned in the first volume, don't indulge yourself in too much Lehmann at one time; it can be overwhelming.

Enjoy, enjoy, enjoy.



Lotte Lehmann as Agathe in
Der Freischütz

Dedication

To my partner, Dennis Moore, my inspiration and encouragement



Gary and Dennis on the beach. Our favorite Lied below.

Morgen! by Strauss



Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

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

And to the shore, the wide shore with blue waves,
we will descend quietly and slowly;
we will look mutely into each others' eyes
and the silence of happiness will settle upon us...



Short Bio



[No one has written a better short biography of Lotte Lehmann than Dr. Daniel Jacobson. With his permission, I present it here complete: “Lehmann Biography” by Dr. Daniel Jacobson, Professor of Music, Western Michigan University.]

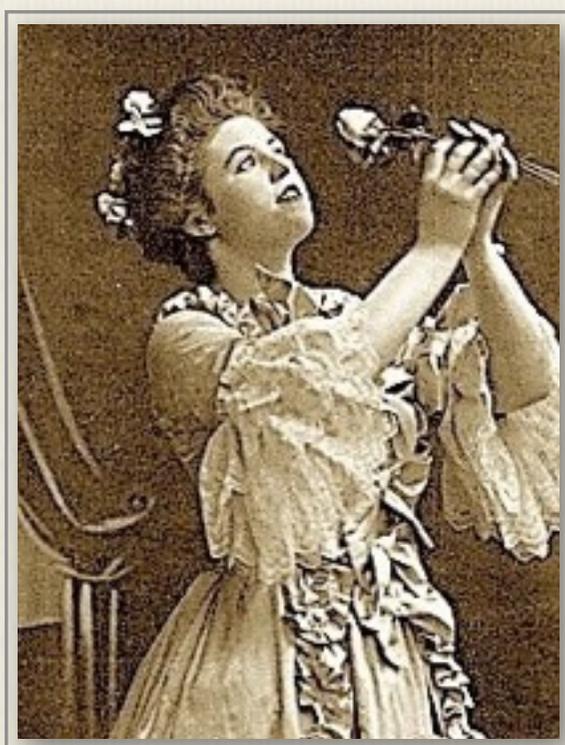
Though Prussian-born and eventually American-naturalized, the beloved soprano Lotte Lehmann came to represent to the world the traditional Viennese qualities of charm, breeding, and warm-heartedness. She studied singing in Berlin with several singers—the most notable was Mathilde Mallinger, Wagner’s first Eva in *Die Meistersinger*. Between 1910 and 1912, Lehmann was afforded her first opera experiences, singing secondary roles for the Hamburg Opera.

Her debut in a solo capacity came in 1912 when on short notice she substituted for a stricken colleague in the role of Elsa in Wagner's *Lohengrin*. In 1914 she played Sophie in Strauss' *Der Rosenkavalier* at Drury Lane, London. Two years later, Lehmann moved to Vienna, gaining immediate popularity as The Composer in Strauss' *Ariadne auf Naxos*.

By the end of World War I, Lehmann was widely recognized as one of the most eminent sopranos of her time. During her Viennese years, Lehmann sang many roles in addition to the



German parts generally associated with her name, including several Puccini heroines (Tosca, Suor Angelica, Mimi, Madame Butterfly), Massenet's Manon and Charlotte, and Tchaikovsky's Tatyana among others. Richard Strauss was particularly charmed by her performances in the roles of Octavian and the Marschallin in *Der Rosenkavalier*, and in the title roles of Ariadne and Arabella; he chose her as his first Färberin in *Die Frau ohne Schatten* (Vienna, 1919) and Christine in *Intermezzo* (Dresden, 1924). In 1927, during the Beethoven Centenary, her debut performance as Leonore in *Fidelio* was critically acclaimed as one of her greatest



Lehmann as Sophie

achievements. She retained her links with Vienna until the Anschluss and her distaste for the Nazi regime drove her from Austria to the United States in 1937. Her brilliant London career dates from 1924 with her appearance as the Marschallin at Covent Garden under the baton of Bruno Walter.

She returned to London almost yearly until 1938 in such roles as Mozart's Countess and Donna Elvira; Beethoven's Leonore; Wagner's Elisabeth, Elsa, Eva, Sieglinde, and Gutrune; Johann Strauss' Rosalinde; Richard Strauss' Ariadne, and Verdi's Desdemona.



Lehmann as Fidelio

Mme Lehmann made her first visit to the United States during the 1930–31 season of the Chicago Civic Opera Company, with her historic performance as Sieglinde. Later that season she made a recital appearance in Minneapolis. In January 1932, Lehmann gave her first New York recital to a sold-out house. So great was the demand to hear her that a second recital was scheduled for a month later, and this too, was sold-out. In 1934, she made her Metropolitan Opera debut in the role of Sieglinde—one that has rarely been matched for artistic brilliance, public admiration, and critical acclaim. During these years, Lotte Lehmann became one of America’s most beloved singers. At the Met, San Francisco, and Chicago opera houses her name became synonymous with the roles of the Marschallin in *Der Rosenkavalier*, Sieglinde in *Die Walküre*, as Elisabeth in *Tannhäuser*, Eva in *Die Meistersinger*, and Elsa in *Lohengrin*. In 1945, after over a decade of regular appearances at the Metropolitan, Lehmann gave her farewell performance there, and bid adieu to the opera stage on 1 November 1946 in Los Angeles, appropriately as Strauss’ Marschallin—the role for which she is perhaps best remembered.

For the next seven years Lotte Lehmann devoted herself to the concert stage, where her unrivaled interpretations of German Lieder brought her critical acclaim as the foremost recitalist of her generation. In addition to her many performances on the concert stage, Mme Lehmann made numerous radio appearances, hundreds of recordings, and starred in an MGM feature film (*Big City*, 1947).



Lehmann as the Marschallin

Her warm humor and her love for humanity made Lehmann one of the few personalities who could elicit a response from the sophisticated New York critics such as the one made by Robert Hague after Lehmann’s annual Town Hall recital

in 1947: “Her charisma is a miracle that transforms the formal interior of Town Hall into the warmest, most pleasant intimate room in the city. I’m sure there wasn’t anyone present who didn’t fall in love with her and most before the end of the afternoon.”

Her devoted public was shocked on 16 February 1951, when Lehmann, while in the midst of another Town Hall recital, suddenly announced that she was retiring from the stage. She did, however, sing in public several more times, including a concert in affiliation with the Music Academy of the West which she helped to establish in Santa Barbara, the city she called home for nearly forty years. Her final concert was sung at the Pasadena Community Playhouse on 11 November 1951.



Lehmann’s Town Hall Farewell

During her retirement years, Mme Lehmann gained renown as a teacher, author and artist. She established the first vocal master classes in the United States and over the course of sixteen years she taught such esteemed singers as Marilyn Horne, Grace Bumbry, Jeanine Altmeyer, Kay Griffel, Benita Valente, and Carol Neblett—all who subsequently enjoyed successful careers with the Metropolitan Opera. She wrote five books and published dozens of articles on musical subjects. She was a prolific artist, creating three complete sets of paintings to illustrate the song-cycles of Schubert and Schumann, dozens of oil portraits of opera scenarios and personal friends, numerous tile mosaics and paintings, and many other artworks in various media.

During her life, Mme Lehmann’s accomplishments were recognized by many special honors. She was given the Austrian Medal of Honor in 1961, and she was one of the very few to receive an honorary Doctorate from the University of California. On 27 February 1968, which was declared “Lotte Lehmann Day” in

Santa Barbara in honor of her 80th birthday, she received gifts and telegrams from presidents and various high ranking officials from around the world in tribute to her artistic life. Her memory is perpetuated most notably through the Lotte Lehmann Archives housed at the University of California, Santa Barbara.



Lehmann with UCSB Chancellor Vernon Cheadle at the opening of the *Lotte Lehmann Concert Hall*. If the photo were larger, you would see that name on the building. At this presentation, Lehmann wondered aloud if people who came to the concert hall in the future would know who Lotte Lehmann was.



Third Career II



Look at the smile on Mme Lehmann's face as she demonstrates some aspect of Lieder or opera in a master class. I believe that she would have been more than satisfied to have enjoyed the one career of teaching. Further, look at the joy on Paul Ulanowsky's face. Though he didn't live long enough to take part in many master classes, he certainly enjoyed the ones he gave himself, or shared with Lehmann. In the first audio track you'll hear Lehmann set the boundaries for her teaching. Then you'll hear her teach a master class student the light Hugo Wolf Lied "Du denkst mit einem Fädchen mich zu fangen" (You think you can catch me with a thread). Then I'd like you to

LL: teaches
interpretation not
imitation



hear the subtlety and detail that Ulanowsky urged his singer to provide on the same song (especially the ending words). Finally, you can hear Lehmann sing the Lied in a 1938 live Town Hall recording with Paul Ulanowsky, pianist.

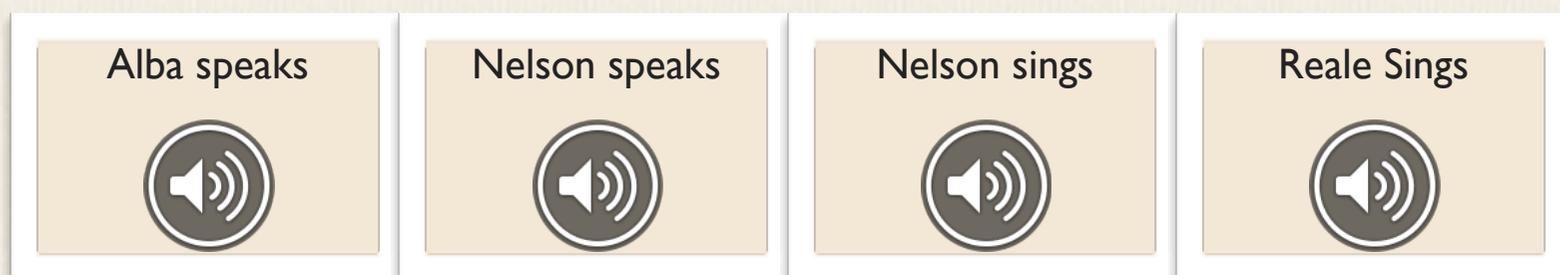


Lehmann gave her pupils meaningful singing experiences that would open possibilities of expression. But how does one come to such a famous, celebrity teacher and *not* imitate? She knew this and hoped to provide an environment in which their skill and knowledge would unite with the suggested interpretation needed to bring life to a song or aria. Anyway, how much can a student learn in a few minutes? Lehmann's information or exploration could open up a revelation of, for instance, sub-text, humor, specific poetic or libretto words or phrases that can make a song or aria come to life. Sometimes the student would have to take Lehmann's suggestions home and work on them. That is what Lehmann expected.



*Lehmann reminds a student that she must “be the person”
that she’s bringing to the stage.*

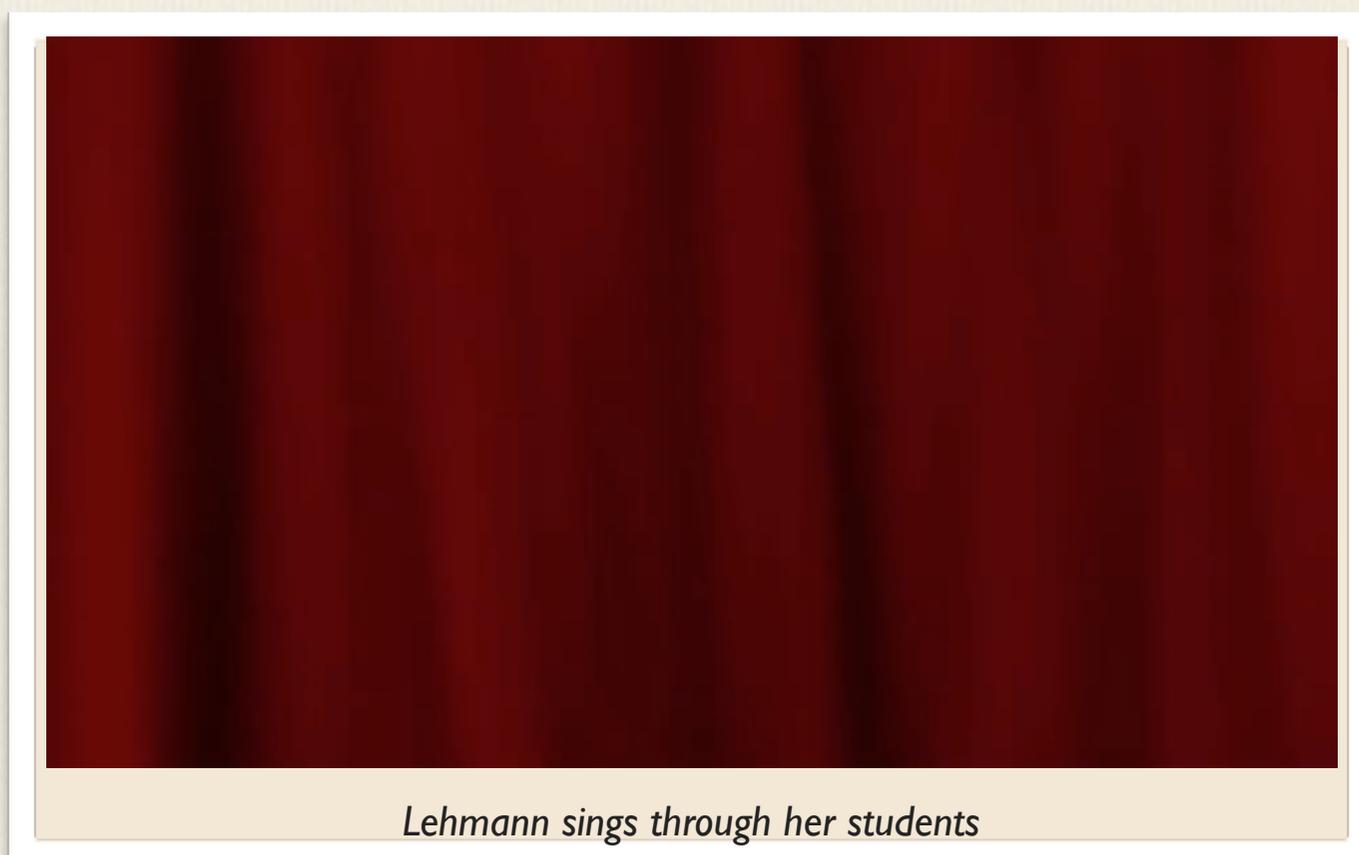
Listen to the following Lehmann students speak (or sing) about their experience.



At this writing Lois Alba is still actively teaching in Texas. Alice Marie Nelson sang “Von ewiger Liebe” (Of Eternal Love) by Brahms with Warren Jones, piano. She is still giving recitals. Marcella Reale who until 2018 taught in Japan, came out of retirement to record this one Puccini song with Roberto Negri, the pianist. The song is “Sole e Amore” (Sun and Love) and it may remind you of *La bohème*, which Reale often sang.

When teaching, Lehmann enjoyed having the young students laugh at any reference to carnal love. She always felt that they were too prudish and often missed the essence of a poem or aria. See master class Volumes III-V.

In the following video taken at the end of a master class, Lehmann admits to her joy in singing through her students, and after some applause bids her pianist, Gwendolyn Koldofsky, to share the bows. Koldofsky was a wonderful pianist, able to follow the wishes of a student without missing a note. She taught for many years the piano accompaniment classes at the University of Southern California. Many of her students have become sought-after pianists.





Lehmann with two students with Ganna Walska, in the latter's home, trying on Walska's costumes.



Mme Koldofsky and Mme Lehmann demonstrating at a master class

The following recordings are from the Caltech master classes of 1952.

Die Nacht/Strauss 	Tu lo sai/Torelli 	Iago's Credo/Verdi 	D'une prison/Hahn 
Immer leiser/ Brahms 	La flute de Pan/ Debussy 	Verschweigung/ Mozart 	Maman dites moi/ Anon. 
Gesang Weylas/ Wolf 	Fidelio/Beethoven 	Chanson d'amour/ Chausson 	

I don't know where this *Fidelio* master class took place, but Shirley Sproule (see below) was the singer. Lehmann's demonstrations quickly let us know why she was so famous in the role.



The fervent MAW student on the right is Shirley Sproule.

Lehmann Vignettes by Shirley Sproule

[Sproule was a long-time Lehmann student and later a friend.]

When I went to the Music Academy in the summer of 1953 I had no intention or expectation to sing for Lotte Lehmann. Information received from the Academy stated “a limited number of students will be chosen to participate in the class.”

When I first heard a record of Mme Lehmann I was new to the world of studying singing. Her singing made me numb with awe and wonder...how she could step off a record, be IN the room with the listeners. This beautiful rich voice which gave one so many colors...

I heard her sing three recitals in Montreal and one in Town Hall, NY. After her New York recital I walked with a friend to our hotel, not a word spoken. In my room all I could do was fall onto my bed and weep—a long time. In this way I try to explain why I felt I could never sing for her. My teacher in Montreal wanted me to apply to the Academy to study with her. I decided if I were accepted I would not, of course, be singing, but listen as hard as I could to everything Mme Lehmann would describe about poetry, etc., and I would write as many notes as I could. I would then go back to Saskatchewan where I was teaching and have so much more to offer students.

All my confirmed ideas about not singing for her were shattered as I was paying my fees that first day of school (1953) as Dr. [Frances] Holden was giving me my receipt, and said, “By the way, Mme Lehmann would like to hear you this afternoon.” Yes, I did sing for her, very obviously shaking (but not the voice...). In these vignettes I want to tell of the versatility, the sensitive depths of Lotte and how she changed my life. Words to describe her have always been difficult for me...

1953 was the first year the Academy offered master classes open to the public. There was little knowledge of what auditors, etc, could expect to experience when attending a master class.

It was decided that the faculty would choose “volunteer” students and give mini-master classes, allowing them to perform, and give little suggestions for an improved technique (piano) or communication, as with singers. The Recital Hall [now called Lotte Lehmann Hall] was jam-packed.

Gyorgy Sandor presented a student; Sacha Jacobson had wonderful Irene Rabinowitch; Simon Kovar had, I believe, a clarinet student, Dr. [Richard] Lert, a conducting student who was to conduct the orchestra, accompanying a singer (I was that singer) and Mme Lehmann prepared two singers, Marcella Reale and Joe Meyers. Reale sang Mimi's first act aria leaning against the piano and arms outstretched from the body along the piano. She was very confident and had just sung performances of Mimi for a production of *La bohème* with the Pacific Opera Company. She sang beautifully and everyone appreciated her ability. Lehmann commented, "You sing it so well, Marcella, but you present it a little bit as if you are singing at a piano in a cabaret bar." That set off everyone including Marcella, who bent over laughing, too. I remember thinking "how could this wonderful, serious artist know about cabaret bars?"...I never did ask Mme Lehmann about it.

Next, Joe Meyers who had red hair, very white skin, and a lovely, lyric tenor voice. Joe sang "Heidenröslein" by Schubert. Very securely he sang this delightful song with Mme Lehmann interrupting gently with a few ideas and then asked him to sing the song through, incorporating the little adjustments. Joe did, and Mme Lehmann said, "Joe, you sing quite delightfully, and especially so with your little rosebud mouth." Well, the hall erupted. The laughter and delight over that small, innocent remark totally charmed everyone, and Joe laughed too.

I had wonderful assignments that summer...Mme Lehmann first gave me the Marschallin in Act III on the day I auditioned; then Mr. [Fritz] Zweig gave me "L'Enfant Prodigue" by Debussy. The next week Mme Lehmann asked me to "look at" the first (big) scene Act I of *Der Rosenkavalier*...the Marschallin with the words, "It is a lot of work. You are doing Act III and the Debussy but—it would be nice if you could learn the monologue too." Of course, if she asked me, I'd try! So, I did learn all of the Marschallin except the levée scene, that summer.

There was to be a performance with the orchestra in the Lobero Theater [off campus, downtown Santa Barbara]. The morning of the concert was a dress rehearsal at the Lobero. I wasn't expecting Mme Lehmann to be there, for she had been at the rehearsal on the night before. But she was. Our student orchestra was so superb and it was a great pleasure to sing with them. Mr. Zweig, of course, was a most gifted, considerate, and outstanding conductor. He was a marvelous musician and coach, and what he helped you learn definitely stayed "learned." We

got through the rehearsal in good order, no interruptions necessary to remedy an errant phrase, etc. Mme Lehmann and Dr. Holden came to us after and Dr. Holden said to me, “Oh, Shirley, you have no idea how good it is.” I had no measuring stick whatsoever, but it pleased me very much that she was happy about it. Then Mme Lehmann came up to me and took my hand and told me how well it went and asked me to watch two little things, saying, “I know it’s a very small detail, but if you can, try: sometimes your and Enid’s [the other female singer] hands are at the same level: just watch it out of the corner of your eye, and if you see that, lower your hands slightly.” The remark was merely a finishing point but what an eye for detail! And such a simple way to correct it. Mme Lehmann had a little trick...when she was moved or very pleased with work in class—of taking a student’s chin in her hand and raising it to look into your eyes. I had seen her do it in class with other students who did very good work and deserved high praise from her. Well, she did it to me and then leaned forward and kissed my cheek. I was floored because I never thought of her doing it to me! Then she smiled, and off she and Dr. Holden went. The next morning, speaking with her on the telephone, she said, “You even remembered the hands....”

During the 1954 Academy season, among other opera scenes, I was assigned Octavian in Act I of *Der Rosenkavalier*. I had great qualms as to how to walk like a boy and react to the Marschallin. But Mme Lehmann, always generous and patient and so very good at explaining the reasons for ways of responding, made it an unforgettable experience for me.

One “bring-down-the-house” moment I recall was when the Baron has left, Octavian returns in riding habit and Mme Lehmann had indicated that I, as Octavian, was to be close to Marie Theres’, comforting her, but when she sings that “one day he will leave her for someone younger,” I sprang up away from my position on my knees beside her, arms open wide in protest and to emphasize my great love for her I flung my left hand against my chest as in agonizing tones I asked “Why do you torture me and yourself, Theres?” In the stream of my fever and furor Mme Lehmann walked towards me and asked, “Shirley, where is your heart?” “Here, Mme Lehmann.” She started moving more towards me, shaking her head from side to side, saying in warm, strong, convincing tones “No-o-o I don’t think so, Shirley.” I suspect my hand was too high, and it might have looked

as if it were possible I could strangle myself, but the whole hall burst into laughter. The next day to my grateful ears, she told me, “You really were a quite good Octavian, Shirley.”

Mme Lehmann was very desirous that the Academy develop and become a year-round school. In the fall of 1954 she held a small class for the Winter on Saturdays in the Recital Hall. It was a truly wonderful time. Natalie Limonick came up to play for us, Marcella [Reale] was in the class and Benita Valente and I. There may have been two or three others as well, but faces and names elude me. [Shirley was in her late 70s, when recalling these Lehmann stories.]

As usual, Mme Lehmann gave us assignments for each week. One Saturday Marcella was to sing “Gretchen am Sprinrad” by Schubert and was, as usual, very well prepared. Somewhere along in the second page she began to weep. I was full of admiration because she kept on singing and the tears kept flowing. Everyone was weeping with Marcella, especially the most sensitive one, our Lotte Lehmann. Marcella finished, Natalie wound up the postlude with the tears streaming, and in the silence immediately following, the gulps and sobs were quite audible. I remembered I had a large box of Kleenex in the car so asked Benita if she could run out and get it. She was out and back in a flash, offering the Kleenex to all of us. There was a special warmth there as we struggled to regain composure. Then Mme Lehmann spoke: “You know, Marcella, you sing it so well, but when we are singing we are hoping to create images which give the audience the ability to understand the poetry more from their own experiences. If you as a singer get so emotional and the audience responds in the same way it just gets too wet!” [Lehmann advised her students not to cry, but to make the audience cry.]

Mme Lehmann could be very perceptive but did not always spell out a concern, even as impulsive as she could be. In the winter 1954–55 she called me and asked if I would drive her in to the Academy to hear a recital sung by Carl Zytowski. As we stood outside the Recital Hall looking over the program I somehow sensed she was looking at me. I asked, “is there something I can get for you?” Very quietly she said, “I just wonder if you have enough elbows of steel, Shirley,” so pensively. I knew what she meant, so replied, “Well, I guess I’ll just have to see, Mme Lehmann, and if I find out I don’t, I’ll just try and find some.” While I’m persistent, even dogged and dedicated about my application to my

learning, I have (had) no enjoyment with aggressive and argumentative dialogue. As she said that, I thought, “Boy, she surely hits the nail on the head!” She certainly diagnosed me very accurately.

Years later in Europe, when I was in an audition situation and had to stand up for myself, I wrote Mme Lehmann of the event and really thought she’d be pleased I had taken some courage to speak out and had found a few “elbows of steel.” When she responded to the story there was not one word of my bravery and I grinned to myself over it. I still do.

Mme Lehmann had such sensitivity to what a person could feel when singing in class. I remember once when someone was singing something I knew and liked very much, I was being carried away with it. Mme Lehmann did not interrupt the singer but there was a poignant silence after the song. Then, very gently and with pain in her voice she said, Oh, _____, You sing so well but I just can’t help you if you cannot open up more.” I’ll never forget how she looked as she said that. It hurt her to not only say that but that she couldn’t remedy the situation.

In the summer of 1955 we experienced an unusual phenomenon: a singer talked back in no uncertain terms to Mme Lehmann. The room froze. She had ripped through the Mozart song at a non-stop, furious pace and boom! She was done. There was a silence before Mme Lehmann spoke and tried to suggest that some adjustment in the tempo might give the singer some advantage to show more clarification of the ideas. Answer? “I like it the way I did it.” Quite slowly and quietly, our teacher spoke. “You have a lovely voice and I believe you understand what the song has to say.” Walking a bit towards the singer... “If sometimes in moments of stress a tempo will move more than anticipated then the ideas of the phrases tumble after each other so quickly the listener cannot separate them clearly enough and the singer’s efforts will not be understood.” And very quietly she moved slightly toward the singer and looked up at her, directly looking into her face and with a little smile said, “Could you please try it again at just a little slower tempo?” Well, one would have had to have been the Sphinx incarnate not to respond and so, reluctantly and somewhat indifferently, the singer said she’d try. It was not a recreation of masterful interpretation but “An ‘A’ for effort” and one could feel the room relax and how we marveled at Mme Lehmann’s patience.

In the Fall of 1954 she assigned me the role of Chrysothemis in *Electra* by Strauss. Mr. Zweig had worked with me and he always gave such wonderful support. In mid-January Mme Lehmann said we would start staging and Mr. Zweig would come to Santa Barbara and we'd work in the Recital Hall. Benita and I were living in the dear little cottage below the Academy now known as the Treasure House.

Mme Lehmann outlined for me the various directions to cover as I was singing the scene. I had always been comfortable with usage of breathing and I knew Mr. Zweig's tempi and enjoyed the challenge of this hysterical role. We worked diligently but the constant drive vocally with the intense hysteria found me fighting for breath. Finally, I broke down and cried out, "I can't give any more sound and fight with this tempo. I know the music, but I can't seem to ride it," and burst into tears and tore out of the Recital Hall down the hill to our little cottage. Benita came quickly after me and I was already in the little kitchen, starting to bash pans and washing dishes. I really tore into washing those dishes! I was so upset, so disappointed in myself, feeling I had let down Mr. Zweig after all his work with me, and also fouling up Mme Lehmann's plans and hopes to present *Electra*. Benita couldn't keep up drying the dishes as fast as I pushed them at her and gulping, trying to really stop the tears I heard Benita say, "Oh, oh" and I looked at her without saying anything and she said, "Look." It turned out Mme Lehmann was coming down the steps to our front door. Oh, how I wondered how on earth I could apologize. Benita said, "Go, Shirl, I'll finish here," so I went to the door hoping my face wasn't too streaked. I just looked as I opened the door and Mme Lehmann spoke so gently and said, "Shirley, we should talk." It seemed the very open living room might not be private enough so I led her in my bedroom where there were two twin beds. She moved in between the beds and sat down on one and I sat on the other, facing her. I trusted her judgment so much I hoped I could find words for the whole situation. I had never run up against a fiasco quite like this. Her eyes searched mine and very quietly she asked, "Shirley, what can we do about this?" "I think I don't have the right voice to ride the drive in the music. It think it needs a heavier, larger voice." Warm silence. "Don't think I can give more volume unless I push the voice somehow and I've never done that. I think I could hurt my voice...It is only fair to you that you use someone who

does have a bigger voice, someone else will undoubtedly be more right for Chrysothemis.” There was a little time of silence, but somehow it was a remarkable silence and our dear, so understanding Mme Lehmann said, “I’m so glad you made that decision, Shirley, because if you hadn’t I would have. You do have only one voice and we don’t want anything to happen to it.” How can one not be grateful for such a teacher?

One day, driving her to L.A., no conversation, then suddenly she spoke with such pain in her voice, “Oh, Shirley, I am so worried about ____.” (A student who was romantically involved with a married man.) “My husband left his wife for me and his children never forgave me.” And tears were flowing. I knew nothing about that and what can one say to help comfort? I just held the steering wheel with my left hand and reached over putting my right hand over her clasped hands and we drove quite a few miles that way.

In addition to the four summers I studied with her, I had the joy to work with her in the Winters of 1954–55 and 1955–56. I am a good “sponge” and I was there to absorb as much as I could. One day she telephoned me, I believe in early Spring 1956. “Shirley, you have been working so hard and so long without a break, you need a little holiday. You should drive over and see Monument Valley. It is beautiful and unique. I’ll pay for your trip.” I was totally aghast. Here I was, having this wonderful opportunity to study with her and she wanted to pay me to take a holiday? There was no way I would or could accept that! But such a thoughtful, gracious, special person!

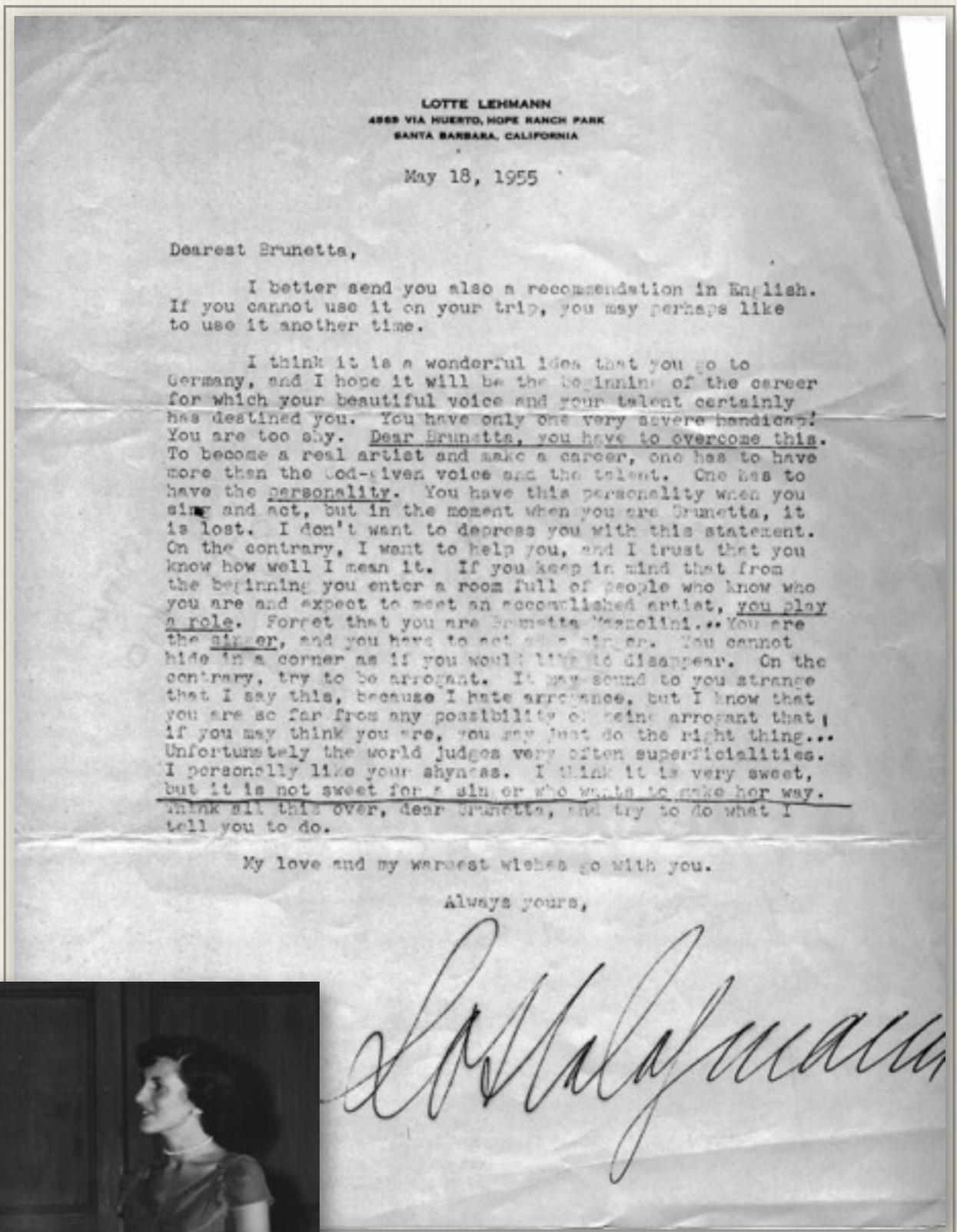
In 1953 Joe Meyers was scheduled to sing “Der Erlkönig” by Schubert. Mme Lehmann had been encouraging us to try to be involved in a song and to communicate. The song progressed through the four first characterizations and Joe stolidly and cleanly sang without one iota of expression. Mme Lehmann was sitting in an armchair and suddenly I saw her hands move to the arms and she was on her feet. “Now Joe, you asked to sing this song, and now you are doing nothing with it, with any of the four characters.” There was more, but I kept hearing, “You asked to sing this Lied.” It would never have occurred to me to ask to sing a certain song. But in 1955 I found a song which appealed to me primarily for the poetry, though the melody was [only] palatable. I decided to ask if I might sing it in class. “Yes, of course, Shirley.” I have here the title of the song; the composer

was Robert Heger. I dug in and learned it and took it in to Mrs. [Gwendolyn] Koldofsky who could romp through anything with grace and panache. The accompaniment was rather busy; widely spaced arpeggios and scales and really quite florid. It didn't particularly match up with the poetry. She looked at me and said, "This is really not your usual type of song, Shirley." I agreed, but said it had appealed to me. I confessed I'd asked to sing it and felt I shouldn't back out. Came the class. I sang it with energy and my enjoyment of the text, but the piano was definitely not a compatible partner to the text. After I finished there was generous applause and then silence. Finally Mme Lehmann said, "Shirley, for the life of me I can't figure out why you wanted to sing that song." My reply was, "Well, Mme Lehmann, I really liked the poem and wanted to sing it." She asked, "the poem?" and I said, "Yes, Mme Lehmann, it was one of your poems." Her eyes flew open and she spoke, "It was?!!" in total astonishment! Of course the audience and Shirley doubled up laughing. Her lovely poem had been so poorly used that she had not recognized her own words!

In early 1955 we were driving back from L.A.; I recall she had gone down to hear auditions—students wishing and hoping to come to the Academy. Driving along she was very quiet and with my right hand keeping the rhythm going, I "sotto voce" sang my memorized Chrysotemis. Out of the blue, came from her, "Shirley, I wish you'd call me Lotte." My right hand stopped every manner of music and I clamped the wheel. I couldn't believe I heard such a thing. The resulting silence was laced with explanation points and questions! And she said, "I didn't mean you should stop practicing," with her touch of apology, which floored me, but I wanted to laugh. How could I simply keep on with practicing when such a request/statement came to me. It took me four months. She never queried why I wasn't [calling her Lotte]; she just let me work it through. Very near the end of the fourth month we were in discussion about something and I responded, "but Lotte, it could be..." and stopped flat out. She never once said, "Well, it took you a long time," etc...but that smile was there and I sense she felt I had come to terms with a barrier. I never called her "Lotte" when with other students. If she had extended the privilege to others that was a different matter and their privilege.

The singers who had the joy to study with “Lotte” have, in the deepest sense, the appreciation to nourish the unforgettable times, memories of communication and warmth, and they cherish the imprint and input from this remarkable artist upon our lives.

Memories of working with Lehmann recounted by the late Shirley Sproule.



1952: Gwendolyn Koldofsky at the piano; Lotte Lehmann demonstrating; student Brunetta Mazzolini observing

Above, a letter of advice to Brunetta Mazzolini, which accompanied one of LL's many recommendation letters, one of which this author received. I can't speak for others, but the letter opened the doors to auditions for this double bassist (non-singer).

Natalie Limonick: Lehmann Teaching



Natalie Limonick in the first row, studying composition with Schoenberg

[Dr. Sproule mentioned Natalie Limonick in her Vignettes. I had also asked the late Limonick for Lehmann memories, which she graciously sent. Natalie Limonick accompanied singers in master classes held by Lehmann at the Music Academy of the West and was associated with that institution for decades. Former Professor of Music and General Director of Opera at the University of Southern California, Ms. Limonick was also Associate Director of Opera at the University of California at Los Angeles, where I met her. She accompanied such art song specialists as Elly Ameling (when her regular Dutch pianist was unavailable), Carol Neblett, and Marni Nixon. Active in the musical life of Los Angeles almost until her death in 2007, she had long held the position of President of the Opera Guild of Southern California. Here are her Lehmann memories.]

Before ever having met the great lady, I first heard her recordings in the opera and Lieder classes that I took with Dr. Jan Popper back in 1953–55 at UCLA. I fell completely in love with her total artistry, text involvement, beautiful vocal timbre and evenness of quality throughout her range. The emotional content was stirring and so deeply committed that one became a devotee for life.

There followed a weekly drive from Los Angeles to Santa Barbara for the two-hour Saturday afternoon opera master classes to observe Mme Lehmann in the role of mentor to the young hopefuls. And since I was a neophyte in the repertoire, I just learned by observation, osmosis and inspiration. Lehmann's world became an extension of the exciting art of music.

After greeting the class (and audience) Lehmann would offer a deeply felt translation of the text (all parts), discuss the situation at the specific moment of the scene, and give a marvelously insightful characterization of each of the roles. Then the students performed. Some of the students were better equipped than others, but essentially they were more advanced singers, such as Grace Bumbry. By the way, in 1960 Grace was the “schwarze Venus” in Wieland Wagner's *Tannhäuser* and I was there coincidentally as a scholarship winner to Friedelind Wagner's “Meisterklasse” in Bayreuth.

Another of those master class participants at the Music Academy was Lotfi Mansouri. He and I were fellow students in Dr. Popper's opera history classes followed by the opera workshop. Lotfi also took part in Mme Lehmann's Lieder classes. I remember his performance of “Ich grolle nicht.” He was one of the few who was able to absorb her suggestions, but then do his own thing.



Lotte Lehmann with her student Grace Bumbry at some gala occasion, probably after one of Grace's recitals



I don't recall Lehmann ever talking technically to students. Her passionate concern was interpretation, dramatic presentation, total involvement with communication. Armand Tokatyan was the voice faculty artist at the Music Academy who helped with vocal technique.

My special opera class favorites were the scenes between Eva and Hans Sachs in *Meistersinger* and the *Rosenkavalier* "Presentation of the Rose" and last act final trio. After the student performance, Mme Lehmann would walk to the small stage and proceed to demonstrate each character (men included). I fell in love with her as Hans Sachs....so warm, loving and understanding of Eva's emotions. "He" communicated his feeling of protectiveness to me in the audience; it was stirring. Also, her awareness of the aesthetics of line, whether visual or aural—totally in sync with the whole picture. The way she held the rose as Octavian presented it to Sophie—elegance, line, the feeling Octavian was sensing as he extended it to the lovely, innocent young girl. I have carried that picture with me constantly.

No matter what repertoire—*Pélleas*, *Manon*, *Marriage of Figaro*, *Freischütz*—all were given the same depth of expressiveness and credibility. It was magic.

It wasn't long before I alternated [as pianist] with the Friday afternoon art song master classes and the Saturday opera classes. A whole new world opened up. The same approach—translating in fluent (though accented) English the poetic texts. One hardly needed the song, so lyrical was her reading. Then the student would sing. Lehmann would often rise from her throne-backed chair and offer suggestions. At this point in her life (retired from the stage) she would say, "I will demonstrate, I do not sing anymore, but if I do, it will be an octave lower." And, "Don't copy me, but let your imagination pick up cues from what I do, then do your own interpretation—but please feel it, mean it." "No, no," she would say, "you sing like soldiers on guard duty—sentries posted at different places—connect them—legato." For some, her personality was so strong that they could only try to imitate. Others would come through with inspiring changes, freed from emotional restrictions.



Limonick and the author at the UCSB Lehmann Centennial

One memory while auditing the Lieder classes concerned Hugo Wolf's "Verborgenheit." The words tell of retreating from the world... "Let me be, O world...leave this heart to know its own bliss, its own pain." A young student sang it and when she was through Lehmann said that she'd

demonstrate. "This song could be the story of my life," she said as she looked out through the French windows with summer sun glinting onto her brilliant blue eyes, "I too have known the adulation of the world and now seek only my private joys." She then, still facing out to the garden, began to sing, but not in the breathy baritone we'd come to expect, but in the correct range and key...glorious in sound and emotional meaning. The pianist, Gerhard Albersheim, joined and, as if lost in another world, Lehmann sang through this deeply introspective song. When she finished, there wasn't a dry eye in the room, but when Lehmann, now brought back to reality, tried to quiet the applause, one knew that she was both deeply involved in the song, and completely aware of her audience. She then turned to the young student and said, "Now my dear, will you try it again...."

After some time I became Dr. Popper's assistant and then came the supreme opportunity when he brought me to the Academy for the full summer session to assist him in the preparation and coaching for the master classes which he was accompanying. Lotfi was the stage director and I the music director...a long and unique relationship.

I played for the opera classes and during my first year working there, helped prepare *Ariadne auf Naxos* in a complete performance with Abravanel conducting the orchestra. The cast included many fine voices, some singers such as Marni Nixon, Benita Valente, and Norman Mittleman, who went on to important

careers. Lehmann presented one of her artistic creations to each staff member. I still have the watercolor poster she gave me of two of the characters in the opera.

I did not play for the Lieder classes (Gwen Koldofsky was the pianist for those), but some years later I did play for students who had private lessons with Lehmann at her wonderful home in Hope Ranch.

The only negative memories I have from that time were Mme Lehmann's attempts to govern students' personal lives, which seemed uncalled for. She would say things like "Don't marry." "Don't have children." etc. Also, she was not able to conceal which singers were her pets, but...in light of all she offered, these are minor infractions of behavior which fade from the picture. She was a powerful personality. Young people are impressionable and tend towards idol worship. But all the good overshadows any of the negatives. After all, idols are human beings and it's only natural for them to have feet of clay, which tend to become exposed over time.



Lehmann in her Orrington Hotel suite in Evanston between master classes for Northwestern University

Lehmann London Master Class Impressions

[These impressions were taken from the book *Wigmore Hall 1901–2001 A Celebration*]



Inside Wigmore Hall

[There have been special concerts to celebrate the centennial of this fine, intimate concert hall, and now this wonderful book. There are many memories about the famous artists who have performed in Wigmore. Lehmann didn't sing there, but she taught master classes there and that is what is remembered. William Lyne, Manager of the Wigmore, recalls his initial days there as Assistant Manager.]

My introduction to Lieder had been through the recordings of Lotte Lehmann and Elisabeth Schumann. Lotte Lehmann was still alive but had long stopped singing. Nevertheless, I had always hoped that she would return to Australia [his home], which she had toured in the past, maybe for master classes; then I would at least see and hear her. The very first performances I managed in my new post at the Wigmore were Lotte Lehmann master classes! At these classes, there were twelve in all, Lotte Lehmann intoned the songs and arias she was teaching; tenor,

soprano, bass, mezzo, it did not matter, in fact I suspected that she relished the opportunity to perform arias such as Don José's "Flower Song" from *Carmen*. At one lesson on her most famous role, the Marschallin in *Der Rosenkavalier*, she broke into full voice, and the whole audience burst into applause. Lotte Lehmann returned two years later; this second set of classes introduced both Janet Baker and Grace Bumbry; the latter gave a recital when the classes had finished. I know that Dame Janet was not very happy about the classes, but I recall that she contributed a memorable and moving performance of Schumann's *Frauenliebe und -leben*. [Janet Baker wrote to the author upon receiving the World of Song award from the Lotte Lehmann Foundation. She revered Lehmann and said that an agent was in the Wigmore Hall when she sang, and engaged her. It was the beginning of her splendid career.]

[*Jacqueline Faith, one of the Friends of Wigmore Hall, wrote as follows.*]

In 1959–60 during the unrepeatable series of Lotte Lehmann's master classes, I still vividly remember a moment of absolute silence following Madame Lehmann's brief demonstration to the three young singers on stage of the phrase from the final Trio of *Der Rosenkavalier*—"ich weiss' auch nichts, gar nichts." I had never before heard that work, although many of the audience had, but we were all part of the deeply felt silent moment of sheer emotion which greeted her short utterance—an inaudible lump in all throats and a missed beat of many hearts, including mine, based on I knew not what. Unforgettable and still indescribable forty plus years on, and surely woven into the fabric of the Wigmore for all time.



Lehmann after a 1957 Wigmore Hall master class with students and pianist Ivor Newton

Beaumont Glass Remembers Lehmann's Teaching

In his *Schumann's Complete Song Texts* Glass, who worked with Lehmann at the MAW, remembers some of her recommendations. For instance, when writing about the need to double a consonant in order "to add intensity to key word," he recalls: "Lotte Lehmann, in her master classes, used to call out to her students: 'Ten l's!' when they were to sing the word 'Lied' in a particularly rapturous phrase."

In his book *The Memoirs of an Opera Bug*, Glass wrote of Lehmann's master classes that she "would act out all the roles in the opera scenes. When she stepped in as Micaëla [in Bizet's *Carmen*], for instance, she instantaneously transformed herself into a wholesome young girl from the country. Gray hair and wrinkles disappeared as if by magic. Or she would turn into the most hilarious Baron Ochs I had ever seen, snatching the wine away with a poisonous look of frustrated lechery when 'Mariandel' was becoming too maudlin in her cups. I admired the elegantly off-hand way her sophisticated Tosca removed her gloves. Every character came to life in a uniquely believable way. The greatest privilege of all was to see her re-enact her world-famous Marschallin, with a thousand half-lights and nuances, 'a tear in one eye and a twinkle in the other,' as Strauss had prescribed. Nothing that she did ever had the stale whiff of 'routine.' Everything was freshly re-created, out of her mind and heart and soul, no matter how often she had performed it during a long career. Furthermore, she had the eloquence in her quaintly accented English to articulate her most subtle insights.

...With her voice, with her eyes, with her whole being she *lived* the song. And she brought the audience with her into its world. She did not resort to theatrical gestures; but within the accepted performance traditions of lieder, she was able to project what she felt about the song by exploiting all the expressive possibilities of body language, facial expression, and verbal nuance.

In Lehmann's day, it was customary for lieder singers to hold their hands in a clasped position. But she could do that in so many expressive ways: lightly or fervently, relaxed or tense, close to the body or reaching out. She could lean quietly against the piano; or she could surge forward vigorously.

...The eyes, as Lehmann always said, are the singer's greatest tool of expression, after the voice."

Glass dedicated his *Schumann's Complete Song Texts* "To the memory of Lotte Lehmann, one of the very greatest interpreters of the German Lied, a continuing inspiration to all who heard her sing. or had the privilege of studying with her."

There are many further remarks that Beaumont Glass makes concerning Lehmann's teaching that can be found in his Lehmann biography, *Lotte Lehmann: A Life in Opera and Song*.



Glass helped Lehmann stage her last opera production, *Fidelio*, at the MAW. He also sang in the performance.



Glass, Patricia Jennings Armstrong (Sophie in LL's production of *Der Rosenkavalier*), Frances Holden (almost hidden behind Lehmann)

Luba Tcheresky Remembers Lehmann

Luba was born in Russia and emigrated to the US at the age of 9. She studied with Lehmann for three years at the Music Academy of the West. She sang throughout the US and Europe both opera and song. She was an active teacher in New York City. She wrote the following many years ago while staying at Orplid, Mme Lehmann's home.

“To begin work on a role with Lehmann is like embarking on an exciting adventure...I have my music learned, I have translated and studied my libretto, and have a conception of the role, but I love to leave the detailed intricacies of the character to be worked out with her. How interesting and exhilarating it is to discuss, at the very outset, the conflict of inner emotions in this character, the wonderful feeling of the ease and naturalness with which this role unfolds, grows, and blossoms.

“I will take, for an example, the role of Tatiana in Tchaikowsky's *Eugen Onegin*. [A role which LL sang.] First, the garden scene in the Act I where Tatiana first sees and meets Onegin—Lehmann interrupts the scene with, ‘Luba, it's fine, but your walk is bad. Tatiana's feet would scarcely touch the ground, she is on clouds, she listens enraptured to every word Onegin says. She also would not make any quick movements of her head in such a mood...You must think your part every moment you are on stage. You don't just cross the stage, you are thinking of the situation every minute you are making that move, you therefore will do the right thing.’ She does the cross for you, all the while saying aloud the thoughts that may be running through the mind of Tatiana at this time, and there it is! You try it, is so much easier!... ‘Excellent,’ Lehmann cries. God, what you wouldn't go through to hear that from her!

“Then in the letter scene, Tatiana is supposed to spring from the couch upon which she has been lying with firm resolve to write a letter to Onegin and confess her love for him. You go through the action; it seems that you are succeeding, but Lehmann does not settle for just a ‘good’ performance. She stops the scene to say, ‘Luba, this is a very young girl. She has led a sheltered life. She lives in the same romantic dream-world that she reads about in her books, this is all she knows. Now, she has seen, for the first time, the man of her dreams. This has disturbed

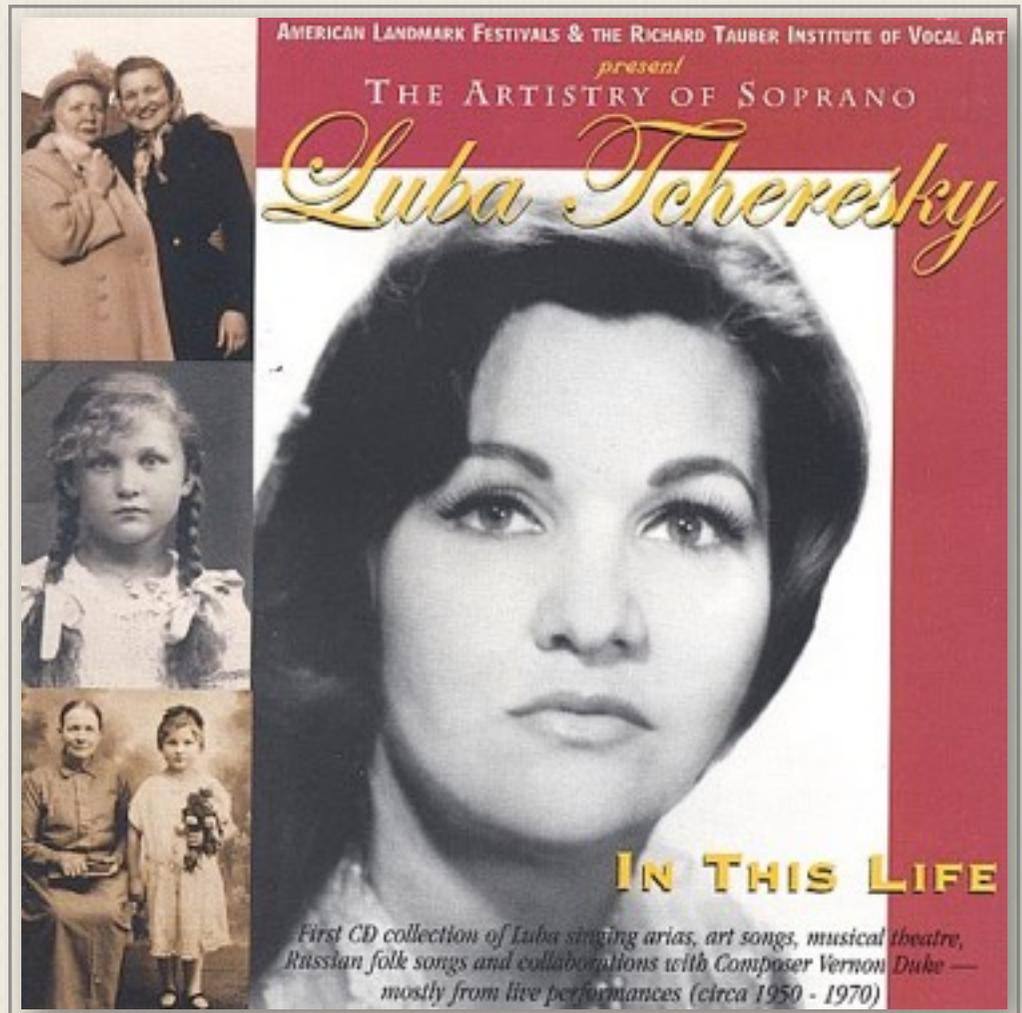
her violently. You can hear it in the introduction of the music.' Lehmann has fired your imagination, it races, you are oblivious of everything except Tatiana's feelings at this moment, and all of a sudden you are no longer Luba playing the role of Tatiana, you are Tatiana, with all her dreams, longings, ideals.

"In the duet finale with Onegin, the tables have turned. Onegin has seen Tatiana at a ball, years after

that fatal garden scene where they met and he regarded her only as a young, foolish girl, and spurned her love. Now she appears to him a beautiful, glamorous, mature woman, very desirable...By this time of the opera you think perhaps you have the person of Tatiana quite well engraved in your mind, and therefore in your outward manifestation, but you have not remembered a very important thing, but Lehmann has—again she stops me with, 'Luba, you do not walk on with the same kind of agitation you have felt as a very young girl. You are now a mature woman, completely different.'

"Then there is Lehmann the Human Being...Here again you are awed, at the worldliness yet the naiveté in her, the strength and yet gentleness, her ever present delicious sense of humor, her adoration of nature and animals, and always her love for and interest in life.

"She gives her absolute all to her students, never letting down. In addition to being their artistic inspiration, she is concerned with any personal problems they may have and tries to help. Each student feels that he or she is 'extra special' to her, and I am sure each one is. Her all-embracing heart is one of the qualities that makes her so beloved by all...One has no feeling of age with this warm, vibrant,



magnetic artist and woman. One only feels the immortality of her consciousness suspended in time and space....”



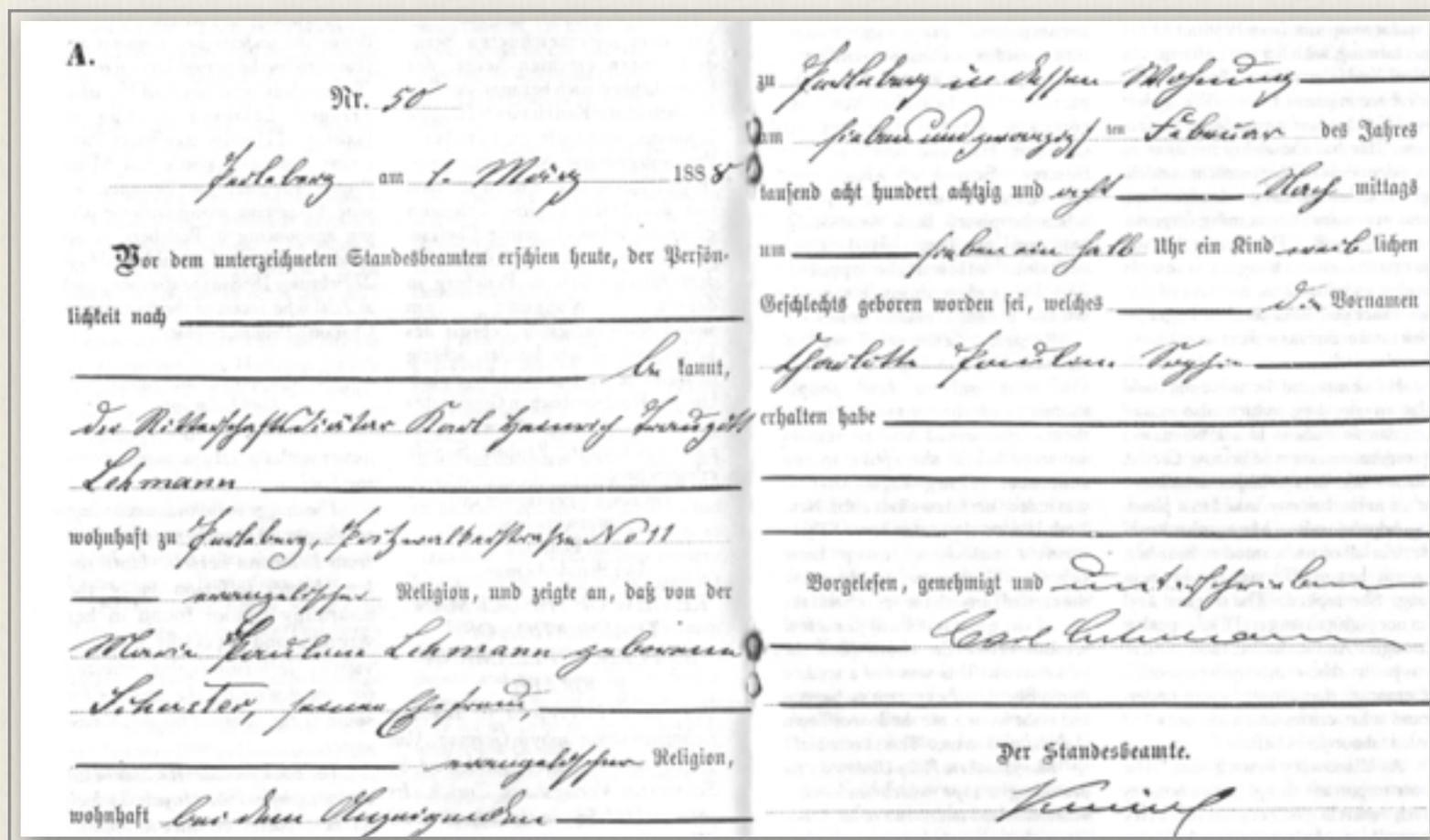


Misconceptions



One of the mistaken notions that many people have is that Lehmann was primarily a Richard Strauss and Richard Wagner opera singer. The photo above shows her as Manon in the opera of that name by the French composer Jules Massenet, a role that in sheer number of Vienna Opera performances far outpaces her famous Marschallin in *Der Rosenkavalier* by Strauss, her Sieglinde in *Die Walküre* by Wagner, or her Fidelio in the eponymous opera by Beethoven.

☛ Here are a few further misconceptions about Lotte Lehmann. She wasn't born in 1885 or the other strange dates that crop up from time to time. Below is a copy of her birth certificate and 1888 is the correct year. There is even some confusion about her death year. It was 1976. She never converted to Catholicism and never had children of her own.



Lehmann's birth certificate



☛ Lotte is not related to Lilli Lehmann (1848–1929), a soprano mostly active in the late 1800s. Thus Lotte never sang for Wagner!

Vocal historian J. B. Steane explains:

Lilli was old enough to be Lotte's mother if not her grandmother (there was in fact no family relationship at all)...Once either of them had uttered a note they could not possibly have been mistaken one for the other...Yet even that amounted to little compared with the difference in personality. Lotte was charming, Lilli was stately. Lilli was respected, Lotte was loved.

☛ She is NOT Lotte Lenya, who sang cabaret and was married to Kurt Weill. Once when Lehmann was vacationing in Bad Gastein in her retirement, the American actress, Lillian Gish, requested a visit with thinking that she was Lenya. After the mistake was discovered, they had a good laugh and visit.



Lenya & Weill



Lillian Gish and Lotte Lehmann; the photo doesn't capture the reported jolly talk.

• Lehmann was not Jewish; she left Austria in 1937 (before the *Anschluss*) because she'd already had trouble with Goering and knew what was coming. Also, her step-children were threatened, as they were considered Jewish in the eyes of the Nazis because of their Jewish mother. (Lehmann's husband's first wife was Jewish but he was not.)

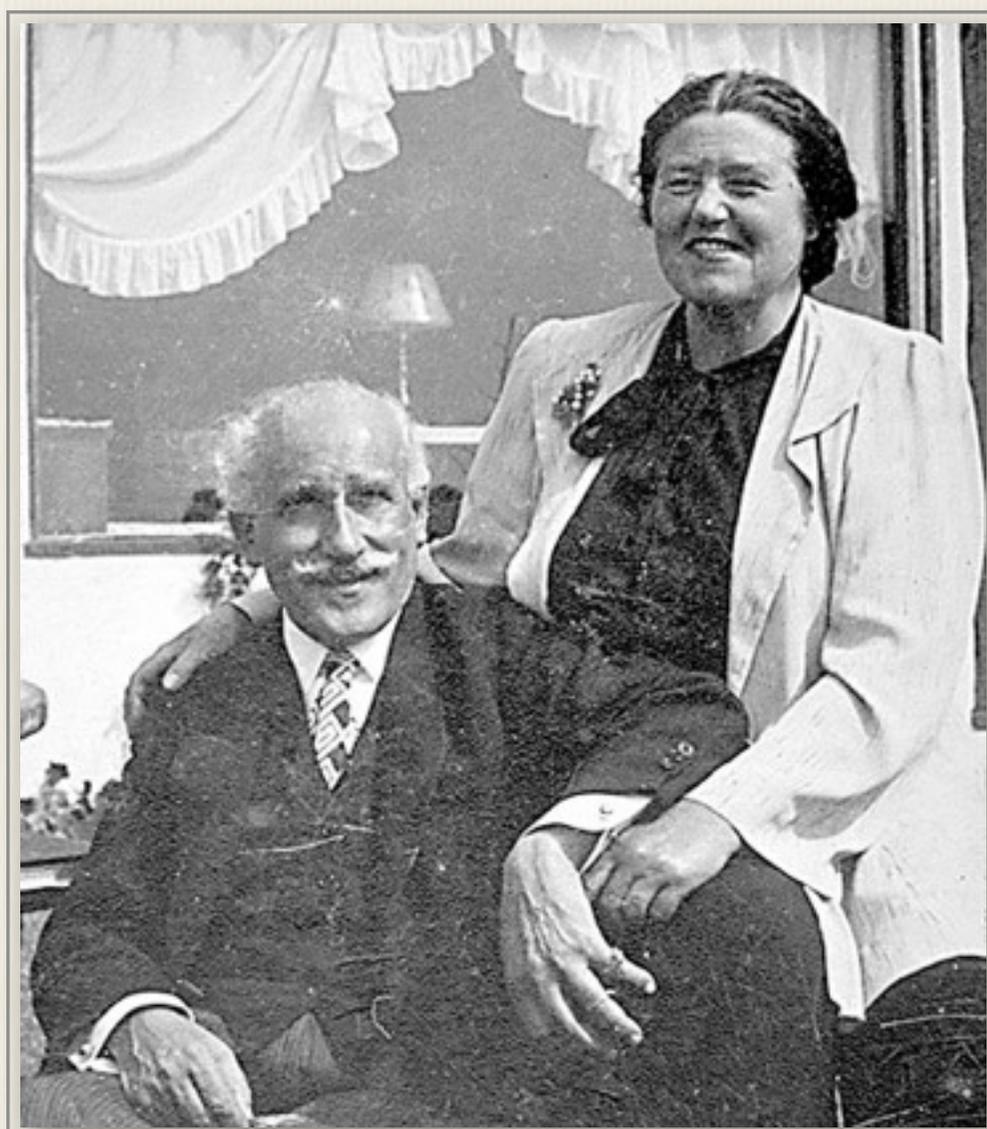
• The controversy over her tale of meeting with Goering has been thoroughly analyzed by Dr. Kater in his Lehmann biography, *Never Sang for Hitler: The Life and Times of Lotte Lehmann*. Lehmann's version was self-serving though colorful. You can find both versions in the chapter [“Lehmann Meets Goering.”](#)

• In matters private: as far as anyone knows, Lehmann was never sexually involved with the German conductor Bruno Walter (his mistress was soprano Delia Reinhardt), though Lehmann respected him as a mentor, conductor, and pianist. He accompanied Lehmann in recitals in Europe and the U.S. and in recordings, though he was not her regular pianist. Late in her life, Lehmann tried to explain what he meant to her on this rare tape from UCSB.

LL on Bruno Walter



• Lehmann was intimate with Walter's contemporary, Italian conductor Arturo Toscanini. See the chapter [“Lehmann's Conductors.”](#) Late in their lives, the musical and the romantic (even sexual) mixed together; we have Toscanini's love letters to prove it! (Re: letters, Lehmann wrote many. Her self-typed letters with her written corrections are particularly treasured. They seem just as spontaneous as she was.)



❖ Speculations in Lehmann's personal life included rumors that she was intimately involved with women. No evidence of this has been found.

Frances Holden is reported to have had lesbian relationships when she was young. See the chapter [“Frances Holden.”](#)

Many people can't imagine them living together platonically. I was with them both many times; there was the intimacy of a lifetime of companionship, but I witnessed nothing more. In her later years Lehmann seemed to enjoy the company of gay men and many of her students and close friends were gay men.

❖ Lehmann wasn't Viennese. She was born in Prussia. After a short adjustment time at the Vienna Opera, she did better than “fit in” and soon seemed more “Viennese” than the Viennese.

❖ As mentioned earlier, at the Vienna Opera Lehmann sang Massenet's *Manon* more often than the Strauss and Wagner roles commonly associated with her name. She considered *Fidelio* one of her major accomplishments. Besides the Marschallin and *Fidelio*, Lehmann's other favorite roles were Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, and Sieglinde in *Die Walküre*, all Wagner operas. She would say her favorite role was the one she was currently singing or studying.

❖ Writers sometimes complain that Lehmann didn't sing the operas of her time, often citing the very successful *Jonny spielt auf* by Ernst Krenek, or Berg's *Wozzeck*. And it is true that Lehmann wasn't interested in jazz or atonal music. But she did perform in many world premieres of operas that every major opera company even today try out, hoping for a hit. Those flops included Julius Bittner's *Die Kohlhaymerin* and *Die Musikant*,

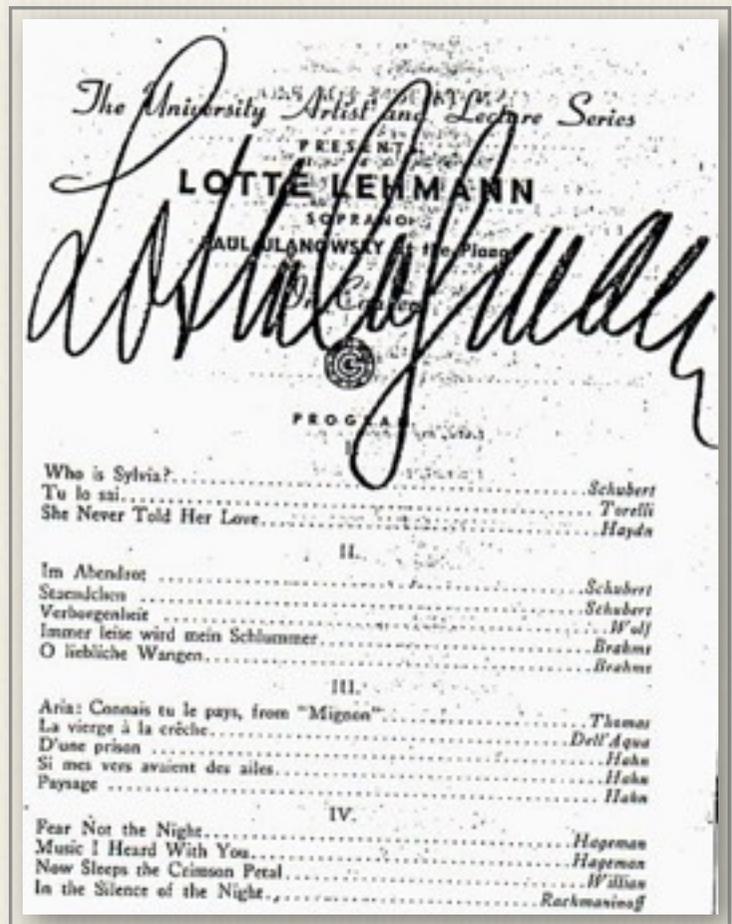


A youthful Lehmann as Micaëla in Bizet's *Carmen*. Certainly not Wagner or Strauss.

Wilhelm Kienzl's *Der Kuhreigen*, and Walter Braunfel's *Don Gil*. She performed in world or Vienna premieres of Pfitzner's *Palestrina*, Korngold's *Der Ring des Polykrates* and *Das Wunder der Heliane*, and *Intermezzo* by Strauss, which are seldom heard today. She did sing the successful early 20th-century operas such as *Turandot*, *Der Rosenkavalier*, *Die Frau ohne Schatten*, and *Arabella*.

• More sophisticated misconceptions include the assumption that Lehmann didn't sing Lieder until she moved to America in 1937. Or that she gave up opera upon moving to the U.S. In reality, she had sung Lieder throughout her European opera career, but concentrated on this field in the United States, while at the same time singing opera until 1946 at major American opera houses. See [“Chronology.”](#)

• During the Lehmann Centennial, a panel of people with Lehmann credentials spoke. Her pianist, Gwendolyn Koldofsky, was asked to comment on Lehmann's apparent lack of breath control. She stated categorically and without apology that she felt that Lehmann just gave too much at the beginning of a phrase and was constantly running out. (As an aside, note how Lehmann signed her name: she almost always ran out of space and made the final letters small or curved to fit the page.)



For Lehmann, running short of breath came across as a great generosity of spirit, her voice flowing out without caring what would happen when her breath ran out. She often said that she made a virtue out of this “necessity” by infusing the quick intake of breath (in her own lifetime this became known as the “Lehmann catch breath”) with the intent of the poem, whether to show tragedy, wonder, love, or exaltation.

Critics complained that she broke phrases to catch a breath. Though this was true of her last years, her breath control was of average ability until she reached her mid-50s. In this 1941 recording of Beethoven's “In questa tomba oscura,” she demonstrates excellent control of its demanding long phrases. A music historian

wrote that lamenting Lehmann's shortness of breath is like criticizing the Venus de Milo for not having arms.

• Another misconception is that she always had trouble singing high notes, but this can easily be dismissed by the 1925 recording in which Lehmann sings Butterfly's entrance with a long-held alternate high D flat at the end. As with most sopranos she began to lose her top notes in middle-age, but it wasn't noticeable because she cleverly chose her Lieder repertoire to avoid high notes and had already relinquished most of her opera roles that demanded the extreme high range.

• For a final comment on the subject of her vocal limitations, I'll quote Bruce Burroughs, then editor of the *Opera Quarterly* from the Summer 1991 issue: "Lotte Lehmann—with a voice of utterly compelling emotive qualities before which a variety of technical shortcomings paled into insignificance..."

• Lehmann never sang at Bayreuth, nor did she ever sing the role of Brünnhilde. She never sang Isolde on stage, but did learn the role and sang and recorded the "Liebestod."

• It's sometimes written that Lotte Lehmann was a mezzo-soprano, and though she was able to sing with a healthy sound into the depths of a mezzo's range, she was actually a lyric-soprano. She did successfully sing the dramatic Leonore in *Fidelio* and the demanding Turandot (not congenial to either her temperament or voice), but generally she stayed with the lighter soprano roles.

• Lehmann said that after her farewell recitals in 1951 she lost her voice completely. This wasn't really true. The collaborative pianist, Dalton Baldwin, was present when Lehmann demonstrated a complete phrase of Wolf's "Verborgenheit" for Gérard Souzay in full wonderful voice, years past her retirement. (See ["Recorded Tributes."](#)) Frances Holden told me that she did keep her voice, but it had just become limited with the passage of the years. As a result, after 1951 Lehmann didn't feel comfortable singing in public (except in master classes an octave lower). In another example, a vocal music fan, Jack Lund, wrote that he was "at the

In questa tomba
oscura



Butterfly's
entrance



Wigmore Hall [in the late 1950s] when Lotte gave her master class and Act I of *Rosenkavalier* and she sang out in full and glorious voice.” At the MAW during master classes she sometimes forgot herself and sang a phrase in the soprano range. We also have a recording from one of her master classes at Caltech when she demonstrated a phrase from *Die Walküre* in full voice. See “Third Career” Vol. I.

☛ There is another misconception that I’d like to address. It has been stated by various authors that Lehmann expected her students to copy her. She stated repeatedly that she wanted to open her students’ imaginations, but never wanted to see a lot of Lehmanns running around. Mme Lehmann was adamant on this, but I often wondered how a young person could avoid copying, when studying with such a famous teacher. Her students might at least try it out Lehmann’s way and then when they returned to their home, work out their own interpretation. Speaking as an instrumentalist, I can attest to wanting to copy my teacher (I was paying enough for the lessons!) and later found my own way. This occurs with most musicians. Here is what Lehmann wrote on this matter:

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“I do not want at all that you imitate me. I will listen to the way you develop a song and then make my suggestions. If you feel you must sing it entirely differently from the way I suggest, I hope you’ll tell me ‘I cannot feel it your way,’ and we will try to arrive at a way which will satisfy you and still convey the right feeling to the audience.”



Lehmann’s presence was often compared with the more glamorous Maria Jeritza, but Lehmann could look impressive.

☛ Sometimes Lehmann herself provided incorrect information, the result of her advancing years. She once stated flatly that she'd never recorded or performed with George Szell, yet we have her famous 1924 disc from Korngold's opera *Die tote Stadt*, with Richard Tauber, tenor, as proof that she did! She also performed in Berlin opera houses under Szell's baton. In the chapter [“Rare & Well Done II”](#) you can hear an aria from that opera also conducted by Szell.

Duet with Szell
conducting



☛ Another erroneous assumption is that Lehmann founded the Music Academy of the West. She was one of several founders, including Frances Holden, and did teach there from its beginning and helped shape its early history. The full story of Lehmann's association with the MAW is told in the chapter [“Music Academy of the West.”](#)

Was Lehmann Always So Serious?

☛ The wealth of tributes to her work sometimes obscures Lehmann's wit and lively personality. Here are excerpts from Dr. Herman Schornstein's memories of Lehmann.



Lehmann having a laugh with a kookaburra
on an Australian tour

The second time I heard her was the following year, again with the San Francisco Symphony. I went back for her autograph. Getting [conductor] William Steinberg's was easy. There was a long line waiting to see Madame Lehmann. She stood at a podium greeting fans. When my turn came, I blurted out, “Every time I hear you, I like you more.” I remember her withering response exactly: “Oh! You think I'm improving?”

Psychiatrist Schornstein also writes:

Lehmann enjoyed telling naughty stories—two I recall. One about two mental hospital patients both claiming to be Napoleon. To resolve their confusion, the wise psychiatrist had them spend the night together. It worked. The next morning one of them told the psychiatrist, “I lied. I am not Napoleon. I am Josephine.” The other involved an elderly couple who decided they should have a baby. They went to their doctor who gave them instructions that worked. After the baby was delivered they were upset that it had red hair which no one in their families had. The doctor explained, “Rust!”

Before a *Winterreise* performance, I saw an exhibition of her twenty-four watercolors for the cycle at the Pasadena Art Institute. Another aspect of her creativity—“There was no art form that was safe from me.”

Yet another Schornstein memory:

Lotte told me something about showing her passport at the Austria-Germany border and complaining to the guard about it displaying her date of birth. Whereupon, she said, he knocked an ink-bottle over on it. It probably was those blue eyes of hers.

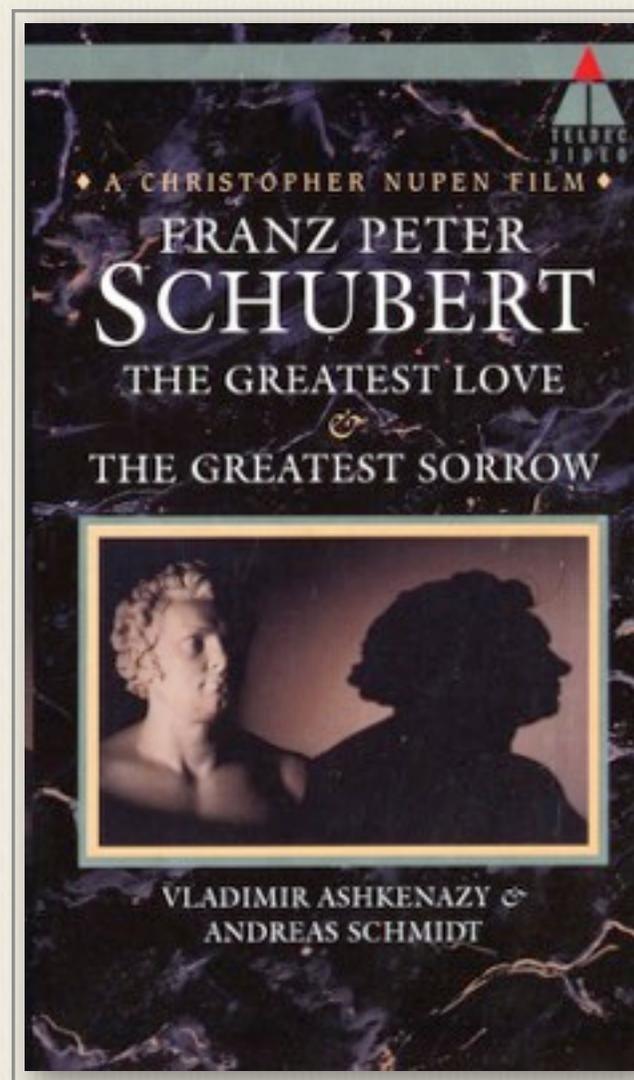
There are other misconceptions that also deal with the austere side of Lehmann. For some reason the fact that she performed and recorded operettas is forgotten: *Die Fledermaus* in Vienna and London; the *Merry Wives of Windsor*, *Orpheus in the Underworld*, *Tiefland*, in Vienna and Hamburg; and more. Again, just look at the early decades of the “Chronology.”

Another overlooked aspect of Lehmann’s discography is the fact that she recorded “pop” music. These were the waltzes and fox-trots of the day, and Lehmann still sang with the good diction and the same meaning of every word that she offered in arias and Lieder. Just listen to the style of these two light songs recorded between the wars.



Odd Bits

- Did you know that the 1975 movie called *The Day of the Locust* uses Lehmann's recording of "Feldeinsamkeit," a Lied by Brahms?
- At the end of Christopher Nupen's video on Schubert you'll hear Lehmann sing "Abendrot."
- Lehmann inspired the dedication of many works by composers including Wilhelm Kienzl, Paul Redl, Mario Castelnuovo-Tedesco, Robert Heger (*Fünf Gesänge nach Versen von Lotte Lehmann*, Op. 24), Léo Sachs, Felix Weingartner (*An den Schmerz*) (a song cycle dedicated to Lehmann), and others.
- Better known is the fact that Richard Strauss wrote several operas with Lehmann's voice in mind.



A rare Lehmann portrait

- After her death, seven of Lehmann's poems inspired American composer Thomas Pasatieri, who set them as a song cycle for voice and piano. Later he orchestrated the *Sieben Lehmann Lieder*.
- Ned Rorem used Judith Sutcliffe's English translation of Lehmann's poem "I Never Knew" for one of his songs.

Misunderstandings

The same spontaneity and generosity of spirit that people hear in her recordings is what I experienced of the “retired” Lotte Lehmann. But this spirit could cause misunderstandings and problems, which have found their way into print.



Singer teaching a master class

I’d begun taking my baritone friend for lessons with Lehmann in the fall before I attended the MAW, which is a summer institution. That summer Martial Singher was the new head of the voice department; I was curious to see how the transition would work. Because my friend was also studying at the MAW, I

sneaked in with him and was the only non-vocal student present for the first meeting that Singher held for his new voice students.

He told them that he was going to do things differently from the way Mme Lehmann (and even he called her that) had handled the lessons and master classes. There were to be rehearsals ahead of time for the opera scenes. The students would continue to prepare songs with their coaches.

Though Lehmann wasn’t present, Singher was deferential, complimentary, and in no way criticizing the way that Lehmann had run things. I emphasize this, because some people have described extremely bad relations between them. In fact, Lehmann had always respected Singher’s teaching.

Though it is reported that the MAW music director Maurice Abravanel appointed him, I’m sure her influence



Lehmann, Abravanel, and Melchior at her 80th Birthday celebration

helped select Singher as her successor. She had used his services early on at the school and knew that he would bring a level of vocal-technical teaching that she could never offer. In the early years of the MAW she'd also relied on Tilly de Garmo and Armand Tokatyan for that, and now with Singher she knew there was a vocal-technical *and* interpretive instructor. Lehmann even consulted Singher by mail, discussing a particular private student's technical problems. She never liked dealing with vocal technical matters, repeatedly saying that she was only teaching interpretation, though her students often reported learning much technique from Lehmann.

I came to know Singher personally, attended every one of his master classes (both of opera and art song), and never heard him utter a single word of disrespect towards Mme Lehmann.

While my friend studied with Singher, he also continued his work with Mme Lehmann. She never signaled her dislike or any other reservations when it came to Singher and supported him in his continued work with Singher.

It pleased me that the MAW transition from Lehmann to Singher had gone so well.

Exaggerated Problems



The young Grace Bumbry

Lehmann supposedly had issues with two of her most illustrious students: so-called racism toward Grace Bumbry and the brouhahas with Marilyn Horne.

Lehmann was as complex as anyone and there were sure to be some less-than-perfect exchanges between her and her students. Personally I know how proud (and engaged, even in their private lives) Lehmann was of her students, even if she sometimes tried to relive her past through them. This is common of many music teachers and not a behavior to condemn. Lehmann looked for the creative, artistic spark in her students.

Bumbry already had a beautiful voice; Lehmann's job was to awaken her interpretive approaches. Lehmann's training involved the intricacies and psychological motivations of opera characters. When Lehmann believed that Bumbry was ready, she accompanied Grace on trips to Europe, introducing her to agents and others who could aid her career. Lehmann was not someone who had racial prejudice. Grace became the daughter whom she never bore.

Lehmann was present when Bumbry first sang in San Francisco and continued to give her advice, perhaps beyond when it was needed. While Bumbry was still her student, listen to the eagerness with which Lehmann promotes her in the following Studs Terkel interview.

Lehmann on
Bumbry



Lehmann brings Bumbry to Europe.



"She is my greatest pride; I wasn't responsible, I helped."



Young Marilyn Horne

With “Jackie,” which is how her friends know Marilyn Horne, there were several situations in which Lehmann offended her. After Horne’s 1950s Santa Barbara recital, Lehmann, perhaps envious of all her gifts, may have been *looking* for something to criticize. She focused on “poor German diction,” which she condemned in front of a master class audience at the MAW. This wasn’t kind of her and Jackie found it hurtful. She often brought up the occasion during interviews, in her autobiographies,

and in an *Opera News* article on

Lotte Lehmann. In each case she

misquoted Lehmann’s words. Even though I have sent Horne the exact transcription of the master class in question, she continues to use her incorrect memory. Here’s a recording of that actual master class.



On another occasion, Lehmann was supposed to have made a disparaging remark upon learning that Jackie was pregnant. (Lehmann often advised her female students against becoming mothers.) It was unkind and uncalled-for, but Lehmann sometimes did speak her mind without considering the consequences.

In spite of both of these issues, Jackie paid homage to Lehmann in writing, interviews, and tribute recitals. In her autobiography, she wrote: “Fair is fair, though. If I tell you of Lehmann’s dark side, then I must also tell you that she opened the doors of singing Lieder for me. Her instruction is inextricably woven into my own interpretations. As exponent and teacher, she was incomparable and inspirational.”

In an interview before her July 1990 recital in Santa Barbara, Horne said about Lehmann: “She had this unbelievable imagination and creativity within her...She really showed me what...a song can be. It’s a story within itself, from the first note of the piano to the last note of the piano. She showed me that a simple song, a small entity, has as much as a great huge scene or huge opera. It has a whole story to tell.”

One February I attended a Marilyn Horne recital in Carnegie Hall. When she finished her program she spoke to the audience and reminded them that today was Lehmann's birthdate and then sang an encore in memory of her great teacher.

Horne speaks
about Lehmann



Authors looking to criticize elements of Lehmann's life are able to find situations that illustrate her weaknesses—vanity, greed, or hypocrisy. Unfortunately, her enduring admirable qualities that don't make for scandals are discounted or ignored.

I have been in touch over the years with many of her students, friends, and colleagues who consistently celebrate the positive aspects of Lehmann's character: generosity of spirit and pocketbook; enthusiastic joy and support in students' achievements; a constant P.R. department advertising her students' successes in interviews and articles. There were lapses for sure, but Lehmann's character was on the whole a positive, optimistic, celebratory one.





Lehmann's Conductors



Lotte Lehmann and Arturo Toscanini after one of their performances

The following is a list of the famous conductors under whom Lotte Lehmann sang. The word “famous” is relative. In their time, and sometimes their city, they were famous. As time moves on, their fame diminishes. But these men, who also worked with Lehmann, deserve a place in the imaginary “Conductors Hall of Fame.” They include almost every major conductor active during Lehmann’s career (1910–1951).

Maurice Abravanel (1903–1993) was at the Met towards the end of Lehmann’s career and conducted her many times there. He went on to become a strong force at the Music Academy of the West (1954–1979) and worked well with Lehmann. I had the privilege of playing bass under his baton for three summers at the MAW. His major fame, however, comes from the fact that he brought the Salt Lake Symphony (Utah) to a high degree of polish. He conducted there for 32 years!



Maurice Abravanel

John Barbirolli (1899–1970) was a well-known English conductor and cellist, especially respected for conducting the Hallé Orchestra and the New York Philharmonic (1936–1943). He conducted many other orchestras and made some excellent recordings. Sir John was not a significant conductor in Lehmann’s career. He traded off evenings with Thomas Beecham at Covent Garden in the 1930s and that’s how he came to conduct Lehmann.



Thomas Beecham

Thomas Beecham (1879–1961) was an English conductor and a major influence in the musical life of Great Britain. Besides symphony orchestra conducting, his opera work was highly respected. Beecham conducted many of the opera appearances Lehmann made at Covent Garden. These were often broadcast on the radio and there’s hope that some of these operas with excellent casts, good orchestras, and the important conducting of Beecham will be found as recordings.

Leo Blech (1871–1958) was in his time one of the most active conductors, though he also was a composer. He conducted in Berlin at the Königliches Schauspielhaus (later the Berlin State Opera or Staatsoper unter den Linden). It is there that he

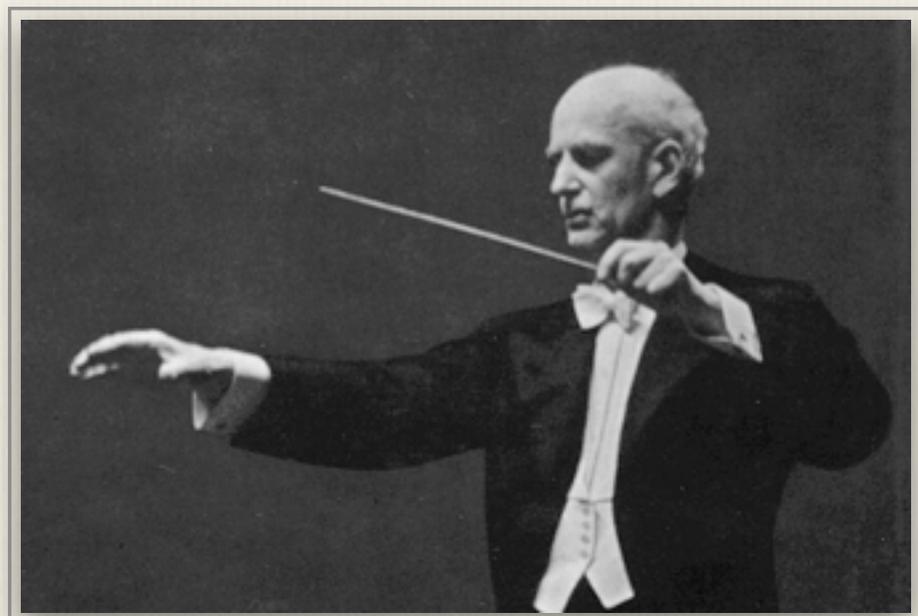
conducted Lehmann in Wagner and Strauss roles. One of Lehmann's favorite encores, especially early in her recital career, was his "Heimkehr vom Fest."

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

Fritz Busch (1890–1951) conducted most famously (in Germany) in Dresden, where he led Lehmann in the world premiere of *Intermezzo* by Strauss in 1924. 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 brother of cellist Hermann Busch, and for playing with Rudolf Serkin, (who married his daughter).

Antol Doráti (1906–1988) the great Hungarian-born conductor (and composer) who, after studying with Bartok, was able to conduct the world premiere of his viola concerto with his Minneapolis Symphony Orchestra, where he conducted for 11 years. He conducted other American and European orchestras as well. He only led one Lehmann concert, and that was with the Sydney Symphony Orchestra in 1939.

Wilhelm Furtwängler (1886–1954) was one of the most respected German conductors of his time. But because he stayed in Germany during the Nazi period, his reputation, especially in the U.S., was badly tarnished. Possibly because of the Nazi association, Lehmann didn't often speak of him in her interviews, but she sang under his direction many times, including concerts as well as operas in Berlin, Paris, and Vienna.



Wilhelm Furtwängler

Robert Heger (1886–1978) was not a well-known conductor outside of Europe. His principal claim to fame was the *Rosenkavalier* that he recorded with Lehmann, Schumann, et al. He conducted Lehmann many times at Covent Garden, but was most conspicuous in her life at the Vienna Opera. Lehmann probably sang more under his baton than any other single conductor (eighty two performances!). He was also a composer, writing a cycle of songs to Lehmann poems. His Nazi associations hurt his post-war years.



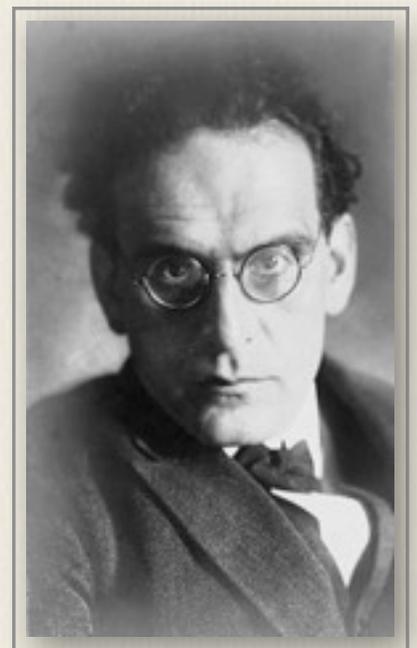
Robert Heger

[P.S. Heger](#)

José Iturbi (1895–1980) was a Spanish conductor, harpsichordist, and pianist. Famous from his appearances in Hollywood films of the 1940s, he first conducted Lehmann in 1937 on the Ford Sunday Evening Hour and in 1938 when he was the conductor of the Rochester Philharmonic Orchestra.

Erich Kleiber (1890–1956) was one of the great conductors of the 20th century, but had only limited contact with Lehmann. In 1932, he conducted her as Sieglinde for the Berlin State Opera. In a 1938 Covent Garden performance of *Der Rosenkavalier*, during the opening of the Marschallin's monologue in Act I, Lehmann was upset emotionally and stopped singing. So he didn't conduct much of her performance.

Otto Klemperer (1885–1973) was an important German conductor who, despite his psychological problems, worked successfully with orchestras in both Europe and the U.S. He had begun his work with the Hamburg opera the same year as Lehmann conducting her first big success there as Elsa in *Lohengrin*. He held many positions in his life, but the ones that mattered for Lehmann were his time at the Kroll Opera in Berlin (1927–1931) and the Los Angeles Philharmonic (as late as 1944 in the Hollywood Bowl). As a guest conductor of the New York Philharmonic, he conducted Lehmann at Carnegie Hall. His fascinating career is certainly worth reading about.



Otto Klemperer

Hans Knappertsbusch (1888–1965) was a highly respected German conductor, especially well-known for his Wagner and Richard Strauss interpretations. He had problems with the Nazis and left Germany to conduct at the Vienna Opera, where he paced many Lehmann appearances. In 1937 he conducted a *Rosenkavalier* performance with Lehmann at the Salzburg Festival. Before those appearances, as early as 1926 he had conducted her Eva in *Die Meistersinger* in Munich.

Erich Korngold (1897–1957) was a wunderkind composer of operas. Though Lehmann sang in several of his operas, he only conducted her in his *Der Ring des Polykrates* in 1919 and 1920 (at the age of 23!). Korngold is best known for his film music composed in Hollywood in the 1930s and 1940s.

Serge Koussevitzky (1874–1951), a Russian-born conductor, is remembered mostly for conducting the Boston Symphony Orchestra (1924–1949). During that time, he made significant recordings with the orchestra and commissioned many works, including Ravel's Piano Concerto in G, Gershwin's Second Rhapsody, Prokofiev's Symphony No. 4, Hindemith's Concert Music for Strings and Brass, Stravinsky's Symphony of Psalms, Bartok's Concerto for Orchestra, and many others. Not an important conductor in Lehmann's career, he did lead her in two concert performances in 1935 with the Boston Symphony Orchestra.

Clemens Krauss (1893–1954) was a highly respected Austrian conductor, associated both professionally and personally with Richard Strauss. He became the director of the Vienna State Opera in 1929 and was also connected with 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. This caused great friction between him and Lehmann.



Clemens Krauss with Lehmann

Josef Krips (1902–1974) was an Austrian conductor. He studied with Weingartner (see below) and became his assistant at the Vienna Volksoper. He conducted orchestras such as Karlsruhe, but was most active in Vienna until the *Anschluss*. He returned to Vienna after the war and also conducted the London and San Francisco Symphony orchestras, as well as pacing operas at the Met, Covent Garden, and Berlin. Krips was not extremely important in Lehmann's career, having led her (mostly in *Der Rosenkavalier*) at the Vienna Opera in 16 performances between 1933 and 1937.

Erich Leinsdorf (1912–1993) was born in Vienna and studied conducting at the Mozarteum in Salzburg and later in Vienna. From 1934 to 1937 he assisted Bruno Walter and Arturo Toscanini at the Salzburg Festival. In 1937 he began as an assistant conductor at the Met and since the Nazis took over Austria shortly thereafter, he remained in the U.S. After Bodanzky's death in 1939, Leinsdorf took over the German repertoire at the Met. He was the music director of the Rochester Philharmonic Orchestra (1947–1955) and the Boston Symphony Orchestra (1962–1969).



Erich Leinsdorf

After that he guest-conducted. He lead at least 30 performances at the Met that included Lehmann. It is said that she recommended him for that post.

Pierre Monteux (1875–1964) was a renowned orchestra conductor who began in Paris as a violist, playing under Nikisch, Mahler, and Strauss. He lead the Ballets Russes in Stravinsky's *Petrushka* and *The Rite of Spring*; Ravel's *Daphnis et Chloé*; and Debussy's *Jeux*. He conducted at the Met, and symphony orchestras in Boston (1919–24), Amsterdam (1921–34), and San Francisco (1936–1952). His students included Neville Marriner, André Previn, Lorin Maazel, and Seji Ozawa. He conducted Lehmann in 1929 in Amsterdam, in 1936 with the Orchestre symphonique de Paris and at least three times with the San Francisco Symphony.

Dimitri Mitropoulos (1896–1960) was a Greek conductor, pianist and composer. He served as the principal conductor of the Minneapolis Symphony Orchestra (1937–1949), thereafter working with the New York Philharmonic until his protégé Leonard Bernstein succeeded him in 1958. He conducted as well as accompanied Lehmann at the piano in Athens, Greece, and paced her in a concert at La Scala, Milan (both of these in the 1930s).

Charles Münch (1891–1968) was an Alsatian conductor, specializing in the French repertoire and highly respected for his time (1949–1962) as the music director of the Boston Symphony Orchestra. He led the Lamoureux Orchestra at the Salle Gaveau, in Paris for one performance that included Lehmann (in which she sang Beethoven and Wagner arias).

Arthur Nikisch (1855–1922) was considered the preeminent conductor of his time. Although Hungarian, he worked internationally, holding posts in Boston, London, and Berlin. He was principal conductor of the Berlin Philharmonic and the Leipzig Gewandhaus Orchestra from 1895 until his death. He conducted Lehmann about eight times at the Hamburg Opera in 1915 and 1916.

Eugene Ormandy (1899–1985) was a Hungarian-born conductor. Though 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 given him lasting fame. In 1934, while still in Minneapolis, he conducted Lehmann in arias and songs. In 1948 he led the Hollywood Bowl Orchestra where Lehmann sang Strauss songs.



Eugene Ormandy

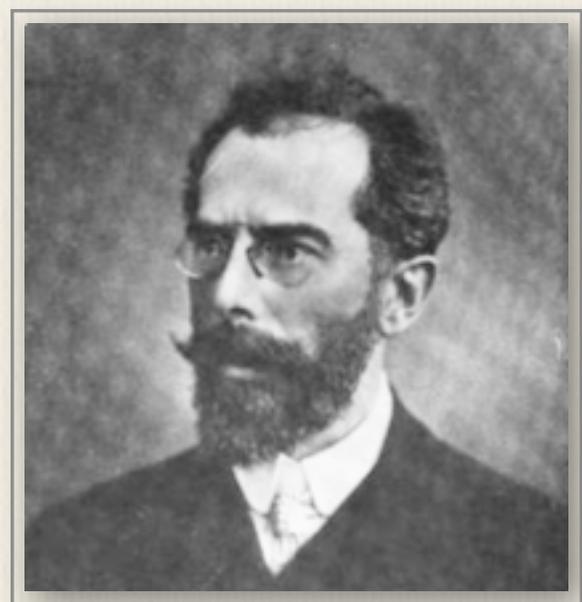
Paul Paray (1886–1979) was a French conductor best remembered for his tenure of more than a decade with the Detroit Symphony Orchestra (1952–1963). He conducted Lehmann in Monte Carlo in 1929 and 1931.

Fritz Reiner (1888–1963) was a prominent conductor of both opera and symphonic music. The pinnacle of his career was his work in the 1950s and 1960s with the Chicago Symphony Orchestra with which he made many recordings. He had studied in Budapest with Bartók, worked with Richard Strauss in Dresden, and became Principal Conductor of the Cincinnati Symphony Orchestra in 1922. He also conducted the Pittsburgh Symphony Orchestra (1938–1948). With Lehmann, he led a *Rosenkavalier* with the Philadelphia Orchestra in 1934, and a famous 1936 San Francisco Opera performance of *Die Walküre* with the all-star cast of Melchior, List, Schorr, with Flagstad as Brünnhilde. This was partially recorded.

Artur Rodzinski (1892–1958) was a Polish conductor of opera and symphonic music. His time with the Cleveland Orchestra and the New York Philharmonic in the 1930s and 1940s is especially important. He conducted Lehmann as the Marschallin with the Cleveland Orchestra in 1935 and in concert with the New York Philharmonic in 1937.

Victor de Sabata (1892–1967) was an Italian conductor, specializing in Verdi, Puccini, and Wagner. He is renowned for his many years at Milan's La Scala (starting in 1921) where he succeeded Toscanini, with whom he is often favorably compared. He conducted some of Lehmann's appearances as Desdemona at the Vienna Opera in 1935 and 1936.

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 premiere of Pfitzner's *Palestrina*, with Lehmann cast as Silla, and *Die Frau ohne Schatten* by Strauss, with her 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



Franz Schalk

since the collapse of the monarchy. She officially became Frau Kammersängerin Lotte Lehmann in 1926. For the Beethoven Centennial in 1927 Schalk led Lehmann's 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. He died in 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* in which Lehmann sang 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 8 December 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."

William Steinberg (1899–1978) was a German-American conductor who began his career with the Cologne Opera, then the Frankfurt Opera. Because he was Jewish he was dismissed in 1933 and worked with orchestras in what is now Israel, where Toscanini heard him and hired him as his assistant for the NBC Symphony Orchestra. He also conducted the New York Philharmonic and Buffalo Philharmonic Orchestra, but is best remembered for his tenure with the Pittsburgh Symphony Orchestra (1956–1976). He led Lehmann in 1946, with the PSO and perhaps more.

Richard Strauss (1864–1949) was one of the most famous composers of his time, but less remembered as a conductor. He did conduct a lot! Whether that was because he was such a well-respected composer is difficult to determine.



Richard Strauss

At the Vienna Opera he conducted many performances with Lehmann, and not just of his own operas. Their collaboration began with *Der Freischütz* in 1920, and continued with *Lohengrin*, *Magic Flute*, *Die Walküre*, *Der Barbier von Bagdad*, *Tannhäuser*, *Fidelio*, and 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.

George Szell (1897–1970) was a Hungarian-born American conductor, famous for his tenure as music director of the Cleveland Orchestra (1946–1970). Its present status as a world-class orchestra is due to his “orchestra building.” For Lehmann he conducted *Lohengrin*, *Die tote Stadt*, and *Tosca* at the Berlin Staatsoper in 1924, and in that same year, conducted the orchestra that accompanied Lehmann and Tauber in their famous recording of “Glück, das mir verblieb,” from *Die tote Stadt*, as well as other arias from *Tannhäuser*, *Lohengrin*, and *Otello*. In 1943 Szell conducted *Tannhäuser* at the Met with Lehmann as Elisabeth. In 1945 he led the Met orchestra when Lehmann sang her last appearances there as the Marschallin (broadcast and recorded).

Arturo Toscanini (1867–1957) was one of the most famous conductors of all time; he was renowned (and feared) for his intensity and perfectionism. His searching mind didn’t fear involvement with politics. Books have been written about him, so I will go directly to his relation with Lehmann. Relation is the right word. They were musical colleagues, friends, and lovers. Sadly, the only recorded evidence that we have of them working together is a shortwave broadcast that’s almost unlistenable. From their “radio broadcast” firsts in 1934 to their Salzburg *Fidelios*, the historic nature of their collaboration was evident to all listeners, whether critics or general public.



Arturo Toscanini

Alfred Wallenstein (1895–1983) was an American cellist and conductor. He played in such major orchestras as the San Francisco Symphony and the New York Philharmonic under Toscanini. He was music director of the Los Angeles Philharmonic (1943–1956), and it was in this capacity that he directed the orchestra

while Lehmann sang songs and arias in 1944. He had also conducted radio broadcasts with Lehmann in 1941 and 1942. These were both “America Preferred” War Bond promotional programs sponsored by the U.S. Treasury, in which Lehmann sang German songs and arias. I’ve always been amazed that such an event could occur while we were at war with Germany. It speaks highly for the U.S.

Bruno Walter (1876–1962) was one of Lehmann’s greatest sources of inspiration. From their first collaboration in 1924 (her first Marschallin) until her final recitals with him in 1950, Bruno Walter was her best friend, revered teacher, conductor, accompanist, and advisor. Walter held Lehmann in high esteem and chose to work with her. Their collaborations in the Salzburg Festivals, both in opera and in Lieder, set standards that were highly regarded by both public and critics. The number of collaborations is best seen by reading the Chronology.



Lehmann with Bruno Walter

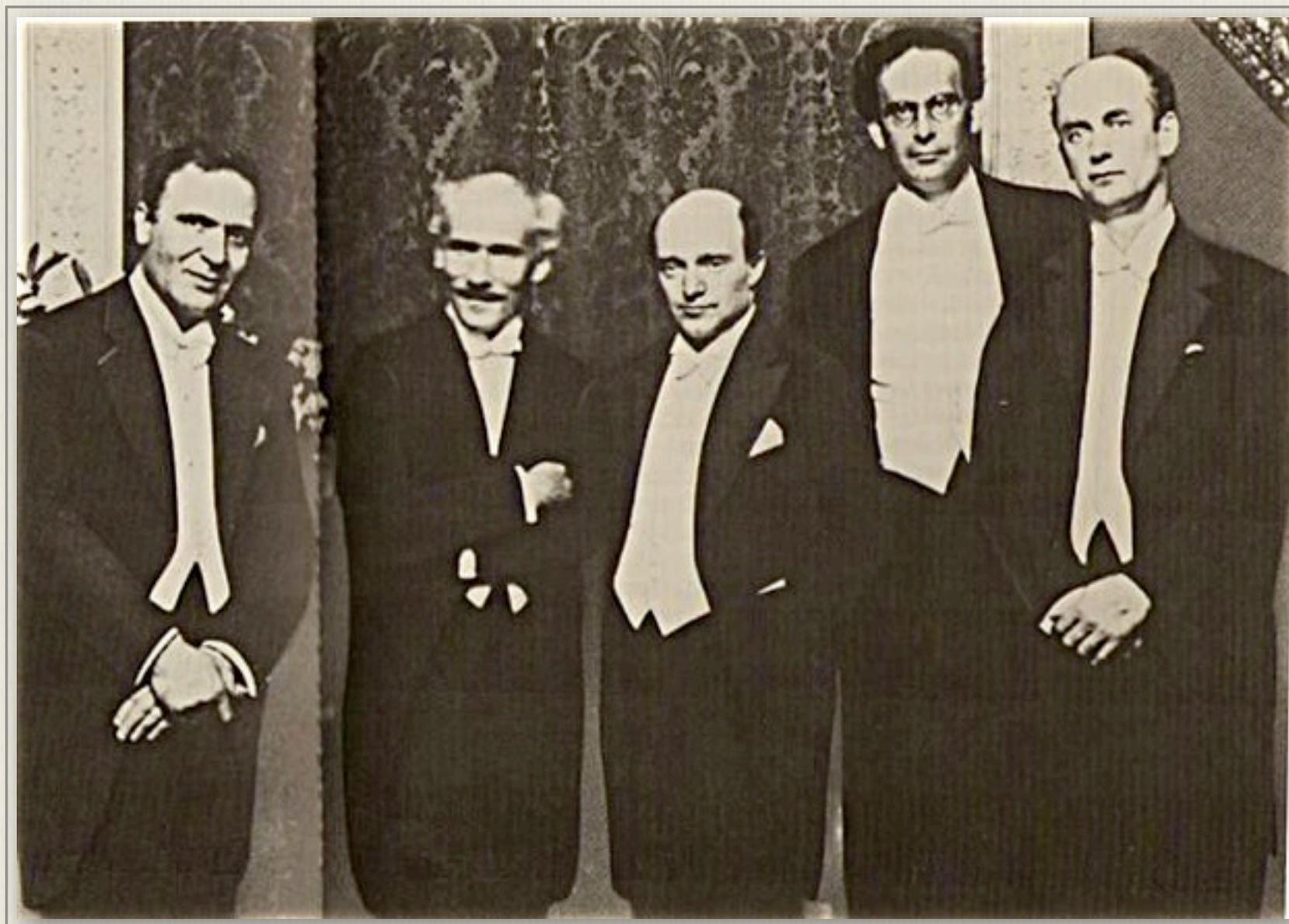
Franz Waxman (1906–1967) was a German-American composer/conductor, probably best remembered for his *Carmen Fantasy*. He also wrote scores for many films, winning Oscars for two. His association with Lehmann was limited to one concert when he may have conducted at the Beverly Hills High School in 1947, for which Lehmann sang orchestrated songs and excerpts from *Der Rosenkavalier*.

Felix Weingartner (1863–1942) was a highly respected Austrian conductor/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



Felix Weingartner

thereafter. He conducted Lehmann beginning in 1918 with a Vienna Philharmonic performance of Lieder arranged for orchestra, and continued there with opera, their 1922 South American tour, and further in 1927 with a celebrated *Meistersinger*. In 1933 he led the orchestra when Lehmann sang a cycle of his own songs called *An den Schmerz*.



Five of the greatest conductors of the 20th century: Walter, Toscanini, Kleiber, Klemperer, Furtwängler. Lehmann sang with all of them.



The Lehmann

I Knew



Lotte Lehmann affected my life in two significant ways. The first was through her supreme artistry and communicative powers, as revealed through her recordings, teaching, and writings. The second was more personal: despite being revered in the world, she became a treasured grandmother figure to me.

Unaware of who she was, I first heard Lehmann when we music majors were assigned “Allerseelen” by Richard Strauss; the only such recording was an old shellac 78rpm (we were already accustomed to LPs). I still remember sitting alone in that listening cubicle enjoying this song. Both the beautiful music and the intense singing came through. Thus I was overwhelmed, when I first met Lehmann, realizing with a shock that she was famous and that I’d heard her already.

Allerseelen



In 1961, when I first encountered Lehmann, she had retired from her official teaching duties at the Music Academy of the West. At the time, like many instrumentalists, I held an unspoken prejudice that singers were our inferiors as musicians. So when I drove Katsuumi Niwa, a baritone friend of mine, from UCLA to Santa Barbara for his lessons with “an old German lady,” I expected to be bored. She was courteous to me, but during that first lesson I napped on her sofa, in preparation for the long drive back to Los Angeles. But on subsequent visits, as I observed this venerable artist teaching and demonstrating, I felt as if I were entering



Madame Lehmann with Katsuumi Niwa at her home "Orplid" in Santa Barbara, in a photo taken by the author

a new musical world, where words existed on an equal plane with music. Through her profound knowledge and ability to share that with Katsuumi, I found myself gaining a newfound respect for all singers.

How well I remember the impressive house (named Orplid, after the land invented by the poet Mörike in Hugo Wolf's "Gesang Weylas") in Hope Ranch Park, a section of Santa Barbara. In particular I enjoyed its wild, untended garden of flowers and trees sloping

down toward the ocean. Listening to Katsuumi's lessons, I felt compelled to acquaint myself with the repertoire he was studying, whether opera arias or, even more significantly for me, Lieder such as Schumann's cycle *Dichterliebe*. (See the chapter [Dichterliebe](#).)

As I followed along in my score, I discovered the depth of Lehmann's approach to teaching and music-making. No longer did I hear merely a string of notes, at best a display of vocal prowess. Instead, from merely overhearing her tutelage, I found a wealth of meaning revealed to me in each word, each phrase. Madame Lehmann (and we *did* call her that) was the first genius I'd met. Though, as an instrumentalist, I just observed Katsuumi's lessons, Lehmann always treated me with kindness, including me in conversations that occurred after the lesson.

Inspired by Lehmann's teaching, I sought out her recordings and read about her. I discovered how she had impressed her audiences in both opera and art song by the directness and spontaneity of her utterance, as well as her instinctive musicality. However, her greatest impact on me as a musician came from observing her in lessons and master classes. Her insights into song literature even had an immediate and lasting effect on me as an instrumentalist. Not only did her ideas of musical phrasing inform my playing, but I always included a Lied or two on my solo double bass recitals.

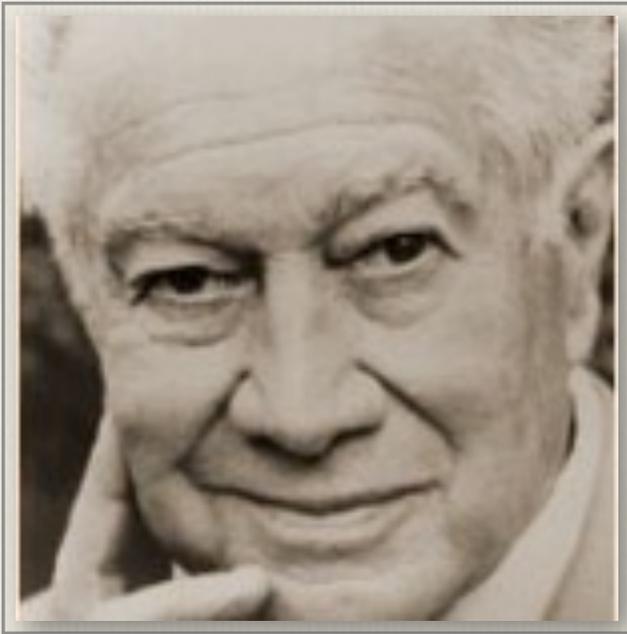
Even after more than 50 years, here are a few vignettes of Lehmann as teacher that remain in my memory. When Katsuumi studied the role of Pizarro

from Beethoven's *Fidelio*, I was amazed that Lehmann knew every note, word, and inflection of the role, along with ingenious insights into the character. In Pizarro's aria "Ha, welch ein Augenblick," she demanded venom in his delivery. Even more to my surprise, she was equally well versed when teaching the subtleties of Ravel's *Chansons madécasses*, which seemed so far from her German world.

When Katsuumi sang "Sonntag" by Brahms with great religious fervor, Lehmann disabused him of the notion that this was a pious song. The Sunday mentioned in the Lied was just the day he saw his girl in front of the church. Lehmann had him sing the words "das tausend schöne Jungfräulein" over and over in order to get him to express their ardor and longing, which, though impossible to translate exactly, she conveyed as "uncountably beautiful girl." On one occasion, Katsuumi sang "Ungeduld" from Schubert's *Die schöne Müllerin* for Martial Singher's master class at the MAW. Katsuumi and Lehmann had decided that he would sing three of the four verses of the song. Being less than fluent in



Lehmann teaching "Sonntag" by Brahms



Martial Singher

German, Katsuumi mixed up the words, sampling randomly from various verses, resulting in real goulash. Though most of the audience didn't know the difference, and Singher made light of it, Lehmann came onstage at the conclusion of the master class and, meeting Katsuumi and me out of view of the audience said—half in anger, half in jest—“You do that again and I keel you!”

The Lehmann connection made me conscious of the beauty and important poetry of the German language. Thus it was obvious for me to study it intensely when in 1973 I arrived in Munich. And Lehmann's letters, though written to me in English, encouraged my German studies.

One of the great joys for me in attending the Music Academy of the West was its proximity to a breathtakingly beautiful beach. One day, most likely in the summer of 1963, I was swimming at this very beach when I realized with alarm that I was missing Singher's regularly scheduled art song master class. Brushing the sand off my feet, I ran up the cliffs and directly into the lobby of what is now called Lehmann Hall. The Academy's stern director stopped me at the entrance: “You can't go in there without shoes!” Lehmann, seated in the back of the audience and overhearing the exchange, came to my rescue. “Gary,” she said, “come sit with me.” The director could hardly object to the invitation of one of the MAW's founders, now Honorary President; I took my seat next to Lehmann.

It was in the same class of Singher's, if memory serves, that a soprano sang the Richard Strauss song “Ständchen.” At the song's climax on the words “hoch glühn,” she held the high A for twice the notated length. While making his remarks, Singher noted the alteration, and said, “I believe that was all right with the composer. What about that, Mme Lehmann?” She rose and with conviction and pride in her voice said, “Ja, Strauss told me...” at which point laughter and applause rang out in the audience as she stood, beaming.

Whenever I visited Orplid I was conscious of all the art work (not just paintings) which flowed from Lehmann's creativity. It was another level of her

involvement with art that seemed completely in concert with her musical interests. In Volume I you saw her art work for every song of *Winterreise* and in this presentation you'll find the same attention to *Dichterliebe*. *Die schöne Müllerin* also received her intense artistic effort and those drawings can be found in Volume IV. Lehmann's work on tiles, mosaics, sculpture, and drawings were everywhere in Orplid to enjoy. The painting below has just recently been discovered.



Thanks to Cathy Closson for the wonderful Lehmann still life of magnolia blossoms painted in the 1940s for Cathy's mother

Volume VIII of this series will be devoted exclusively to Lehmann's art.

Katsuumi and I arrived in New York in the fall of 1963, he studying with Jennie Tourel at Juilliard, and I at the Manhattan School of Music. Lehmann wrote that she was concerned that Katsuumi didn't have enough warm clothes.

Soon afterward, a large package arrived from Lehmann containing a beautiful, warm overcoat, which was put to good use.

Later in my years at the Manhattan School of Music, Lehmann planned to teach a benefit master class for the school on 21 April 1965 at Town Hall. We had continued our friendly correspondence, so I was thrilled that she'd be teaching for the scholarship fund of my school.

Paul Ulanowsky, her favorite pianist from 1937 until her farewell appearance at Town Hall in 1951, was to participate as accompanist for the class. I had met him during the summer of 1965 at the Yale Summer School of Music and Art, where he was teaching and I was a student. We had discussed his glorious years accompanying Lehmann. I later turned pages for him when the Bach Aria Group performed in Town Hall. Each time he shared Lehmann stories with me. Because I knew him, I was assigned to meet him when he arrived at MSM and guide him to the hall where he was to rehearse with the student singers. Mr. Ulanowsky remembered me in the genial, quiet way he had.

The great day (night) arrived. The Town Hall stage was formal in its decoration with a great tapestry against the back wall, and a large antique chair for Lehmann. The evening was festive and memorable. The large number of students sang, received suggestions, tried again, and received a few words of approval from Lehmann.



Mme Lehmann with Ulanowsky \at the Manhattan School of Music Master Class at Town Hall

At the end of the master class, Lehmann coached a soprano on “Cäcilie” by Richard Strauss. After repeated attempts to achieve the right expression, neither Lehmann nor the student was satisfied. The beautiful young singer simply shrugged her shoulders signaling that she didn’t know what more she could do. Lehmann suddenly stood up for the first time that evening and went to the bend in the piano, as if to perform. Ulanowsky, able to transpose to any key, and in eager anticipation of once again accompanying this icon of his past, whispered in a voice that I heard in the balcony, “Madame, what key?” Lehmann replied, “Original key! I’m not going to sing, I just speak it through.” She demonstrated the song, with such passion—even though she barely sang it, in a breathy baritonal whisper—that I fully understood once again true vocal artistry. By virtue of this example alone, Lehmann could have transformed my life and proved why she was ranked as one of the greatest Lieder interpreters of the century. Small wonder that, when Lehmann had entered at the beginning of the evening, the entire sold-out audience had stood as one in her honor.

After the master class I went backstage to say hello. Lehmann sat behind a table, autographing programs for the long line of admirers. As I approached, she greeted me warmly and complained that I had not yet looked her up at her hotel. I was always amused at Lehmann’s double nature, which I had witnessed frequently: while she didn’t enjoy fawning attention, she wanted to be sure she wasn’t forgotten, even by a double bassist! (You’ll find a photo of her backstage in Town Hall at this event in [“Exclusive Lehmann Photos II.”](#))

After graduating from the Manhattan School of Music in June 1966, I went to the Philippines for my first full-time professional engagement, playing in the Manila Symphony. Shortly after my arrival, the orchestra’s conductor, Dr. Herbert Zipper, brought me an envelope addressed to me with Lehmann’s flowing signature on the back. Dr. Zipper, who had lived and worked in Vienna, was awestruck that this youngster should receive a letter from the great Lotte Lehmann. “Do you know Madame Lehmann?” he asked. “Oh, yeah, she’s a friend of mine,” I replied casually. “Please give her my best wishes and let her know that I am a great fan,” Dr. Zipper gallantly countered. As Lehmann’s 85th birthday approached, I found myself back in the United States, by this time well acquainted with her recordings and writings. I had the idea of producing a tribute

program for WBAI, at that point a classical music public radio station in New York City. Lehmann agreed to a telephone interview and we arranged everything by mail in the fall of 1972. The two-hour special mixed her interview with her opera and Lieder recordings and was a great success. This can be found in Volume I. Lehmann later agreed to a second interview, which we recorded in August 1973 as a memorial tribute to Lauritz Melchior.

The next month I moved to Germany, where I played as a part-time bassist in an orchestra in Munich. As a young, unknown American, I found myself unable to secure auditions for full-time orchestral posts. Without my asking, Lehmann kindly wrote a letter of recommendation that led to many auditions and an eventual post with the Symphony Orchestra of Berlin.

Lehmann was pleased that I learned German; though I wrote her in that language, she answered in English. In 1974 I sent my impressions upon seeing Strauss' *Frau ohne Schatten* in Munich. In response, she replied detailing her insights into the Dyer's Wife, a role that she had created. In particular she wrote about the difference in the more realistic costume that the Dyer's Wife wore nowadays. She also remarked that Munich had become the center of

great operatic art that Vienna had been in her time. It pleased me to have Lehmann give the stamp of approval to the city I was enjoying so greatly.

Each year on her birthday I sent a gift, no matter where I was at the time. I remember sending her a weird shell with spines that I found in a shop in Manila. At my request Denis Lund calligraphed "An die Musik" as a glorious document fit for hanging on the wall (he sent me a copy that I framed). Lehmann always answered with a nice thank-you note, and we continued to correspond until her death in the summer of 1976. I had noticed her once-flowing handwriting getting squiggly. Upon her death, I received letters from friends from around the world sending condolences, as if her loss was that of a member of my family. It touched me deeply that so many understood what Lehmann had meant to me.

Melchior Tribute



The Lehmann I Came to Know

After her death, and especially after I'd returned to the U.S., I really became a "Lehmanniac," as her American friends had once dubbed her avid fans. Not only did I listen carefully to her recordings, but also did what I could at the time (before the internet) to study her life.

One can discover complications in many Lehmann legends. You'll find one that Dr. Kater uncovered in the chapter ["Lehmann Meets Goering."](#)

Here's another such tangled web. Lehmann wrote in her autobiography that she wasn't sure why she didn't sing the role of Arabella in the Dresden world premiere of that eponymous opera of Richard Strauss. She sang the Vienna Opera premiere of *Arabella*, but Viorica Ursuleac, wife of the conductor Clemens Krauss, sang the Dresden world premiere. The reason is not easily unravelled, but some have claimed that it can be attributed to Lehmann's vocal insecurity at the time of a busy season. Also the younger Ursuleac



Lehmann as Arabella. Why didn't she sing the world premiere?

was slowly assuming her roles, and the fact that Krauss, who conducted both the Dresden and Vienna premieres, was becoming a favorite of Strauss, and Krauss of course favored Ursuleac. The other suggested reason that there were in 1933 developing "Austro-German border troubles," may have been a convenient fabrication.

After Lehmann's death I called Frances Holden to express my sympathy and to ask if anyone was writing a biography. She remembered who I was and was very kind to me; she remarked that a biography would be impossible because anything one said about Lehmann, the opposite was also true. She gave an example or two, but I've forgotten them now. In a letter to Herman Schornstein when she was already 90 Frances wrote about a biography she would have liked to write:

...I have spent many, many sleepless nights trying to figure out how I could convey the real Lotte. The result—I came up with a different Lotte every morning. How can one ever put all the different Lotte’s together and make her credible?...

My intermittent Lehmann study continued. In 1987 I compiled the Discography for the Beaumont Glass Lehmann biography and made a presentation on that Discography at the 1988 Lehmann Centennial at UCSB. I learned a lot from that process: mostly how many recordings Lehmann had made, and in how many opera roles and Lieder. The time spent with the vocal record collector and discographer William Moran offered the opportunity to learn about early recordings, as well as about Lehmann. He confirmed the story that Lehmann told of doing recordings in Berlin (where she generally recorded) for a little shopping money. Recordings were generally a much lighter affair than they are now, hardly considered as one’s eternal legacy! The casual nature of recordings even up to 1951 also astonished me. The historic recording made of Lehmann’s Town Hall farewell was such a last-minute decision that the opening piano introduction to Robert Schumann’s “Widmung” was missed and Ulanowsky played it days later to be inserted at the beginning of the tape. Moran himself, as a young man, arranged to record Lehmann’s Santa Barbara farewell recital in August of 1951, setting up the microphone himself just in time for the recital.

At the Centennial I learned about Lehmann’s history, her vocal-technical abilities and limitations. The esteem in which she was held by her colleagues and students was impressive. Shortly after the Centennial I began my work at Hawaii Public Radio. My first program there was on Lehmann: it included both arias and Lieder. After that, I began *Great Songs* which offered art songs every week. That was in the Fall of 1988 and as of this writing (2019) I’m still producing the program, now called *Singing and other Sins*. This broad exposure has brought me in touch with other specialists and it is from these kind people that I’ve learned things about Mme Lehmann that haven’t found their way into books.

The only Verdi role that Lehmann sang was Desdemona in *Otello*. She sang it in Vienna, London, Berlin, and Dresden. On these stages critics marveled at her acting and singing. From the last-mentioned city a reviewer wrote: “The glorious voice revels in the high-arched, late-Verdi cantilena, a magnificent,

Otello: Sie sass...



dramatically colored bel canto....” You can hear her excellence of sound and drama in her recording of the Willow Song and the interaction with her maid as she describes her premonition of death. Not recorded is the Ave Maria and prayer. Evidently, as she aged she didn’t feel confident in the high pianissimo A flat at the end of the arpeggio and simply moved her body and hands in such a way as to indicate she was singing the note. No audience member knew.

This same weakness in the high notes plagued Lehmann in the trio in Act III of *Der Rosenkavalier*. In her final years of singing the role, it was arranged that the



clarinet and other woodwinds would “sing” the top B flat. You can hear this in the 1945 excerpt and compare it with the same moments recorded twelve years earlier.

As many singers age, their high range becomes problematic, as does their good intonation. However Lehmann always maintained excellent intonation and the ability to expressively color her voice. One of her expressive devices came to be called the “Lehmann catch breath.” Whether she really needed to breathe or not, this intake of breath certainly heightened the emotion of a particular word or phrase. The Strauss “Ständchen” demonstrates this, but Lehmann also on occasion sang that same phrase without the extra breath. It probably depended on her feeling of the moment. In any case, she also mentioned this expressive breath device in master classes, as you’ll hear in this excerpt from a Boston class.



🦋 Psychologist Dr. Herman Schornstein has kindly sent me copies of some of his Lehmann correspondence. You may read his Lehmann memories in the [“Misconceptions”](#) chapter. In the chapter called [“The Lehmann Others Knew”](#) you’ll find his extensive Lehmann correspondence. Here, I’d like to quote the revealing portions of a letter she wrote to a woman in 1943.

Now there is something which you have to know about me: Frances always says, it is a disappointment to know me. One thinks very highly of me as a rather cultivated person, a person who is interested in books, in art in general, a person who lives very much in a spiritual way. But I am, sorry to say, not at all like that...Frances says, now that she knows me so very well, she knows that it is my creative spirit, my own way of living absolutely on sources which come out of my own being which makes me on the whole rather uninterested for impression and inspirations which should come to me from outside. Oh, I don't know if I express myself in English well enough to say what I mean. But maybe it is right (generally Frances is always right on the end...) that—if one meets me—one has the feeling of disappointment. I am sorry—I never want to make another impression than what I just am. But listening to me in a concert one may think in more ideal terms about me. Please don't. What I am trying to say: Perhaps I shall not like the book, perhaps I shall not have the patience to read it really. I tell you that because I don't want to be insincere with you—and perhaps I want you to like me as I am—not as I seem to be...

I don't read much. And Frances says that till today she does not know what kind of literature I like—because I like so terribly different things. I was never interested in paintings since [until] I started to paint myself. But now when I go to Exhibitions (which I do very often and whenever there is one in whatever city we are) I do this more from the burning desire to learn real painting—to become a real artist. This hobby of mine is a very serious one—much more for me than a hobby...

I am not fond of music.

I know this will shock you. But really it is so. I am bored to death in Symphony concerts. I never go to a Recital if I have not a personal reason. And then I suffer tremendously because I think partly: if only I could show her how to do this—or I suffer because I see how much more superior in technical sense mostly the singers are of [to] me—and how much more I could do if I would have this superior technic...

But please don't think that I am a lazy person. I am always, always busy. I write poetry, have written two books; one very bad novel (trash...) and a rather nice Autobiography which has the value of sincerity—as much as one can be sincere about oneself...

I paint—oil and watercolor, landscape and portraits—and I learn feverishly better and better painting.

A terribly great joy gave me teaching which I started last season. Not vocal teaching—God how that would bore me!!!—but interpretation. Some will come out here to continue their studies with me. Why I tell you all those details about me?: I want you to know me. And to like me as I am.

I never was a “virtuous woman.” I was rather bad when I was young. Does that shock you???

So—now you don't like me perhaps.

From this letter you can read all sides of Lehmann: self-absorbed, but honest about it; not a great intellect, but able to find creativity, inspiration, and imagination from her own being. She seemed to have the penchant of telling women (and even some students) about her past sexual indiscretions. At the end of the letter she seems insecure.

Her confidence varied widely and unpredictably. She felt certain about her acting and vocal/interpretive powers, her teaching, and her abilities as a Lieder singer. On the other hand, she sometimes worried that she couldn't sing the evening's opera, she feared that she looked too old or overweight on stage. She wondered whether her teaching was going to be useful to her students, as she noticed opera production styles change. You can hear her recall discussing this with Bruno Walter in the audio found in the chapter [“Misconceptions.”](#) Lehmann dreaded death and wondered if she would be remembered at all.

☛ In 2014 Christa Ludwig told me the following anecdote: Lehmann attended a Salzburg Festival in which Ludwig had sung the Marschallin in a *Rosenkavalier* performance, as well as a Lieder recital. Afterwards, when they met at a reception, Ludwig was hurt when Lehmann only complimented her recital. It seemed to her that Lehmann could never approve of any other Marschallin interpretation



Lehmann and Ludwig

but her own. There's no doubt that Lehmann recognized the kind of imprint that she'd left on that role. She may also have been jealous of Ludwig's impressive technique: able to sing both mezzo and soprano roles.

It's true that Lehmann could be fiercely demanding with a student but a minute later she'd be smiling and content. While teaching, she had a stern, regal way about her in her seventies that belied the relaxed human side.

All of these aspects of Lehmann's art and personality can be in conflict and yet, when we hear the recordings, seem a complete, satisfying whole.

Several writers have stated that Lehmann began her art work after retiring, but that wasn't the case. I've learned that she painted earlier (see the foregoing letter of 1943) and here's a 1932 profile portrait that she drew of her pianist Ernö Balogh.



People have asked me about one physical aspect of Lehmann: her endearing drooping lower lip. From a 1923 Vienna newspaper:

Yesterday the State Opera singer Lotte Lehmann needed to undergo a small operation for a neglected infected spot on the mouth proven necessary by Professor Dr. Lotheisen, assistant to Dr. Zifferer. The artist suffered violent pain already on the day of Piccaver's Farewell Concert, but postponed the operation to avoid canceling. Miss Lehmann will withdraw from artistic activity for about two weeks.



Lehmann's drooping lower lip became more noticeable as she aged.



The Lehmann Others Knew



Former student Rose Palmier-Tenser with Lehmann on a European journey

It is with joy that I offer the accounts that the following Lehmann fans have written. I thank them all for their contributions to her memory.

☛ The great British operatic-comedian, Anna Russell (1911–2006), recalled:

Once, just after my first record came out, I was staying with this friend of mine in Los Angeles who was a very good baritone, but an amateur singer. One afternoon he said, “Anna, my dear, I

shall have to leave you on Tuesday when I go up to Santa Barbara for Lotte Lehmann's master class.”

When I was a student at the Royal Academy of Music, I would have done anything to hear Lotte Lehmann. I would have spent my last dime! So I said to him, “You rotten, miserable, amateur funeral parlor baritone, you make me so mad! Here I’ve been Lotte’s fan for a thousand years and you get to go to her master class. I’m so furious with you.”



Anna Russell sending up one of the Walküries

My host wasted no time in telephoning Lehmann (who was a personal friend) and asked if he could invite his house guest to sit in on the master class. “Is that Miss ‘Schlumpf ist mein Gesetzenbaum’ Russell?” inquired the legendary diva.

I thought, “Oh, God, how marvelous, Wow! Lotte has heard my record.” So we went up there and I was sitting in the back of the room wrapped up in all this teaching of lovely Lieder when, all of a sudden, Lotte said, “And now, Miss Russell, we shall interpret ‘Schlumpf ist mein Gesetzenbaum.’”

Lotte and Gwen Koldofsky had worked out the accompaniment off of my record, so she told the people in the room that for those who didn’t understand German, it means “Dumb Is My Sitting Tree.” Then she got me up in front of the class. Everyone started to shriek and giggle until Lotte said, “I don’t want any laughing.”

She went through all the phrasing and picked it to pieces. It was the funniest thing because everyone was trying so hard not to laugh that they were almost dying. We became great friends and she later presented me to Santa Barbara society. I also established a scholarship in my name for her master class at the Music Academy of the West. The first person to have my scholarship was Grace Bumbry!

• Ted Mignone wrote “Memories of Lotte Lehmann Recitals at Town Hall 1947 to 1951.”

In 1947 I was 16, quite new to opera and unaware of lieder. When a few of the regular Metropolitan Opera standees asked me to go to a Lotte Lehmann lieder recital I agreed without realizing what was in store for me. I will never forget the impact of the first time. The feeling in the house was different from the Met performances. It seemed that every one wanted to be there. There were many people who knew each other so there were many greetings exchanged from middle-age and older Germans, teachers and students, Met opera standees, single men, and musical celebrities. The anticipation buzz was high. When Lehmann walked on stage the applause was not only wonderfully loud but sustained. I looked around at the smiling faces looking up at a dear friend. I myself thought that she was my favorite Aunt (a lovely warm woman).

The smile was infectious but it's the watery bright blue eyes which affected me most—all the way up from the rear balcony. Such a feeling of intimacy and friendliness. As she waited for Paul Ulanowsky to sit and arrange the music, she turned to the audience and smiled again—every one smiled back and laughed with her. By the time she began the first song I was her friend and she mine. I remember that impression not only because it was the first time I'd experienced something like this but also from my discussion of the event with my parents afterwards. When I told them that Lehmann “sang to me,” my father said, “Al Jolson had the same effect on an audience.” I understood that remark later in life when I saw some popular entertainers who were able to touch an audience in a personal way. Throughout the years I've seen many wonderful lieder recitals from Schwarzkopf to today's Hilmar [Thate?] They held your interest with Lehmann's qualities of musicianship, tone of voice and communication of the text BUT none did it personally as if they were next to me singing it simply and to me. I know that this has been said by many people but I didn't know that then and after 55 years I still feel the same way when I think of her and when I listen to her recordings.

☛ In a letter of 10 May 2002, soprano Dorothy Warenskjold (1921–2010) wrote:

I didn't study with Lehmann—at least, not formally. By that I mean that all her recitals were a kind of learning experience for me. She was one of only two singers that ever sent me out of the auditorium walking on air. I will never forget her farewell Town Hall recital...Early in my career, I was planning to go to New York to try for national management [and a mutual friend asked] if Lehmann would be willing to write a note recommending me to her manager, Marks Levine....(She had seen me do a recital in Santa Barbara...) At her request I came down from San Francisco to visit her in her home [in Santa Barbara]. I was fully prepared to sing for her but she assured me it wasn't necessary. She had heard me recently, she said, on the Standard Hour Radio Program. We had a delightful few hours together. And as I left she said she

would be happy to contact Levine. A few weeks later, in New York, I had an appointment with Marks Levine....Well, I sang for him with the result that I was taken under contract....I was always very grateful to Lehmann for her kindness to me in those early days of my career....A few years later she came backstage to see me...after my first Sophie in *Der Rosenkavalier*.



☛ Sherman Zelinsky wrote in a letter of 24 May 2002:

I had but two visits with Lehmann...the first at the Orrington [Hotel] in May 1967 after her last master class at Northwestern—the morning she was leaving for Europe. She really didn't then discuss politics—though she did relate her Göring-lion story, adding just a few comments. My second visit with her was at Orplid at her open house for her 80th birthday....The bulk of my friendship with her was the correspondence we had with each other from 1967 until her death in 1976. [At his point Mr. Zelinsky tells of the Goethe Bicentennial year of 1949 when Lehmann came to



Zelinsky visiting Lehmann at the Orrington Hotel

San Francisco to sing an all-Goethe program.] After singing the printed program there was quite thunderous applause requesting an encore. After coming to the platform several times, she finally held up her hands to quiet the audience and announced in a rather sheepish tone of voice....‘I don't know any more Goethe songs! So may I sing one of these over again?’ I believe it was the Schumann ‘Talismane.’ There was more applause; then with a smile on her face and a twinkle in her eye, she said something to the effect that, ‘It isn't Goethe, but maybe you will let me sing for you “An die Musik”’—and sang it as never I'd heard her sing it before.

☛ In July 2002 Bruce Herman wrote:

When I was in my twenties in the Sixties, I went to see a film version of *Der Rosenkavalier* with Elizabeth Schwarzkopf and loved the opera. I had heard only that Lotte Lehmann was a famous Marschallin. I knew nothing of her, but borrowed a set of records from the library. Very poor quality and mono, of course. I can't explain the next part. The only other one it worked with for me was Caruso. I felt that Lehmann was right there in the room with me as I listened. Even through the really poor sound reproduction she reached me. I have been fitfully fascinated with her ever since.

☛ Ron Murdock wrote the following:

Mme Lehmann gave a two master class at Mount Allison University which is located in Sackville, New Brunswick, Canada. I'm not sure now just how they managed to persuade her to come. The University is an excellent one but, just the same, not exactly located in Montreal or Toronto! I do remember she was en route to Europe. The master classes took place in January or February of 1962 if I remember correctly. I sang Schumann's “Widmung.” What is vivid, still, in my memory is how she coached a young soprano on the role of the Marschallin. It was spellbinding to see. Mme Lehmann was suffering from a heavy cold and had almost no voice because of it, yet when she demonstrated the intensity of the scene one quite forgot there was actually no voice coming out!

☛ Professor Carleton Elliott, now retired, spoke about the above event as follows:

It was organized by a wealthy pianist from Montreal named Eallin Ballin who was a friend of Lehmann. Bob Tweedy made the travel arrangements and the singers came from many places, bringing their own pianists. Lehmann worked with the pianists as well as the singers. I remember one song in particular. It was Schubert's "Die Forelle" and the singer was told not to be too emotional about the story, because it dealt only with a little fish. During the event Lehmann bid us remember the name of her then student, Grace Bumbry, who she said would make her mark. Sadly the master class was not recorded.

☛ André Tubeuf wrote the following remembrance in 2016:

I had been exchanging letters with Lotte Lehmann for several years already, every second or third month, without any hope or even idea of meeting her some day. I knew she travelled every late spring from California to Bad Gastein for a cure; and enjoyed attending in Vienna some celebration or a performance in Salzburg during the festival. In 1970 she had to be there. One "Lotte Lehmann Promenade" would be opened in the heights of Salzburg, of course she would attend, and enjoy. And she would stay another few days for the new production of *Ariadne auf Naxos*. Remembrances there would be, and plenty. She had had the first break in her young career with the second, Viennese version of *Ariadne* where she created the part of the Composer, a sensational start. Then Strauss himself begged her to leave this boyish part, as he wanted her as *Ariadne* for Salzburg; the first attempt to bring there a modern opera along with Mozart's ones.



André Tubeuf

She would stay at Fondachhof, a charming hotel up in the hills, with a beautiful garden. Would I perhaps try to come? Strasbourg (where I lived) should not be so far away...

And why not? We had just moved to a larger flat, I had spent most of July scrubbing floors and cleaning walls, we quite deserved this short leave. Finding seats for *Ariadne* and Christa Ludwig's Liederabend would be easy no doubt, for *Rosenkavalier* (Karajan/ Schwarzkopf/ Jurinac, yes) that would be harder. Thus we went, spending the whole next day finding seats (that was still possible at that time, but for *Rosenkavalier* we would have to share two seats between the three of

us) and last but not least, enjoying the beautiful Wolf evening with Christa Ludwig at the Mozarteum.

The appointment was for 11am on 1 August. I had called Madame at her hotel just to check if it still worked, thrilled to hear the deep, strong voice, its somehow raucous quality amplified by the apparatus. Of this voice I knew as much as was possible through the records. Even the spoken voice. I had spent time learning my best German from the incredible enunciation of her reading of Rilke's *Cornett* on LP. Warmth was the first virtue you noticed in her reading. On the phone it seemed so distant, cold. Would I really dare climb up to Fondachhof? And to say what? I feared...

Of course I went. On time. And of course she was already in the garden, in a large armchair, quite dressed up, silk and soft colors, her face lightly burnt by sun and open air (she had earlier had her cure in the heights, at Bad Gastein), all smile and welcome. And warmth. How tiring had it been having to drive so far? How was my wife? The children? Her sole concern was real today life, we could have been lifelong friends, joining again after many years separation. She had coffee and some Viennese pastry ready on a small table next to her, offered (and sipped herself) some coffee and asked if I had attended *Ariadne*? Not *Ariadne*, not yet. Next performance would be only on the 2nd. But the Ludwig recital. "Oh it must have been wonderful (her whole life she must have never been able to drop her German v for the English w), she is a very great singer. But I did not like her *Ariadne* at all. *Ariadne* should soar. Strauss parts should always (always) soar." Then she sent a big warm smile to two poodles a fair elegant lady on heels who was walking them on the grass. But the lady did not get such a smile, though she was quite obviously looking for one. It was Hilde Güden, staying at Fondachhof. [She later coached with Lehmann.] At the same moment a window opened at second floor in front of us. That was Jurinac's, whose head appeared just a little in the fresh midday air. Lehmann raised her head, some very special warmth came to her eyes. "Oh this one is wonderful. She only is the way we were, in our time. Direct. Free of the sophistications of to day...." Of course Jurinac had sung the Composer in the *Ariadne* performance, the part Lehmann had adored, hating to have to leave it. When she turned to *Ariadne*, she never resisted staying in the wings to watch the Composer pour out (soaring!!) the beautiful hymn to Music.

So we talked, a whole hour. She had brought the brand new LP reissue of her *Schöne Müllerin* on the cover of which she inscribed the most charming words. I could feel I was welcome. That was the first step. The following year I had to go to Vienna in June for the exams at the French school. A pleasing task, since from Vienna the train to Bad Gastein was an easy trip and there the whole weekend I was her guest. There she would live in the central front suite which had been Toscanini's favorite, and the whole staff (and mere hotel guests) would treat her as royalty. A lady from former times, with a smile and a warmth and kindness of her own.

☛ LL Recollections of Bill Swan

[Mr. Swan studied with Mme Lehmann, sang professionally in California and recently wrote that "after an early (and voluntary) retirement from singing, I worked as executive assistant to Raymond Burr (actor)... for many years." Here are excerpts from his recollections of LL.]

I first heard her at the old Philharmonic Auditorium in Los Angeles. I shall never forget the impression she made on me. She could do more within one note than most singers could do with an entire phrase...I wrote to her of my admiration and was surprised and elated to receive an answer. (I was to learn later that one of her personal attributes was her great sense of responsibility to her correspondents.)

Studying with Lotte Lehmann was a lesson in life, not just a lesson in singing...Over the years, and after the teacher-pupil relationship had come to an end, a beautiful friendship developed. Lotte came to depend on me for her arrivals and departures from the Los Angeles airport and train depot. [Once] during the two hour drive to Santa Barbara we had a marvelous time of conversation...I told her I had only heard her once in opera and that was...in *Der Rosenkavalier*, her final performance of it. She exclaimed, “Oh, Bill, you mean you never saw my Sieglinde?” That was Lotte. No pretense, no false modesty. She knew that she was the greatest Sieglinde of all time.

Lotte loved to tell jokes, and she was a marvelous raconteur...At my urging she would reminisce about the Vienna Opera and other highlights of her long and illustrious career. I say...at my urging, because Lotte never lived in the past. She was too much a person of the present and had so many new worlds to conquer—teaching, painting, writing—that she didn't have time for the past.

At one of Lotte's master classes at...the California Institute of Technology, the great Marian Anderson was a guest in the audience...I thought at the time how wonderful it was for one of the world's greatest singers to sit in rapt attention while another...instructed a masterclass. Lotte painted a beautiful likeness of Marian Anderson in watercolor and gave it to me. A unique treasure indeed.

In 1958 I made...arrangements to meet Lotte in Vienna. Being there with Lotte Lehmann was truly an experience not to be forgotten. Everywhere we went she was immediately recognized. Everyone from doormen to royalty clamored to get a glimpse of her or to speak to her.

A dark shadow passed over the entire planet earth at six o'clock in the morning of August 26th, 1976 when Lotte Lehmann died in her sleep at her beautiful and beloved Santa Barbara home. It was a great surprise to me when...I received a notice from the law firm in Santa Barbara informing me that I had been remembered in the will of Lotte Lehmann...It was, I'm sure, Lotte's way of saying thank you for the trips to the airport, the railroad depot...and, too, an expression of devotion and esteem.

☛ From Syracuse, New York, Jane Birkhead wrote:

Having heard Lotte Lehmann sing, having had her as a friend, having coached Lieder and opera with her and her brother Fritz Lehmann for many years, [all this] taught me not only the art of singing but also the art of living.



Jane Birkhead

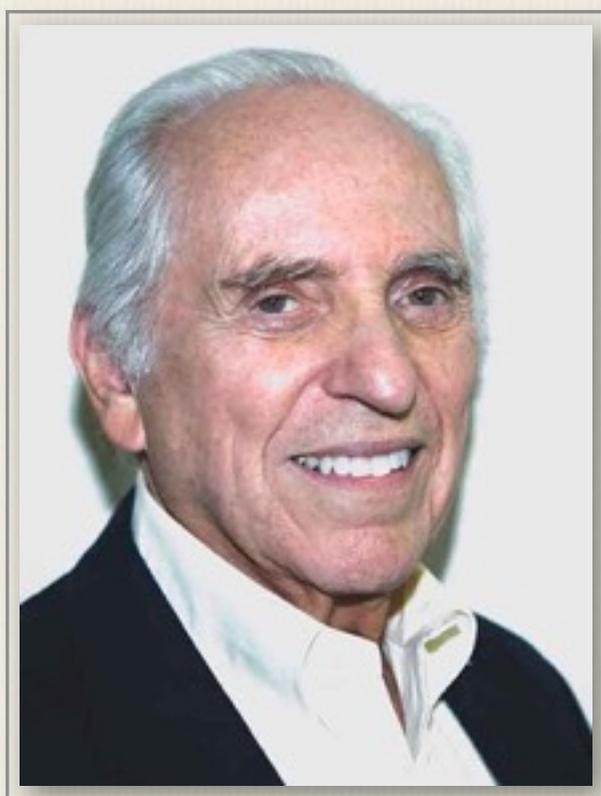
☛ Hermann Schornstein's other contributions to this book can be found in [“Exclusive Photos II”](#) and [“Misconceptions.”](#) Here are some of his personal memories and letters from Lehmann and Holden:

From 1945

During the last year of high school, I began ushering at the San Francisco War Memorial Opera House. That, plus flying to Los Angeles for one performance, was how I heard her last *Rosenkavaliers*.

I went to a *Rosenkavalier* rehearsal with great expectations, but was terribly disappointed; Lehmann no longer did rehearsals. Before the performance, I waited at the stage door to get her signature in *Opera* magazine—an article about the 1945 season featured pictures of the principal singers. She walked up alone. I didn't recognize her at first—a slightly dumpy, middle-aged woman, walking slowly, snug in a fur coat. Not the glamorous persona she could invoke on demand. Many of the singers I'd approached asked my name and signed “To Herman.” Because she was special, I wanted to make sure and asked, “Would you write ‘to Herman?’” Without hesitating, she took the magazine, said, “No!” and signed. This was before a performance and I should have realized she must have been stressed and tense and didn't welcome this attention.

The next month was a recital. The War Memorial was not filled; the audience mostly older and treated like family. I wrote in the program that before her last encore she said, “Sit down!”



Dr. Herman Schornstein

From 1947

In the spring, as part of the Beverly Hills Music Festival, Franz Waxman conducted a program which included excerpts from Act I, *Rosenkavalier*. In December at UCLA another recital, in which she sang the Brahms *Zigeunerlieder*—wild and wonderful. I bought the album immediately—and have not yet heard a performance or recording that approaches hers. She did that with lots of music. Later I told her how very much I liked those particular songs. She seemed surprised: “You do?” Apparently she didn't. But you wouldn't have known it listening.

Alexander Koirensky came to visit his old friend Mme Ouspenskaya. He had been an assistant to Stanislavsky at the Moscow Art Theatre and was a translator of Chekhov. I told him I was going to a Lehmann recital. First he said

how lucky I was. Then he paused in a way many Russians pause as they remember the past, and added, “When she sang ‘Doppelgänger’ you didn't just hear it—you felt it here,” indicating his gut.

From 1949

Before a *Winterreise* performance, I saw an exhibition of her twenty-four watercolors for the cycle at the Pasadena Art Institute. Another aspect of her creativity—“There was no art form that was safe from me.” This is how we were to connect fifteen years later. She’d had painting lessons with Charlotte Berend-Corinth (1880–1967), the widow of Lovis Corinth (1858–1925), and was a respected painter in her own right. I didn’t go back after the recital. As I passed the green room, her old friend and colleague, Tilly de Garmo (1888–1990), was walking in. Lehmann was delighted to see her: “Tilly! When you didn’t come back at intermission I thought you didn’t like me!”

From 1964

Remembering the *Winterreise* watercolors, in June I wrote a letter about my interest in purchasing one of her paintings. It was forwarded to Austria. A postcard came from Bad Gastein: “Please remind me after August. I then will be home again!”

I did as told and received a disappointing response:

Santa Barbara—September 17th 1964:

“I am sorry—but it seems to me quite impossible just to chose a painting and asking a price... I don’t know what you like, I don’t know what to ask...I feel flattered, but rather helpless. Forgive me for not fulfilling your request!”

I immediately wrote back recounting memories of recitals, especially her performance of “Morgen,” at the first recital, and of painters I admired.

Her reply September 22nd 1964:

“You gave me an idea: I painted once a watercolor (which I dearly love and certainly never would part with!) of an island in the Baltic Sea where I—as a young woman—spent many summer vacations: Hiddensee. I shall—try to paint an oil painting, taking this beloved spot as a ‘guide,’ changing it a little bit, so that it fits the ‘Morgen.’ If I suppose that it seems all right, I sell it to you...Is 250\$ too much? At least it is painted especially for you!”

All right! On October 1st:

“Thank you for your letter. The picture is painted—and I hope you may like it. It will take quite a time to dry because it is painted with a knife and the color lies very thickly on the canvas. I believe that I have caught the serenity of ‘Morgen.’ I shall write you when I have mailed this picture to you and I shall be terribly anxious to hear if you like it or not. If not—then please send it back—and I mean that!”

Three days later:

“I have a terrible problem: two painting experts saw yesterday the painting of ‘Morgen’ and did not think it very





good. But some Zijutias (I don't know how to spell the name of this flower) [Zinnias] which I have painted really excited them and they said that I should send this flower painting. It will—by the way—take weeks till the pictures will be dry—and I shall be....at Northwestern University....and home again November 15th—so you have time to think it over! There is one solution: I could send both for approval and you send back the one you don't like. How is that?"

From Chicago:

"That really is too bad that I shall not meet you in Chicago! To have an admirer of my paintings is much more exciting than one of my singing (in the past!)... I painted a third picture for your choice: a beach, much sunshine and two figures in the foreground. A little too obvious perhaps? But it certainly is an illustration to 'Morgen.' So you have three to choose from and I do hope that one will please you. Otherwise send them all back!"

November 16th:

"I came home the other day from Kansas City and found the three paintings dry and all right. I will send them today or tomorrow. Please be quite honest: if you don't like any of them, send them all three back and I assure you that you don't hurt my feelings. I want you to LIKE the picture you so graciously buy and not have the impression that out of politeness you should keep one if you don't like it. If you find one to your liking, send please the others back. I am sorry to trouble you with packing them and mailing them, but I really think that this is the best way to get a picture which you may hang on your walls."

They arrived—we eliminated one—but choosing between the Zinnias and the second "Morgen" was not easy. I asked if we could keep the two for a couple of weeks before deciding.

November 29th:

"Thank you for your check. I am so very, very happy that you like even two of the pictures. To make the choice for you easy: I give you the second one as a present. Please take it! Warmest regards...."

From 1965

She was to be in New York for a Master Class at Town Hall in April. I wrote we'd be there.

"Of course I have to meet you and Mrs. Schornstein! I am so glad that you will attend the Class. Could you come to the Artist Room after the class? It will be the only possibility to see you. You can imagine how these few days will be filled with one appointment after another. I have so many friends in New York and am so seldom there. I shall be at the Savoy Plaza (or is it now called the Hilton Hotel?) and PERHAPS I shall find a minute, please call me in any case!"

After being introduced by John Brownlee (1900–1969), she came on stage and the audience went wild. When she was able to get us to stop applauding she said, “Like Hans Sachs says in *Meistersinger*, ‘This is easy for you, but it is hard for me.’” Afterwards it seemed the entire audience went back as they had at her farewell in that auditorium fourteen years before. At the doorway of the Artists Room she sat protected behind a table. We introduced ourselves—she smiled, nodded, and we were pushed on and out. When we got to the street, I realized, “She didn’t know who we were.” It was the only time I saw her totally overwhelmed by an occasion.

Disappointed, I called the next morning. She invited us to her room where we spent a half-hour or so. To my surprise, she had flown to New York alone. Because of their menagerie, she and Frances were no longer able to be away at the same time. Lehmann said she was returning to New York next April as a guest at the closing of the old Met. “Will you be traveling alone again?” “Oh, yes.” This wasn’t my image of how great artists traveled. I said something about my concern (she didn’t seem to have any) about the dangers of travel and New York City and that we had better come to California and fly with her. She thought that would be fine.

From 1966

We arrived at her home, rang the bell, she opened the door. She introduced us to Dr. Holden and then took us on a brisk walking-tour. First through the house. She and Frances each had their own large living rooms: music room and library. In this way Lehmann could isolate herself from Frances’ friends whom she found “too dilettantish.” There were many watercolors and felt appliqués on the walls—including the two song cycles—without any consideration given for their conservation. Many of the watercolors were faded, the exposed cloth pieces faded and moth eaten. As we passed through a hallway to the garden, in a protected spot, I recognized a pristine watercolor of Detroit: a snowy day with the Fox Theater marquee in the background. Painted before a Detroit concert. Passing it, Lehmann said in an aside, “You can’t have that one.” I hadn’t asked. She knew before I did that I would want it. We followed her to the garden, the walk-in birdcage, and two kilns. Frances had to get the second; Lehmann couldn’t stand the time it took for ceramic pieces to fire and cool. In the garden was an uncanny life-like statue of Lehmann singing.

It stood just off the path to the home’s most often used entrance, the good friend’s entrance. You’d catch a glimpse of it in your peripheral vision and feel for an instant there was someone there and then that she was standing there. Frances intended that this remarkable piece go to the University of California’s Lehmann Archive where I felt few would see it. Although none of my business, I suggested that the Music Academy seemed a more appropriate repository. Especially since so many current vocal students stood as though nailed to the spot with arms lifeless at their sides. Lehmann’s approach and practice was that singing goes from “the top of one’s head to the tips of one’s toes.” And to sing “with a forte of emotion”—which doesn’t mean loud.

Back to the first tour of Orplid. In the studio where she did some of her artwork—glass mosaics, ceramics, tiles, and sculpture, she pointed to a box of works etched with a stylus on a special black board. She said pick one! I picked a very sweet angel who appeared to be giving a

vulgar hand gesture. Lehmann found hands to be the most difficult part of drawing. I have a Madonna and Child in which the Madonna has two right hands.

Later two friends arrived. Frances served hors d'oeuvres and drinks. Lehmann mentioned that she was quite tired and wasn't at all looking forward to the trip. Now being more aware of her history, I asked why then was she bothering to go, as the Met hadn't been that major in her career. I thought the other people would kill me. She didn't disagree, but said she had promised.

The next morning Frances brought her to the Biltmore where we were staying. Always anxious about flying, as we pulled away, Lehmann called out to Frances, "Pray for me." Walking away Frances said, "I have more important things to do." Lehmann shook her head: "When I die, only Suzy will miss me."

In February, Lehmann had written: "I prefer the seats in the first class, and if you could arrange that I sit at the aisle opposite you both we are very able to talk!" The airlines put me across the aisle from them. Miriam insisted that I sit next to Lehmann—window seat—she and Lehmann sat across the aisle from each other.

The woman seated next to Miriam asked, "Isn't that Lotte Lehmann?" My wife said she didn't know. The woman said she was pretty sure it was. She asked had she ever heard her sing. "No." The woman continued, "That was a pity because every time she opened her mouth—you—you wanted to cry."

Lehmann and I chatted and occasionally glanced at the in-flight film. During a love scene Lehmann asked, "Dr. Schornstein, can you imagine anything more disgusting than kissing Lauritz Melchior? In opera we could fake it, in the movies they can't." She had great respect of Melchior as an artist, but found him tedious personally—"He only wanted to talk of stocks and investments." This might have benefited her had she been interested—she credited Frances with bringing fiscal restraint and financial security into her life. "If I wanted to buy a new hat, Frances would say, 'You have a hat.'"

At Kennedy Airport, John Coveney had a limousine waiting. The next evening we were included in a gathering of old friends: Constance Hope (1908–1977), Marcia Davenport (1903–1996), and John Coveney.

We saw Lehmann in the elevator a few times. We didn't have tickets for the Met "farewell" and we didn't travel back to California with Lehmann. Except for the exchange of letters, that was it for a while.

When Lehmann heard of Miriam's third pregnancy, her response was practical. She thought we had enough—one of each. Her doctor in Vienna had told her how relieved he was that she never became pregnant. "He said he would have had to keep me under anesthesia for nine months." It wasn't that she didn't like children: "But if they were to cry, I wouldn't know what to do to help them." Also, "They didn't like me. Once when I was signing records at Sherman-Clay [a piano store in San Francisco], I saw a child standing in the line. I said when that child comes up to me it will cry. It did!"

From 1967

Master Classes at Northwestern the first two weeks in May. I attended five of the six. A colleague who thought me obsessed joined us for one. Afterwards I wanted to introduce him—but he was too awed to go back. The first class was devoted to the *Schöne Müllerin* cycle. In her introductory remarks she discussed the mental state of the love-stricken miller. She suggested he probably could have benefited from psychiatric attention and gave me a look. Before classes, she wrote out the English translations for the songs and took them with her. If she looked at them, I was never aware of it. She explained each song before the student began. Sometimes the student's conception was totally at odds with hers—and that could be all right. “What you do is completely wrong! But I like it!” [Something Richard Strauss had said after she'd sung one of his songs.] She never was critical of a student's voice. If they didn't tune in to what she was doing, she would dismiss them with a quiet and polite, “Very good, very good.” If she was hard on a student—it was a good sign—there was something there. At one point in Europe she introduced me to a woman saying, “She had once been a student of mine and has a very pretty voice.” Which was code for why I had never heard her name until just then.

We had dinner together at the Orrington Hotel before the last two classes. Our waitress said, “Madame Lehmann, I would love to hear you sing.” LL: “Oh, I don't do that anymore.” She: “I heard you were good.” LL: “Oh, I was good.” Without telling me, during the class that evening, she sang Brahms' “Mainacht,” in a whispery baritone.... Her only stereo recording. [You can hear that in the chapter “Rare & Well Done II.”]

The next month our second son was born. We named him after the colleague who went to Evanston: Richard. We had told Lehmann we considering Gerd as a boy's name. Lehmann was in Austria and wrote on the expected birthday:

Der Kaiserhof—Bad Gastein—June 18th 1967:

Dear Dr Schornstein—I am eager to know if today really is the day! Please let me know. Now the name, if it should be a boy: it has to be two or three syllables. Listen how that sounds: Gerd Schornstein. It should be Gerhard Schornstein. (I think Schornstein is a terrible name. Why did you not take out the “Schorn”?) Some more names: Eberhard, Frederick, Arthur, Raymond, Vernon. A girl: Marianne, AnneMarie, Liselotte, Anneliese, Margaret.”

It is raining and cold—and I would like to know why I wrack my brain about your baby's name. The sun didn't do that to me, one can be sure of that!....

Much love to you and Miriam,

/s/ Lotte

She expressed her joy at the successful end of the pregnancy and the hope this would be the last of our series: “Much love to you both and your too many children.”

During the summer she worked on felt appliqués for an exhibition at the Santa Barbara Museum of Art. I wanted one. I knew it would be awkward if I contacted her directly. I contacted

Ala Story who was the Museum's second director and a Lehmann friend. She sent snapshots: "As I mentioned to you on the phone, the larger 'Bad Gastein' is really stunning, and personally I find it most satisfactory."

Around this time she insisted that I call her Lotte. I have only referred to her as "Lotte" to others who were on a first name basis; otherwise, "Lehmann."

Behind Lehmann's back I bought it. When she learned who bought it, she was concerned that I was spending too much. "Look, Herman, if you prefer another picture, that will be O.K. with me. I have the feeling that the price is really too high for you. I cannot make it cheaper, I really worked for weeks daily some hours on it and the \$1500 seems lousy in comparison to my working hours." (Her fee for 2 Met performances.)

With this and the sale of slightly smaller piece she said her next trip to Austria was paid for—so why didn't we join her!

Traveling together is the acid test of friendship. How tempting, though. While I agonized about the trip, Lehmann agonized about the purchase. Even after the picture transaction was completed, it wasn't.



Lehmann and Bumbry with an unknown supporter, in Europe

December 23rd 1967:

Dear Herman—

I have to explain all this unwelcome bickering about money. You see it is for me simply dreadful to SELL something to a FRIEND. When you bought that watercolor [oil] I did not know you at all and it was something exciting to me to sell a picture without any recommendation of somebody else. But now the situation is very changed. I would have loved just to GIVE you the big picture, but it was so much work involved that I had said from the beginning: ‘I only give this away if I get my price.’ Then YOU wanted it and I had such a bad conscience. It really is all absolutely the contrary of what you thought: I am far from being a business-woman. O God! So please forget the whole incident. I have suffered enough about it and you gave me sleepless nights, curse you.

(Without missing a beat—life planning—she was full-service.)

The best would be if you would come to Bad Gastein which I leave on the 9th of July. I hope you have a lovely Christmas—it should be so with these even for me enchanting children.

Your friend /s/Lotte”

Miriam decided I should go and she should stay home with our “too many children.”

December 27th 1967:

Dear Herman—Why in heaven’s name could Miriam not come with you? It would be lovely to have her to share in all the fun.... It’s so nice to make plans... Much love to you both.

Your,

/s/ Lotte”

On one of my jaunts to Bad Gastein with Lehmann in the late 60's, we journeyed by car across Austria to spend part of the time in Schruns. We stopped, without any prior planning, in Innsbruck for lunch. Within minutes some Austrian youth came up with a postcard of LL to sign!

From 1968

With Richard and a baby sitter, we returned to the Santa Barbara Biltmore and Lehmann’s 80th birthday gala. Melchior presented Lehmann with a copy of a sketch she’d given him illustrating their 1000th performance of *Walküre*—two ancients in wheelchairs, he with crutch held high. Handing it to her, she looked at it and said, “You know, I flattered you actually!”

Shortly after the birthday celebration I received a letter from one of her fans: “You know, our Lotte is really 85.” When I told her this she was furious. She admitted that early in her career she had wanted to fudge about her age. Going through customs, she had asked the inspector who was checking her passport, if he could alter the birth date—while explaining that would be impossible, he tipped the inkwell onto the offending page.

Santa Barbara—April 22 1968:

Dear Herman:

First of all, I am happy that no new misunderstanding would overshadow our friendship, and that your failure of writing comes only from your laziness.... (Then she listed many possibilities for this first of several trips.)

I really think Miriam should come along. I think Miriam would enjoy these trips just as much as you will. And I must say I feel rather embarrassed to burden you with a woman of 80—you look much too enterprising for that!!!!”

Miriam would not relent, so I flew off alone to Munich, where I rented a car, re-visited Garmisch where I had been stationed, then on to Bad Gastein and Der Kaiserhof. In all her travels Lehmann said she never had done her own packing. There was always someone. This time that someone who accompanied her and did the packing was Rose Palmier-Tenser (1902–1971). Born in Prague and a former student, in 1946 she founded the opera in Mobile, Alabama. She was fiercely devoted to Lehmann until the day she died.

I was quickly exposed as a “viel fresser.” To accommodate me, of course, we drove to Vaduz, the capital city of Liechtenstein for lunch—saddle of venison. The food at the Kaiserhof was worthy of a Michelin star. One of the highlights of the day was the posting of tomorrow’s menu in the elevator. Although I was never late, Lehmann was always sitting in the lobby waiting for me: “I will be early even for my own funeral.” The place was, probably still is, like a 19th century castle. Totally elegant—Frances couldn’t stand it. Lehmann would take the thermal baths right in the hotel. A local doctor had to prescribe the treatment. Lehmann was amused by her doctor who annually insisted, but never convincingly, that she had gall bladder disease.

Walking to town, we passed Gallerie Welz which had a Kasimir etching of Bad Gastein in the window. Lehmann suggested I get it—I bought it and another each time I returned. Besides the food, the days were filled by visits with old friends and students, interviews, side trips, and letter writing. We would sit on her balcony, have tea and enjoy the too-picturesque-to-be-believed scenery—with echoing cowbells.

After Bad Gastein, Lehmann, Rose, and I went to the Vier Jahreszeiten in Munich. We freshened up, unpacked, and met for lunch in their Café Walterspiel. It was late with only a couple of other tables of diners. There were at least three waiters attending us. I had the impression you could hurl a knife to the floor and someone would catch it before it hit. One waiter whispered in my ear to go and get a jacket. I motioned to an unjacketed man sitting nearby: “Yes, but he’s a child!” So up I got. Lehmann asked that while I was upstairs would I get her glasses. When I returned, acceptably garbed for the help, Lehmann said, “Don’t kill me, but I need my scarf—the air conditioning here is quite intense. It’s in my large suitcase.” Back up—but I couldn’t find the scarf. When I returned she was wearing it! “Herman, I’m terribly sorry. I found it in my purse.” I said, “It is really wonderful that you’ve reached 80, but you’re reducing your chances of reaching 81!” She enjoyed retelling this threat.

Conductor Robert Heger (1886–1978) and his sister came to dinner. We were alone in a back dining room. Too old for a regular position but knowing the entire operatic repertoire, Heger

conducted all over Germany on stand-by. I asked, present company excluded, who was the finest Marschallin in his experience. “Siems.” Lehmann was delighted: “She was before me!”

From 1969

Santa Barbara—January 3 1969:

“Dear Herman,

I have not heard the broadcast by Cyril Richards. But I am sure he told the story of my one and only fainting spell in my life. [Covent Garden *Rosenkavalier* May 1938]... I tell you why I fainted: I was surrounded by an absolutely new cast; they came from Berlin and were all Nazis, especially Miss Lemnitz (Tiana Lemnitz 1897–1994) did not treat me very well. (She of the angelic floating voice was Octavian.) I remember that my voice was getting hoarse from inner tension, and instead of disregarding it she told me: ‘If you cannot go on, I shall sing for you’—and that did it! I could not bring out one tone, and left the stage, and the curtain had to fall. There really is not excuse for me, because the one rule in my life has always been ‘The show has to go on!’ But my husband was ill in Switzerland and his children were half Jewish through his first wife, and endangered in Vienna. I brought them all out, needless to say, by the way. I do not know whether you read my last book, “Five Operas and Richard Strauss.” I told this story there and also the rather hilarious ending when Sir Thomas Beecham told the people who were anxiously waiting outside my dressing room: “Mme Lehmann will be all right very soon. A very handsome young doctor is with her.”

I hope that—this handsome young doctor and his wife will join me in Europe and send all my love,

/s/ Lotte”

Miriam did come. Lehmann sent Tinta, her usual driver, to pick us up in Salzburg. The train was late. When we arrived, Lehmann, Rose, and another guest from the past, were at the dinner table waiting for us. After greetings and introductions, Lehmann leaned across my wife and asked me, “Herman, for some reason homosexuals find me interesting. Do you find me interesting?” I said, “No, not at all.” Frances said that when she first met Lehmann she would arrange dinner parties of people who were incompatible to see what would happen—I wonder if this was a remnant of that behavior.

Lehmann thought that some time spent in Schruns would be beneficial for Miriam, who had TB the winter before. So from Gastein we drove to Schruns and the Kurhotel Montafon. One morning, I went for a walk and met Lehmann sitting on a bench. Without breaking the silence, I sat next to her. After a few minutes she said, “When I signed the marriage contract with Otto, it was over.” I said nothing. She went on to say the only person she really ever loved was her mother. She asked how I was going to feel when she died. What she would miss most was the next sunrise.

In Salzburg we stayed at the Fondachof where we met up with Maurice Faulkner (1912–1994) and his wife—he wrote articles about European music festivals for the *Santa Barbara News-Press* and

the *Saturday Review*. Faulkner, of whom she was very fond, teased her about her dalliances: “Wasn’t that first man you had an affair with in Hamburg a tenor?” “No! He was a baritone!”

Lehmann was honored at a reception celebrating the publication of the Wessling biography and was presented with the Silver Mozart Medal from the Salzburg Festival.

She insisted I take her ticket for the festival’s opening performance: “Wild horses couldn’t drag me to another performance of *Rosenkavalier*.”

We occasionally talked about music. I liked the Beethoven song “Die Trommel gerühret.” This led to the story of how her husband’s first wife had invited her, as a surprise, to sing that song from behind a screen at his birthday party. The next day she was annoyed that I had brought it up, because she couldn’t get the tune out of her head. I asked if there was a particular song she enjoyed because of its effect on the audience. I thought it might be “Die Männer sind méchant” or “Vergebliches Ständchen” both of which always had the audience laughing. Her answer was “Die Krähe.” I think it was one of those questions that would get a different answer at different times. Preiser had given her an LP which included her early recording of “Erlkönig.” She gave it to me with the warning that both the conductor [pianist] and singer who made it “should have been shot.” [The Lied was taken fast so as to fit on a 10 inch 78rpm.]

I hadn’t particularly liked *Fidelio* which I had seen a couple of times. “You would have liked it with me,” and confirmed what I had read in Vincent Sheean’s book, *First and Last Love*. During a rehearsal of that opera, Toscanini had indeed called out, “You are the greatest artist in the world!” “I was at the height of my powers.”

One day, she noticed former Austrian Chancellor Kurt Schuschnigg (1897–1977) in the dining room. After he left, she thought it was strange he hadn’t come over to say hello. He used to adjourn cabinet meetings when she sang *Fidelio*—he’d come to the opera house, listen to the Act II aria, and then reconvene the cabinet.

In a conversation about an artist who was having a difficult time and was drinking too much, I made the mistake of defending him by saying something about his having talent. “Talent! Phoui!! Talent produces!”

Coming to breakfast in minimum-risk shorts, I was greeted with a softly sung, “Ein nackte Mann, ihn muss ich fragen!” Lehmann asked how old I was: “Half your age.” With those blue eyes twinkling, she said, “If we had met years ago, we definitely would have had an affair.” I gulped, “I know.” Some time later she described her last romantic encounter. She was in her late 60s.

From 1971

This year the itinerary was Bad Gastein and London for the publication of her last book, *Eighteen Song Cycles*, Lehmann, Rose, Miriam, and me.

While we were sitting out on the balcony, the phone rang in the room. I answered. It was Lillian Gish (1893–1993): “May I please speak to Lotte?” After their conversation, Lehmann said, “That was very strange—Gish said she had been thinking about me all the way over from the

United States and was so happy to read in the paper that I am in Gastein.” Two days later was set for the visit. The next day flowers arrived from Gish. The morning of the visit, Lehmann had figured it out—“I feel so guilty—those flowers were not intended for me. She thinks I’m Lenya!” Our middle child, Karl, had the same confusion.

The desk called. “Miss Gish is here.” I opened the door, she asked, “Where is Miss Lenya?” I said, with a sweeping gesture, “On the balcony.” Gish took one look and did a worthy double-take. Lehmann immediately said, “I know what happened.” They spent the afternoon chatting while I took pictures of the two new friends. They corresponded until Lehmann died. Gish later wrote an article for *Opera News* in which she stated how wonderful it was to have studied with Lehmann when she was young! A lesson on the reliability of source material.

At Heathrow, the custom’s officer looked at Lehmann’s passport and said, “There was once a singer with the name of Lotte Lehmann,” returned it to her and held her hand for a moment. I started pushing the cart with Lehmann’s luggage. Rose snatched it away. That was her territory. We stayed at the Hyde Park Hotel. The manager, Jonathan Dale Roberts, had a silver rose made as a welcoming gift.

The morning after Rose, Miriam, and I had gone to Glyndebourne to see *Ariadne auf Naxos*, Lehmann called our room—“Could you come up? Rose and I just had breakfast. Rose said she had a headache and went back to bed. Now she won’t talk to me.” I never dressed faster. Lehmann was pacing in the sitting room they shared, Rose was comatose and breathing her last labored breaths. I got Lehmann to sit down—called Miriam who asked how things were. “Grave. Come up.” Standing in the doorway between the bedroom and the sitting room, I saw Rose take her last breath. I called Mr. Roberts for an ambulance, and to have them enter through Rose’s door. Lehmann said she would have to go to the hospital—I said, “No.” “But Rose will be angry when she wakes up and I’m not there.” “Please get Rose’s husband’s phone number for me to call when I get back.” I took Rose’s passport which was next to the bed with half a chocolate bar—she was ten years older than she had told her teacher and diabetic. I followed the ambulance in a cab. Returning to the hotel, I was greeted by Mr. Roberts. I agonized about what to do—I had no idea about Lehmann’s cardiac status, there was a reception for her new book, a Lotte Meitner-Graf photo session, on and on. Mr. Roberts gave me the best possible advice: “Remember, whatever you do, it will be wrong.” I went upstairs. “How is Rose? Is she better?” I shook my head, “No, worse.” “How could she be?” Lehmann realized she had died and wept. I called Rose’s family in Alabama; her daughter arrived the next day. When I came back to the sitting room, Lehmann said, “So, let’s order lunch.” Exactly what Rose would have wanted. This rapid recovery haunted Lehmann. In London, she carried on with all the planned events...the photos were the last professional ones taken and are fabulous. When she returned home she refused visitors.

Frances asked me to come out from Michigan. She met me at the airport—and snatched my luggage out of my hands. (These women!) She told me what to expect.

At dinner Lehmann asked me how to commit suicide. What pills would she have to take? I said suicide by ingestion was unreliable—and aspiration pneumonia was likely and very painful.

The only sure way was with a gun in your mouth. Frances interjected, “And I’m not going to clean it up.” This was helpful—the depression lifted as evidenced by future planning. Plus there was the stimulation of an exciting new student: Jeannine Altmeyer—“She’s a young me.” The student had a sponsor who became the replacement traveling duenna: Laura Lee Hammergren—but not without a rocky beginning.

From Frances—Santa Barbara—October 1970:

“Dear Herman:

The latest maniac—the “white roses and champagne” one whom Lotte had refused to meet is coming next Sunday. We shall see what we shall see. Boredom got the better of Lotte’s judgment. Of course that happens frequently and I have to cope with the results. This time I suspect I should have a straight jacket on hand.

However it looks as though I might land in a psychiatric ward before either Lotte or her adorers do.

Incidentally, we have acquired another dog—aged 16 and all that goes with that canine age. Lotte insisted she was to sleep with her, but two nights of it has convinced her that the animal should sleep with me. Actually that will involve much less getting up at night for me, so I am all for it.

Would that you were nearer. You are the best medicine for the diva.

Warmest regards to you and Miriam,

Gratefully,

/s/ Frances”

From Frances:

October 17, 1970

“Dear Mrs. Hammergren,

I am terribly sorry that Mme Lehmann was so rough with you. I knew what would happen if she asked you here and begged her not to as it has happened so often before and is heart rending to those who expect something different. After all she did warn you!

The reason she asked you was that you had been so kind to Jeannine that she felt it was very impolite not to invite you here. She never intended to do it again. That is her way.

As an artist no one can exude more warmth, but as a person that quality just doesn’t exist. She loves to be adored from a distance but any sentiment nearby is just not to be tolerated.

I won’t try to explain this, but just realize that she is a phenomenon and not a human being. There is nothing one can say about her of which the opposite isn’t equally true. She has no medium degree of anything, only extremes.

As to help—the only person who can help her is herself. I am delighted to report that for the last few days she has seemed to begin to realize that and is really very much better. About 60% of

her trouble is psychogenic, but her knees and hip are very deformed. As she has never had a pain in her life, she just can't bear to think that she will have it now and tries to keep from moving when it hurts—which of course is the worst thing for arthritis. She has been walking more the last few days and it is beginning to make walking easier.

Don't worry about her. Just enjoy her art through her records etc. She will carry on in whatever way she wants to no matter how the rest of us stew.

Sincerely,

/s/ Frances Holden”

Der Kaiserhof—June 1st 1972:

“Dearest Herman and Miriam!

If I say ‘I miss you’ it is an understatement. It is really terrible that you are not here. I am stuck with a woman from Santa Barbara who is not to be convinced that I am—not an angel... I cannot live up to this... It drives me nuts. (Physically) Everything is much more difficult for me, my 84 years are not to be betrayed... One can only bear me when I sit. I rented a wheelchair but it stands in the corner. I cannot resign myself to it and prefer walking with much pain. You are both young—You may not even understand what it means to be so old and yet have a young heart and mind...”

In September 1973 Miriam and I began to legally terminate our marriage. Lehmann was very upset—for the children.

In late 1973 Lehmann wrote that she was going to the Salzburg Easter Festival to hear “Tristan & Isolde”—von Karajan had a new Isolde who was supposed to be “quite good.” She suggested I go. I saw that Jon Vickers was the Tristan and wrote that this should be a terrific experience. She wrote “You like his voice?” but allowed that it was impossible to discuss these things in a correspondence.

January 25 1974:

“I shall be accompanied of course by Laura Lee and it will be very refreshing to have you besides her angelic personality. (Nobody could call you “angelic!”)

Much love, your very, very old friend /s/Lotte”

Met Laura Lee at the Fondachof. Definitely an angel. At dinner—I sat across from Lehmann, Laura Lee was next to her. We were very comfortable from wine with dinner and glüwein after. The conversation turned to Callas. Lehmann considered her a great artist especially gifted portraying crazy people. There was too much Callas talk for Laura Lee: “Why are we talking about her when we're sitting here with the greatest of them all?” Lehmann looked at me wearily, “She's talking about me.” In another effort to diminish Laura Lee's esteem, with a pleading tone, “I hope that Otto was unfaithful to me. I certainly was to him.”

On the way to the performance, she described how much she had wanted to sing Isolde. She thought with the way von Karajan controls the orchestra she could have done it. We arrived at the

Festspielhaus early. Von Karajan's assistant, a count and former transvestite cabaret performer, led us through the back stage to the auditorium. Lehmann and Laura Lee sat in the front; I was in the back. After the first act, she waved for me to come down. "You were right about Vickers—and I never could have sung it, not even with von Karajan." Regarding the new Isolde: "I find her bosom too distracting." She was tired and was going back to the hotel; I was to stay to hear the rest of the performance. For the next days Lehmann raved about Vickers performance as though she had seen all three acts. She forgave von Karajan for not having acknowledged her presence in Salzburg. She was ashamed she even expected it: "He's a genius."

From 1976

This year her letters were dictated. There is none of the "shaky, small and scraggy" writing Jefferson reports reflected in her signature.

January 1976:

"Dear Herman:

I am very much in favor of your marrying again—...

I feel very much better. Perhaps I was out of my mind when I felt so badly. Gastein now seems a possibility again.

With much love I am

Your old friend

/s/Lotte"

In May: "I should perhaps give up the whole idea of the trip."

In July I planned a trip to California with my son, Karl, with our itinerary enhanced by Lehmann—Karl would enjoy San Simeon. She offered to help Karl distinguish between herself and Lenya.

When I spoke with her on the phone to finalize plans, she initially had difficulty recognizing my voice—then a letter came.

Frances Holden, August 21, 1976:

"Dear Herman:

Lotte just received your letter.

She says that I must write you immediately to tell you that she cannot see you in the morning but that you would be welcome in the afternoon of September 3rd.

She is rather miserable and all the medications she is taking seem to make her more so. It is very difficult for her to concentrate on anything and she is getting hard of hearing and tires very rapidly.

Do not expect the old Lotte. She is getting to be a very old Lotte. If you can cheer her up for a few minutes I shall be very grateful.

Hastily,

/s/ Frances”

When I got home on the 26th there were messages on my answering machine from friends who had heard her death announced on the radio and TV. I called Frances. Maurice Abravanel (1903–1993) had visited the night before—overstayed—and left Lehmann weeping about people not knowing when to leave. Frances said that Karl and I were to come ahead as planned!

I didn't see Frances again for 13 years.

A gallery of Dr. Schornstein's photos appears at the end of [“Exclusive Photos II.”](#)

The following is a Lehmann remembrance from Dr. Bernhard von Barsewisch of Gross Pankow, near Lehmann's birthplace, Perleberg. He provides the necessary historical introduction for his association with Lehmann.

I was ten when I heard the name Lotte Lehmann for the first time. Early in 1945 we had fled from Perleberg before the Russian army came and were refugees in the small village Oedelum in the province of Hanover. When contacts became possible again my mother, Elisabeth von Barsewisch, née zu Putlitz, wrote a letter to Lotte to explain our beggarly situation. Lotte was so gracious to send CARE parcels containing precious items like coffee, cocoa, milk powder or corned beef. On those happy occasions my mother talked about Lotte, how my grandfather (Konrad Gans Edler Herr zu Putlitz/Gross Pankow) had sponsored an important part of her artistic education, about her international career, and her constant adherence to the zu Putlitz family. When in the 1930s Lotte sang as a guest in Berlin, she would provide tickets to the family. My mother told me about the beauty of Lotte's voice, her clear diction, and the many roles she had sung.

As a young girl Lotte had been many times at my grandparent's home Gross Pankow, together with my mother and my mother's elder sister Erika (von der Schulenburg) who was of the same age as Lotte. She liked Erika more than Elisabeth, although the latter had more musical talent and could accompany Lotte on the piano. I believe Lotte found my mother too intellectual. In her first book *Anfang und Aufstieg* Lotte describes much of the life in Gross Pankow with the two sisters and my grandparents.

At the beginning of her professional carrier my grandfather heard Lotte in her first important role (Elsa) in Hamburg and fell deeply in love with her. She was shocked, for her it was as if God the Father had descended to earth and was a human being, a man. She tried to convince him that he had fallen in love with Elsa, not Lotte. But he wrote a poem for her and let her read it aloud. She was so excited that she had to support her trembling hands at the table. Her only thought was that this resembled exactly the horrendous cliché “The baron and his protégée.” The title and contents of the poem are unknown because my very austere grandmother commanded that all these papers had to be burned. By all means the title was not “The baron and his protégée” as Alan Jefferson (*Lotte Lehmann, Eine Biographie*, 1988/1991) had misunderstood my letter about that incident.

Once she began to sing in Vienna Lotte became a star of that important opera house. But she had a rival in her popularity, Maria Jeritz, another soprano. Many times they had to sing in the same opera, but their fans would gather and wait for them at different stage exits.

My first meeting with Lotte Lehmann took place in Bad Salzuflen when she visited my aunt Erika von der Schulenburg in the year 1966. My mother wasn't alive at that time. At lunch Lotte absolutely dominated the scene and the conversation. My elderly uncle was almost mute, but my aunt listened to Lotte with veneration and so did I, being immediately caught by her strong personality. She spread an atmosphere of the "Great World" so different from my aunt's dear but humble existence in post-war Germany. Because of her diabetes Erika was very careful with her diet, as careful as Lotte should have been. The latter asked her: "If you eat this desert, will you have pains?" She didn't want to be so reasonable.

Lotte wore an elegant dress and I admired her jewels—but later on I learned that they were all imitations. She was not the type to accumulate valuables. In my first letter to her I addressed her as "Gnädige Frau" which would have been quite adequate for such an important lady. But she found that this title, in her mind, was reserved for my grandmother and I should call her Frau Lotte or simply Lotte.

During the following years when I worked as a resident [eye doctor] in Munich Lotte invited me several times to visit her in Bad Gastein. There she tried (in vain) to cure or at least soothe her arthritic pains. She was well recognized there by her old admirers and she complained about her publicity. So one year she went to Abano Terme for a change, but that was even worse, because no one knew her there. In Bad Gastein her place was the central room (a suite?) in the main hotel there, the Kaiserhof. I have her postcard with the prominent window marked. During those weekends she told me a lot about old times; not so much about music. I must admit that my opera understanding was very limited at that time.

Even more important was a full week I spent in Lotte's "crazy household" (her expression) in Santa Barbara in the year 1972. It was my first travel to the U.S., mainly a professional one starting with a conference on retinal diseases in Miami. But between visits to important hospitals and colleague acquaintances I found some time to see private contacts. Number one of course was Lotte Lehmann with Frances Holden at Hope Ranch Park, Santa Barbara. This was primarily Frances' possession with a view over Eucalyptus trees and Macchia vegetation [broad-leaved evergreen shrubs or small trees] towards the Pacific Ocean. The house was a complex of compartments and later additions, confusing but with a particular charm. The furniture inside was comfortable but not precious. Frances had a large library full of her books; one room was entirely decorated with Lotte's watercolors illustrating the *Winterreise*. The living room had a large window with a view to the ocean and to a feeding vessel for humming birds. A beautiful ceramic bust showing Lotte as a deeply moved singer of Lieder was in the garden with its exotic vegetation.

There were spoiled dogs begging at the dining table, never believing in Lotte's "I have no more." Rigid rules were not one of Lotte's strengths in private life. Not knowing about her diabetes I had

brought a small Sacher Torte from Farmer's Market in Los Angeles. It was served as a desert when several guests were present and Lotte declared that her doctor would not allow her to eat one bit. The guests in chorus appeased her by saying: "But one piece must be possible!" So with that general pardon from all others (except Frances) she could enjoy the forbidden piece with a good conscience.

When Frances cleared the breakfast table Lotte would cry after her: "And don't forget the birds." I don't recall what birds they had at that time. At least it was no longer the Beo whom they had taught to say: "I can talk, can you fly?" or "It's time to go." Frances kept her countenance. In her devotion she was really an elephant in tolerance. If anyone kept things in order it was she and not Lotte. More than that: Lotte had lost every sense for practical things and for money. For example, she had a cousin married to a doctor Bock. As young and poor immigrants in the 1940s they had a boy (who later became a heart surgeon) and Lotte sent them a precious christening dress. This was so costly that the young couple didn't use it. They brought it back to the store and exchanged it for the complete furniture of the baby's room.

During the war Lotte toured Australia and explained to Frances, when coming back she wanted to see new furniture in the living room. On her return she found all the same pieces as before and reproached Frances who had not fulfilled that wish. Frances replied: "From which money should I buy new furniture?" "But I sing, I do earn money, a lot of money!" "Yes you do, but you travel, you live in costly hotels and need new dresses galore; what remains is not enough for new furniture."

Without the organization and constant support by Frances, Lotte would have died in poverty. She was really lucky to have such an intelligent and well-read friend who had kept her veneration and love over the decades. Both told me many details about Lotte's career and their life together.

Here are examples: When Lotte got an invitation to sing as a guest in Paris she prepared to take her golden gown she used for the role of Elsa. But some envious person had hidden this gown and she had to travel without it. Fortunately in Paris they had a substitute that was even more beautiful.

After the war Bruno Walter wanted to engage Lotte for Edinburgh, but she refused using very weak excuses. At that time she was acting and singing in a film, [MGM's Big City] that was true. But in reality she was afraid to present her voice to the European public after such a long period.

This was the time when she concentrated on Lieder. At one point she was not content with one agent and so she hired a new one. The new agent organized three evenings in New York *en bloc*, but with different programs that all sold out.

For a radio broadcast Lotte was interviewed together with Maria Jeritza who had lived a very different life, being divorced several times and with financial success. They exchanged memories, but when Lotte quoted any certain year, Madame Jeritza, eager to seem younger, tried to correct the dates.

Wolfgang zu Putlitz, a cousin of my mother who lived in the German Democratic Republic [then East Germany] as a partly convinced communist, tried to lure her to visit her birthplace Perleberg. Originally Lotte was stimulated by that idea and made plans to drink coffee with old

schoolmates. But when she realized that this visit would be exploited on a political level she changed her mind and wrote a refusal letter (which I have in my hands) again using very weak excuses.

In Santa Barbara I was especially touched by one situation. In the afternoon Lotte would sit in an armchair to listen to old records Frances had put on the player. Lotte in contemplation heard her own voice, only moving her lips to the words. I thought how unjust is fate. Contemporary singers get technically brilliant recordings, while Lotte's beautiful lyrical voice had to cope with technical imperfection and the scratches of the aged records.

One bold question I did ask her: Why with her musical ear she had made so little attempt to eliminate her continental pronunciation and get closer to an English or American accent. She replied: "Zey like zat." She felt that this imperfection (no "th" ever) did by no means diminish her artistic authority. I am so glad that in the Hickling documentation, besides reading, one can also hear her vivid talking in interviews, all so real and extremely touching. These scenes evoke so many memories.

I took a photograph showing Lotte in a sumptuous silk dress walking on crutches among the succulents of the park. She didn't like the picture. It reminded her of her duty to painful exercise and she found she was looking too old. But as a portrait taken 4 years prior to her death it is quite realistic.

During her third career as a teacher with master classes Lotte continued to write books on opera singing. Later she looked for other outlets for her artistic emotions. Felt applications and ceramic mosaics were rather amateurish but her paintings with watercolors were absolutely great. Originally she got the brush in her hands to calm herself down prior to recitals. From dilettante beginnings like the Roland statue in Perleberg she had progressed to illustrations of opera scenes, some with disrespectful comments (e.g. Lohengrin in the bedroom: "And then they made a terrible mistake, they sang and they sang and sang").

Finally she had developed a very particular own style with laying a pattern of India ink lines over the colors of fantastic compositions, e. g. taken from drift wood decorations. She was so kind to let me select three of her chef d'oeuvres and these hang in the entrance hall of Gross Pankow, my grandparents' mansion which I had bought back in 1991 after the Wall had fallen.

Here at the authentic place where Lotte sang to my grandparents I can pass on my Lehmann memories year by year to the participants of the Lotte Lehmann-Woche und the Lotte Lehmann-Akademie. The purpose is that they should realize that "Lotte Lehmann" is not an empty name but stands for a great voice, an outstanding talent, and a particular *vita* that had begun here in our own region. Lotte's birthplace, the small city of Perleberg, honors her memory by these highly successful annual singing courses given by international professionals to beginners and very advanced students.

Recently, in 2016, a bronze bust of Lotte by a local artist Bernd Streiter has been unveiled close to the Lotte Lehmann promenade and not far from the house where she was born.

Many thanks to Prof. Dr. Barsewisch for this article.

GALLERY 6.1 Photos from Dr. Bernhard v. Barsewisch



Post card dedicated to “Elisabeth” (who was the mother of Dr. Barsewisch) at the time that he and his mother were refugees in Oedelum near Hildesheim.



Beaumont Glass describes the esteem in which Lehmann was held in his biography, *Lotte Lehmann: A Life in Opera and Song*, on the occasion of the last nostalgic evening of the Metropolitan Opera at its old house: “When Lotte Lehmann, proudly erect beneath her years, came forward, everybody stood up.”

☛ Here’s an anonymous fan’s memory of Lehmann’s last Met appearance:

Closing Night of the Old Met, April 16, 1966, with a sentimental gala farewell performance featuring nearly all of the company’s current leading artists. Lehmann hadn’t sung there since 1945, but I doubt that anyone who was there will ever forget Leopold Stokowski, conducting the “Entrance of the Guests” to the music of *Tannhäuser*; guests who included Lotte Lehmann, Giovanni Martinelli, and about sixty or so other great Met legends. At the end everyone sang “Auld Lang Syne” so that the audience could say that, through that din, they did hear Martinelli, Lehmann, Pons and the others sing once again.

☛ For Lehmann’s 75th birthday celebration, Marcia Davenport wrote:

When in these lines about the incomparable and unforgettable Lotte Lehmann I refer to her as Lotte, I am not using careless contemporary argot; I am writing about one of my oldest and dearest friends. I first heard Lotte sing in 1930 at the Staatsoper in Vienna. She was at the height of her powers as an opera singer, and she remained at that height for the ensuing decade. Thereafter she turned to lieder, singing recitals, which, like her interpretations of *Fidelio*, the *Marschallin* and *Sieglinde*, have become the standard by which her successors have been measured and found wanting. It would be neither realistic nor a tribute to Lotte for a friend and critic like me to claim that she was peerless in all music. She was not.

Lotte was born with the voice, the heart and the histrionic genius to become one of the true immortals in the history of singing. Lotte’s *Fidelio* was the inspiration and the model for my



Lehmann at the gala dinner held for the Closing Night of the Old Met.

fictitious one in the novel *Of Lena Geyer*, whose protagonist is a composite of the best and greatest I ever heard or knew of in the whole art of singing.

☛ “Lotte Lehmann Remembered” by John Coveney, Director of Artist Relations for Angel Records, written for her memorial service at the Music Academy of the West.

Tentativeness, curiosity and apprehension were in her movements even before she sang Sieglinde’s questioning first lines and then I heard the perfect annunciation charged with quiet emotion, the concern with text and meaning, that were hallmarks of a Lehmann performance, approached by few and exceeded by none. As Richard Capell was to write in *Grove’s Dictionary*, “Along with her rich vocal gift went a rare theatric power of establishing herself from the first phrase of a part as ardently engaged and quiveringly sentient.”

Every nuance of Sieglinde’s character was implicit in her beautiful voice, and explicit in her appearance and actions; her musical and dramatic instincts, unerring.

All during her career she had exerted a rigid self discipline which made her recognize her own limits. Her inherent honesty made her relinquish role after role when she felt they no longer suited her, or she could no longer do them justice.

I suspect she died with two regrets, that she never sang Leonore in this country [USA] and that she never sang, or could sing Isolde anywhere. She often spoke about the latter with a sense of aspiration, as though to her it was the ultimate operatic achievement.

A really great performer stands side by side with the composer in the creative crucible as an instrument of revelation, and we are enthralled in such a way that all mundane considerations disappear for a while like ashes in the wind and we are in the presence of something beyond our understanding. Lotte Lehmann was such an artist and for that I and countless others are grateful.

☛ Max de Schauense, Music Editor, Philadelphia’s *Evening and Sunday Bulletin*, wrote the following for the LP release of Lehmann’s Brahms and Wolf songs.

Lotte Lehmann occupied an altogether special niche in the world of opera and song. As always happens with distinctive, individual artists, she has never been replaced as far as those who heard her are concerned.

I have often thought that the inner core, the magnetism of Lehmann’s art and personality stemmed from the fact that she never lost the breathless wonder of childhood. No matter how mature or adult a task she undertook, through it all shone that quality of a child filled with awe of the natural world, of the first stirrings of love. Hers was always a nostalgic, art “wondrously served by her role of the Marschallin and even more miraculously by her singing of lieder.

Like many great singers, Lehmann has been the subject of frequent analysis as to the caliber of her voice. When I first listened to her in 1927 at Munich, singing Sieglinde and Eva, I thought

hers one of the most beautiful voices I had ever heard. It shimmered and soared at the service of a burning, imaginative temperament.

☛ Critic Alec Robertson wrote:

She played on her voice, one might say, as Kreisler (also with a golden tone) played on his violin. A singer however, must do more than that. Words must be mated with tones; they must be given their proper color and significance, fitting the dramatic or emotion situation; underlined, but never overstressed. In these matters Lehmann, with her exemplary enunciation, excelled all she did was controlled by fine musicianship and strong artistic discipline.

☛ For an article he wrote for the *Los Angeles Times* in 1976, Martin Bernheimer explained:

We are lucky. With Bruno Walter as her inspiring enactor and Lauritz Melchior as her heroic partner, Lehmann's radiant, urgent, womanly performance [in her recording of Sieglinde] remains as compelling today as it must have been...decades ago. If she had done nothing else in her career, this sonic document would easily have assured her place in history.

Lehmann's unique art sprang from her heart, her brain, her voice and her technique, probably in that order. Technique came last.

Her tone production could be uneven, her phrasing hampered by limitations of breath control. Her top was precarious. With lesser singers such problems could be fatal. With Lehmann they were at worst, passing blemishes.

Let it not be said that Lotte Lehmann lacked ego. She was, after all, a prima donna. The real thing.

My thanks to all these fans, students, and friends who have helped in the analysis and appreciation of Lehmann's personality, as well as her musicianship. Their interest in the Lehmann legacy touches me deeply because her vibrant legacy has so profoundly influenced me. This volume and Volume I stand as my tributes to her.

Horst Wahl was one of Lehmann's early audio engineers, working with her at the point that the recording industry was shifting from acoustic to electric. Judy Sutcliffe and I visited him in 1989 when we were conducting our Lehmann research in Germany and Austria. He was in his 90s at the time, had clear recollections of his work with Lehmann, and revealed that there had been more than a professional relationship between them. Wahl sent letters to Judy and she has shared them in the gallery below. I'll provide translation for them on the following pages.

Translations of Horst Wahl's letters

Received 14 September 1989

My dear Judy Sutcliffe,

Many thanks for the wonderful picture of my beloved Lotte. Yes, you're right, that is exactly the hat that she was wearing when I first met her. You will admit that one couldn't recognize her face at all when she had lowered her head. How young she appeared in 1926, even though she was already 38. I never had the feeling that there was an overwhelming age difference between us. Especially when she called me "her boy" (which was an honor when I thought of Octavian. [In *Der Rosenkavalier*, the Marschallin refers to Octavian as "Mein Bub."] By the way, your wonderful color photo from Lotte's film now hangs over my desk and greets me each day that I still live.

Today I enclose for you a small manuscript that you can perhaps print in the third issue of the Lotte Lehmann League [newsletter]. It involves the longed for complete appearance of the recording of her *Rosenkavalier* and will provide a welcome addition to the discography. By the way, I have sent Mr. Hickling his requested corrections to the Lehmann discography and given him advice on ways that he can improve it.

Has he told you that you lost two pearls of your chain? I would happily send them to you if they're worth something to you.

It was a beautiful, content-rich day, when you both were here; I think often on it.

I have you in my heart and send you many greetings, also from my wife.

/s/ Your Horst Wahl

GALLERY 6.2 Horst Wahl Letters

Meine liebe Judy Sutcliffe!

Herzlichen Dank für das wunderschöne Bild von meiner geliebten Lotte. Ja, Sie haben recht, das ist genau der Hut, den sie trug, als ich sie kennen und lieben lernte. Sie werden zugeben, daß man, wenn sie den Kopf senkte, überhaupt nichts von ihrem Gesicht sehen konnte. Wie mädchenhaft sie doch 1926, also mit immerhin 38 Jahren, noch wirkte. Ich hatte nie das Gefühl, daß da ein unüberbrückbarer Altersunterschied zwischen uns war - wenn sie mich auch zuweilen "Mein Bub" nannte (welche Ehre, wenn ich dabei an den Octavian dachte!). Übrigens, Ihr wundervolles Farbfoto aus Lottes Film hängt jetzt über
über meinem Schreibtisch und grüßt mich jeden Tag, den ich noch erlebe)

Ich lege Ihnen heute ein kleines Manuskript bei, das Sie vielleicht in Ihrer Lotte Lehmann League Nr.3 abdrucken können? Es handelt in aller nur wünschenswerten Vollständigkeit von der Entstehung ihrer Rosenkavalier-Aufnahmen und stellt eine willkommene Ergänzung zur Discographie dar. Ich habe übrigens an Mr. Hickling die von ihm erbetene Korrektur seiner Lehmann-Discographie abgeschickt und ihm Ratschläge gegeben, wie er dieselbe verbessern kann.

Hat er Ihnen berichtet, daß Sie bei uns 2 Glieder Ihrer schwarzen Kette verloren haben; ich würde Sie Ihnen gern zusenden, wenn Sie Wert darauf legen.

Es war ein schöner, inhaltsreicher Tag, als Sie Beide bei uns waren; ich denke noch oft daran.

Ich habe Sie in mein Herz geschlossen und sende Ihnen

viele liebe Grüße - auch von meiner Frau -



Received 14 September 1989

• • • •

Dated 29 September 1989

My dear Judy Sutcliffe,

I have happily just received your warm-hearted, interesting, and humorous letter. Thank you also for the beautiful portrait of Dr. Holden; I am always astonished at Lotte's drawings: what a great second-art (also with Caruso). The attractive anecdotes of Dr. Schornstein have brought me closer to the "late Lotte." You are completely correct, Lotte was different with men than with women. I want to tell you something today, which I (outside of my wife naturally) have up until now told nobody. With you I know, that I can do this, in spite of our short acquaintance. Also Frances would tell you the same.

When Lotte and I met, I was naturally very shy due to the difference in our ages and the fact that I was with her, the greatest of her "Fach" of her day, [the greatest soprano of her day]. I was simply dying in awe of her. But Lotte very soon took the initiative, as she saw where things stood between the two of us.

One day she said to me, "You love to read Honoré de Balzac. Do you remember this quote from him: 'What can be sweeter than the love of a ripe [mature] woman for a youth, whose first love she is?'" That broke the dam...

Some time later, when late in the night I was bringing her to her hotel (Kaiserhof unter den Linden), after a Berlin Opera *Meistersinger* performance (with Michael Bohnen and Wilhelm Furtwängler). It was a beautiful mild summer evening and we decided to walk the short distance. I noticed as we strolled that my Lotte was wearing a new ring on her finger that I'd never seen before. Immediately my jealousy was awakened (by the way, never with Otto Krause [her husband], with whom I got along). And I said to her, "What other guy worships you?" (My love had persevered in spite of Lotte's frequent professional absences and her regular contact with so many famous people.) She stood under a large street light, looked me lovingly deep in the eyes and said, "My darling, you mustn't be jealous about this dumb ring. Look at me!" And with the finger upon which the ominous ring gleamed, she pointed to the shadows under her eyes. "These so much sweeter rings—these I have only from you."

I'd be very happy when you and Gary would present my *Rosenkavalier* discography in the next LLL newsletter. Sadly I haven't heard from Mr. Hickling about my sought-for inspection of his LL discography. I assume that he's speechless with anger at the more than 100 corrections. Since it is just about the facts of the matter, there's nothing personal at play. We must record Lotte's acoustic legacy as completely and correctly as possible. Besides this narrow line-by-line is too difficult to read. So I have advised him that the table of her discs (also recording dates, matrix numbers, titles, and order numbers) should be spread out so that everything is easy to see. The best example is what [discographer] Mr. [Floris] Juynboll did (after my advice) for the [Lehmann] Centenary Biography of Alan Jefferson.

I include, my darling Judy Sutcliffe, your beloved black pearls and am happy, that I can make you happy with their discovery.

Heartfelt greetings from me and my loving wife to sunny California,
/s/ Your Horst Wahl

[This final letter has an addendum at the top that begins with the following:]

I am very sad that you didn't receive my answer to your lovely 13 October letter (with the intimate Lotte portrait and the interesting "La Reata"), God willing, not that I was cold with you, you are much too lovely, and everything that you say, coming straight from your heart....I want to try to fulfill the mood that had caught me as I read your lines: "Take off thy shoes from off thy feet, for the place whereon thou standest, is holy ground." I am writing you today not again as the answer [to your letter] and include a new copy of that early letter of Lotte's that concerned her very first recording contract.

My dear Judy,

If you allow me this familiar greeting, because for me you are like a beloved daughter, and the more I read from you, the more I am touched by your lovely heart and your deep womanly soul. I realized this when I read your reaction to my intimate Lotte-report: "Take off thy shoes from off thy feet, for the place whereon

thou standest, is holy ground.” (In old German “zeuch” [the first word of this saying] means remove and “gründen” means standing.)

It is very strange that my love for Lotte throughout my whole long life [he was in his 90s at the time of these letters] has never left me; yes, she also has never become less or faded, as is usual with feelings, when time and space distance has become so large.

I see her today still, after more than 60 years! so clearly before me, that I can recollect all her lively remarks: when the proud and happy, young Octavian (Horst) whispers to his adored Marschallin (Lotte) “How you were! How you are! No one knows this;” and she answered without fail, “Does he wish that many knew?” [Exact words from the *Rosenkavalier* opera.] And in the hours of our deepest bonding Lotte softly spoke a poem of the great German poetess Ina Seidel, that we henceforth named “Our Shrine:”

I am never so near to you as in the nights,
when darkness vast around us stills;
secretly lively
only your breath falls, your breath climbs!

I see her, as she gripped my hand, as she sang the recordings [for which Wahl was one of the audio technicians] the *Rosenlieder* and a bit later the *Frauenliebe und-leben*, as she sang softly “And tomorrow the sun will shine again” [the opening of “Morgen” set by Richard Strauss], when the temperament was over and her few impatient words had evaporated, affecting my sensitive young soul, as she could well have imagined.

Astounding, that we were caught in the same intimate enchantment for ten years. It touched me deeply, that she said to Dr. Schornstein, that on her wedding day it was “over” [faithfulness to her husband]. Naturally we spoke seldom about Otto, and it was also not necessary, because I noticed that nothing “crackled” [between them] when she once brought him to a private recording in my studio. Certainly the worldly-wise Marschallin had consciously arranged this meeting, since she could only too well fulfill my unspoken rules. I liked Otto as a person; [but] he stood between Lotte and me. For me it was a deep glance at her

inner workings that she had wrestled after such a long time with her conscience: “I certainly hope so!” [a quote from Dr. Schornstein?]

How perceptive of you to understand, my dear Judy, without having been there, that between us an electricity hung in the air at the recordings that was naturally reflected in her songs. It was in fact “an immeasurable yet marvelous aspect to her recordings.”

I must confide something to you, what with Lotte counted as the most interesting and strangest idiosyncrasy of this wonderful woman. Other singers, such as [Gitta] Alpar, [Maria] Callas, and even more [Meta] Seinemeyer, possessed an incredible sensual vocal timbre; with Lotte, the deep, warm, womanly feeling of her heart dominated. But there was something that her sensuality betrayed, at least for those that stood close by, and that was her breath. With no other artist have I found, as with her, the breath as the medium of erotic expression! Even when she didn't sing a single tone, her quick, hot, intake of breath, just before she began to sing, divulged everything.

I don't have words to describe what this sweet portrait that you sent me, and for which I cannot thank you enough, means for me. It is, as if my dear Lotte at the end of my life once again comes to me, as I know her and forever see her before me....

At one time I possessed an acetate recording from an American radio broadcast that was aimed at German listeners (it sadly disappeared in a mailing along with some 78 rpms—always this post office!) On that recording Lotte spoke about her Berlin time and immediately, as she expressed her thankfulness to her excited audience in the capitol, she said quite softly, “I haven't forgotten anything.” At the end of the interview the reporter [interviewer] asked her which of her numerous recordings could be used for the conclusion of the program. She spoke cleverly, so that no doubt would prevail, what she meant with the “not forgotten.” “When I am able to choose what I like, that would be the Richard Strauss song “Morgen” the recording of my choice. [using the word Wahl for choice. That word means choice or, in this case can mean Horst Wahl]. Thus was my Lotte: refer to the spoken introduction to her recording [of the aria from the operetta *Eva*, which opens with “So war meine Mutter” [Thus was my mother.] In this way she could play with words—unknowable for any outsider—to whom it applied, making known what was in her interior [thoughts/meaning].

It does not surprise me that she could not forget that: the very wonderful and no small portion of what had been our [intimate] lives. Precisely because of that I have always been afraid that after such a long time [apart] I would once again want to continue at the point we were forced to stop. When I write to you, my beloved Judith, of all this very personal and intimate connection that I have never entrusted to another person (outside of my wife, who completely understands and with whom for 40 years I am bound in a very happy marriage), so I can well understand that you and Dr. Holden possess the same trust as I—we [Dr. Holden and I] notice with what love you venerate our Lotte.

xxxxxxx [Wahl includes a copy of the following letter.]xxxxxxx

Lotte's letter to the French recording company Pathé Frères reads:

Hamburg, Dammtorstra. 11–13. II.1915

Stamp: received 15 February 1915—responded 16 February 1915

“To the Pathé Frères administration

I am very pleased to accept the extension of my contract to 31 March 1916. I would be much obliged if you would send me 400 marks to my account. Sincerely, Lotte Lehmann, member of the Hamburg Stadttheater (from 1916 with the Vienna Court Opera).”

xxxxxxx [This didn't occur because of World War I.]xxxxxxx

I have shared further information about the circumstances concerning Lotte's [recording] engagement with Gary, and this could be used in a new complete Lotte discography which I can help with corrections and advice. I gave Lotte, as the last love gift, the Decelith recordings of *Fidelio* as she left Europe for the last time [as a singer]. Where she took these I have no idea, but I believe conclusively that there is no other example except for that excellent complete recording from the Vienna radio. I couldn't discover any copy at the Berlin radio. I possess a collection of 200 recordings of [Conchita] Supervia and have published the information in the magazine *Stimmen, die um die Welt gingen* [Voices That Went Around the World]. Magda Olivero is also completely fabulous, whom I esteem very highly. From 1945–48 when I worked for the Berlin radio I was close friends with [the conductor Sergio] Celibidache.

For today, many heartfelt greetings from your

/s/ Horst

[Judy and I have a Horst Wahl article on Lehmann's early recordings which I include here in translation.]

It is both interesting and noteworthy that the very earliest recordings of the young German singer Lotte Lehmann were produced by a French firm (using the “hill and dale” technique). The French cylinder and disk firm Pathé Frères had always been interested in engaging well-known singers for the development of their Wagner repertoire. Among the more prominent of these recordings, primarily made in Berlin, are those of tenors Ernest Van Dyck (1903), Jacques Urlus (1903, 1910), Karl Jorn (1903, 1910), Erik Schmedes (1905), Hans Tanzler (1910), Fritz Vogelstrom (1911), Heinrich Hensel (1912), Fritz Soot (1913); baritones Friedrich Weidemann (1905), Joseph Schwarz (1910/11), Robert vom Scheidt (1911/12), Hermann Weil (1912), Walter Soomer (1913); bass Theodor Lattermann (1910), and sopranos Thila Plaichinger (1910), Eva von der Osten (1912), and Annie Krull (1913).

Shortly before the outbreak of the first World War, in February and March of 1914, talent scouts from Pathé were in Germany searching for great Wagner interpreters. Fortunate circumstances led the firm to pay attention to two singers who had just taken the first steps toward careers that would lead them to the highest fame: Lotte Lehmann and Michael Bohnen. While the young Lehmann was gathering her first laurels at the Hamburg State Theater, Bohnen, only a few months older, had his first major engagement at the Hoftheater in Wiesbaden. Both had already proved themselves in Wagnerian music drama.

Both artists were invited in early April 1914 to the Berlin Pathé studio. Trial recordings turned out satisfactorily and both artists were immediately signed to recording contracts for a year, running from 1 April 1914 to 31 March 1915. As can be seen from their duet and from their neighboring matrix numbers, both singers were sometimes present on the same day. While Lotte made six cylinder cuts, Bohnen made twelve. Along with a dozen recordings from Leo Slezak, the Lehmann and Bohnen disks were something of a swan song for Pathé's activities in Germany, as all further plans were stopped by the war.

It was usual for Pathé to first make the recordings—mostly in batches of six—on a large master cylinder and then to transfer them to vertically cut disks. And so

it went with the Lehmann and Bohnen titles, the matrix numbers of which (with interruptions) lie between 55967 and 55991.

Michael Bohnen, whose powerful bass-baritone is outstanding even on these acoustic recordings, began with a series of scenes from Wagner's *Die Meistersinger*. He followed these with "Die Frist ist um" from *Flying Dutchman*, two songs of Gurnemanz from *Parsifal*, and both arias of the King from *Lohengrin* (all on 35cm disks) and finally the two Mephisto arias from Gounod's *Faust*.

Lotte Lehmann sang the great Eva-Sachs duet from *Die Meistersinger* with Michael Bohnen "Gut'n Abend, Meister," along with both of Elisabeth's arias from *Tannhäuser*, and both of Elsa's arias from *Lohengrin*. The early Pathé recordings caught very well the fresh and youthful voice of the 26-year old singer with all of her charm.

While out of Bohnen's recordings, seven titles went into production, from Lehmann only two arias were released prior to the outbreak of war on 2 August 1914. These were the two Elsa arias [two acoustic, single-sided, center start, etched label disks made in Berlin in 1914, 11 1/2" (29cm) diameter, about 87 rpm (sic), entitled "Lotte Lehmann, Stadt-Theater Hamburg," no conductor or orchestra known]:

- Matrix 55978 Lohengrin (Wagner) Einsam in trüben Tagen, German Order No. 42048, Coupling number 5844
- Matrix 55979 Lohengrin (Wagner) Euch Lüften, die mein Klagen, German Order No. 42048, Coupling number 5844.

[Reissued in Germany by Preiser Records in the Lebendige Vergangenheit series, LV 1336, entitled "Lotte Lehmann V," and on their CD "The Young Lotte Lehmann" 89302, a three CD set.]

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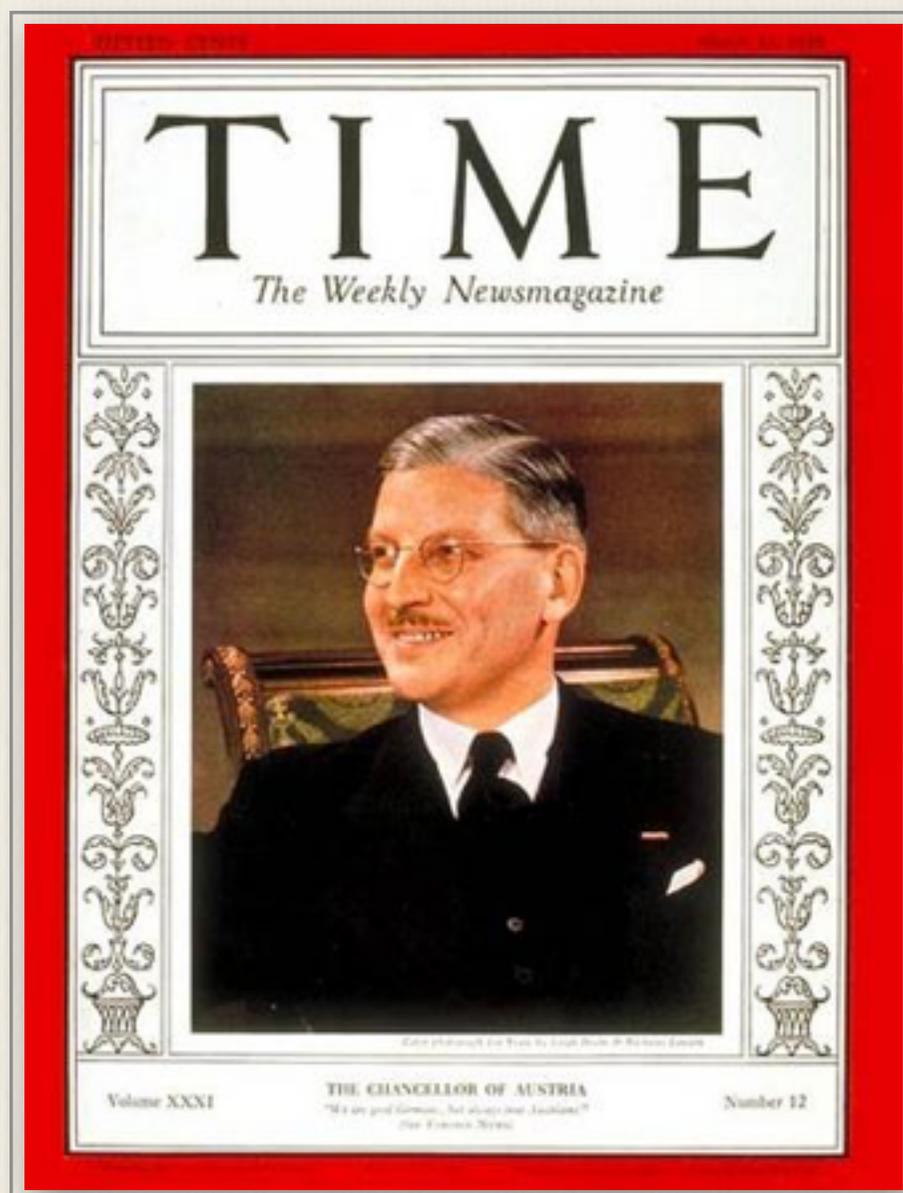
So that you would be sure not to miss them, the following pages of memories about Lehmann are duplicated at the end of the "Tributes" chapter.

The Chancellor Remembers

As I was assembling the various Lehmann master classes for Volume III, I discovered a wonderful tribute, that former Chancellor Kurt Schuschnigg gave at the end of one of the classes. He refers to his problems and I append a short biography here to provide some context.

Kurt Alois Josef Johann Schuschnigg (1897–1977) was Chancellor of the Federal State of Austria from the 1934 assassination of his predecessor Engelbert Dollfuss until the 1938 Anschluss with Nazi Germany. He was opposed to Hitler's ambitions to absorb Austria into the Third Reich.

After Schuschnigg's efforts to keep Austria independent had failed, he resigned his office. After the invasion by Nazi Germany he was arrested, kept in solitary confinement and eventually interned in various concentration camps. He was liberated in 1945 by the advancing United States Army and spent most of the rest of his life in academia in the United States.



Schuschnigg memory

Colleagues on Lehmann

Lauritz Melchior on LL

Bruno Walter on LL

Rose Bampton on LL

Souzay on LL

Risë Stevens on LL

Risë Stevens on LL #2

Jarmila Novatna on LL

Jarmila Novata on LL #2

Schwarzkopf on LL

Alexander Kipnis on LL

Maurice Abravanel on LL

Ormandy on LL

G. Lieberson on LL

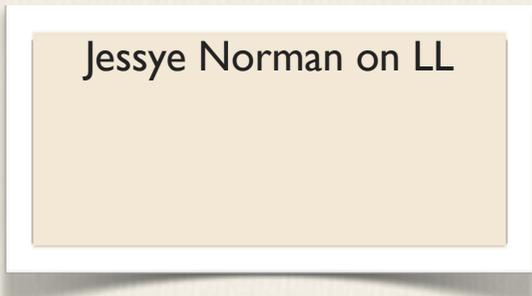
Goddard Lieberson (1911–1977) was president of Columbia Records from 1956–1971 and again from 1973–1975.

Further Tributes

In the [Tributes](#) chapter, you can hear recordings of many singers and pianists who speak of Lehmann. The pianists include Dalton Baldwin, Mary Dibbern, Alex Farkas, Beaumont Glass, Graham Johnson, and Brian Zeger. The singers are: Juliane Banse, Thomas Hampson, Kurt Ollmann, Paul Sperry, and Damien Top. There you'll also find André Previn's memories of working with Lehmann on the MGM movie, *Big City*.

When conductor Boris Goldovsky was a young man he was rehearsing *Der Rosenkavalier* for Artur Rodzinski when he noticed the LL sang a line toward the end of the first act “with pitches and rhythms quite unlike those that were indicated in the score.” He didn't know how to bring it to her attention without offending her or perhaps showing his ignorance that perhaps Strauss himself had made changes. He asked if they could try it again and LL replied: “mein lieber Knabe, you know I have sung this role under most of the great conductors of our time—under Klemperer, under Bruno Walter, under Furtwängler, under Knappertsbusch, Kleiber, and Reiner. I was coached in this role by them all, and even, as you probably know, by Richard Strauss himself!” She paused... ‘You know, as far as this sentence is concerned, never mind it's no use. I will never learn it right.’” He was relieved that no row had ensued and writes, “Instead, she had paid gracious homage to my knowledge of the score. Her way of singing those two verses, as a matter of fact, was probably better than it would have been had she sung the phrase correctly.”

Many thanks to Blair Boone-Migura who discovered this Jessye Norman appreciation of Lotte Lehmann.



Jessye Norman on LL

Dalton Baldwin wrote on March 22, 2019, after experiencing Volume I of this series:

“How grateful the world of German Lieder will be in the future for your superb digital preservation of the Lehmann Legacy—as gradually the 78s, 33 lps, cassettes, and videos disappear—

I search in vain today for any soprano who can match Lotte’s passion and glorious vocal splendor—

With deep appreciation and friendship—

Dalton”



Dalton Baldwin



Her Legendary Marschallin



Lehmann fans are well aware that she created the definitive realization of the role of the Marschallin in *Der Rosenkavalier* by Richard Strauss. Norman Del Mar, in his detailed book on Strauss, writes: “...of all the great artists who have made their reputations in this most endearing and human of all operas it is surely Lotte Lehmann who has reached the greatest heights and won the most hearts with her creation of the great lady.”

Lehmann's Point of View

Although Lehmann was associated worldwide with this role, she reminded interviewers (me among them) of her devotion to singing *Fidelio*, and her love for the role of Elisabeth in *Tannhäuser*, or the humanity she found in Sieglinde in *Die Walküre*. But she did have a fascination with the character of the Marschallin.

Lehmann spoke about this role in her “operalogue” in August 1958 as a preview to a MAW production of *Der Rosenkavalier* which she directed. 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.”

Here is a recording of Lehmann's interview with Studs Terkel in which they discuss her 1924 debut as the Marschallin.

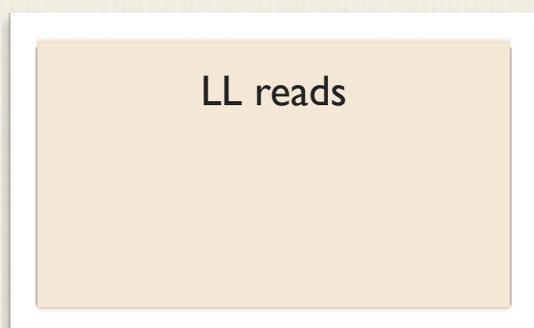
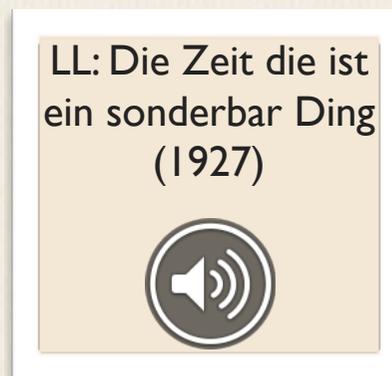


She sang the role of Marschallin for a long time (1924–1945)



and even recorded a selection in 1925 (acoustic) soon after her 1924 debut in that role. She modestly remembers “fitting” into the dream cast in London. This recording captures the point when the Marschallin is alone at the end of Act I reflecting on time.

In 1927 she recorded another selection from *Der Rosenkavalier* with the newly invented microphone. She begins by trying to send Octavian (Quin-quin) away, but then turns philosophical.



Finally, for LP, Lehmann recorded parts of the Act I monologue, though spoken as an actress, but with the music of Strauss in her voice.

Lehmann wrote: “Long after I had given up most of my other roles in obedience to the inexorable command of time, I was still being recalled to the stage to recreate my favorite role, the Marschallin in *Der Rosenkavalier*. And whenever I sang it, I felt caught up in the sheer joy of it, swept away by its magic, the words and music streaming out as though they truly were part of myself.”

The Famous Recording

Sadly, we have only audio records of her Marschallin performances. The 1933 HMV excerpts from *Der Rosenkavalier* are of high quality and I only say “sadly” because of the consistent high praise Lehmann received for her acting, which we can only imagine. “She was every inch a princess—voice and gesture alike...” (*Telegraph*); “...an actress whose quiet ease is the perfection of the art that conceals art.” (Ernest Newman); “...nobility of style and a depth and variety of emotion...” (unidentified source). You can read more reviews of Lehmann’s Marschallin later in this chapter, and in the chapter called [“What Critics Wrote.”](#)

When the “ideal” cast was gathered to record the opera in 1933, the result was (and is) critical as well as public praise. The original 78rpm album was available until the 1953 re-issue on microgroove (both 45 and 33rpm), followed by a long list of further re-issues, re-mastering, cassette, and CD formats. The Références label advertised their release as “direct from metal masters,” and the sound is excellent. Recently the Pristine Classical label has published the best version imaginable. I also use the Naxos re-issue.

During the past decades critics have consistently referred to this recording as the “classic *Rosenkavalier*,” “precious heritage” (David Hall), and “impersonations that will be remembered as long as the opera is played” (Irving Kolodin).

I provide my own recorded commentary for Lehmann’s “Kann mich auch an ein Madel erinnern” (I Will Remember a Girl) from Act I in the chapter [“Arias & Lieder II.”](#)



Lehmann in a light-hearted moment
with her favorite Baron Ochs,
Richard Mayr

You may read what recording engineer Horst Wahl wrote about this recording at the end of this chapter. On the next page you'll hear the trio from the 1933 recording with Robert Heger conducting the Vienna Philharmonic. I supply the text and translation only for those phrases of the Marschallin that are easily audible. I use the Naxos "Great Opera Recordings" version.



The Marschallin in her Act III gown



Curtain call: Helen Henders, Lotte Lehmann, Risë Stevens

The justly famous trio from Act III opens with Lehmann in glorious voice. After a while her voice gets a bit lost within the texture of the other excellent voices (Elisabeth Schumann and Maria Olszewska). At the opening of the trio Octavian begins: Marie Theres...

Then the Marschallin sings:

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!

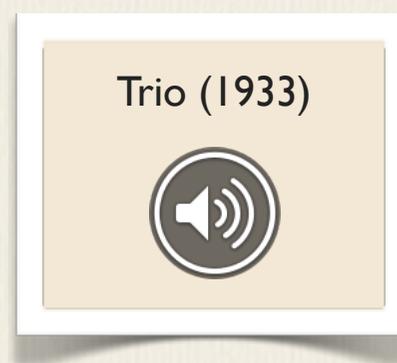
(I vowed to myself to cherish him in the right way,
that I would even love his love for another woman!
I certainly did not think to myself
that it would so soon overtake me.)

The Marschallin emerges from the trio with:

Da steht der Bub und da steh' ich,
und mit dem fremden Mädels dort
Wird Er so glücklich sein,
als wie halt Männer
Das Glückliche verstehen.
In Gottes Namen.*

(There stands the boy and here I stand
and with that strange girl there
he will be as happy
as men understand happiness.
In God's name.)*

*(*So be it or Amen. A blessing on the young couple, and a resignation by the Marschallin. It's a realization of what she's losing, not just in Octavian, but as she ages, all such lovely young men. She may be saying/singing this just to mask her hurt. Lehmann sings this phrase with a sadness in her voice.)*



The Actress

The music mentioned above is all very beautiful, but what is it that made Lotte Lehmann's Marschallin iconic? Critics and audience members alike vividly recall Lehmann's noble carriage, her gestures, her nods of the head, all acknowledging that she was Princess Marie Thérèse von Werdenberg. Since we can't see Lehmann act in her prime (we do have her master class demonstration in a video at the age of 71), I believe it's the almost-recitative music that is not included on the famous recordings that most clearly marks Lehmann as a natural actress.

In this example from the Immortal Performances refurbished live Met performance of 1939, you'll hear almost-spoken singing that really demonstrates Lehmann's ease with the role and the person that she's impersonating. This is the point in Act I where, after having her hair done, she looks in the mirror and accuses her hairdresser Hippolyte of making her look like an old woman. It's sung, not as a hectoring accusation, but simply as fact and as she addresses her dear Hippolyte, the voice is regal but kind, loving, and addressed to someone she knows well.

At the end of this chapter you'll find a video of Lehmann in a master class demonstrating the Act I monologue. Though she is dignified, she is also a woman, alone and facing, perhaps, the decline of her beauty.

LL: Mein lieber
Hippolyte (1939)



Contemporary Reviews

Lehmann admitted that in the United States, her opera fame rested on her emblematic performance of the Marschallin. Here are some reviews from the first to last of Lehmann's Met Marschallins. We begin in 1935, the first, which was greeted by this Olin Downes review:

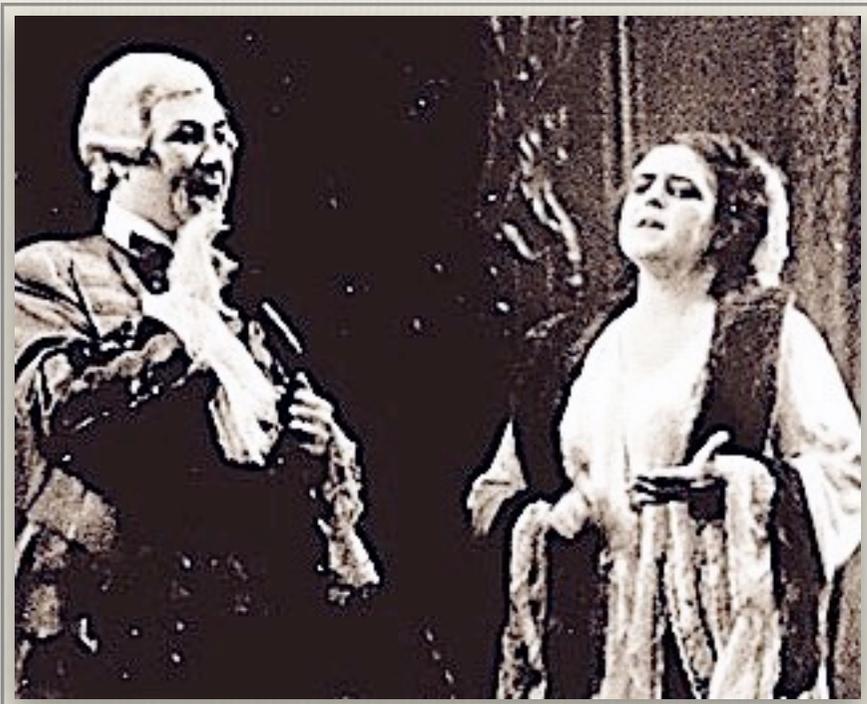
...the Princess is a woman; when she is characterized by a Lotte Lehmann she becomes the dominating and absorbing motive of a lyric drama in which the music makes us know, feel and suffer with her. Mme Lehmann has long been famous for this characterization, which has everything—the lightness of touch, the manner and accent of the nobly born; the flaming embers of a last passion, the pathos and ache of renunciation. When the Princess took the chair proffered her in the last episode of the drama, seating herself as one to the purple born, and with the bitter knowledge of her years upon her, she knew and everyone who watched knew that for all purposes of the life of the heart she was an old woman.

She was saying farewell to the one previous thing, which she was relinquishing to another. This emotion was not only in the face, but in the very folds of the dress and in the set of the head. It was in the musical phrase and the voice itself. As for the quality, from the standpoint of sheer tone, the voice sometimes became edged, for Mme Lehmann, who had gallantly gone through with her engagement, was singing through a cold. The indisposition, however, was not of a nature to do more than modify quality here and there. But had the voice been in much worse condition, the meaning back of the tone, the communication of womanly sentiment, the fusing of high intelligence and sincerity, would have carried unmistakably to every listener. This character, the keynote of Strauss's comedy (which, like every great comedy, is touched with tears and with the knowledge of human need and human pain) was most eloquently, and with the utmost art, revealed to yesterday's audience.



At the same occasion, B. H. Haggin wrote the following in the *Brooklyn Eagle*:

Mme Lehmann's Princess, it turned out, was justly celebrated. It combined amused detachment with intensity of feeling, troubled wisdom with dignity and strength. In action it was built up by a wealth of subtle detail; and the subtlety of action had its counterpart in the dramatically expressive variety of coloring and inflection in the singing. A printed slip in the program informed the audience that Mme Lehmann was suffering from a cold, but had graciously consented to sing nevertheless; but her singing had very little to apologize for. Only the utmost richness and fullness of which the voice normally is capable was missing.



The Marschallin bears the boorishness of Ochs.

In 1937 Lawrence Gilmann seems to grasp for adjectives, in this *New York Herald-Tribune* review:

The Marschallin, left alone, begins her famous and exquisite monologue. Her thoughts here, and in the colloquy with her lover Octavian that follows, are of the mutability and the vanity of life. She sits before her mirror, musing upon her passing youth, upon the gathering shadows that fall across the years; and she accepts their slow, implacable ascendancy. Octavian returns, and the renunciatory sadness of the Princess

deepens the music of their dialogue into a sorrowful fine-grained beauty such as Strauss has not elsewhere matched.

This scene, the cardinal one in the opera, was movingly conveyed to us last night by Mme Lehmann, who caught in her voice and phrasing the passionate and melancholy loveliness of the music as she had seldom done before....

For a 1938 Met tour in Boston, Moses Smith wrote the review for the *Boston Evening Transcript*:

...There were two principals who performed their labors with devotion, high seriousness and thoughtful intensity: Lotte Lehmann and [conductor] Artur Bodanzky. The latter was handicapped by an orchestra which was...uneven. Fortunately its playing improved as the performance progressed.

Mme Lehmann's impersonation of the Marschallin is one of the most notable features of the contemporary stage. It has a warmth and humanity that mirror Strauss's music. It is aided by a singing voice that has more than beauty of tone, one that miraculously distills the eternal pathos of fading beauty and on-coming age. There is nothing stagey in Mme Lehmann's presence or singing, even though, with the sort of competition she encountered last night, there was sufficient provocation for such an attitude. There are only sincerity, dignity and nobility.

Jerome D. Bohm wrote of a 1939 Met performance for the *New York Herald-Tribune*:

Mme Lehmann's Marschallin was, as it has been in the past, a masterly one, replete with tenderness, profoundly touching in its suggestion of the pathos of final resignation, and imbued with true nobility. The soprano was in admirable voice and invested her delineation with a wealth of subtle nuance and tonal color, which served to heighten its artistry.



In 1940 the Met was on tour in Baltimore, when Helen A. F. Penniman wrote the appraisal of Lehmann's Marschallin for the *Baltimore News-Post*:

As the Princess who ultimately chooses to arrange a suitable union for the young lover, Lotte Lehmann gave a moving delineation of the lovely woman menaced by time and adorned the role with many subtle ornaments. Her voice was always expressive, and frequently beautiful, in a role long preeminently her own.

In 1940 when the Met was again on tour in Boston, Edward Downer wrote in the *Boston Evening Transcript*:

In the 10 years since the writer first heard the unforgettable "Rosenkavalier" of the Vienna State Opera, Lotte Lehmann's Marschallin has changed. If it no longer has quite the same opulence of voice, her impersonation has grown in depth and subtlety. It has become even more intensely moving than it was. There are Marschallins who are more consciously aristocratic, but none more poignantly human. Last night Mme Lehmann lived her part as did no one else on the stage.

The final time Lehmann sang the Marschallin for the Met was 23 February 1945 and this was her only appearance there. Noel Straus wrote for *The New York Times*:

The presence of Lotte Lehmann in the cast as the Marschallin aroused special interest, since this was her sole appearance of the season with the company. Hers was the outstanding portrayal in a presentation that moved with admirable smoothness and was replete with mood despite the fact that for the most part the singing was not of a particularly distinguished order.

Although Miss Lehmann's voice possessed less volume than formerly and was used with caution on top tones, her every phrase was so replete with meaning and so deeply communicative that never has her artistry in the role worked with greater conviction or impressiveness. She has become familiar with every slightest detail of the part to such a pronounced degree that last night there wasn't a moment when her portrayal failed to find her completely identified with the character of the Marschallin down to the slightest vocal inflection and gesture. There was all of the pathos of lost youth in the monologue before the mirror and particularly outstanding was the profoundly felt singing of the measures describing the stopping of the clocks in the castle. Surely,

Last moments of
the monologue



vocally as well as histrionically, Miss Lehmann's Marschallin remains the most sensitive and deft achievement the Metropolitan has to offer its patrons today, and she fully deserved the prolonged ovation accorded her after the first act and at the last curtain.

Beaumont Glass was Lehmann's biographer and one who had seen her both on stage and in recital. In his Presidential Lecture at the University of Iowa, Glass spoke of Lehmann's Marschallin:

She...revealed the gallantry and the wisdom in that part in a definitive way, and she tried to use what she had learned from the Marschallin in her private life as well as on the stage. Most obviously, she had learned the art of letting go with dignity and grace....What was it that made her Marschallin so special? She remembered Strauss's prescription: a tear in one eye and a twinkle in the other. She never gave in to self-pity. At the end of Act I, where other Marschallins burst into tears, Lehmann mastered her melancholy with dignity and noblesse. With the last chord she lifted her face, and one could see determination and courage in her eyes. That was the image as the curtain fell. It was not sad. It was a lesson in wisdom.



The *New York Times* Lotte Lehmann obituary included this reference in their list of her signature roles:

“a matchless Marschallin in *Der Rosenkavalier*, a role she made synonymous with her name.”

Identified with the Role

Lehmann was aware that she was often identified as the Marschallin and it is possible that she tried to live up to that great lady's wisdom. That included knowing when to let go, as she mentions the following interview in which the Met's John Gutmann addresses Lehmann as the Princess. At the end of the interview, she admits that she'd learned from the opera role.

John Gutman



Thus the Princess could also acknowledge the passing of her youth and beauty. I wonder if many women, including Lehmann, can be that honest. The Marschallin does know how to keep her poise even in undignified circumstances of a tavern as she demonstrates in Act III. I've personally seen Lehmann in, perhaps not truly "undignified circumstances," but a mixture of students, faculty, the press, and audience members, and Lehmann didn't lose an ounce of decorum.



In her retirement, Lehmann received almost as many silver roses as she sent to Octavian, but I know of only two: when she helped direct the Met *Rosenkavalier* in 1969, and at her 75th birthday party. See the chapter [“Exclusive Photos II.”](#)

Even Her Obituaries Feature the Marschallin

In his *L.A. Times* obituary for Lotte Lehmann, critic Martin Bernheimer wrote of her Marschallin:

The soprano had found the role of her life. Her name is still invoked whenever a novice attempts to convey the bittersweet emotions, the worldliness, the sensitivity, the wit, the erotic charm and the resignation of this noble heroine. Lehmann is still the standard by which the pretenders are measured.



After Act I with Margit Angerer; Richard Mayr, Lehmann's favorite Ochs; Lothar Wallenstein, director; Lehmann as the Marschallin

Mastering the Marschallin, she once remarked with characteristic immodesty, is “a task of astounding complexity, for the successful interpreter of the role must be not only a good singer and a superb actress but also a many-faceted, sparkling human being, a great lady, a bewitching lover, and a conversationalist of the highest order.”

Lehmann knew she had the right credentials.

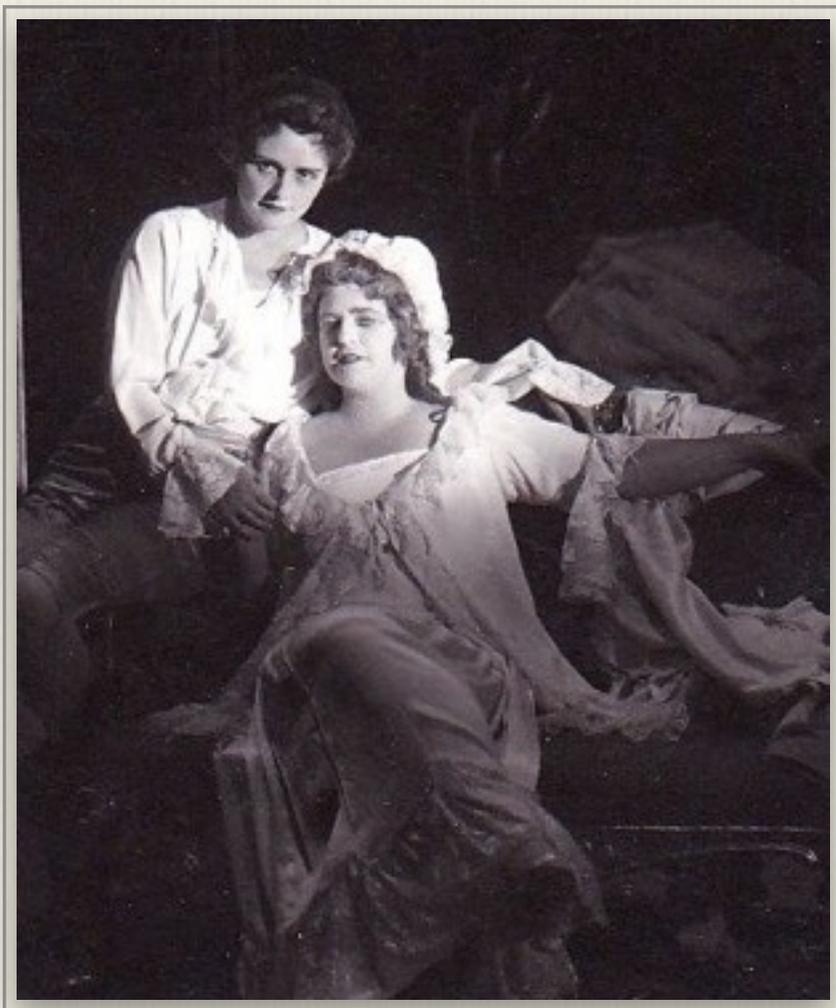
The headline for a German obituary ran the following: Wien nimmt Abschied von Lotte Lehmann: Morgen wird die legendäre Marschallin auf dem Zentralfriedhof begraben.

Vienna takes leave of Lotte Lehmann: Tomorrow the legendary Marschallin will be buried in the Central Cemetery.



Der Rosenkavalier: The Classic Recording

The following article is by recording engineer Horst Wahl, translated by Judy Sutcliffe. Not only was he familiar with all aspects of recordings of that time, but he was also a personal friend of Lehmann. See also his letters at the end of [“The Lehmann Others Knew.”](#)



Lehmann with Margit Angerer, Octavian

If ever in the history of opera there were an identification between a role and an artist it would be that of Lotte Lehmann as the Marschallin in Richard Strauss' *Der Rosenkavalier*. It was a lucky strike that both this role and that of Sieglinde in *Die Walküre* were recorded in Lehmann's prime. In 1932 it had been decided to produce the complete *Der Rosenkavalier* with the composer as conductor. But his price as well as that of Bruno Walter led to the selection of Walter's protégé Robert Heger. [Actually, only Strauss demanded an impossible fee; Bruno Walter had to refuse to conduct because of other engagements.]

The effects of the Depression were not yet over, so cost cutting measures had to be considered. This included the “cuts” made in this long opera. Twelve discs were originally projected, but finally thirteen were released (26 sides) in

which the choices allowed for connecting scenes of the high points of the opera.

Lehmann was the obvious choice for the Marschallin; Elisabeth Schumann as Sophie, and Richard Mayr as Baron Ochs were almost as inevitable. In the happy choice of Maria Olszewska as Octavian, HMV found an aristocratic sounding mezzo whose sound was sufficiently different from that of Lehmann and Schumann, but who provided a complete blending in the duets and trios.

The recording was to take place in Vienna, thus the inclusion of the Vienna Philharmonic and Vienna State Opera Chorus. It was financially feasible to record in the “Mittlere Saal” [Middle Hall], although the 1935 recording of *Die Walküre* demonstrates the acoustic superiority of the large “Musikvereins-Saal.”

The orchestra consisted of 10 first and 8 second violins; 6 violas, 5 cellos, 5 basses, 1 piccolo, 2 flutes, 3 clarinets, English horn, 3 bassoons, 4 horns, 3 trumpets, 2 trombones, 2 bass trombones, 1 tuba, 2 harps, tympani, drums, celeste, and piano.

The dates, matrix, and take numbers are valid only for published takes. Because there were two cutting machines working at the same time during the recording sessions, each take produced two wax masters. The recordings of the first machine were unidentified in the matrix numbers; those of the second machine are shown by an “A” after the take.

Catalog numbers DB 2060-72 (matrix 2WX 581-606) were issued in England in December 1933 and in Germany in June 1934. They were issued in America on Victor 7917-29 (set M-196) which included matrix numbers CVS 81418-81443. The auto coupling set was AM-196 (7930-42), auto drop sequence coupling DM-196 (17119-31).

The following list [not included: see the Discography in Volume I] demonstrates what an incredible confusion existed in the order of the recordings. Our wonder and appreciation for the highest artistic standards are awakened when one hears the development and connection that is achieved. If one imagines listening to the four minute “takes” that we hear unbroken on LP or CD, then one has a better appreciation for the level of identification the artists had with their roles and the situations. [The idea that the recording order displays “an incredible confusion” is not quite accurate, for the recording of operas in non-sequential order of sides was standard practice and was used in order to deploy the forces available to best advantage. I believe that Wahl’s point was more that in spite of the jumble of snippets there was a wonderful cohesion of feeling and drama that was maintained.] [These corrections were supplied by the well-respected record collector/discographer James Seddon.]

The recordings began on the afternoon of 20 September 1933 and ended four and one half days later.

The great number of “takes” doesn’t necessarily indicate artistic errors; the necessary combinations of solo and ensemble voices with orchestra demanded by the score forced the technicians to try various microphone placements. [Only one microphone was used.] Both cutting machines produced the same number of possibly usable waxes, but far from all were saved and registered. Technical and musical reasons resulted in the destruction of many.

A total of 58 “takes” or 95 wax recordings, of which 2 were damaged during the trip to England, were quickly made into the album in time for Christmas sales.

Though it was disappointing that the “singer’s aria” [Act I] was missing, nevertheless there was world-wide acclaim for the recording. Though many would have liked to have filled this role with [Beniamino] Gigli, his fee would have been too high. [Gigli never sang this role, as far as we know.] Later a German recording with Helge Rosvaenge was welcomed. [At this point Horst Wahl recounts the story, told to him by Lehmann and later recounted by her in various interviews, of how she missed singing the famous “Ja, Ja” at the end of the opera. Wahl provides the precise historic data to document the evident confusion that recording such a huge work in four minute scraps must have caused. In the end Schumann sang the words produced on the recording, although Lehmann also recorded them. It was because of Heger’s decision of what length music should appear on the last disc, that Lehmann’s “take” wasn’t used.]



Above: Risë Stevens, as Octavian, begs Lehmann, as the Marschallin, in a rare live photo from Act I. This is at the Met in the 1940s.

Right: A studio portrait of Lehmann as the Marschallin in her Act I dressing gown.



The Marschallin in *Der Rosenkavalier*

History will certainly remember Lotte Lehmann best as the Marschallin. In his book *Theme and Variations*, Bruno Walter wrote,

...as for Lotte Lehmann's work as the Marschallin, it was even then [1924] surrounded by the brilliance which has made her portrayal of that part one of the outstanding achievements on the contemporary operatic stage. Here, indeed, was that rare phenomenon of an artist's personality wholly merged with a poetic figure, and of a transitory theatrical event being turned into an unforgettable experience.

In 1935 Lehmann made the definitive recording of a portion of the role of the Marschallin. The Vienna Philharmonic was conducted by Robert Heger. We have a portion of the first act monologue for which she became so famous. Listen for the speech-like quality with which Lehmann is able to sing this.

Kann mich auch



Kann mich auch an ein Mädel erinnern

Kann mich auch an ein Mädel 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

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.



This is the famous color photo of Lehmann as the Marschallin used on the cover of *TIME* magazine.

“ I am filled with joy in feeling the words and music flowing from me as if I myself were creating them, so completely have I become one with this role. ”



The imposing dress in Act III is nice, but the Marschallin's monologue happens while she's in her less-than-elegant dressing gown in Act I.

Lehmann had sung Sophie in Hamburg and London and Octavian in Vienna, but became identified with the role of the Marschallin in Europe and the U.S., and it seemed that she *was* the Marschallin, with all her wisdom, even off stage.



“ Only her face should mirror what is passing through her mind... ”



Lehmann demonstrates in a master class the extended monologue from *Der Rosenkavalier*, found below with the English translation. It's an historic moment for the world to view a video of Lehmann as the Marschallin. Please enlarge the video for the best effect.

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.



The Marschallin (Lehmann) wooed by an ardent Octavian (Risë Stevens)
in Act I



An appreciative Lehmann and an enthusiastic Stevens in Act I



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

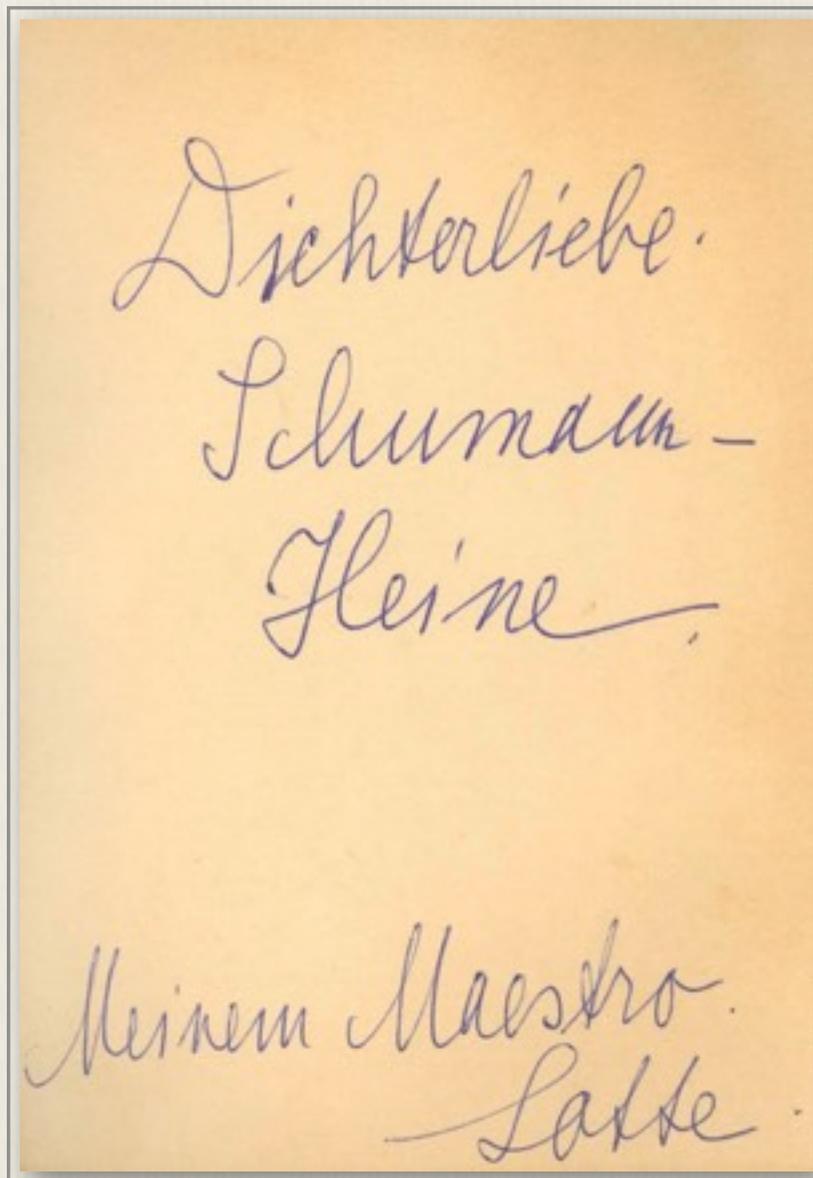
It's always fascinating to see photos taken during an actual performance. These three previous photos illustrate something about all three singers that words cannot express. As actors, they are each fulfilling their part; their reputations would assure us that they sounded as good as they look.



This is a rare, early, posed photo of Lehmann as the Marschallin in Act I. It's on the actual set and in the costumes used for the opera. Margit Angerer is the Octavian.



Dichterliebe



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

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

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

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

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

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

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

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

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

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

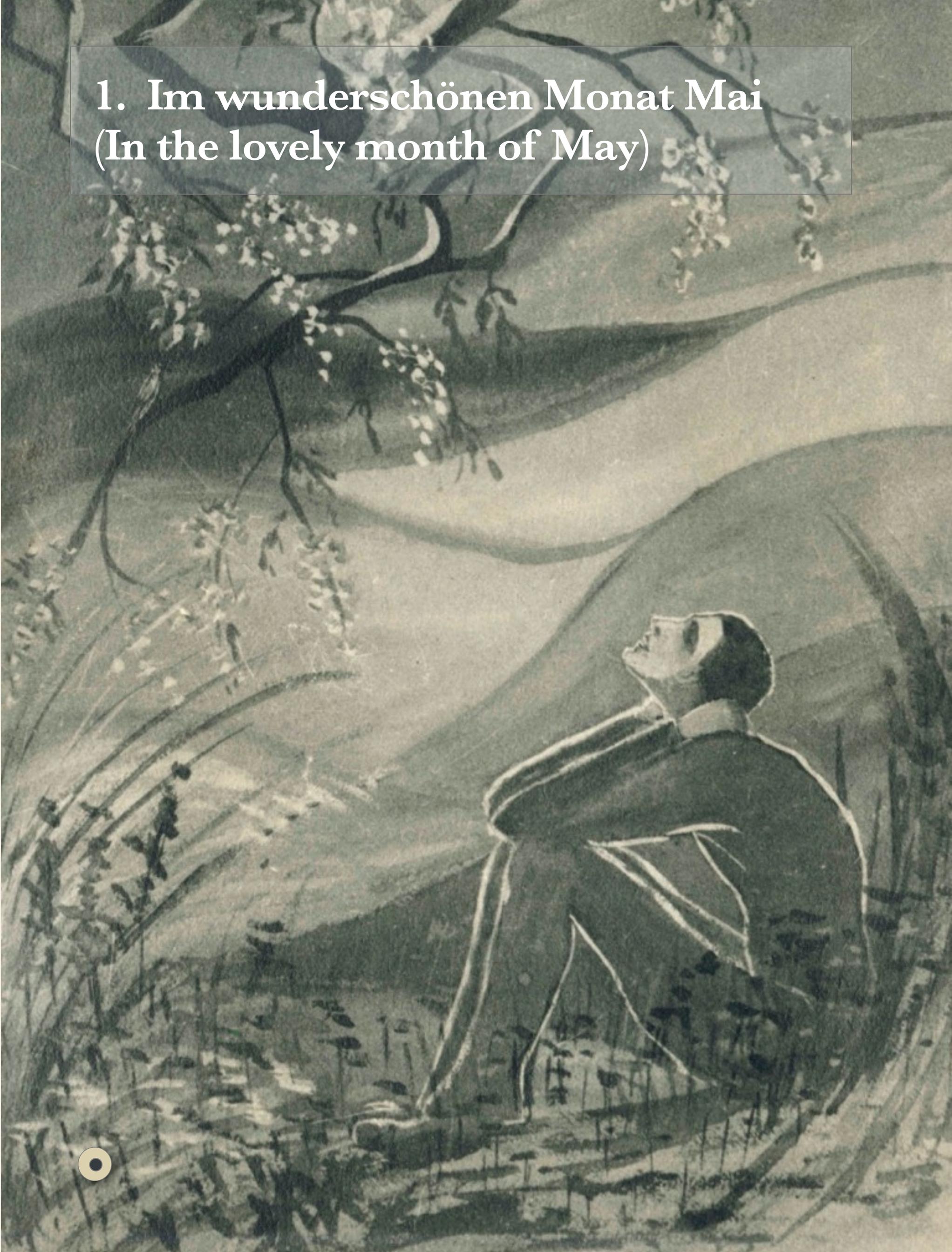
LL's spoken introduction

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

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



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



I. LL reads Im
wunderschönen Monat Mai

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

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

I. LL sings Im
wunderschönen Monat Mai

In the lovely month of May,
When all buds burst open,
There, from my heart
Love burst forth.

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

1. MC Im wunderschönen Monat Mai

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



2. LL reads Aus meinen
Tränen sprießen

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

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

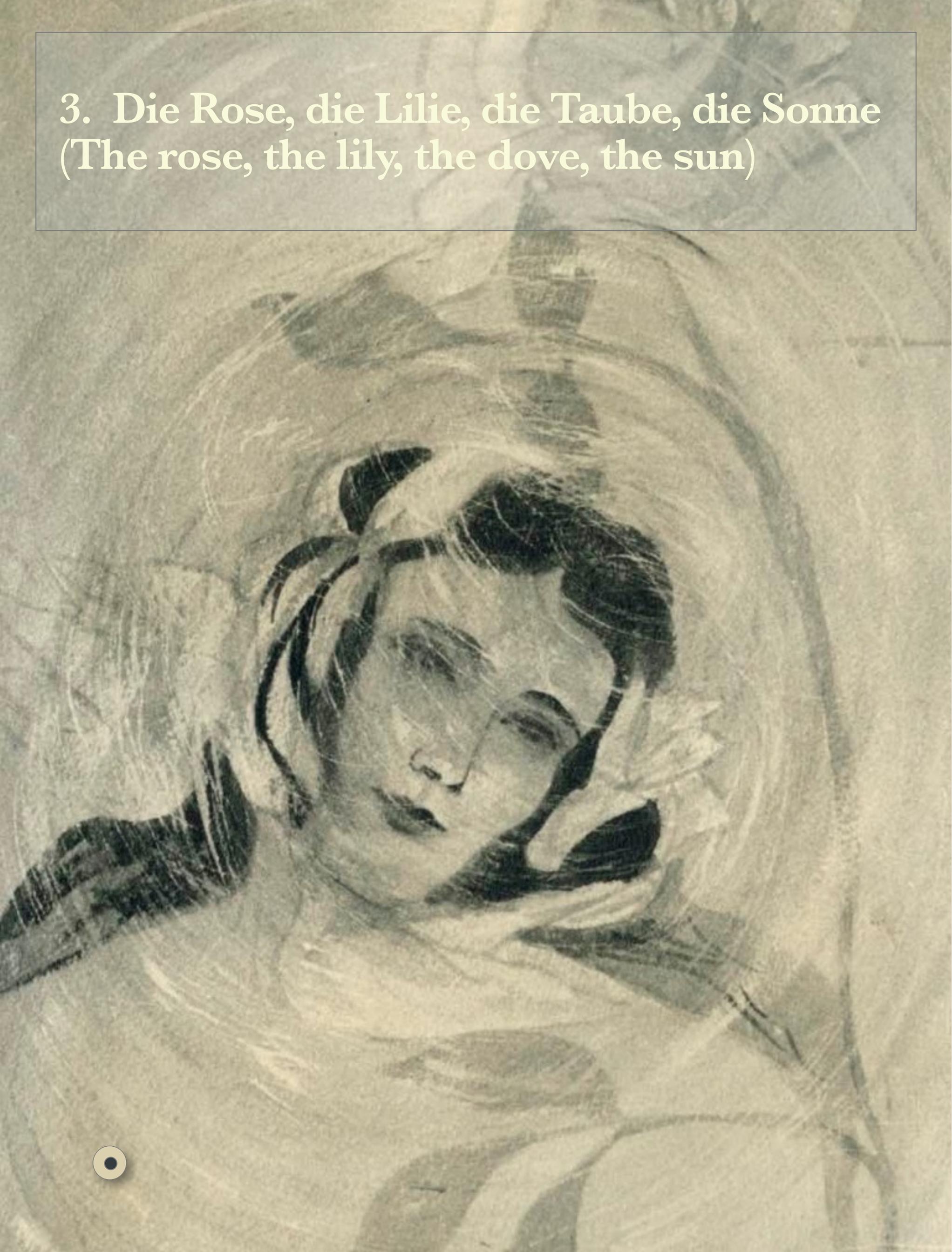
2. LL sings Aus meinen
Tränen sprießen

From my tears spring up
Many blooming flowers,
And my sighs become
A chorus of nightingales.

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

2. MC Aus meinen Tränen sprießen

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



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

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

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

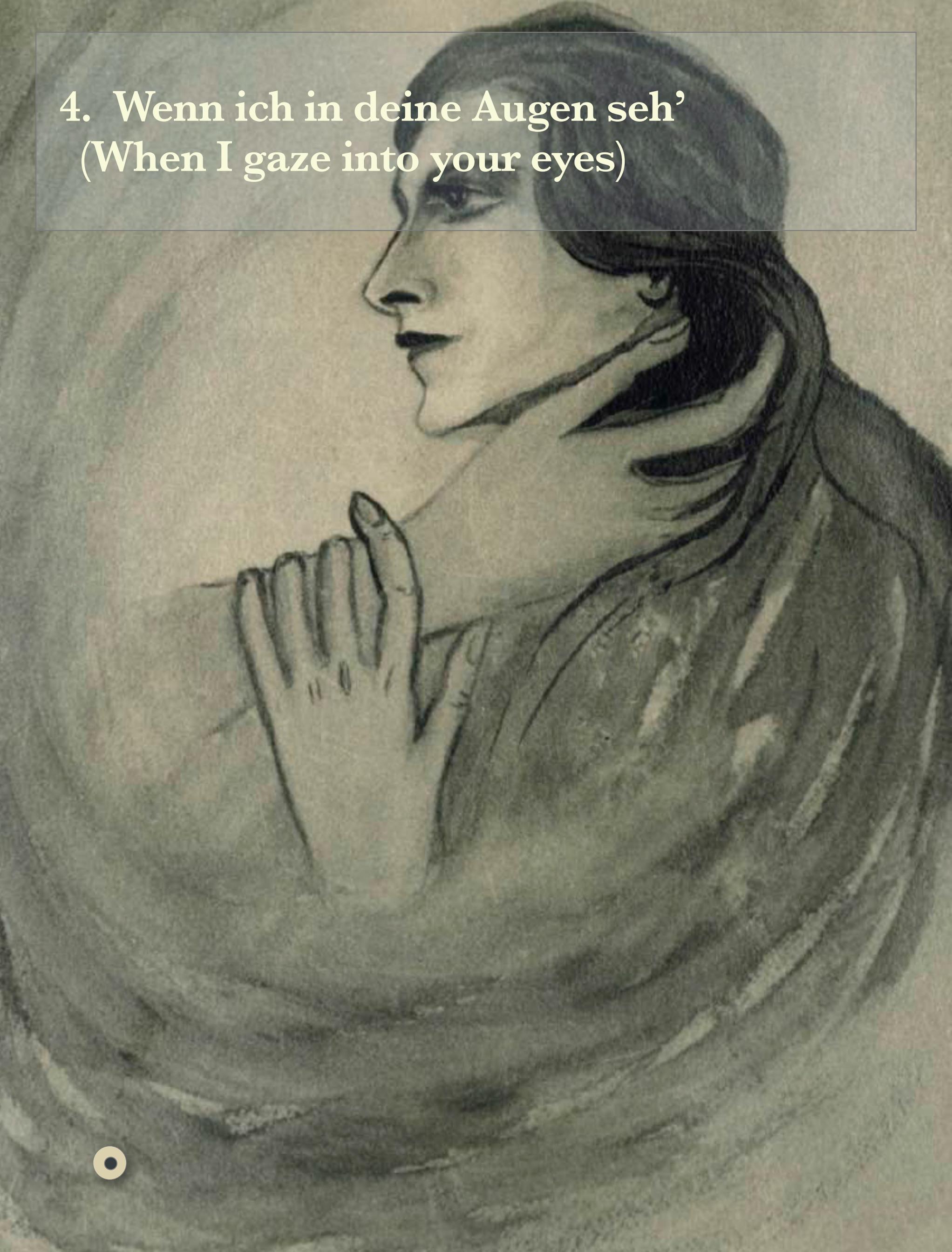
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.

The rose, the lily, the dove, the sun,
I loved them all once in the joy of love.
I love them no more, I love only
The small, the fine, the pure, the ONE;

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

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

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



4. LL reads Wenn ich in
deine Augen seh'

4. LL sings Wenn ich in
deine Augen seh'

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

When I gaze into your eyes,
All my pain and woe vanishes;
But when I kiss your lips,
Then I'll be wholly and entirely healthy.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

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

4. MC Wenn ich in deine Augen seh'

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



5. LL reads Ich will
meine Seele tauchen

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

Das Lied soll schauern und beben
Wie der Kuß von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund’.

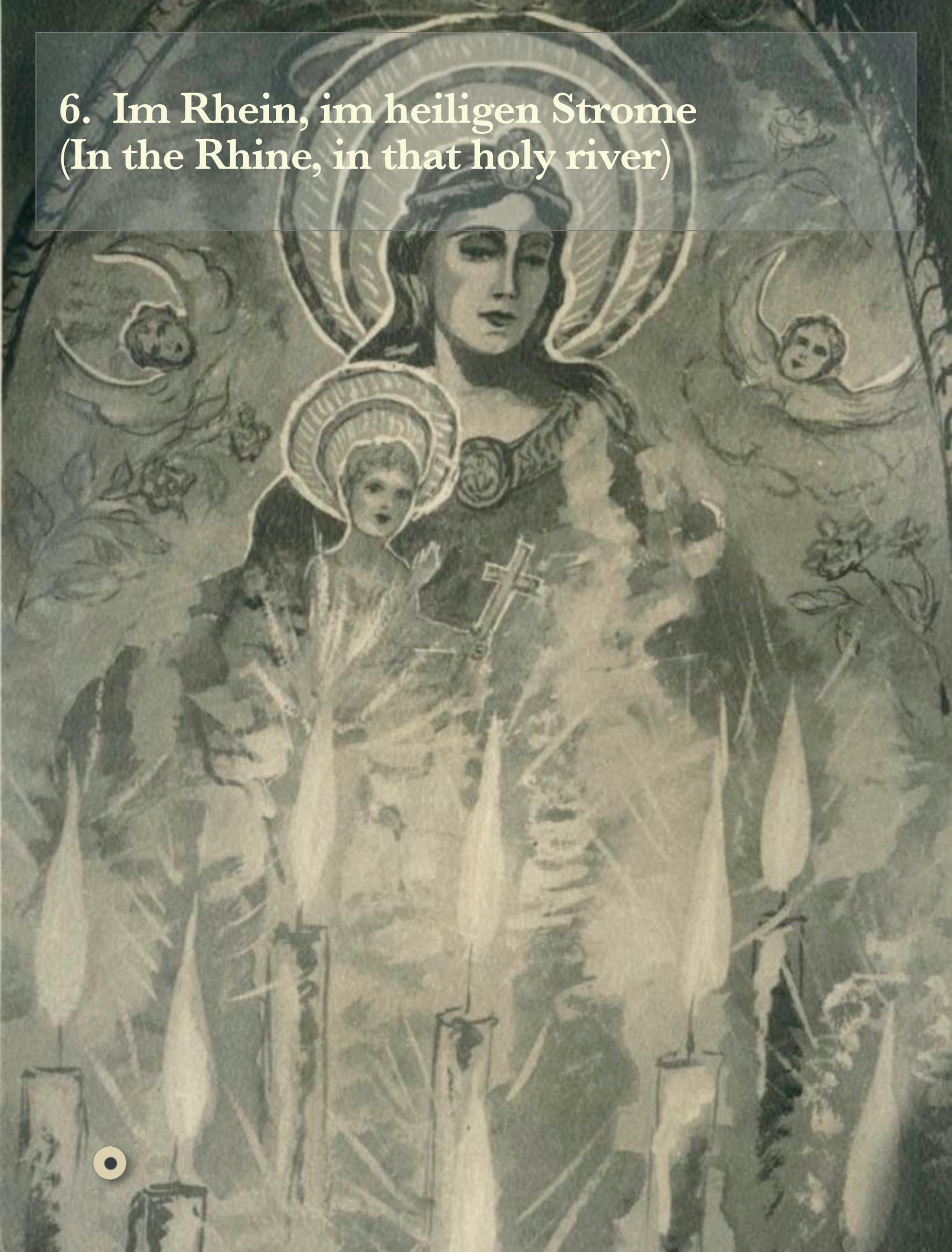
5. LL sings Ich will meine
Seele tauchen

I want to immerse my soul
Into the cup of the lily;
The lily proclaims and breathes
A song of my beloved.

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

5. MC Ich will meine Seele tauchen

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



6. LL reads Im Rhein, im
heiligen Strome

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

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

Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wänglein,
Die gleichen der Liebsten genau.

6. LL sings Im Rhein, im
heiligen Strome

In the Rhine, in that holy river,
It mirrors in its waves
With its grand cathedral
The great, holy city of Cologne.

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

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

6. MC 1 Im Rhein, im heiligen Strome

6. MC 2 Im Rhein, im heiligen Strome

7. Ich grolle nicht (I bear no grudge)



7. LL reads Ich grolle
nicht

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

Ich grolle nicht, und wenn das Herz auch bricht,
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frißt,
Ich sah, mein Lieb, wie sehr du elend bist.

7. LL sings Ich grolle
nicht

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

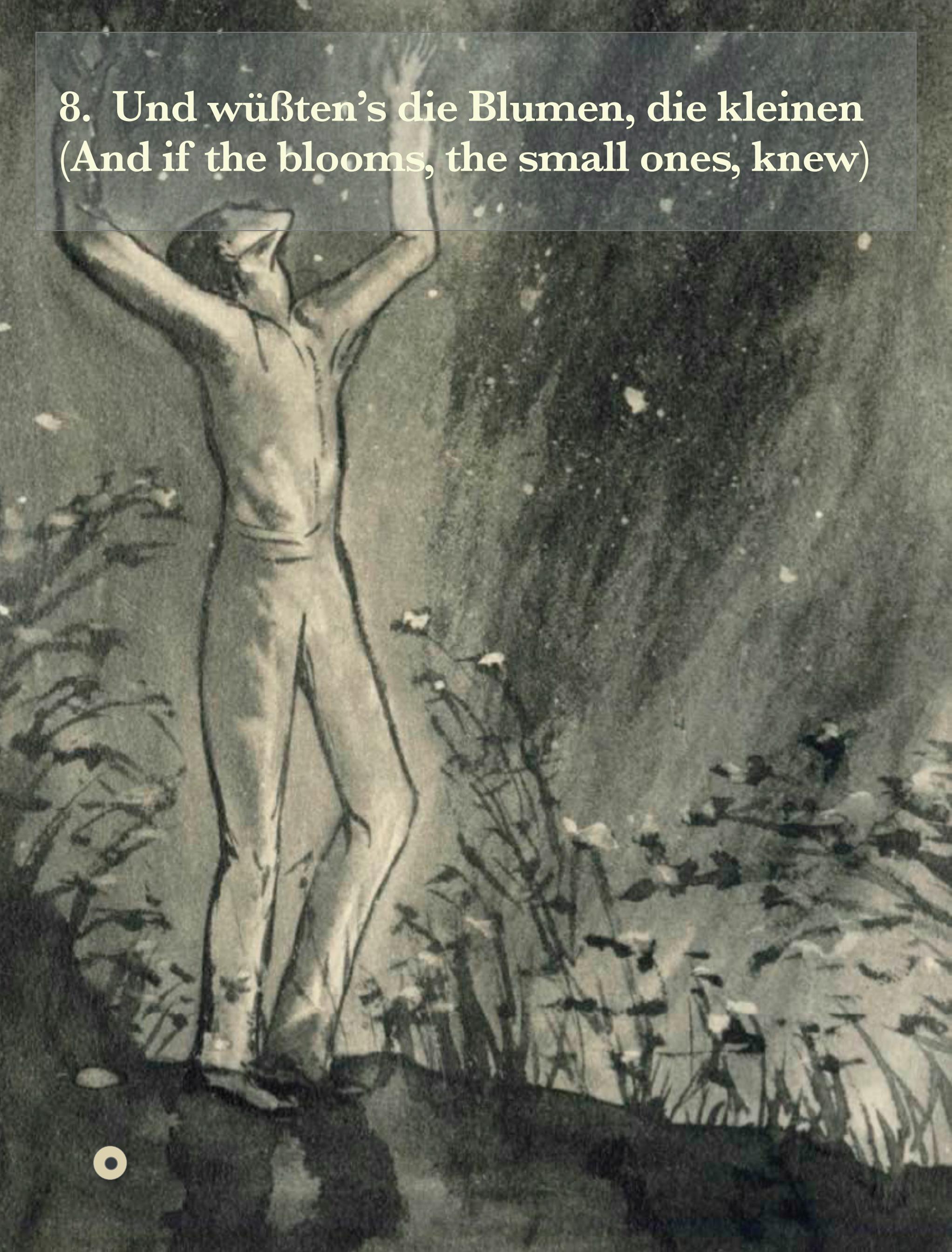
I bear no grudge, even though my heart's
breaking,
I saw you there in a dream,
And saw the night in the chamber of your
heart,
And saw the snake that feeds upon your
heart;
I saw, my love, how truly miserable you are.

7. MC 1 Ich grolle nicht

7. MC 2 Ich grolle nicht

7. MC 3 Ich grolle nicht

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



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

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

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

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

Sie alle können's nicht wissen,
Nur eine kennt meinen Schmerz;
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

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

And if the blooms, the small ones, knew
How deeply wounded my heart is,
They would weep with me
To heal my pain.

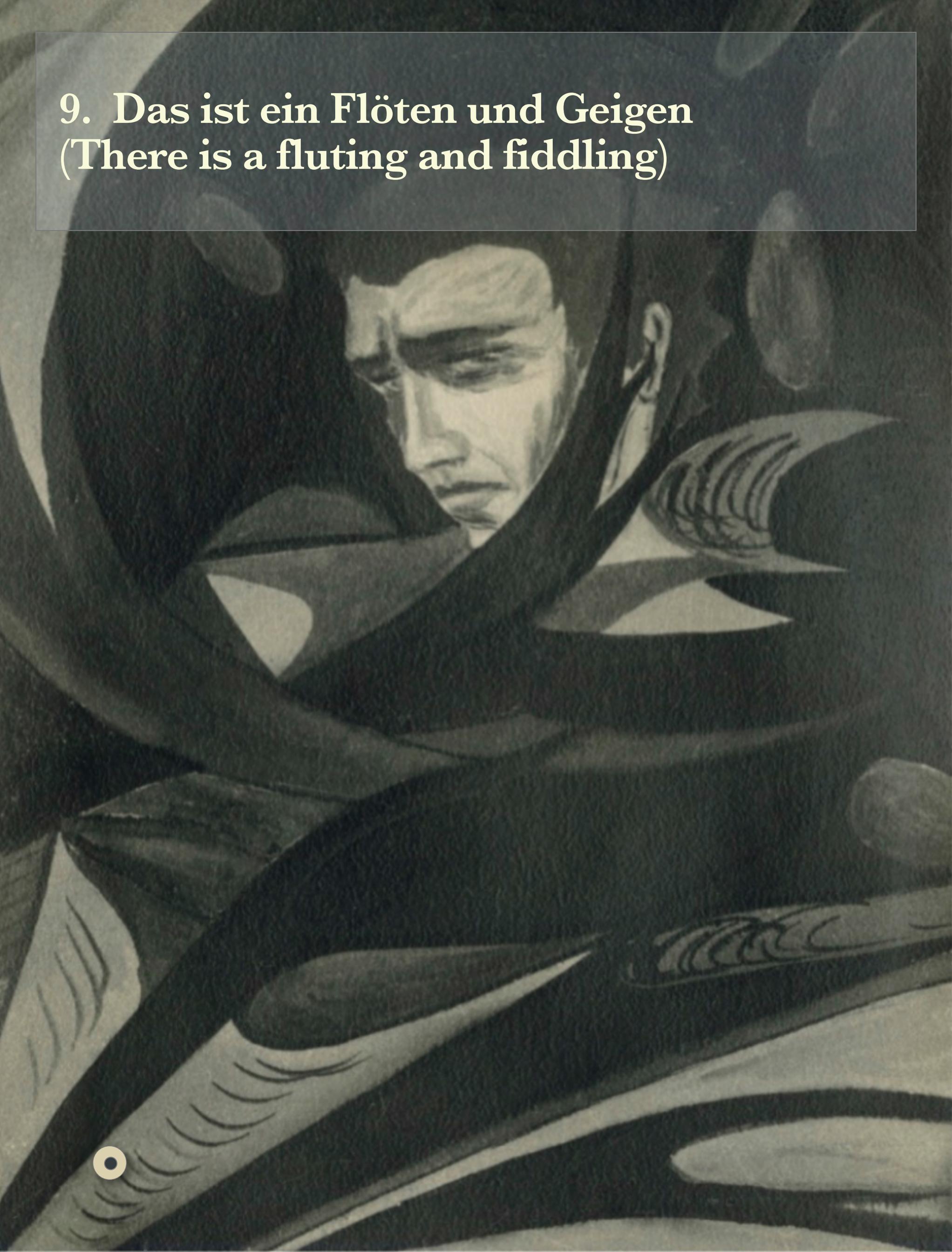
And if the nightingales knew,
How sad and ill I am,
They would let forth merrily
A refreshing song.

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

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

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

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



9. LL reads Das ist ein
Flöten und Geigen

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

Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmei'n;
Dazwischen schluchzen und stöhnen
Die lieblichen Engelein.

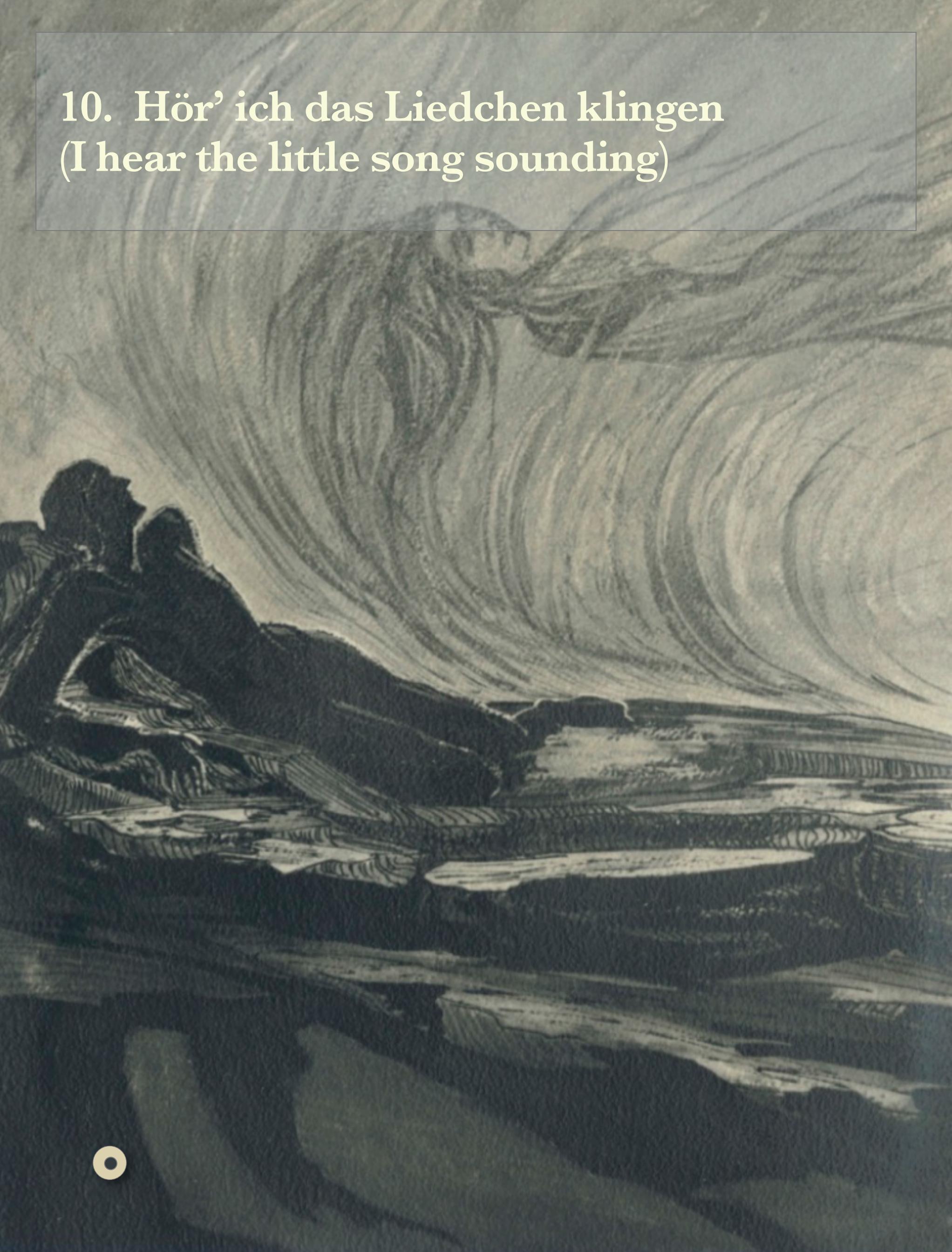
9. LL sings Das ist ein
Flöten und Geigen

There is a fluting and fiddling,
With trumpets blaring;
In a wedding dance whirls
My heart's whole love.

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

9. MC Das ist ein Flöten und Geigen

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



10. LL reads Hör' ich
das Liedchen klingen

10. LL sings Hör' ich das
Liedchen klingen

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

I hear the little song sounding,
That once my beloved sang,
And my heart will break
From the savage penetrating pain.

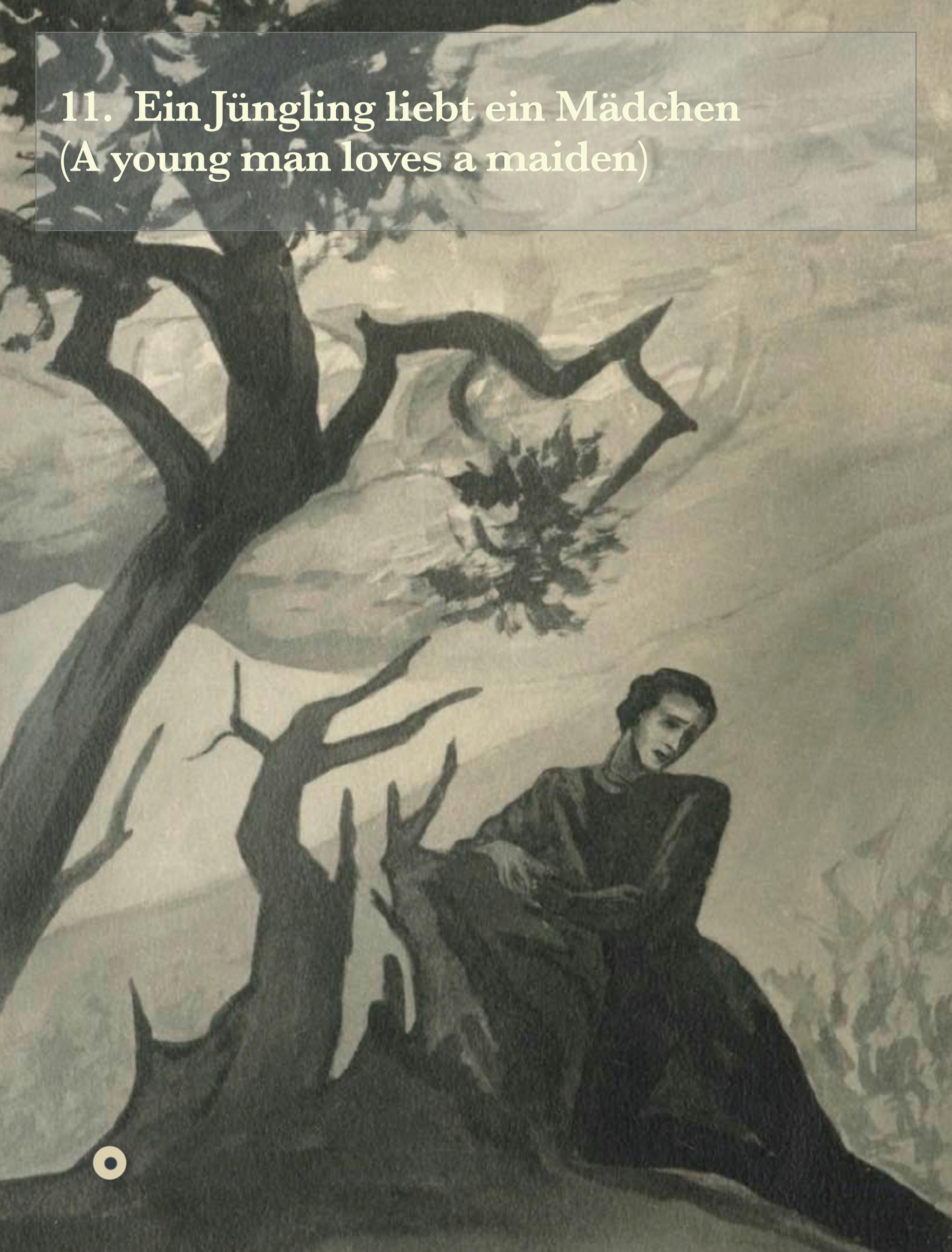
Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergroßes Weh'.

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

10. MC 1 Hör' ich das Liedchen klingen

10. MC 2 Hör' ich das Liedchen klingen

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



11. LL reads Ein Jüngling
liebt ein Mädchen

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

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

Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passiert,
Dem bricht das Herz entzwei.

11. LL sings Ein Jüngling
liebt ein Mädchen

A young man loves a maiden,
Who has chosen another;
This other man loves yet another,
And has wed that one.

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

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

11. MC 1 Ein Jüngling liebt ein Mädchen

11. MC 2 Ein Jüngling liebt ein Mädchen

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



12. LL reads Am
leuchtenden
Sommermorgen

12. LL sings Am
leuchtenden
Sommermorgen

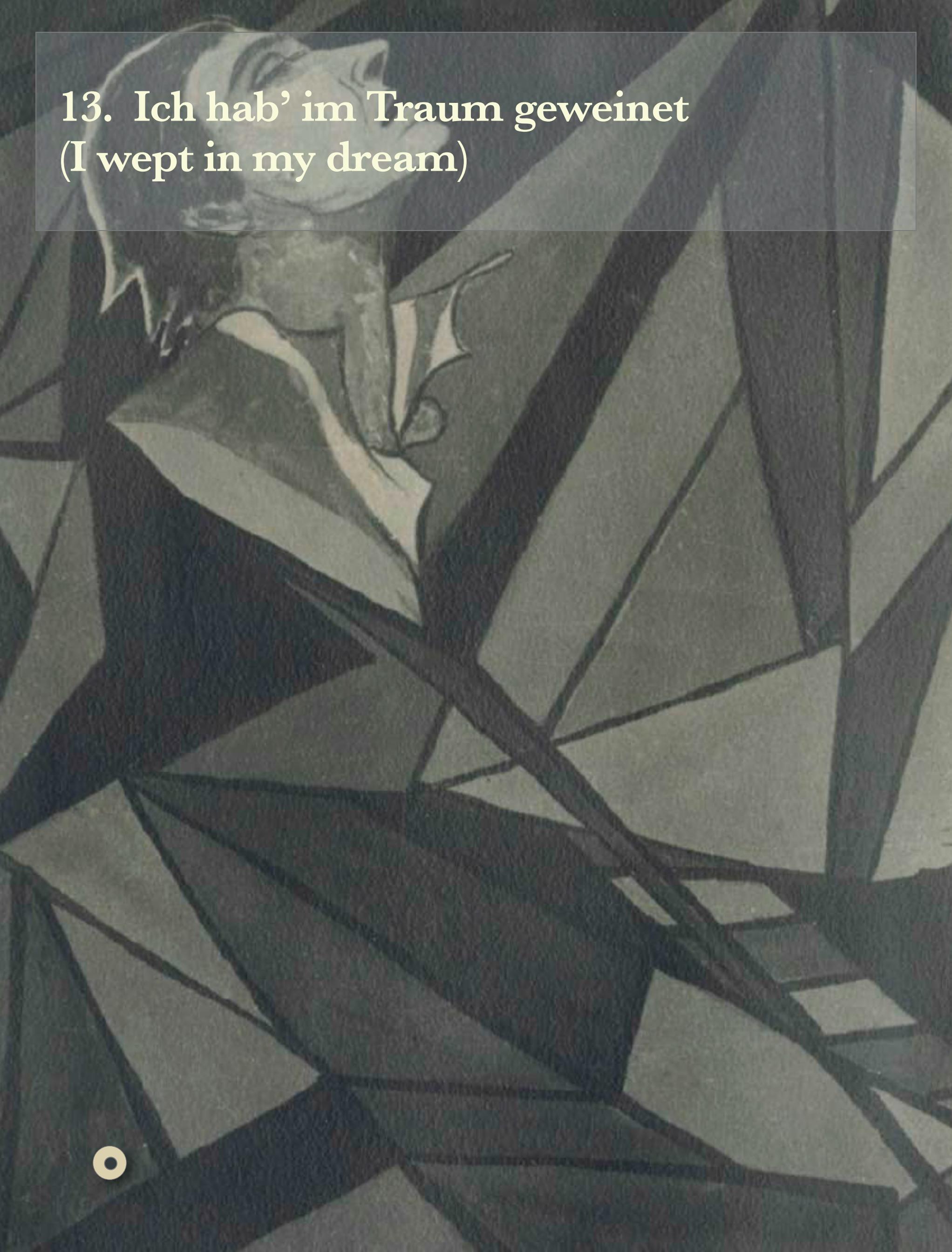
Am leuchtenden Sommermorgen
Geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
Ich aber wandle stumm.

On a shining summer morning
I wander around the garden.
The flowers are whispering and speaking,
I, however, wander mute.

Es flüstern und sprechen die Blumen,
Und schau'n mitleidig mich an:
Sei unserer Schwester nicht böse,
Du trauriger blasser Mann.

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

12. MC Am leuchtenden Sommermorgen



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



13. LL reads Ich hab' im
Traum geweinet

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

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

Ich hab' im Traum geweinet,
Mir träumte, du wär'st mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

13. LL sings Ich hab' im
Traum geweinet

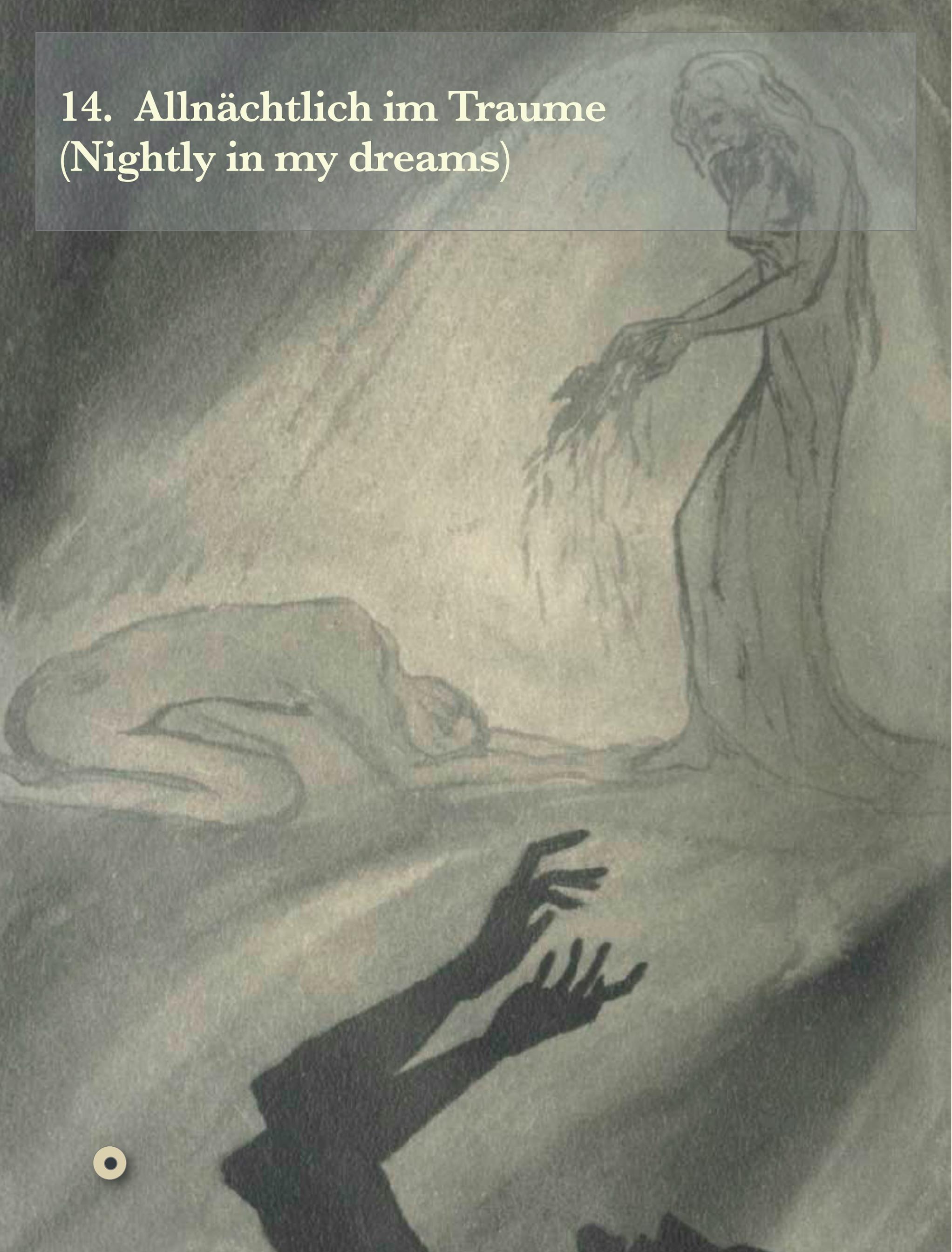
I wept in my dream,
I dreamed, you lay in a grave.
I awoke, and my tears
Still flowed down my cheeks.

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

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

13. MC Ich hab' im Traum geweinet

14. Allnächtlich im Traume (Nightly in my dreams)



14. LL reads Allnächtlich
im Traume

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

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

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

14. LL sings Allnächtlich
im Traume

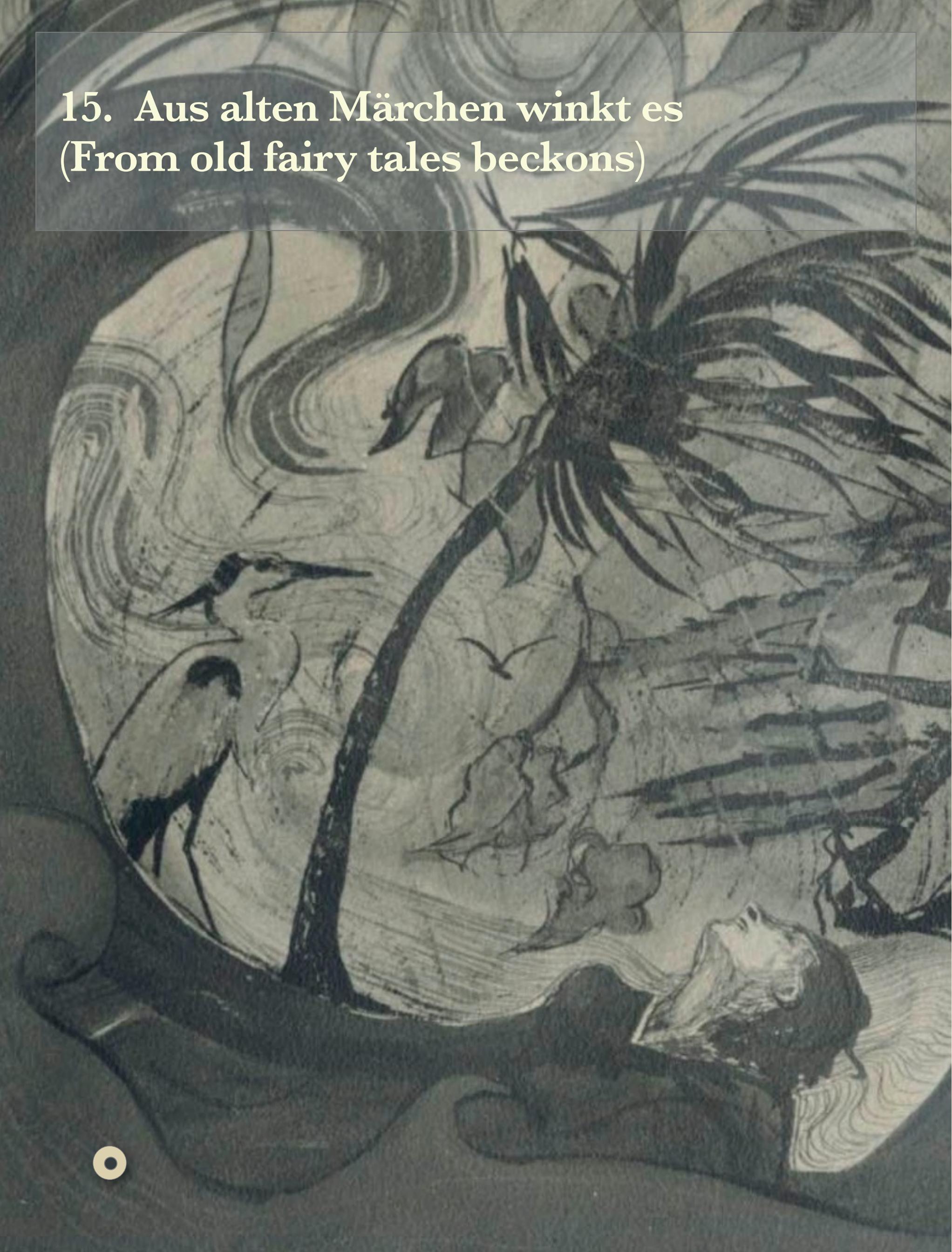
Nightly I see you in my dreams
And I see you greet me, friendly,
And crying out loudly, I throw myself
At your sweet feet.

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

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

14. MC Allnächtlich im Traume

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



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

From old fairy tales beckons
To me a white hand,
There's a singing and sounding
Of a magical land;

15. LL reads Aus alten
Märchen winkt es

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

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

15. LL sings Aus alten
Märchen winkt es

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

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

We have no LL master
class for this Lied.

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

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

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

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

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

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

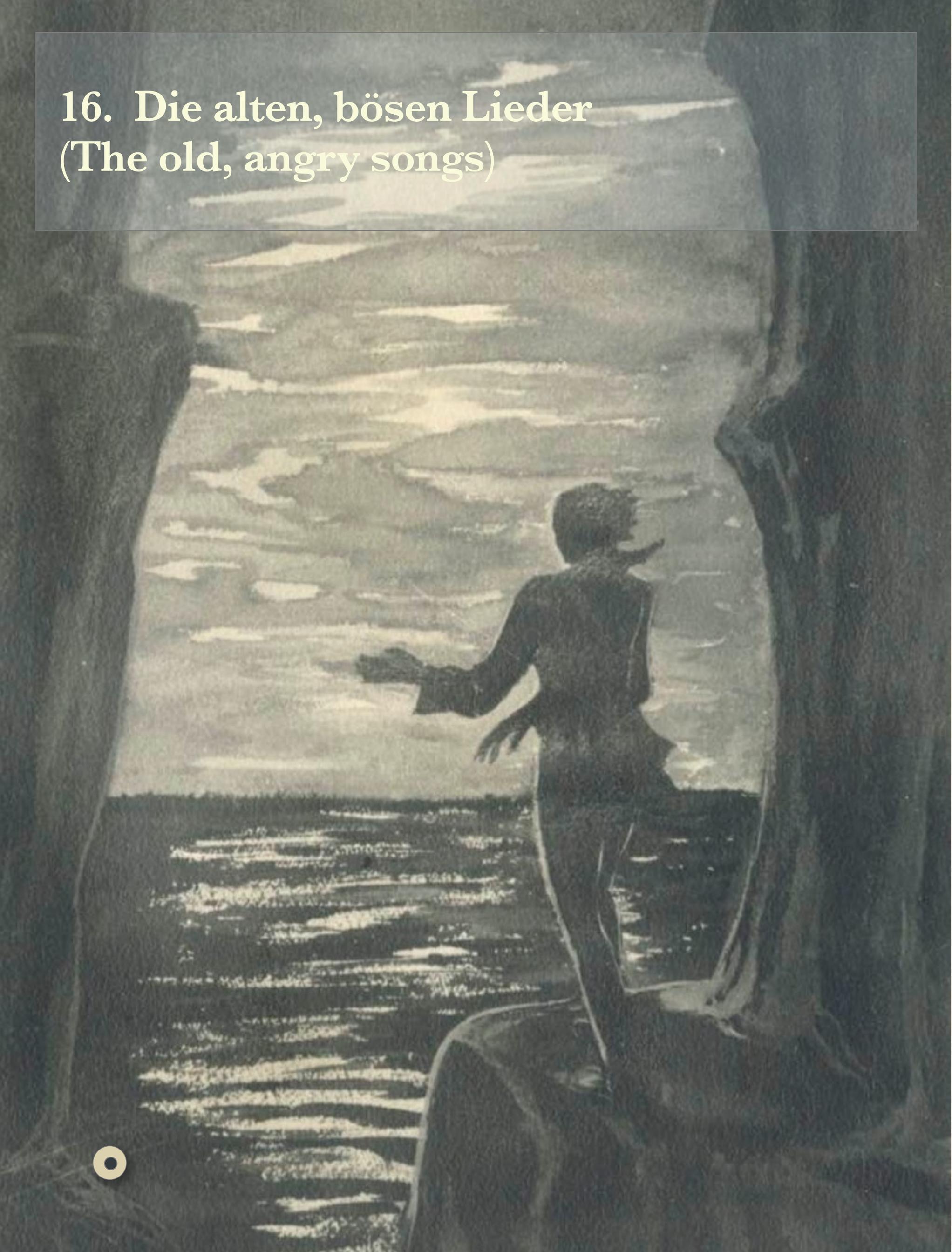
Ach! könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!

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

Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

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

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



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

The old, angry songs,
The angry terrible dreams,
Let us now bury them,
Fetch a huge coffin.

16. LL sings Die alten,
bösen Lieder

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

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

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

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

We have no LL master
class for this Lied.

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

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

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

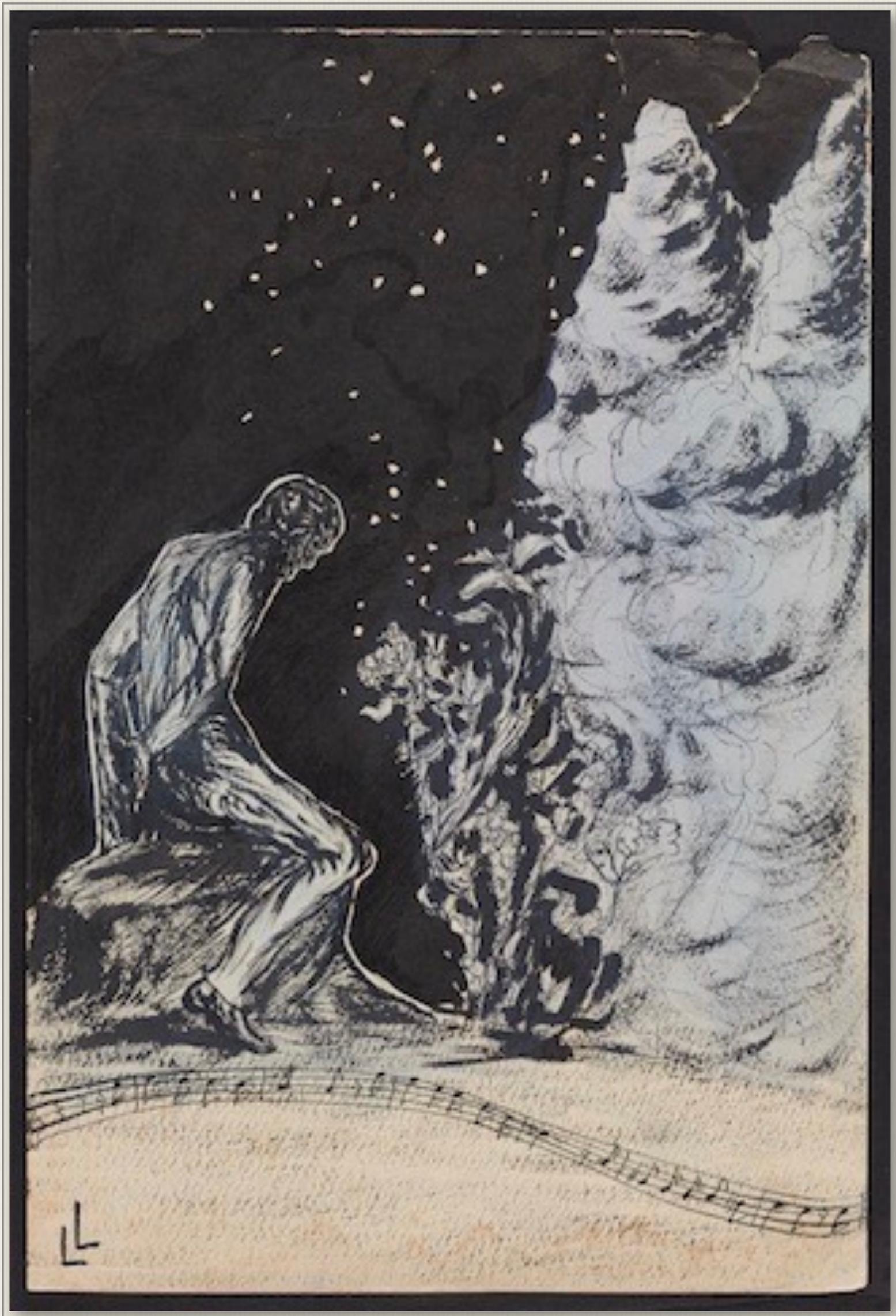
They should carry the coffin away,
And sink it down deep in the sea;
Since such a huge coffin
Deserves an immense grave.

Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt auch meine Liebe
Und meinen Schmerz hinein.

Do you know why the coffin
Must be so large and heavy?
I sank also my love
And my pain within it.

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

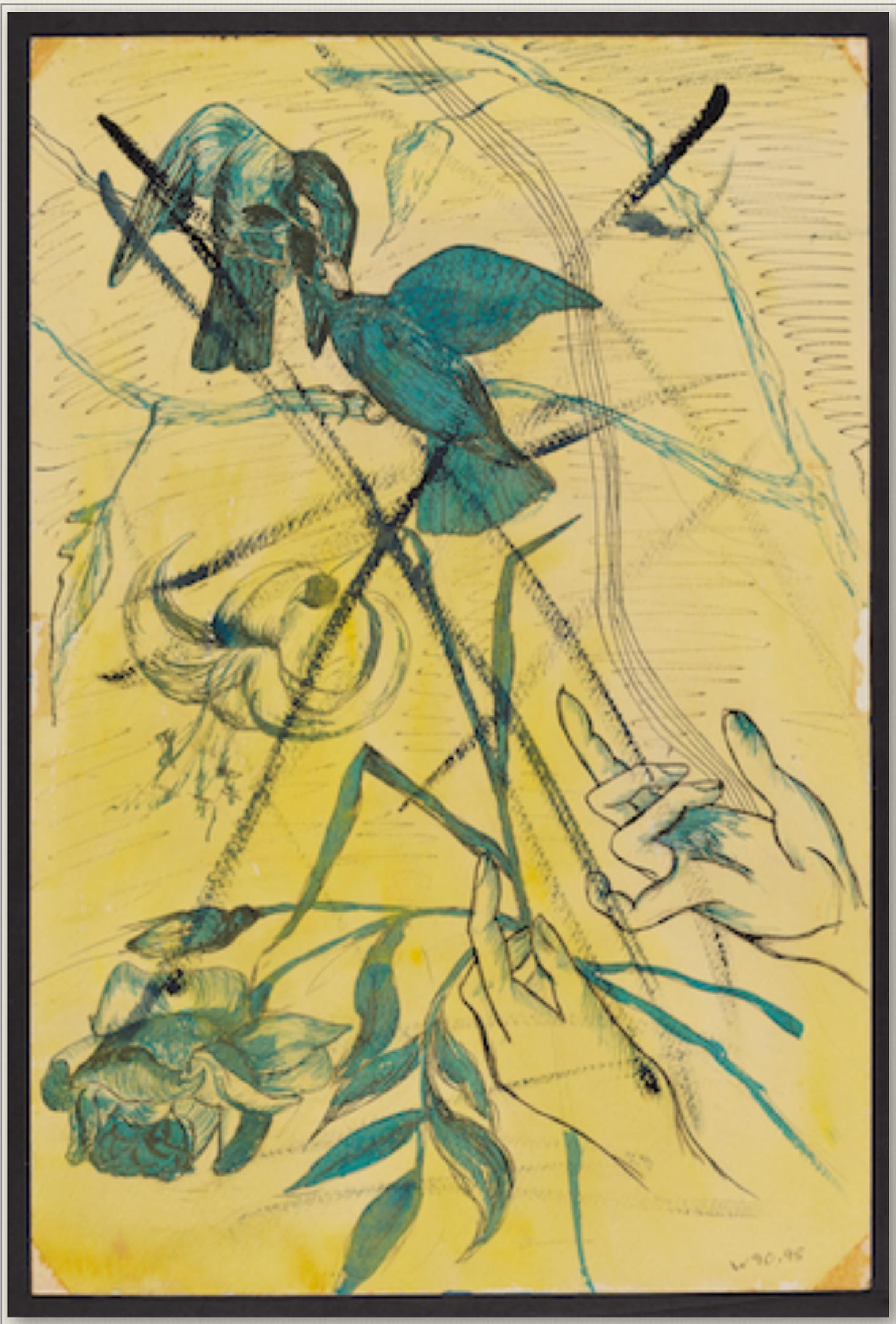




The musical notation is from “Und wüßten’s die Blumen, die kleinen” but Lehmann has another colorized drawing that fits that one.



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



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



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



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



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



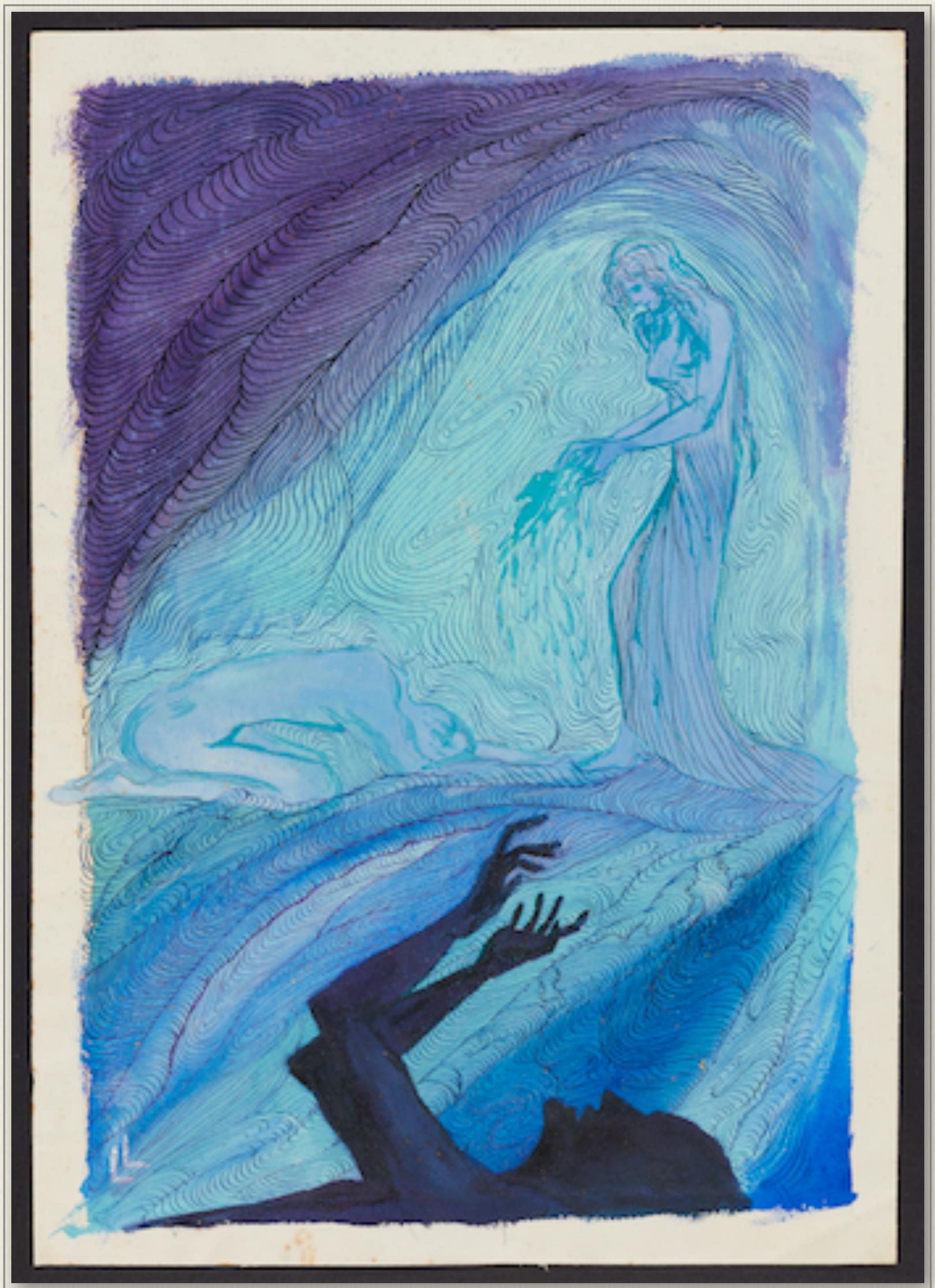
In 9. “Das ist ein Flöten und Geigen,” Lehmann imagines all of the trumpets playing for the wedding dance of his beloved. In her drawing it’s as if the poet is being deafened by the blaring.



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



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



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



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

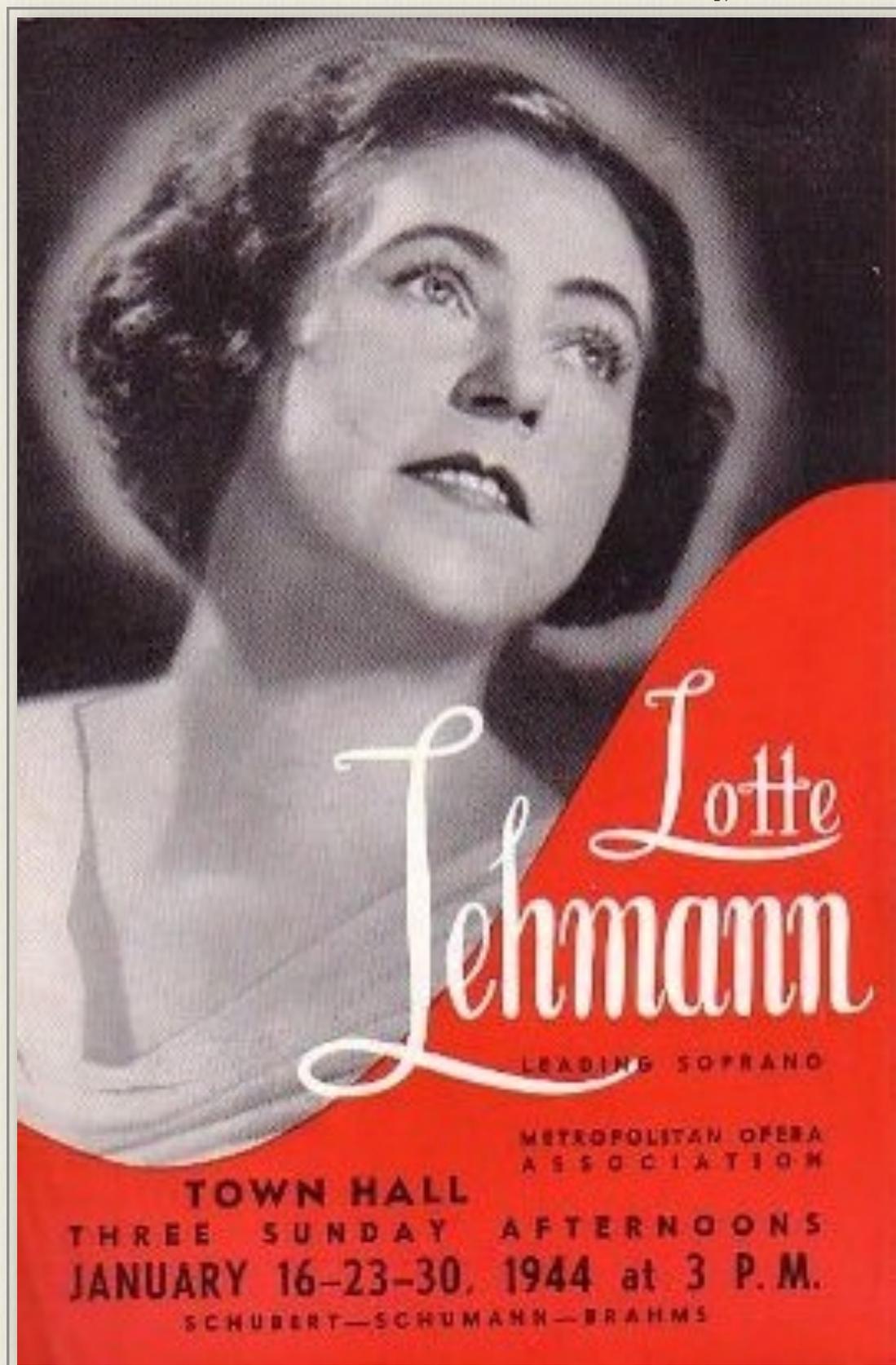


Lehmann's drawing for 16. "Die alten, bösen Lieder" tries to depict the grand poetic ideas of Heine for this final farewell.



Arias & Lieder II

with commentary



I have recorded my interleaved commentary on Lehmann recordings of arias and Lieder. After hearing my comments, you can listen to the piece without interruptions.

“Kann mich auch an ein Madel erinnern” (I Well Remember a Girl) from *Der Rosenkavalier* by Richard Strauss

You may find background on the 1933 HMV recording in the chapter [“Her Legendary Marschallin.”](#) In that chapter there are many photos, reviewers comments, and Lehmann’s own words about this role that meant so much to her. There you can also see Lehmann give a master class on this scene. In this chapter I provide commentary on Lehmann’s interpretation of this one section from Act I.

The Marschallin has sent Octavian on his way. They haven’t understood each other well at this point, and both are upset. He has accused her of preaching to him and she suddenly feels the passing of time. She is talking to herself (hence the designation as a “monologue.”)

If there is one moment during *Der Rosenkavalier* in which Lehmann could really demonstrate that she was a great singing actress, this is that moment.



After Act I of *Der Rosenkavalier* with Margit Angerer, Octavian; Richard Mayr, Lehmann’s favorite Ochs; Lothar Wallenstein, director; Lehmann as the Marschallin

“Kann mich auch an ein Madel erinnern” (I Well Remember a Girl) from *Der Rosenkavalier*

Words: Hugo von Hofmannsthal and
Harry von Kessler
Music: Richard Strauss

Kann mich auch an ein Mädel erinnern

Kann mich auch an ein Mädel 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	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.
--	---

Commentary



Kann mich auch...



This is taken from the famous 1933 HMV recording of *Der Rosenkavalier* with Robert Heger conducting. The Pristine Classical label has done the transfer.



A portion of "Komm, Hoffnung," from *Stimme des Herzens*

“Komm, Hoffnung” (Come, Hope) from *Fidelio*

Words by Joseph Sonnleithner

Music by Ludwig van Beethoven

Komm, Hoffnung

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

Come, hope, let the last star
From fatigue not fade!
Illumine my goal, even if it's far,
Love will reach it.

I follow an inner drive,
I will not waver,
My duty strengthens me
Of true marital love

O you, for whom I bore everything,
If only I could be at your side,
Where evil has you bound,
And bring you sweet comfort!
I follow an inner drive,
I will not waver,
My duty strengthens me
Of true marital love

Commentary



Komm, Hoffnung



This aria was recorded in 1927 with Manfred Gurlitt conducting members of the Berlin State Opera Orchestra. Lehmann had just made celebrity status for having sung this role for the Beethoven Centennial.

Franz Schubert's "Auflösung" (Dissolution)

In his 1985 *Schubert Song Companion*, John Reed writes of this Schubert Lied written in 1824:

There is no other song like "Auflösung" in Schubert, nor, one is tempted to say, elsewhere. The poem is a kind of secular version of Pope's poem which Schubert set in "Verklärung": 'The world recedes, it disappears/Heaven opens on my eyes, my ears/With sounds seraphic ring.' But what worlds away from the conventional piety of that earlier (1813) song is the rhapsodic afflatus of this one. The concept is Wagnerian.

The poet seems to assert his immortality and Schubert provides some of the most searing music in both the piano and the vocal line to match and even exceed the emotions of the poem. Lehmann never recorded "Auflösung" in the studio, so this live radio broadcast is the only chance we have to appreciate one of Schubert's most amazing Lieder in her interpretation.



“Auflösung” (Dissolution)

Words by Johann Mayrhofer
Music by Schubert

Auflösung

Verbirg dich, Sonne,

Denn die Glut der Wonne

Versengen mein Gebein;

Verstummet, Töne,

Frühlings Schöne

Flüchte dich, und laß mich allein!

Quillen doch aus allen Falten

Meiner Seele liebliche Gewalten;

Die mich umschlingen,

Himmlisch singen.

Geh' unter, Welt, und störe

Nimmer die süßen, ätherischen Chöre.

Hide yourself, sun,

For the glow of bliss

Burns my entire being;

Be silent, sounds,

Spring beauty

Flee and leave me alone!

Welling up from every recess

Of my soul are pleasing powers;

That envelop me,

With heavenly singing.

Dissolve, world, and never disturb

The sweet, ethereal choirs again.

Commentary



Live 1946
Auflösung



Paul Ulanowsky was the pianist, remaining unflappable at Lehmann's wrong entrance. This was not a studio recording where such a thing could be corrected.

Robert Schumann's "Der Nußbaum" (The Walnut Tree)

Lehmann paraphrases the scene of "Der Nußbaum": "The swaying branches of the walnut tree tell the dreaming maiden a lovely story. They tell her how happy she will be next year—as the bride of her beloved."

Observe the poem. When you hear the way Schumann set the poetry you'll notice that he doesn't follow Mosen's lines, verses, or rhymes because he has musical ideas that expand the original poetry. Even for Schumann, the romantic revolutionary, it's unusual to find piano interludes after a single line of poetry.

In her 2006 book called simply *Song*, Carol Kimball writes about this Lied as follows:

Rhythms combine to produce a lovely lilting effect as the melodic material shifts back and forth from piano to voice. The vocal phrases are notable for their fragmented quality; the phrases seem unfinished until the piano motive completes them....Schumann's masterful transformation of an average poem into an extraordinary song is masterful.

The opening piano arpeggios set the scene of wafting breezes in the leaves of the walnut tree. And after many of the singer's phrases, the piano arpeggio returns, but chooses to include bits of the melody too. And these instrumental interludes, allow the singer and us to think about the

scene, and imagine what's happening in the mind of the girl, lying beneath the walnut tree. Lehmann was a great actress, so we can imagine that during these interludes, her face and body reflected the thoughts of the poem.

Alan Blyth in *Song on record I: Lieder* (1986) writes:

As ever Lotte Lehmann offers something particular....one learns that Lieder interpretation is much more than singing the notes musically and phrasing correctly. Lehmann makes us see the tree at "neigen, beugen zierlich," catches the girl's idle yet pointed dreaming at "das dächte, die Nächte," and judges ideally... [Schumann's printed] ritardando at "wüsten ach, selber nicht was." "Von nächstem Jahr" is full of the requisite expectancy [another written ritardando], the final lines eagerly breathed and whispered, but not exaggerated. And, of course, there is the inimitable warmth of personality that seems to have been Lehmann's special trait....



Lehmann frequently sang Schumann's "Nußbaum" (like almost every other Lieder singer). It's the perfect balance of nature, intimacy, and the advent of love and marriage.

There are three recordings of Lehmann performing "Der Nußbaum." The 1928 Odeon version is the rare example for the time, of just hearing the Lied as Schumann wrote it, with no salon orchestra accompaniment. The pianist is Hermann Weigert, best known as a conductor. Lehmann's voice is youthful sounding, but the quick tempo doesn't allow her to make all of her interpretive choices. Although it's an electric recording, the piano's sound is metallic and distracting. It's an interesting comparison, but not the version that I've chosen for the commentary.



Lehmann recorded it again in June 1941 for Columbia with Ulanowsky the pianist. It's a very good recording but I've decided not to use it for the commentary which you'll hear on the next page.



The one they performed for the Fall 1941 CBS radio broadcast series is rhythmically very wayward and the piano sound is not well recorded. Perhaps not believing that the performance would be heard more than the one broadcast, Lehmann and Ulanowsky allow the same impulsiveness and spontaneity that we expect from their live recitals. I delight in providing the commentary for this performance. We are lucky to have two performances recorded within a few months of each other offering history the opportunity to compare and analyze their efforts.

“Der Nußbaum” (The Nut Tree)

Words by Julius Mosen

Music by Robert Schumann

Der Nußbaum

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

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

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

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

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

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

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

Lovely blossoms bloom on every branch;
gentle winds come,
to gently caress them.

They whisper, paired two by two,
gracefully inclining
to kiss their tender heads.

They whisper about a maiden
who wonders all night and all day
wonders... but alas! she doesn’t herself know.

They whisper –
who can understand this muffled tale?
they whisper of a bridegroom & of next year.

The maiden listens, the tree rustles;
yearning, hoping,
she sinks smiling into sleep and dream.

Der Nußbaum
Commentary



Der Nußbaum
CBS Radio 1941





Comparisons II



Lotte Lehmann

VS.



Maria Jeritza

Almost everyone enjoys hearing comparison recordings of singers with those of their contemporaries. This chapter will open with recordings of arias sung by Lehmann and Maria Jeritza who often shared the same roles. Later you can hear various Lieder comparisons, not with Jeritza, but with other singers of that time.

It's difficult from our perspective to appreciate the immense personal and professional comparisons that were drawn between the glamorous Jeritza and the down-to-earth Lehmann during their Vienna Opera careers between the world wars. Their fans were so boisterous that it was arranged for the divas to exit from different doors. Management was no fool: the two were often engaged in the same opera; the audience was just waiting for the sparks to fly!

Let's examine carefully how they really sang. Listening today, there may not be the same stark differences. We'll begin with Agathe's Act I aria from Weber's *Der Freischütz*. It's a long aria, so you'll listen to the first half on this page, and the second, on the following one. Jeritza's is a 1926 recording. Lehmann's is from 1929.

LL:Wie nahte...



MJ:Wie nahte...



Wie nahte mir der Schlummer,
Bevor ich ihn geseh'n?
Ja, Liebe pflegt mit Kummer
Stets Hand in Hand zu geh'n!
Ob Mond auf seinem Pfad wohl lacht?
Wie schön die Nacht!

Leise, leise, fromme Weise!
Schwing' dich auf zum Sternenkreise.
Lied, erschalle! Feiernd walle
Mein Gebet zur Himmelshalle!
O wie hell die gold'nen Sterne,
Mit wie reinem Glanz sie glüh'n!
Nur dort in der Berge Ferne
Scheint ein Wetter aufzuzieh'n.
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!

How did sleep come to me
Before I saw him?
Yes, love and anxiousness
Always to go hand in hand.
Is the moon too laughing on its course?
What a beautiful night!

Softly, softly, my pure song!
Waft yourself to the region of stars.
Resound, my song! Solemnly float
My prayer to the halls of heaven!
O how bright the golden stars are,
With what a pure gleam they glow!
There only, in the distant mountains
A storm seems to be brewing.
There too in the forest hovers a bunch
Of dark clouds, brooding and heavy.
To you I turn my hands,
Lord without beginning or end!
From dangers
Guarding us
Send your hosts of angels!

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 freu'n.
 Doch wie? Täuscht mich nicht mein Ohr?
 Dort klingt's wie Schritte!
 Dort aus der Tannen Mitte
 Kommt 'was hervor!
 Er ist's! Er ist's!
 Die Flagge der Liebe mag weh'n!
 Dein Mädchen wacht
 Noch in der Nacht!
 Er scheint mich noch nicht zu seh'n!
 Gott, täuscht das Licht
 Des Monds mich nicht,
 So schmückt ein Blumenstrauß den Hut!
 Gewiß, er hat den besten Schuß getan!
 Das kündigt 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 das Glück
 Zu dem teuern 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!*

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!
 It is he, it is he!
 Let love's banner flutter! (She waves her cloth.)
 Your maiden is watching
 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, courage newly revived!
 *All my pulses are beating,
 And my heart pants wildly,
 Full of sweet enchantment 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!*

LL:Alles pflegt



MJ:Alles pflegt



The next comparison is again between Lehmann and Jeritza, and in an aria they both knew well. Jeritza had sung in the original version of *Ariadne auf Naxos* by Richard Strauss when it was a play and an opera within that play. Lehmann was the first Composer in the second version of the opera, which was a full blown opera without the play. The Ariadne at that world premiere was also Jeritza. Later Lehmann took on the role of Ariadne, and that's how we have recordings by both divas. Lehmann recorded her version in 1928, the Jeritza date is uncertain. In this aria there are both low notes and high ones that catch our attention. Besides such technical issues, is each singer able to create the essence of the text with the sound or timbre of the voice?

In Walter Legge's *On and Off the Record*, he wrote that he found Lehmann's version of this aria without the usual strong personality with which she imbued most of her recordings. See what you hear.



Es gibt ein Reich, wo alles rein ist:
 Es hat auch einen Namen: Totenreich.
 Hier ist nichts rein!
 Hier kam alles zu allem!
 Bald aber nahet ein Bote,
 Hermes heissen sie ihn.
 Mit seinem Stab
 Regiert er die Seelen:
 Wie leichte Vögel,
 Wie welke Blätter
 Treibt er sie hin.
 Du schöner, stiller Gott!
 Sieh! Ariadne wartet!



There is a realm, where all things are pure:
 It also has a name: Death's Domain.
 Here nothing is pure!
 Here everything comes and goes!
 Soon, however, comes an herald,
 Hermes, he's called.
 With his staff
 He rules the souls:
 Like light birds,
 Like withered leaves,
 He drives them away.
 You beautiful, silent God!
 See! Ariadne awaits!

MJ: Ach, von
allen wilden...



LL: Ach, von
allen wilden...



Ach, von allen wilden Schmerzen
Muss dies Herz gereinigt sein,
Dann wird dein Gesicht mir nicken,
Wird dein Schritt vor meiner Höhle.
Dunkel wird auf meinen Augen,
Deine Hand auf meinem Herzen (ruhe) sein.
In den schönen Feierkleidern,
Die mir meine Mutter gab,
Diese Glieder werden bleiben,
Stille Höhle wird mein Grab.
Aber lautlos meine Seele
Folget ihrem neuen Herrn,
Wie ein leichtes Blatt im Winde
Folgt hinunter, folgt so gern.
Dunkel wird auf meinen Augen
Und in meinem Herzen sein,
Diese Glieder werden bleiben,
Schön geschmückt und ganz allein.
Du wirst mich befreien,
Mir selber mich geben,
Dies lastende Leben,
Du, nimm es von mir.
An dich werd' ich mich ganz verlieren,
Bei dir wird Ariadne sein.

Oh, from all wild pain
This heart must be purified,
Then you will turn your face to me,
Take the path to my cavern.
Darkness will fall on my eyes,
Your hand will lie silent on my heart.
In the beautiful festal garments,
Which my mother gave me,
I will wrap my weary body,
This silent cave will be my grave.
But my soul silently
Follows her new lord,
Like a light leaf in the wind
Follows downward, follows gladly.
On my eyes there falls darkness
And peace will be in my heart,
These limbs will remain,
Beautifully adorned and all alone.
You will free me,
Give me my self,
This oppressive life,
You, take it from me.
To you I will loose myself completely,
Ariadne will dwell with you.

In the exacting *More Legendary Voices* (1995) by Nigel Douglas, he writes:

...it was Lehmann's forte to arouse the audience's sympathy for the characters she played, whilst it was Jeritza's to arouse the audience's admiration for Jeritza. In any case, between these two ladies very little love was lost, and it was without doubt Jeritza's influence which was responsible for keeping Lehmann out of the Met until 1934..." [At that point Jeritza had retired.]

Lehmann and Jeritza both sang many of the same lighter Wagnerian roles. In this comparison, it's as Elsa in *Lohengrin*. This aria is simple, direct, and heartfelt. Elsa's prayers have been answered and she's offering this prayer of thanks.

Jeritza's "Euch Lüften" was recorded in 1927, that of Lehmann in 1930.

MJ: Euch Lüften



Euch Lüften, die mein Klagen
so traurig oft erfüllt,
euch muss ich dankend sagen,
wie sich mein Glück enthüllt!
Durch euch kam er gezogen,
ihr lächeltet der Fahrt;
auf wilden Meereswogen
habt ihr ihn treu bewahrt.
Zu trocknen meine Zähren
hab ich euch oft gemüht;
wollt Kühlung nur gewähren
der Wang, in Lieb erglüht!

LL: Euch Lüften



You heavens, so often filled
with my sad laments,
now I must gratefully tell you
of the happiness that is mine!
He came through you,
you smiled on his journey;
on wild ocean waves
you faithfully protected him.
To dry my tears
I have often implored you;
cool now my cheek
which burns with love!

Lieder was not a specialty of Jeritza, so the following comparisons do not include her. These recordings are from the same era, and though it may be more difficult to compare a soprano and a male voice, there are still the elements of voice color, phrasing, diction, and, of course, pitch to listen for. German baritone Karl Schmidt-Walter (1900–1985) sang both Mozart and Wagner operas. He is heard here in his prime in 1942 with Michael Raucheisen, piano. This was a radio broadcast and you'll hear his voice close to the microphone. Lehmann recorded her studio version in 1947 with Paul Ulanowsky, piano.

The poetry of Johann Gaudenz Freiherr von Salis-Seewis (1762–1834) is perhaps a little antique to our minds, but listen what Schubert, these good singers, and their pianists do to make “Der Jüngling an der Quelle” a little gem.



Leise rieselnder Quell!
 Ihr wallenden flispernden Pappeln!
 Euer Schlummergeräusch
 Wecket die Liebe nur auf.

Linderung sucht' ich bei euch
 Und sie zu vergessen, die Spröde.
 Ach, und Blätter und Bach
 Seufzen, Luise, [Geliebte], dir nach!



Softly, trickling spring!
 You churning, rustling poplars!
 The sounds of slumber you make
 Will only awaken my love.

I was seeking balm from you
 And to forget her indifference.
 Ah, tree leaves and brook
 Sigh for Luise, [beloved], for you.

“Storchenbotschaft” (The Storks’ Message) has all the fun rhymes that poet Eduard Mörike (1804–1875) could muster. His humor isn’t forced and one can understand why this poem appealed to the often-depressed composer, Hugo Wolf. Listen how Wolf writes “stage directions” in the piano part. I’ve been present when a German-speaking audience laughs heartily at the end. If there are projections for the English-speaking audience they also laugh, especially when it’s a relief for sitting still through a lot of serious and sometimes tragic Lieder. By the way, “gebissen in’s Bein” doesn’t mean “bitten in the leg” but is an old expression for giving birth.

Lehmann’s recording is with Ernö Balogh, pianist, and he’s able to handle the very difficult ending as the piano depicts the great flapping wings of the storks as they fly off. The recording was made on 16 March 1937, on the day Lehmann and Balogh also recorded 17 other Lieder.

The comparison singer is German tenor, Walther Ludwig (1902–1981), who began and ended his life in the field of medicine. In between he was a sought-after tenor who sang lyric tenor roles in Berlin, and after World War II, at La Scala, Covent Garden, as well as in Salzburg, Paris, and Barcelona. His Lieder career was a long and fruitful one, especially with the partnership of Michael Raucheisen who you’ll hear in this comparison. This radio broadcast is from 1943.

In this comparison we do not hear long flowing vocal lines; in fact there’s not much melody to enjoy. Wolf has developed from a few musical elements a story with a narrator, an implied shepherd’s voice, and something of the storks’ responses. The latter is cleverly accomplished in the piano line. Therefore our interest is not with the singers’ vocal beauty, but rather how they can bring this little scene to life. Lehmann was famous for her ability to tell a story with all the vocal inflections needed.

How does Ludwig bring life to the story? He wouldn’t be singing this if he didn’t believe he could catch the humor and the rustic quality of the setting. He opens in a rather straightforward manner, and it’s only with his portamentos at the appearance of the storks that he responds to the tale. When it comes to the description of the crying baby, Ludwig further colors his voice. At the point when the shepherd guesses that it’s twins, the singer’s response to the text seems just right, and his beautifully held high A at the end makes a satisfying conclusion.

WL:
Storchenbotschaft



LL:
Storchenbotschaft



Des Schäfers sein Haus und das steht auf zwei Rad,
steht hoch auf der Heiden, so frühe, wie spat;
und wenn nur ein Mancher so'n Nachtquartier hätt'
Ein Schäfer tauscht nicht mit dem König sein Bett.
Und käm' ihm zur Nacht auch was Seltsames vor,
er betet sein Sprüchel und legt sich auf's Ohr;
ein Geistlein, ein Hexlein, so luftige Wicht',
sie klopfen ihm wohl, doch er antwortet nicht.
Einmal doch, da ward es ihm wirklich zu bunt:
es knopert am Laden, es winselt der Hund;
nun ziehet mein Schäfer den Riegel—ei schau!
da stehen zwei Störche, der Mann und die Frau.
Das Pärchen, es machet ein schön Kompliment,
es möchte gern reden, ach, wenn es nur könnt'
Was will mir das Ziefer? Ist so was erhört?
Doch ist mir wohl fröhliche Botschaft beschert.
Ihr seid wohl dahinten zu Hause am Rhein?
Ihr habt wohl mein Mädal gebissen in's Bein?
nun weinet das Kind und die Mutter noch mehr,
sie wünschet den Herzallerliebsten sich her.
Und wünsche daneben die Taufe bestellt:
ein Lämmlein, ein Würstlein, ein Beutelein Geld?
so sagt nur, ich käm' in zwei Tag oder drei,
und grüßt mir mein Bübel und rührt ihm den Brei!
Doch halt! warum stellt ihr zu Zweien euch ein?
es werden doch, hoff' ich, nicht Zwillinge sein?
Da klappern die Störche im lustigsten Ton,
sie nicken und knixen und fliegen davon.

The shepherd's house stands on two wheels,
sits high on the hill, from morning to night;
if only more people had such night lodgings!
A shepherd wouldn't trade his bed with a king.
And if something strange came about by night,
he'd make a little prayer & lay down on his ear;
a spirit, a witch, and other such airy creatures
may knock on his door, but he won't answer.
But once it became just too much:
the shutter banged, the dog whined;
so my shepherd draws back the bolts & behold!
there stand two storks, a male and a female.
The couple makes a nice bow
and wish to speak, alas, if only they could!
What do they want? What can it be?
Yet they bear me a joyful message.
You live in that house down there by the Rhine?
You've bitten my maiden in the leg?
the child's weeping and the mother even more,
she wishes for her beloved to come home.
And she wishes also him to arrange a baptism:
a lamb, a sausage and a purse of money?
well, tell her I'll come in two or three days,
and greet my boy and stir his porridge for me!
But wait! why have you both come?
this won't, I hope, mean twins?
The storks rattle with a merry sound,
they nod and bow, and fly away.

Austrian poet Hermann von Gilm zu Rosenegg (1812–1864) is assured of a place in history because of his **“Allerseelen”** (All Souls’ Day) that Richard Strauss set. It has become one of the most often sung Lieder of Strauss because it seems to perfectly combine the late-autumn feeling in nature and in nostalgia. The melancholy nature of this poem is heightened by the reference to All Souls’ Day, the first of November. If you visit a Catholic cemetery on this day, you’ll find graves decorated with flowers by the relatives and friends of the deceased.

I’ve chosen to play only the last strophe of this poem, which capsulizes both the meaning of the poem and the climax of the singing. This concentrates our listening to the very heart of the poem, and to the distinct interpretations of the musical culmination.

German tenor Peter Anders (1908–1954) sang lyric tenor roles at the beginning of his career, later singing the heavier roles with equal success. You’ll hear a dramatic-sounding voice in this excerpt.

Lehmann’s 1941 recording is with Paul Ulanowsky, piano. Anders recorded this with Michael Raucheisen, piano, in 1944.



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



Flowers adorn each grave today, sending off
their fragrances;
one day in the year is free for the dead,
come close to my heart, so that I can have you
again,
as once in May.

On the next page we’ll hear Mozart’s **“Das Veilchen”** (The Little Violet), a Goethe poem, in a comparison between Lehmann and Elisabeth Schumann. Lehmann recorded hers with Ulanowsky in 1941. Schumann recorded hers in 1945 with Gerald Moore. Will you listen to the two performances differently after reading what Lehmann wrote about Elisabeth Schumann’s Lieder style?

Here's what Lehmann wrote:

Perhaps Elisabeth Schumann is today [1950] the singer who best represents the style of Lieder singing in its noblest form. In crystal clarity her Lieder soar as in the cloudless blue of the heavens. Mozart and Schubert cannot be sung more beautifully. She is the representative of the Lied in its purest style, entirely freed from theatrical effect. There is not the slightest trace remaining to indicate that her home was also once the opera.



Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und muntrem Sinn
Daher, daher,
Die Wiese her, und sang.

Ach! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ach! aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.

A violet grew on the meadow,
Hunched over and unnoticed;
It was a sweet violet.
Along came a young shepherdess
Lightly stepping, contentedly
Along, along,
The meadow, and sang.

Ah! thinks the violet, if I were only
Nature's fairest flower,
For just a little while,
Until the darling picks me
And presses me to her breast!
Ah, only for
A quarter hour long!

Ah! but alas! The girl came by
And didn't notice the violet,
Stepped on the poor violet.
It sank and died, yet happy:
And though I die, I shall have died
Through her, through her,
And at her feet.



Rare & Well Done II

Recent Lehmann Recording Discoveries



A curtain call for Lehmann as Turandot

The following Lehmann recordings will offer you a broad scope of her career and in some recordings that you may never have heard before.

We'll begin with two takes of a 1924 recording session that was prompted by the success Lehmann was having with Korngold's *Die tote Stadt* in Vienna and

Berlin. The recorded duet with Richard Tauber from that opera was such a triumph that it has never been out of print. However, her solo

Take 1



Take 2



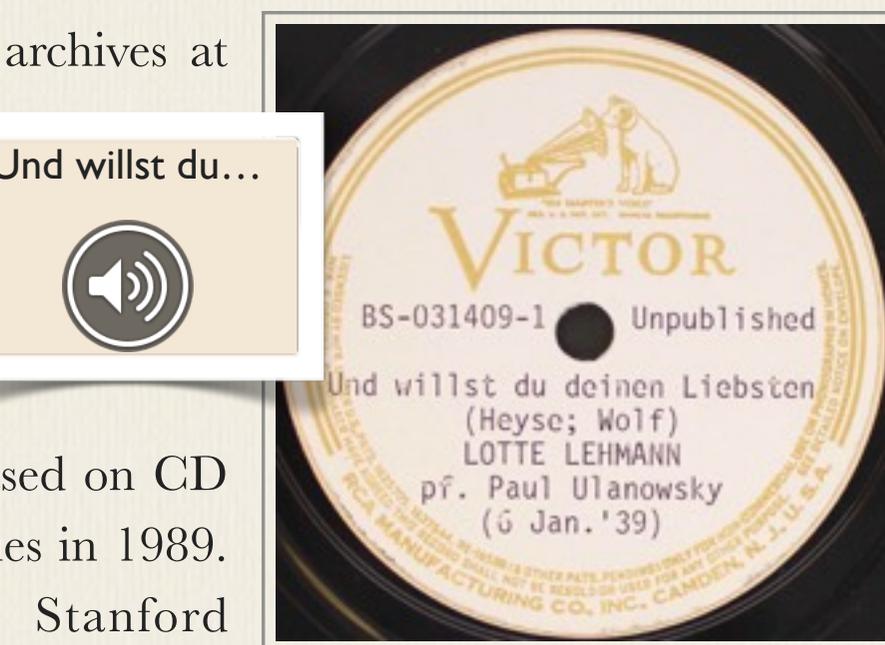
aria from *Die tode Stadt*, “Der erste, der Lieb’ mich gelehrt” (The First To Have Taught Me Love), didn’t fare so well. The grooves of the wax wobbled with Lehmann’s high C so it sounded strange when the 78 was published. (This was before the microphone was employed.) The

conductor, George Szell, was patient enough: four takes were made. Now, thanks to Ward Marston, who sent us these, you have the chance to hear takes one and two.

Now, for “test pressings” that I’ve assembled. Test pressings are made for the artist(s) to hear (and approve or disapprove) before publication. They are also held by record companies when publication isn’t going to happen. The result is that these one-sided discs may have clean, undamaged surfaces and offer excellent sound, even if they are 75 years old or more.

The test pressings sent from the archives at Stanford University have both excellent sound and a photo of the Victor label. You may read that they were unpublished, and that was the case in the 1930s or 1940s, but they were eventually released on CD as part of the RCA Victor Vocal Series in 1989. These records were bought by Stanford

Und willst du...



University and held at the Archive of Recorded Sound at the Braun Music Center. They haven't been played in all the years they were so carefully stored there. After the Sound Archives Librarian Jonathan Manton, you are the first to hear these vocal rarities in this pure a form.



Fà la nana...



Nun lass uns...

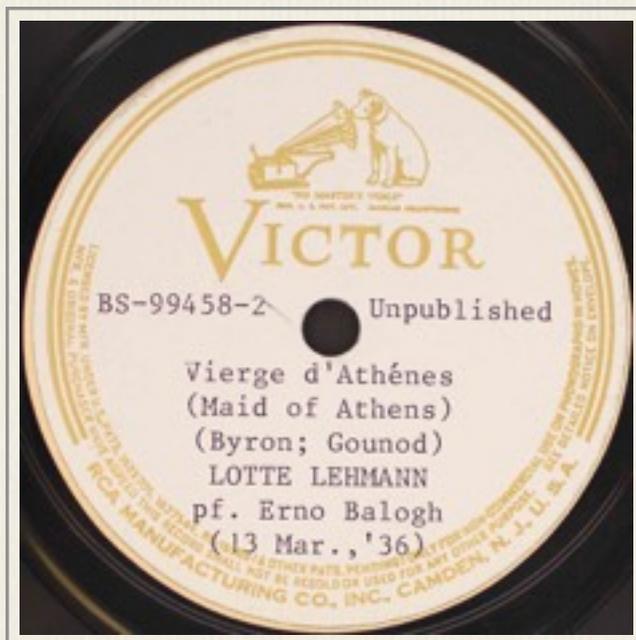
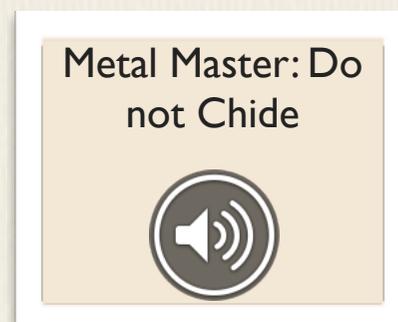


Der Knabe...





For this recording, you can hear both the test pressing and the digital sound made from RCA's original metal master as heard on the CD mentioned above.



The following test pressings were sent from the Lehmann Archives at University of California Santa Barbara. We don't have the labels, but it's still exciting to hear them. They begin with "So lang hab' ich geschmachtet" (Crudel, perché finora farmi languir così) from Mozart's *The Marriage of Figaro* in a 1920 acoustic recording with Heinrich Schlusnus as Figaro.

As you'll hear, he certainly matches Lehmann for charm. How this test pressing has defied the odds and survived to be enjoyed in the twenty-first century is beyond my ken. Of course, one can hear CDs of the recording, made however from 78rpm shellac pressings, far removed from this test pressing. All test pressings must endure the slings and arrows of outrageous time: scratches, scrapes, and wear.

From 1941 we hear Lehmann sing Mozart's "Sehnsucht nach dem Frühling" (Longing for Springtime), a kind of children's folksong and his "Warnung" (Warning), both on the same disc. In this recording Lehmann keeps the folk song feeling and does little to remind us that she's an active opera singer. As in the following recordings, Ulanowsky is the pianist.

The next three titles were recorded in 1947: Schubert's "Der Jüngling an der Quelle" (The Youth at the Spring), "An die Nachtigal" (To the Nightingale), and "Die Männer sind mèchant" (Men Are Evil).

So lang hab ich...



Sehnsucht...



Der Jüngling...



You may hear "Der Jüngling an der Quelle" again in the ["Comparisons II"](#) chapter in even better sound. This was one of Lehmann's favorite Schubert songs which she sang often in recital. Her diction, as usual, is exemplary.

An die Nachtigal



Listen for the way Lehmann is able to change the quality of her voice when the Lied arrives at: "Nachtigal, ach..." The plaintive sound of the minor key is reflected in her tone, as she pleads to the ever-present nightingale.

Die Männer...



These three titles were almost the last recording sessions of Lehmann's soprano career, the final one occurring in 1949. She was fifty-nine, but just listen to the fun in her voice in "Die Männer sind mèchant" as she recounts the oft-repeated story of a girl telling her mother what that evil man has done to her. Her coquettish way with this song brought forth real laughter from her recital audiences.

From the Lehmann archives at the University of Missouri, Kansas City, we can enjoy Lehmann's talk given at the Music Academy of the West in 1955. This almost hour-long address commemorates her attendance at the reopening of the Vienna Opera.



LL:Vienna Opera



Lehmann at the Vienna Opera gala

It opens with Lehmann's pupil Shirley Sproule singing "Wien, du Stadt meiner Träume," words and music by Sieczynski.

I've edited the tape to shorten applause and laughter. Lehmann admits that this talk will be all about her, and doesn't make any apologies about that. Anyway, she's a great storyteller. By the way, it amazes me that this four-reel lecture has survived so well. It sounds as if it were recorded yesterday. Many thanks to media producer Scott Middleton.

At one of the many master classes that Lehmann gave at Northwestern University, she was asked to "sing" a song. This was 1969, long after she'd really sung. She demonstrated an octave or two lower in her classes, and so that is how

she sang this “Mainacht” (May Night) of Brahms, along with her usual master class English translation of the poetry. Lawrence Davis was the pianist.

She would be very upset with me for allowing you to hear what she called her “old, croaking voice.” I do it to show how much expression even such a voice can bring to the song. Notice how the voice improves in the second and third strophes. Lehmann would be happier if told that I’m including her 1941 studio recording of the same song with Ulanowsky.

The poetry that inspired Brahms was written by Ludwig Höltz.



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

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

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

When the silvery moon through the shrubs beams,
And over the lawn scatters its slumbering light,
And the nightingale flutes [sings],
I walk sadly from bush to bush.

Shrouded by foliage, coos a pair of doves
Their ecstasy to me; but I turn away,
Seeking darker shadows,
And a lonely tear flows.

When, O smiling image, that like dawn
Shines through my soul, shall I find you on earth?
And the lonely tear
Flows trembling hot down my cheek!

The Vocal Record Collector's Society "Annual Issue" of 2015 included a track from a recently discovered recording of a recital that Lehmann sang at Town Hall on 4 February 1945. From the original 12-inch, glass-based lacquer (acetate), restoration engineer Seth Winner was able to resurrect a wonderful performance that Lehmann and Ulanowsky gave of Beethoven's "In questa tomba oscura." With the algorithms available in our times, he was able to correct the pitch changes that would have resulted from a disc that began to spin at 77.79 and ended at 79.12. Lehmann had recorded this song for Columbia in 1941, and I include a test pressing of that below for your comparison. In the live version, note the added excitement Lehmann brings to the words of the poet Giuseppe Carpani at "E non bagnar mie ceneri."

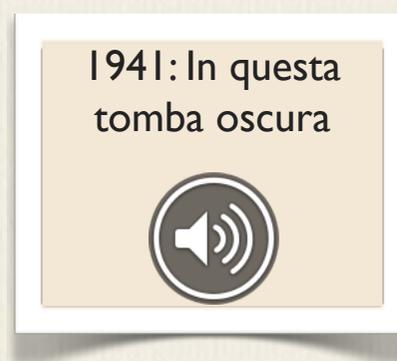
Lehmann wrote:

This is a stirring and heart-rending song of the deepest bitterness. From out the grave rises the voice of one who has escaped from a cruel life and only wants to be left undisturbed by the futile tears of another who, having never cared or loved, now sheds tears of remorse.



In questa tomba oscura
 Lasciami riposar;
 Quando vivevo, ingrata,
 Dovevi a me pensar.

Lascia che l'ombre ignude
 Godansi pace almen
 E non, e non bagnar mie ceneri
 D'inutile velen.



(Here) in this dark tomb
 Let me rest;
 While I lived, cruel one,
 You should have thought of me.

(At least) leave the (my) naked spirit
 To peace at last,
 And do not bathe my ashes
 With futile venom.

The following two examples of Lehmann's art are presented here for the first time since they were broadcast in 24 November 1935 on the Magic Key variety program. The NBC Symphony Orchestra is conducted by Frank Black. We hear first "Einsam in trüben Tagen" from Wagner's *Lohengrin*. The introductory music is usually eliminated to allow the aria to fit on the two sides of a 12-inch 78rpm disc. In this case we hear it as Wagner wrote it, along with the interlude music in which other cast members would comment on Elsa's dream. Missing are those comments.

Einsam in trüben Tagen
 hab' ich zu Gott gefleht,
 des Herzens tiefstes Klagen
 ergoss ich im Gebet.
 Da drang aus meinem Stöhnen
 ein Laut so klagevoll,
 der zu gewalt'gem Tönen
 weit in die Lüfte schwoll:
 Ich hört ihn fernhin hallen,
 bis kaum mein Ohr er traf;
 mein Aug ist zugefallen,
 ich sank in süssen Schlaf.

Lonely, in troubled days
 I prayed to the Lord,
 my most heartfelt grief
 I poured out in prayer.
 And from my groans
 there issued a plaintive sound
 that grew into a powerful roar
 as it echoed through the skies:
 I listened as it receded into the distance
 until my ear could scarce hear it;
 my eyes closed,
 and I fell into a deep sleep.



Interlude in which the other singers on stage comment and try to wake her from the dream.

In Lichter Waffen Scheine
 ein Ritter nahte da,
 so tugendlicher Reine
 ich keinen noch ersah:
 Ein golden Horn zur Hüften,
 gelehnet auf sein Schwert,
 so trat er aus den Lüften
 zu mir, der Recke wert;
 mit züchtigem Gebaren
 gab Tröstung er mir ein;
 des Ritters will ich wahren,
 er soll mein Streiter sein!

In splendid, shining armor
 a knight approached,
 a man of such pure virtue
 as I had never seen before:
 a golden horn at his side,
 leaning on a sword,
 thus he appeared to me
 from nowhere, this warrior true;
 with kindly gestures
 he gave me comfort;
 I will wait for the knight,
 he shall be my champion!

This interlude is foreshortened considerably to make it fit into the program.

Hört, was dem Gottgesandten
 ich biete für Gewähr:
 In meines Vaters Landen
 die Krone trage er;
 mich glücklich soll ich preisen,
 nimmt er mein Gut dahin,
 will er Gemahl mich heissen,
 geb' ich ihm, was ich bin!

Hear what reward I offer
 the one sent by God:
 in my father's lands
 he shall wear the crown.
 I shall consider myself happy
 if he takes my possessions
 if he wishes to call me wife,
 I shall give him all that I am!

The second rarity is from the same 1935 Magic Key broadcast: “Wiegenlied” by Richard Strauss. It is special in several ways. First, Lehmann never recorded the Lied in the studio and there is no other example of her singing it live. She seldom performed it. Second, we hear it with a symphony orchestra accompaniment instead of the original piano. This provides a soft-cushion effect, but there’s a loss of the distinct rhythmic pulse. Third, this is not your usual cradle song, as you’ll discover from the poem by Richard Dehmel found below: “Knospe meiner Sorgen” (Sprout of my pain); “Blüte meiner Liebe” (Blossom of my love).

Notice that Lehmann takes some odd extra breaths. When compared to some long lines of the song, they seem either arbitrary or used to heighten the dramatic sense of the poetry. You can be the judge. In either case, Lehmann’s voice soars and offers the sound of her glorious prime.



Träume, träume, du mein süßes Leben,	Dream, dream, you my sweet life,
Von dem Himmel, der die Blumen bringt.	Of heaven that brings the flowers.
Blüten schimmern da, die beben	Blossoms gleam there which live
Von dem Lied, das deine Mutter singt.	By the song that your mother sings.

Träume, träume, Knospe meiner Sorgen	Dream, dream, bud of my pain
Von dem Tage, da die Blume sproß,	Of the day that the flower sprouted,
Von dem hellen Blütenmorgen,	Of that bright blossom morning
Da dein Seelchen sich der Welt erschloß.	When your soul opened to the world.

Träume, träume, Blüte meiner Liebe,	Dream, dream, blossom of my love,
Von der stillen, von der heil’gen Nacht,	Of that silent, that holy night,
Da die Blume seiner Liebe	When the flower of his love
Diese Welt zum Himmel mir gemacht.	Made this world a heaven for me.



Hamburger Stadt-Theater.

Direktion: MAX BACHUR.

Dienstag, den 6. September 1910.

6. Saison-Abonnements-Vorstellung.

1. Dienstags-Abonnements-Vorstellung.

Tannhäuser

und der Sängerkrieg auf Wartburg

Romantische Oper in 3 Akten von Richard Wagner.

Regie: Herr Otto Nowack.

Dirigent: Herr Kapellmeister Gustav Brecher.

Hermann, Landgraf v. Thüringen		Hr. Lattermann
Tannhäuser,	} Ritter und Sänger	Hr. Pennarini
Wolfram von Eschenbach,		Hr. Vogl
Walther v. d. Vogelweide,		Hr. Siewert
Viterolf,		Hr. Garms
Heinrich der Schreiber,		Hr. Eichhöfer
Meinmar der Zweter,		Hr. Lorent
Elisabeth, Nichte des Landgrafen . . .		Frl. Edyth Walker
Venus		Frl. Hösl
Ein junger Hirt		Frl. Schumann
		Frl. Lohse
		Frl. Lehmann
Pageu		Frl. Birkenström
		Frl. Illé

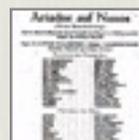
Thüring'sche Ritter, Grafen und Edelleute.
Edelfrauen. Edelknaben. Aeltere und jüngere Pilger.

Sirenen. Najaden. Nymphen. Bacchantinnen.

Ort der Handlung: Thüringen. Wartburg.

Im Anfange des 13. Jahrhunderts.

Lehmann sang the role of one of the Pages on 6 September 1910.





What Critics Wrote



The critics were unanimously enthusiastic over Lehmann as Fidelio/Leonore.

For those not familiar with the praise (and other words) garnered by Lehmann, it's interesting to read what musicians and critics have written. After the introduction, the reviews in [section one](#) are in more or less chronological order and can act as a kind of musical/critical biography of Lehmann. The translations from the German, Italian, or French were done by Beaumont Glass, partly for use in his Lehmann biography. I begin with some of the typical praise written about her, and then you can hear recordings which are referred to in *Song on Record: Volume 1, Lieder*.

Introduction

Ernest Newman wrote of Lehmann's performance of the Marschallin:

...an exquisite singer with a voice capable of the most delicate inflections, and an actress whose quiet ease is the perfection of the art that conceals art.

Author and critic Vincent Sheehan:

The peculiar melancholy expressiveness of her voice, the beauty of her style in the theater, the general sense that her every performance was a work of art, lovingly elaborated in the secret places and brought forth with matchless authority before our eyes, made her a delight that never staled. She was like that Chinese empress of the ancient days who commanded the flowers to bloom, except for Lotte they did.

New York Times critic Hubbard Hutchinson wrote of Lehmann's performance in *Die Walküre*:

Her performance had an electrifying quality that swept the critical faculty away and made even the guarded listener a participant in the emotions of the anguished Sieglinde.

The following excerpts are from the book *Song on Record: Volume 1, Lieder* Ed. Alan Blyth; 1986. By using the sliding bar in the audio examples, you can examine closely and repeatedly the words or phrases mentioned in the critical comment.

Of the recording Lehmann made of "Liebestod" from Wagner's *Tristan und Isolde*, J. B. Steane rhetorically questions:

Has one ever heard an Isolde who so tenderly mirrors the smile she sees in the dead face, or who rises quite so humanly to the great climaxes?

When reviewing her 1941 recording of Wagner's "Träume," with Ulanowsky, Steane writes:

...of course...Lehmann communicates an intense affection, perhaps more warmly than any other singer. Beginning with the utmost tenderness, she catches the yearning feeling in the dotted-note phrases, and then breathes a glowing warmth of spirit into the exclamations, 'Allvergessen, Eingedenken!'

Mild u. Leise

Träume

Of Lotte Lehmann's "Die junge Nonne" by Schubert, J. B. Steane writes: The singer...who brings to the song the full resources of voice and imaginative warmth to give it one of the finest performances on record is Lotte Lehmann. This was made late in her career [1941] but the voice is still firm and beautiful, and right from the start (with the recognition that those opening phrases are exclamations) there is a sense of involvement by far the most intense among these singers [already mentioned]. The urgency of the first verse (almost like the Act II Sieglinde), the shining face of trust in 'Ich hare, mein Heiland,' the beautiful pianissimo of 'erlöse die Seele,' the rapt exaltation and the serene 'Alleluja'—it is all so complete an experience that the song lives, it seems, twice as long."

Die junge Nonne

Comparing Lehmann's recording of "Zärtliche Liebe" to others, David Hamilton writes:

Even more convincing is Lotte Lehmann, who stresses the subsequent turn to the submediant (und erhalt' uns beide) as well as the dominant, and projects warmth together with vulnerability.

Zärtliche Liebe

Alan Blyth writes about Lehmann's recording of *Dichterliebe*:

At once, in the opening song, Lehmann's immensely personal way with the cycle—impassioned delivery, free declamation, utter conviction—is evident.

Im Wunderschönen...

Any soul that is left untouched by her tremendous "Ich grolle nicht" must be damned. With what meaning she invests every word throughout: "Nur eine kennt meinen Schmerz" in "Und wüsstens die Blumen," for instance, rends the heart...

Und wüsstens...

Ich grolle nicht

Any male heart that doesn't capitulate to the eroticism of "Ich will meine Seele tauchen" or the eager appeal of "Allnächtlich im Traume" must be hard indeed."

Ich will meine Seele...

Allnächtlich...

The pianist for the *Dichterliebe* was Bruno Walter. You may hear his and Lehmann's complete cycle in the *Dichterliebe* chapter.

I'll close this introduction with a review of sorts by the great *mélodie* composer, Renaldo Hahn, who also wrote for various newspapers. Beaumont Glass, who provided (and translated) the following paragraph, didn't supply the name of the newspaper. It was the 1928–1929 season.

Let me be permitted, before finishing with the Viennese season, to render an exceptional homage to the great talent of Mme Lotte Lehmann. In roles offering the most absolute contrasts, first under the boyish cap of Fidelio, then under the powdered wig of the Marschallin von



Renaldo Hahn

Werdenberg, calm, sad, stoically smiling, and at last under the cascading mane of Sieglinde, she has appeared to us as one of the most complete artists one has ever been able to see in the theatre. With a refined expertise [*science*], with admirable nobility and justness of expression, she molded, shaped, and adapted, to the most delicate nuances of feeling, the precious material of a voice rich in timbre, moving, and pure. Her acting is worthy of her singing: clean, well-balanced [*sobre*], distinguished, without a gesture too much, and always in perfect harmony with the music. She understands when it is necessary to become carried away, ardent, and as if heedless of any risk. Mme Lehmann offers to the astonished spectator an absolutely perfect combination of the musical and dramatic elements, and it is she who constitutes the most important revelation of the Vienna Opera.

[You can find a lifetime of the Lehmann Reviews in Section 1.](#)



Lehmann's Reviews

We begin with Lehmann's first success as Elsa in Lohengrin (her debut in a leading role after only two years in the Hamburg Opera) in November 1912:

...At last an Elsa who was only Elsa and could not just as well have been Ortrud [Elsa's evil nemesis]. To many it may have seemed a risk to entrust this great role to the young, inexperienced Lotte Lehmann. And it was a risk; but not an experiment, for the basic prerequisites, which offered at least the possibility of success, were in this case present. The swan knights we have known here have seldom rushed to rescue a more enchanting, more tender Elsa, so touched with romantic magic, as she was outwardly portrayed by Frl. Lehmann. An Elsa without the excesses of the usual prima donna, an Elsa who was all innocence and guilelessness. Artistically too, Frl. Lehmann fulfills her task for the present in a way that is entirely her own. She forgets most of what she had planned and what others have prompted her to do; she gives herself up completely to the impressions of the moment and to the dramatic situation. That is very good, for in that way she keeps for her Elsa a perfect, almost touching unaffectedness; in that way she is not tempted to make what is already complicated appear to be even more so than it really is, and in that way she avoids any farfetched philosophical obscurities and any false theatricality. Perhaps this lovely unaffectedness springs from her ignorance of Elsa's nature. In that case one would like to wish that she retain such ignorance for a good long time....(*Hamburger Fremdenblatt*)

...That new Elsa was Fräulein Lotte Lehmann. Outwardly a picture that could assure sympathy and support for the role she was to portray, through the warmth of her feelings and through the profusion of youthfully fresh, beautiful tones at her disposal, at least as much as through her appearance. A slight nervousness that was noticeable at the very beginning—understandable in the heavy responsibility of a first appearance in a leading role—was soon suppressed. Thus the careful

treatment of the text and that of the melodic line came into their own, no less the agreeable evenness of her vocal resources.... (*Neue Hamburger Zeitung*)

...When one considers what it means for such a young singer to be suddenly at the center of interest, her performance was of astounding assurance. The voice of Frl. Lehmann has such a pure, heartfelt sound, her emission of tone is so steady and finely cultivated, that the songs of Elsa breathed all the sweetness of youthful innocence.... (*Hamburger Neueste Nachrichten*)

...An Elsa ... of touching grace in her appearance and in her singing.... An Elsa so human, so unpretentious, such as one does not often get to see and hear.... They will tell her that this or that must be done differently, they will try to instill in her all the experiences of all the Elsas who ever stood on a stage. If she relies entirely upon her own experiences, she will be the Elsa that Elsa should be and must be.... (*Hamburgischer Correspondent*)

Gluck's opera Iphigenia in Aulis opened the 1913–1914 season in Hamburg and here are three reviews of Lehmann's part in the production, from her scrapbook without attributions:

....Only the Iphigenia of Fräulein Lehmann stayed entirely within the classical framework. The heartfelt warmth of her dew-fresh voice, the perfectly beautiful tone production, the utterly convincing naturalness in action and gesture together created an unusually enchanting totality.

...Among the performers....Frl. Lehmann, deserved the palm. The talented artist, who still grows with each greater assignment, offered us an absolutely ideal Iphigenia, because here the touching simplicity of a powerful but unforced art again becomes nature....

...Fräulein Lehmann offered as Iphigenia a vocally and dramatically magnificent accomplishment...built upon the appealing line of simple, warm naturalness....

As the Countess in Mozart's Marriage of Figaro, this is what Hamburg critics wrote of her:

...Lotte Lehmann...sang the first aria with movingly beautiful vocal quality, with cultivated taste, with genuine warmth. And she also showed her mastery of the

second aria, which is very specially tricky, with an assurance that made one forget that she was singing the role for the first time.... (Hamburg critic M. L.)

...The technically difficult aria in the third act was excellently managed by the artist, as if it were a familiar possession of long standing.... (Hamburg critic M.)

With a leap into the future, here is what a London critic had to say about that same aria in 1926:

...Lotte Lehmann sang the aria...in the third act with such fullness of tone and such dignity of phrasing that it was impossible not to realize in what state of musical grace she was abiding...

Back to Lehmann's final year in Hamburg, this is the critical appraisal of her Pamina in Mozart's The Magic Flute.

...Frl. Lehmann portrayed Pamina with winning naturalness, sang the part with her own sort of refined musical conception and with an innerness of tone and expression that make it painfully regrettable that Dr. Loewenfeld was not capable of keeping at his institute for many years to come such an outstanding talent.... [Lehmann had already been hired by Vienna.] (M.)

...Fräulein Lehmann is the best Pamina one can imagine. The loveliness of her appearance, the purity of her vocal sound, the warmth of her feeling, and the instinctive accuracy of aim in her musical taste which always dictates the right degree of expression to that warmth of feeling—all that together plus an unblemished singing technique makes a Pamina as one seldom finds her.... (M. L.)

Lehmann was to sing Eva in Wagner's Meistersinger when she was first to perform in Vienna. While the role was still being prepared, she sang it in Hamburg to the following reviews:

...If in yesterday's performance this side [the deeper relationship between Eva and Sachs] of the profound Meistersinger—poetry came especially into its own, then the credit must go primarily to Fräulein Lotte Lehmann, who sang the part of Evchen for the first time and who already at this first attempt gave the figure the sharpness of outline that is essential for the goldsmith's daughter. Eva Pogner is neither lyrical nor sentimental: she is a perfectly healthy daughter of Eve with a

slight touch of thoroughly natural sensuality, and she sees things as they are. That of course does not prevent her from projecting individually very differentiated moods from her emotional spectrum, and her feelings towards Sachs are by no means limited to the affection that a niece, for instance, might feel for a friendly, fatherly uncle. She is nevertheless aware of the pain that she causes Sachs, and therefore Fräulein Lehmann is absolutely right when she imbues with all possible warmth that moving passage in the shoemaker's workshop scene in which Evchen inwardly releases herself from Sachs's heart with an almost passionate spiritual exultation.... (Heinrich Chevalley in *Hamburger Fremdenblatt*)

...Frl. Lotte Lehmann appeared in the role of Pogner's daughter, striking us right away with her grace and clearly establishing her right to undisputed possession of the part. She fulfilled her task with feeling and understanding, with warmly appealing wholeheartedness and sincerity, all qualities that are needed for Evchen. Even the conscious cunning and charming slyness—in worming out of Sachs what she wants to know—found in Frl. Lehmann favorable qualifications. The tone of irritation with Sachs (in the second act) sounded for once like the expression of an upright personality. The excessive impudence and aggressiveness recently noticed here in other interpreters of the role, as well as their tendency to self-dramatization, were this time absent. To the adornment of the part, besides the slenderness of the outward line, were added yesterday the attractive vocal qualities, the naturalness of delivery, and musical tact. Two aspects of the role were extraordinarily well-realized by the new Eva: the delicacy with which she revealed her suspicion of the sorrowful secret that Sachs was hiding in his soul....then the passionate wave of feeling for Stolzing just before the Night Watchman sounded his horn.... (W. Z.)

Having already sung Sophie, Lehmann learned the role of Octavian in Der Rosenkavalier of Richard Strauss. This is what Hamburg reviewers wrote:

...With the musical conscientiousness, with the strong artistic instinct and unerring taste which belong to her, Lotte Lehmann has now taken possession of the part of Octavian as well. Her way, which imitates no model and which no one else will find easy to imitate after her, is far from anything that smacks of routine or

conventionality and yet just as far removed from any striving for effect, from any oddity. The simple result of a sure artistic instinct which lets nothing divert it and therefore always finds the right way. Lotte Lehmann has the rare ability, the rare courage, to stand still on the stage—perfectly still, without pose, without the meaningless movements with which “routine” tries to cover embarrassment, without grimaces, without the surrogates of true temperament. And in this simple repose, which is quite natural in life and only strange to the stage, she produces a more genuine, stronger effect, than any pause-filling routine was ever able to do. Quite aside from her vocally brilliant performance, which was only occasionally covered by a too eager orchestra, her *Rosenkavalier* was dramatically a thoroughly distinguished achievement—independent, full of temperament and high-spirited humor. Furthermore, all that is supported by a dazzlingly attractive outward appearance.... (M. L.)

...In the difficult part of *Octavian Frl.* Lehmann quickly made herself at home with her brilliant dramatic and vocal talent. She was genuinely convincing in each of her impersonations [as *Octavian* or “*Mariandl*”].... (R. Ph.)

Not every word was flattering:

...Poor *Quin-Quin* [*Octavian's* nickname], you'll have your hands full with your *Sophie*. You have at least twenty pounds too many around your hips.... (H. Chevalley)

In 1914 Lehmann made her Vienna Opera debut as Eva to the following reviews:

...Lotte Lehmann from the Hamburg Municipal Theatre appeared yesterday as *Evchen*.... A more charming portrayal would be hard to imagine. That was for once an *Evchen* such as Wagner must have pictured: of a pleasing cheerfulness, roguish, childlike and naïve, warm and full of feeling, completely natural. A lovely appearance and speaking eyes assist the artist in her finely detailed characterization, an artist whom one would like to hear in other roles as well.... (“rp,” *Neues Wiener Tagblatt*, 31 October 1914.)

The Evchen was a charming Frl. Lehmann...gifted with a lovely, pleasant voice and musical sense. A singer new to the Vienna Opera; but with whom one will be glad to meet more often.... (E. B., *Neues Wiener Journal*, 31 October 1914)

Back in Hamburg, Lehmann sang her first Elisabeth in Tannhäuser by Wagner.

...The Elisabeth was embodied for the first time by Frl. Lehmann. What this Elisabeth has to give us, has been missing here for a long, long time. All the deep, spiritual empathy, the jubilation of a loving heart, the chaste excitement, the nobility of the young princess, the sudden pain of recognition, the fervor of the prayer, all of that vibrates and rings, rejoices and laments in this highly gifted voice, wins three-dimensional shape and touches us wondrously and enduringly.... The acting of the young artist was deeply moving, and revealed again the sure instinct of a talent that penetrates with total accuracy into the being of each of the womanly characters she portrays.... All in all this latest creation of Frl. Lehmann's arouses again a deep regret that Vienna will take away from us this strong talent.... (M.)

...Yesterday Frl. Lehmann added Elisabeth to her successful Wagnerian impersonations. With the new role she gave again a proof of her rich talent, so capable of development. Frl. Lehmann never offers us cheap theatricality; rather she knows how to surround each of her characters with a halo of true poetry, unfolded from within; and without affectation or anything forced she finds—as if of her own accord—the character and the form that express the inner being and the spirit of Wagner's art.... (R. Ph.)

...Elisabeth is the niece of a Thuringian Landgrave and not at all related to Brünnhilde, for example. Through tradition, which has accustomed us to Elisabeths of massive sound and massive gestures, that has been forgotten. Lotte Lehmann knows nothing of that tradition. She does not burden her slender voice with trials of strength or her natural feelings with exaggerated pathos and is in spite of that—or perhaps because of that—an Elisabeth as truly Wagnerian as only few others. She settles for simplicity, without simple-mindedness, summons

her strength without false heroism for the urgent cry, “Haltet ein!” and builds the prayer through inner emotion to deeply moving fervor.... (M. L.)

...Elisabeth’s declaration of love has never before been heard here with such poetic tenderness.... (M.)

Lehmann’s official debut as a regular member of the Vienna Court Opera took place on the traditional opening night of the season, the Emperor’s birthday, 18 August 1916. The opera was Der Freischütz.

...The first evening introduced a new member of the company: Fräulein Lotte Lehmann as Agathe. That was a case of “she came, she conquered,” a total victory! Fräulein Lehmann, of winning appearance, is poetry incarnate and her singing is poetry too, as is also the simplicity of her acting, free of any artificiality. The glorious soprano of the young artist must have been trained by a master. Seldom has one encountered such vocal culture, faultless in every way, which, transmitted through a voice saturated with beautiful sound, is permeated as well with an artistic sensibility of the noblest kind. And to crown the whole, Fräulein Lehmann is mistress of the most model enunciation of the text one can imagine. Many great singers will be placed in the shade by the young artist through that quality alone. Fräulein Lehmann was stormily and most heartily applauded after her first aria as well as repeatedly during the performance and at the end of the acts. It is now understandable that she was the darling of Hamburg and that they let her go with deep regrets. The Vienna Opera has made in her, that can well be said today, a major discovery.... (Sch-r., *Deutsches Volksblatt*, 19 August 1916.)

...A singer with magnificent resources, an actress full of feeling and taste.... Her smooth voice, which carries in all registers and is richly colored, adapted itself with equal perfection to Weber’s sentimental cantilena and to the lively rhythms of his dramatic melody. She unfolded the big aria in the second act with heart—warm tones and built up the ending to a climax of warm-blooded, genuine joy. Especially lovely was the prayer. Through the velvety registers of her voice she conjured up all its dreaminess, its child-like naïveté. As an actress, she glided past

all the weaknesses in Agathe's overly delicate virginity with an adroitness that revealed the thinking artist.... (*Neues Wiener Journal*, 19 August 1916.)

...Today, on the Opening Day of the Court Opera, we would like to be able to give praise, and fortunately a welcome occasion to do so has been offered, for an excellent new member, Fräulein Lehmann, sang the Agathe with the greatest success. Besides Frau Jeritza, the thrilling temperament of our opera stage, Frau [Lucie] Weidt, the heroine of noble interpretations, and Frau [Selma] Kurz, the grande dame of our Court Opera, dripping pearls of coloratura, Frl. Lehmann can quickly become a darling of our opera audience.... (*Die Zeit*, 19 August 1916.)

...Yesterday she took the public by storm. Lotte Lehmann has every prospect of becoming a Vienna favorite. Such she was, by the way, in Hamburg, where they were not glad to let her go. It is quite an accomplishment to literally electrify a sleepy audience with Agathe's prayer.... [another Viennese paper, unidentified in the clipping from Lehmann's scrapbook.]

Lehmann sang the Composer in the revised version of Ariadne auf Naxos by Strauss.

As Beaumont Glass wrote in his Lehmann biography: "The première took place on Wednesday, October 4, 1916, starting at 7 p.m. Maria Jeritza sang Ariadne, Selma Kurz was Zerbinetta. They were two of Vienna's top favorites." "At 7:40 all Vienna knew who Lotte Lehmann is." So wrote leading critic Ludwig Karpath.

Having claimed the Vienna opera-going public's attention, Lehmann sang many recitals as well as opera roles.

...When she sings, be it something familiar or something new, one feels that each aria, each song is radiating new colors, new flashes of light. Her ever-blossoming talent carries the magic of the most modest simplicity. To the stage or to the recital platform she brings the same utter naturalness and credibility, along with human warmth and emotions that spring from deepest musical understanding. One hears and sees in her an artistic talent gifted with six senses. The sixth: a most pure, inborn musicality, refined and easy in the execution, delicate and poetic with rare subtlety. She feels and lives her renditions with high culture and nobility. On the

stage her role becomes a living being; and our hearts and our ears surrender to her songs. That bell-like, silvery voice sounds forth from a deep-feeling soul. That voice bears a piece of her heart. The pure, noble, soft poetry of that singing, the legato line, the delicate sentiment of that dreamy, warm voice, are very rare phenomena. Lotte Lehmann has beyond a doubt one of the most beautiful female voices we have ever heard.... The whole evening was one great jubilation over the beloved and celebrated artist.... (a. e., *Wiener Fremdenblatt*, 14 January 1918.)

When she returned to sing in Hamburg they wrote:...

Once more the opportunity to listen to the nobly lovely art of our Lotte Lehmann...and as she lent to the little songs her captivatingly sweet, wonderful voice, a jubilation, a thundering ovation broke loose such as never yet has shaken these walls. Again and again we are forced to ask: was there really no way to keep this artist here? Must Vienna possess what rightly belongs to Hamburg? For us no golden cage could have been precious enough for this nightingale with the radiant voice.... (*Neue Hamburger Zeitung*, 6 August 1917.)

After hearing her Manon Lescaut, Puccini wrote the following letter:

19. X. 23

Dear Signorina Lehman

I want to tell you how happy I am with your interpretation of Manon—your art, full of sentiment, together with your beautiful voice have given to my Manon a great vividness [*un grande rilievo*] and I thank you cordially and am very happy for the great success you have had.—A rivederci—with best greetings

Your affectionate

G. Puccini

In Berlin Lehmann sang the double role Marie/Marietta in Die tote Stadt by Erich Korngold who wrote the following:

I cannot leave [Berlin] without expressing, apart from my general thanks to the director, my special gratitude to you for your unique achievement. You were marvelous—enchanted. With all the necessary immorality as required by this role. I would not want one bit more of depravity or “verisimilitude.” Your dramatic impersonation, melodic accents and climaxes, the purity of outline in the death scene—everything was there. Also passion, truthfulness of expression, and devotion to the opera....I thank you a thousand times and with all my heart. In sincere admiration and devotion, your

Erich Wolfgang Korngold.

After her first performances as the Marschallin in London in 1924 the following reviews appeared (again from her scrapbook, some without attribution):

...It is impossible to praise too highly the performance of Mme Lotte Lehmann; she was every inch a princess—voice and gesture alike held a dignity that raised the tone of the whole thing....(*The Telegraph*)

...Lotte Lehmann’s princess moves one as one scarcely expects to be moved in opera....

...The outstanding performance of the evening was that of Mme Lotte Lehmann as the Marschallin. Vocally and histrionically finished to the smallest detail, it had a nobility of style and a depth and variety of emotion that made it seem the only ideal rendering of the part one may wish to hear in a lifetime....

Also 1924, but in Dresden, Lehmann created the role of Christine in Intermezzo by Strauss and the critics wrote (from the scrapbook, so some without attribution):

...Lotte Lehmann—vocally and histrionically a sensation. Any man with a heart in his body would be glad to go home to this “Xantippe”.... (Dr. Otto Reuter.)

...In the role of the temperamental, passionate wife Lotte Lehmann offered an unsurpassable achievement of rare truthfulness and naturalness, with a thoroughly sympathetic undertone.

...No praise is too great for her feat....That Frl. Lotte Lehmann was able to portray this complicated figure with such living warmth assures for her a reputation as a singer with unlimited abilities.

While in Dresden to sing Intermezzo, Lehmann also sang many of the roles she sang in Vienna. The following reviews are by Dresden critics.

[Desdemona]...Yesterday the sweetness of Verdi's music was given to us again through a voice that belongs among the most precious that we have ever heard on the Dresden stage....Already in the entrance duet we were transported from one thrill to another....An intoxication of vocal beauty held us entranced and would not let us go....And upon the foundation of such a vocal talent she acted Desdemona for us, not sweetly, but with the pride of an unjustly offended wife. Instead of bathos, true compassion moved us for the suffering of an unhappy woman.... (Th.)

...As Desdemona [she] surprised us with an abundance of new sides to her highly gifted artistry. In her costume and makeup, as if after a painting by Titian, she gave the figure utterly individual contours. She by no means yielded herself in grief to the treachery of Iago, but rather plunged actively into the drama and fought for her innocence up until the last moment. Her downfall attained the stature of incomparable tragedy. The glorious voice revels in the high-arched, late-Verdi cantilena, a magnificent, dramatically colored bel canto.... (C. J. P.)

[Elisabeth]...On this evening the opera should have been called not *Tannhäuser* but Elisabeth....[She presented] a natural, girlish Elisabeth, without false pathos of gesture, all moving feeling....[She is] an actress of taste and expressive power....Her soprano [is] of infinitely comforting warmth, her tone full of heartfelt sincerity, and technically mastered with great art. German bel canto in the truest sense of the word.

[Elisabeth]...The voice has the intoxication of youth, bubbling over with the blissful joy of singing. Then there is the great temperament, not just in the acting but also in the voice. Further, the fabulous high notes which soar so victoriously over the ensemble, dominating it effortlessly. It was already a magnificent achievement purely from the vocal point of view; it became even more so through the acting. The appearance alone was enough to win us over. One could believe her to be one of those lovely sculptured figures from the Naumburg Cathedral. But that was the external surface. High above that was what Lotte Lehmann accomplished with her portrayal....Here was embodied humanity.... (Th.)

[Eva]...She turned the evening into an event.... (C. J. P.)

[Mimi]...Yesterday Lotte Lehmann sang Mimi in *La Bohème*. Those were precious hours that one experienced in the opera house. Hours of inner living.

1927 was the centennial of Beethoven's death and the Vienna Opera produced his Fidelio with Lehmann in the title role, a role that normally demands a more dramatic voice category. The critics seemed to search for new superlatives. (Lehmann's scrapbook clippings often cut off the name of the newspaper and critic):

...Lotte Lehmann was an experience as Leonore. That is a Fidelio of whom they will still be singing in the most distant future.

That is perfection....Lotte Lehmann, who in the last few years has risen to ever higher perfection, surpassed herself as Leonore, which she sang for the first time....

...Lotte Lehmann was simply glorious; more than that, hers was great singing and a moving womanly creation.

...One can hardly imagine another performer of Leonore like Frau Lehmann. Perhaps she lacks heroic volume. But out of her words, whether spoken or sung, the tones sound as if they come from the depths of the feminine heart. So speaks and so sings the purest love, which is infinite in its joy of giving, only giving, and asks nothing, expects nothing in return. That tone, true to nature, unaffected, unadorned with any fancy “nuances,” penetrates movingly to our hearts.

Of this Leonore an unattributed reporter from Paris wrote:

...Mme Lotte Lehmann, who is the purest and most magnificent soprano of the Vienna Opera, absolutely surpassed herself, vocally and histrionically, in her dramatic rendition of Leonore. A delirious audience showered her with unending applause.

Another unattributed critic reported in English:

...Lotte Lehmann, whose talent seemingly has no limitations, as she triumphed recently in two such different parts as Puccini's Turandot and the Frau Storch of Richard Strauss's *Intermezzo*, was an admirable Leonore....

And yet another, but in English:

...And Lotte Lehmann created just that same indelible impression which she had made here [in England, in other roles]. She was lifted out of herself, it seemed....

Two months later Lotte sang Fidelio in Hamburg to similar acclaim.

...She is one of the few who have realized the mysterious something which this opera contains; she is in tune with the magical things in the Beethoven language, she has come inwardly near to the soul of Fidelio in an astonishing process of artistic travail. For years we have experienced no Leonore in Hamburg who reached so deeply into our hearts....In acting as in song this Leonore was the glowing flame of the evening. Histrionically an accomplishment polished to the last degree, wherein technical mastery could be taken for granted. Feeling was everything, guided vocally by powerful impulses, yet under emotions of the highest kind. A sound-miracle [ein Klangwunder]. (Unattributed clipping)

A Berlin critic was equally ecstatic.

...In a performance filled by Bruno Walter with the spirit of Beethoven, Lotte Lehmann sings Leonore, frees that image of the Ideal from the bonds of tradition. Intuitively conceived out of the fullness of a strong, individual femininity, a Leonore of pure human greatness emerges, to whom conventional operatic pathos

and masculinized heroics are equally foreign. A womanly nature of pensive inner simplicity which does not give up its natural manner even in masculine dress, a true heroine of the heart, whose heroism has its source in feminine soul—power and the self—sacrificing love of a devoted wife. This Leonore moves us and stirs us because she alone is fundamentally the genuinely felt Leonore of Beethoven.... She sings her great aria, technically masterfully articulated, with moving sentiment, an outpouring of purest feeling. In the prison scene she finds just the tone of voice, the very gesture for the strongest possible dramatic accentuation. “Kill first his wife!” how deeply stirring that sounds from her mouth.... (No name)

Of Lehmann's performance as Turandot in Berlin, an unnamed critic wrote the following:

...I confess, I anticipated Lehmann's high notes with some trepidation. A more pleasant surprise is scarcely imaginable! This unbelievably difficult role, difficult because one has to sing almost constantly in the highest register, was as good as totally conquered by the artist. Unforced, free, clear, warm, her voice purred forth, and one could even understand the words of the riddles—if one knew them. Those riddles are the trickiest part of the role. So brava, bravissima! It was a top performance. And figure, makeup, and acting supported the effect in the best way.

Of the role of Heliane in Korngold's Das Wunder der Heliane, the following unidentified newspapers carried the following comments:

...Lotte Lehmann does not act Heliane, she is Heliane. In the incomparable timbre of her voice there is the quiet radiance of a chastity which ennobles her every movement and her standing still and which speaks forcefully and movingly out of every manifestation of her feminine heroism, out of sorrow and compassion, love and self-sacrifice. Lotte Lehmann has deeply understood and captured the nature of Heliane, the magic of a naïve loveliness, an innocence threatened by the sweet torments of erotic arousal. Her first entrance, bathed in light, ethereal in appearance and expression, is unforgettable. The way in which she unbinds her hair, uncovers her feet, her body, that cannot be acted more movingly or at the same time with more purity. The aria in which she later defends herself before the court [the aria she recorded] comes out of burning

emotion. It is masterfully expounded, building in intensity of feeling, without pose or exaggeration. The language of the heart, which is as shattering as the aria itself. Lotte Lehmann may place Heliane among her gallery of saints, which extends from Wagner's Elisabeth to Beethoven's Leonore.

...Lotte Lehmann, perfection itself, was Heliane. Grandiose in poetic conception, unsurpassable in song....

A second Paris season (in 1929) brought more adulation. Lehmann sang Elsa in German while the rest of the cast addressed her in French. Then she gave a Lieder recital at the Opéra. It created a sensation:

...This admirable priestess of bel canto is perfection itself....(No attribution)

...What power, what articulation in the singing, and what inner flame!...A rare mastery. (No attribution)

The New York Herald Tribune (2 February 1929) reported the following:

...The recital given by Mme Lotte Lehmann at the Opéra on Thursday was not merely a success, but a veritable triumph. It must be said that the art of the great Viennese singer has attained such a point of perfection that...singing becomes, or rather seems to become, so easy that everybody could practice it. But what is Mme Lehmann's very own is the simplicity of her art. No aiming at effect...Such a soirée is a festival for musicians; it is also a lesson.

In the 1920's various unnamed London papers carried the following notices:

...Last night the spirit of poetry singled out the Elsa, and rather ignored her supernatural lover [Karl Peron]. This Elsa was Mme Lotte Lehmann, and she will be long remembered. Her singing was lovely. And there was more still—true impersonation, living and touching. Her prayer for a savior in the first act quite transcended the Elsas of convention. It could not have been more beautiful....

...Tonight's performance was redeemed from mediocrity by Lotte Lehmann, her Elsa being a completely perfect interpretation. This fine singer and actress was at

her very best, and her singing of the restrained phrases of the first act, and her wonderful dramatic intensity were an extraordinary illustration and realization of the combined arts....

...Mme Lehmann is an exquisite singer, perfect in phrasing and diction, and her Elsa was inimitable in its tenderness, poignancy and charm.

In 1926, in London, the unnamed writers responded to Lehmann's Desdemona (in Italian), as well as Sieglinde, Eva, and Elsa:

....Lotte Lehmann was a perfect Desdemona, in fact the best I can recall—Albani, Eames, Melba, I have heard them repeatedly in that role, but I place Lehmann first.

...Frau Lotte Lehmann was a surpassingly fair Sieglinde, singing with rare beauty and acting with still rarer charm. One of the thrills of the evening was her great cry of exultation when Brünnhilde announced to her the future coming of Siegfried.

...all the spontaneous impulse of girlhood joined to maturity of voice and style, the Eva of our dreams....

[Elsa] sung and acted as it had not been perhaps for twenty years.

1926 in London Lehmann sang recitals for which she received praise:

...A performance that can be described as the perfection of singing. She is a complete mistress of the almost neglected art of phrasing. The quality of her voice never deteriorates, and she does not sing lieder in the lugubrious manner so much affected by some singers... (J. A. F.)

For her 1927 Covent Garden performance as the Marschallin, the unnamed reviewer wrote:

...Her performances last year and again last week led us to expect great things. But, however well prepared, one does not come in contact with such most admirable art without feeling the thrill and the wonder as of a perfect thing. She sang not a phrase that was not as perfect as a good voice and an unerring taste

could make it, and she spoke not a word that was not pronounced so as to carry the full weight and significance it was meant to carry. And how well her histrionic genius filled in those long silences....Such a performance cannot but have its effect on all who share in it....

For 1925 performances of Die Meistersinger with Bruno Walter conducting in Berlin, Lehmann clipped the following reviews without regard to the name of the newspaper or critic:

...The most perfect interpretation of Wagner's conception. And her precious voice is the consummate expressive medium for every impulse—its bloom, its melting loveliness, the model phrasing, all culminate in the quintet. The soul-filled tone, the full splendor of the fresh, floating sound, rise here to a climax, elevating the extraordinary to the level of the unique.

...She is a magnificent Evchen and leads the quintet—the highlight of the evening—more beautifully than one has ever heard before....

...Lotte Lehmann, the one and only, caught the style, unerringly, with the instinct of genius. This Evchen was the crown of the performance, attractive and lovely to look at, dignified and genuine in every gesture. And what a treat, that glorious voice! A radiation of most golden splendor not only in the quintet; even in the slightest interjections, like those in the second act from the linden bower, every tone “sat,” every syllable was clearly understandable.

Other opera performances of 1925 received the following unattributed reviews:

...Lotte Lehmann as Eva was the triumph of the *Meistersinger* evening, unequaled in beauty of voice or clarity of expression....

...Lotte Lehmann's Elsa can be called absolutely perfect, lifted far above the standards of any usual evening at the opera.

...The incomparable Lotte Lehmann [was] Lisa [in *The Queen of Spades*]....Her great scene by the river is one of the most glorious operatic moments one has ever heard. The music is radiant in her, she lifts it far above its niveau, she colors it in a personal way, so that it becomes triumphant in itself, apart from any drama on the

stage, so that in that moment it seems to become a real experience, not a performance but reality itself.

In 1930 Richard Strauss conducted Lehmann's Fidelio with the Vienna Opera:

...There one felt the dramatic fire of the composer of *Elektra*. The tragic storm exploded in lightning and thunder; one felt shivers down the spine. But this scene was brought to a climax also by the magnificent voice of Lotte Lehmann. One experienced something extraordinary. The warmth of this so tenderly human Leonore was transformed into heroic power. The moment became monumental. With every performance the Leonore of Lotte Lehmann becomes more remarkable, more gripping.... (E. B.)

In Vienna Lehmann sang recitals to mixed reviews:

...Then, strangely, from the profusion of available songs by Schubert and Schumann, she chose several which were composed for the male voice, "Der Doppelgänger," "Der Erlkönig," "Ich grolle nicht," and "Frühlingsnacht," probably more out of vocal considerations than because of the content to be expressed, which would justify sharper accents in these very songs. [It is interesting to note that Lehmann was later criticized for over-dramatizing some of those same Lieder.] But this is just what is so special in Lotte Lehmann's art: the noble harmony, the lovely evenness of moods, the comforting warmth, which are a part of her temperament and which her singing communicates to the listener in such a lovable way.... (E. B., 10 February 1930.)

...An evening of Lieder by Lotte Lehmann is the loveliest, most precious treat for the ear. Mellifluous sweetness floods over the hearer and one does not grow tired of admiring the divine gift of this voice. Every tone is sent forth in its acoustic perfection with an additional spin from the heart, a sort of soul-vibrato. In such a way, every song becomes a tasty delicacy for the ear, which in turn wants nothing to disturb such egotistical enjoyment. Not even through the fact that any just demand for spiritual [as distinct from sensual], truly Lieder-like interpretation of the individual songs is as good as totally unfulfilled. Meanwhile, the Lehmann

voice is an exceptional case, and that must satisfy us. Even then, when everything that is actually characteristic and significant has been taken away from the fever-visions of “The Erlking” or the ghostly apparition of “Der Doppelgänger,” ...such honeyed euphony, such cozy singing is welcome, even when, apparently quite inorganically, it is supposed to be coming from the spheres of the uncanny and the demonic.... (Heinrich Kralik, 10 February 1930.)

...The voice of Lotte Lehmann is of such beauty that one should erect altars to it. That voice alone, even without the natural charm of her personality and a singing technique sublimated to the last degree of purity, would have to lead her to the highest summit of international fame. Brilliance emanates from her....Such mastery is hard to reach, harder still to maintain. But in one sense, Lotte Lehmann has it easy: she has only to sing a “Lehmann tone,” a “Lehmann phrase” in an old Italian aria or a German Lied, to let loose a storm. In summary one could say that her way of singing songs is the incarnation of German Innigkeit [warmth, tenderness, sincerity].... [from an unidentified clipping on the same page of Lehmann’s scrapbook]

Here are some of the mixed reactions of often unidentified London reviewers to her recital in Queen’s Hall, 25 February 1930:

...Seldom, if ever, do we hear a more glorious voice than Lotte Lehmann’s....Unfortunately her operatic trick of clipping her words short, though it can be dramatic enough when accompanied with a gesture on the stage, ill befits the singing of Lieder. Perhaps she is aware of this, for she sang “Ich grolle nicht” badly in this respect, and then in response to the indiscriminating applause, sang it well again. But I wonder why she sang it at all....

...Even such a song as Schumann’s “Ich grolle nicht”—essentially a man’s song—was a perfect thing, for the quality of tone and expression leveled all differences....Every song revealed such complete mastery that it might have been mistaken for ease, and it is significant that in an age which prides itself on its cool, practical attitude towards all that stirred most deeply the conscience of the last generation, a simple, sentimental song like Beethoven’s “Wonne der Wehmut”

should rouse an audience to enthusiasm. In different ways, every song bore evidence not only of Mme Lehmann's vocal art and gifts, but also to her genius as an interpreter.... (F. B.)

...The exquisite art of Lotte Lehmann was manifestly enjoyed by her large audience....Listening to her opening group—all overly-familiar, if vocally beautiful solos—one fervently wished that all the budding soprani who meditate including [in their recitals] either (or all) “Caro mio ben,” “Lasciatemi morire,” or “O del mio dolce ardor” might be present to hear how really expressive they can be when beautifully sung, instead of (as generally happens) being converted into particularly dreary, punctilious examples of “the classics”....The spiritual beauty of “Du bist wie eine Blume” still lingers in the memory, like the mystic ecstasy, the crystallization of all that has ever been held to symbolize springtime's magic which this great singer infused (or rather re-created, for the composer has captured it within his inspiration) into “Frühlingsnacht”....

...The thing one would like to do, if it were possible, would be to coax, cajole, harry, coerce all the bad singers of London—without having to tell them how bad, exactly, they were—into one of Madame Lehmann's recitals: those, namely, who “know all about” legato singing, messa di voce, the right kind of vibrato, colour, diction, enunciation, pronunciation, temperament, except how to do them; and to let them hear how these things sound when there has been time to forget all about how they are done. Of all these virtues we would take Madame Lehmann's legato for special commendation....It prevents such an old warhorse as “Caro mio ben” seeming jaded; it binds together the successive floods of ecstasy of such a song as “Frühlingsnacht.”

After March 1930 recitals in Paris, the following unidentified critics wrote the following:

...Ovations on top of ovations for Lotte Lehmann who triumphed at the Salle Pleyel....What tranquil mastery! And how sweet it is to listen to a perfect voice that gives the impression of being a force of nature, which seems born out of the good will of the elements, like the melody of the breeze or of the waves....

...It is always a pure joy, an intoxication, to listen to her! At first one is amazed at the instrumental beauty of her singing. There is not a mediocre note from top to bottom. And what nobility of phrasing! ...What caresses in the poems of Wagner! We have, alas! all too few singers in France to place opposite this lady from Vienna. Where has technique disappeared to, here?...Can't someone send a mission to Austria to recover the principles?...

For her Marschallin in Graz, Austria, one unidentified critic wrote the next review:

...Among the guests, Frau Lotte Lehmann, who was appearing for the first time in Graz, was resplendent as the Marschallin. She portrayed with moving poetry the last glow of a noble woman's heart. Rococo magic blossomed around her figure. Every gesture, every tone testified to a wonderful mellowness and wisdom. The way in which Frau Lotte Lehmann spins her tones is incomparable. Her Feldmarschallin is one single song of beauty, free of "effects," and free of any attempt to "shine" in the conventional sense. It is not too much to say that through Lotte Lehmann art becomes ennobled.

For Lehmann performances in one of the Salzburg Festivals, various unattributed critics wrote the following reviews.

...Glorious, unforgettable, transfigured in every respect is Frau Lotte Lehmann as the Marschallin. Highest effectiveness, noblest art.

...With Lehmann the ending of the first act becomes one of the purest, most precious impressions which any opera stage can offer today....Lotte Lehmann...a princess in appearance, a queen of song, and as a woman—a human being....

...The nature of this God-gifted woman is humble fulfillment and boundless devotion. In holy exaltation she gives herself to the character she is to portray, serves the idea of the work to be interpreted. Leonore's tremendous destiny: to have to love, to be able to suffer—idea and impulse, affliction and freedom—can not be embodied more gloriously; her simple nobility: womanly dignity and active faithfulness can not be interpreted more tenderly; the melody of her soul: hope, hope...can not be voiced in purer sound than as it is realized by this great artist.

And the triumphant radiance of her voice—truly “it penetrates into the depths of one’s heart” [a quotation from the dialogue of the *Fidelio* dungeon scene].

...The *Fidelio* of Lotte Lehmann, a perfection, a probably unsurpassable accomplishment, uplifting and deeply stirring...filled with truly Beethovenesque transfiguration.

For Lehmann’s work at the Vienna Opera, the following undated and unattributed reviews were positive:

...Her singing was a living miracle, more beautiful than in the legend, “The Rose-Miracle of Saint Elisabeth.” The extraordinary, the unique thing about this vision of an artist, her incomparable voice and her genius for acting, can scarcely be put into words. The experience of hearing her and seeing her, as on this *Tannhäuser*-Sunday, reveals mysterious secrets of eternal beauty, which will remain in memory, inextinguishable, indescribable.... (D.)

...In every respect a perfect accomplishment. The gentle radiance of the wondrously moving voice glows like a halo around her appearance. Lovelier than ever, more heartfelt in power and sweetness, is this blessed voice. The Elisabeth of Lotte Lehmann is a saint with a strong feminine nature, earthly and heavenly at the same time. In her being and in her appearance Lotte Lehmann embodies an ideal form of Wagner’s Elisabeth. She gives poetry to the expression of the words, there is poetry in every gesture, down to the graceful play of her hands. The soul-drama of the loving Elisabeth, full of faith and capable of total self-surrender, is fully revealed in the impersonation of Lotte Lehmann.....

...The Elisabeth of Lotte Lehmann cast a radiance over the whole *Tannhäuser* performance. Already after her entrance aria there was colossal applause. Of course. But that was just a preamble to what was still to come, which, at the finale of the act, surpassed by far everything of beauty that Lehmann has given us up until now....The Elisabeth of Lotte Lehmann is now the best Elisabeth of all the opera stages on earth.... (R. K.)

Lehmann's debut in North America took place at the Chicago Opera in 1930:

...Her Sieglinde is perfection itself—perfection of voice and action...(*Musical Courier*)

...She has one of the loveliest voices ever heard on the Civic Opera stage. It is of a freedom and purity seldom discovered in American singers and employed with an eloquence and artistry that moved the audience to a great demonstration.... (*Musical America*)

...The texture and the luster of her tone are so distinctive, so quick to reflect each shade of feeling, so potent in moments of Wagnerian orchestral drama, so responsive in the softer expressive inflections, that she must take her place quite unchallenged in the operatic Valhalla....(unidentified source)

...In musical perception, in vocal beauty, in histrionic intelligence, Mme Lehmann was at once a lesson and a reproach to most of her colleagues who specialize in the Bayreuth master's works. (no attribution)

...Mme Lehmann was the ideal Elisabeth. Her singing is the acme of art, and she gives a more complete picture than any of her predecessors. She invests the character with an individuality that is absolutely new. Here is one of the great artists of the century. (without newspaper or reviewer's name)

A poetic review from a Paris writer:

...A singer? More than that! A soul that sings! [Une âme qui chante] Song incarnate!...The infinite variety of her singing!... (*Paris*)

7 January 1932, was a major date in Lotte Lehmann's career, her first New York recital, at Town Hall. Here is a condensation of the review by Olin Downes, then the leading music critic of The New York Times.

...The audience that gathered in Town Hall last night to hear Lotte Lehmann's first song recital in this city was not only impressed but thrilled. It has been a good many years—more years, at least, than the writer has spent in this city—since any local song recital has offered such excitements and distinctions. Singing songs by

Brahms, Schubert, Schumann, Mme Lehmann swept her listeners from their feet. She has a voice of magnificent range and color. Above all, it is an intensely communicative voice, one that stirs with feeling and that immediately affects those who hear it. She herself is a woman of superb temperament and capacity for the expression of great and varied emotions. The moment that the first song, “Von ewiger Liebe,” had ended, the audience knew that a great artist was present. The outburst of applause was a spontaneous and most impressive tribute. This first impression was not lessened but intensified as the concert proceeded. To claim that every song was perfectly sung would be exaggeration. That is a thing which never happens. But in sum the vocal and interpretive gifts of the singer surpassed the highest expectations....There were moments last night when Mme Lehmann was operatic, and when, as an interpreter of song, her temperament got the better of her and she stepped from the frame. But even when she did...as in the final measures of Schumann’s “Ich grolle nicht,” she was so puissant, noble, and impassioned in her style, supplementing interpretation with such vocal resource and such a wealth of nuance, tone-color, and all-conquering sincerity, that if she had sung the song backward it would have been hard to keep cool and refuse to be moved by what she did....She sang songs which have become household words in such a way as to resurrect every wonderful thing which familiarity had caused us to take for granted or to accept as a matter of course. At her height she displayed interpretive genius—nothing less....

Grena Bennett wrote about that same evening, mentioning Gerhardt, whose rather less-dramatic manner of interpreting was often mentioned as the complete opposite to that of Lehmann.

...Mme Lehmann possesses a voice that glows and glitters; when emitted with full power it resembles the diapason of a great pipe organ; when slightly muted its color and quality are like the dulcet tones of a cello. One of the greatest lieder singers of recent years was Elena Gerhardt. Mme Lehmann has the art and method of her famous predecessor plus a more gorgeous voice.... (Grena Bennett of the *Journal-American*)

From her U.S. tour of 1932 the following reviews appeared:

...Mme Lehmann challenges all other sopranos, German, Italian, American or what you will, by the utter purity of her tone, the superb distinction of her style, the genuine musical and spiritual beauty of her interpretation. (Chicago, but no further information)

...She is slimmer [than last season], but her crystal and silver voice has gained in beauty—if that were possible. (no names or exact dates)

From the same 1932 tour an unidentified writer concluded with the following:

...Her Elsa was at once the most moving and most convincing one ever has heard.

In New York City's Town Hall, on 7 February 1932, Lehmann offered Schumann's Frauenliebe und -leben, among other Lieder.

...The early part was sung with indescribable tenderness, innocence, and happiness, and in this she had the expression of a girl of seventeen; but as the mood changed she seemed actually to grow older before one's eyes, and the last three songs of the cycle had a depth of passion and grief that was overwhelming.... (Doris Madden, 12 February 1932.)

In Marseilles, March 1932 an unidentified writer offered the following words:

...For the sake of all those who have not yet had the good luck to hear her, let me say that the recital of the celebrated singer Lotte Lehmann was a prodigious revelation. And those who were absent...missed an artistic satisfaction of the first order....She truly touches the highest summits of her art, and her program was one long, continual rapture [“ravisement“]....

But the same reviewer expressed regret that Lehmann sang only three French songs—especially since he found her French “very correct”—and that the rest of her program was in German, a language neither liked nor understood in Marseilles.

...If we found a very real joy in listening to the eight songs of *L'amour et la vie d'une femme* [*Frauenliebe und -leben*] in their original language, it was because our comprehension was aided by that veritable mirror of the soul which is Lotte Lehmann's face.... (Jacques Dordet.)

...It seems as if for her, uniquely for her, the art of bel canto, deserting the balmy skies of Italy, has consented to cross the Rhine. Certainly the German language, above all to French ears, does not naturally lend itself to that sweetness of accent which seems to be a privilege confined to the Latin tongues. Nevertheless, Lotte Lehmann has achieved the miracle of usurping that privilege; and, perhaps for the first time, we have enjoyed the charm of a German song in its original text, so well has this admirable singer been able to soften its harshness with the caress of her heavenly voice.... (Ch. Varigny.)

From a recital performed on 1 April 1932, in Rome, Alberto Gaseo wrote the following review.

...Eighteen German Lieder, all sung in the original German. Monotonous recital? Not on your life! Signora Lotte Lehmann is such a brilliant, versatile interpreter that she easily holds the attention of the audience....Although expressing herself in a language that, in Italy, is familiar to very few people, she was able to make herself understood—at least in a general sort of way. Even those who knew nothing of German were listening with lively interest and obvious joy....It was an authentic success, one hundred per cent.... (Alberto Gaseo, 26 April 1932.)

From various unidentified newspapers of 1932 Vienna we read the following words:

...A peak of incomparable artistic enjoyment....The ideal type of Elisabeth....She draws out of this noble role all its magnificent depths, which she fills with the breath of the spirit and the drama of the soul. Lotte Lehmann stands at the zenith of world fame, the Vienna State Opera can be proud....The entrance aria was a powerfully thrilling experience; the prayer floated, a deeply inner, blessed revelation, into the most blissful regions of infinite art.... (A. M. P.)

[Desdemona] ...Poetry itself is on the stage when Lehmann sings....

...Her every appearance upon the stage is like a sunrise....

...Her acting and her singing have been refined to a point of simple, classical greatness and most ideal perfection. Her Desdemona, like her Elisabeth, can be designated as a most faithful re-creation, the highest achievement that the art of the stage can offer... (A. M. Pirchan.)

In 1932, London, we can read the excerpts of these unidentified clippings that notice Lehmann's weight loss.

...It was whispered that Sir Thomas Beecham does not like the opera [*Meistersinger*], and certainly the way he conducted it suggested an impatient desire not to dwell on its intricacies....The adorable Lotte Lehmann, distinctly slimmer, actually elevated the part of Eva into something dramatic as well as lovely...

...The Eva of Mme Lehmann is familiar, but not her appearance. Last year she was handicapped by the conventional embonpoint of the grand operatic heroine. This year she is as slim as a film star and her lovely voice is, if anything, better than ever....

From an unattributed clipping of June 1932 Vienna, we read elegant words of criticism.

...Lotte Lehmann lent to Sieglinde all loveliness, all poetic magic....An ideal creation, a poem, the essence of romantic grace, captured from the world of German fairy-tales and legends. The image of the musical idea becomes visible to the eye, held fast in the lovely appearance, in the expressive movements of the body....

The unidentified critics of the 1932 Salzburg Festival wrote the following kind words:

...There is really only one Marschallin, and her name is Lotte Lehmann....

...Lotte Lehmann as *Fidelio*—something more perfect, more beautiful, something that goes straighter to the heart, can scarcely be imagined....What Frau Lehmann offers is great, pure, unparalleled art.... (F. K.)

29 September 1932, at the Staatsoper Unter den Linden, Berlin:

...The sensation of the evening [was] the world-famous Sieglinde of Lotte Lehmann....Her Sieglinde is a full-blooded woman filled with an uninhibited passion that breaks through all the limitations of conventional operatic acting. Her voice is as radiant, as brilliant, as ever. After the first act a hurricane of applause broke loose. (no newspaper or critic named)

This is from a 7 October 1932, Berlin, report of a performance, sent to Edward Ziegler, Assistant Manager of the Met, by the Met's representative in Europe, the agent, Erich Simon. The cast included: Lotte Lehmann, Eva; Rudolf Bockelmann, Sachs; Gustaf Schützendorf, Beckmesser; Alexander Kipnis, Pogner; Herbert Janssen, Kothner; Fritz Wolff, Stolzing; Karl Laufkötter, David; Margarete Arndt-Ober, Magdalene.

Yesterday a remarkable new production of *Die Meistersinger* took place here, under the musical leadership of Wilhelm Furtwängler, the staging by Heinz Tietjen. The performance was sublime beyond all praise, and seldom in my life have I been witness to such a tumultuous jubilation as on this occasion. The preparations for this premiere took three weeks of intensive rehearsals, and something unprecedentedly beautiful is the result.... The performance ended at 11:30. Although it was so late, the entire audience rose as one man and remained standing for over ten minutes.... It was an unforgettable evening!

From a Munich performance given in 1932 we can read what the critics felt.

...The way she sings Lieder has a fascinating effect. And one can certainly say that each of the songs presented—and many of them belong among the most familiar in the whole literature—was an artistic experience such as a concert hall can only offer on very rare and festive days....(unidentified)

...The voice of this woman alone is like a miracle: one is fascinated by the fullness and clarity of her sound, by the astonishing range both high and low, and by the ineffably noble charm of her timbre. No less enthralling is her phenomenal mastery of that voice, a mastery which seems too natural to have been learned, which seems more likely to have been a gift from heaven....But in the final analysis

the determining factor is neither voice nor technique: Lotte Lehmann's greatest, loveliest gift is rather the art of interpretation. More inspired singing is not even to be dreamed of. The power of passionate feeling and the power of genuine artistic understanding are combined in her in perfect unity. There was not one piece that she did not bring fully to life, down to the last nuance of expression, preserving at the same time the overall line....How amazing it is that she could sing with equal intensity two such totally different pieces, one right after the other, as "Death and the Maiden" and "To be Sung on the Water," the one full of deathly fear and darkness, the other all spring and light. And what she makes of a somewhat over-familiar piece like Schumann's "Ich grolle nicht"—how we experience that song anew, how we become conscious, perhaps for the first time, of its inner dramatic vehemence and shattering climax when Lotte Lehmann sings it! So the evening became one great triumph.... (Dr. A. W.)

...We heard the best-known songs of German romanticism and heard them new and fresh, beautiful as on the very first day.... (Dr. W. Sch., 10 October 1932)

From her first Berlin recital of 1932 we can read a, by now, familiar-sounding review.

...Lotte Lehmann is conquering Berlin; the success of her Lieder recital has perhaps even surpassed her operatic triumphs of the last few weeks. Yet, fundamentally, Frau Lehmann is no Lieder-singer. Dramatic song is her natural domain. She is accustomed [on the stage] to make everything that she sings the expression of definite dramatic characters. With this intention, she characterizes, she dramatizes. And in that way she also dramatizes Lieder; if she sings Schubert's "Serenade," then a whole stage setting is there, the garden at night, the little house, in front of the house the lover—and that is she herself—who sings his song of longing. It is very beautiful, but it is not quite right; for it is just the difference between Lieder and opera that the Lied is not intended to be the expression of a particular person.... (V. Z.)

Here are excerpts from the “perfect notice,” which was written by Redfern Mason for the San Francisco Examiner, 20 December 1932.

MME LEHMANN RECOGNIZED AS GREAT ARTIST....

It is said that every woman often thinks she is in love. But when it really happens, she doesn't think; she knows. It is the same with the dear public and artists. They often credit greatness to inferior talent; but, when the real thing comes along, they know beyond the possibility of doubt.

By the time Lotte Lehmann had sung “Von ewiger Liebe” last night [the first number on the program] the audience gathered in the Opera House recognized not merely a singer of unusual merit, but one of the succession of great artists.....Nobody, in my experience, has ever sung the “Erlkönig” with such mastery of characterization....This was magnificent singing and the audience, guided by the infallible instinct of the crowd, was fully aware of it....That heavenly “Ständchen” [Schubert]...had a beauty that left folks not far from tears.

And it is not an aloof, distant talent, that of this young German Lieder singer: she is not a goddess condescending to humanity; she is a priestess who raises men and women to heaven's gate....

Lehmann plays on all the stops of human emotion with a victorious sincerity. She can make her voice swell out in ecstatic triumph; yet the tone is never harsh; and always, between her and the audience, there is the feeling of a subtle sympathy, as if the artist were singing not merely her own emotions, but the emotions crying out for expression in your heart and mine.

Which means that Lotte Lehmann is a great artist, one of the uncrowned queens of humanity, uncrowned because her art is nobler than any merely physical crown could be....

In Vienna, in May 1933, Lehmann joined tenor Alfred Piccaver for a joint recital.

...How Vienna celebrates her favorites and how the Viennese hold art above everything else! That could be experienced anew in this unique concert. Two of the most beautiful voices of our time were united in a joint recital and were frenetically applauded by the enthusiastic crowd that filled the auditorium of the

Concert House up to the ceiling. The greatest of all miracles is the singing soul, and that is what our Lehmann possesses; whether she sings Lieder or opera arias, the listener always forgets the world around him, for this enchantress ensnares him completely with her great art....(no newspaper or critic is named)

Regarding their collaboration in the Salzburg Festivals, when Bruno Walter played piano for Lotte Lehmann, Bruno Walter himself wrote:

It was admirable how Lotte Lehmann's dramatic feeling, to which she had formerly been inclined to yield almost to the point where she did violence to her voice, had gradually become restrained to fit the rendition of songs. Amazing, too, that her impetuous elemental personality should have found the way to the stylistic purity of the song by means of her own almost infallible instinct. The advice I gave her occasionally referred merely to details. She owed to herself the mastery of the essentials of Lieder-singing. Her deeply penetrating understanding made her conscious of the beauty of her melodic line as well as of the spiritual and emotional contents of the words. She managed to combine these two elements of Lieder-singing in a frequently ideal synthesis, and thus to fulfill the composer's intentions. And even in those weaker moments from which no instant-bound reproductive artist can escape, the purely vocal demands of a song or an operatic part may have suffered occasionally, but never their poetic essence.

Innate simplicity and tender sensitiveness are the poles of Lehmann's being. These qualities manifest themselves in her life as well as in her art, charmingly changeful at times, and often harmoniously blended. It is natural that so variously gifted a person—she has a genuine gift for writing poetry and for painting—should reveal certain erratic traits and be frequently guided by impulses. But our friendship, in which she has cordially included my family, has remained uninfluenced by atmospheric fluctuations in her unchangeably young soul, for that friendship had had its source in our essential artistic affinity.

An unidentified writer reviewed Lehmann's recording of excerpts from Arabella.

Once more I head this column with the name of one of the diligent and consistently artistic workers in the gramophone world. I doubt whether there has ever been a singer since recording was invented who has maintained such a steady, regular output of high-class contributions to the repertory. For it must be borne in mind that Mme Lotte Lehmann never descends to the level of the trivial or the commonplace. Her choice is guided by truly eclectic spirit, even when she sings a simple "volkslied" or a Christmas carol, just as surely as when she labors conscientiously over the latest conundrums of Richard Strauss. It is one of the latter that we find in these Parlophone records—difficult nuts to crack for the ordinary singer, but apparently quite easy tasks for our favorite Marschallin to accomplish. I say nothing about the music, because I have not yet heard the opera and have no particular desire to prejudice the listener for or against *Arabella*. The point about these excerpts is that they are both interesting and characteristic, and I cannot imagine their being more adequately rendered. The instrumentation comes out clearly and well, if not with exceptional refinement, while the fair Arabella holds her own against it with her accustomed steadiness, intelligence, and power. There are only a few bars of duet, but they are of the usual Straussian type and quite admirably sung.

When Lehmann finally made her Metropolitan Opera debut in 1934, the critics were ecstatic and wrote very nice reviews.

....Never before in the history of the Metropolitan Opera House has there been such a scene as that at the close of the first act of *Die Walküre* last night....The instant the curtain fell the applause rang out spontaneously; then when Lotte Lehmann came before the footlights it rose in volume, and as her confreres left her alone—something rare on the first curtain call—the whole audience broke into cheering which lasted a full ten minutes.

It was a welcome that must have gladdened her heart, for it came from everywhere—parquette, boxes, and galleries. It was honest and sincere and every bit deserved. In the lobby, after things had quieted down a bit, everybody talked to everybody else and all were saying the same thing—"nothing like it in their lives,"

while the oldsters, your scribe among them, are firm in the belief that nothing like it in singing or acting has come from a Sieglinde in the half-century's life of the Metropolitan.

Lehmann is the very essence of grace and beauty. We knew she could sing, for she gave us a recital last season; but we didn't know what the great love scene at the end of the first act was like until she showed us, and, rising fully to the occasion, Melchior played up to her and sang up to her as he never has before. She was an inspiration. What a glorious voice she has.... (Charles Pike Sawyer, *The New York Evening Post*, 12 January 1934)

...To tell the story of her achievement last night is to report a complete triumph of a kind rarely won from an audience at a Wagnerian occasion. The delighted auditors vented their feelings in a whirlwind of applause and a massed chorus of cheers....More expressive, emotional, lovely singing has not been heard from any soprano at the Metropolitan for many a season.... (Leonard Liebling, *The New York American*, 12 January 1934)

...To those familiar with her Lieder singing her finished phrasing, precise in definition yet always plastic, and her crystalline diction were no surprise. Yet even her admirers in the recital field were not altogether prepared for the other qualities she brought to her superb impersonation: the dramatic fire, the capacity to endow the vocal line with a breadth befitting Wagner's immense canvas yet to retain always the purely musical finish she might have bequeathed to a phrase of Hugo Wolf; her telling restraint and sureness as an actress. At the end of the first act a cheering audience recalled her seven times....But if the first act was of a sort to startle the critical faculty into sharp attention and admiration, her performance in the second had an electrifying quality that swept that faculty away for once and made even the guarded listener a breathless participant in the emotions of the anguished Sieglinde.... (H. H. [Hubbard Hutchinson], *The New York Times*)

...There has not been such a vital and thrilling first act of *Die Walküre* at the Metropolitan in years.... (W. J. Henderson, *The New York Sun*.)

...Rarely has any singer been so uproariously applauded and so often recalled as Mme Lehmann was at the conclusion of Act I.... (Pitts Sanborn, *The New York World-Telegram*)

TIME magazine had this to say in the January 22 issue:

...If the singer had been an Italian tenor who had spent his last nickel on the claque, the ovation could not have been bigger....[Before the performance] Lehmann was nervous. Her husband knew it. The battered old doll which she kisses for luck each time she goes on stage trembled in her hands. But the audience saw no signs of uncertainty, no lack of confidence....

Also in 1934 Lehmann gave recitals to a lot of praise; The Milwaukee Leader ran the headline:

WARMTH OF LEHMANN'S VOICE THAWS HER AUDIENCE

...Lotte Lehmann, who sings Lieder as a fine actor reads lines, came to the Pabst Theatre last night. She saw practically the entire membership of Miss Rice's Music Lovers thaw under the warmth of her performance, and conquered every cold hand in the throng....A glow settled over the audience which mounted into an excited flame as the singer progressed.... (Harriet Pettibone Clinton, *Milwaukee Leader*, 30 January 1934)

The very next night she sang in Cleveland, to an even more ecstatic audience.

...Somehow this recital revived one's faith in man and his possibilities....If human beings can create songs such as were presented on the program last night, and if every so often there comes an artist such as Lehmann who can recreate their splendor in such matchless fashion—then this old world is, indeed, a good place to live in.... (Denoe Leedy, *The Cleveland Press*, 1 February 1934)

Then back in New York City the unnamed newspaper reviewer wrote kindly.

...What might be the secret of the spell she wove? Possibly, first of all, the healthiness of her art. Second, perhaps its revelation of a very fine type of

womanhood....When she sings she does so with a conviction you cannot resist. You feel that you are receiving something precious from an exceptional person....
(*The New York Sun*, 5 March 1934)

At the 1934 Salzburg Festival there was more praise for Lehmann's recitals with Bruno Walter.

...Working together with Bruno Walter seems to lead the artist even beyond herself and to draw her up to unimagined heights. How those two up there on the concert platform, music-possessed, make music together—that verges on the miraculous. No one thought any more about the singer or about her guide at the piano; rather, the two had become fused into one sounding unity; and what one heard was not Lieder sung with genius and incomparably accompanied, but simply music itself....

Inimitable, with what a sure instinct Lehmann grasps and interprets for us the emotional world of each individual composer.... No wonder that the two artists were jubilantly cheered and that there was no end to the ovations.... (H. E. H.)

At that same Salzburg Festival Lehmann sang the role of Fidelio and an American music magazine wrote a review.

...Lotte Lehmann thrilled the audience in the title role. She was not only the loving and suffering wife, but she seemed to symbolize in her playing and singing the suffering and deliverance of all mankind.... (*Musical Courier*, Paul A. Pisk, 15 September 1934)

Not everything at the Festival went well, and an unnamed writer was candid in his/her appraisal of a concert appearance.

Mme Lehmann, in bad voice and exceedingly nervous, contributed Elisabeth's Greeting to the Hall of Song and later the three most familiar *Wesendonck* songs. She created momentary confusion by obliging Mr. Toscanini to break off in the middle of the introduction to one of these, because she had expected to sing another first.

But of the same concert mentioned above, Musical America had positive words to write.

...It was uncanny how high a degree of intimacy and facility of expression the singer and the orchestra achieved.... (Dr. Paul Stefan, September 1934)

In November 1934 Lehmann sang the roles of Tosca and Butterfly at the San Francisco Opera and critics had a variety of responses.

...Her Tosca had not the sculptured beauty of Muzio; she did not wallow as Jeritza did when she sang "Vissi d'arte." What she did was to give us a Tosca evolved out of her inner consciousness, and in that scene with Scarpia, she touched a note of beautiful humility which neither Bernhardt nor Muzio ever gave us.... (Redfern Mason, *The San Francisco Examiner*, 17 November 1934)

...Singing the role of Sardou's Roman prima donna for the first time in Italian, Mme Lehmann at one blow struck home to San Franciscans the reason why her name is renowned in Vienna, London, and New York.

She is a personality. Her voice, opulent and beautiful, but not necessarily restricted to the charm of honeyed tone, bespeaks a penetrating expressive intelligence. She constructs a role as it should be constructed: with human conviction and with a controlled and flexible sense of its form.... (Alexander Fried, *The San Francisco Chronicle*)

...Superb actress and glorious songstress is Lotte Lehmann....The German soprano sang the role of the glamorous Tosca...and negotiated the mellifluous Italian phrases as if to the manner born. However, had she sung in Sanskrit it would have mattered not. For the Lehmann voice and the Lehmann dramatic instinct are bigger than nationality or language.... (Marie Hicks Davidson, *The San Francisco Call-Bulletin*)

...This Butterfly delighted the emotions by approach through the intelligence....Cio-Cio-San, strictly speaking, is not a Lehmann role. By her mastery of the stage and by the penetration of her feeling she makes it her own.... (Fried, *Examiner*)

...We have been accustomed to the suicide behind a screen....After witnessing Lehmann's superb acting, her interpretation seems the logical one. She hugged the child in a frenzy of love and despair, shoved him off stage, and then, wrapping a knife in her kimono, committed the dreadful hara-kiri in full view of the audience....It was a shuddery last act, and one we shall not soon forget. Aside from the sheer drama of Lehmann's acting, there was a quality of voice that spelled agony and death, a kind of declamatory huskiness in minor key that was heartbreak and the will to die.... (Davidson, *The San Francisco Call-Bulletin*)

In December 1934 Lehmann sang in Der Rosenkavalier in Philadelphia.

...I had heard Mme Lehmann sing this enamoring role in Europe, but I had never known her to re-create it with so probing a comprehension, so sensitive and sure a touch, a truth of feeling and of utterance so steeped in the essence of the part.... (Lawrence Gilman, *The New York Herald-Tribune*, 1 December 1934)

...So subtly projected was this great lady that for once the conventions of the theatre ceased to exist, and one felt oneself swept irresistibly into absolute identification with an alien soul. It would take a book to enumerate the details of this extraordinary impersonation, its inspired gestures, its perfection of movement, its uncanny vocal revelations, its pathos, nobility, and tenderness. But Miss Lehmann is to do the Marschallin at the Metropolitan this winter, so I shall say no more...for fear of having no adjectives left for that happy occasion.... (Samuel Chotzinoff, *The New York Evening Post*, 3 December 1934)

In Toronto that same December 1934 we can read what a Canadian critic thought.

...It was a real Wagnerian voice....As she sang, she seemed like the first Frigga, the original Norse queen of the heavens, who was at once so majestic as to rule but so sensitive that she could spin the clouds on her loom....There was only greatness....Her singing of the "Love-Death" from Tristan und Isolde had an ecstasy that was truly sublime.... (Pearl McCarthy, *The Mail and Empire*, Toronto, 12 December 1934)

New Year's Day 1935 at the Metropolitan, her Elisabeth in Tannhäuser elicited the following reviews:

...It is difficult to speak in anything but rhapsodic terms of Mme Lehmann's first appearance of the season in the role of Elisabeth.... (Winthrop Sargeant)

...The Elisabeth of Lotte Lehmann is one of the most moving embodiments to be seen on the contemporary operatic stage.... (Jerome D. Bohm, *The New York Herald-Tribune*, 2 January 1935)

...The electrifying spark which set off everything at white heat was the superb performance of Mme Lehmann as Elisabeth.... (Henriette Weber, *The New York Journal*)

Lehmann's Metropolitan Opera Tosca didn't go so well.

...Possibly the performance would have been better coordinated if it had not been for the absence of the unfortunate Mr. Crooks. As it was, Mme Lehmann sang brilliantly, at times in a pseudo-melodramatic way. She was a German Tosca, rather heavy, lacking the mobility and the quick light play that Italian or French singers can give the part.... (Olin Downes, *The New York Times*, 22 March 1935)

...Miss Lehmann, laboring under the disadvantage of some ill-fitting costumes, gave a vivid portrayal of the chaste Roman opera singer and sang with her usual fervor. Yet, somehow, her Tosca did not achieve the reality of her Eva, her Marschallin, and her Elisabeth. It was a stagey facsimile of a hectic lady, melodramatic and rather self-conscious.... (Samuel Chotzinoff, *The New York Evening Post*)

...Mme Lehmann, looking very beautiful and dashing, reminded us from her first entrance that she is a versatile and imaginative singing actress and can turn from Eva to Floria Tosca as easily as most of us can turn from sherry to champagne.... (Lawrence Gilman, *The New York Herald Tribune*)

Looking back at the opera season past, Esquire magazine's unnamed writer had this to say:

...Gatti-Casazza's final season at the Metropolitan Opera House will probably be remembered chiefly for the rise of Kirsten Flagstad and the recognition of Lotte Lehmann. Through the magic of the first of these two singers, Wagner's *Tristan und Isolde* actually became the most popular opera of the year, breaking all box-office records for the old building; and Mme Lehmann succeeded not only in establishing the Strauss *Rosenkavalier* as the masterpiece that it is, but in bringing new life to several other operas that had all but succumbed to the spell of perfunctory routine.... (The Listening Post, *Esquire*, June 1935)

The 1935 General Motors radio broadcast with Bruno Walter as conductor and accompanist brought forth the following review:

...Lotte Lehmann's *Isolde* [she sang the "Liebestod"] contained everything that Wagner wrote into the music; and for the creation of such an *Isolde* there must be not only a great singer but a great woman....She did [Lieder] in such a way that made us wonder whether all music might not be great music if it only had a Lotte Lehmann to sing it.... (Aaron Stein, *The New York Evening Post*, 15 January 1935)

Vincent Sheean remembered Lehmann with Toscanini in Fidelio at the Salzburg Festival.

Fame alone, or public recognition, never swayed Toscanini in his choice of a leading artist for any great work. On the contrary, he frequently delighted in excavating artists hitherto unknown and showing what they could do....In the case of Lehmann he was swayed not by her fame as Leonore but by his own ardent admiration, which on one occasion, I was told, led him to declare at the end of a difficult passage in rehearsal: "You are the greatest artist in the world."

Well, she was. The sheer ecstasy which she and Toscanini between them got into certain passages of *Fidelio* could not otherwise have come into being....There was an element in this *Fidelio* at Salzburg which defies technical definition. It was not perfect—not as, for example, *Falstaff* was perfect or nearly so—because in this *Fidelio* there were singers who were not physically able to reach the exalted mood in which Lehmann and Toscanini performed. The incandescence of the

conductor and the soprano produced the very curious effect of making one pass over these imperfections almost without noticing them....

The central soprano part has long been reserved, in Germany anyhow, for those mammoth voices which otherwise sing only Brünnhilde and Isolde. The general idea is that unless a woman has a voice suitable for a fire engine she cannot sing the part of the faithful wife. I am sure Beethoven had no such notion, and Lehmann supplied the proof—if it were needed—that a richly human voice, warm and full, has far more to offer in this music than any hoch-dramatische goddess....Lehmann was not a sylph in 1935, but her appearance in that ungrateful costume was more convincing than any other I remember, and every note of her voice conveyed the meaning of the part....Blaze is the word that comes to mind most often in thinking of this collaboration between Lehmann and Toscanini. They seemed to take fire from each other; the resulting conflagration warmed all of us for as long as memory can last....

An unnamed writer for The Daily Telegraph wrote of Lehmann's recital in London's Queen's Hall on 28 April 1936:

So exquisite and so poignant can her voice be that at times a single note sufficed to enhance the effect of a whole song. The whole of Brahms's "Der Tod, das ist die kühle Nacht" was excellent, but the ravishing softness of its last phrase sealed the success of that performance and made one wonder where and by whom it could ever be equaled.

The unnamed writer for the New York Times had this to say about her 16 January 1937 Metropolitan Opera performance.

Perhaps the most magical of Wagner's women is Sieglinde. She is not the greatest, but she haunts us the longest. Like the Iphigenia of Euripides, she is passionate and tender, simple and complex, piteous and wise, strong and weak, heroic and shrinking; and her purity is as elemental as her passion...No singing-actress of our time, I think, has achieved a more telling and veracious Sieglinde than Lotte Lehmann...It gives us the essence of the character, this remarkable and deeply touching embodiment of Mme Lehmann's...In certain moments of exceptional

exactness and felicity of suggestion, she colors her voice and shapes her gestures with something of the primitive magic and strangeness and wonder of those who were daughters of earth in old, far-off, forgotten times...It was one of the signals of Mme Lehmann's achievement yesterday that she was most piercing and most memorable when the music was. Wagner...speaks of the agonizing utterances of sorrow that this score contains—"I have had to pay for the expression of these sorrows," he remarks parenthetically. Mme Lehmann's delivery of Sieglinde's music in her frenzied scene with Siegmund in the Second Act made us realize with peculiar vividness what Wagner must have meant. In such measures as..."Wo bist du, Siegmund?" she charged the music with an almost insupportable intensity of tragic woe.

An unknown Lehmann fan, John Hastings, wrote a letter to The New York Times, printed 24 January 1937, praising Lehmann at Flagstad's expense. This did nothing but damage.

At long last the critics have paid adequate, long overdue homage to one of the few genuinely great artists of the age, Mme Lotte Lehmann....

The epidemic of idolatry for Mme Flagstad as the greatest of modern Wagnerians, if not, in fact, for a vast percentage of opera-goers the only Wagnerian, is preposterous and entirely out of proportion to her artistic and histrionic, as exclusive of her vocal, endowment. It has been more than a little difficult to understand the general critical agreement on Flagstad's supposedly limitless imaginative insight and the likewise universal conspiracy of silence toward Lehmann's interpretive prowess. It seems, at least to this one finite music-lover, that Flagstad's pre-eminence begins and ends with one bewilderingly simple thing, and that is a great voice perfectly produced and miraculously inexhaustible.

Her acting is straightforward and of refreshingly natural simplicity, which modern opera can well use, but it assuredly exhibits none of the many soaring, mystical qualities of sheer inspired creation which are so frequently attributed to her....One critic [Lawrence Gilman, in *The New York Herald-Tribune*], when speaking of Mme Flagstad's singing of the "Liebestod," went so far as to say that

“the whole intolerable pathos of the moment is in her singing of the little grace-note before the B on *Freunde*,” which bids fair to be a new high in preciousity.

With Lehmann one does not think of such terms as simplicity, naturalness, vocal perfection, or any of the other merits for which one might justly praise Mme Flagstad, because somehow her vastly inspirational and deeply intuitive art does not lend itself easily to such facile clichés. One might, indeed, almost say of Lehmann that mere vocal perfection is beneath her. The absorption in a mood that is exclusively her province is so complete that faultlessness of production ceases to be a criterion. What is more, her acting is predominantly so inspirational and instinctive that naturalness and simplicity, being attributes of a method at all times conscious and preconceived, prove useless as a basis of appraisal.

Her voice is one of ineffable warmth, lustrous and filled with endless variety of shimmering nuances and colors, a voice which, even though not always flawlessly employed, succeeds in conveying undreamt-of revelations and beauties in the music that she sings. Her movements about the stage bear the authentic mark of spontaneity and actual experience of every implication of a role. Who, then, that has seen and heard what Mme Lehmann can do...can doubt that here is the greatest singing actress of our time?

It is more than possible that the infrequency with which we are permitted to hear her at the Metropolitan has had much to do with the critical unappreciativeness [sic] of Mme Lehmann, at least in ratio to the critical adoration of Mme Flagstad....

When the Critics Disagree, *Brooklyn Daily Eagle*, 28 February 1937; excerpts that deal with Lehmann.

B. H. Haggin reports on two reviewers who reach “flatly contradictory conclusions on every possible point, as they did on the occasion of Lotte Lehmann’s first appearance in New York. Remarking that her capacities as an operatic artist still remained a matter for conjecture, Mr. Henderson went on to say that the recital had provided a demonstration of what she could do as an interpreter of songs: “and there can be but one verdict, namely, that Mme. Lehmann is entitled to a space in the list of eminent recital singers.” Mr. Sanborn, however, reached a different verdict. In her singing of songs, he wrote, “Her most

serious defect was her tendency to deliver them all like an opera singer rather than like a Lieder singer. Mme. Lehmann displayed temperament in abundance, but no more than a conventional insight into the content of songs, and her performance was deficient in the finesse and polish of the first rate recitalist.” But on this point Mr. Henderson was equally positive. He found it “impossible to describe in print the infinite graduations of force and timbre with which such a singer employs the voice in song interpretation. The simple surroundings of a recital, away from the blare of orchestra and the distracting accessories of the theatre, demand and at the same time give scope for the finer traits of a singer’s art, which may easily be submerged in opera. It was with unceasing pleasure that one followed Mme. Lehmann through group after group and noted the fineness [sic] plan for the presentation of each song and the skillful adjustment of her materials to every one.”

Following her through group after group Mr Sanborn decided that “the French group may may be dismissed without further ado. Mme. Lehmann was at home in neither the language nor the manner.” But for Mr. Henderson “not the least proof of the soundness of Mme. Lehmann’s technique was her facile traction from German to French. The difficult Gallic tongue effected no perceptible alteration in the quality of her tones.” He commented on her ability to range easily from passionate utterance to communication of archness and charm, and spoke of “her triumphant contrast of the vox claire and vox sombre in “Death and the Maiden,” the high finish of her “Nussbaum,” which had to be repeated, the glorious passion and splendor of the voice in “Ich grolle nicht,” which also had to be repeated (and was sung at least 50 percent better the second time), the lightness and gayety of “Aufträge.” Mr. Sanborn, on the other had, found her dramatic force effective in “Ich grolle nicht”) “even though the latter was little but ‘grolle’ [sic]) but noted that she broke up “Der Nussbaum” into “strange bits of phrases (shades of Marcella Sembrich!),” that “Aufträge” was rather poorly sung, and that in fact she seemed bent “on subjugating her art to the test of songs to which it is, for one reason or another, little suited. Thus, she lacked the right kind of feeling for Schubert’s “An die Musik” and “Death and the Maiden.””...

Quite different is the problem presented by two other reviews that I have found in a collection of clippings. One concerns a recital of Mme. Lehmann two

years ago, of which Samuel Chotzinoff wrote: “Miss Lehmann as a lieder singer gave rise to speculation as to whether an artist is justified in bringing to lieder the pointedness the exuberance and the emotional intensity on the grand scale that is so essential in opera...The injection of these qualities in the songs of Brahms, Schumann and other masters of the small lyric adds, it is true, an element of drama and excitement to a song recital, yet it also, it seems to me, tends to dissipate the concentrated musical and poetic force of the lied...In the small compass of a song the emotion may not overstep the limitations of a new and quite unprepared idea. Perhaps I am all wrong in trying to prescribe an esthetic for the interpretation of the lied. Yet I felt at times that Miss Lehmann stepped out of the frame of a song and into the larger territory of music drama. ...However, more often Miss Lehmann adjusted her vitality and her capacity for deep feeling to the scale of her medium of the afternoon; and there resulted finely wrought and poetic exposition of the text and music.”

But two or three months ago Mme. Lehmann gave another recital which led Mr. Chotzinoff to write: “There is supposed to be a tradition of lieder singing to which the celebrated lieder singers of the past were unable to give. And herself is a very human person who feels everything deeply and naturally, for whom poetry and music are ceaselessly alive, and whose voice reflects emotion like a glass, revealing alike the beauty and the imperfections of a healthy, sensitive and responsive nature.”

Mr. Haggin extends his article with his own feelings of the performances of Elena Gerhardt that he enjoyed and ends, “This is true of Mme. Lehmann’s more finely wrought work, as well. And not only, in sneering at the celebrated lieder singers of the past, does Mr. Chotzinoff sneer at what he called the best of Mme. Lehmann’s work, but in using her to flog them he uses against her best what he called her worst.” [*I don’t understand Haggin’s last sentence.*]

In an unrelated article Haggin reviews Lehmann’s Tosca on March 22, 1935:

...I was there, of course, to see how Mme. Lehmann would acclimatize herself to the artistically less rarefied atmosphere of performances of Puccini. And I regret to have to report that the acclimatization was only too complete. It would have

been a pleasure to hear musical taste applied to the long-suffering phrases, but she distorted them with the best of the Italians. And after her first exit with [Giovanni] Martinelli in the first act she returned with him to acknowledge the applause—something I cannot imagine her doing in “Fidelio,” and something I have never seen anyone do even in “Tosca.” Be it said to her credit that she did not destroy illusion in this way after “Vissi d’arte,” though the applause was thunderous and prolonged. Be it said, also, that this applause was excessive; for though she sang with ease and splendor of tone in the first act, the vocal and dramatic rough-and-tumble of the second left her in no condition for the concluding high notes of the aria.

Which brings me to Mme. Lehmann’s impersonation of the character. The first-act Tosca—a passionate creature of quickly changing moods—she projected admirably, though the Lehmann intensity had Martinelli reeling. But in the second act she clutched and staggered (over a cumbersome and unflattering gown) to the point of absurdity.

And absurdity brings us to the Scarpia of Mr. Tibbet...

On February 24, 1935 Haggin wrote an article about Der Rosenkavalier in which Lehmann sang the Marschallin:

...When the character of the Marschallin is discussed it is usually in connection with a particular embodiment of the role. This season there has been the famous Marschallin of Lotte Lehmann, which Mr. Cushing found, except for an occasional phrase, no more than acceptable. “Mme. Easton’s Princess,” he wrote, “must still be clear in the memory of this generation of opera goers, and it possessed conspicuously the qualities lacking in Mme. Lehmann’s impersonation—real dignity, not that merely which is lent to a character by a title and an environment of luxurious elegance, and reality of being. Mme. Easton’s Marschallin was, that is to say, a real woman, of whose position one was always conscious, in whose dilemma one was interested, with whose sufferings it was impossible not to sympathize.”

Now it is true that Mme. Easton’s face and her cool, silvery voice were perfectly suited to the part of a great lady—so much so, indeed, that one did not

realize their failure to make her a real woman. One did not, that is, until this season. The great merit of Mme. Lehmann's impersonation is the distinction it makes between the Marschallin as she appears in public and the Marschallin in the privacy of her boudoir. In the first act. Mme. Lehmann's Marschallin is a woman with her lover, unconcerned with her position, but very much concerned with him and with herself and with herself in relation to him—a woman, as Mme. Lehmann plays her, of great warmth and intensity of feeling, and one might add that the characterization is achieved with a wealth of subtle detail in gesture, facial expression and vocal coloring and inflection. In the last act she is a great lady, with real dignity and reality of being, of whose position one is conscious, but with whose suffering, nevertheless, one must sympathize, and whose nobility of spirit one must admire.

Olin Downes, the critic of The New York Times, had this to say on 17 January 1937, about the "rediscovered" Sieglinde.

...As for this writer, who has been privileged to hear some great Sieglindes at the Metropolitan, and that within no distant date, he would sacrifice them all, great and small, high and low, for the glory, the sweep and the transfiguring emotion of Mme Lehmann's interpretation...one of the warmest, most womanly and beautiful enactments of the Sieglinde part we have seen...one sustained sweep of line and surge of feeling....

The same critic wrote the following of Lehmann's Eva.

...Mme Lehmann graced the role of Eva, and she draws the portrait of Pogner's daughter with a girlish impulsiveness and warmth of feeling which represent the most exceptional understanding. The voice itself becomes that of Pogner's daughter.... (Olin Downes)

...And there was Lotte Lehmann's unmatched Eva, which gives us the spiritual essence of a role that is often slighted....(Lawrence Gilman, *The New York Herald-Tribune*)

Carleton Smith, wrote unkindly of the age-difference of Lehmann's Salzburg Eva for The New York Herald-Tribune of 30 August 1936. She was, after all, 48 years old. I believe that Lehmann was hurt by this review and never sang the role again.

...The advantage of having a Walther (Charles Kullman) who was young and exuberant was offset by the disadvantage of his being matched with an Eva (Lotte Lehmann) who looked old enough to be his mother....

In 1937 Der Rosenkavalier returned to the Met and Oscar Thompson wrote the following for The Sun.

...Lotte Lehmann's Marschallin is a famous one, and not without reason. But when it was first disclosed at the Metropolitan three seasons ago it fell short of its full effectiveness, as experienced by those who had sat in the spell of her characterization in Vienna, Salzburg, or elsewhere abroad. As had been true earlier of the Baron Ochs of the lamented Richard Mayr, its detail did not entirely register in the extensive reaches of the house. Last night Mme Lehmann's first act Marschallin was altogether charming for those seated fairly close to the stage. How it was further back is for someone else than this reviewer to say. The soprano was continent in the use of her voice and the music benefited thereby. The monologue was fashioned with just the right note of wistfulness. Elsewhere were phrases of haunting loveliness, as in the snatch of "Du bist mein Bub, du bist mein Schatz," ["you are my boy, you are my treasure"] soon after the parting of the curtain; and in the high-arched phrase, "Da drin ist die silberne Ros'n" ["the silver rose is inside"], at the end of the act. This Marschallin was an aristocrat, a philosopher, and above all, a woman, which is precisely what the role requires....

In the 4 December 1937 Cleveland Plain Dealer Herbert Elwell wrote:

Predictions of a capacity house for the appearance of Lotte Lehmann at the Cleveland Concert Course at Public Music Hall last night were fulfilled to the letter, adding to one's perplexity with regard to the apparent capriciousness of the local musical public, who let this celebrated artist sing to a half empty hall at her last recital here but crowded eagerly this time to applaud her in a program fit for

the most fastidious taste. One would have supposed that a whole evening devoted exclusively to songs of Schubert, Schumann, Brahms, Wolf and Strauss would appeal primarily to the vocal connoisseur, as undoubtedly it did. Yet to find it also arousing such deep interest on the part of a much larger public was heartening as well as surprising. There were, of course, some encores in English, but in the main, the famed Austrian soprano stuck to that phase of song literature which is really her forte, the German lied, and won her audience solely on the merits of her exceptional interpretive skill in that sphere.

I have heard Mme Lehmann when her singing was on a more elevated plane than it was last night, when her voice rang truer and communicated something more sincere and more gripping. Yet despite an occasional false emphasis that weakened the authentic romanticism of some of the songs, she frequently rose to very noble heights, especially in the songs of Wolf, the “Serenade” of Strauss and “Ich grolle nicht.” Her Schumann group was better than her Schubert. And her Brahms group, on the whole, excelled over her Schumann. Thus the program moved progressively to higher attainments, leaving no doubt that here was indeed a mistress of a very subtle and illusive medium, capable at times of making it a source of deep human as well as artistic satisfaction.

Here is an excerpt from Richard Capell's review in London's The Daily Telegraph of 11 May 1937. He refers to the “disaster” of the previous week when Lehmann called an end to the first Act of Der Rosenkavalier, crying “I can't go on.”

...A supremely beautiful and affecting performance [was] given by Lotte Lehmann as the Marschallin. As if to make up for last week's disaster, it seemed, she gave a finer subtlety and deeper tenderness than ever to a part which London opera-goers of the last fifteen years must feel to be peculiarly and even exclusively hers. Word after familiar word in *Rosenkavalier* will be associated, while memory lasts, with Lotte Lehmann's characteristic enunciation, to say nothing of the charming woman and true princess she represents in her appearance.

Olin Downes, The New York Times critic, called Lehmann's 1941 Winterreise recital

an achievement which transmitted the very essence of the composer's spirit.

Of a Town Hall recital of 7 January 1942 a New York Herald Tribune critic wrote:

In her interpretations Mme Lehmann once more revealed those attributes which have set her apart among her associates. The ability to color her tones with the utmost subtlety, her inwardness and fervor and the immediacy with which she can suggest the mood of a song, tragic or humorous, tenor or heroic, were present with undiminished potency in nearly everything she undertook on this occasion.

An unidentified New York Times critic wrote: “

The house was packed for last night's program and the singer was greeted by an ovation the moment she appeared, for she has won a host of friends in the decade that she has been singing here.

Of possibly a different recital, Robert Bagar, a critic of the New York World-Telegram wrote:

The large audience in Town Hall last night was made up of fortunate people, for they sat in on one of the most thrilling song recitals heard hereabouts in some time. The recital was Lotte Lehmann, the event was the fourth this season in the Town Hall's justly celebrated Endowment Series.

These fortunate people found the distinguished soprano at the top of her art, her voice at its best, her program a scintillating one. There are few singers in the contemporary picture who can transport person from mood to mood, from emotion to emotion, from tragedy to comedy and back with the consummate art of Mme Lehmann.

There is warmth, there is joy, there is deep, poignant hurt to be experienced in cannily advised song programs. There are many other facets of living and imagining that composer have molded into their works. But only the

true interpreter, the artist who feels keenly these qualities, many convey them to the hearers.

Of a Town Hall recital of 8 February 1942 the New York Times critic wrote:

Never has her singing been more deeply expressive, subtle and sensitive. There was a velvetness of legato, a purity of tone and a wealth of delicate nuance.

The New York Journal-American music critic wrote: “

The large audience came prepared to applaud and remained to cheer. Her voice was luscious and beguiling and every word of the texts reached the auditors with the clearest diction.

From the New York Post:

Her performance of the cycle [probably *Die schöne Müllerin*] had the spine-tingling quality that makes her one of the most exciting vocalists of today.

Louis Biancolli of the New York World-Telegram wrote:

Vocally she was in top form. The registers all behaved smoothly. Low tones had evenly sustained gold, and full-throated luster went into the high notes of the phrase, ‘Dein ist mein Herz’ in the song, ‘Ungeduld.’

But what made the reading strictly Lotte Lehmann’s wasn’t so much voice as what went with it. Mme Lehmann’s singing is never mere surface. The inner flame was always there. Emotional nuance was always just right. Her feeling for the poetic content came out in every line. She made Schubert’s tragic love-sequence ring with true fervor. In fact, she was better than a whole opera, light or grand.

During the war it must have been especially difficult for an American audience to appreciate a program of all German Lieder. In The New York Times, 25 January 1943, Olin Downes wrote the following about her Frauenliebe und -leben and Dichterliebe:

LEHMANN IS HEARD IN SCHUMANN SONGS

Soprano is assisted by Paul Ulanowsky in Program at Town Hall

Two Cycles are offered

Frauenliebe und -leben and Dichterliebe Works Follow the National Anthem

A very distinguished recital of songs and song cycles by Robert Schumann was given by Lotte Lehmann yesterday afternoon in Town Hall. The capacity of the hall was brought out by an exceptionally attentive and appreciative audience days in advance of the event. There was no fuss about that either. The audience was practically all seated when the singer came in. The program began by Mme Lehmann's inviting the audience to sing the national anthem with her. Then she and her excellent accompanist, Paul Ulanowsky, began their task of communicants with the songs.

These were sung with a matchless simplicity, with an art that concealed an art now fully developed and shorn of every excrescence or superfluity of style, and the interpretation proceeded directly from the heart. Today one wonders if any one could write such songs as Schumann's, even if he had this unique genius's melodic gift—if indeed our sophisticated composer wouldn't be ashamed to write in such a vein as that of the Frauenliebe und Leben cycle. He would be looked upon as a hopeless and unblushing sentimentalist, hardly fit for intelligent society.

Mme Lehmann sang these reveries and avowals with a fineness of style and a sense of proportion that had no slightest savor of exaggeration or less than utter sincerity, and her performance said plainly that if this was sentimental the audience could make the most of it. She believed what she sang. She herself was moved by it.

The *Dichterliebe* cycle permitted a wider range of expression and a greater variety of color. But the same simplicity, the same warm poetry and perfect proportion remained. Nor are the postludes of the piano to be forgotten. That is to say that there was complete unity of intention between the two performers, and

that Mr. Ulanowsky with rare taste and sensibility completed the poetic thought of interpreter and composer.

One remembers those earlier years when Mme Lehmann's own nature swept her away and this resulted in prodigal and at times explosive outburst of tone, or disproportionate emphasis of phrase. All that is of the past. The thoughtful expenditure and shaping of tone, the maximum of communication with the minimum of effort, an intensity of emotion that requires no noisy heralding spoke more eloquently than any description could do.

Mood was established so completely that there was comparatively little demonstration till the end of the recital. For that matter the two cycles were sung without opportunity for applause between the songs that make them. But it is doubtful if in any case there would have been such a sign. There was the rapport between the artist and her listeners made possible by her achievement and also by the proportions of the hall. At the end the audience was loath to leave. Mme Lehmann wisely refrained from an encore. To the best of her ability she had done a complete thing, and what she had done will long be cherished by those who heard her.

For her 1943 performance of Elisabeth at the Metropolitan Opera she received the following notice.

...Lotte Lehmann, who put herself on record in Town Hall recently as the season's First Lady of Lieder, just about won the same title for opera with her performance of Elisabeth. Whether heard or seen, the role lived. Every note and line sounded human and needed. Mme Lehmann seemed to forget she had ever sung any other part, even that she was Lotte Lehmann. For three acts she was Elisabeth, ailing and pleading for her hell-bent Minnesinger. Such acting is rare, whether in opera or theatre, and the more brilliant because bound by musical pace. In awkward waits between sequences Mme Lehmann went on living Elisabeth in thought and gesture, not just priming for the next cue. It was a tender and womanly portrait... The notes weren't just notes, but tokens of feeling growing out of a deep-felt conflict... The audience duly noted the great portrayal set before it.... (Louis Biancolli, *The New York World-Telegram*, 2 February 1943)

Four days later the same critic wrote an editorial on acting in opera.

...Mme Lehmann's Elisabeth looked fit to rank with the [legitimate] theatre's best efforts. The singer fully identified herself with the plight of Wagner's heroine. From the moment she chanted a greeting to the Hall of Song, she seemed intent on sustaining a complete illusion of life. Down to the last gasp of prayer she remained the saintly Elisabeth. By then you forgot a prima donna was singing a part. Elisabeth was merely being Elisabeth, having miraculously borrowed the art of Lotte Lehmann to make herself understood.

Negative criticisms also exist, such as the following from Jerome D. Bohm's column, "Singers and Singing," from The New York Herald-Tribune (mid-October 1942):

Mme Lehmann did not reach the Metropolitan until she was well past her prime. It was not until January of 1934 that the illustrious German soprano's operatic gifts were first revealed to New York audiences, although Vienna and Berlin had long before recognized her extraordinary abilities.

Mme Lehmann may be said to be a singer who has triumphed despite the handicap of a faultily produced voice. Of course, it must at once be added that the timbre of the voice is highly individual and of exceptional beauty, so that even the obvious faults of production, the nasality, the pinching of the top notes and the spasmodic breathing have not prevented Mme Lehmann from achieving a truly distinguished career.

But Mme Lehmann's hold on her devotees can be attributed only partially to the entrancing quality of her voice. For had she been unable to make one forget the technical hindrances which mar her vocalism she could not have attained her present distinction. She is one of the very few singers who are equally impressive in opera and recital. Her imaginative gamut is so comprehensive, her musical insight so perceptive, that she can one evening portray with the utmost conviction the sufferings of Wagner's Elisabeth or Sieglinde and the next night leave the trappings of the operatic stage behind her and convey with equal impressiveness the intimate poetry of the Lieder of a Schubert or a Wolf.

If Mme Lehmann is wise, however, and wishes to preserve as many as possible of the still persuasive aspects of her art, she will in the future eschew the rigors of operatic singing and devote herself exclusively to the interpretation of Lieder, a sphere in which she has few peers. Even when I first heard her abroad some twenty years ago she already experienced difficulty in emitting free, effective top tones. Nowadays Mme Lehmann's efforts to attain the altitudes of such roles as Elisabeth and the Marschallin are less and less being crowned by success. Mme Lehmann would profit by taking a leaf from the book of Hofmannsthal's philosophical princess and realize that in opera as well as in love the Marschallins must make way for the Sophies.

After an all-Brahms recital at Town Hall, Luis Biancolli wrote the following notice in The New York World Telegram of 22 January 1945.

...Lotte Lehmann's heart went into each number. You could feel it beat in every phrase, almost as if she had either written the song herself or lived the poem. The personal note was that strong. At times you even felt slightly embarrassed, as if suddenly you were looking into a soul and caught a confidence. Sharing that kind of feeling is probably art's loftiest reach. There was no sense of illusion here. It sounded too real and went too deep.... Of course, Mme Lehmann has a knack of breathing life into song that few can equal and none surpass. Possibly she does it by the simple process of forgetting herself and becoming the song. Or else through having lived the moment herself at some time.... The real Brahms, the poet of passion and pathos, writer of noble, stirring songs, is a special treat. So special, only the finest seasoned style is equal to it. And every one of these songs was warmed over in the heart, mind, and vocal cords of a great personality....

Lawrence Gilman, the music critic for The New York Herald-Tribune, wrote about Lehmann's Elisabeth (and some of her other roles) in his book, Wagner's Operas.

For many New Yorkers, the experience of a closer approach to the greatness of *Tannhäuser* will undoubtedly be associated for years with Lotte Lehmann's incarnation of the character of Elisabeth...an embodiment of rare imaginative truth: the product, obviously, of a long and searching scrutiny of the character,

and of a skillful synthesizing of its constituent factors, musical, dramatic, spiritual....

When first I witnessed this performance, I found the word “virginal” in my mind and on my tongue; when I turned afterward to Wagner’s own exposition of the character of his Elisabeth, I was not surprised to discover...that he not only used that word, but that he described this noblest of the women of his imaginative world in terms that might easily have been applied to Lotte Lehmann’s re-creation—had Wagner been so fortunate as to witness it.

The difficulty in the role of Elisabeth, is for an actress to give the impression of the most youthful and virginal unconstraint, without betraying how experienced, how delicate a womanly feeling it is that alone can fit her for the task. ...That actress alone can satisfy my aim, who is able to comprehend Elisabeth’s piteous situation, from the first quick budding of her affection for *Tannhäuser*, through all the phases of its growth, to its final efflorescence as it unfolds itself in her Prayer—and to feel all this with a woman’s finest sensibility.

...It is one thing to know what an author wants you to do with his creation, and it is quite another thing to be able to fulfill his wishes. Mme Lehmann accomplishes this unusual feat. She is, for a few enchanted hours, Wagner’s Elisabeth....

After a San Francisco recital, Alfred Frankenstein wrote on 9 December 1946 for an unidentified newspaper:

LEHMANN RECITAL: OPERA HOUSE AUDIENCE AGAIN HEARS PROOF OF THE ARTIST’S GREATNESS

Everyone knows Lotte Lehmann is a great artist and everyone knows why; nevertheless the reaffirmation of a great artist’s greatness is always new and exciting.

So it was last night at the Opera House, when Mme Lehmann gave a recital there. First of all, one records a beautifully chosen program, with strong emphasis upon the German classics in which she excels, but with interesting excursions into the French and Italian repertoires by the way. Secondly, one mentions the most

exquisitely perfect ear for pitch, phrase, and nuance possessed by any concert singer in memory. Third in the list is a fresh, supple, and lovely tone.

THING OF SPIRIT

Fourth in the summary is a quality which sums up and transcends the other three. It is partly a product of taste, partly of musicianship, partly of tone, but it is more than all these. It is a thing of spirit that makes you know, when you have heard Lehmann sing a song, that all of the song is there, that its heart and essence have been completely felt, completely thought out, and completely communicated. This is particularly true of the German lieder and of the more rapturous French things, like the songs of Reynaldo Hahn. The rapturous style suits the murmurous undertones of Debussy less well, but even here one felt a kind of authenticity, too.

One of the most remarkable aspects of Mme Lehmann—who was, by the way, splendidly accompanied by Gwendolyn Williams [Koldofsky]—is her perfect diction. Every vowel-color is right and every consonant makes verbal sense as well as music....

After Lehmann's Farewell Town Hall performance in 1951 the following reviews were written:

...Then began a wild stampede backstage to bid Miss Lehmann farewell. At least two-thirds of the audience joined in the rush that soon jammed the entire stage. For three-quarters of an hour, hundreds kissed her hand, cried like children, and swirled around waiting for a parting glimpse of the singer.... As she entered her



car, the vast crowd surged after her, cramming sidewalk and street till all forms of traffic were blocked.... As the car moved slowly toward Broadway, [the crowd] watched silently and wept.... (Louis Biancolli's *The New York World-Telegram & Sun*)

...In a span of nearly twenty years, and more than fifty recital appearances in New York, Lotte Lehmann taught us something about the singer's art almost every time she sang. In the latest and unfortunately the last appearance she taught us how a great artist says goodbye to a career.... As she approached the climax of [Schubert's] hymn to the power of music...neither words nor tone would come.... If anything, these last seconds drew an exquisite line to underscore the joy Lehmann conveyed with her singing by revealing the agony it was for her to renounce it. Artists come and go; the memory of such a human being will remain. (Irving Kolodin, *The Saturday Review*)

LIFE magazine ran special tribute in their music section entitled "Exit Crying" which includes:

...Stepping forward to the footlights at intermission time at her New York Town Hall recital, Mme Lehmann, one of the greatest operatic sopranos and by far the finest lieder singer of her time, had startled her huge audience with an unexpected announcement: "This is my farewell recital...." ("No! No!" the audience cried.) "I had hoped you would protest, but please don't argue with me. After 41 years of anxiety, nerves, strain and hard work, I think I deserve to take it easy." Then, citing her most famous operatic role, the aging Marschallin who at last gives up her young lover in Richard Strauss's *Der Rosenkavalier*, she said, "The Marschallin looks into her mirror and says, 'It is time.'...I look into my mirror and say, 'It is time.'"

...Backstage after the concert Mme Lehmann... [said]... "It is good...that I do not wait for the people to say, 'My God, when will that Lotte Lehmann shut up!'"



Ann Bollinger, a young Metropolitan Opera soprano whom Lehmann has coached, blows nose heartily in an effort to say an audible goodbye.

MASTER CLASSES

When Lehmann gave a master class in London the actor (and author), Robert Speaight, wrote the following impressions under “Critics’ Columns” in The Tablet of 12 October 1957:

...And now she has made herself into another kind of artist in order to pass on her own experience to the young singers of today. There has been no happier or more heroic fulfillment on the contemporary stage.

The present series of public rehearsals let us into the secrets of her incomparable art and personality, and in doing so they take us into the heart of the music she has chosen to interpret. I was lucky enough to hear her in the first act of the *Rosenkavalier*—the two duets between the Marschallin and Octavian, and the great monologue. This last she went through for us in full, hardly singing but acting it all with such perfect expression that it was easy, from memory, to fill in the contour and the color of the voice. And it was wonderful to see how it was done, and why. At the end of the afternoon, there came one of the most electrifying moments I have ever experienced in theatre or concert hall. She was demonstrating the ironic gaiety with which the Marschallin should bid Octavian goodbye [presumably just before the arrival of Baron Ochs]. Suddenly, from the rather dingy stage of the Wigmore Hall, a sound went up which did not come from either of the very promising pupils of the Opera School. In a second we realized what had happened: Mme Lehmann had forgotten that she had no voice! The applause went on for about a minute while she brushed aside the moment of oblivion with a good-humored wave of the hand....

Other critics of the London master classes wrote the following pieces.

...It was fascinating and touching for those who had never seen her in the opera, for—leave the singing voice out as we must—she is an actress of the utmost brilliance and charm.... Merely to see the way—as the Marschallin—she chucks Sophie under the chin with her fan is worth going to see. She scattered her wit and instruction over a two-hour class, asked the young artists to regard her as a colleague and not “as someone who stands on a pedestal.”... (Percy Cater, *The Daily Mail*, 24 September 1957)

Two young singers pallidly embraced each other on the Wigmore Hall stage last night. And a kindly, grey-haired woman watching them shook her head sadly and said: “I have never yet seen young singers play a love scene right. I—an old woman—have to show them even how to kiss!” Lotte Lehmann did just that, with the emotion and fire of somebody fifty years her junior.... She showed them what color of voice to use...where to put their hands...how to sit and stand...how to glance...how the music guides every word and gesture. And as we watched, two youngsters came to life in front of our eyes. Best of all was the way Mme Lehmann described the key character of the Marschallin—her own great role: “She is a woman who must live with dignity, wisdom, courage, and kindness.” For that is the only description of Lotte Lehmann herself.... (Noel Goodwin, *The Daily Express*)

...The class was on “La Bohème,” and watching her sketch, lightly, subtly, magically, the beginning of springtime love in an attic and its decline into winter and mortal sickness was the most ravishing experience in the world. She made new and irresistible and human what one had foolishly thought hackneyed to the last cliché. (*The Sunday Times* 3 November 1957)

She made the moon rise, I swear it, in the middle of Wigmore Hall, at the end of “La Bohème,” Act I, with a piano and two young singers without costume, lights, or scenery.

She turned, for a quicksilver moment, into an adorably guttersnipe Musetta, when a few seconds earlier she had been demonstrating the right, the only way to burst into tears because your lover is tired and jealous and your lungs are in a shocking condition.

Perhaps there will be no more Lotte Lehmanns, enchanting, witty, tender ladies, high-romantic yet spiced with irony, elegant yet never artificial, supremely graceful and intelligent, and leaving one in no doubt that they are above all things women.... (Siriol Hugh Jones *for an unidentified newspaper*)



Tributes



In Volume I we offered Firsts—especially the roles that Lehmann was the first to sing; and Honors—recognition that she received during her lifetime. In this Volume we concentrate on [Tributes](#): various accolades that followed her death in 1976; and [Recorded Tributes](#): those from colleagues and admirers. The recorded tributes of her students were included in the chapter called “Third Career” in Volume I. Two student tributes are included in this volume’s [“Third Career II.”](#)



A seldom-seen photo of Lehmann as the Composer in
Ariadne auf Naxos

Recorded Tributes

Many people have recorded their thoughts about Lehmann's legacy or simply recorded a song in honor in her memory.

Let's begin with the hard-working and under-appreciated collaborative pianists, formerly referred to as "accompanists."



- Dalton Baldwin
- Mary Dibbern
- Beaumont Glass
- Alex Farkas
- Graham Johnson
- Paul Ulanowsky
- Brian Zeger

Baldwin



Baldwin #2



Dibbern



Glass



Farkas



Johnson



Ulanowsky



Zeger



On the next page we'll hear the thoughts and/or songs that singers recorded as their tribute to Lotte Lehmann. These artists and their pianists gave of their time for this effort, as did most of the recording engineers. My thanks to all who participated, including the recording engineers, but for whom there simply was not enough space here.

- Soprano Juliane Banse with pianist Brian Zeger
- Baritone Thomas Hampson
- Baritone Wolfgang Holzmair with pianist Russell Ryan
- Mezzo-soprano Jennifer Larmore with pianist Daniel Beckwith
- Baritone Kurt Ollmann with pianist Mary Dibbern
- Tenor Christoph Prégardien with pianist Dennis Helmrich
- Counter-tenor Derek Lee Ragin with pianist Andrew McMillan
- Tenor Paul Sperry with pianist Dalton Baldwin
- Mezzo-soprano Frederica von Stade with Jim Meredith
- Contralto Nathalie Stutzmann with pianist Inger Södergren
- Tenor Damien Top with pianist Alex Farkas
- Sir André Previn, pianist, conductor, composer, and author. (The interview was recorded by the author backstage during an intermission.)



Banse Speaks



Banse



Brahms'
Feldeinsamkeit

Hampson Speaks



Holzmaier



Schubert's
Zückenglöcklein

Larmore



Barber's Sure on
this Shining
Night

Ollmann Speaks



Ollmann



Schubert's Auf
dem Flusse

Prégardien



Schubert's
Frühlingstraum

Ragin



This Little Light
of Mine

Sperry Speaks



Sperry



Pessard's
Bonjour Suzon

von Stade



Schumann's Seit
ich ihn gesehen

Stutzmann



Hahn's
À Chloris

Top Speaks



Top



Fauré's
En sourdine

Previn Speaks



The late soprano Judith Kellock with pianist Blaise Bryski recorded Hindemith's: "Stillung Mariä mit dem Auferstandenen" from *Das Marienleben* as their tribute.

Kellock



Two non-musicians, who have been deeply involved in music for decades, have recorded their thoughts on Lehmann.

Opera authority and advocate Speight Jenkins, was General Director of the Seattle Opera (1983–2014).

Journalist Charles Osborne is also a theater and opera critic.

Jenkins



Osborne



Jessye Norman on LL

The Chancellor Remembers

As I was assembling the various Lehmann master classes for Volume III, I discovered a wonderful tribute, that former Chancellor Kurt Schuschnigg gave at the end of one of the classes. He refers to his problems and I append a short biography here to provide some context.

Kurt Alois Josef Johann Schuschnigg (1897–1977) was Chancellor of the Federal State of Austria from the 1934 assassination of his predecessor Engelbert Dollfuss until the 1938 Anschluss with Nazi Germany. He was opposed to Hitler's ambitions to absorb Austria into the Third Reich.

After Schuschnigg's efforts to keep Austria independent had failed, he resigned his office. After the invasion by Nazi Germany he was arrested, kept in solitary confinement and eventually interned in various concentration camps. He was liberated in 1945 by the advancing United States Army and spent most of the rest of his life in academia in the United States.

Schuschnigg memory



Colleagues on Lehmann

Lauritz Melchior on LL

Bruno Walter on LL

Rose Bampton on LL

Souzay on LL

Risë Stevens on LL

Risë Stevens on LL #2

Jarmila Novatna on LL

Jarmila Novata on LL #2

Schwarzkopf on LL

Alexander Kipnis on LL

Maurice Abravanel on LL

Ormandy on LL

G. Lieberon on LL

Goddard Lieberon (1911–1977) was president of Columbia Records from 1956–1971 and again from 1973–1975.

Tributes



Nicaragua issued a Lotte Lehmann stamp in 1976

Author Alan Jefferson dedicated *Lotte Lehmann 1888–1976: A Centenary Biography* (1988) “to the first Young Composer in *Ariadne auf Naxos*”: *Musik ist eine heilige Kunst,/zu versammeln alle Arten von Mut/wie Cherubin um einen strahlenden Thron...*(Music is a holy art,/which brings together all the Powers/like Cherubim round a shining throne...)



Germany honored Lehmann with a stamp, along with the first-day covers (issued from West Berlin—as it was called then—as well as the then-capital, Bonn), 1989.





The first day cover of the German Lotte Lehmann stamp.
Bedeutende Frauen/Important Women



In Vienna's "Donaustadt" district, a street was named
Lotte-Lehmann-Weg, 1996.





Grace Bumbry sang a series of recitals (2001–2002) in Europe and America in honor of Lehmann.



Beaumont Glass dedicated *Schumann's Complete Song Texts* (2002) “To the memory of Lotte Lehmann, one of the very greatest interpreters of the German Lied, a continuing inspiration to all who heard her sing or had the privilege of studying with her.”



In 2008 Lotte Lehmann's 1933 recording of the abridged *Rosenkavalier* was inducted into the Grammy Hall of Fame “to honor recordings of lasting qualitative or historical significance.”



In 2013 the Music & Arts label issued a 4 CD set of rare Lehmann recordings of arias and Lieder called: “Lotte Lehmann: a 125th birthday tribute.”



Undated or ongoing tributes include the building named the Lotte Lehmann Akademie and a bronze bust in her birthplace (Perleberg, Germany); a hall in her name at the Music Academy of the West and at UCSB; a regularly scheduled week-long vocal institute in Perleberg, called Die Lotte-Lehmann-Woche; a

newsletter about her that ran 1989–1994; a foundation in her name that was active for over 10 years; master classes named for her at summer festivals in Maryland and Hawaii, and the lottelehmannleague.org, a website dedicated to Lehmann that began in 2013.



Perhaps a dubious honor, but Lehmann has a star in the Hollywood Walk of Fame. Her name is misspelled as Lottie.



Marston Records released a 4-CD set of Lehmann's acoustic recordings in 2017 and a 6-CD set of her Berlin electric recordings in 2019.





Honors and tributes that Lehmann didn't receive: she never sang at Bayreuth. Richard Strauss didn't dedicate a song to her (as he did for Jeritza and Ursuleac). Lehmann never performed at Glyndeborne, nor, as a singer, at Wigmore Hall (she taught master classes there). She never sang an opera at La Scala (only a concert), nor at any of Spain's or Russia's opera houses. Her experience in Scandinavia was limited to Sweden, and she never sang in Poland, Portugal, or in Africa or Asia (except in Turkey).

Though Lehmann was accompanied at the piano by some of the greatest collaborative pianists of her day, she never sang or recorded with Gerald Moore. When I wrote to him to ask why, he informed me that she performed with another English pianist, Harold Craxton, and didn't need his services. But Lehmann did dedicate her final book to Moore.



Here are the recorded tributes of musicians: [Section II](#)



Exclusive Lehmann Photos II



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



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



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



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

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



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



A joyful Lehmann in Salzburg



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



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



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



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



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



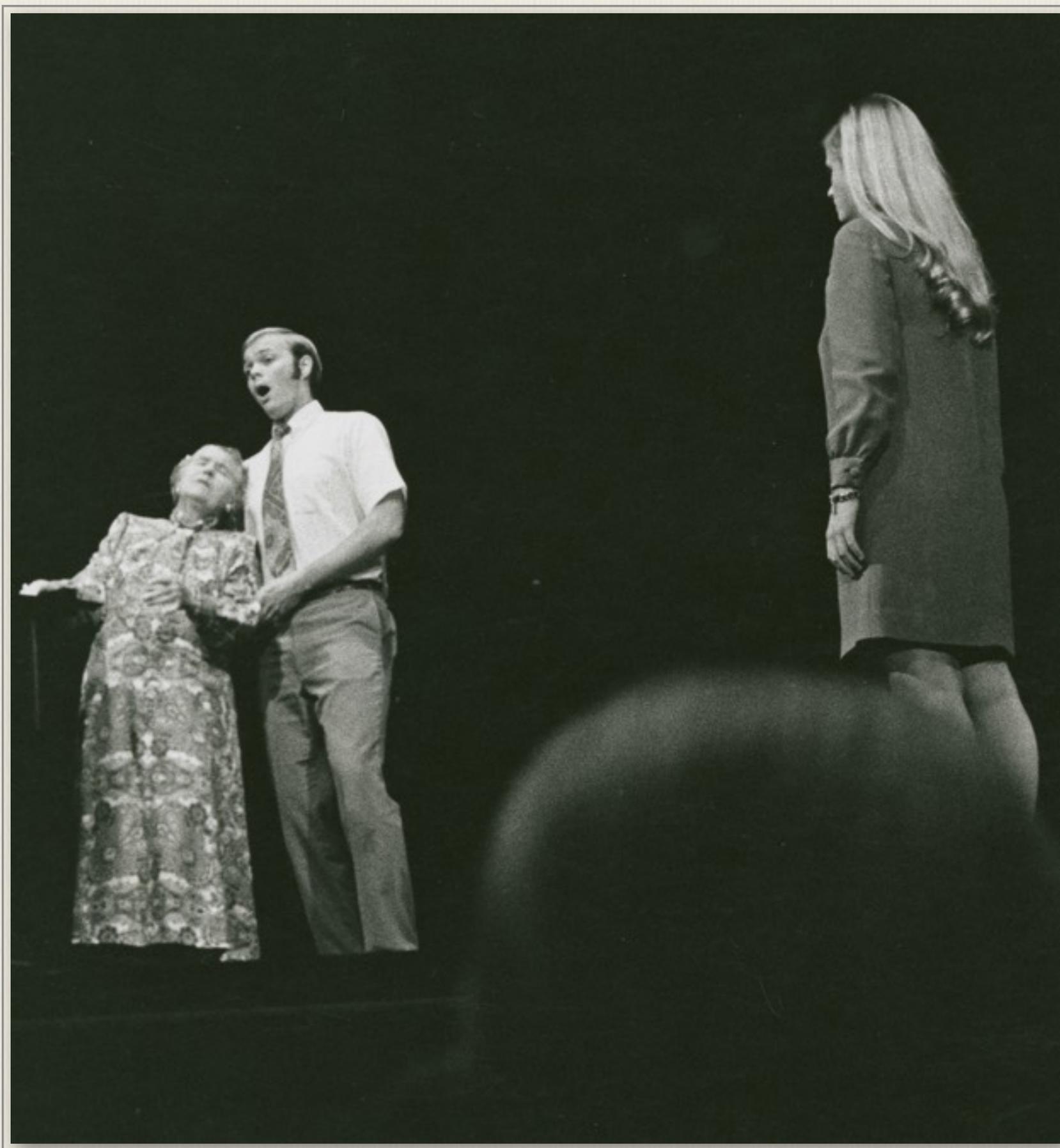
Lehmann used to laugh that no hobby was safe from her. She painted tiles, sculpted, made wall-hangings of felt, and mostly painted: abstracts, scenes from opera or Lieder, and portraits. UCSB provided this photo of the painting. It has no title, but I believe it's a self-portrait.



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



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



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



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



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

The photo of a light-hearted collage has just surfaced in time for this presentation!
Lehmann writes: “With apologies to Klee—and the hope that this bit of nonsense
may amuse you. Lotte”

Thanks to Geoffrey Moore for this photo



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



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



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



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



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



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



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



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



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



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



Lehmann's 1953 painting/drawing of fantastic rocks



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



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



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



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



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

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



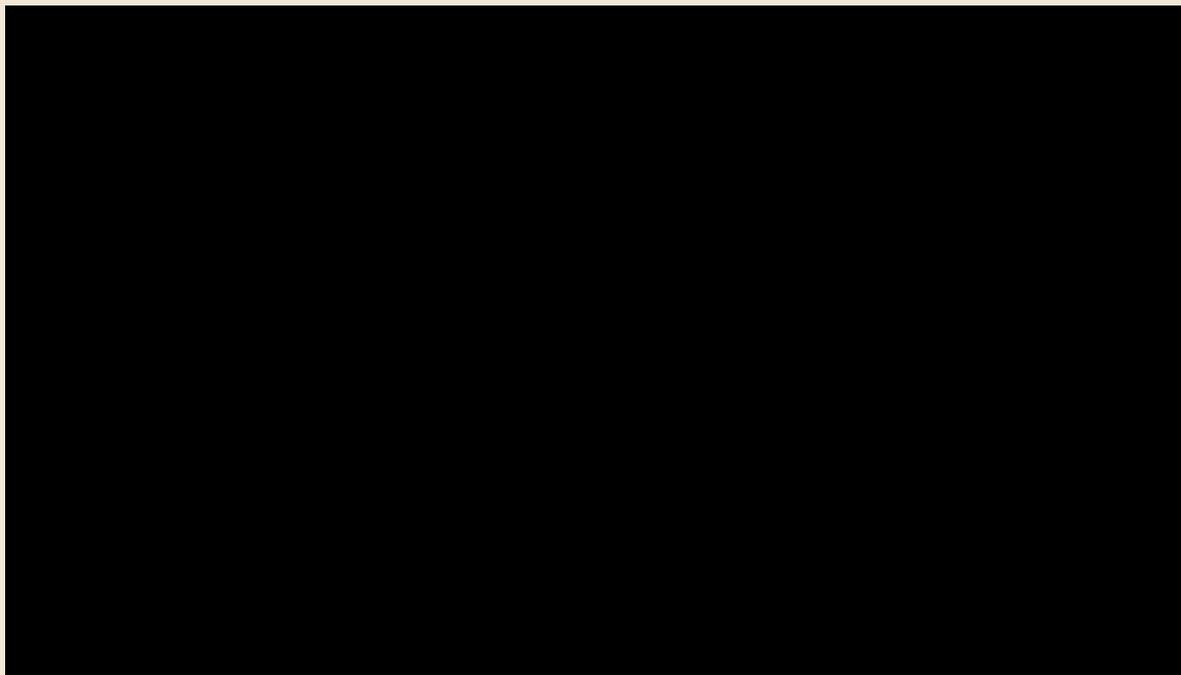
Otto ran the home movie camera while Lotte played with the Koalas on her first Australian tour (1937).



Lotte relaxing poolside at Orplid



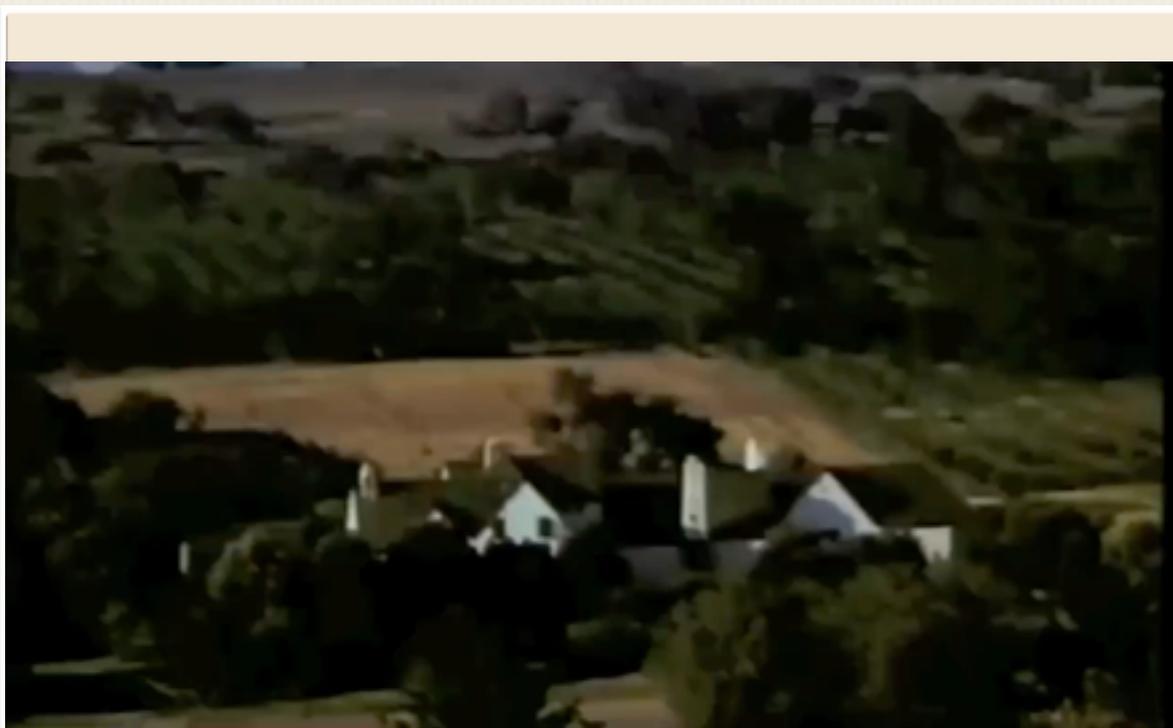
Lehmann describes (in German) how the director of the Vienna Opera came to Hamburg to engage a tenor and hired her.



Lotte in the snow with her two dogs



Lotte, dogs, stepchildren, and with a camera

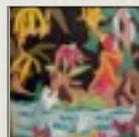


Orplid, Lotte, Frances, miscellaneous mix

GALLERY 14.1 Additional miscellaneous Lehmann images



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



GALLERY 14.2 From the private collection of Dr. Herman Schornstein



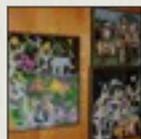
Traveling companion Rose Tensler, former student Kay Duke, LL, back of the head of conductor László Somogyi, Dr. Schornstein, all having brunch in Austria.



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



Be sure to open this up for the full effect.





Her Words II



Frances Holden gives painting advice to Lehmann.

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

Let's begin with Lehmann's prose: **Introduction to *More than Singing* (1945)**. She wrote the following:

I should like to touch here upon a question which often arises, as to whether a woman should sing Lieder, which according to the poem are written for a man. I say with emphasis: Yes!

Why should a singer be denied a vast number of wonderful songs, if she has the power to create an illusion which will make her audience believe in it? It would be a very sad indication of incapacity if one could not awaken in the listener sufficient imagination to carry him with one into the realms of creative phantasy.



If you sing of love and happiness, you must be a young person convincingly—and perhaps in reality you are neither young nor beautiful...The stage decrees limitations which simply don't exist on the concert platform: on the stage you see the person who is represented, your representation must in some measure correspond outwardly to the character which you portray. The imagination of the audience has its limits: it sees the figure before it clad in the frame of the

role, surrounded by the characters of the story which is being unfolded. In a certain sense it is very much more difficult to retain the illusion of the portrayal when the limits are set by reality. On the other hand on the concert stage it is the unlimited power of your art which must change you into just that figure which you seek to bring to life. You are without any material aids, without any gestures, without the ramp which separates so wonderfully the world of the stage from the world of reality. You stand close to the audience—almost one with it, you take it, so to speak, by the hand and say: “Let us live this song together! Forget with me that I cannot have a thousand real forms, for I will make you believe in all these forms as I change my personality in every song. Let us together put aside reality, and let us, singing and hearing, soar away into the limitless realms of phantasy...” As Mignon says in Goethe's *Wilhelm Meister*—“und jene himmlischen Gestalten, sie

fragen nicht nach Mann und Weib...”(And there each celestial presence shall question naught of man and maid...)—so the singer soars above all limitations, is young, is beautiful, is man or woman, longing and fulfillment, death and resurrection....

A portion of *Midway in My Song* (1937)

Almost at the end of Lehmann’s autobiography, she wrote:

The Metropolitan is asking for me again and I love singing there.

But I don’t want to be permanently tied to any opera house.

A new generation has grown up—and many of my successors will go the way I have been privileged to go. I wish it from the depths of my heart, for I know how blessed it is to achieve an end....

And yet I am far from putting finis to the book, the writing of which has given me such immense pleasure: I still see heights before me, starry peaks...I have so much to say to the world—so much to give...

Songs keep pouring in [Lieder strömmen mir zu] as if from inexhaustible springs. To master them, to give my soul to them—what finer task is there in life?

Players at Work: Acting according to the Actors

*Lehmann was the only singer to be invited to write a chapter in the 1937 *Players at Work: Acting according to the Actors* by Morton Eustis. She was in illustrious company with other chapters by Helen Hayes, Alfred Lunt, Lynn Fontanne, Katharine Cornell, Burgess Meredith, and Fred Astaire. Lehmann’s chapter was called “The Singing Actor.” The following is an excerpt.*

The singing actress must always find the clue to a character in opera for herself. A stage director can help her, to be sure, but the greatest stage director, the one whom one follows as a final authority, is the music. The singer who approaches his part, looking on the music as of secondary importance, as though he were approaching a play instead of a music-drama, is not only a bad musician but a bad operatic artist. In the true artist there is an inherent inner capacity to sense musical and



This is how I imagine Lehmann looked in 1937 when she wrote the article for *Players at Work*.

dramatic values simultaneously, and without this sixth sense the opera singer will never be able to give a convincing portrayal, no matter how much study is put into a role.”

Lehmann’s Australian Diary

It seems that Lehmann’s typewriter was never left behind. As she prepared for her first Australian tour in 1937 she vowed to keep a diary. Further on that first page, she writes (and I translate):



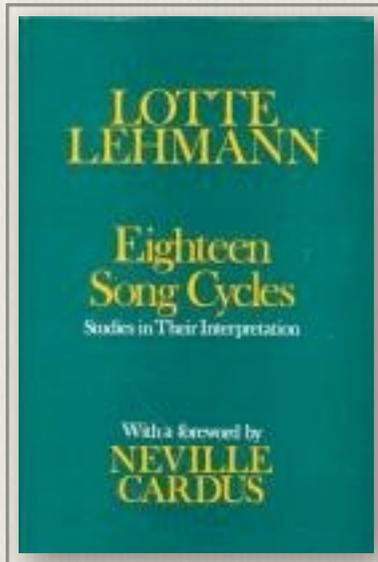
Lehmann in Australia with a kookaburra

...We have a real round trip ticket...Los Angeles, Hawaii, Samoa, Fiji, New Zealand, Sydney, and back over Ceylon, Suez, Genova, Salzburg [where she sang], New York...Between these worlds lay concerts, in which I, in wonderful untroubled ways, sing! I will conquer the unknown remote places...I am very curious, which programs they’ll choose. I sent them a

varied selection and hope that they choose *the* programs that I love. I can’t imagine the musical understanding of the Australians. It’s a young land, that isn’t so blessed as we are, flooded with new and old music. Australia! It’s so endlessly vast! I even feel that, a trip over the ocean hardly means more than an excursion...[she had traveled many times by ship back and forth between Europe and North and South America]. [The many pages that follow document the sights as well as her recital programs, but even Lehmann agreed that it didn’t qualify for publication. The complete diary along with other unpublished Lehmann manuscripts can be found in the Lehmann Archives of UCSB’s Special Collections portion of the main library.]

An Introduction to *Eighteen Song Cycles: Studies in Their Interpretation* by Lotte Lehmann (1972) *The opening paragraph appears in Volume I; the following is complete.*

Interpretation means: individual understanding and reproduction. How then is it possible to teach interpretation? It seems almost paradoxical to emphasize the necessity for individuality in interpretation and at the same time want to explain my own conceptions of singing. First and foremost I want to say that this book will fail in its purpose, if the young singers, for whom I am writing it, should consider my conceptions as something final and try to imitate them instead of developing their own interpretations which should spring with originality and vitality from within themselves.



For imitation is, and can only be, the enemy of artistry. Everything which has the breath of life is changeable: a momentary feeling often makes me alter an interpretation.

Do not build up your songs as if they were encased in stone walls. They must soar from the warm, pulsing beat of your own heart, blessed by the interpretation of the moment. Only from life itself may life be born.

What I want to try to explain here is not any final interpretation, but an approach which may be an aid towards the development of your individual conceptions. I want to point a way which might lead from the lack of understanding of those singers, who seem to consider only voice quality and smooth technique, to the boundless world of expression. And it will be seen that there is not just one, but an infinitely varied pattern of ways, which lead to this goal. Only he who seeks it with his whole heart will find his own approach to interpretation.

I have listened to many young singers, and have found with ever increasing astonishment that they consider their preparation finished when they have developed a lovely voice, a serviceable technique and musical accuracy. At this point they consider themselves ready to appear before the public.

Certainly no one can question that technique is the all-important foundation—the a b c of singing. It goes without saying that no one can master too carefully the technique of voice production. Complete mastery of the voice as an



instrument is an ideal towards which every singer must work assiduously. But that technique must be mastered to the point of being unconscious, before you can really become an interpreter.

That God-given instrument—the voice—must be capable of responding with the greatest subtlety to every shade of every emotion. But it must be subordinate, it must only be the foundation, the soil from which true art flowers.

It is only with the greatest hesitation that I dare put into words my ideas regarding the interpretation of Lieder and of French Chansons. For is it not dangerous to give definite expression to something which must essentially be born from inspiration and be, above all things, vitally alive? Yet I have so often been urged by experienced musicians to help the younger generation with such a book as this, that I have decided to put down my ideas in spite of my hesitation. But I should like to take as the motto of this book Goethe's words from *Faust*: "Grau, teurer Freund, ist alle Theorie—und grün des Lebens gold'ner Baum." ("Grey, dear friend, is all theory and green the golden tree of life.") So may you young, aspiring singers, for whom I write this book, take the fullness of my experience, of my studies, of my development and discoveries as the simile of the golden tree, but it is for you to pluck the fresh, living fruit from its branches. It is for you to infuse with your own spirit, that which comes to you as advice, as suggestion. When you have a deep inner conviction about a song—the words as well as the music—then be sure that your conception is a right one, even though it may differ from what is traditional.

For what is tradition?

The mother earth, from which springs everything which may grow and flower. The creator's conception of an idea, a work of art, which has been handed down from generation to generation, which has been cherished and developed until it spreads before us as a network of determined paths which are to be followed without questioning. Strict tradition dictates that not a single step may be taken from these paths.

But you are young and the youth of every generation is eager and should be eager for new ways. You have a different viewpoint from that of your parents and teachers. You do not necessarily care for the old, recommended, well-travelled roads. You want to venture into new, alluring fields, to lose yourselves in the mysterious depths of the forests. I know that I am committing a fearful sin against holy tradition when I say: Excellent! Seek your own way! Do not become paralyzed and enslaved by the set patterns which have been created of old. Build from your own youthful feeling, your own hesitant thoughts



and your own flowering perception—and help to further that beauty which has grown from the roots of tradition. Do not misunderstand me: naturally I do not mean that you should despise the aspirations and the knowledge of earlier generations. I only mean that tradition is not an end but a beginning. Do not lose yourself in its established pattern but let your own conceptions and expression be nourished from it as a flower blooms from the life forces provided by its roots. Simply let them bloom more richly in the light of your own imagination. Certainly you will make mistakes. You will often take the wrong road before you find your true way, just as I have. I grew up in Germany, in the tradition of Lieder singing. I might have come much earlier to that holiest of all—the Lied, had I not been so completely immersed in the theatre. I lived, so to speak, in the opera house and took my few concerts on the side without much preparation. May Schubert, Schumann, Brahms and Wolf forgive me for the sins which I committed in their name!

As the reputation which I had won through my work in opera became known in other countries, concerts became more frequent, so that there dawned upon me a new and overpowering realization: that as a Lieder singer, I was at the very dawn of an awakening.

This was the first step: the awareness of my ignorance.

My approach was a hesitant one and I often went astray. In the beginning I felt that this came more from the words than from the music. If I had not been



born a singer, endowed with a touch of the golden quality of voice of my good mother, I would without doubt have become an actress. Actually, throughout my whole life I have envied those who are free to express without the limitation of opera singing. So in singing Lieder, the words, the poem became the main thing for me, until—much later—I found and captured the true balance between words and music.

In general I find that the words are too much neglected. On the other hand I should like to protect you from the stage which I had to go through: of feeling first the word and only finally the

melody. Learn to feel as a whole that which is a whole in complete harmony: poem and music. Neither can be more important than the other. First there was the poem. That gave the inspiration for the song. Like a frame, music encloses the word picture—and now comes your interpretation, breathing life into this work of art, welding words and music with equal feeling into one whole, so that the poet sings and the composer becomes poet and two arts are born anew as one.

That is the Lied.

Dynamic shadowings are like sketches but the enchanting in-between colors alone can give the tone picture a personal quality. There is a clear, silvery pianissimo which sounds light and ethereal, and there is a veiled pianissimo which trembles with passion and restrained desire. There is a bright forte—strong and forceful like a fanfare—and a darkly colored forte, which breaks out somberly, in grief and pain. The ‘veiled’ piano which I have mentioned is a vibration of tone which has no place in the realm of technique and yet, in my opinion, it cannot be neglected in inspired singing; in fact, it is of the utmost importance. How much

restrained passion can be conveyed by a veiled tone and how much floating purity in a clear flute-like pianissimo!

One seldom hears a voice which is capable of altering its timbre. For me it goes absolutely against the grain to sing always with the same tone color. Dynamic gradations seem dead without the animating interplay of dark and light, clear and restrained.

It almost seems superfluous to emphasize that a phrase must always have a main word and, with it, a musical highpoint. Yet it is incredible how often this elementary and self-evident fact is neglected. Again and again I am astonished by a lack of musical feeling for the essential nature of a phrase. Every phrase must be sung with a sweeping line, not just as a series of words which have equal weight and no grace. It is the floating sweep, not just a long breath, which makes the beautifully rounded phrase. The best help in learning to feel how a phrase should sound is to recite the poem. In speaking, you would never give equal emphasis to every syllable as you so often do in singing—through eagerness to hold the tempo or to give each note its exact value or above all to show that your singing is supported by excellent breath control. In my opinion, more important than all these factors, valuable as they are, is giving life to the phrase through



This photo was sent by Philip Ulanowsky, Paul's son. You see his father in the background and Lehmann's photo with its lengthy dedication to Paul.

emphasizing what is important and making subsidiary the words which have only a connecting value.

Singing should never follow a straight line. It should have a sweeping flow, it should glide in soft rhythmical waves which follow one another harmoniously. (I am referring here to the musical line of a phrase and not to sliding from syllable to syllable which generally has a sentimentalizing effect and should only be made use of most sparingly.) Each new sentence should have a new beginning, the new thought should live, should breathe, emerging from the previous sentence. Create for yourself each new thought as if it had just come to life in you. Let it arise from your own inner feeling. Do not sing just a melody, sing a poem. Music lifting the poem from the coldness of the spoken word has transfigured it with new beauty. But you, the singer, must make your listeners realize that the poem, far from losing its beauty through becoming music, has been ennobled, born anew in greater splendor and loveliness. Never forget: recite the poem when you sing—sing the music as you recite the words of the poem in the Lied. Only from the equal value of both creations can perfection arise...

It is my hope that through this book I may open a door which may lead you to feeling what you understand—and understanding what you feel.

The road to the ever unattainable goal, perfection, is long and hazardous. No success with the public, no criticisms however wonderful, could ever make me believe that I have reached 'perfection.' Everyone has his own limitations and imperfections. Everyone is to a certain extent the victim of his nerves, his momentary mood and disposition. I am rightly reproached for breathing too often and so breaking phrases. This is one of my unconquerable nervous inadequacies. It is often not enough to know and to feel and to recognize. Human, all too human are the weaknesses under which all of us suffer, each in our own way. In a certain sense, it seems that perfect technique and interpretation which comes from the heart and soul can never go hand in hand and that this combination is an unattainable ideal. For the very emotion which enables the singer to carry her audience with her into the realm of artistic experience is the worst enemy of a crystal-clear technique. Perhaps, in this case, I am the well-known fox for whom the grapes hang too high! But I have found, again and again, that a singer who delights in technique (much as I may admire her virtuosity) still, in some way,



leaves my heart cold. Do not misunderstand me: control of the voice is the soil from which interpretation springs. But do not despair over small imperfections, over mistakes which are difficult to eliminate. For if your spirit can soar above technique and float in the lofty regions of creative art, you have fulfilled your mission as a singer. For what mission can be greater than that of giving to the world hours of exaltation in which it may forget the misery of the present, the cares of everyday life, and lose itself in the eternally pure world of harmony?

“The Art of Lieder Singing” by Lotte Lehmann

During his work for the Lotte Lehmann Centennial at UCSB, Dr. Daniel Jacobson, who wrote the short bio that opened this volume, discovered the following article by Lehmann called “The Art of Lieder Singing” that had appeared in The New York Times.

After my first modest success as a young opera singer I always seemed to be having a new premiere. I had to expand my small repertoire at a tremendous rate. Roles that were entirely new for me followed one another in rapid succession, so that I hardly had any time that was free for rehearsals. Every atom of my being was absorbed by the theatre, with the result that I had no time to be interested in concerts or in Lieder singing. When I was first asked to join in benefit concerts, I tossed off some beloved arias but felt very much disturbed by the narrow limitation of the concert stage, which seemed so different from my accustomed theatrical world. I gave my first real Lieder recital as a farewell performance in Hamburg when I parted from the Hamburg Civic Theatre in order to accept a call to the Vienna Court Opera. My faithful Hamburg audience considered me, so to speak, as “their child.” Under their friendly and benevolent eyes I had really

grown up. They had seen me begin with the roles of pages in various operas and finally exchange the short breeches of the pages for Elsa's long train. Now that I had "grown up" and wished to go forth into the wide world they still loved me, wished me well and even applauded my Lieder singing! It still touches me when I think of that, for at that time I had no conception whatsoever of Lieder singing. I sang the beautiful German songs which I had learned hastily, without any care, relying on the quality of my voice and only instinctively following my feeling. I remember well my distress when I read in a criticism that my Lieder singing was in the early dawn of its development. How well meant and how friendly this criticism was I came to realize very much later.

In spite of the fact that for some years I sang Lieder recitals along with my very crowded opera repertoire, I was at that time far away from being a real Lieder singer. If only I had more interest and more ambition, I might have been able to enter so much earlier this holiest sanctuary of song. The late Ferdinand Foll, a wonderful Viennese accompanist, was at this time my very well-meaning friend and advisor. He had a particularly deep understanding and love for the Lied. How often he used to say to me, "If you would only have a little more patience and would not always believe that you can attain everything in your sudden tempestuous way! You have the foundations of a real Lieder singer, but you belong so much to the theatre that it will be years before you will come to a true understanding of the Lied." But I sang Lieder—many opera singers sang them, what was the difference? I couldn't understand it. And Foll was right, it was a long time before I came to understand the difference. It was so throughout my whole career. I had to learn everything through my own experience. I had to make my own mistakes, working out my path for myself. Certainly, I studied with accompanists, followed much advice, mistrusted many warnings, considered much which was traditional but accepted only that with I could make my own. I was always seeking and finding new goals for myself.

I cannot forget or fail to mention here the great artist who gave me, and has continued to give great inspiration—Bruno Walter. I found in him the confirmation of my conception that the Lied—always within the boundaries set by the style of Lieder singing—can be a dramatic scene seized from the purely spiritual and transformed into the pulse beats of reality. It is as in painting—

delicate watercolors give a landscape a subtle transparency, yet the same landscape when painted with the more intense splendor of oil colors, seems changed into something very different. In the same way, the same song can be sung with very different conceptions. There is no right or wrong way if the conception is born of a deep conviction. There is nothing which I hate more than the doctrine that a song must be sung in just one way. Art must be alive and living feeling must spring from the ever-changing richness of the heart. To find the measure and to determine the limits which separate the Lied from a theatrical effect without losing its dramatic power is the result of only the deepest knowledge and understanding. This is not easy to explain in words—only by singing illustrations of what I mean could I attempt to make it entirely clear.

Perhaps Elizabeth Schumann is today [1950] the singer who best represents the style of Lieder singing in its noblest form. In crystal clarity her Lieder soar as in the cloudless blue of the heavens. Mozart and Schubert cannot be sung more beautifully. She is the representative of the Lied in its purest style, entirely freed from theatrical effect. There is not the slightest trace remaining to indicate that her home was also once the opera.

Just as the most important thing in opera is to throw oneself completely into the character one represents, so is it necessary in Lieder singing to make the words of the poem a living creation. Poem and melody are of equal importance. They are interwoven in one another, flowering as from one single root. In my opinion, no one can be a good Lieder singer who cannot recite the poem, without any music, convincingly. If I am learning a song I also recite it for myself. It was certainly the words—the sound of the poem—which inspired the poet and musician in a re-creative sense. As Beethoven has said, “Melody is the sensual life of poetry.” So the singer must make both the melody and the poetry his or her own: but in addition, in order to bring them to glowing life, he or she must give to them his own singing soul.

Lehmann's Farewell Speech

I would like to end this chapter of Lehmann's words with her retirement speech at New York's Town Hall. It has been edited to shorten the audience reactions.

Farewell Speech



Lehmann bidding her fans a last farewell at her final New York Town Hall recital in 1951

Lehmann's poetry can be found in [Section I.](#)

Poetry

1. In the Foreword that Neville Cardus wrote for Lehmann's *Eighteen Song Cycles: Studies in Their Interpretation*, he quoted one of Lehmann's poems and translated it himself.

So hört' ich wieder deiner Stimme Ton,	And I heard again the sound of your voice
Die einst mein Herz erzittern machte...	which once made my heart tremble...
Ich lachte	I laughed
Ob der versunkenen Illusion.	at the lost illusion.
Wie seltsam: ich versteh' es kaum	How strange: I can scarce realize
Das dieser schien der einzig Eine...	that he seemed to me the only one...
und doch: ich weine	And yet, I weep
Um einen toten Traum.	over a dead dream.

2. The following has been freely translated by Hilde Randolph.

Mit Bruno Walter am Klavier...

Es trägt sein Spiel, das sich mir tief
verwebt,
Mich fort auf wunderbaren Schwingen.
Ich fühle im Zusammenklingen
Hinströmend meine Seele singen,
Die nun im Willen seiner Hände lebt
Und aufwärts schwebt zu lichten
Höhen.
Vermählt in einer Melodie—
Geführt und führend —hingerissen
Eines dem andern folgen müssen
In tiefstem Voneinanderwissen:
Geheimnis ist's der Harmonie
Und wahres, reines Sichverstehen.

With Bruno Walter at the piano...

Deeply moved by his playing,
I am carried away on heavenly wings.
I can feel my soul singing in
togetherness
following the will of his hands.
Carried to pure heights, united by a
melody,
guided and guiding...
spellbound, having to follow each
other:
it is the secret of harmony
and real true mutual understanding.

3. The composer/conductor Robert Heger set as a song the following Lehmann poem which she had written in the 1930s:

Die wilden Vögel meiner Sehnsucht,
die Tag und Nacht mit wirrem Flügelschlag
über dem großen Meere taumelnd kreisten,
sie kehren nun zurück
und ruhen aus auf meiner Hand.
Licht ist ihr Kleid,
und ihre Schwingen sind in Sonnen gold getaucht,
wie zahme, weiße Tauben sind sie,
die mir heimgekehrt....
und haben doch durch Sturm und Wut
den jähren Schrei der Möwe,
der scharf und schneidend mir das Herz zerriß,
geschleudert,
daß rotes Blut durch meine Adern stürzte...
und waren ihre Augen doch wie irre Lichter,
die meerwärts glühten,
daß ich Dunkel schauernd meine Einsamkeit empfand
wie nie zuvor.
Was hat euch still gemacht und sanft
wie fromme Tauben?
Ich weiß,
ihr werdet jählings mir entstürzen zu wildem Tanz
und eurer Schrei wird Jauchzen sein,
und meines Blutes taumelnden Erwachen
ein einzig' tönend Lied.

The wild birds of my longing,
that day and night with tangled beating wings
over the vast ocean circled reeling,
now return,
and rest on my hand.
Light is their clothing,
and their pinions are dipped in sun-gold,
like tame, white doves,
that returned home to me...
and still have, through storm and rage,
the sudden cry of the seagull,
that sharp and cutting, has torn my heart,
hurled,
that red blood dashed through my arteries...
and their eyes were yet like crazy lights,
that glowed seaward,
that shivering, I felt in the dark, my loneliness
as never before.
What have you mutely made and soft
like pious doves?
I know,
you will soon suddenly dash off from me to
wild dance
and your cry will become cheers,
and my lurching blood will awake
a single sounding song.

4. Here are some poems from Lehmann's first book of poetry, *Verse in Prosa*, which she dedicated to her beloved parents. The publication of the book was announced in a Vienna newspaper of 26 May 1923. The opening words are:

Aus Windesatmen Wiesenduft, aus Sommerstille und aus Meeresrauschen sang es zu mir. Und meine Hände reicht' ich zögernd den Liedern hin—die oft zur Abendzeit am Wege steh'n wie heimatlose, arme Kinder, die seltsam fremd mir sind—und seltsam tief vertraut.

From wind-breathing meadow fragrance, from summer silence, and from oceans murmur, it sang to me. And I hesitantly reached my hands toward the songs—which often in the evening along the way appear to me as homeless, poor children—who are oddly strange to me—and oddly deeply familiar.

4a Nach langen Tagen, arm an Freude
reich an Sorgen, erklingen Abendglocken,
und schöner Friede sinkt herab.
Die Liebe, die du reich gesäet,
blüht auf in reichem Erntesegen.
Beglücke lang' uns noch die Sonne,
der Mutteraugen liebe Sonne!
Weitab das Lied der Abendglocken
mahnt uns an dunkle Nacht.

After long days, bereft of joy
rich with sorrows, evening bells resound,
and lovely peace descends.
Love, that you richly sowed,
blooms in rich harvest-blessing.
May the sun still gladden us for a long time,
the Mother-eyes lovely sun!
Far away the song of the evening bells
reminds us of the dark night.

Oft faßt mich eine Angst, Du könntest sterben,
noch ehe ich das kleine rebumrankte
Haus für dich gebaut, wie ich's ersehne.
Da sollst du wohnen in dem Frieden grüner
Bäume, in deren Wipfeln einer abendlichen
Sonne milder Schimmer golden träumt.
Die Sorge ging an dir vorüber—du blickst ihr
sinnend nach und weißt nichts mehr von ihr.
Mild lächelnd siehst du auf in's Licht—
Und deiner Kinder Liebe singt von allen
Zweigen...

Often fear seizes me, you could die,
just before I built you the cute ivy covered
house, as I desire.
You should live there in the peace of green
trees, in whose tops an evening
sun's soft golden glow dreams.
Worry has passed you by—you musingly
observed it and knew nothing more of it.
You look at the light gently smiling—
And your child-like love sings from all the
branches...

A sample page from Lehmann's *Verse in Prosa* that demonstrates the "prose" layout. The book is a delight to hold. It's rather small, but the elegance of the type, the careful design, and the tipped in painting of the young Lehmann (see last page), are all pleasing to the touch and sight. The poetry can seem rather melancholic, but there's beauty in the imagery.

Nach langen Tagen, arm an Freude
reich an Sorgen, erklingen Abend-
glocken, und schöner Friede sinkt
herab. Die Liebe, die du reich gesäet, blüht
auf in reichem Erntesegen. Beglücke lang'
uns noch die Sonne, der Mutteraugen liebe
Sonne! Weitab das Lied der Abendglocken
mahnt uns an dunkle Nacht.

Oft faßt mich eine Angst, Du könntest
sterben, noch ehe ich das kleine rebumrankte
Haus für dich gebaut, wie ich's ersehne. Da
sollst du wohnen in dem Frieden grüner
Bäume, in deren Wipfeln einer abendlichen
Sonne milder Schimmer golden träumt. Die
Sorge ging an dir vorüber — du blickst ihr
sinnend nach und weißt nichts mehr von ihr.
Mild lächelnd siehst du auf in's Licht —
Und deiner Kinder Liebe singt von allen
Zweigen . . .

4b Das muß ein Großes sein: die Kraft zu
tiefster Einsamkeit. Da oben sternennah
zu wandeln, so hoch, daß aller
Klang der Erde so wie ein Lied der Wogen
wird, das ein urewig sprachloses Rauschen
dem Strand entgegenträgt.

Das muß ein Großes sein: den kühlen
Odem schneebedeckter Bergespitze zu spüren
und zu wissen: das heiße Leben, das dort
unten in den Tälern glüht, nie findet es den
Weg zu mir in meine Einsamkeit.

Wo ist die Kraft, die mich hinaufreißt in die Höhen,
nach denen einzig meine Sehnsucht geht?

Die Hände, die mich halten, heißen Liebe, Güte.

Das muß ein schmerzlich Großes sein: die Kraft,
aus lieben, gütigen Händen sich zu
lösen und einzugeh'n in stolze Einsamkeit.

That must be an enormity: the strength to bear
the deepest solitude. To wander up there
near the stars, so high, that all the
sounds of the Earth become like a song of the
waves, carrying an eternal wordless murmur
toward the shore.

That must be an enormity: to feel the cool
breath of the snow-covered mountain peak
and to know: the torrid life that glows down
there below in the valleys, never finds its way
to me in my solitude.

Where is the strength, that pulls me up on to the
heights, for which I alone yearn and long?

The hands that hold me are called Love, Kindness.

That must be a painful enormity: the strength,
to release oneself from loving kind hands
to enter into proud solitude.

4c Ich glaube fast, du weißt es nicht,
wie einsam du im Grund der Seele bist.
Du gibst dein Herz in Hände, die es liebevoll
umschließen, aus seinen Tiefen die Gedanken
pflücken, die aufblüh'n wie in heißen Sonnen-
strahlen. Und siehst mit einem Lächeln voll
des Glücks, wie deine Wünsche, deine Sorgen,
die ohne Schmerzen sind, zu einem Kranz
sich schlingen, der sich in Locken schmiegt,
der welken will auf einer weißen, geliebten
Stirn. Und alle Stunden, die sich zu dir neigen,
sind voller Klang und haben große, strahlen-
reine Augen, deren Glanz nicht blendet.
Bis eine Stunde kommt, die deinen Mund
verschließt. In der du siehst, daß du allein
bist, ganz allein. Denn da ist tief in dir ein
letztes, so ganz in dich versenktes Schweigen
—vielleicht kannst du's nicht einmal nennen:
Allerheiligstes. Vielleicht ist das, was in dir
lebt, nicht gut, nicht schön. Und ist doch ganz
in dir, ein Stück von dir. Von deinem Ich.
Du aber schlägst die Augen nieder vor denen,
die in deinem Herzen zu lesen wännen
und glauben: jeder Blick ist klar wie Morgen-
sonnenlicht. Und fremd ist alles um dich her,
fremd jeder Laut, fremd jeder Freund.
Und fremd die Welten aller.
Mir Zögern brichst du nun vom Strauche
deines Wesens die Blumen ab und gibst sie
in geliebte Hände—indes die Wurzeln tief
in dir verborgen ruhen in einem Erdreich,
dessen Gärtner keines Menschen Hand ist.

I almost believe, that you don't know,
how lonely, in the bottom of your soul, you are.
You give your heart in hands, that affectionately
clasp it, out of its depths pluck the thoughts,
that bloom as if in hot sunbeams.
And you look on with a smile full
of happiness, like your wishes, your cares,
that are without pain, to wrap yourself into a
wreath
that nestles in curls,
that wants to wilt on a white, beloved
forehead. And all hours, that bow down to you,
are full of sound and have large pure shining
eyes, whose radiance does not dazzle.
Until an hour arrives, that your mouth closes.
In that you see, that you are alone,
completely alone. For there is deep in you a
final silence, sunk so entirely in you
—perhaps you can't even name it:
Holy of holies. Perhaps it's that, which in you
lives, not well, not beautiful. And yet it's
completely
in you, a bit of you. From your Self.
You however shut your eyes, closed from those
that wrongly believe to read in your heart
and believe: each glimpse is clear as morning
sunshine. And alien is all around you here,
alien every sound, alien every friend.
And alien all worlds.
You now break hesitatingly from branches of
your being, the flowers, and give them to me
in beloved hands—meanwhile the roots deep in
you rest hidden in a soil,
whose gardener is no human hand.

5. While researching the Lehmann Chronology at the Columbia University Rare Books and Manuscripts in March 2004, I discovered a Lehmann poem that is slightly different from the version printed in her “Gedichte” (Poems) of 1969.

Here is the published version along with the altered (earlier?) version in parentheses. The line-by-translation was accomplished with the help of Hilde Randolph.

Wie schön is dieser teife Schlummer	How beautiful is this deep slumber (Schimmer/glimmer)
Wie schöne die saphirblaue Ferne!	How beautiful the sapphire-blue distance (licht durchströmte Ferne/light permeated distance)
Es leuchten über mir die Sterne,	The stars shine above me,
Der ganze Himmel ist mein Zimmer,	The whole sky is my room,
In dem ich träumend liege.	In which I lay dreaming. (schlafend, träumend liege/sleeping, dreaming).
Der Wind spielt in dem stillen Zweigen,	The wind plays in the silent branches (schläft in Tannenzweigen/sleeps in the pine branches)
Die sanft sich seinem Atem neigen,	That gently bend to the wind's breath,
Wie eine schwanke, grüne Wiege.	Like a swaying, green cradle.
Drei schwarze Tannen stehen Wacht	Three black pine trees stand guard
Und breiten ihre Engelsschwingen	And extend their angel wings
Über mein Bett. Und Sterne singen	Above my bed. And stars trace
Ihre erhab'nen, ew'gen Kreise	Their sublime, eternal paths:
Uralte, wundersame Weise	Ancient, wondrous songs
Durch diese warme Julinacht.	Through this warm July night.



Lotte Lehmann in a portrait that appeared in her first book of poetry, *Verse in Prosa*



Music Academy of the West



The initial portion of this chapter consists of excerpts from Sharon Crawford's book *Music Academy of the West, Santa Barbara: Fifty Years 1947–1997*. My thanks to the administration of the Music Academy of the West for its permission.

These excerpts were chosen to note Lehmann's association with the MAW; my memories of MAW follow these excerpts. Most likely all of the MAW students, teachers, and staff have their memories to share. It is a wonderful place to learn because of the beautiful grounds, buildings, and the dedicated teachers.



Lehmann as Manon in a painting at the MAW in a photo taken by the author

Legendary German operatic soprano and Lieder singer Lotte Lehmann attended the [luncheon meeting at the Montecito Country Club on 22 September 1946]...Many of the luncheon guests were in Santa Barbara to attend a concert by recently retired Metropolitan Opera star Lotte Lehmann. [retired from opera, not recital performance] Although Madame Lehmann was not a speaker at the luncheon, she demonstrated her support by attending, along with her friend Dr. Frances Holden...Madame Lehmann provided the initial impetus for a music school when she was in Los Angeles on a concert tour in 1940, and mentioned to Isabel Morse Jones that Santa Barbara would be a perfect place for a summer Music Festival similar to the Salzburg Festival.

The first event of the Summer Festival, on July 8 [1947]—a song recital benefit performance by Lotte Lehmann accompanied by Gwendolyn Koldofsky—was sold out, as were her annual Academy benefit recitals for the next four years...

“Yesterday I had a look at the fantastic house that someone gave to the Music Academy of the West. Such a thing could only happen in America...”—Mme Lotte Lehmann, in a letter to her friend, conductor Bruno Walter.



The entrance to the main building of MAW



Lehmann as Fidelio, an almost life-size oil painting hanging in the lobby of MAW, in a photo taken by the author

Having announced her retirement from touring and performing recitals, Lotte Lehmann was at last free to devote longer periods of time to the Music Academy. When it was announced that she would give master classes during the 1951 season, a deluge of calls came in from local people interested in witnessing the classes. Madame Lehmann agreed to open the classes to auditors, feeling that the presence of an audience would be good for the students.



LL at one of the very first MAW master classes

The first master class was reviewed in the *Santa Barbara News-Press*:

A world renowned artist and great singer—Mme Lotte Lehmann—was revealed as an utterly sincere and vitally energetic teacher here yesterday afternoon when she conducted a master class for the first time in her highly successful life.

Madame Lehmann admitted to feeling a little uneasy at first, standing in front of the class of 50 students and 25 auditors. During the session she encouraged students to present their pieces with their whole beings, using facial expression and body movement to help in the interpretation of the music. She urged students to interpret a song in their own way and never imitate another

singer's interpretation stating: "I do not want at all that you imitate me. I will listen to the way you develop a song and then make my suggestions. If you feel you must sing it entirely differently from the way I suggest, I hope you'll tell me 'I cannot feel it your way,' and we will try to arrive at a way which will satisfy you and still convey the right feeling to the audience."

At the end of the class, Madame Lehmann waved aside the ovation she received, saying, "Please don't applaud, it makes me think I'm about to have to give a recital." From this point on, the master class became the signature event of the Music Academy of the West.



A painting of Lehmann as the Marschallin hanging in the Lehmann Hall of the MAW
in a photo taken by the author

Lotte Lehmann's more active involvement in the Music Academy had the beneficial effect of bringing [her friend] Dr. Frances Holden into a deeper commitment to the Academy as well...

The highlight of the 1952 Summer Festival was a benefit concert given by Lauritz Melchior—more a music evening at home than a typical benefit performance. Melchior set the mood of the evening when he paid a warm personal tribute to Mme Lotte Lehmann, who was in the audience. He said, “I was fortunate enough to live my artistic life together with her. One could not find a more wonderful comrade or colleague on or off the stage.”



A rear view of the original building with its pond

At the end of 1953, Madame Lehmann was made Honorary President of the Music Academy, a new position created by the Board of Directors in recognition of her support for the Academy. In her acceptance letter to Board President Maurice Faulkner, Madame Lehmann wrote:

“My love and ambition for the Academy is much too sincere that I would be able to look at this title only as I would look at a shining star which has just the duty to shine and stay aloof... I consider it much more of a job—a job which has a great and wonderful goal: to help in developing to perfection what up till now is only a beginning. A very promising beginning. I hope and pray that I may be of some help.”

She took the job very seriously, and the help she provided the Academy went far beyond her role as a teacher and a source of inspiration for students. By the simple fact that she was Lotte Lehmann, she instantly became ambassador and publicity agent for the Academy....

Perhaps in anticipation of future opera productions at the Music Academy, Lotte Lehmann and [former opera star] Ganna Walska donated many of their personal opera costumes to the Academy in 1954. They made the announcement at a pre-arranged “photo opportunity,” with two Academy students modeling costumes on the ornate stairway at Madame Walska’s estate, Lotusland. Madame Lehmann took the opportunity to request that reporter Rosario Curletti “write of how we need costumes for the Academy student opera workshops, especially for male roles.” Madame Lehmann’s gifts included her costumes for Elsa in *Lohengrin*, Elizabeth in *Tannhäuser*, Sieglinde in *Die Walküre*, and the Marschallin in *Der Rosenkavalier*. Dr. Frances Holden confided to the reporter that the Museum of the City of New York had begged Lehmann for her costumes...

In 1956 the Academy celebrated its tenth anniversary season with a performance of *The Marriage of Figaro*. It aroused sufficient interest to be reviewed by the *Los Angeles Times*....the highest praise was for Madame Lehmann’s professional direction:

“There was an air of perfection about it all that pointed to someone not only well versed in the great traditions of opera but who is an artist great enough to adapt to circumstances dictated by an all-student cast.”

Chuck Perlee of the *Pasadena Star News* wrote a column in September 1956... He was particularly impressed by two master classes of Lotte Lehmann's:

“At these classes Lotte proved that age doesn't mean a thing. At 68 this great actress and personality showed in *Manon* that she could walk better, dance better and be more passionate than most ‘Manons’ of today. And during the *Lohengrin* rehearsal...she sang a long passage of Elsa's. Lotte, forgetting she had lied to us that she could no longer sing, sang like she was 30 to 35...”

The opera chosen for 1957 was *Die Fledermaus*. After the performance music critic Ronald Scofield raved:

“Sheer genius must have inspired Mme Lotte Lehmann, her stage director Carl Zytowski and conductor Maurice Abravanel, and the entire cast and crew, to bring a student production to such a high level of professional artistry, verve and style in the space of a few weeks...”



Die Fledermaus at MAW

Lehmann Triumphs

At the end of the summer season, Madame Lehmann traveled to London to conduct a series of master classes. Although she had not sung in London for some 20 years, her return there turned out to be almost comparable to a performing artist's “return engagement.” The British seemed skeptical at first about the value of treating coaching sessions as public performances, but the experience of seeing Madame Lehmann bring out each student's potential made an impression, especially with the critics. They realized that she had a talent of rare and unique value for the world of music.

Los Angeles Times music critic Albert Goldberg reported: “Lotte Lehmann has been holding classes in London's Wigmore Hall, and the press has been reviewing



Mme Lehmann at the MAW

them as major musical events with a most un-English display of enthusiasm.” Goldberg quoted from a letter that Lehmann had sent him:

“The success was quite overwhelming. I was already greeted in the beginning like a home-coming queen...The young singers are all quite good. Some are rather stiff... but I brought them to life and it was such a satisfaction to see how they reacted. They had

been scared to sing and act before an audience and of being ‘criticized’ in public, but later on they told me that they absolutely forgot that an audience was present. I am so very happy about it.”

Madame Lehmann’s teaching method had more to do with interpretation than with vocal technique; she accepted only advanced students who already sang very well. In an interview she expressed surprise that advanced students didn’t know how to go about preparing for a role:

“They just sing the melodies and have no idea how to bring them to life. What I do is try to arouse their imaginations. I don’t want to sound arrogant—But I have the gift to make students come alive in a short time.”

Her gift, simply put, was to enable singers to feel—and thus project to the audience—the meaning of song.

Even *Time* magazine reported on Lehmann’s master classes in London, quoting from the role of Marschallin in *Der Rosenkavalier*: “How can it really be that I was once the little girl and that one day I will be the old woman?...How can it happen, when, after all, I always remain the same?” *Time*’s writer concluded: “In the sense of the Marschallin’s words, she is still the same.” So, the young woman who once had thrilled the opera world, then in middle age won over audiences to

the charms of German lieder, still retained all of her stage magnetism as a teacher. Lotte Lehmann was enjoying a new kind of stardom.

In honor of Madame Lehmann's 70th birthday, the Music Academy



Alba in Lehmann's costume as the Marschallin

presented Richard Strauss's opera *Der Rosenkavalier*. Madame Lehmann had sung all three of the major soprano roles, conducted by the composer himself, when the work was new to the repertoire of the Vienna State Opera. But the role of the Marschallin, which she made famous, was her favorite—and it was that role she had sung at her farewell appearance at the Metropolitan Opera in 1945. For the 1958 Music Academy production, students Kay McCracken and Lois Alba alternated as the Marschallin: each wore the Marschallin costume that Madame Lehmann had donated to the Academy...

At the end of the performance the Board of Supervisors of the County of Santa Barbara presented Madame Lehmann with a parchment decorated with the official seal of the County, and inscribed:

“To Lotte Lehmann—whose talents in our midst have enriched our lives for today and will continue to enrich our lives for countless tomorrows through the younger generation she is inspiring with her great traditions.”

Having staged two very successful operas at the Music Academy, Lotte Lehmann was able to convince Metropolitan Opera decision makers that by auditioning singers on the West Coast, they not only could discover future talent for the Metropolitan, but also stimulate interest in opera nationally. The auditions were held at the Music Academy of the West, with Madame Lehmann heading the panel of judges. When audition day came, Madame Lehmann, who had seven students entered in the contest, said she felt so much empathy for all the young

singers that she had to disqualify herself. Her colleague, Mme Rosa Raisa, served in her place for the entire competition, as she already had agreed to do in judging the seven singers who had studied with Madame Lehmann. The winner, Grace Bumbry, received an all-expense-paid trip to New York to compete in the Metropolitan Auditions of the Air. Second place went to another of Mme Lehmann's students, Alfred Jensen, of Solvang, California. After the West Coast Auditions, John Gutman, assistant manager of the Metropolitan Opera and one of the regional judges, said:

“Never in all my experience in regional auditions have I seen such a wealth of promising talent, and excellently trained, as I have in this California competition. This is not something I say to please your local musical organizations and teachers, it is an honest evaluation based on five years experience throughout the country.”

Gutman's tribute was directed not only to the young singers, but even more so to Madame Lehmann and the Music Academy's success with the master class technique.

Madame Lehmann's worldwide attention, the excitement of watching rising stars, and favorable publicity from the press all combined to command the attention of Santa Barbara audiences...



Dorothy Sandlin as Fidelio

At the end of 1958, Lotte Lehmann announced her plan to take a sabbatical trip to Europe during the following summer, attending the summer festivals in Bayreuth and Salzburg, and visiting several former Music Academy of the West students who were singing professionally in Europe...

Madame Lehmann's tenth and final opera production for the Music Academy was another with which she had been closely associated for many years, Beethoven's *Fidelio*. Since Madame Lehmann was widely recognized as an authority on the opera, it was expected



that many people who remembered seeing her perform in it would want to see her final production with singers whom she had trained and coached. As early as March 1961, Academy Executive Director Ruth Cowen claimed: “Production of this opera under the supervision of Madame Lehmann has aroused interest all over the country,” citing ticket inquiries from as far away as New York. In order to allow Madame Lehmann to devote all of her energy to the opera, Ruth Michaelis of the Bavarian State Opera was engaged to take over the last four weeks of vocal master classes. Miss Cowen’s prediction was right. All three performances of *Fidelio* were sold out, and the opera received rave reviews from all over Southern California. The role of Leonore was sung by Dorothy Sandlin, who wore the same costume Madame Lehmann had worn when she sang the role.

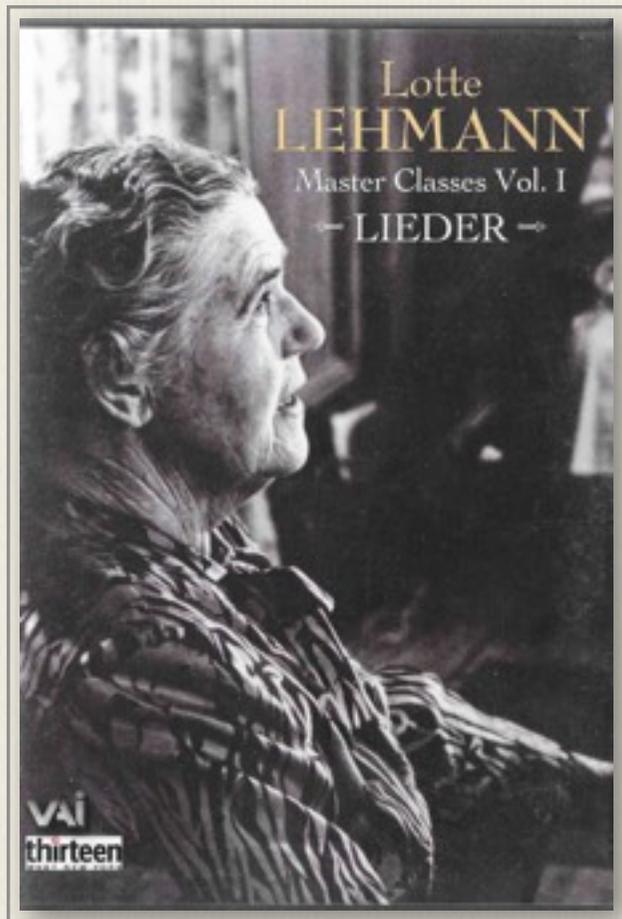
The news that this would be Madame Lehmann’s last summer teaching at the Academy stimulated the National Educational Television Company to create a documentary film of her master classes. Sponsors for the production were the Metropolitan Opera Association, the Metropolitan Opera Guild, and Radio Center in New York. Filming was done by San Francisco station KQED and funded by the Ford Foundation. The classes were filmed before an audience of 200—as they were regularly conducted, with no rehearsals. The premiere

screening of “Lotte Lehmann Master Class” was a gala event, held in the World Affairs Center in New York City the following April, with a reception for Madame Lehmann following the screening.

Before 1961 was over, Madame Lehmann had added yet another honor to her long list. At commencement ceremonies in June the University of California Santa Barbara conferred on her the honorary degree of Doctor of Fine Arts. The degree publicly recognized her efforts over the past decade in working closely with UCSB music faculty members and students, to the benefit of both the University and the Music Academy of the West....

Madame Lehmann had brought an international reputation to the Music Academy of the West, not merely because of its association with her famous name, but more significantly, because by the early 1960s some of her former students were becoming recognized in the opera world....

In addition to Marilyn Horne and Grace Bumbry, other names emerged as potential stars of the future. Among them were Lucine Amara, Benita Valente, Dorothy Sandlin, Judith Reed Beckman, Jean Cook, and Norman Mittlemann... When interviewed, they never failed to credit Madame Lehmann’s training as a major factor in their success.



Madame Lehmann’s production of *Fidelio* as her dramatic exit from the Academy stage inspired two major donors, both of whom stated they were so impressed by the quality of that opera production, they felt they must do something to help assure the continuation and growth of the Academy. First came the announcement that an anonymous donor had established a permanent Lotte Lehmann Scholarship. An even larger gift from Mr. and Mrs. Adrian Wood financed a structure to contain a large teaching studio and several practice rooms....

Even after she retired from the faculty, the name of Lotte Lehmann continued to be associated with the Music Academy of the West. In August 1965 an article in



From a 1963 MAW brochure: Honorary President and Music Director

the *Philadelphia Bulletin* bore the headline “Lotte Lehmann’s Imprint Inspires West Coast School.” The author, Max de Schauensee, had visited the Music Academy during the summer and was greatly impressed....The article quotes Board President Reginald Faletti’s homage to Lotte Lehmann: “...I single out one who, from the time she joined the faculty in 1950, bringing with her an almost legendary past in the world of music, until her retirement a few years

ago, directed all of her energies and musical genius to giving this Academy artistic stature and direction.”

The Music Academy of the West made a gala occasion of Lotte Lehmann’s 80th birthday in February 1968, hosting a special birthday dinner in her honor....The birthday cake was a replica of the Vienna Opera House. Dame Judith Anderson read a poem dedicated to Lotte Lehmann, written for the occasion by Robert Nahan. Lauritz Melchior spoke lovingly of working with Madame Lehmann; the first time had been fifty-two years earlier....Maurice Abranael...said:

“Sometimes we cannot see the music for the notes. Lotte Lehmann had the uncanny ability to see between the notes, behind the music. She is the high priestess of that meaning of music.”

Reginald Faletti announced that the Academy’s Board of Directors had established an endowment fund for a chair of music in Lotte Lehmann’s honor.

When it was Madame Lehmann's turn to speak, she said: "It is not everyone who can say 'I lived exactly as I always dreamt I wanted to live.'" After dinner, the guests drove to the Granada Theater for a special musical salute to Madame Lehmann, with Zubin Mehta conducting the Los Angeles Philharmonic Orchestra. As part of the program, three of Madame Lehmann's former students sang the final trio and duet from *Der Rosenkavalier*: Patricia Jennings Armstrong, Shirley Day, and Katherine Duke.

It seems that the Academy could not accept Madame Lehmann's retirement as absolute. In November 1968 Maurice Abravanel announced that she had

accepted the Academy's invitation to present a series of four master classes in German lieder during the 1969 summer session. Abravanel stated:

"I am personally delighted to welcome Lotte Lehmann back to the Music Academy... She is undisputed as one of the great performing artists of our time, and is equally gifted as a teacher of interpretation..."

[A] most poignant commemorative recital was given on December 1, 1976, to honor Mme Lotte Lehmann, who had died at home on August 26. Grace Bumbry traveled from England to sing the memorial recital, a benefit for the Lotte Lehmann Scholarship fund. According to Bert Willard, the recital "was one that Madame Lehmann would have loved," with some of her favorite opera arias and lieder of Brahms and Richard Strauss, "the songs of great meaning and personal involvement that meant so much to the maestra.... Miss Bumbry was able,



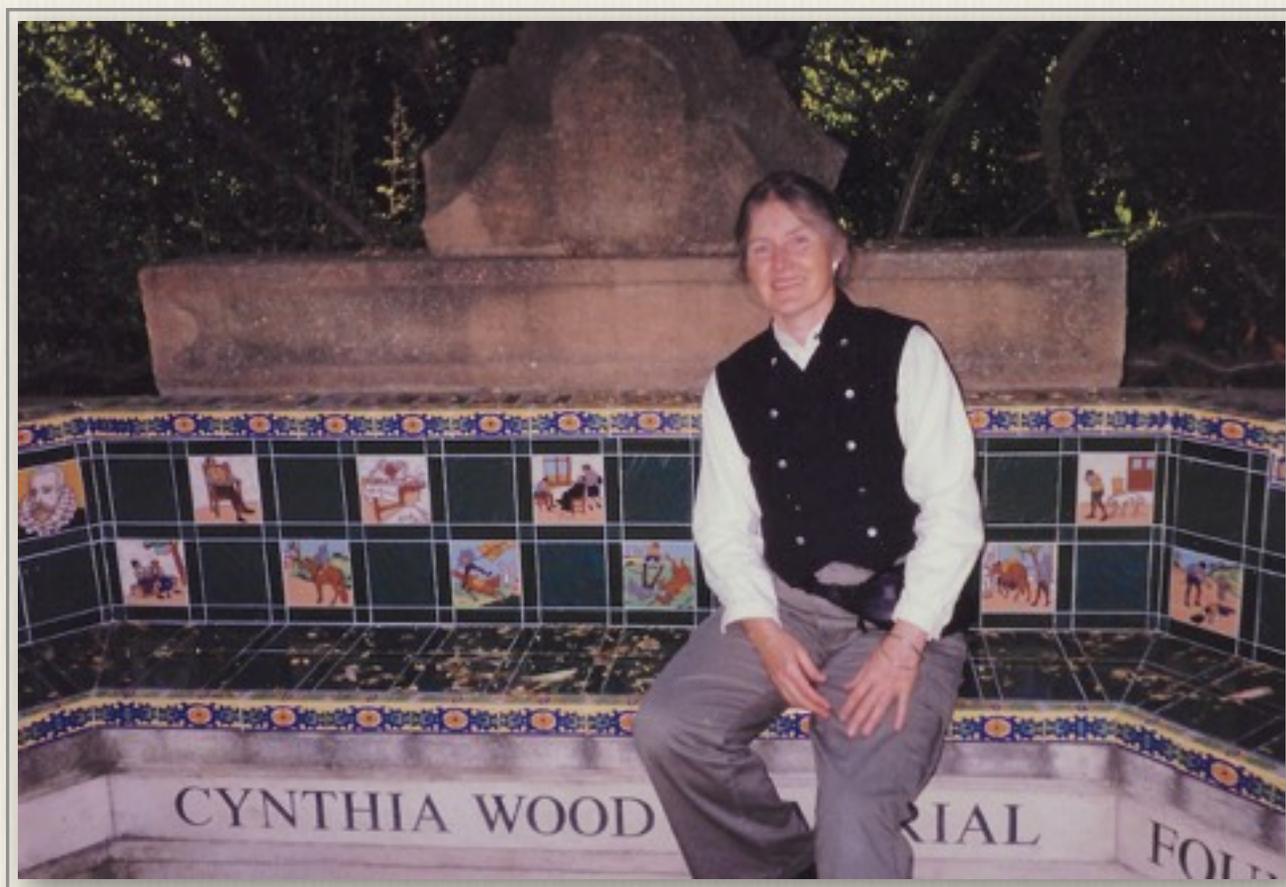
through her voice alone, to convey the meaning of the songs—that was the Lehmann touch and Grace has never forgotten it.”

The 1977 production of *Der Rosenkavalier* was billed as a tribute to Lotte Lehmann, who had died in 1976, because of her long association with the opera. Madame Lehmann had written in 1964:

“Long after I had given up most of my other roles in obedience to the inexorable command of time, I was still being recalled to the stage to recreate my favorite role, the Marschallin in *Der Rosenkavalier*. And whenever I sang it, I felt caught up in the sheer joy of it, swept away by its magic, the words and music streaming out as though they truly were part of myself.”

[Lehmann’s opera productions at the MAW are, to the best of my knowledge: Debussy’s *L’enfant prodigue* (1953) and scenes from *Pelléas et Mélisande* (1953); *Ariadne auf Naxos* (1955) by Richard Strauss; Mozart’s *Marriage of Figaro* (1956); *Die Fledermaus* (1957) by Johann Strauss Jr.; *Der Rosenkavalier* (1958) and *Arabella* (1960) by Richard Strauss; Beethoven’s *Fidelio* (1961).]

This memorial at the MAW was originally the Don Quixote Bench. All the painted tiles are scenes of D.Q. which Judy painted after the original 1920s Spanish-Moorish weather worn and broken tiles were removed. She copied all the tiles that had been there and added a few more scenes from the book.



In an interesting coincidence, Judy Sutcliffe, a friend of Frances Holden and a fan of Lotte Lehmann, was commissioned to create, fire, and install tiles for the Cynthia Wood Memorial Bench on the MAW campus seen on the previous page. She also is responsible for the design, production, and installation of the MAW motto: Vita Brevis/Ars Longa in the vestibule of the MAW's Hahn Hall.



The proud artist, Judy Sutcliffe, with her motto commission, in a photo taken by the author



Take a slow drive up to the main building of the MAW.

My MAW Memories

The gardens around the buildings were kept as they had been when they were part of the elegant Montecito estate of John Percival Jefferson known as *Miraflores*. The hedges were trimmed and the grass mowed. The various reflecting ponds were clean. We were allowed to practice in the gardens and I have a photo of me with my double bass out there enjoying the cooling shade.



The author in a MAW brochure, practicing bass in the gardens surrounding *Miraflores*

The MAW is situated close to the cliffs that meet the ocean. It was great for swimming, relaxing, and reading.

The building had rooms that had been used as dining rooms, living rooms, offices, etc., but now were teaching studios and master class halls. Elegant and useful at the same time!

We students were aware of the great teachers we had. Emanuel Bay had played piano for Jascha Heifetz (when he taught us in his very strict and serious way, we knew what he'd suffered in a concentration camp and understood). Gabor Rejto had played cello in ensembles that included

Heifetz (I attended and played bass solos in his master classes). Gwendolyn Koldofsky seemed to know every Lied written and could accompany the whims of a student with nothing disturbing her elegance. Martial Singher, though retired

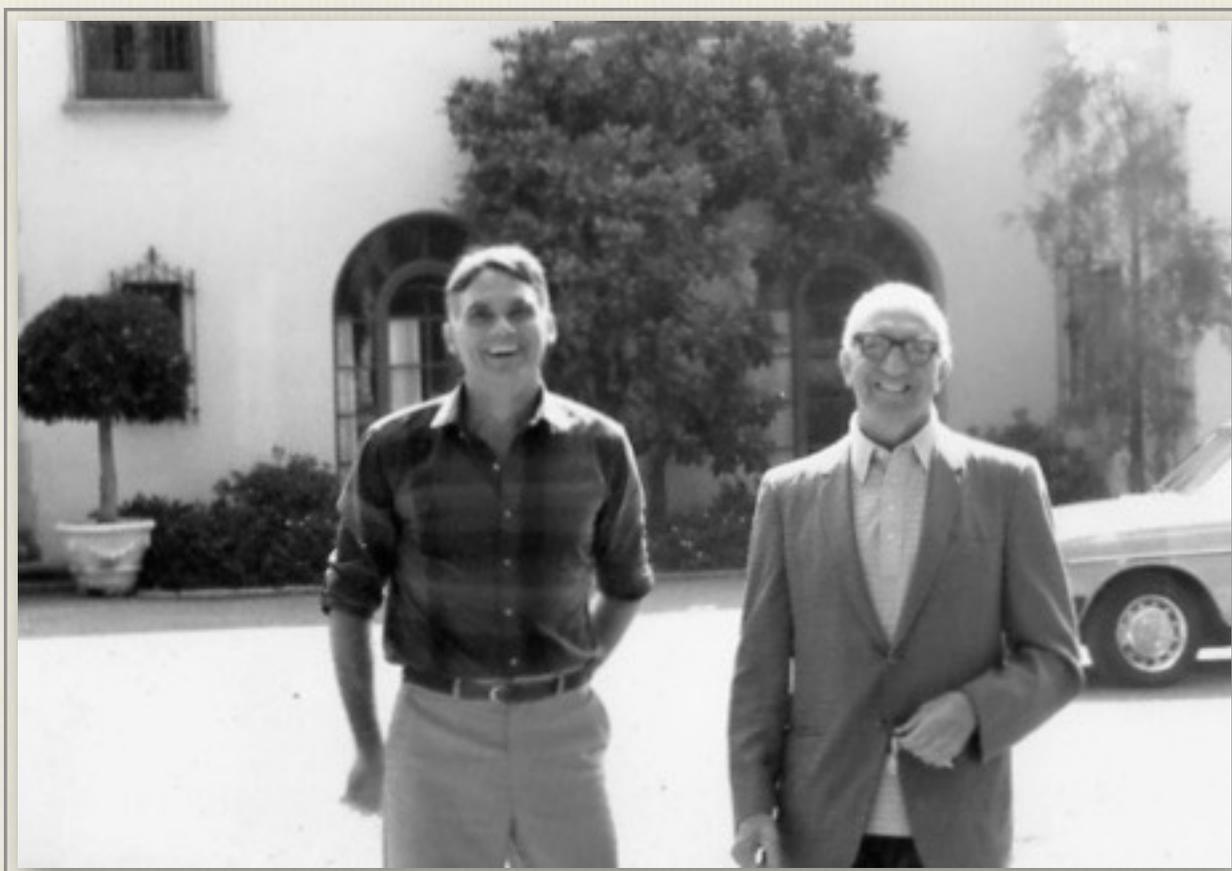


Piatigorsky master class

from singing, often demonstrated in a still-serviceable baritone and was clever and inventive in the opera scenes that he taught in master classes. Singher had enjoyed an opera career in France and at the Met, had sung recitals, and had already taught for years at Curtis. We were also surrounded with great visiting masters such as the legendary cellist Gregor Piatigorsky. Our own private teachers were the best available on the West Coast. They probably found the relaxing atmosphere during the summer at the MAW a relief from their regular playing and teaching. Many of the lesser known were famous studio musicians: Mitchell Lurie taught clarinet and wind ensembles in which

I played bass. The regal Reginald Stewart taught a select group of pianists. My teacher was UCLA's Peter Mercurio who, like many of the teachers there, performed regularly with the movie-studio orchestras. Maurice Abravanel conducted our orchestra. He treated us like professionals and had tons of enthusiasm, whether he was conducting opera or a concert. The MAW was the better for having Abravanel there from 1956 to 1979.

But we were all aware that Lotte Lehmann was the spirit and energy behind everything. She had already retired in 1961 when I began to study there, but she appeared at each student-opera's



The author with his double bass teacher Peter Mercurio in front of MAW



The author, a student at the MAW in July 1962

dress rehearsals, sitting quietly in the back of the Lobero Theatre in downtown Santa Barbara. She also appeared at the final opera and song master classes that Singher taught at the MAW. It's difficult to convey the awe that she inspired. One didn't need to be a singer to find her august presence grand and just a bit intimidating. She rarely commented, but we were always on our best behavior, and I believe each singer tried harder when she was in the hall.

We reckoned our summers there by the opera we performed. My first

summer was *Manon*, then it was *Péleas et Melisande* (in English, even though the very French Singher directed it), and then *Don Giovanni*. I may have mixed up the last two. I just remember that a very courageous young baritone tried to learn mandolin for Giovanni's serenade. He got quite good at it, but was so distracted that he didn't sing well, and he decided to just mime the playing and thus sang a beautiful aria.

We in the orchestra were proud of our concerts. They included the standard repertoire, as well as unusual pieces (unusual for the time), such as Ives' 2nd Symphony, Prokofiev's 5th, and the Adagietto from Mahler's 5th.

Besides the chamber music that I mentioned above, I also played a bass sonata with Natalie Limonick's daughter Pam as my pianist. Natalie was there one day and coached us for the performance. What a fond memory!

Years later I was guiding my bass student Jaime Austria around the buildings and grounds of MAW. He was one of the excellent students from my year in the Philippines, already accepted for study at both MAW and Manhattan School of Music. It was to be his first day of the summer session. We accidentally ran into Abravanel. He was carrying a briefcase full of scores for the summer and looked up at me with recognition, but thought I was one of the student conductors he was mentoring and asked me to make sure we had the right key for the horns in a



The author, a visitor at the MAW in 1999

piece he'd scheduled. I let him know that I was there for my student and he mumbled an apology and moved on with his entourage in tow. I'm not sure he ever knew my name. But we were many and he was unique. He was dedicated to MAW and the student orchestra (which didn't sound like a student group).

I remember meeting him many years later during an intermission of the Los Angeles Philharmonic at their original hall in downtown L.A. Again

there was a flash of recognition; I identified myself and told him I was running a thrift and furniture store. Not missing a beat, Abravanel, assuming that I was now wealthy, reminded me to be sure to support orchestras with my donations. I assured him I would and he went on to enjoy the intermission. During the Lehmann Centennial, Abravanel spoke, bent by age, but still alert. His tribute included a reference to Toscanini's changing the key of the big *Fidelio* aria for

Lehmann. Singher was there for the occasion as well. It was the last time I was to see either of them.

What great names in the world of classical music—and all at the MAW!

Many years later, when I was researching at the Lehmann Archives at UCSB, I regularly stopped by to see the new buildings at MAW. They were grand, but not harming the view of the original buildings. It was then that I took the photos of the Lehmann paintings that you saw at the beginning of this chapter. I remembered a small hand-made tapestry (18 inches long by 12 inches wide) of Lehmann and others in a scene from *Lohengrin*. I couldn't find it. The administration allowed me to look through the rather random archives. I found Ulanowsky's Lieder scores with marks and white correcting ink to help him in the most difficult transpositions that Lehmann demanded. I also found a Lied that had Lehmann's instructions for a student running along with the words. "Slowly raise your head as you feel the music calling you to sing."

I find it sad that so little is made of Lehmann there now. The booklets don't mention her, and it's only in its website that the history of MAW is presented (but with no mention of Lehmann). It's understandable though, when so few people really know who she was and what she represented in the world of opera, Lieder, recordings, and teaching,—AND the very existence of the Music Academy of the West.



Times change and it's heart-warming to note that the MAW is thriving. Highly respected conductors, teachers, and coaches apply their extensive knowledge to help a talented group of students. Now, if the world can only find jobs for all the excellent graduates.

Past faculty: soprano/teacher Lotte Lehmann;
pianist/teacher Gwendolyn Koldofsky

In her remembrance heard in the chapter [“Misconceptions,”](#) Marilyn Horne mentioned that she now had Lehmann’s job: she was the head of the voice department at MAW. She has added a new component: a yearly contest held for art song singers and their pianists. These young people are given prize money, recital opportunities, and real recognition. Horne has an international reputation and with Warren Jones, a knowledgeable art song pianist and coach, the MAW attracts the most advanced students imaginable.



Present faculty: pianist/teacher Warren Jones; soprano/teacher Julia Broxholm;
clarinetist/teacher Fred Ormand; mezzo soprano/teacher Marilyn Horne

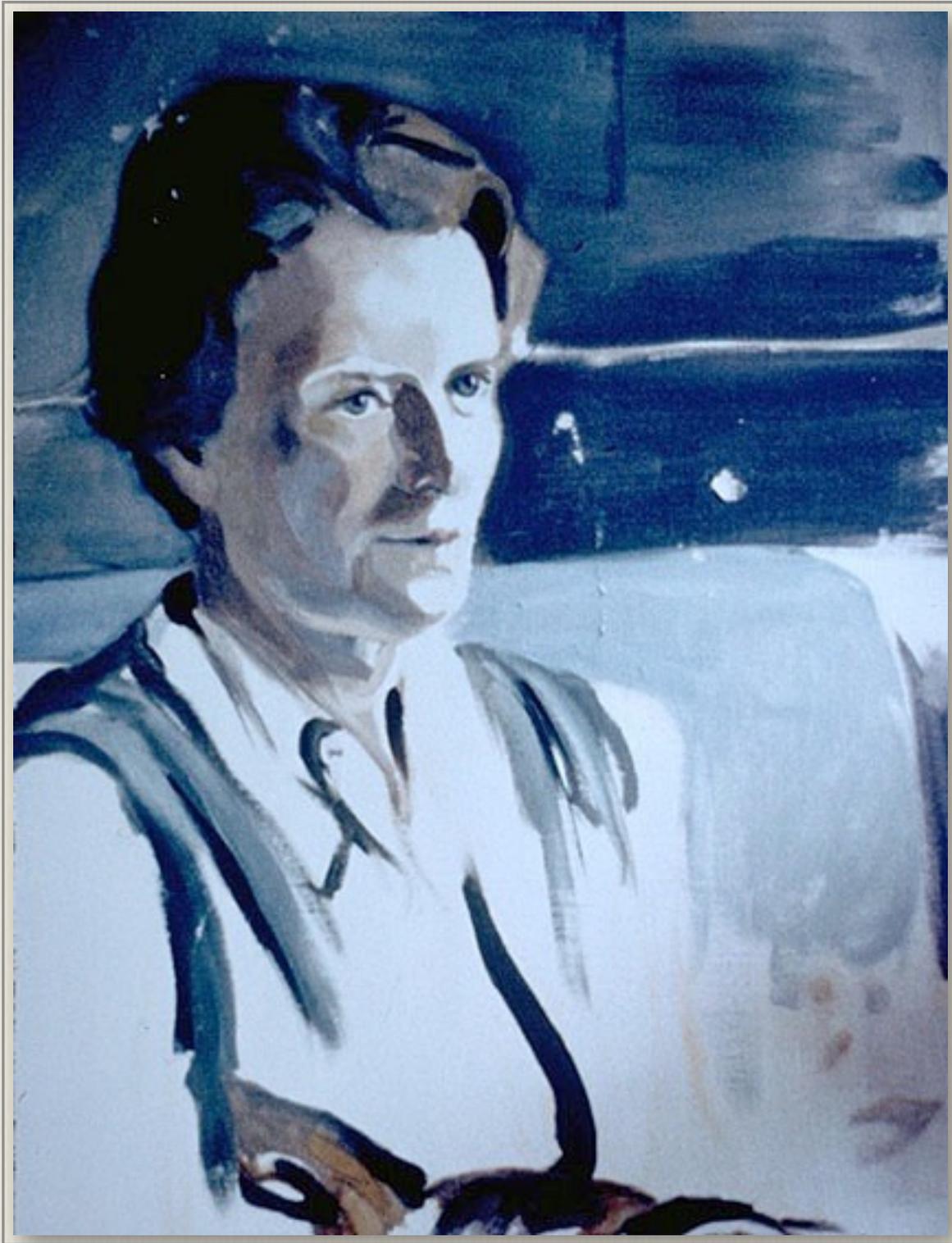
In 2016 the main (original) building of the Music Academy of the West campus was named for Marilyn Horne. Her status, having taught there since 1995, will be forever written into stone. Lehmann would be proud. She always mentioned Jackie when listing her famous former pupils. The Music Academy of the West is obviously proud, not only of having the devotion of this world-famous artist, but also reaping the benefits of the art song contest which she oversees. The winners (both singers and pianists) go forth with the name of both the institution and of Marilyn Horne.



Horne at the “christening” of the Main House of the Music Academy of the West
(Summer 2016)



Frances Holden



Frances Holden in an unfinished portrait by Lotte Lehmann

In this chapter I want to introduce you to Frances Holden, who was Lehmann's companion from 1938 until her death in 1976. Below, you'll read what Judy Sutcliffe, Beaumont Glass, and even Lehmann herself had to say about this remarkable woman.

I met Frances Holden in 1961 when I was driving my friend to Santa Barbara each week for his lessons. Though Lehmann was the famous one and the reason that we drove there, Frances was certainly a presence. She didn't get in the way of the lessons, but she was there for anything else that was needed. It was a balance between Holden and Lehmann. At first I was intimidated. She was rough and in



charge, but I grew to understand that she was there to organize things for Mme Lehmann. My memory is vague otherwise, until after Lehmann's death.

I visited Orplid in 1977, less than a year after Lehmann had died. Frances was ill and only spoke to me through a window. She knew who I was. She'd written to me, very kindly, after Lehmann's death. I had asked about a biography and she'd replied that anything one could say about "Lotte," the opposite would equally be true. During

that visit she let me know that she really wanted to be left alone. She was mostly afraid that I was there to claim some of Lehmann's effects (which wasn't the case). She told me what various students and friends had requested and seemed less defensive when she discovered that I was just there to say hello to her.

When I began, years later, to work on the Lehmann Archive at UCSB, I always stopped and visited at Orplid. Frances didn't like long visits, but she let me dig through the rare recordings under their stereo cabinet. Sometimes she'd go on with her own things in another room while I made lists for later recording research. It was a joy for me to be in the surroundings of so much history, like the autographed portraits of people like Toscanini adorning Lehmann's piano. Lehmann's art work was everywhere and so was her presence.

When we began the work on the Lehmann Centennial in 1987, I was with Frances a lot. Around the table on the patio at Orplid were Beaumont Glass, who was living there as he wrote the biography of Lehmann; Judy Sutcliffe, who was seeking a publisher and who would be one of the editors of his book; Dan Jacobson, a teacher at UCSB's music department who had been assigned to help; Joe Boiseé, UCLA head librarian (the Lehmann Archive resided in the Special Collections section of the library); and of course Frances. She was crusty and at the same time friendly and helpful. She wanted the best for Lehmann's memory and didn't countenance anything less, but she was not unreasonable. She was extremely knowledgeable about Lehmann's life, about the MAW, about UCSB, the staff there, and about practical things. Glass was there to write the Lehmann biography, and she didn't want all that work to go to waste: how would it be published? Would it be ready in time for the Centennial? Who should speak? How should we advertise the event? Frances oversaw all aspects of the proposed Centennial. She and I locked horns on many things, but at the Centennial, when I gave my talk on my Lehmann Discography and played Lehmann recordings, Judy



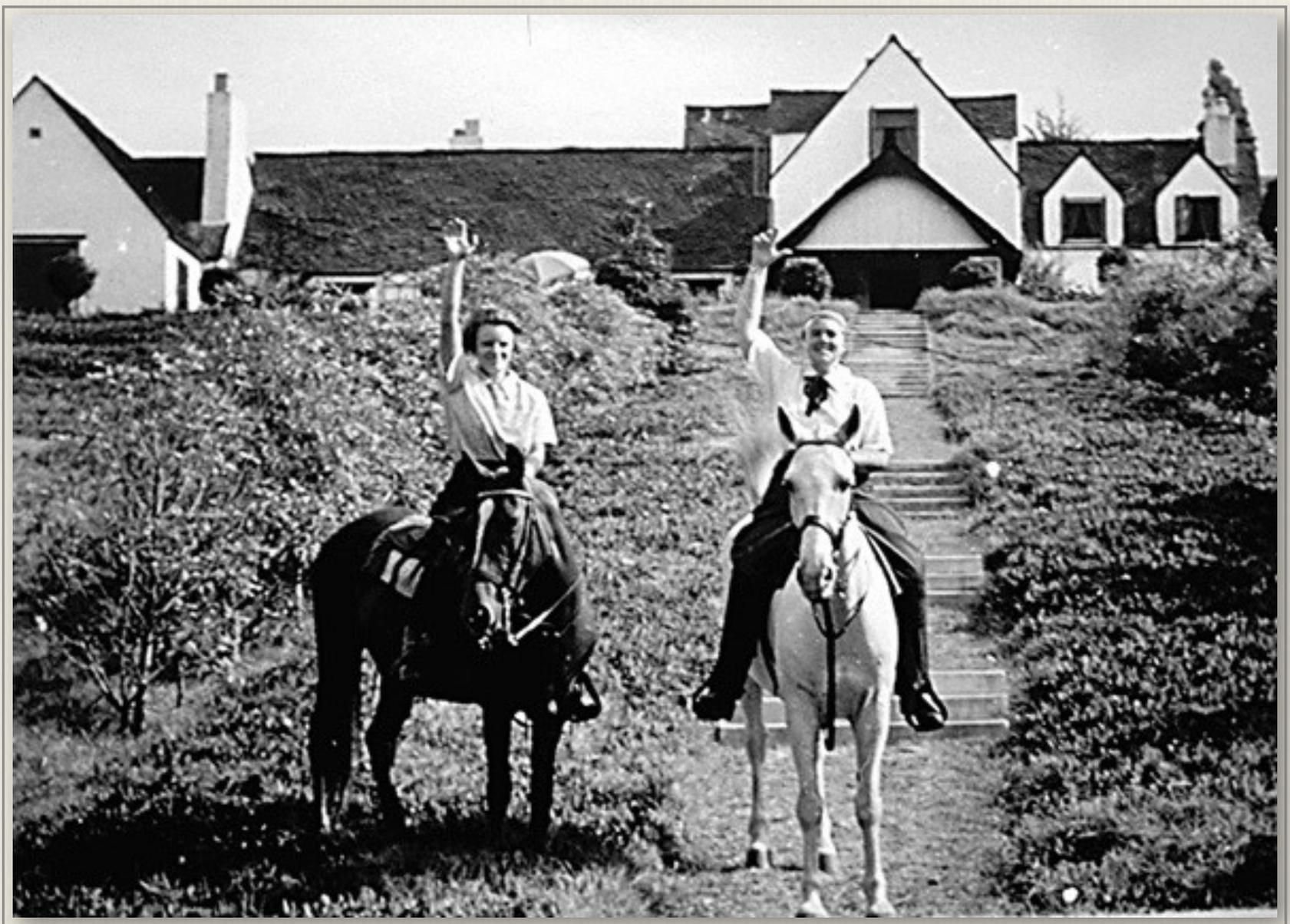
Sutcliffe, who was sitting with her, reported that she wept. The Lehmann Centennial was a great success due to a lot of hard work from many people, but I doubt that it would have been half as good without Frances, her connections, and her good management skills.

In the aftermath of the Centennial, I was often at Orplid and that meant working with Frances. I was especially eager to make use of the rare recordings for the

planned RCA CD of Lehmann's Lieder recordings, many of which had never even been released on 78s. We also worked together on the Lehmann Archive at UCSB, for she was close friends with Joe Boiseé. I remember being at Orplid when he was there with Frances. There was an obvious happy bond between them. I also truly enjoyed knowing her.

Frances willed her estate to the MAW. They've named a garden there after her, and it's through her funds that they developed into an all-scholarship school. She'd be proud. She had worked there diligently in the early years of the MAW, as registrar, opera sets carpenter, or whatever was needed. In the chapter [“Enduring Fame,”](#) I describe how, after her death, Lehmann's rare recordings bypassed the MAW and ended up at the University of Missouri, Kansas City.

As I've studied Lehmann's manuscripts and heard interviews recorded at Orplid, I've noticed Holden's distinct help, interventions, and suggestions. Her



Frances Holden and Lotte Lehmann on horseback in back of their home Orplid. Lehmann had learned to be a good horsewoman from her husband, Otto, who was so accomplished that he rode the famous Lipizzaner of the Spanish Riding School of Vienna.

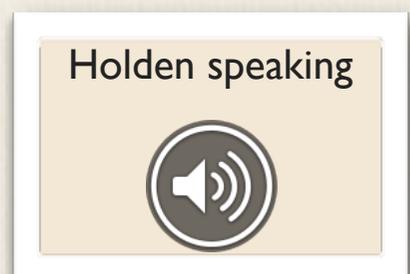
voice can be heard in the background of the tape in which Lehmann tries to examine her relationship with Bruno Walter found in the chapter called “Misconceptions.” She was the translator for Lehmann’s 1945 book, *More than Singing*. Holden’s corrections can be seen in the manuscript on the visit with Goering in the chapter, [“Lehmann Meets Goering.”](#) And Lehmann had reason to listen to Frances Holden. She held a doctorate in psychology, was well read, and English was her first language.



Frances Holden’s drawing of Lotte Lehmann

Lehmann trusted Holden. She would remain with Mme Lehmann through the fame of a star opera singer, the second career on the recital stage, the very beginnings of the MAW, the retirement from that institution, and Lehmann’s long decline in health.

Of course I encountered Frances in bad health in my last visits, as she hobbled around. But my final memory is one of friendship and gratitude, going in both directions. On the audio track you may hear the aged Frances reading from various books and articles on Lehmann, while speaking with Judy Sutcliffe. Frances remembers some history, along with the exact years.



Judy Sutcliffe tells some of her own Frances Holden stories taken from her *A Collection of Old Men: Scotch & Synchronicity*, used here with the permission of the author.

I was helping Frances Holden with the book sale on the seventh floor of the UCSB library in Santa Barbara. Frances, who was in her late 80s, had run the sales of donated books for many years. Consequently, she had first choice of purchase. She was also a major donor to the library and could do as she pleased. She had ten rooms of floor-to-ceiling books in the old rambling house she owned on several acres above the ocean in Hope Ranch. I had second choice. I amused myself looking for German books with attractive type and illustrations.

“Handle this, will you?” Frances said to me. She had her eye on a couple students and the possibility of selling them some slightly outdated travel books. She was a small-boned woman with an indeterminate, thickened waist and short, straight, unmanageable hair, rarely seen in any mirror. She had a gruff looking, squarish face and a brusque voice to match...

And Frances was no spring chicken, either, though she drove like one. Her old ivory Buick had one big slick leather seat across the front and no seat belts. I never felt safe in that car. “Stop worrying,” she’d growl. “No one would dare hit this car. It’s built like a tank.”

After we counted up the book sale take, we headed for her house in her car. As she barreled that Buick down the entrance ramp onto the freeway, her tiny feet in sensible shoes barely reaching the pedals, she ripped off her glasses and handed them to me. “I can’t see anything out of these,” she complained. “Can you clean them off?”

I was relieved when we turned into her driveway and pulled into the old garage draped in bougainvillea. My little Volkswagen was parked nearby. We sat outside in her porch swing for a while, shaded by clusters of trees and rampant vines in a soft late afternoon glow. Frances looked at me. “How about a hotdog and some scotch?” she inquired.

I lied and said I wasn’t hungry. “Maude!” she yelled towards the kitchen, and her housekeeper appeared, nodded, returned with scotch for Frances, red wine for me.

A terra cotta bust of Lotte Lehmann on a pedestal caught the dappling shadows of early evening. Lotte was the German opera singer Frances had lived with for decades in this house, among these extensive gardens, until her death some years ago....

From *Lotte Lehmann, A Life in Opera and Song* by Beaumont Glass, here is the excerpt that describes the beginning of the relationship between Lehmann and Frances Holden:



Holden’s drawing of Lehmann



...Lotte was deeply depressed because two critics, whose opinions she valued, wrote negative notices. Frances Holden, whom she had not yet met, had heard through friends at the Constance Hope agency about Lotte's distress and wrote to reassure her, and to reproach her for taking those reviews so seriously. Lotte's reply expressed her feelings in a most revealing way. Her English was not yet as fluent as it later became. These were her words:

Your lovely letter has given me much joy. You must understand me and not blame me, that I hear too much what everybody is talking... I am always afraid to be an arrogant "prima donna," who thinks that everything is well done... I know artist friends, who are very intelligent, but without any objectivity for themselves. I want to be critical with myself. I know that often I spoil my life, but it is my nature, I can nothing do against it...

The Tosca performance was so bad, it was like under a bad luck. But I myself have given all my heart, have soon forgotten that I was fighting already against a overworked weakness of my voice. When I saw next day the critics of Downes and Chotzinoff, I was so depressed, because I have said to myself: "I have felt the Tosca, I was the Tosca. And they have not felt it with me. Therefore perhaps I was bad. I have not had the artistic power to show what I was feeling." Always I search the fault in myself—that is perhaps the fault...

Oh, I was feeling miserable. And then came the trouble with my voice and that the Director in Metropolitan has not believed my illness [Lehmann had been forced to cancel a Tosca in New York and two performances, Die Walküre and Lohengrin in Boston]. He thought I have a caprice... And my doctor has not protected me... I never will forget those awful two days... But now I am recovering, and my voice seems all right again. And I will find myself, my believing in myself—in lovely holidays on the French Riviera.

And Glass writes of their further relationship:

There was an unknown young woman who would later play a leading role in Lotte's life. Dr. Frances Holden, Assistant Professor of Psychology at New York University, was deeply enthralled, though less ostentatiously than Viola, whose ecstatic gesticulations during Lehmann's singing distracted and disturbed those who were sitting behind her. Dr. Holden was at work on a scholarly study of the psychology of genius. There before her, it seemed to her, stood the living embodiment of genius. From that day on, she made every effort to arrange her teaching schedule so that she could attend every possible Lehmann performance, in opera as in recital, in New York or out of town.

Lehmann gave her something precious she had never known before. In her gratitude, Dr. Holden sent welcoming flowers, without a card, to nearly every concert. But it was more than two years before she wrote to Lotte, to ask for information about her autobiography. It was still



Lehmann's drawing of Holden



A rare color photo of Lehmann and Holden

incomplete; but excerpts from the early part had already been printed in *The New York Herald-Tribune*. She did not try to meet Lotte. She wanted to study Lehmann the artist, not Lotte the woman.

The artist, however, was not so easily separated from the woman. Lotte was always curious to meet her especially devoted fans. Her first letter to Frances was to thank her for flowers; then, in the letter quoted earlier in this chapter, for kind words about her *Tosca* at the Met. A third letter brought them closer together, though they had not yet met. Lotte had heard, through another fan, that Frances had lost her mother. Here are her touching words of condolence (originally in German):

Dear Miss Holden—to my sincere thanks for the welcoming greeting of your lovely flowers I must add today the expression of my heartfelt sympathy....Please believe me that I sincerely and warmly share what you are feeling. Just two years ago today I lost my beloved mother—I know how hard that is, and how infinitely sad you must be now.

In our lives we go through many dark hours—and one of the most painful and fateful is when we have to bury our mother. That is no empty figure of speech! With her death I lost the feeling of “home.” And even if time heals all wounds, that scar will never stop hurting....

Finally Lotte decided to invite Frances to Thanksgiving dinner. It was a rather Austrian version of Thanksgiving. The turkey was served already cut in little slices, swimming in some exotic sauce. The table conversation was in German, too fast to follow. Lotte found Frances a bore. Frances was appalled that a high priestess of song could laugh at an off-color joke. The occasion was no overwhelming success. But from such an inauspicious beginning a unique and beautiful friendship was born.

Here's more of their relationship from the work of Beaumont Glass:

Frances Holden was intelligent, deep, and dependable. She could do almost anything and do it well. Once a neighbor who had locked herself out asked Lotte if she could use her phone to call a locksmith. “That’s not necessary,” Lotte told her, “Frances will get your door open.” And of course, “Frances” did, scaling a wall and scrambling through a little window.

Next, Beaumont Glass writes:

Before he died, Otto had told Lotte that of all their friends the one she could best depend upon would be Frances Holden. Otto had always liked her especially. He knew she would be able to take care of Lotte without making any emotional demands upon her.

Lotte needed someone to lean on, to be there for her. She hoped that Frances could be that person. But Frances was reluctant to come so close to the woman Lotte Lehmann, much as she revered Lotte Lehmann the artist.

Here is a portrait of Frances Holden by Lotte Lehmann:

She comes from a family totally dissimilar to mine: she is a regular Yankee, through and through; her family belongs to one of those that came over on the Mayflower. For twelve years she was a professor of psychology at New York University. With an unquenchable thirst for knowledge, she lives in the world of books. We are so different that all my friends—and hers too—predicted that we would part as bitter enemies after two weeks at the most.

They all guessed wrong: since the death of my husband in 1939 we have lived together in the most beautiful harmony.

Perhaps it is true that opposites attract. But in our case it is more than that often-cited theory. For we do have much in common: a great love of nature and of animals. A certain creative urge that seeks to explore and to conquer new areas of art. And best of all, we try to season life with a dash of wit and to overcome our troubles with humor....

Through the illness of a very dear mutual friend it happened that Frances came to stay with me “for a while”—and that extended till today. She is quite a wonderful person. Her character is almost faultless, I would say. It is not always easy to live with somebody so perfect. Or better said: it was not always easy. Now, after all these years, I am accustomed to it. I know that when we have an argument about the right or wrong of something, her decision is generally right....Our life together is based on understanding of each other, and may God grant that it will continue that way.

The following was an obituary: “Frances Holden; Studied Psychology of Genius;” that appeared on 25 August 1996.

Frances Holden, 97, who 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 German soprano

Lotte 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 [and others] 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 in the Music Academy of the West in Montecito. [Frances Holden died]....Aug. 10 in Santa Barbara.

The obituary implied that Holden wrote her thesis on the Psychology of Genius. When one checks Columbia's record of such works, there is only one:

"A study of the effect of starvation upon behavior by means of the obstruction method" published in 1926. Here's what Dr. Kater writes in his Lehmann biography:

With her bony physique and slim build, Frances Holden was not particularly attractive; she dressed simply and unobtrusively. She did not try to stand in the limelight or exert power over anyone. [The final observation isn't true; she deeply exerted power over Lehmann.]...At

Columbia University, Frances initially wanted to study medicine, but finding that this regimen took too long, she switched to psychology, in which she graduated with a doctorate in 1927. Her research centered on an attempt "to measure the drive, or motivation value, of starvation in the white rat in terms of objective behavior...(H)aving worked with six hundred rats...her love of animals deepened. [This seems a strange conclusion.] By 1926 she had begun to teach biology at New York University, and she was an instructor in psychology there one year later. In 1931, she was promoted to assistant professor of psychology....[She heard Lehmann's 7 January 1932 Town



Frances Holden

Hall recital and] (t)hereafter, Frances started to buy Lehmann records and soon had a photograph of the singer on a shelf beside her bed.

Despite this picture, it was the scientist in Holden who had fallen in love with an abstract...a voice, not a person....Holden did not want to meet the person behind the voice, but made sure to see and hear Lehmann almost every time she performed in New York, and she kept sending flowers to the dressing room anonymously...(A)s a psychologist she imagined that it would be interesting to discover the secrets behind such genius, as she had also been intrigued by the boy wonder Yehudi Menuhin....[FH researches LL and she finally writes] “...you have given me more than any artist I have ever heard. Every year I am increasingly grateful that Lotte Lehmann lives....”



Frances Holden, opera star Geraldine Farrar, Lotte Lehmann, and their friend Viola Douglas



The young Frances Holden in one of Lotte's home movies, followed by another few seconds of film shot just before her death.

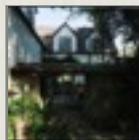


Getting to Orplid and its wild gardens

GALLERY 17.1 Photographer Wm. B. Dewey took these photos of Orplid shortly after Holden's death. Lehmann had been dead for 20 years.



Long view of parlor with a nice view of the della Robbia





Inside Orplid: Holden's library and Lehmann's piano and photos. This footage was taken shortly before Holden's death.



Enduring Fame



Lehmann in 1890 at age 2, and in 1973 at age 85

Lehmann was aware of her legacy and actively nourished it. Throughout her life, she was happy to pose for photos, whether carefully staged studio shots, or the candid camera. She cooperated with German biographer Berndt Wessling, supplying him with letters to her from famous people and guiding him. The resulting book, written in German, was called *Lotte Lehmann: Mehr als eine Sangerin* (Lotte Lehmann: More Than a Singer). Dr. Michael Kater, in his Lehmann book, *Never Sang for Hitler: The Life and Times of Lotte Lehmann*, asks “...in what sense

should Lehmann have been considered more than just a singer...?” He goes on to belittle her work as a teacher, writer, or artist, though he has high praise for Lehmann in his conclusion: “It was as one of the great singers of the twentieth century, if not of all time, that she made music history.”

So how *has* Lehmann’s legacy prospered so well after her death?

First, and most obviously, she possessed unique communicative singing skills that were preserved in recordings that have continually been reissued. Her voice recorded well, both acoustically and electrically (with a microphone). Other highly regarded sopranos of Lehmann’s era, such as Frida Leider, Maria Jeritza, and Elisabeth Rethberg, didn’t have their success guaranteed by their recordings to anywhere near the same level. See the chapter called [“Comparisons II.”](#)

Second (and unlike the three singers mentioned above), Lehmann extended her career. After opera, she devoted herself successfully to Lieder. For many years the song recital and Lehmann were almost synonymous.

Third, after retiring from singing, she focused on her private teaching and added public master classes. “Most singers eventually taught....” are the



Bruno Walter and Lotte Lehmann. She usually allowed overflow audiences to join her on stage with extra seats.

words of Dr. Kater from his Lehmann book mentioned above. Many singers have taught, but which ones had the success that Lehmann did? Not only in the sheer number of students, but in their professional achievements. Her successful teaching sent out her disciples, who not only carried on her enthusiasm and dedication to opera and Lieder, but also added longevity to her name: “Ms. X, a pupil of Lotte Lehmann, will sing a recital tomorrow evening at....” This same longevity continues from her students who themselves became teachers, either instead of, or after their singing careers. These dedicated teachers can be (or have been) found throughout the United States, Europe, and Japan. Their students continue the Lehmann tradition and name; it is often noted in CD booklets that Thomas Hampson’s first teacher, Sister Marietta Coyle, was a Lehmann pupil.



Lehmann never shirked the spotlight.

Another advantage that Lehmann enjoyed was the support of recording company executives who appreciated both the Lehmann art and the person. There was a special, personal relationship between Mme Lehmann and John Coveney (d. 1993) at Angel records. His friendly, devoted influence led to the two LP set and his effusive liner notes that shortly followed her death. Other executives who knew Lehmann personally and saw commercial potential in re-releasing her recordings included John Pfeiffer (1920–1995), executive producer at RCA Red Seal, and Keith Hardwick (d. 2002), chief sound engineer for EMI in charge of their Historic Recordings releases. Jürgen E. Schmidt worked from 1959 as director of arts and repertoire at Preiser Records and has a prized photograph taken with Lehmann in her later years. It was his idea and initiative to interview Lehmann for EMI’s “Golden Voice” LP in the early 1960s. This remains the unique example of a Lehmann interview appearing on an LP along with her aria recordings.

The steady stream of LPs and then, CD re-releases, (and sometimes first releases), is well documented. YouTube now offers many Lehmann recordings. Her recordings also appear in various “anthologies” both of opera and Lieder singers.

☛ Lehmann’s association with the greatest names of twentieth-century classical music—whether Toscanini, Bruno Walter, Richard Strauss, Korngold, or Klemperer—promises that when books or articles are written about them, Lehmann’s name is often mentioned. See the chapter “Lehmann’s Conductors.”

☛ Lehmann was a good interview. She spoke her mind and was sometimes controversial, but she was always charming. When, after retirement, she visited England, Germany, or Austria, she was interviewed there for radio or TV. There are many Lehmann interviews that were recorded for the Met intermission

broadcasts. And of course, there's the famous dual interview for the Met with Maria Jeritza. (Duel is the correct word!) Volumes VI & VII include the interviews.

• Books about classical singers usually include a chapter on Lehmann: prominent sections of J.B. Steane's *Singers of the Century* and *The Grand Tradition* are devoted to Lehmann's importance in the world of classical vocal music. Nigel Douglas includes a Lehmann chapter in his *Legendary Voices. The Record of Singing* (1979 & 1993) by Michael Scott has a chapter called "Jeritza and Lehmann." Because he interviewed Lehmann twice, there's a whole chapter on her in Studs Terkel's 2004 book called *And They All Sang*. In the 2002 *Story of the Trapp Family Singers*, Maria August Trapp includes several mentions of Lehmann, who had encouraged her family to "go professional."

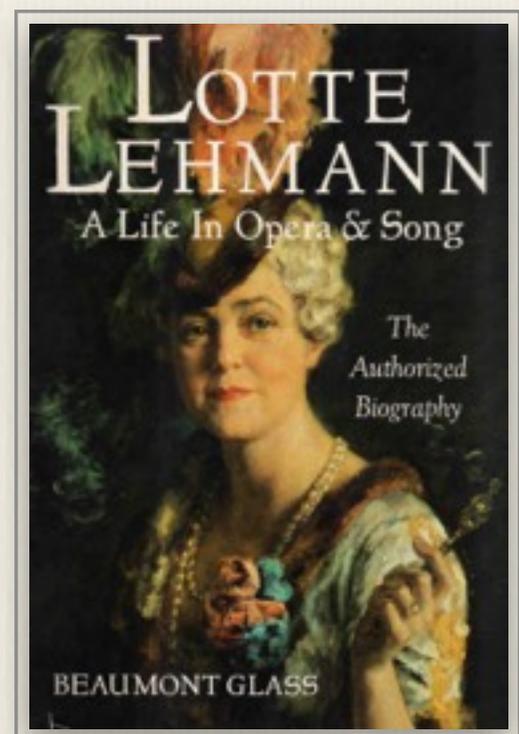
• Unique among classical singers, Lehmann wrote many books, and she is often quoted from these in other publications, articles, reviews, and liner notes. Her 1945 book *More than Singing* has remained in print, now as a paperback from *Dover*, further increasing her name recognition. Her other books have been reprinted by *Greenwood* and *Da Capo* presses, which allows readers (students or scholars) to access her out-of-print books.

• Lehmann has also fared well in the number of biographies written about her. As mentioned earlier, the German author Berndt Wessling knew Lehmann personally and wrote two books (filled with errors!) on her: *Lotte Lehmann: mehr als seine Sängerin*



Lehmann sent signed photos throughout her life.

(Lotte Lehmann: More Than a Singer) 1969, while Lehmann was alive and with her input, and *Lotte Lehmann: Sie sang daß es Sterne Rührte* (Lotte Lehmann: She Sang and the Stars Were Moved) in 1995. Though the British author Alan Jefferson wasn't well acquainted with her personally, in 1988 he wrote a Lehmann biography, *Lotte Lehmann: a Centennial Biography*, that was translated into German in 1991. Beaumont Glass worked with her and in 1988 wrote *Lotte Lehmann: A Life in Opera & Song*. After that he gave lectures based on the book and in 2006 wrote *The Memoirs of an Opera Bug*, which has a large section devoted to Lehmann. Canadian historian Dr. Michael Kater wrote his Lehmann biography in 2008, *Never Sang for Hitler: The Life and Times of Lotte Lehmann*, placing her in the tumultuous history through which she lived. The latest book is Kathy Brown's 2012 *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes*, which thoroughly describes Lehmann's teaching methods.



The cover of the authorized biography by Glass, underwritten by Holden.

❖ The discographies that were included in the Jefferson and Glass biographies also merit attention. I compiled the discography for Glass and was able to develop many original source documents to support dates as well as matrix and catalog



numbers. Floris Juynboll provided really excellent work for the Jefferson biography, which he updated for the German edition.

❖ Lehmann taught master classes in the U.S., Canada, England, and Austria. Her teaching talents inspired many young singers (and future teachers) and further broadened

the scope and longevity of her fame. But it was her teaching at the Music Academy of the West, and later at the University of California Santa Barbara that sealed her name, literally, in stone. There are auditoriums at both institutions that bear her name. Lehmann was fundamental to the origins of the MAW, and UCSB supports the Lehmann Archive that she instigated, and helped sponsor the Lehmann Centennial celebration in 1988. The Lehmann Archive at UCSB is part of the Special Collections of the Davidson Library, which occasionally develops special Lehmann exhibits.

• The Lotte Lehmann Centennial Symposium took place 28-30 May 1988 and was sponsored by the Library of the University of California at Santa Barbara. It included recollections by such famous artists and commentators as Maurice Abravanel, Gwendolyn Koldofsky, Edward Downes, Dr. Richard Exner, and Alan Rich. Lehmann student Carol Neblett performed a recital and Lehmann's memorabilia and own paintings were on display. Her former students held a panel discussion and both Beaumont Glass and I made presentations.

• At different points in the story of Lehmann's influence after her death, a single person became pivotal. Dr. Dan Jacobson, now Professor of Music at Western Michigan University, was hired by the UCSB Library in the Spring of 1987 as the Coordinator of the Lehmann Centennial, and as a Research Assistant to help Dr. Holden assess and catalog Mme Lehmann's materials that were still housed in her home, Orplid, in preparation for their ultimate placement in the Lehmann Archives at UCSB. He worked in both capacities until the winter of 1989. Jacobson edited the *Lotte Lehmann Centennial Newsletter* (eight issues, 1987-88). As a result of the

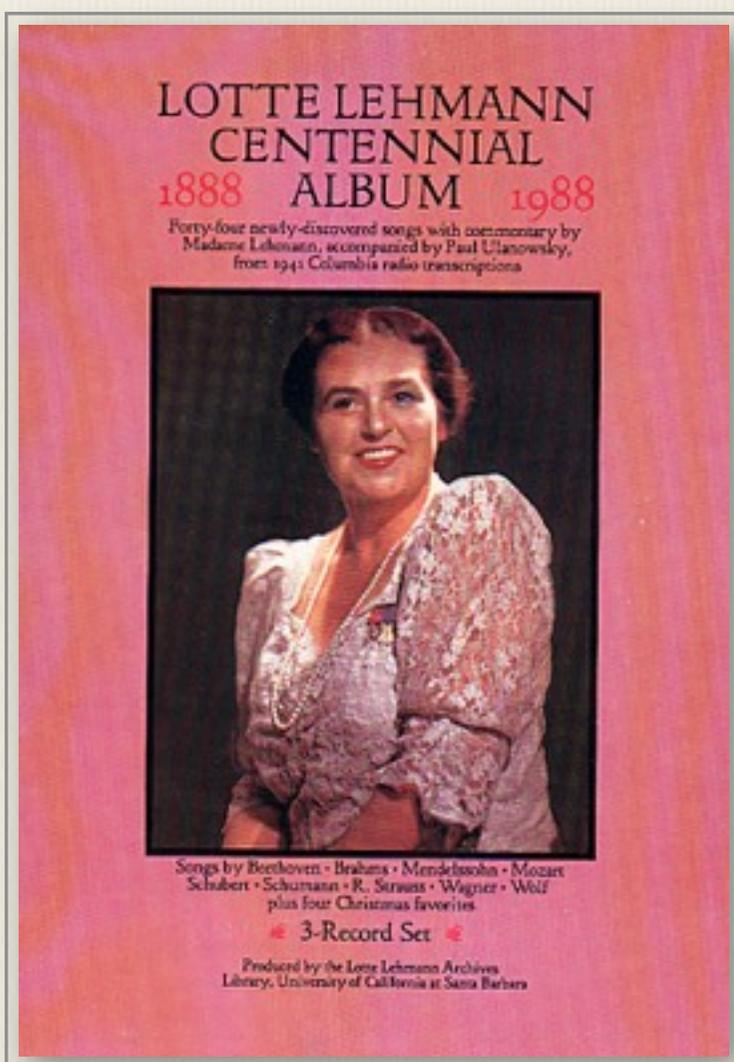


centennial he published “Lotte Lehmann on *Der Rosenkavalier*” in *The Opera Quarterly*, Summer 1991, which included an edited transcription of a lecture Mme Lehmann gave, highlighted by photographs of color illustrations of *Der Rosenkavalier* scenes painted by Lehmann (intended to be transferred to a series of tiles). These were the first color inserts in *The Opera Quarterly*.

Another article Jacobson worked on was “Lotte Lehmann on Becoming an Interpretive Singer,” *NATS Journal* (March 1991).

During his time in Santa Barbara, Jacobson discovered a set of twenty-three 16" phonograph discs in the Lehmann Archives that were original electrical transcriptions of a series of radio recital programs performed by Lehmann in 1941 for CBS. William Moran (founder of the Stanford University Sound

Archives) helped transfer the recordings to reel-to-reel tape edited by the Sound Recording Studio at UCSB. Jacobson oversaw the production of these tapes into the 3-disc LP recording set released in 1988 by the UCSB Library and Columbia Masterworks entitled “The Lotte Lehmann Centennial Album.” This set included 44 previously unreleased recordings of Lieder sung by Lehmann with her own charming personal spoken introductions. In 1997, the recordings were re-released internationally by Eclipse Records as a 2-CD set entitled “Lotte Lehmann’s Complete 1941 Radio Recital Cycle.”



Meanwhile, Jacobson designed and produced “Lehmann’s Sung, Spoken, Painted and Written Interpretations of Schubert’s *Die Winterreise*” (a 75-minute sound/slide presentation). This featured slides of Mme Lehmann’s paintings of the *Winterreise* cycle shown during an audio performance of her singing the cycle, and accompanied by program notes on those songs from her own writings. This was the inspiration for my *Winterreise*



Lehmann demonstrating during a master class. Gwendolyn Koldofsky is at the piano.

presentation in Volume I of this series. I added Lehmann's reading of the poetry. This idea was duplicated for *Dichterliebe*, found in this volume.

Jacobson also initiated a national search and recovered a "lost" film produced by National Educational Television documenting Mme Lehmann's master classes at the Music Academy of the West in Santa Barbara in July 1961. This film was professionally transferred to VHS in December 1987 and is available at the Lehmann Archives. VAI released a portion of the master classes on VHS and in 2005 published the classes complete on DVD. They were able to include a recently discovered CBC video interview from 1963 with Lehmann. With the permission of VAI, I included excerpts from these master classes in Volume I and the present volume.

Jacobson was also the Executive Producer of the "Remembering Lotte Lehmann" video series featuring interviews with Maurice Abravanel, Gwendolyn Koldofsky, and Frances Holden. These VHS tapes are also in the Lehmann

Archives at UCSB. Jacobson wrote the concise Lehmann biography which opens this presentation. See [“Short Bio.”](#)

☛ The Vienna Opera also celebrated the Lehmann centennial. Here is Judith Sutcliffe’s report:

“In the summer of 1987 I heard that there was to be a special performance of *Der Rosenkavalier* at the Vienna Opera on Lotte Lehmann’s 100th birthday, February 27, 1988, followed by a lecture the next day by Marcel Prawy, of the Opera. I decided to go. Eric Hvølboll, a Santa Barbara lawyer, volunteered to accompany me. His mother, Elizabeth Hvølboll, is a local singer who studied at the Music Academy during Lehmann times. [She sang in a master class.]



Hertha Schuch, Elizabeth,
and her son, Eric Hvølboll

In Vienna we contacted Hertha Schuch, one of Lehmann’s friends and admirers from the “Golden Days” before the war. The three of us sat in box seats for the *Rosenkavalier* performance, Eric and I much awed at the whole spectacle. During intermission we admired and photographed the extensive display of Lehmann photographs, programs, paintings, and memorabilia that Marcel Prawy had assembled for this Lehmann weekend.

The opera was opulently performed. Hertha remarked afterward, however, with a sigh, ‘Lotte wasn’t there.’ Those whose memories hold her indelible image are rarely satisfied with today’s substitutes.

But Lotte was there the next day, and I was mightily surprised and overwhelmed. There was to be a lecture by Prawy. Somehow, I expected a small academic room somewhere in the opera building, and a lot of elderly people and some empty seats, it having been 50 years since Lehmann was on that stage...With that small expectation, I walked into the Vienna Opera itself, to box seats arranged by Hertha, and we looked out and up at a full house, thronged with people, 2,000 or more, all ages. There was a lively bustling of voices across the hall, I thought I spotted Grace Bumbry in one of the box seats. Marcel Prawy came on stage at 2 p.m. and lectured—talked extemporaneously, I should say, with humor and vivacity—about Lehmann for two and a half hours. His comments were interspersed with tape recordings of Lehmann’s voice. I don’t know much about sound systems and hall acoustics, but I was thoroughly shaken by the resonance of her voice as it soared, clear and vibrant, filling that opera house with its magnificence. Tears welled up in my eyes, and I could hear sniffles in the handkerchiefs across the house every time her voice rang out.



Jerger, Lehmann, Wallenstein (director),
Strauss, during the Vienna Opera run of
Arabella

During his lecture, Prawy invited several colleagues to talk. He asked Egon Seefehlner, a past director of the Vienna Opera, to describe the indescribable, Lehmann's voice. Seefehlner said simply that it was the only one that could make him weep.

We who are left with the legacy of her records, tend to listen to them in small living rooms, being careful not to disturb the neighbors with too much volume. There was a dimensional difference to hearing her recorded voice in the Vienna Opera, and I can only wonder at what the added dimension of her living fiber did to those who were born early enough, on the right side of the Atlantic, to hear. But I understood why all those people were there, weeping.

Seefehlner, if my understanding of German was anywhere accurate, said that he had first heard

Lehmann sing when he was fourteen, and then many times after until the war. He met her again during the 1955 reopening of the Vienna Opera, the first time she returned after 1937.

He then said that his next meeting with Lehmann was in 1976 when he sat in his office at the Opera, staring in disbelief at a small bronze box on his desk labeled Lotte Lehmann. 'All that was left of that glorious voice and presence was a mere handful of sand,' he said. The urn of ashes had been sent from Santa Barbara for a memorial service on the marble steps of the Opera entryway, the old section which had survived the war. Her remains were buried in a place of honor in the Vienna cemetery.

As a special tribute to Lehmann, Grace Bumbry, her most famous student, came down to the stage to talk with Prawy about Lehmann's influence as a teacher of Lieder and opera interpretation. Miss Bumbry sang "Auf dem Kirchhofe," by Brahms, twice to demonstrate the dramatic and emotional difference in presentation that she had learned from Lehmann.

After the lecture, we walked through the snow back to Hertha Schuch's apartment, and, as if we had not had quite enough, we watched with her a half hour TV presentation on Lehmann by Marcel Prawy. This, by the way, capped a week that contained four radio programs on Lehmann as well."

The above Sutcliffe article and excerpts have appeared in several publications.

• Judy Sutcliffe was impressed with the level of enthusiasm at the UCSB Lehmann Centennial and asked the participants to sign up to receive a newsletter that would continue the sharing of Lehmann memories and information. Thus

the Lotte Lehmann League was born. Newsletters were published 1989–1994 and were mailed to hundreds of Lehmann fans around the world. I worked with Judy in compiling and editing the newsletter. These newsletters have also found their way into libraries and archives and may be read in their entirety (along with the Foundation newsletters) on the Lotte Lehmann League website: <http://lottelehmannleague.org/2011/llf-newsletters/>

In 1989 Judy and I obtained a grant to fly to Europe to uncover new Lehmann material, ultimately destined for the UCSB Lehmann Archive. We discovered photos, beautifully preserved on original glass negatives in the Max Reinhardt Institute in Salzburg, recorded interviews from the Austrian Broadcasting Company, and much more. It was fascinating to talk to Horst Wahl, Lehmann’s recording engineer at Odeon, who, even at 90, could remember details musical, technical, and personal. His memories can be found in the chapters [“Her Legendary Marschallin”](#) and [“The Lehmann Others Knew.”](#)



One of the excellent Lehmann photos discovered at the Salzburg Max Reinhardt Institute



It must be noted that many elements of Lehmann’s “career” after death were promoted and supported (sometimes financially) by Frances Holden. She allowed me, for instance, to rifle through her Lehmann recordings, where I discovered unreleased test pressings such as Schubert’s “Nacht und Träume,” which was published for the first time by RCA on CD in 1989. See the chapter [“Rare & Well Done II”](#) and [“Frances Holden.”](#)

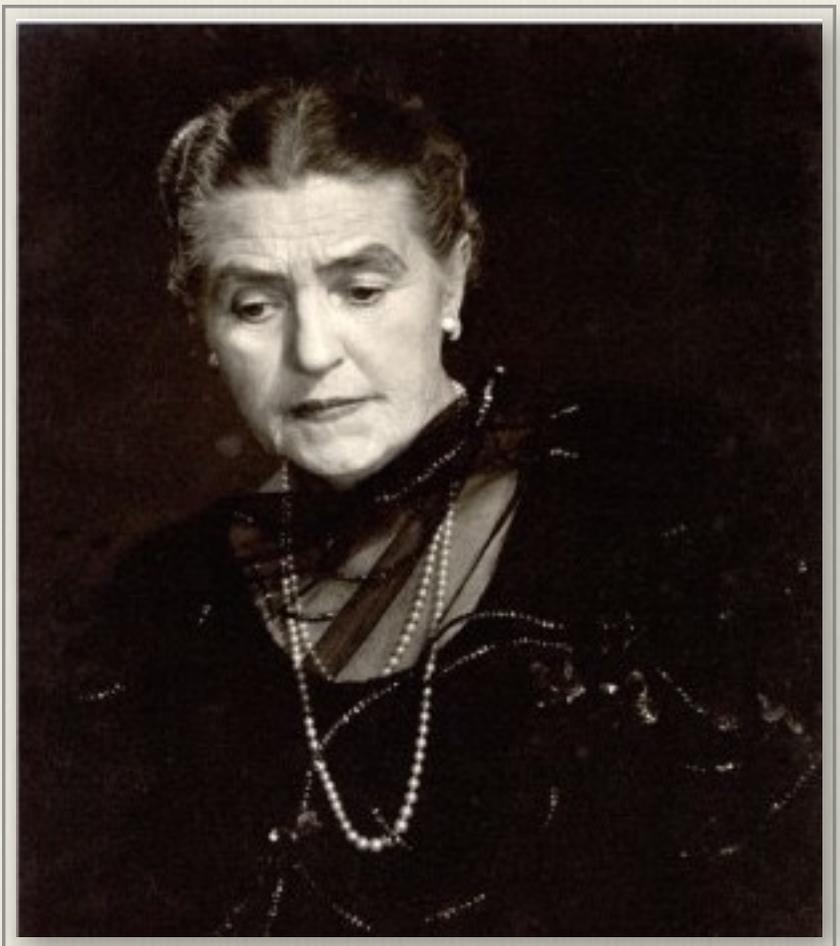
Support from Holden's friends was also crucial. Holden had established a strong connection with the library at UCSB and a personal connection with its then-director Joe Boissée. Other Holden friends included Judy Sutcliffe, who was essential in the editing and publication of Beaumont Glass' Lehmann biography, which was underwritten by Holden.

Lehmann's fame was enhanced in a different way when Dotsie Helmann, a wealthy former singer and Lehmann fan, commissioned the American opera composer Thomas Pasatieri to write songs (which he later orchestrated) based on Lehmann's poems. The resulting *Sieben Lehmann Lieder* are in print and in performance around the world.

☛ Along these same lines the art song "I Never Knew" was written by Ned Rorem in 2001 to Lehmann poetry in an English translation by Judy Sutcliffe. This was commissioned as the required song for the Lehmann Foundation's CyberSing 2002, the international web-based art song contest.

☛ Many composers of the past were inspired by Lehmann: Wilhelm Kienzl, Paul Redl, Mario Castelnuovo-Tedesco, Robert Heger: *Fünf Gesänge nach Versen von Lotte Lehmann* Op. 24, Léo Sachs, Felix Weingartner: *An den Schmerz* (a song cycle dedicated to Lehmann), and others. Better known is the fact that Richard Strauss wrote several operas with Lehmann in mind. When these works are performed, her name is often mentioned.

☛ As might be expected, Lehmann's birthplace, Perleberg, Germany, celebrates its famous daughter with an archive in the same building in which she attended school. This collection has received various Lehmann recordings, letters, photos,

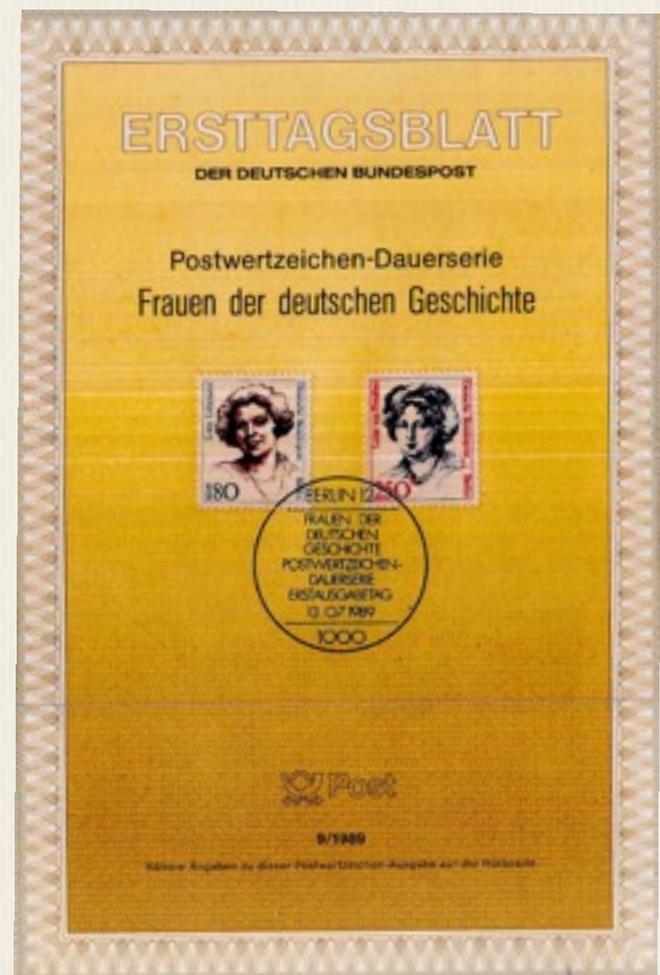


Lehmann chose her portrait photographers with care. This is by Lotte Meintner-Graf.

and art works in donations from Eric Hvølboll and me. Mr. Hvølboll bought Lehmann's piano and shipped it to the Perleberg museum. There is a plaque on the building noting that Lehmann was born in this town and a bust of her. It is also in Perleberg that the "Lotte Lehmann Woche" (Lotte Lehmann Week) takes place each year in August. Master classes, sometimes taught by former Lehmann pupils, and Lieder recitals are presented in the picturesque setting of this north German town. One may learn more about forthcoming classes and celebrations at: [Lotte Lehmann Woche](#)

☛ Germany honored Lehmann in 1988 with a commemorative stamp and handsome first-day issue material. There are two such first-day covers because at the time, Bonn was the capital of West Germany, and Berlin was a German outpost within East Germany. Nicaragua also issued a stamp at Lehmann's death in 1976.

☛ The German documentary film director Rita Nassar produced the Lehmann tribute film *Stimme des Herzens* (The Heart's Sound) in 1990 which has been seen on both German and Austrian TV and is available (in German only) on the internet. It may also be seen at the Lehmann Archives at UCSB.



The (West) Berlin stamp and first-day cover

☛ Lehmann appeared in the MGM film *Big City* that is sometimes seen on TV, is available at UCSB, and can be purchased from online sellers.

☛ Lehmann has a star on the Hollywood Walk of Fame, sadly misspelled as Lottie Lehmann!

☛ Lehmann gave many of her recordings (including test pressings), artwork, letters and memorabilia to initiate the Lehmann Archive at UCSB. The staff there, now directed by curator David Seubert, continues to catalog, translate, and make Lehmann's legacy available to the public. They present various exhibits of photos of her, as well as her artwork, and plan to have the whole collection

cataloged and available on their website. In 2010 I donated my Lehmann collection to UCSB, which augments the original archive, but is kept separate.

Another separate, quite complete, collection of Lehmann's commercial recordings is housed by the Music Department at UCSB.

Frances Holden supplemented the Lehmann Archive over the years after Lehmann's death, but willed most of the remainder of Lehmann's estate to the Music Academy of the West. There one may find Lehmann's scores as well as some books, photos, and newspaper clippings. David Kuehn, then-President of the Music Academy of the West, gave the collection of instantaneous cut acetates, 78s, and LPs to the Marr Sound Archives at the University of Missouri Kansas City, which was able to handle such fragile documents. A former Dean of the Conservatory of Music at UMKC, Kuehn was familiar with the Sound Archives' collections and services. After Holden's death, this collection had been in storage for some time at the Music Academy, and he wanted to find a good home for it. At UMKC the Lehmann LPs and acetates collection are maintained separately from the general collection. In 2010 I donated Lehmann LPs that were not already part of their collections. The Lehmann collection complements the Fred Calland collection, which includes 34,000 vocal recordings.

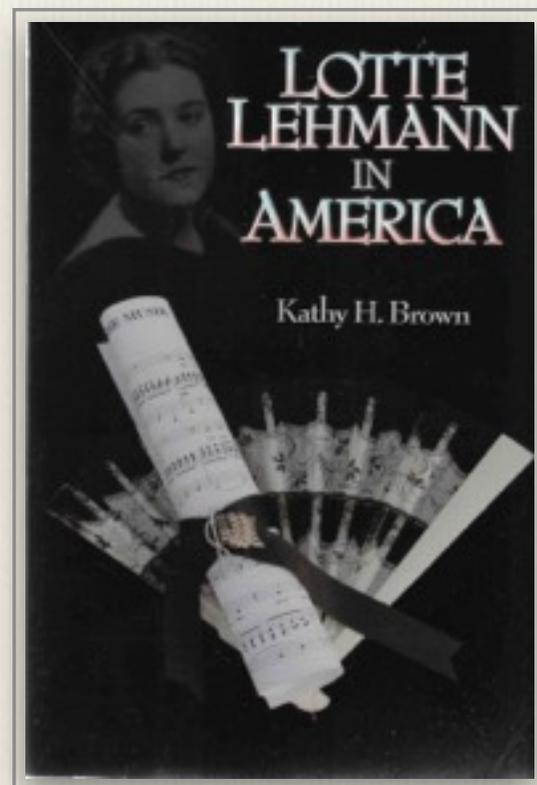
Because UCSB already had collected such a great amount of Lehmann recordings, etc., in 1994 I donated my collection of Lehmann recordings, photos, letters, memorabilia, and books to the Stanford University Archive of Recorded Sound, Braun Music Center. I augmented this collection in 2010. Other singers of her time who are well documented in this archive include Melchior, Flagstad, Crooks, Chamlee, and Bonelli. The collection is accessible in the Archive to all researchers.

Stanford has added to the collection in a few small but significant ways. When they had access to some National Concert and Artists Corporation photographs, they made a special effort to acquire any Lehmann photographs from these files, including duplicates (which might help making reproductions for books and articles easier). Stanford also acquired 16 unpublished Victor takes (all intended for 10" releases), dating from March 1936 and January 1939. See the chapter ["Rare & Well Done II."](#)

In 2011 I donated Lehmann 78s, LPs, CDs, DVDs, and printed material to the Yale University Vocal Archives. These archives are accessible to scholars.

• In 1999 I established the Lotte Lehmann Foundation, to preserve and promote Lehmann's legacy and to further the appreciation and study of art song. A semi-annual newsletter reporting on the Foundation's activities was distributed worldwide. The Advisors included Lehmann students, as well as other artists and administrators who appreciated Lehmann's unique place in the classical vocal world. The Foundation's Lehmann website was visited by thousands each month. It included samples of her writings, recordings, photos, art work, and articles about her. The Foundation moved from Hawaii to New York, where the new board greatly expanded the original scope. Sadly as of 2015 the Foundation is in hiatus. To fill that gap, in 2013 I initiated the Lotte Lehmann League as a website that promotes Lehmann and art song.

• In 1990 Kathy Hinton Brown wrote "Lotte Lehmann: Artist Teacher" for her doctoral thesis at University of Missouri-Kansas City. A vocal student of Martha Longmire, a former Lehmann student, Dr. Brown was given access to tapes of Lehmann's interviews and master classes from the Lehmann Archives at UCSB. The dissertation includes written transcriptions of Lehmann's conversations and excerpts from master classes, using various arias, Lieder, and mélodies to illustrate her philosophy and the instruction of musical interpretation and stage presence. A readable version, "Lotte Lehmann: Her Artistic Legacy," was released. Her book, *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes* based on these studies, was published in 2012.



• In 2000 VAI released a VHS cassette of excerpts from Lehmann's MAW master classes of 1961. That was followed by the two master classes as DVDs. VAI also released Lehmann CDs of her New York Farewell recital and one of Lieder and orchestra accompanied songs.

☛ In celebration of the Lehmann Centennial, former student Benita Valente sang a Philadelphia recital in 1988.

☛ The well-respected music critic Desmond Shawe-Taylor wrote a centennial tribute for both Lehmann and Elisabeth Schumann for the *Musical Times* issue of October 1988.

☛ During 2001–2002 Grace Bumbry sang a series of European and U.S. recitals dedicated to Lehmann.

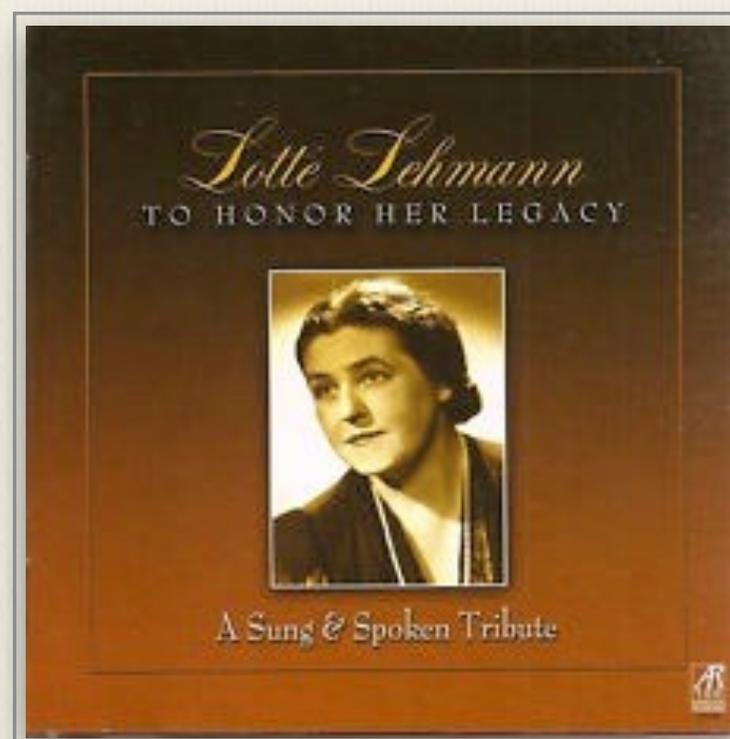
☛ Marilyn Horne wrote extensively about Lehmann in her autobiographies and also performed recitals called “Songs Lehmann Taught Me.”

☛ Germany and Austria marked the 25th year of Lehmann death, with memorial broadcasts on TV of filmed interviews from the 1960s. Also in 2001 the Lehmann Archives at UCSB presented an exhibition of photos of Lehmann, as well as some of her own artwork from their collection.



☛ In 2002 Kenneth Smith presented his web-essay analysis of Lehmann’s vocal techniques as demonstrated in Schubert recordings sampled across the years. Lehmann’s vibrato, portamento, rubato, breathing, timbre, and expression of the text was analyzed with graphs and sound excerpts that could be viewed. At this time [2019] the essay is unavailable.

☛ Throughout 2005 former Lehmann students and Lehmann Foundation advisors recorded spoken and sung tributes to Lehmann that was published as a CD (Fall 2006) by Arabesque Records. A second such tribute may be found on the Lotte Lehmann League website: <http://lottelehmannleague.org/lotte-lehmann-tribute/>



☛ To mark the 30th anniversary of the death of Lehmann, Jon Tolansky produced a two-hour documentary for WFMT (Chicago) and its affiliates, on Lehmann's career. Tolansky was able to interview Thomas Hampson, Marilyn Horne, Graham Johnson, Christopher Nupen, Charles Osborne, Carol Neblett, and others for this project.

☛ At the death of Lehmann's close friend Hertha Schuch in 2002, her Lehmann collection was donated to the Vienna-based *Theatermuseum*. Photos from that collection can be viewed on their website, and they have Lehmann 78s that seem to be headed for some kind of listening-presentation. You may view a photo of Hertha Schuch earlier in this chapter.

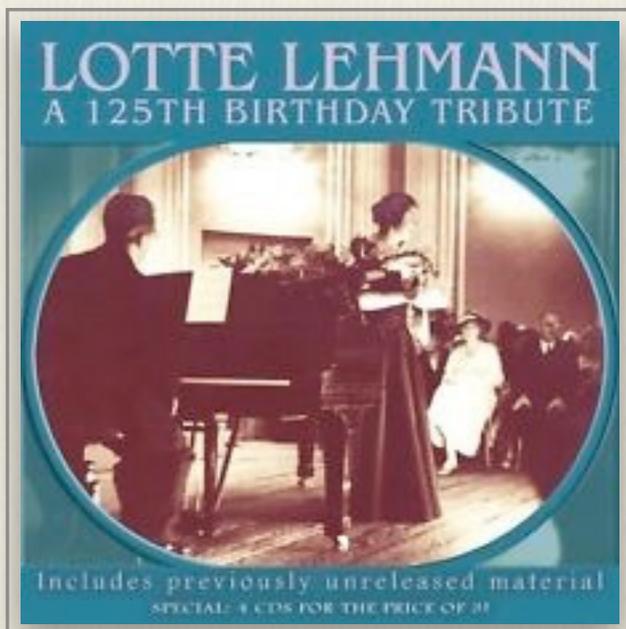
☛ In April 2013 I received an email from Ulrich Peter: "I was in Berlin last week, on business, but I had a day off and so I discovered the city by bicycle. When I came to the center, at the Berlin Dom and famous Lustgarten, right next to the Brandenburg Gate, Lotte Lehmann jumped into my eye. It is an open air exhibition called 'Zerstörte Vielfalt,' [Destroyed Diversity] the 'Litfass-Säulen' [Advertising Columns] show many courageous people who turned against the Nazis in the years between 1933 to 1938 and 1945. The Lehmann text says: 1933, Opernstar Lotte Lehmann kehrt dem NS-Staat den Rücken/1933, Opera star Lotte Lehmann turned her back on the Nazi state."

☛ CD re-releases have continued without letup. Pristine Audio has issued (in its unique sonic remastering) many recordings on which Lehmann sang: the



1935 *Die Walküre* Act I; the 1933 *Der Rosenkavalier*; and the 1941 recordings of *Dichterliebe* and *Frauenliebe und -leben* with Bruno Walter, piano. Naxos has also re-released *Die Walküre* and *Der Rosenkavalier* and a series of six CDs of Lehmann's Lieder recordings, all with the latest in noise-reduction technology. The Immortal Performances label lists the following operas that include Lehmann: The Dream Ring (*Die Walküre*); the 1939 Met *Der Rosenkavalier*; and the 1935 Met *Lohengrin*.

☛ I collected some rare Lehmann material that was expanded by UCSB's Lehmann Archive and Marr Sound Archives recordings resulting in a four-CD set



published in 2014 by the Music & Arts label. A fifth CD included an article on Lehmann by Beaumont Glass and a track-by-track introduction and translation that I wrote.

☛ In 2009 the Music & Arts label released a set of CDs that included Lehmann's live *Frauenliebe und -leben* with Ulanowsky from a Town Hall performance in 1946.

☛ On the cold, stormy night of 6 January 2015, I provided a self-made CD called "Lotte Lehmann, Legendary and Unknown" for the monthly meeting of the New York Vocal Record Collectors Society. The CD included Lehmann singing both rare and well-known elements of her repertoire. Since I provided my spoken introductions to each selection recorded on the CDs and mailed it to the East Coast, I didn't have to experience the blizzard.

☛ The first volume of *Lotte Lehmann & Her Legacy* was published in 2015. Volumes III-V present as many Lotte Lehmann master classes as there are available. These offer students the chance to hear her opinions and suggestions on a wide range of arias and Lieder. Volumes VI-VII include Lehmann interviews and Volume VIII will present Lehmann's art works.

☛ In 2016 Ward Marston began the mammoth task of preparing all of Lehmann's acoustic recordings for release on CDs made available in early 2017.

He worked his magic for her electric Berlin recordings in 2019. These are available from his company at: <http://www.marstonrecords.com>

☛ In 2016 the following information appeared in the *Märkische Allgemeine* newspaper, from which I freely translate.

“The sculptor, Bernd Streiter, who has also made statues of former German Chancellors, was commissioned by the city of Perleberg [the city of Lehmann’s birth] to create a bust of Lotte Lehmann [which he manages to do based on photos]. The bronze cast was made by Klaus Cenkier, based on the silicon form made by Streiter. [There follows biographical information on Lehmann in the



Bernd Streiter was the sculptor of this new Lehmann bust and the original silicon molding article.] The necklace contains the crest of the city of Perleberg.”

On the sculptor’s website he writes that he seeks to bring out the personality in his interpretation of the portrayed person.

☛ A 2016 commercial film includes Lehmann. Here’s some background: *The von Trapp Family—A Life of Music* includes the mention of Lehmann. The story is told

through Agathe von Trapp: “She develops her beautiful voice and stimulating musical talent together with her family and with the support of the famous singer Lotte Lehmann (played by opera singer Annette Dasch).”

☛ In 2016 the MAW remodeled and redecorated the Main House and added a new Lehmann bust and sitting area.

☛ Immortal Performances released a set of CDs in 2017 featuring 8 different sopranos’ recordings of *Frauenliebe und -leben*. Lehmann’s 1946 Town Hall performance is included.

☛ For almost every anniversary of Lehmann’s birth, various radio stations

throughout the world present programs of her recordings. Sometimes the broadcasts include historic recorded interviews with her.

With all this exposure, it astounds me that Lehmann’s name, and the allure of her recordings, aren’t better known. But I allay my anguish with the honest assessment of the world of the classical arts in the U.S. (and perhaps the rest of the world). The sensational, the topical, the horrible, and the petty are the center of media attention. The elements of commerce, the endeavors that make money—these have become ascendent. In many U.S. schools, introductions to the world of music, as well as orchestras and bands, have been eliminated. It is the same with art, theater, or dance.

Many people may recognize the name Pavarotti, Callas, and Caruso, but if you ask even opera-goers if they have heard of Lotte Lehmann, much less heard her voice, you will experience a disappointing silence.



Newly commission bust at the MAW

This rant won't improve things. Exceptional elements of art will find their way to exist and flourish. I must be patient. Lehmann's legacy is secure.



New study area in the remodeled MAW Main House hallway



Chronology

Condensed Lehmann Chronology

- 1888 Born in Perleberg, Germany
- 1910 Hamburg Opera debut
- 1916 Sings premiere of revised *Ariadne auf Naxos*, Vienna Opera
- 1919 Sings premiere of *Frau ohne Schatten*, Vienna Opera
- 1920 Sings Vienna premiere of *Suor Angelica*, Vienna Opera
- 1924 Covent Garden debut as the Marschallin in *Der Rosenkavalier*
- 1924 Sings premiere of *Intermezzo*, Dresden Opera
- 1926 Sings Vienna premiere of *Turandot*, Vienna Opera
- 1930 First U.S. appearances
- 1932 First NYC Town Hall recital
- 1933 Sings Vienna premiere of *Arabella*, Vienna Opera
- 1934 Metropolitan Opera debut (Sieglinde in *Die Walküre*)
- 1937 Leaves Vienna for the US; tours Australia
- 1939 Her husband, Otto Krause, dies; second Australia tour
- 1946 Final opera appearances including as the Marschallin
- 1947 Helps found the Music Academy of the West, Santa Barbara, where she lives and teaches at the MAW and privately
- 1947 Appears in MGM's *Big City*
- 1950 Exhibits her paintings
- 1951 Final song recital appearances
- 1952 Master Classes (Pasadena, MAW, and later throughout the world)
- 1953 "Evening with Lotte Lehmann" a series of staged performances, in which her students sang, and Lehmann spoke

1961 NET records her opera and Lieder master classes at MAW; she retires
1969 Teaches master classes at MAW
1970s Teaches privately and master classes
1976 Dies, Santa Barbara, California, U.S.

This “Complete” Chronology can be divided into four parts:

1. Lehmann’s studies and Hamburg Opera years (1888–1916)
2. [Vienna Opera years \(1916–1937\)](#)
3. [U.S. opera/recital years \(1937–1951\)](#)
4. [Teaching years \(1951–1976\)](#)

No chronology for such an active artist as Lotte Lehmann can ever be complete. New information about her performances regularly surfaces. Only a sampling master classes have been located. Almost complete information can be gathered from opera institutions such as Hamburg, Vienna, San Francisco, and the Metropolitan, where records are available, but concerts and recitals are a different matter. The sources are especially meager for Lehmann’s active European recital career. There were three opera venues in Berlin and after the war years their archives were destroyed and are not now available. So Lehmann’s Berlin listings are spotty.

Some of the performances are taken from undated reviews that thus provide only an approximate time frame. In the realm of opera there are often incomplete cast lists, and it is sometimes difficult to know when a certain cast member sang on which performance (especially Covent Garden). From reviews it is often difficult to ascertain names of accompanists or conductors. Frequently the crumbling newspaper accounts are so difficult to read that only fragments of information can be reported. These reviews provide sketchy lists of the songs performed on a recital and sometimes no order is given. But usually one can expect that Lehmann drew from approximately the same songs during a tour.

There are certainly many more performances than have been compiled in the present list. Even so, it’s astonishing: how often Lehmann sang night after night. (When two performances happen on the same date I provide a “!” to demonstrate that it’s not a typo.) It leaves the reader overwhelmed to consider the stamina (physical and psychological) needed to sing at the exalted level that Lehmann maintained. Rehearsal information is not available.

In orchestra concert appearances, only those items that Lehmann sang are listed. The orchestra obviously performed other purely instrumental pieces.

Broadcast dates are confusing: the program may have been recorded earlier and broadcast on the date listed.

Note the many famous conductors under whom Lehmann sang: not only the names one comes to associate with Lehmann, such as Otto Klemperer, Arturo Toscanini, Bruno Walter, and Franz Schalk, but also Artur (Arthur) Nikisch, Wilhelm Fürtwängler, Felix Weingartner, Richard Strauss, Clemens Krauss, Georg (George) Szell, Charles Münch, Pierre Monteux, Victor de Sabata, Eugene Ormandy, and Maurice Abravanel. See chapter [“Lehmann’s Conductors.”](#)

Watch for surprises: the final scene from *Salome*; Mahler's Symphony No. 4, and Mahler songs with Bruno Walter at the piano; Mussorgsky's *Songs and Dances of Death*; and rarely heard operas such as Pfitzner's *Palestrina*, Bittner's *Die Kohlhaymerin*, or Kienzl's *Der Kuhreigen*.

I have taken the path of least resistance when it comes to opera titles, using the English form of familiar operas such as *Marriage of Figaro*, *Magic Flute*, *Tales of Hoffmann*, *Merry Wives of Windsor*, etc. The opera names and Lied cycles should be italicized, but that hasn't been done in this Chronology. The Lied names should be within quotes, but again, that hasn't been done. Also, as a space-saving measure, when a Lied has been referred to, I have chosen to use an abbreviated version: "Willst du dein Liebsten sterben sehen" becomes "Willst du..."

It may appear to be a typo, but the Germans call Butterfly's Pinkerton, "Linkerton," and though *Faust* is called *Margarethe* in German speaking lands, I leave it as *Faust* in this chronology.

During the Hamburg Opera years there were performances in Altona that was then a suburb of Hamburg, and these are noted. The Metropolitan Opera, Vienna Opera, and Chicago Opera toured and the city of those performances is also provided.

The performers (singers and conductors) are listed with their given names the first times they appear. Opera composers' names are given the first time the opera is listed; the same applies to Lied composers. Lehmann's name is abbreviated LL; her regular pianists: Ernö Balogh: EB, Paul Ulanowsky: PU; Bruno Walter: BW; Gwendolyn Williams Koldofsky: GK.

The three digit numbers referencing a performance, recording, interview, etc., refer to the Discography found in Volume I.

1888

27 Feb 1888 LL born in Perleberg, Germany

1904–1909

1904 LL begins study at Berlin's Musikhochschule

Jan 1908 LL begins study at the private school of Etelka Gerster, Berlin

28 Sep 1908 LL sings for Stuttgart Opera intendant, Baron Joachim zu Putlitz; Exzelsior Hotel, Berlin; p. unknown
Carl Maria von Weber: *Der Freischütz*; Agathe's aria; Wagner: *Lohengrin*; Elsa's Dream

Dec 1908 LL dismissed from the Gerster school, Berlin

Feb 1909 LL begins private study with Mathilde Mallinger, Berlin

11 Aug 1909 LL sings (again) for Stuttgart Opera intendant, Baron Joachim zu Putlitz
Lieder by Franz and Schumann

24 Oct 1909 Recital: Charity Concert: Perleberg; LL sang eleven numbers; two excerpts from *Lohengrin*; two Schubert Lieders (other pieces unknown)

1910

- July 1910 LL and her parents move to Hamburg
- 2 Sep 1910 Opera debut: Mozart: Magic Flute; LL, Second Boy
Siewert, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl, Papageno; Elisabeth Schumann, First Boy; Birkenström, Third Boy; Gustav Brecher, cond., Hamburg Opera
- 6 Sep 1910 Richard Wagner: Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Siewert, Walter; Edyth Walker, Elisabeth; Hösl, Venus; Schumann, Shepherd; Brecher, cond., Hamburg Opera
- 20 Sep 1910 Wolfgang Amadeus Mozart: Magic Flute: LL, Second Boy
cast as 2 Sep except: Fleisher-Edel, Pamina; Lohse, First Boy
- 23 Sep 1910 Not 16 Sep as stated elsewhere; Wagner; Das Rheingold; LL, Freia
Max Dawison, Wotan; Wiedemann, Donner, Paul Hochheim, Froh; Benarrini, Loge; vom Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfling, Fafner; Hösl, Fricka; Ottilie Metzger, Erda; Artur Nikisch, cond., Hamburg Opera
- 29 Sep 1910 Weber: Der Freischütz; LL, a Bridesmaid
Petzel, Agathe; Schumann, Ännchen; Lattermann, Caspar; Birrenkoven, Max; Wilhelm Harmans, cond., Hamburg Opera
- Sep 1910 Wagner: Die Meistersinger; LL, Apprentice
Dawison, Sachs; Brecher, cond., Hamburg Opera
- 7 Oct 1910 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Hochheim, Walter; Lichtenstein, David; Bella Alten (guest from the Metropolitan Opera), Eva; Mosel-Tomschik, Magdalene; Brecher, cond., Hamburg Opera
- 9 Oct 1910 Der Freischütz; LL, a Bridesmaid
same cast as 29 Sep except: Fleischer-Edel, Agathe; Hochheim, Max; Otto Klemperer, cond.
- 13 Oct 1910 Der Freischütz; Altona; LL, a Bridesmaid
Pricken, Agathe; Schumann, Ännchen; vom Scheidt, Caspar; Birrenkoven, Max; Harmans, cond., Hamburg Opera
- 17 Oct 1910 Die Meistersinger; LL, Apprentice
same cast as 7 Oct
- 24 Oct 1910 Magic Flute; LL, Second Boy
Siewert, Tamino; Winternitz-Dorda, Queen of the Night; Pricken, Pamina; Vogl, Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 30 Oct 1910 Giacomo Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Siewert, Jonas; Wiedemann, Mathiesen; Max Lohfing, Zacharias; Dawison, Oberthal; Brecher, cond., Hamburg Opera

- 18 Nov 1910 Concert: Altona; LL
Bizet: Carmen: Micaëla's aria and Lieder by Franz and Reger
- 26 Nov 1910 Der Freischütz; LL, a Bridesmaid
same cast as 13 Oct except: Lattermann, Caspar
- 27 Nov 1910 Otto Nicolai: The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; von Scheidt, Fluth; Siewert, Fenton; Hindermann, Frau Fluth;
Mosel-Tomschik, Frau Reich; Brecher, cond. Hamburg Opera
- 30 Nov 1910 Hector Gremieux: Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin;
Klemperer, cond., Hamburg Opera
- 2 Dec 1910 Lohengrin; LL, First Page
Pennarini, Lohengrin; Fleischer-Edel, Elsa; Dawison, Friedrich; Walker, Ortrud;
Klemperer, cond., Hamburg Opera
- 4 Dec 1910 Fortunios Lied; LL, Max
same cast as 30 Nov
- 6 Dec 1910 The Merry Wives of Windsor; LL, Anna
same cast as 27 Nov, except: Dawison, Fluth
- 11 Dec 1910 Engelbert Humperdinck: Hänsel und Gretel; LL, Sandman
Vogl, Peter; Reitz, Gertrud; Brandes, Hänsel; Schumann, Gretel; Albert Bing,
cond., Hamburg Opera
- 12 Dec 1910 Wagner: Lohengrin; LL, First Esquire; Hamburg
- 17, 18, 26 Dec 1910 Hänsel und Gretel; LL, Sandman
same cast as 11 Dec
- 29 Dec 1910 Der Freischütz; Altona; LL, a Bridesmaid
same cast as 13 Oct, except: Lattermann, Caspar

1911

- 1 Jan 1911 Hänsel und Gretel; LL, Sandman
same cast as 11 Dec, except: Uplegger, Gertrud
- 3 Jan 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Birrenkoven,
Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik,
Magdalene; Brecher, cond., Hamburg Opera
- 4 Jan 1911 Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin; Carl
Gotthardt, cond., Hamburg Opera
- 9 Jan 1911 Magic Flute; LL, Second Boy
same cast as 24 Oct 1910, except: Winternitz-Dorda, Queen of the Night;
Fleischer-Edel, Pamina
- 16 Jan 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Metzger, Ortrud; Brecher,
cond., Hamburg Opera

- 17 Jan 1911 Fortunios Lied; LL, Max
same cast as 4 Jan
- 24 Jan 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Birrenkoven,
Walter; Lichtenstein, David; Fleischer-Edel, Eva; Mosel-Tomschik, Magdalene;
Brecher, cond., Hamburg Opera
- 5 Feb 1911 Der Freischütz; LL, a Bridesmaid
Pricken, Agathe; Schumann, Ännchen; Lattermann, Caspar; Hochheim, Max;
Harmans, cond., Hamburg Opera
- 10 Feb 1911 Magic Flute; LL, Second Boy
Emil Bär (guest from Rostock Opera), Tamino; Winternitz-Dorda, Queen of the
Night; Fleischer-Edel, Pamina; Vogl, Papageno; Schumann, First Boy;
Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 11 Feb 1911 Der Freischütz; Altona; LL, a Bridesmaid
Pricken, Agathe; Brandes, Ännchen; Lattermann, Caspar; Birrenkoven, Max;
Harmans, cond., Hamburg Opera
- 16 Feb 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Hösl, Bertha; Siewert, Jonas; Wiedemann,
Mathiesen; Lohfing, Zacharias; vom Scheidt, Oberthal; Brecher, cond., Hamburg
Opera
- 17 Feb 1911 Lohengrin; LL, First Page
Birrenkoven, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Walker, Ortrud;
Klemperer, cond., Hamburg Opera
- 20 Feb 1911 Pietro Mascagni: Cavalleria Rusticana; LL, Lola
Bricken, Santuzza; Siewert, Turridu; Mosel-Tomischit, Lucia; Wiedemann, Alfio;
Harmans, cond. Hamburg Opera
- 5 Mar 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Heinrich Knote, Tannhäuser; Dawison, Wolfram;
Siewert, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd;
Brecher, cond., Hamburg Opera
- 7 Mar 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Knote, Walter;
Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene;
Brecher, cond., Hamburg Opera
- 12 Mar 1911 Die Meistersinger; LL, Apprentice
same cast as 7 Mar, except Pennarini, Walter
- 15 Mar 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
same cast as 30 Oct 1910, except: vom Scheidt, Oberthal
- 22 Mar 1911 Hänsel und Gretel; LL, Sandman
Vogl, Peter; Uplegger, Gertrud; Brandes, Hänsel; Schumann, Gretel; Harmans,
cond., Hamburg Opera

- 22 (!) Mar 1911 Magic Flute; LL, Second Boy
Seiwert, Tamino; Winternitz-Dorda, Queen of the Night; Fleischer-Edel, Pamina; Vogl, Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 24 Mar 1911 Der Freischütz; Altona; LL, a Bridesmaid
Petzl, Agathe; Schumann, Ännchen; vom Scheidt, Caspar; Birrenkoven, Max; Klemperer, cond., Hamburg Opera
- 25 Mar 1911 Cavalleria Rusticana; LL, Lola
Hösl, Santuzza, Siewert, Turridu; Rietz, Lucia; vom Scheidt, Alfio; Harmans, cond. Hamburg Opera
- 28 Mar 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Dawison, Wolfram; Siewert, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd; Brecher, cond., Hamburg Opera
- 2 Apr 1911 Lohengrin; LL, First Page
Otto Marak, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Hösl, Ortrud; Klemperer, cond., Hamburg Opera
- 4 Apr 1911 Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin; Gotthardt, cond., Hamburg Opera
- 5 Apr 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Pennarini, Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene; Brecher, cond., Hamburg Opera
- 7 Apr 1911 Tannhäuser; LL, First Page
same cast as 28 Mar, except: Pennarini, Tannhäuser; Winternitz, cond.
- 10 Apr 1911 Richard Strauss: Der Rosenkavalier; LL, Sophie
Petzl, Marschallin; vom Scheidt, Ochs, Brandes, Octavian; Wiedemann, Faninal; Hochheim, Singer; Brecher, cond. Hamburg Opera
- 12 Apr 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Hösl, Ortrud; Brecher, cond., Hamburg Opera
- 17 Apr 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 Apr
- 20 Apr 1911 Der Rosenkavalier; LL, Sophie, as guest;
Leipzig Opera
- 27 Apr 1911 Der Freischütz; LL, a Bridesmaid
Fleischer-Edel, Agathe; Schumann, Ännchen; Lattermann, Caspar; Birrenkoven, Max; Brecher, cond., Hamburg Opera
- 30 Apr 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 Apr, except: Fleischer-Edel, Marschallin

- 3 May 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Fleischer-Edel, Elsa; Wiedemann, Friedrich; Walker, Ortrud; Brecher, cond., Hamburg Opera
- 6 May 1911 Johann Strauss: Der Zigeunerbaron, LL, Irma
Wiedemann, Peter; Hochheim, Sandor; Schumann, Arsena; Harmans, cond. Hamburg Opera
- 7 May 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Siewert, Walter; Fleischer-Edel, Elisabeth; Winternitz-Dorda, Venus; Schlegel, Shepherd; Otto Nowack, cond., Hamburg Opera
- 9 May 1911 Johann Strauss: Der Zigeunerbaron, LL, Irma
same cast as 6 May, except: Vogl, Peter
- 10 May 1911 Der Rosenkavalier; LL, Sophie
Fleischer-Edel, Marschallin; Lohfing, Ochs, Brandes, Octavian; Wiedemann, Faninal; Hochheim, Singer; Brecher, cond. Hamburg Opera
- 13 May 1911 Magic Flute; LL, Second Boy
Seiwert, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl, Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 18 May 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; vom Scheidt, Beckmesser; Hochheim, Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene; Brecher, cond., Hamburg Opera
- 21 May 1911 Das Rheingold; LL as Freia
Dawison, Wotan; Garmo, Donner, Hochheim, Froh; Birrenkoven, Loge; vom Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfling, Fafner; Hösl, Fricka; Reitz, Erda; Brecher, cond., Hamburg Opera
- 23 May 1911 Der Freischütz; Altona; LL, Agathe;
Vogl, Ottokar; Schumann, Ännchen; Latterman, Caspar; Veron, Kuno; Winternitz, cond. Hamburg Opera
- 25 May 1911 Lohengrin; LL, First Page
Hochheim, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Hösl, Ortrud; Winternitz, cond., Hamburg Opera
- 29 May 1911 Der Zigeunerbaron, LL, Irma
same cast as 6 May except: Vogl, Peter
- 31 May 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 May, except; vom Scheidt, Faninal; Winternitz, cond.
- 31 Aug 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Pfeil-Schneider, Ortrud; Otto Selberg, cond., Hamburg Opera
- 4 Sep 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Wiedemann, Wolfram; Hansen, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd; Selberg, cond., Hamburg Opera

- 5 Sep 1911 Der Rosenkavalier; LL, Sophie
Petzl, Marschallin; Lohfing, Ochs; Brandes, Octavian; Wiedemann, Faninal;
Hochheim, Singer; Winternitz, cond. Hamburg Opera
- 8 Sep 1911 Lohengrin; LL, First Page
Hochheim, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Metzger, Ortrud; Otto
Selberg, cond., Hamburg Opera
- 10 Sep 1911 Der Rosenkavalier; LL, Sophie
same cast as 5 Sep, except: Fleischer-Edel, Marschallin
- 14 Sep 1911 Magic Flute; LL, First Boy
Hansen, Tamino; Weber, Queen of the Night; Fleischer-Edel, Pamina;
Wiedemann, Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg,
cond., Hamburg Opera
- 17 Sep 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Hansen, Walter;
Fleischer-Edel, Elisabeth; Pfeil-Schneider, Venus; Schlegel, Shepherd; Selberg,
cond., Hamburg Opera
- 21 Sep 1911 Der Freischütz; Altona; LL, Agathe;
Vogl, Ottokar; Brandes, Ännchen; Latterman, Caspar; Veron, Kuno;
Birrenkoven, Max; Harmans, cond. Hamburg Opera
- 23 Sep 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Walker, Ortrud; Selberg,
cond., Hamburg Opera
- 4 Oct 1911 Magic Flute; LL, First Boy
same cast as 14 Sep
- 8 Oct 1911 Der Freischütz; LL, Agathe;
Vogl, Ottokar; Puritz-Schumann, Ännchen; vom Scheidt, Caspar; Veron, Kuno;
Hochheim, Max; Harmans, cond. Hamburg Opera
- 8 (!) Oct 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Wiedemann, Wolfram;
Hansen, Walter; Fleischer-Edel, Elisabeth; Pfeil-Schneider, Venus; Schlegel,
Shepherd; Nowack, cond., Hamburg Opera
- 10 Oct 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Pfeil-Schneider, Elsa; Dawison, Friedrich; Metzger, Ortrud;
Selberg, cond., Hamburg Opera
- 12 Oct 1911 Der Rosenkavalier; LL, Sophie (from Günther's list)
- 14 Oct 1911 Carl Goldmark: Das Heimchen am Herd; LL, May
vom Scheidt, John; Fleischer-Edel, Dot; Hochheim, Eduard; Lohfing, Takeleton;
Puritz-Schumann, das Heimchen; Selberg, cond. Hamburg Opera
- 15 Oct 1911 Christoph Willibald Gluck: Orpheus und Eurydike; LL, Eurydike
Metzger, Orpheus; Schumann, Amor; Hamburg Opera
- 23 Oct 1911 Karl Goldmark: Das Heimchen am Herd; LL, May
same cast as 14 Oct

- 26 Oct 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Dawison, Wolfram; Hansen, Walter; Petzl, Elisabeth; Pfeil-Schneider, Venus; Schlegel, Shepherd; Brecher, cond., Hamburg Opera
- 31 Oct 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Pfeil-Schneider, Ortrud; Brecher, cond., Hamburg Opera
- 5 Nov 1911 Magic Flute; LL, First Boy
Hansen, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Wiedemann, Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg, cond., Hamburg Opera
- 6 Nov 1911 Die Meistersinger; LL, Apprentice
same cast as 18 May, except: Wiedemann, Beckmesser; Pennarini, Walter
- 7 Nov 1911 Das Heimchen am Herd; LL, May
same cast as 23 Oct
- 9 Nov 1911 Das Rheingold; LL, Freia
same cast as 26 Sep, except Brecher, cond.
- 12 Nov 1911 Der Rosenkavalier; LL, Sophie
same cast as 5 Sep, except: Fleischer-Edel, Marschallin
- 13 Nov 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Pfeil-Schneider, Elsa; vom Scheidt, Friedrich; Metzger, Ortrud; Selberg, cond., Hamburg Opera
- 19 Nov 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Windgassen, Jonas; Wiedemann, Mathiesen; Lohfing, Zacharias; vom Scheidt, Oberthal; Winternitz, cond., Hamburg Opera
- 26 Nov 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedemann, Beckmesser; Pennarini, Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene; Selberg, cond., Hamburg Opera
- 27 Nov 1911 Der Rosenkavalier; LL, Sophie
same cast as 12 Nov
- 28 Nov 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
same cast as 19 Nov
- 30 Nov 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Hansen, Walter; Pfeil-Schneider, Elisabeth; Winternitz-Dorda, Venus; Schlegel, Shepherd; Selberg, cond., Hamburg Opera
- 3 Dec 1911 Der Freischütz; LL, Agathe;
same cast as 8 Oct
- 10, 17 Dec 1911 Hänsel und Gretel; LL, Sandman
Vogl, Peter; Tolli, Gertrud; Brandes, Hänsel; Puritz-Schumann, Gretel; Gotthardt cond., Hamburg Opera

- 20 Dec 1911 Das Heimchen am Herd; LL, May
same cast as 23 Oct
- 22 Dec 1911 The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Hindermann, Frau Fluth;
Mosel-Tomschik, Frau Reich; Selberg, cond. Hamburg Opera
- 24 Dec 1911 Hänsel und Gretel; LL, Sandman/Dew Fairy
same cast as 17 Dec, except LL sang both Sandman/Dew Fairy
- 25 Dec 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Dawison, Wolfram; Hansen,
Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd; Nowack,
cond., Hamburg Opera
- 27 Dec 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedemann, Beckmesser; Pennarini,
Walter; Lichtenstein, David; Petzl, Eva; Mosel-Tomschik, Magdalene; Selberg,
cond., Hamburg Opera
- 31 Dec 1911 Humperdinck: Hänsel und Gretel; LL, Sandman
same cast as 17 Dec, except: Lorent, Peter
- 31 (!) Dec 1911 Der Zigeunerbaron, LL, Irma
same cast as 6 May, except Vogl, Peter

1912

- 3 Jan 1912 Der Rosenkavalier; LL, Sophie
Fleischer-Edel, Marschallin; vom Scheidt, Ochs; Brandes, Octavian;
Wiedemann, Faninal; Hochheim, Singer; Winternitz, cond. Hamburg Opera
- 8 Jan 1912 Bizet: Carmen; Altona; LL, Micaëla
Metzger, Carmen; Hochheim, Don José; vom Scheidt, Escamillo; Selberg, cond.,
Hamburg Opera
- 10 Jan 1912 Ermanno Wolf-Ferrari: The Jewels of the Madonna; LL, Young Maiden
Marak, Gennaro; Mosel-Tomschik, Carmela; Fleischer-Edel, Maliella;
Winternitz, cond. Hamburg Opera
- 11 Jan 1912 Lohengrin; LL, First Page
Birrenkoven, Lohengrin; Pricken, Elsa; Dawison, Friedrich; Metzger, Ortrud;
Selberg, cond., Hamburg Opera
- 12 Jan 1912 Magic Flute; LL, First Boy
Hansen, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl,
Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg, cond.,
Hamburg Opera
- 13 Jan 1912 Der Rosenkavalier; LL, Sophie
same cast as 3 Jan, except: Pfeil-Schneider, Marschallin; Lohfing, Ochs
- 14, 16 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 10 Jan, except: Petzl, Maliella
- 17 Jan 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Elisabeth; Pfeil-Schneider, Venus; Nowack, cond.

- 20 Jan 1912 Wagner: Rienzi; LL, a “Messenger of Peace”
Birrenkoven, Rienzi; Petzl, Irene; Lattermann, Stefano; Adriano, Metzger;
Paolo, Dawison; Selberg, cond., Hamburg Opera
- 22 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 10 Jan, except: Hochheim, Gennaro
- 23 Jan 1912 Der Freischütz; Altona LL, Agathe;
same cast as 8 Oct, except: Birrenkoven, Max
- 27 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan, except: Petzl, Maliella
- 30 Jan 1912 The Merry Wives of Windsor; LL, Anna
same cast as 22 Dec, except: vom Scheidt, Fluth; Weber, Frau Fluth
- 4 Feb 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 27 Jan
- 9 Feb 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Winternitz-Dorda, Venus
- 12 Feb 1912 Magic Flute; LL, First Boy
same cast as 12 Jan, except: Weber, Queen of the Night; Fleischer-Edel, Pamina
- 13 Feb 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Dawison, Sachs; vom Scheidt, Beckmesser
- 20 Feb 1912 Das Rheingold; LL, Freia
same cast as 26 Sep, except: Garmo, Donner, Brecher, cond.
- 28 Feb 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan
- 29 Feb 1912 Der Freischütz; Altona; LL, Agathe;
same cast as 23 Jan, except: Birrenkoven, Max; Novack, cond.
- March 1912 (unsure date) Song Recital; Hamburg
Songs by Max Loewengard, Franz, Anton Rubinstein
- 1 Mar 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fleischer-Edel, Eva
- 3 Mar 1912 Lohengrin; LL, First Page
same cast as 11 Jan, except: Pennarini, Lohengrin; Fleischer-Edel, Elsa
- 7, 16 Mar 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan
- 20 Mar 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Pfeil-Schneider, Venus
- 25 Mar 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 27 Jan
- 26 Mar 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Winternitz-Dorda, Venus
- 28 Mar 1912 Magic Flute; LL, First Boy
same cast as 12 Jan, except: Fleischer-Edel, Pamina

- 29 Mar 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fritz Feinhals, Sachs
- 31 Mar 1912 Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Windgassen,
Jonas; Wiedemann, Mathiesen; Lohfing, Zacharias; von Scheidt, Oberthal;
Winternitz, cond., Hamburg Opera
- 7 Apr 1912 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; Wiedemann, Friedrich; Edyth Walker, Ortrud;
Brecher, cond., Hamburg Opera
- 8 Apr 1912 Der Freischütz; LL, Agathe;
same cast as 8 Oct, except: Lattermann, Caspar; Windgassen, Max
- 21 Apr 1912 Rienzi; LL, a "Messenger of Peace"
same cast as 20 Jan, except: Pennarini, Rienzi
- 24 Apr 1912 Der Freischütz; Altona; LL, Agathe;
same cast as 8 Oct, except: Brandes, Ännchen
- 25 Apr 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Dawison, Sachs
- 27 Apr 1912 Lohengrin; LL, First Page
same cast as 11 Jan, except: Marak, Lohengrin; Fleischer-Edel, Elsa;
Wiedemann, Friedrich
- 30 Apr, 2 May 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan, except: Marak, Gennaro
- 4 May 1912 Carmen; LL, Micaëla
same cast as 8 Jan, except: Marak, Don José; Wiedemann, Escamillo
- 8 May 1912 The Merry Wives of Windsor; LL, Anna
same cast as 22 Dec, except: vom Scheidt, Fluth
- 10 May 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 2 May
- 13 May 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fleischer-Edel, Eva
- 15 May 1912 Der Prophet; LL, Second Choirboy
same cast as 31 Mar
- 18 May 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Selberg, cond.
- 20 May 1912 Das Rheingold; LL, Freia
Dawison, Wotan; Wiedemann, Donner, Hochheim, Froh; Birrenkoven, Loge;
vom Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfing,
Fafner; Tolli, Fricka; Rezger, Erda; Brecher, cond., Hamburg Opera
- 24 May 1912 Der Rosenkavalier; LL, Sophie
same cast as 3 Jan, except: Lohfing, Ochs

- 26 May 1912 Lohengrin; LL, First Page
same cast as 7 Apr, except: Fleischer-Edel, Elsa; Pfeil-Schneider, Ortrud; Selberg, cond.
- 30 May 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Birrenkoven, Tannhäuser; Selberg, cond.
- Summer 1912 Voice lessons with Alma Schadow
- 2 Sep 1912 Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Kauffmann, Frau Fluth; Binder-Martinowska, Frau Reich; Schottländer, cond. Hamburg Opera
- 3 Sep 1912 Tannhäuser; LL, Shepherd/First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Wiedemann, Wolfram; Hansen, Walter; Wagner, Elisabeth; Winternitz-Dorda, Venus; Klemperer, cond., Hamburg Opera
- 6 Sep 1912 Merry Wives of Windsor; Altona; LL, Anna
Lohfing, Falstaff; Saltzmann, Fluth; Hansen, Fenton; Siegert, Frau Fluth; Binder-Martinowska, Frau Reich; Schottländer, cond. Hamburg Opera
- 7 Sep 1912 Lohengrin; LL, First Page
Hensel, Lohengrin; Wagner, Elsa; Dawison, Friedrich; Metzger, Ortrud; Felix Weingartner, cond., Hamburg Opera
- 13 Sep 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Dopler-Wiedemann, Venus
- 17 Sep 1912 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep
- 18 Sep 1912 Lohengrin; LL, First Page
Hensel, Lohengrin; Wagner, Elsa; Dawison, Friedrich; Dopler-Wiedemann, Ortrud; Szendrei, cond., Hamburg Opera
- 20 Sep 1912 Das Rheingold; LL, Wellgunde
Dawison, Wotan; Saltzmann, Donner, Günther, Froh; Hensel, Loge; Wiedemann, Alberich; Kreuder, Mime; Lattermann, Fasolt; Lohfing, Fafner; Dopler-Wiedemann, Fricka; Pawlowska, Freia; Voss, Erda; Klemperer, cond., Hamburg Opera
- 23 Sep 1912 Wagner: Die Walküre; LL, Ortlinde
Pennarini, Siegmund; Lohfing, Hunding; Dawison, Wotan; Erna Denera (from the Hoftheater in Berlin), Sieglinde; Edyth Walker, Brünnhilde; Klemperer, cond., Hamburg Opera
- 24 Sep 1912 Eugen d'Albert: Tiefland; Altona; LL, Pepa
Armster, Sebastiano; Lohfing, Tommaso; Staudenmeyer, Moruccio; Dopler-Wiedemann, Marta; Szendrei, cond. Hamburg Opera
- 2 Oct 1912 Tannhäuser; LL, Shepherd/Second Page
same cast as 3 Sep, except: Weingartner, cond.
- 6 Oct 1912 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep, except: Saltzmann, Fluth; Siegert, Frau Fluth

- 6 (!) Oct 1912 Lohengrin; LL, First Page
same cast as 18 Sep, except: Pennarini, Lohengrin; Metzger, Ortrud;
Weingartner, cond.
- 11 Oct 1912 Wilhelm Kienzl: Der Evangelimann; LL, Martha
Lattermann, Friedrich; Urbaczek, Magdalena; Dawison, Johannes; Pennarini,
Mathias; Gotthardt, cond., Hamburg Opera
- 13 Oct 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 2 Oct, except: Bolz, Tannhäuser; van Hulst (guest), Wolfram
- 17 Oct 1912 Die Walküre; LL, Ortlinde
Pennarini, Siegmund; Lohfing, Hunding; Dawison, Wotan; Streng (guest),
Sieglinde; Poensgen (guest), Brünnhilde; Klemperer, cond., Hamburg Opera
- 23 Oct 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 25 Oct 1912 Lohengrin; LL, First Page
same cast as 18 Sep, except: Meztger, Ortrud
- 31 Oct 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Hensel, Tannhäuser; Rose (guest), Elisabeth;
Weingartner, cond.
- 1 Nov 1912 Eugen d'Albert: Tiefland; LL, Pepa
same cast as 24 Sep, except: Pfeil-Schneider (guest), Marta
- 10 Nov 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Lohfing, Freiderich
- 11 Nov 1912 Lohengrin; LL, First Page
Marak, Lohengrin; Ritzinger (guest), Elsa; Dawison, Friedrich; Metzger, Ortrud;
Klemperer, cond., Hamburg Opera
- 15 Nov 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Rose (guest) Elisabeth; Szendrei, cond.
- 19 Nov 1912 Tiefland, LL, Pepa
same cast as 24 Sep, except: Streng (guest), Marta
- 23 Nov 1912 Carmen; LL, Micaëla
Metzger, Carmen; Marak, Don José; Dawison, Escamillo; Szendrei, cond.,
Hamburg Opera
- 24 Nov 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 28 Nov 1912 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Schumann, Octavian;
Wiedemann, Faninal; Günther, Singer; Klemperer, cond. Hamburg Opera
- 29 Nov 1912 Lohengrin; LL, Elsa (Debut in a leading role)
Pennarini, Lohengrin; Dawison, Friedrich; Theo Drill-Oridge (guest), Ortrud;
Otto Klemperer, cond., Hamburg Opera
- 3 Dec 1912 Die Walküre; LL, Ortlinde
Bolz, Siegmund; Lattermann, Hunding; Dawison, Wotan; Krammer, Sieglinde;
Drill-Oridge (guest), Brünnhilde; Weingartner, cond., Hamburg Opera

- 4 Dec 1912 Carmen; LL, Micaëla
Metzger, Carmen; Hensel, Don José; Wiedemann, Escamillo; Weingartner, cond., Hamburg Opera
- 18 Dec 1912 Der Freischütz; Altona; LL, Agathe;
Wiedemann, Ottokar; Brandes, Ännchen; Latterman, Caspar; Staudenmeyer, Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 19 Dec 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 20 Dec 1912 Der Freischütz; LL, Agathe
same cast as 18 Dec, except: Wolf, cond.
- 22 Dec 1912 The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Kammer, Frau Fluth;
Urbaczek, Frau Reich; Schottländer, cond. Hamburg Opera
- 25 Dec 1912 Weber: Oberon; LL, Meermädchen
Marcel, Oberon; Gantenberg, Titania; Birkenström, Puck; Wilke, Kaiser Karl;
Saltzmann, Kalif; Staudenmeyer, Almansor; Metzger, Roschana; Hensel, Hüon;
Kreuder, Scherasmin; Winternitz-Dorda, Rezia; Brandes, Fatima;
Weingartner, cond., Hamburg Opera
- 26 Dec 1912 Lohengrin; LL, Elsa
Pennarini, Lohengrin; Dawison, Friedrich; Langendorf (guest), Ortrud;
Klemperer, cond., Hamburg Opera
- 28 Dec 1912 Der Freischütz; LL, Agathe;
same cast as 18 Dec, except: Armster, Caspar; Dr. Kaiser (guest), cond.
- 29 Dec 1912 Oberon; LL, Meermädchen
same cast as 25 Dec, except: Pennarini, Hüon
- 1913**
- 1 Jan 1913 Oberon; LL, Meermädchen
same cast as 25 Dec
- 2 Jan 1913 Die Walküre; LL, Ortlinde
same cast as 3 Dec, except: Szendrei, cond.
- 3 Jan 1913 Der Rosenkavalier; LL, Sophie
same cast as 28 Nov, except: Wagner, Marschallin; Brandes, Octavian;
Gotthardt, cond.
- 4 Jan 1913 Lohengrin; LL, Elsa
Pennarini, Lohengrin; Challis (guest), Friedrich; Drill-Oridge, Ortrud; Szendrei,
cond., Hamburg Opera
- 6 Jan 1913 Oberon; LL, Meermädchen
Winternitz-Dorda, Oberon; Gantenberg, Titania; Birkenstöm, Puck; Wilke,
Kaiser Karl; Saltzmann, Kalif; Staudenmeyer, Almansor; Binder-Martinowska,
Roschana; Pennarini, Hüon; Kreuder, Scherasmin; Krammer, Rezia; Brandes,
Fatima; Szendrei, cond., Hamburg Opera
- 8 Jan 1913 Der Freischütz; LL, Agathe
same cast as 18 Dec, except: Armster, Caspar

- 10 Jan 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 12 Jan 1913 Der Freischütz; LL, Agathe
same cast as 8 Jan
- 12 (!) Jan 1913 Tannhäuser; LL, First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Dawison, Wolfram; Hansen,
Walter; Wagner, Elisabeth; Krammer, Venus; Perak, Shepherd; Carl Pohlig,
cond., Hamburg Opera
- 13 Jan 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Bolz, Mathias
- 14 Jan 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 17 Jan 1913 Strauss: Ariadne auf Naxos (“Bürger als Edelmann” as a play. It was performed
before the one act opera...before being re-written); LL, Echo;
Drill-Orridge, Ariadne; Hedwig Francillo-Kaufmann, Zerbinetta; Otto Marak,
Bacchus; Winternitz-Dorda, Najade; Armster, Harlekin; Pohlig, cond., Hamburg
Opera
- 18 Jan 1913 Der Rosenkavalier; LL, Sophie (Günters list)
- 19 Jan 1913 Ariadne auf Naxos (same cast as 17 Jan)
- 21 Jan 1913 Rienzi; LL, Irene
Bolz, Rienzi; Lattermann, Stefano; Drill-Orridge, Adriano; Dawison, Paolo;
Lohfing, Raimondo; Szendrei, cond., Hamburg Opera
- 22 Jan 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan, except: Wiedemann, Harlekin
- 28 Jan 1913 Jacques Offenbach: Tales of Hoffmann; LL, Antonia
Winternitz-Dorda, Olympia; Pawlowska, Giulietta; Birkenström, Niklaus;
Marak, Hoffmann; Kreuder, Andreas et al; Wiedemann, Lindorf et al;
Schottlaender, cond., Hamburg Opera
- 29 Jan 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 30 Jan 1913 Lohengrin; LL, Elsa
same cast as 4 Jan, except: Dawison, Friedrich
- 1 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 22 Jan
- 2 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 3 Feb 1913 Tannhäuser; LL, Shepherd/First Page
same cast as 12 Jan, except: Hensel, Tannhäuser; Winternitz-Dorda
- 4 Feb 1913 The Jewels of the Madonna; LL, Stella
Marak, Gennaro; Urbaczek, Carmela; Pawlowska, Maliella; Szendrei, cond.
Hamburg Opera

- 6, 9 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 22 Jan
- 10 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Brüll, Kalif; Hensel, Hüon
- 11 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 12 Feb 1913 Der Evangelimann; LL, Martha
same cast as 23 Oct
- 13 Feb 1913 Das Rheingold; LL, Wellgunde
same cast as 20 Sep, except: Pennarini, Loge; Urbaczek, Fricka; Metzger, Erda;
Pohlig, cond.
- 15 Feb 1913 Die Walküre; LL, Gerhilde
same cast as 23 Sep, except: Krammer, Sieglinde; Drill-Oridge, Brünnhilde;
Pohlig, cond.
- 16 Feb 1913 Der Freischütz; LL, Agathe;
same cast as 18 Dec
- 21 Feb 1913 Carmen; LL, Micaëla
Metzger, Carmen; Bolz, Don José; Armster, Escamillo; Schottlaender, cond.,
Hamburg Opera
- 23 Feb 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Bolz, Mathias
- 26 Feb 1913 Lohengrin; LL, Elsa
Marak, Lohengrin; Dawison, Friedrich; Metzger, Ortrud; Szendrei, cond.,
Hamburg Opera
- 27 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Brüll, Kalif; Hensel, Hüon
- 2 Mar 1913 Merry Wives of Windsor; LL, Annasame cast as 2 Sep, except: Schwarz, Fenton;
Siegert Frau Fluth
- 3 Mar 1913 Das Rheingold; LL, Wellgunde
same cast as 20 Sep except: Pennarini, Loge; Urbaczek,, Fricka; Metzger, Erda;
Pohlig, cond.
- 4 Mar 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 5 Mar 1913 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep, except: Saltzmann, Fluth; Krammer, Frau Fluth
- 7 Mar 1913 Die Walküre; LL, Gerhilde
same cast as 15 Feb
- 9 Mar 1913 Offenbach: Tales of Hoffmann; LL, Antonia
same cast as 28 Jan, except: Perak, Olympia; Hansen, Hoffmann; Armster,
Lindorf et al
- 11 Mar 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct

- 12 Mar 1913 Mozart: Così fan Tutte; (in German); LL, Dorabella
Winternitz-Dorda, Fiordiligi; Marak, Guglielmo; Armster, Ferrando; Brandes,
Despina; Lohfing, Don Alfonso; Pohlig, cond. Hamburg Opera
- 14 Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar, except: Armster, Guglielmo; Marak, Ferrando
- 16 Mar 1913 Der Freischütz; LL, Agathe;
same cast as 18 Dec, except: Armster, Caspar
- 17 Mar 1913 Leo Blech: Versiegelt; LL, Else
Wiedemann, Braun; Metzger, Gertrud; Urbaczek, Willmer; Schwarz, Bertel;
Lohfing, Lampe; Szendrei, cond., Hamburg Opera
- 19 Mar 1913 The Jewels of the Madonna; LL, Stella
same cast as 4 Feb
- 20 Mar 1913 Carmen; LL, Micaëla
Metzger, Carmen; Marak, Don José; Wiedemann, Escamillo; Schottlaender,
cond., Hamburg Opera
- 21 Mar 1913 Wagner: Parsifal; LL, Flower maiden
Hensel, Parsifal; Armster, Gurnemanz; Dawison, Amfortas; Lohfing, Titurel;
Metzger, Alto Solo; Weingartner, cond., Hamburg Opera
- 25 Mar 1913 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Brandes, Octavian; Wiedemann,
Faninal; Günther, Singer; Gotthardt, cond. Hamburg Opera
- 26 Mar 1913 Versiegelt; LL, Else
same cast as 17 Mar
- 27 Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 14 Mar
- 30 Mar 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 30 (!) Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 14 Mar
- 31 Mar 1913 Lohengrin; LL, Elsa
Hensel, Lohengrin; Dawison, Friedrich; Drill-Oridge, Ortrud; Szendrei, cond.,
Hamburg Opera
- 1 Apr 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 3 Apr 1913 Versiegelt; LL, Else
same cast as 17 Mar
- 4 Apr 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 5 Apr 1913 Tannhäuser; LL, Shepherd
same cast as 12 Jan, except: Pfeil-Schneider (guest), Elisabeth; Szendrei, cond.
- 8 Apr 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar

- 14 Apr 1913 Ariadne auf Naxos; LL, Echo
Drill-Orridge, Ariadne; Winternitz-Dorda, Zerbinetta; Marak, Bacchus; Siegert, Najade; Armster, Harlekin; Pohlig, cond., Hamburg Opera Young R. Strauss
- 16 Apr 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar
- 18 Apr 1913 Tales of Hoffmann; LL, Antonia
same cast as 28 Jan, except: Paul Schwarz, Hoffmann
- 21 Apr 1913 Der Rosenkavalier; LL, Sophie
same cast as 25 Mar
- 23 Apr 1913 Rienzi; LL, Irene
same cast as 21 Jan
- 28 Apr 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 3 May 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Weingartner, cond.
- 4 May 1913 Lohengrin; LL, Elsa
same cast as 26 Feb, except: Drill-Orridge, Ortrud
- 7 May 1913 Tannhäuser; LL, Shepherd
Lattermann, Hermann; Bolz, Tannhäuser; Dawison, Wolfram; Hansen, Walter; Krammer, Elisabeth; Winternitz-Dorda, Venus; Pohlig, cond., Hamburg Opera
- 8 May 1913 Der Freischütz; Altona; LL, Agathe;
Dawison, Ottokar; Brandes, Aennchen; Armster, Caspar; Staudenmeyer, Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 9 May 1913 Die Walküre; LL, Gerhilde
Pennarini, Siegmund; Lohfing, Hunding; Latterman, Wotan; Weingartner-Marcel, Sieglinde; Drill-Orridge, Brünnhilde; Metzger, Fricka; Weingartner, cond., Hamburg Opera
- 13 May 1913 Lohengrin; LL, Elsa
same cast as 26 Feb
- 15 May 1913 Berlin debut: Ariadne auf Naxos (before being re-written); LL: Echo/First
Sängerin
Hafgren-Maag, Ariadne; Sommer, Baccus; Andrejewa Skilong, Zerbinetta; Mr. Geisendörfer, Komponist (at this point performed by a male voice, this being the first version of the opera: a play and an opera); Dr. Besl, cond., Berlin Staatsoper (Schauspielhaus)
- 18 May 1913 Die Walküre; LL, Gerhilde
same cast as 9 May
- 19 May 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar
- 20 May 1913 Carmen; LL, Micaëla
same cast as 21 Feb, except: Marak, Don José

- 24 May 1913 Das Rheingold; LL, Freia
Dawison, Wotan; Saltzmann, Donner, Günther, Froh; Cronberger, Loge;
Wiedemann, Alberich; Kreuder, Mime; Lattermann, Fasolt; Lohfling, Fafner;
Urbaczek, Fricka; Metzger, Erda; Pohlig, cond., Hamburg Opera
- 25 May 1913 Die Walküre; LL, Gerhilde
Bolz, Siegmund; Lohfing, Hunding; Latterman, Wotan; Krammer, Sieglinde;
Drill-Oridge, Brünnhilde; Metzger, Fricka; Pohlig, cond., Hamburg Opera
- 26 May 1913 Tannhäuser; LL, Shepherd
Lattermann, Hermann; Heinrich Knote, Tannhäuser; Wiedemann, Wolfram;
Hansen, Walter; Krammer, Elisabeth; Ludwigs-Korte, Venus; Pohlig, cond.,
Hamburg Opera
- 29 May 1913 Der Freischütz; LL, Agathe;
Wiedmann, Ottokar; Brandes, Aennchen; Lattermann, Caspar; Staudenmeyer,
Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 30 May 1913 Wagner: Götterdämmerung; LL, Guttrune
Bolz, Siegfried; Widemann, Gunther; Lattermann, Hagen; Lorent, Alberich;
Pfeil-Schneider (guest), Brünnhilde; Metzger, Waltraute; Pohlig, cond., Hamburg
Opera
- 31 Aug 1913 Die Walküre; LL, Ortlinde
Hensel, Siegmund; Lohfing, Hunding; Latterman, Wotan; Fleischer-Edel,
Sieglinde; Drill-Oridge, Brünnhilde; Metzger, Fricka; Meyrowitz, cond.,
Hamburg Opera
- 3 Sep 1913 Lohengrin; LL, Elsa
Hensel, Lohengrin; Challis, Friedrich; Metzger, Ortrud; Meyrowitz, cond.,
Hamburg Opera
- 6 Sep 1913 Gluck: Iphigenie in Aulis; LL, Iphigenie
Drill-Oridge, Klytemnestra; Winternitz-Dorda, Artemis; Günther, Achilles;
Challis, Agamemnon; Lattermann, Kalchas; Meyrowitz, cond., Hamburg Opera
- 8 Sep 1913 Carmen; LL, Micaëla
Metzger, Carmen; Günther, Don José; Challis, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 9 Sep 1913 Die Walküre; LL, Ortlinde
same cast as 31 Aug
- 11 Sep 1913 Iphigenie in Aulis; LL, Iphigenie
same cast as 6 Sep, except: Osborn, Artemis
- 16 Sep 1913 Das Rheingold; LL, Freia
Lattermann, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfling, Fafner; Drill-Oridge, Fricka;
Metzger, Erda; Meyrowitz, cond., Hamburg Opera
- 17 Sep 1913 Iphigenie in Aulis; LL, Iphigenie
same cast as 6 Sep
- 18 Sep 1913 Lohengrin; LL, Elsa
same cast as 3 Sep, except: Marak, Lohengrin

- 19 Sep 1913 Das Rheingold; LL as Freia
same cast as 16 Sep
- 21 Sep 1913 Carmen; LL, Micaëla
same cast as 8 Sep
- 24 Sep 1913 Das Rheingold; LL, Freia
same cast as 16 Sep
- 26 Sep 1913 Lohengrin; LL, Elsa
same cast as 18 Sep
- 4 Oct 1913 Die Walküre; LL, Ortlinde
same cast as 31 Aug, except: Kühnel, Brünnhilde
- 5 Oct 1913 Der Freischütz; LL, Agathe;
Heuser, Ottokar; Jansen, Aennchen; Armster, Caspar; Staudenmeyer, Kuno;
Günther, Max; Dr. Kaiser, cond. Hamburg Opera
- 11 Oct 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Urbaczek, Fricka
- 15 Oct 1913 Carmen; LL, Micaëla
Drill-Oridge, Carmen; Günther, Don José; Armster, Escamillo; Meyrowitz,
cond., Hamburg Opera
- 23 Oct 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Guers, Wotan; Cronberger (guest), Froh
- 26 Oct 1913 Lohengrin; LL, Elsa
same cast as 3 Sep, except: Ziegler, Lohengrin; Drill-Oridge, Ortrud
- 29 Oct 1913 Carmen; LL, Micaëla
same cast as 15 Oct, except: Metzger, Carmen
- 4 Nov 1913 Der Freischütz; Altona; LL, Agathe
same cast as 5 Oct, except: Gotthardt, cond.
- 9 Nov 1913 Carmen; LL, Micaëla
same cast as 15 Oct, except: Metzger, Carmen; Hensel, Don José
- 11 Nov 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Wilhelm Buers, Wotan
- 15 Nov 1913 Die Walküre; LL, Ortlinde
Francis Maclennan, Siegmund; Lohfing, Hunding; Buers, Wotan; Fleischer-Edel,
Sieglinde; Drill-Oridge, Brünnhilde; Metzger, Fricka; Weingartner, cond.,
Hamburg Opera
- 16 Nov 1913 Concert: Hamburg (many singers from the Hamburg Opera; all poetry of
Heine); Meyrowitz, piano
LL: Franz: Aus meinen grossen Schmerzen; Schumann: Die Lotosblume;
Mendelssohn: Auf Flügeln des Gesanges; LL with Birkenström: Mendelssohn:
Ich wollt meine Liebe ergösse sich
- 21 Nov 1913 Götterdämmerung; LL, Wellgunde/a Norn
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg Opera

- 23 Nov 1913 Der Evangelimann; LL, Martha
Lattermann, Friedrich; Birkenström, Magdalena; Schreiner, Johannes; Ziegler, Mathias; Gotthardt, cond., Hamburg Opera
- 25 Nov 1913 Tales of Hoffmann; LL, Antonia
Jansen, Olympia; Cavan, Giulietta; Birkenström, Niklaus; Ziegler, Hoffmann; Kreuder, Andreas et al; Buers, Lindorf et al; Dr. Riedel, cond., Hamburg Opera
- 29 Nov 1913 Carmen; LL, Micaëla
Metzger, Carmen; Günther, Don José; Armster, Escamillo; Kaiser, cond., Hamburg Opera
- 3 Dec 1913 Götterdämmerung; LL, Wellgunde/a Norn
same cast as 21 Nov
- 8 Dec 1913 Der Evangelimann; LL, Martha
same cast as 23 NovHamburg Opera
- 12 Dec 1913 Carmen; Altona; LL, Micaëla
Metzger, Carmen; Marak, Don José; Buers, Escamillo; Meyrowitz, cond., Hamburg Opera
- 14 Dec 1913 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except, Marak, Hoffmann; Gotthardt, cond.
- 15 Dec 1913 Der Freischütz; LL, Agathe
same cast as 5 Oct, except: Lattermann, Caspar; Gotthardt, cond.
- 16 Dec 1913 Carmen; LL, Micaëla
same cast as 12 Dec, except: Ziegler, Don José; Armster, Escamillo
- 28 Dec 1913 Mozart: Marriage of Figaro; LL, Countess
Buers, Count; Schumann, Cherubino; Lohfing, Figaro; Fancillo-Kauffmann, Susanna; Kaiser, cond., Hamburg Opera Young LL
- 1914**
- 1 Jan 1914 Lohengrin; LL, Elsa
Marak, Lohengrin; Challis, Friedrich; Drill-Oridge, Ortrud; Schlussnus (guest), Herald; Meyrowitz, cond., Hamburg Opera
- 8 Jan 1914 Der Evangelimann; Altona; LL, Martha
same cast as 23 Nov
- 9 Jan 1914 Die Walküre; LL, Sieglinde
Maclennan, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Fleischer-Edel, Brünnhilde; Metzger, Fricka; Meyrowitz, cond., Hamburg Opera
- 15 Jan 1914 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except: Gotthardt, cond.
- 16 Jan 1914 Carmen; Altona; LL, Micaëla
Metzger, Carmen; Günther, Don José; Challis, Escamillo; Meyrowitz, cond., Hamburg Opera
- 23 Jan 1914 Parsifal; LL, Flower Maiden
Armster, Amfortas; Lohfing, Titurel; Lattermann, Gurnemanz; Hensel, Parsival; Challis, Klingsor; Drill-Oridge, Kundry; Meyrowitz, cond. Hamburg Opera

- 25 Jan 1914 Lohengrin; LL, Elsa
same cast as 1 Jan, except: Urbaczek, Ortrud; Heuser, Herald
- 27 Jan 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan
- 29 Jan 1914 Rienzi; LL, Irene
Maclennan, Rienzi; Lattermann, Stefano; Drill-Oridge, Adriano; Schreiner,
Paolo; Lohfing, Raimondo; Kaiser, cond., Hamburg Opera
- 30 Jan 1914 Der Evangelimann; LL, Martha
same cast as 23 Nov, except: Lohfing, Friedrich
- 31 Jan, 4 Feb 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Marak, Parsifal
- 7 Feb 1914 Lohengrin; LL, Elsa
same cast as 1 Jan, except: Heuser, Herald
- 15 Feb 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan
- 19 Feb 1914 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Challis, Fasolt; Kaiser, cond., Hamburg Opera
- 21 Feb 1914 Lohengrin; LL, Elsa (LL substituted for Hafgren Maag)
Kirchhoff, Lohengrin; Bischoff, Telramond; Plaichinger, Ortrud; van der Saude,
Heinrich; von Strauss, cond., Berlin Staatsoper
- 23 Feb 1914 Die Walküre; LL, Sieglinde
same cast as 9 Jan, except: Drill-Oridge, Brünnhilde; Urbaczek, Fricka; Mikorey,
cond., Hamburg Opera
- 26 Feb, 1 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Kaiser, cond.
- 3 Mar 1914 Götterdämmerung; LL, Wellgunde/a Norn
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Easton, Guttrune; Urbaczek, Waltraute; Mikorey, cond.,
Hamburg Opera
- 4 Mar 1914 Der Freischütz; LL, Agathe
Schreiner, Ottokar; Jansen, Aennchen; Lattermann, Caspar; Staudenmeyer,
Kuno; Ziegler, Max; Gotthardt, cond. Hamburg Opera
- 11 Mar 1914 Der Evangelimann; Altona; LL, Martha
same cast as 23 Nov, except: Aschner, Friedrich
- 13 Mar 1914 Die Walküre; LL, Sieglinde
Hensel, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Drill-Oridge,
Brünnhilde; Urbaczek, Fricka; Meyrowitz, cond., Hamburg Opera
- 15 Mar 1914 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except: Armster, Lindorf et al
- 16 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan

- 20 Mar 1914 Lohengrin; LL, Elsa
Hensel, Lohengrin; Challis, Friedrich; Drill-Oridge, Ortrud; Heuser, Herald;
Meyrowitz, cond., Hamburg Opera
- 22 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Eston, Kundry; Kaiser, cond.
- 24 Mar 1914 Tales of Hoffmann; LL, Antonia
same cast as 15 Mar, except: Gotthardt, cond.
- 26 Mar 1914 Marriage of Figaro; LL, Countess
same cast as 28 Dec, except: Schreiner, Count
- 1 Apr 1914 Das Rheingold; LL, Freia
Challis, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfling, Fafner; Drill-Oridge, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- “Spring” 1914 Sang at HAPAG director Ballin’s Silver Wedding Anniversary
- 2 Apr 1914 Die Walküre; LL, Sieglinde
same cast as 9 Jan, except: Challis, Wotan; Urbaczek, Fricka
- 5 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 5 Apr
- 7 Apr 1914 Der Evangelimann; LL, Martha
same cast as Nov 23, except: Lohfing, Friedrich; Hamburg Opera
- 11 Apr 1914 Parsifal: LL, Flower Maiden Sembach, Parsifal; Wiedemann, Klingsor; Bischof,
Gurnemanz; Hafgren Maag, Kundry; unknown cond., Berlin Staatsoper
- 12 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan; Hamburg Opera
- 13 Apr 1914 Carmen; LL, Micaëla
Easton, Carmen; Günther, Don José; Buers, Escamillo; Kaiser, cond., Hamburg
Opera
- 17 Apr 1914 Götterdämmerung; LL, Gutrune
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg Opera
- 19 Apr 1914 Magic Flute; LL, Pamina
Zegler, Tamino; Francillo-Kauffmann, Queen of the Night; Schreiner,
Papageno; Schumann, Papagena; Kaiser, cond., Hamburg Opera
- 24 Apr 1914 Magic Flute; LL, Pamina
same cast as 19 Apr, except: Carloforti (guest), Papagena
- 25 Apr 1914 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Cavan, Octavian; Schreiner,
Faninal; Schwartz, Singer; Gotthardt, cond. Hamburg Opera
- 27 Apr 1914 Rienzi; LL, Irene
same cast as 29 Jan, except: Aschner, Stefano; Metzger, Adriano
- 28 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan; Hamburg Opera

- 30 Apr, 3 May 1914 Offenbach: Orpheus in the Underworld; LL, Eurydice
Lohfing, Jupiter; Binder-Martinowska, Juno; Cavan, Diana; Drill-Oridge, Venus;
Jansen, Cupido; Ziegler, Aristeus/Pluto; Kreuder, Orpheus; Gotthardt, cond.,
Hamburg Opera
- 7 May 1914 Carmen; LL, Micaëla
Metzger, Carmen; Ziegler, Don José; Buers, Escamillo; Kaiser, cond., Hamburg
Opera
- 8, 11, 15, May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr
- 16 May 1914 Das Rheingold; LL, Freia
Buers, Wotan; Heuser, Donner, Günther, Froh; Ziegler, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfing, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- 18, 19 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr, except: Jansen, Venus; Sosinska, Cupido
- 21 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr, except: Sosinska, Cupido
- 26 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May, except: Riedel, cond.
- 27 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May
- 29 May 1914 Die Meistersinger; LL, Eva Armster, Sachs; Schreiner, Beckmesser; Marak,
Walter; Dreuder, David; Uraczek, Magdalene; Meyrowitz, cond., Hamburg
Opera
- 30 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May
- 2, 4 Jun 1914 Der Rosenkavalier; LL, Sophie
Joanna Lippe, Octavian; Margarethe Siems/Frieda Hempel, Marschallin;
Michael Bohnen, Ochs; Sir Thomas Beecham cond., Drury Lane Opera,
London
- 11 Jun 1914 Der Freischütz; LL, Agathe
Gustav Schützendorf, Graf Ottokar; Hans Erwin, Kuno; Birgitt Engell,
Aennchen; Theodor Lattermann, Kaspar; Karl Jörn; Max; Julius Gleiß, Ein
Eremit: Max Dornbusch, Kilian; Alexander Engels, Samiel; Hans Pfitzner,
cond., (Opernhaus Köln) Cologne Festival
- 28 Jun 1914 Die Meistersinger; LL, Eva
Paul Bender, Hans Sachs; Carl Braun, Veit Pogner; Max Pauli, Kunz Vogelsang;
Gustav Arnim, Konrad Nachtigall; Josef Feis, Sixtus Beckmesser; Fritz
Vogelstrom, Walter; Paul Kuhn, David; Valesca Nigrini, Magdalena; Otto Lohse,
cond., (Opernhaus Köln) Cologne Festival
- Jul 1914 Der Freischütz; LL, Agathe;
Richard Tauber, Max; Otto Goritz, Kaspar; Georg Zottmayr, Hermit; uncertain
which cond., Zoppot Festival (Zoppot Waldoper)

- Summer 1914 Recording in Berlin for Pathé
(Discography numbers 001-002)
- 4 Sep 1914 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Metzger, Ortrud; Meyrowitz, cond.,
Hamburg Opera
- 7 Sep 1914 Magic Flute; LL, Pamina
Ziegler, Tamino; Winternitz-Dorda, Queen of the Night; Schreiner, Papageno;
Schumann, Papagena; Gotthardt, cond., Hamburg Opera
- 20 Sep 1914 Die Meistersinger; LL, Eva
Lattermann, Sachs; Schreiner, Beckmesser; Hensel, Walter; Ziegler, David;
Metzger, Magdalene; Nikisch, cond., Hamburg Opera
- 22 Sep 1914 Die Walküre; LL, Sieglinde
Maclennan, Siegmund; Stern, Hunding; Challis, Wotan; Drill-Oride,
Brünnhilde; Metzger, Fricka; Nikisch, cond., Hamburg Opera
- 1, 3 Oct 1914 Alfred Kaiser: Theodor Körner; LL, Christine Hofer
Ziegler, Kar Theodor Körner; Winternitz-Dorda, Antonie; Uraczek, Aunt;
Binder-Marinowska, Karoline Pichler; Schreiner, Joseph; Meyerowitz, cond.
Hamburg Opera
- 4 Oct 1914 Parsifal; LL, Flower maiden
Hensel, Parisfal; Lattermann, Gurnemanz; Buers, Amfortas; Lohfing, Titurel;
Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 6 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 7 Oct 1914 Die Walküre; LL, Sieglinde
Hensel, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Drill, Brünnhilde;
Metzger, Fricka; Meyrowitz, cond., Hamburg Opera
- 11 Oct 1914 Concert: "Vaterländisches Konzert" or Fatherland Concert; a portion of the
proceeds to benefit the Red Cross; other singers included: Carl Ziegler, Otilie
Metzger-Lattermann; LL sang: Wolf: Gebet; Brahms: Auf dem Kirchhof; H. van
Eyken: Lied der Walküre; though Kapellmeister Meyrowitz conducted the
orchestra, the program doesn't state whether the singers were accompanied by
piano or not; credit is given to the company which provided a piano for the
occasion; Hamburg Opera
- 12 Oct 1914 Die Meistersinger; LL, Eva
Buers, Sachs; Schreiner, Beckmesser; Hensel, Walter; Schwarz, David; Urbaczek,
Magdalene; Meyrowitz, cond., Hamburg Opera
- 14 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 18 Oct 1914 Concert: see 11 Oct
- 20 Oct 1914 Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Schreiner, Faninal; Jansen,
Sophie; Günther, Singer; Winternitz, cond., Hamburg Opera

- 26 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 30 Oct 1914 Die Meistersinger; LL, Eva; First Performance in Vienna,
Friedrich Weidemann, Sachs, Richard Mayr, Pogner; Franz Schalk, cond.,
Vienna Opera
- 4 Nov 1914 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct
- 7 Nov 1914 Lohengrin; LL, Elsa
same cast as 4 Sep, except: Drill, Ortrud; Winternitz, cond.
- 10 Nov 1914 Die Meistersinger; LL, Eva
Lattermann, Sachs; Schützendorf (guest), Beckmesser; MacLennan, Walter;
Schwarz, David; Urbaczek, Magdalene; Meyrowitz, cond., Hamburg Opera
- 14 Oct 1914 Marriage of Figaro; LL, Countess
Buers, Count; Jansen, Cherubino; Lohfing, Figaro; Winternitz-Dorda, Susanna;
Meyrowitz, cond., Hamburg Opera
- 22 Nov 1914 Tales of Hoffmann; LL, Antonia
Jansen, Olympia; Korosec, Giulietta; Jung, Niklaus; Marak, Hoffmann; Kreuder,
Andreas et al; Buers, Lindorf et al; Dr. Riedel, cond., Hamburg Opera
- 24 Nov 1914 Magic Flute; LL, Pamina
same cast as 7 Sep, except: Jansen, Papagena
- 1 Dec 1914 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct, except: Schwarz, Singer
- 9 Dec 1914 Tales of Hoffmann; Altona; LL, Antonia
same cast as 22 Nov, except: Ziegler, Hoffmann
- 10 Dec 1914 Marriage of Figaro; LL, Countess
same cast as 14 Oct, except: Francillo-Kauffmann, Susanna
- 12, 17 Dec 1914 Peter Cornelius: The Barber of Bagdad; LL, Margiana
Groenen, Kalif; Kreuder, Baba Mustafa; Metzger, Bostana; Marak, Nureddin;
Meyrowitz, cond., Hamburg Opera
- 18 Dec 1914 Lohengrin; LL, Elsa
same cast as 4 Sep, except: Drill, Ortrud
- 23 Dec 1914 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec
- 25 Dec 1914 Parsifal; LL, Flower maiden (Fifth instead of Fourth, her usual);
same cast as 4 Oct, except: Groenen, Amfortas; Buers, Klingsor
- 26 Dec 1914 Die Meistersinger; LL, Eva
Buers, Sachs; Schreiner, Beckmesser; Marak, Walter; Schwarz, David; Urbaczek,
Magdalene; Meyrowitz, cond., Hamburg Opera
- 31 Dec 1914 Orpheus in the Underworld; LL, Eurydice
Lohfing, Jupiter; Binder-Martinowska, Juno; Dorda, Diana; Drill, Venus;
Sosinska, Cupido; Ziegler, Aristeus/Pluto; Kreuder, Orpheus; Gotthardt, cond.,
Hamburg Opera

Some time in 1914 or perhaps Summer 1915

Die Walküre; LL, Sieglinde; guest performance;
Edyth Walker, Brünnhilde; Brecher, cond., Rostock Opera

Some time in 1914 or perhaps Summer 1915

Götterdämmerung; LL, Gutrune; guest performance;
Walker, Brünnhilde; Brecher, cond., Rostock Opera

1915

1 Jan 1915 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct

3 Jan 1915 Orpheus in the Underworld; LL, Eurydice
same cast as 31 Dec

4 Jan 1915 Parsifal; LL, Flower maiden
same cast as 25 Dec

8 Jan 1915 Das Rheingold; LL, Freia
Lattermann, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfling, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera

9 Jan 1915 Die Walküre; LL, Sieglinde
Maclenen, Siegmund; Stern, Hunding; Lattermann, Wotan; Drill, Brünnhilde;
Metzger, Fricka; Dr. Loewenfeld, cond., Hamburg Opera

10 Jan 1915 Recital: Deutsche Hausmusik im Liede (German House Music in Song)
Members of the Hamburg Opera, accompanied by Winternitz
LL: Mendelssohn: Minnelied; Gruss; Auf Flügeln des Gesanges; Mahler: Ich
atmet' einen Lindenduft; Strauss: Ich trage meine Minne; Reger: Mein
Schätzelein; Hamburg Stadttheater

13 Jan 1915 Orpheus in the Underworld; LL, Eurydice
same cast as 31 Dec, except: Scheffler, Venus

14 Jan 1915 Götterdämmerung; LL, Gutrune
Willy Birrenkoven (guest), Siegfried; Groenen, Gunther; Lattermann, Hagen;
Schreiner, Alberich; Pfeil-Schneider (guest), Brünnhilde; Metzger Waltraute;
Meyrowitz, cond., Hamburg Opera

17 Jan 1915 Rienzi; LL, Irene
Maclennan, Rienzi; Lattermann, Stefano; Metzger, Adriano; Schreiner, Paolo;
Lohfing, Raimondo; Winternitz, cond., Hamburg Opera

18 Jan 1915 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec

19 Jan 1915 Church Concert: St. Michaeliskirche, Hamburg
Händel: Messiah: Ich weiss, dass mein Erlöser lebet; H. von Herzogenberg:
Gebet for soprano, violin and organ; Alfred Sittard, organ; Jan Gesterkamp,
violin

22 Jan 1915 Der Freischütz; Altona; LL, Agathe;
Schreiner, Ottokar; Frieda Singler, Aennchen; Stern, Caspar; Sommermeyer,
Kuno; Guenther, Max; Gotthardt, cond. Hamburg Opera

- 23 Jan 1915 Der Freischütz; LL, Agathe;
same cast as 22 Jan, except: Heuser, Ottokar; Ziegler, Max
- 24 Jan 1915 Parsifal; LL, Flower maiden
Groenen, Amfortas; Lohfing, Titurel; Lattermann, Gurnemanz; Guenther,
Parsifal; Buers, Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 26 Jan 1915 Marriage of Figaro; LL, Countess
Schreiner, Count; Jansen, Cherubino; Lohfing, Figaro; Winternitz-Dorda,
Susanna; Meyrowitz, cond., Hamburg Opera
- 29 Jan 1915 Così fan Tutte; (in German); LL, Dorabella
Winternitz, Fiordiligi; Schreiner, Guglielmo; Marak, Ferrando; Garden, Despina;
Lohfing, Don Alfonso; Winternitz, cond. Hamburg Opera
- 3 Feb 1915 Carmen; LL, Micaëla
Easton, Carmen; Ziegler, Don José; Groenen, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 6 Feb 1915 Das Rheingold; LL, Freia
Buers, Wotan; Heuser, Donner, Günther, Froh; Ziegler, Loge; Schreiner,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfing, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- 8 Feb 1915 Così fan Tutte; (in German); LL, Dorabella
same cast as 29 Jan
- 9 Feb 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Stern, Gurnemanz
- 11 Feb 1915 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct, except: Jansen, Sophie
- 13 Feb 1915 Carmen; LL, Micaëla
Metzger, Carmen; Straetz (guest), Don José; Groenen, Escamillo; Gotthardt,
cond., Hamburg Opera
- 16 Feb 1915 Götterdämmerung; LL, Gutrune
Maclennan, Siegfried; Groenen, Gunther; Challis (guest), Hagen; Schreiner,
Alberich; Drill, Brünnhilde; Metzger Waltraute; Winternitz, cond., Hamburg
Opera
- 17 Feb 1915 Tales of Hoffmann; LL, Antonia
same cast as 22 Nov, except: Nord, Olympia
- 18 Feb 1915 Parsifal; LL, Flower maiden
same cast as 9 Feb
- 20 Feb 1915 Die Meistersinger; LL, Eva
same cast as 26 Dec, except: Kreuder, David
- 21 Feb 1915 Carmen; LL, Micaëla
Easton, Carmen; Guenther, Don José; Groenen, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 24 Feb 1915 Marriage of Figaro; LL, Countess
Buers, Count; Singler, Cherubino; Lohfing, Figaro; Winternitz-Dorda, Susanna;
Winternitz, cond., Hamburg Opera

- 25 Feb 1915 Parsifal; LL, Flower maiden
same cast as 9 Feb
- 3 Mar 1915 Der Freischütz; LL, Agathe;
same cast as 22 Jan, except: Heuser, Ottokar
- 6 Mar 1915 Richard Heuberger: Der Opernball (The Opera Ball); LL, Angele
Lohfing, Beaubuisson; Binder-Martinowska, Mme Beaubuisson; Jung, Henri;
Kreuder, Paul; Ziegler, Georges; Winternitz-Dorda, Marguerite; Meyrowitz,
cond., Hamburg Opera
- 7 Mar 1915 Die Meistersinger; LL, Eva
Buers, Sachs; Kreuder, Beckmesser; MacLennan, Walter; Siegfried (guest), David;
Urbaczek, Magdalene; Winternitz, cond., Hamburg Opera
- 9 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 11 Mar 1915 Marriage of Figaro; LL, Countess
same cast as 24 Feb
- 14 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 15 Mar 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan
- 19, 21 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 22 Mar 1915 Der Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Mark-Oster (guest), Faninal;
Garden, Sophie; Suckmann, Singer; Gotthardt, cond., Hamburg Opera
- 25, 27 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 28 Mar 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Gola (guest), Parsifal
- 29 Mar 1915 Tannhäuser; LL, Elisabeth
Lattermann, Hermann; MacLennan, Tannhäuser; Buers, Wolfram; Ziegler,
Walter; Korosec, Venus; Winternitz, cond., Hamburg Opera
- 31 Mar 1915 Bismarck Celebration (excerpts from Wagner operas); LL,
Elsa in finale to Lohengrin
MacLennan, Lohengrin; Metzger, Ortrud; Gotthardt, cond., Hamburg Opera
- 2 Apr 1915 Good Friday Concert (various members of the Hamburg Opera)
LL: Bruckner: Te Deum (LL, first sop); Mahler: Um Mitternacht; Meyrowitz,
cond., Hamburg Opera
- 4 Apr 1915 Die Meistersinger; LL, Eva
same cast as 7 Mar, except: Marak, Walter; Ziegler, David
- 5 Apr 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Hensel, Parsifal

- 7 Apr 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar, except: Riedel, cond.
- 9 Apr 1915 Carmen; LL, Micaëla
Easton, Carmen; Hensel, Don José; Groenen, Escamillo; Nikisch, cond.,
Hamburg Opera
- 11 Apr 1915 Der Rosenkavalier; LL, Octavian
same cast as 22 Mar
- 13 Apr 1915 Tales of Hoffmann; LL, Antonia
Nord, Olympia; Scheffler, Giulietta; Jung, Niklaus; Marak, Hoffmann; Kreuder,
Andreas et al; Buers, Lindorf et al; Riedel, cond., Hamburg Opera
- 14 Apr 1915 Die Fledermaus; LL, Orlovsky
Ziegler, Eisenstein; Francillo-Kauffmann, Rosalinde; Kreuder, Frank; Hensel,
Alfred; Winternitz-Dorda, Adele; Nikisch, cond., Hamburg Opera
- 15 Apr 1915 Rienzi; LL, Irene
Maclennan, Rienzi; Stern, Stefano; Drill, Adriano; Mark-Oster, Paolo; Lohfing,
Raimondo; Winternitz, cond., Hamburg Opera
- 17 Apr 1915 Marriage of Figaro; LL, Countess
same cast as 24 Feb, except: Nord, Cherubino; Francillo-Kauffmann, Susanna
- 21 Apr 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 22 Apr 1915 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec
- 23 Apr 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 25 Apr 1915 Der Freischütz; LL, Agathe
Schlusnus, Ottokar; Garden, Aennchen; Lattermann, Caspar; Sommermeyer,
Kuno; Guenther, Max; Gotthardt, cond. Hamburg Opera
- 28 Apr 1915 Die Fledermaus; LL, Orlovsky
same cast as 14 Apr, except: Riedel, cond.
- 1 May 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 2 May 1915 Tales of Hoffmann; LL, Antonia
same cast as 13 Apr, except: Guenther, Hoffmann
- 5 May 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Groenen, Wolfram; Guenther, Walter;
Drill, Venus; Meyrowitz, cond., Hamburg Opera
- 6 May 1915 Der Freischütz; Altona; LL, Agathe
same cast as 25 Apr, except: Singler, Aennchen
- 9 May 1915 Carmen; LL, Micaëla
Easton, Carmen; Ziegler, Don José; Buers, Escamillo; Gotthardt, cond.,
Hamburg Opera

- 10 May 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 13 May 1915 Lohengrin; LL, Elsa
Maclennan, Lohengrin; Buers, Friedrich; Metzger, Ortrud; Winternitz, cond.,
Hamburg Opera
- 14 May 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 16 May 1915 Die Fledermaus; LL, Orlovsky
same cast as 28 Apr
- 17 May 1915 Das Rheingold; LL, Freia
same cast as 6 Feb, except: Hensel, Loge; von Scheidt (guest), Alberich
- 19 May 1915 Der Rosenkavalier; LL, Octavian
same cast as 22 Mar, except: Winternitz, cond.
- 21 May 1915 Tales of Hoffmann; LL, Antonia
same cast as 12 Apr, except: Ziegler, Hoffmann
- 23 May 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 24 May 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Easton, Kundry
- 26 May 1915 Götterdämmerung; LL, Gutrune
Hensel, Siegfried; Groenen, Gunther; Lattermann, Hagen; Mark-Oster,
Alberich; Drill, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg
Opera
- 27 May 1915 Carmen; LL, Micaëla
Metzger, Carmen; Ziegler, Don José; Groenen, Escamillo; Gotthardt, cond.,
Hamburg Opera
- 29 May 1915 Die Meistersinger; LL, Eva
Lattermann, Sachs; Kreuder, Beckmesser; Loeltgen (guest), Walter; Ziegler,
David; Urbaczek, Magdalene; Meyrowitz, cond., Hamburg Opera
- 31 May 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Stern, Gurnemanz
- 1 Jun 1915 Die Fledermaus; LL, Orlovsky
same cast as 28 Apr, except: Nikisch; Arthur Schnabel, guest pianist during the
“Concert” in Act II
- 31 Aug 1915 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Drill, Ortrud; Meyrowitz, cond., Hamburg
Opera
- 1 Sep 1915 Marriage of Figaro; LL, Countess
Mark-Oster, Count; Schumann, Cherubino; Lohfing, Figaro; Winternitz-Dorda,
Susanna; Meyrowitz, cond., Hamburg Opera
- 3 Sep 1915 Die Fledermaus; LL, Orlovsky
Ziegler, Eisenstein; Winternitz-Dorda, Rosalinde; Kreuder, Frank; Hensel,
Alfred; Schumann, Adele; Riedel, cond., Hamburg Opera

- 4 Sep 1915 Die Walküre; LL, Sieglinde
Maclenen, Siegmund; Lohfing, Hunding; Moog, Wotan; Drill, Brünnhilde;
Sabine Kalter, Fricka; Meyrowitz, cond., Hamburg Opera
- 6 Sep 1915 Der Freischütz; LL, Agathe
Bioern, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Ziegler, Max; Gotthardt, cond. Hamburg Opera
- 10 Sep 1915 Marriage of Figaro; LL, Countess
same cast as 1 Sep, except: Buers, Count
- 13 Sep 1915 Die Fledermaus; LL, Orlovsky
same cast as 3 Sep, except: Schwarz, Rosalinde; Guenther, Alfred
- 18 Sep 1915 Magic Flute; LL, Pamina
Ziegler, Tamino; Ader, Queen of the Night; Mark-Oster, Papageno; Schumann,
Papagena; Gotthardt, cond., Hamburg Opera
- 20 Sep 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Moog, Wolfram; Guenther, Walter;
Scheftler, Venus; Winternitz, cond., Hamburg Opera
- 22 Sep 1915 Gluck: Orpheus und Euridyce; LL, Eurydice
Kalter, Orpheus, Schumann, Eros; Winternitz, cond., Hamburg Opera
- 23 Sep 1915 Die Fledermaus; LL, Orlovsky
same cast as 13 Sep, except: Schwarz, Alfred
- 25 Sep 1915 Der Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Mark-Oster, Faninal; Schumann,
Sophie; Suckmann, Singer; Gotthardt, cond., Hamburg Opera
- 28 Sep 1915 Parsifal; LL, Flower maiden
Moog, Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Hensel, Parsifal; Buers,
Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 29 Sep 1915 Orpheus und Euridyce; LL, Eurydice
same cast as 22 Sep
- 30 Sep 1915 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Offenbergl (guest), Ortrud; Winternitz,
cond., Hamburg Opera
- 3 Oct 1915 Die Fledermaus; Altona; LL, Orlovsky
same cast as 23 Sep
- 4 Oct 1915 Meistersinger; LL, Eva
Buers, Sachs; Kreuder, Beckmesser; Maclennan, Walter; Schwarz, David; Kalter,
Magdalene; Winternitz, cond., Hamburg Opera
- 6 Oct 1915 Magic Flute; LL, Pamina
same cast as 18 Sep, except: Francillo-Kauffmann, Queen of the Night
- 10 Oct 1915 Parsifal; LL, Flower maiden
same cast as 28 Sep
- 12 Oct 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep

- 14 Oct 1915 Marriage of Figaro; LL, Countess
same cast as 1 Sep, except: Francillo-Kauffmann, Susanna; Winternitz, cond.
- 19 Oct 1915 Der Freischütz; LL, Agathe
same cast as 6 Sep, except: Hensel, Max
- 22 Oct 1915 Lohengrin; LL, Elsa
Kipnis, Heinrich; Hensel, Lohengrin; Stiegler (guest), Friedrich; Scheffler, Ortrud; Winternitz, cond., Hamburg Opera
- 28 Oct 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 30 Oct 1915 Marriage of Figaro; LL, Countess
same cast as 30 Oct, except: Winternitz, cond.
- 6 Nov 1915 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheffler, Giulietta; Jung, Niklaus; Ziegler, Hoffmann; Kreuder, Andreas et al; Mark-Oster, Lindorf et al; Riedel, cond., Hamburg Opera
- 10 Nov 1915 Parsifal; LL, Flower maiden
Fritz Feinhals (guest), Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Jung (guest), Parsifal; Buers, Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 14 Nov 1915 Marriage of Figaro; LL, Countess
Buers, Count; Singler, Cherubino; Stern, Figaro; Winternitz-Dorda, Susanna; Winternitz, cond., Hamburg Opera
- 19 Nov 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Armster, Wolfram; Suckmann, Walter; Scheffler, Venus; Meyrowitz, cond., Hamburg Opera
- 23 Nov 1915 Magic Flute; LL, Pamina
Ziegler, Tamino; Winternitz-Dorda, Queen of the Night; Mark-Oster, Papageno; Schumann, Papagena; Gotthardt, cond., Hamburg Opera
- 26 Nov 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 28 Nov 1915 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheffler, Giulietta; Jung, Niklaus; Felmy (guest), Hoffmann; Kreuder, Andreas et al; Armster, Lindorf et al; Riedel, cond., Hamburg Opera
- 30 Nov 1915 Lohengrin; LL, Elsa
Stern, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Kalter, Ortrud; Meyrowitz, cond., Hamburg Opera
- 6 Dec 1915 Marriage of Figaro; LL, Countess
same cast as 14 Nov, except: Lohfing, Figaro
- 7 Dec 1915 Church Concert: St. Michaeliskirche, Hamburg; LL and organ
Mahler: Um Mitternacht; 15th Century work, set by J.S. Bach: Dies est Laetitia; 1649 work, set by H. Reimann: Ein neues andächtiges Kindelwiegen; J.W. Franck (1685): Auf, auf zu Gottes Lob; all for soprano and organ; Alfred Sittard, organ

- 8 Dec 1915 Der Evangelimann; LL, Martha
Lohfing, Friedrich; Jung, Magdalena; Moog, Johannes; Hensel, Mathias;
Gotthardt, cond., Hamburg Opera
- 9 Dec 1915 Tales of Hoffmann; Lehmann, Antonia
same cast as 28 Nov, except: Guenther, Hoffmann; Gotthardt, cond.
- 11 Dec 1915 Der Freischütz; LL, Agathe
Bioern, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Guenther, Max; Kipnis, Hermit; Wolf, cond. Hamburg
- 12, 17 Dec 1915 Der Opernball (The Opera Ball); LL, Angele
Lohfing, Beaubuisson; Urbaczek, Mme Beaubuisson; Jung, Henri; Kreuder, Paul;
Ziegler, Georges; Winternitz-Dorda, Marguerite; Meyrowitz, cond., Hamburg
Opera
- 25 Dec 1915 Parsifal; LL, Flower maiden
Moog, Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Hensel, Parsifal; Buers,
Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 26 Dec 1915 Carmen; LL, Micaëla
Schwarz, Carmen; Guenther, Don José; Armster, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 27 Dec 1915 Die Meistersinger; LL, Eva
same cast as 4 Oct, except: Hensel, Walter
- 30 Dec 1915 Der Freischütz; LL, Agathe
Oster, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Suckmann, Max; Kipnis, Hermit; Gotthardt, cond. Hamburg

1916

- 2 Jan 1916 Lohengrin; LL, Elsa
same cast as 30 Nov, except: Hensel, Lohengrin; Wessely (guest), Ortrud
- 5 Jan 1916 Carmen; LL, Micaëla
Schwarz, Carmen; Hensel, Don José; Moog, Escamillo; Kipnis, Zuniga;
Meyrowitz, cond., Hamburg Opera
- 9 Jan 1916 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheftler, Giulietta; Jung, Niklaus; Ziegler, Hoffmann;
Kreuder, Andreas et al; Buers, Lindorf et al; Gotthardt, cond., Hamburg Opera
- 10 Jan 1916 Rienzi; LL, Irene
Gruening (guest), Rienzi; Stern, Stefano; Drill, Adriano; Mark-Oster, Paolo;
Lohfing, Raimondo; Winternitz, cond., Hamburg Opera
- 11 Jan 1916 Der Opernball (The Opera Ball); LL, Angele
same cast as 12 Dec
- 13 Jan 1916 Carmen; LL, Micaëla
same cast as 5 Jan, except: Guenther, Don José; Lohfing, Zuniga
- 15 Jan 1916 Lohengrin; LL, Elsa
Stern, Heinrich; Jonsson (guest), Lohengrin; Buers, Friedrich; Drill, Ortrud;
Meyrowitz, cond., Hamburg Opera

- 20, 23 Jan 1916 Felix von Weingartner: Kain und Abel; LL, Ada
Buers, Adam; Scheffler, Eva; Hensel, Abel; Moog, Kain; Gotthardt, cond.,
Hamburg Opera
- 25 Jan 1916 Marriage of Figaro; LL, Countess
Buers, Count; Schumann, Cherubino; Lohfing, Figaro; Francillo-Kauffmann,
Susanna; Winternitz cond., Hamburg Opera
- 27 Jan 1916 Magic Flute; LL, Pamina
Ziegler, Tamino; Francillo-Kauffmann, Queen of the Night; Mark-Oster,
Papageno; Singler, Papagena; Gotthardt, cond., Hamburg Opera
- 30 Jan 1916 Carmen; LL, Micaëla
Schwarz, Carmen; Guenther, Don José; Armster, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 5 Feb 1916 Parsifal; LL, Flower maiden
same cast as 25 Dec, except: Forsell (guest), Amfortas
- 6 Feb 1916 Carmen; LL (stepping in for an ill E. Schumann), Micaëla
same cast as 30 Jan, except: Moog, Escamillo
- 7 Feb 1916 Fromental Halévy: La Juive (Die Jüdin); LL, Recha
Ramm, Sigismund; Schwarz, Leopold; Winternitz-Dorda, Eudora; Lohfing,
Cardinal Brogni; Ziegler, Eleazar; Winternitz, cond., Hamburg Opera
- 9 Feb 1916 Kain und Abel; LL, Ada
same cast as 23 Jan
- 15 Feb 1916 Die Jüdin; LL, Recha
same cast as 7 Feb
- 17 Feb 1916 Das Rheingold; LL, Freia
Buers, Wotan; Bioern, Donner, Günther, Froh; Ziegler, Loge; Mark-Oster,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfing, Fafner; Kalter, Fricka;
Hoffmeister, Erda; Winternitz, cond., Hamburg Opera
- 18 Feb 1916 Tales of Hoffmann; LL, Antonia
same cast as 9 Jan
- 20 Feb 1916 Concert: In Honor of Fallen Soldiers; members of the Hamburg Opera; LL:
Smetana: Bartered Bride: Marenka's aria from Act III; notable other singers
include Schumann and Easton; Jirak, pianist; Meyrowitz, cond.
- 20 (!) Feb 1916 Rienzi; LL, Irene
same cast as 10 Jan, except: Maclennan, Rienzi
- 27 Feb 1916 Magic Flute; LL, Pamina
same cast as 27 Jan, except: Winternitz-Dorda, Queen of the Night
- 29 Feb 1916 Tales of Hoffmann; Altona; LL, Antonia
same cast as 9 Jan, except: Günther, Hoffmann
- 1 Mar 1916 Götterdämmerung; LL, Guttrune
Maclennan, Siegfried; Moog, Günther; Stern, Hagen; Mark-Oster, Alberich;
Walker (guest), Brünnhilde; Kalter, Waltraute; Brecher, cond., Hamburg Opera
- 3 Mar 1916 Die Jüdin; LL, Recha
same cast as 7 Feb

- 8 Mar 1916 Marriage of Figaro; LL, Countess
same cast as 25 Jan, except: Winternitz-Dorda, Susanna
- 9 Mar 1916 Parsifal; LL, Flower maiden
same cast as 25 Dec, except: Guenther, Parsifal
- 13 Mar 1916 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 18 Mar 1916 Eugen d'Albert: Die toten Augen; LL, Myrtocle
Ziegler, Shepherd; Mark-Oster, Schnitter; Singler, Shepherd Boy; Buers,
Arcesius; MacLennan, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene;
Meyrowitz, cond., Hamburg Opera
- 19 Mar 1916 Parsifal; LL, Flower maiden
same cast as 9 Mar
- 21 Mar 1916 Die toten Augen; LL, Myrtocle
same cast as 18 Mar
- 25 Mar 1916 Die toten Augen: LL, Myrtocle
same cast as 18 Mar, except: Guenther, Aurelius
- 28 Mar 1916 Tales of Hoffmann; LL, Antonia
Ader, Olympia; Scheftler, Giulietta; Jung, Niklaus; Guenther, Hoffmann;
Kreuder, Andreas et al; Buers, Lindorf et al; Gotthardt, cond., Hamburg Opera
- 30 Mar, 2, 6 Apr 1916
Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 8 Apr 1916 Die Jüdin; LL, Recha
same cast as 7 Feb
- 10 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 17 Apr 1916 Tannhäuser; LL, Elisabeth
Stern, Hermann; Baum (guest), Tannhäuser; Moog, Wolfram; Suckmann,
Walter; Scheftler, Venus; Winternitz, cond., Hamburg Opera
- 19 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar, except: MacLennan, Aurelius Galba
- 21 Apr 1916 Good Friday Concert: LL: three of Wagner's Wesendonck Lieder (omitting 2nd
and 3rd) with orchestra
- 23 Apr 1916 Parsifal; LL, Flower maiden
same cast as 9 Mar
- 28 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 30 Apr 1916 Carmen; LL, Micaëla
same cast as 30 Jan, except: Moog, Escamillo
- 7 May 1916 Die Jüdin; LL, Recha
same cast as 7 Feb

- 9 May 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 13 May 1916 Lohengrin; LL, Elsa
same cast as 15 Jan, except: Hensel, Lohengrin; Kalter, Ortrud
- 17 May 1916 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 22 May 1916 Das Rheingold; LL, Freia
same cast as 17 Feb, except: Hensel, Loge; Nikisch, cond.
- 24 May 1916 Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 30 May 1916 Farewell Hamburg Performance: Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 3 Jun 1916 Farewell Concert (recital); Coventgarden Hall, Hamburg
D'Albert: Amor und Psyche; Elsa's arias and other Wagner excerpts; Lieder by
Schumann, Brahms, Strauss.

Vienna Years

- 8 Aug 1916 Der Freischütz; LL, Agathe; first regular (not guest) performance with Vienna Opera
Wiedemann, Ottokar; Stehmann, Kuno; Kiurina, Aennchen; Moest, Caspar; Miller, Max; Gallos, Kilian; Reichmann (or Hugo Reichenberger), cond., Vienna Opera
- 18 Aug 1916 Der Freischütz; LL, Agathe
Wiedemann, Ottokar; Stehmann, Kuno; Kiurina, Aennchen; Moest, Caspar; Gallos, Kilian; Betetto, Hermit; Marian, Samiel; Reichwein, cond., Vienna Opera
- 25 Aug 1916 Die Meistersinger; LL, Eva
Weidemann, Sachs; Moest, Pogner; Handtner, Beckmesser; Duhan, Kothner; Miller, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 28 Aug 1916 Der Evangelimann; LL, Martha
Stehmann, Friedrich; Paalen, Magdalena; Hofbauer, Johannes; Erik Schmedes, Mathias; Reichenberger, cond., Vienna Opera
- 30 Aug 1916 (date unsure) Tannhäuser: LL Elisabeth
Schmedes, Tannhäuser; Hans Duhan, Wolfram; uncertain which cond. Vienna Opera
- 11 Sep 1916 Tales of Hoffmann; LL, Antonia/ Giulietta
Hessl, Olympia; Kittel, Niklaus; Hochheim, Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 16 Sep 1916 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Miller, Don José; Duhan, Escamillo; Tittel, cond., Vienna Opera
- 23 Sep 1916 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni; Miller, Eleazar; Reichenberger, cond., Vienna Opera
- 26 Sep 1916 Carmen; LL, Micaëla
undetermined, Carmen; Piccaver, Don José; Fischer, Escamillo; Tittel, cond., Vienna Opera
- 4 Oct 1916 Strauss: Ariadne auf Naxos; Premiere of second version; LL, Composer (Komponist)
Jeritza, Primadonna/Ariadne; Selma Kurz, Zerbinetta; Miller, Tenor/ Bacchus; Jovanovic, Echo; Duhan, Harlekin/Musiklehrer; Gallos, Scaramuccio; Kittel, Dryade; Dahmen, Nayade; Schalk, cond., Vienna Opera
- 6 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct

- 9 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus
- 11 Oct 1916 Das Rheingold; LL, Wellgunde
Weidemann, Wotan; Fischer, Donner; Leuer, Froh; Hochheim, Loge; Haydter, Alberich; Breuer, Mime; Markhoff, Fasolt; Zec, Fafner; Paalen, Fricka; Gutheil, Freia; Kittel, Erda; Schalk, cond., Vienna Opera
- 12 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus
- 15 Oct 1916 Die Walküre; LL, Ortlinde
Schmieter, Siegmund; Haydter, Hunding; Weidemann, Wotan; Jeritza, Sieglinde; Hoy, Brünnhilde; Paalen, Fricka; Reichwein, cond., Vienna Opera
LL's competition, the beautiful Jeritza
- 16 Oct 1916 Die Jüdin; LL, Recha
same cast as 23 Sep, except: Hochheim, Eleazar
- 18 Oct 1916 Der Freischütz; LL, Agathe
same cast as 18 Aug, except: Fischer, Ottokar; Jovanovic, Aennchen; Hochheim, Max
- 19 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus; Dahmen, Primadonna/
Ariadne
- 22 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 25 Oct 1916 Götterdämmerung; LL, Rheinmaiden
Schmieter, Siegfried; Wiedemann, Gunther; Mayr, Hagen; Haydter, Alberich; Weidt, Brünnhilde; Hoffmann-Onegin, Waltraut; Schalk, cond., Vienna Opera
- 26 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 1 Nov 1916 Tannhäuser; LL, Elisabeth
Zec, Hermann; Schmedes, Tannhäuser; Duhan, Wolfram; Hochheim, Walter; Hoy, Venus; Reichenberger, cond., Vienna Opera
- 2 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 5 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus; Dahmen, Primadonna/
Ariadne
- 8 Nov 1916 Tales of Hoffmann; LL, Antonia
same cast as 11 Sep, except: Ortner, Giulietta; Maikl, Hoffmann
- 12 Nov 1916 Ambroise Thomas: Mignon; LL, Mignon
Hochheim, Wilhelm Meister; Weidemann, Lothario; Madin, Laertes; Gallos, Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 14 Nov 1916 Magic Flute; LL, Pamina
Zec, Sarastro; Kaufmann, Queen of the Night; Maikl, Tamino; Rittmann, Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera

- 16 Nov 1916 Benefit “Lieder-und Duettenabend” LL with Richard Mayr; Franz Schalk cond., Das Konzertvereinsorchester. This seems to have been cancelled and re-scheduled for 4 Dec.
- 18 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 5 Nov
- 21 Nov 1916 Benefit Recital “for Christmas in the Field” in Vienna in the Grosser Musikvereinssaal; on the same program: Rosé Quartet and Oskar Dachs, piano. LL sang Lieder of Strauss, Cornelius and Liszt. Earlier in the month Lilli Lehmann gave a Schubert-Schumann recital.
- Some time after 21 Nov 1916 Gala Recital: Kozerthaus, Vienna
LL, Jeritza, Kurz, Weidt, Slezak, Mayr, Piccaver
- Some time in December 1916
Recording in Berlin (Grammophon) (Discography numbers 003-013)
- 4 Dec 1916 Benefit “Lieder-und Duettenabend” LL with Richard Mayr; Franz Schalk cond., Das Konzertvereinsorchester. This replaced the 16 Nov concert, which was cancelled. LL: Gluck’s aria from Iphigenie; Mozart Magic Flute duet; Marschner’s Vampyr duet; Lieder of Liszt and Strauss.
- 20 Dec 1916 Concert: Grosser Musikvereinssaal; Benefit for Breakfast for our School Children; LL with Richard Mayr; Franz Schalk, cond., Tonkünstlerorchester
- 25 Dec 1916 Parsifal; LL, Flower Maiden
Duhan, Amfortas; Betetto, Titurel; Mayr, Gurnemanz; Schmieter, Parsifal; Wiedemann, Klingsor; Gutheil-Schoder, Kundry; Schalk, cond., Vienna Opera
- 26 Dec 1916 Parsifal; LL, Flower Maiden
same cast as 25 Dec, except: Weidemann, Amfortas; Hoy, Kundry
- 29 Dec 1916 Lohengrin; LL, Elsa
Moest, Heinrich; Schmieter, Lohengrin; Weidemann, Friedrich; Paalen, Ortrud; Reichwein, cond., Vienna Opera
- 31 Dec 1916 Hoffmann; LL, Antonia
same cast as 8 Nov, except: Wiedemann, Coppelius et al

1917

- Some time in 1917 Recording in Berlin (Discography numbers 014-025)
- 2 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 3 Jan 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Haydter, Lothario; Madin, Laertes; Gallos, Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 8 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus; Francillo-Kauffmann, Zerbinetta
- 18 Jan 1917 Benefit Concert “All-Beethoven” in the Grosser Musikvereinssaal, with LL singing the Klärchenlieder with the text spoken by Harry Walden. Franz Schalk, cond., unsure which orch. In the announcement, it’s noted that there would be no open dress rehearsal, suggesting that the public may have attended them. The

review states that LL sang “mit solcher Anmut und solcher Klangfülle”... “daß sie das zweite Lied wiederholen mußte.” She sang with such charm and such sonority that she needed to repeat the second Lied.

- 19 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 25 Jan 1917 Der Rosenkavalier; LL, Octavian
Lucy Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Dahmen, Sophie;
Maikl, Singer; Schalk, cond., Vienna Opera
- 29 Jan 1917 Tales of Hoffmann; LL, Antonia
Jovanavic, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer,
Cochenille et al; Bender (guest), Coppelius et al; Reichenberger, cond., Vienna
Opera
- 31 Jan 1917 Der Freischütz; LL, Agathe
same cast as 18 Aug, except: Leuer, Max
- 2 Feb 1917 Götterdämmerung; LL, Gutrune
Schmieter, Siegfried; Wiedemann, Gunther; Bender (guest), Hagen; Haydter,
Alberich; Weidt, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 4 Feb 1917 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak (guest), Eleazar; Reichenberger, cond., Vienna Opera
- 8 Feb 1917 Ariadne auf Naxos; LL, Composer
same cast as 18 Nov, except: Környey, Tenor/Bacchus
- 15 Feb 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 20 Feb 1917 Jan Brandts-Buys: Die Schneider von Schönau; LL, Veronika Schwäble
Nickolaus Zec, Tobia Kälble; Mayr, Christian Folz; Hermann Gallos, Kaspar
Wiegele; Breuer, Melichor Wiegele; Haydter, Balthasar Ziegele; Maikl, Florian;
Tittell, cond., Vienna Opera
- 22 Feb 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb
- 25 Feb 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb
- 5 Mar 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 9 Mar 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb, except: Betetto, Christian Folz; Arnold, Melichor Wiegele;
Madin, Balthasar Ziegle
- 15 Mar 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Madin, Laertes; Gallos,
Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 16 May 1917 Lohengrin; LL, Elsa
Drill; Günther, Buers, Schützendorf; Hamburg

- 17 Mar 1917 Ariadne auf Naxos; LL, Composer
same cast as 8 Jan
- 18 Mar 1917 Die Meistersinger von Nürnberg; LL, Eva
Weidemann (sic), Sachs; Moest, Pogner; Wiedemann, Beckmesser; Duhan,
Kothner; Slezak (guest), Walther; Maikl, David; Hilgermann, Magdalena;
Schalk, cond., Vienna Opera
- 23 Mar 1917 Der Rosenkavalier; LL, Octavian
same cast as 25 Jan
- 2 Apr 1917 Parsifal; LL, Flower Maiden
Duhan, Amfortas; Betetto, Titurel; Bender (guest), Gurnemanz; Leuer, Parsifal;
Wiedemann, Klingsor; Gutheil-Schoder, Kundry; Schalk, cond., Vienna Opera
- 10 Apr 1917 Manon; LL, Manon
Piccaver, Des Grieux; Hydtner, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 11 Apr 1917 Der Evangelimann; LL, Martha
Stehmann, Friedrich; Paalen, Magdalena; Weidemann, Johannes; Maikl,
Mathias; Reichenberger, cond., Vienna Opera
- 15 Apr 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Mayr, Pogner
- 17 Apr 1917 Manon; LL, Manon
same cast as 10 Apr, except; Környey, Des Grieux
- 20 Apr 1917 Ariadne auf Naxos; LL, Composer
same cast as 19 Jan
- 21 Apr 1917 Der Freischütz; LL, Agathe
same cast as 18 Oct, except Miller, Max
- 26 Apr 1917 Faust; LL, Margarethe
Piccaver, Faust; Zec, Mephistopheles; Fischer, Valentin; Jovanovic, Siebel;
Reichwein, cond., Vienna Opera
- 2 May 1917 Der Rosenkavalier; LL, Octavian
same cast as 25 Jan, except: Haydter, Faninal
- 5 May 1917 Manon; LL, Manon
same cast as 10 Apr
- 8 May 1917 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Piccaver, Don José; Fischer, Escamillo; Tittel, cond.,
Vienna Opera
- 9 May 1917 Concert in the Grosser Konzerthausaal Vienna: LL and Leo Slezak; the
orchestra played, Slezak sang; LL sang Tchaikovsky's Pique-Dame aria and
Lieder of Strauss: Zueignung; Brahms: Von ewiger Liebe; Cornelius: Aus dem
hohen Lied; together they sang: Wagner: duet from Lohengrin.
- 14 May 1917 Special Concert* in Hamburg: LL: Liebeslied from Klemperer's unfinished
opera "Eros;" *to celebrate Klemperer's 32nd birthday Hamburg Opera House
- 16 May 1917 Lohengrin; LL, Elsa (as guest)
Drill; Günther, Buers, Schützendorf; Hamburg Opera

- 19 May 1917 Manon; LL, Manon
same cast as 17 Apr
- 20 May 1917 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Karl Aagard-Oestvig (guest), Don José; Wiedemann,
Escamillo; Tittel, cond., Vienna Opera
- 22 May 1917 Ariadne auf Naxos; LL, Composer
Stoll, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Aagard-Oestvig,
Tenor/Bacchus; Kurz, Zerbinetta; Jeritza, Primadonna/Ariadne; Schalk, cond.,
Vienna Opera
- 25 May 1917 Manon; LL, Manon
same cast as 17 Apr
- 31 May 1917 Merry Wives of Windsor; LL, Frau Fluth
Mayr, Falstaff; Wiedmann, Herr Fluth; Stehmann, Herr Reich; Piccaver, Fenton;
Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanovic, Anna;
Reichenberger, cond., Vienna Opera
- 2 Jun 1917 Manon; LL, Manon
same cast as 10 Apr, except: Wiedemann, Lescaut
- 4 Jun 1917 Merry Wives of Windsor; LL, Frau Fluth
same cast as 31 May, except: Madin, Herr Reich
- 6 Jun 1917 Concert: A benefit concert for the Austrian military widows and orphans;
Hofopertheater, Vienna: Many singers, including Weidt, Mayr, Jertiza, Piccaver,
Slezak etc.; LL: Strauss: Wiegenlied; Cäcilie; Schalk, cond., Vienna Opera
Philharmonic (Orchester der k. k. Hofoper)
- 10 Jun 1917 Manon; LL, Manon
same cast as 17 Apr, except: Wiedemann, Lescaut
- 13 Jun 1917 Magic Flute; LL, Pamina
Zec, Sarastro; Eliza, Queen of the Night; Hochheim, Tamino; Degler (guest),
Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera
- 17 Aug 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Schmedes, Walther
- 21 Aug 1917 Manon; LL, Manon
same cast as 10 Apr, except Környey, Des Grieux; Fischer, Lescaut; Zec, Count
- 23 Aug 1917 Tales of Hoffmann; LL, Antonia
Hessl, Olympia; Ortner, Giulietta; Paalen, Niklaus; Maikl, Hoffmann; Breuer,
Cochénille et al; Wiedemann, Coppélius et al; Reichenberger, cond., Vienna
Opera
- 25 Aug 1917 Der Freischütz; LL, Agathe
Fischer, Ottokar; Stehmann, Kuno; Jovanovic, Aennchen; Moest, Caspar; Leuer,
Max; Gallos, Kilian; Reichwein, cond., Vienna Opera
- 2 Sep 1917 Manon; LL, Manon
same cast as 10 Jun, except: Haydter, Count

- 5 Sep 1917 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedmann, Herr Fluth; Stehmann, Herr Reich; Maikl, Fenton;
Gallos, Spärlich; Madin, Dr. Cajus; Hilgermann, Frau Reich; Dahmen, Anna;
Reichenberger, cond., Vienna Opera
- 8 Sep 1917 Lohengrin; LL, Elsa
Moest, Heinrich; Schmieter, Lohengrin; Weidemann, Friedrich; Hoy, Ortrud;
Reichwein, cond., Vienna Opera
- 13 Sep 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos,
Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 17 Sep 1917 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak, Eleazar; Reichenberger, cond., (flyer lists Reichwein, cond., as well as
singers Elizza, Maikl and Marian) Vienna Opera
- 21 Sep 1917 Manon; LL, Manon
same cast as 2 Sep
- 25 Sep 1917 Faust; LL, Margarethe
same cast as 26 Apr, except: Hessel, Siebel
- 27 Sep 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Swoboda (guest), Beckmesser
- 1 Oct 1917 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Swoboda (guest), Herr Fluth; Rittmann, Herr Reich; Piccaver,
Fenton; Gallos, Spärlich; Madin, Dr. Cajus; Kittel, Frau Reich; Jovanovic, Anna;
Reichenberger, cond., Vienna Opera
- 4 Oct 1917 Manon; LL, Manon
same cast as 2 Jun
- 6 Oct 1917 Tales of Hoffmann; LL, Antonia
Hessel, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer,
Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 6 (!) Oct 1917 Gala Evening War Benefit; Grosser Musikvereinssaal; LL
with Alfred Geraush, Melitta Heim, Albert Heine; Ary van Leauwen; Richard
Mayr, Hansi Niese, Stephan Partos, and Lotte Witt.
- 10 Oct 1917 Manon; LL, Manon
Környey, Des Grieux; Zec, Count; Fischer, Lescaut; Breuer, Guillot; Rittmann,
Brétigny; Reichwein, cond., Vienna Opera
- 13 Oct 1917 Manon; LL, Manon
same cast as 21 Aug
- 17 Oct 1917 Thomas: Mignon; LL (guest), Mignon
Guenther, Wilhelm Meister; Schwarz, Friedrich; Musil, Piline; Kreuder; Laertes;
Buers, Lothario; Alwin, cond., Hamburg Opera

- 19 Oct 1917 Die toten Augen; LL (guest), Myrtocle
Schubert, Shepherd; Schmitz, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Egon Pollak,
cond., Hamburg Opera
- 21 Oct 1917 Faust; LL (guest), Margarethe
Taucher (guest), Faust; Alfons Schuetzendorf, Mephistopheles; Schmitz, Valentin;
Pollak, cond., Hamburg Opera
- 23 Oct 1917 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Schubert, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- 31 Oct 1917 Ariadne auf Naxos; LL, Composer
Stoll, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Környey, Tenor/
Bacchus; Kurz, Zerbinetta; Jeritza, Primadonna/Ariadne; Schalk, cond., Vienna
Opera
- 2 Nov 1917 Mignon, LL, Mignon
same cast as 13 Sep
- 5 Nov 1917 Merry Wives of Windsor; LL, Frau Fluth
same cast as 31 May, except: Zec, Falstaff
- 11 Nov 1917 Der Freischütz; LL, Agathe
same cast as 25 Aug, except: Schöne, Aennchen
- 13 Nov 1917 Tales of Hoffmann; LL, Antonia
same cast as 6 Oct
- 23 Nov 1917 Zaiczek-Blankenau: Ferdinand und Luise; LL, Luise
Weidemann, President; Schmieter, Ferdinand; Brügelmann, Lady Milford; Mayr,
Miller; Kittel, Miller's Wife; Rittmann, Von Bock; Schalk, cond., Vienna Opera
- 28 Nov 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov
- 30 Nov 1917 Ariadne auf Naxos; LL, Composer
same cast as 31 Oct, except: Haydter, Der Musiklehrer
- 2 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov, except: Haydter, Miller
- 8 Dec 1917 Concert/Recital: All Chopin; Benefit Concert; Mozart Hall, Vienna; Mixed
instrumentalists and LL; Ferdinand Foll, piano; Chopin: Der Ring; Litauisches
Lied
- 10 Dec 1917 Concert/Recital: Strauss-Mahler; Grosser Musikvereinssaal; LL with Hans
Duhan; unknown which cond., Tonkünstler Orchester.
- 13 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov
- 16 Dec 1917 Massenet: Werther; LL, Lotte
Piccaver, Wether; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Ruzitska, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera

- 17 Dec 1917 “Sinfoniekonzert” Grosser Musikvereinssaal; in support of military wives and orphans. LL, soloist; Selmar Meyrowitz, cond.
- 18 Dec 1917 Faust; LL, Margarethe
same cast as 26 Apr
- 20 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 2 Dec
- 23 Dec 1917 Ariadne auf Naxos; LL, Composer
same cast as 31 Oct, except: Heim, Zerbinetta
- 27 Dec 1917 Lohengrin; LL, Elsa
Mayr, Heinrich; Slezak, Lohengrin; Weidemann, Friedrich; Hoy, Ortrud;
Reichwein, cond., Vienna Opera
- 30 Dec 1917 Die Meistersinger; LL, Eva
same cast as 15 Apr

1918

- 6 Jan 1918 Das Rheingold; LL, Freia
Weidemann, Wotan; Duhan, Donner; Leuer, Froh; Schmedes, Loge;
Wiedemann, Alberich; Breuer, Mime; Markhoff, Fasolt; Moest, Fafner; Paalen,
Fricka; Kittel, Erda; Schalk, cond., Vienna Opera
- 8 Jan 1918 Die Walküre; LL, Sieglinde
Schmieter, Siegmund; Zec, Hunding; Weidemann, Wotan; Weidt, Brünnhilde;
Paalen, Fricka; Reichwein, cond., Vienna Opera
- 12 Jan 1918 Concert: LL
Mozart: Marriage of Figaro: Endlich naht sich die Stunde; Wagner: Wesendonck
Lieder: Der Engel, Im Treibhaus, Träume; Puccini: Bohème: Mimi’s Aria;
Brahms: Volkslieder; Tchaikovsky: Eugen Onegin: Tatjana’s Aria; Schalk, cond.,
Das Konzertvereinsorchester
- 13 Jan 1918 Götterdämmerung; LL, Gutrune
Schmieter, Siegfried; Weidemann, Gunther; Mayr, Hagen; Wiedemann,
Alberich; Weidt, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 14 Jan 1918 Recital: Vienna; unsure, piano
Arias from La Bohème; Pique Dame; Marriage of Figaro (Countess); Brahms
Lieder
- 22 Jan 1918 Manon; LL, Manon
Környey, Des Grieux; Hydtner, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 24 Jan 1918 Werther; LL, Lotte
Piccaver, Werther; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Ruzitska, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera
- 27 Jan 1918 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak, Eleazar; Reichenberger, cond., Vienna Opera

- 29 Jan 1918 Ferdinand und Luise; LL, Luise
Weidemann, President; Schmieter, Ferdinand; Brügelmann, Lady Milford; Mayr, Miller; Kittel, Miller's Wife; Rittmann, Von Bock; Schalk, cond., Vienna Opera
- 1 Feb 1918 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedemann, Herr Fluth; Madin, Herr Reich; Piccaver, Fenton; Gallos, Spärlich; Rittmann, Dr. Cajus; Hilgermann, Frau Reich; Jovanivic, Anna; Reichenberger, cond., Vienna Opera
- 6 Feb 1918 Berlioz: Damnation of Faust; LL (among others)
Franz Schalk, cond., Singvereins der Geslschaft der Musikfreunde, des Wiener Männergesangvereins und des Wiener Konzertvereinsorchesters.
- 8 Feb 1918 Magic Flute; LL, Pamina
Mayr, Sarastro; Heim, Queen of the Night; Piccaver, Tamino; Duhan, Papageno; Schöne, Papagena; Reichenberger, cond., Vienna Opera
- 9 Feb 1918 Concert: Grosser Saal, Vienna; Benefit with instrumentalists and singers such as Mayr and Piccaver; LL: Weber: Der Freischütz: Wie nahte mir der Schlummer; La Bohème: Man nennt mich jetzt Mimi; Strauss: Allerseelen; Befreit; Ich trage meine Minne; All' mein Gedanken; Foll, piano; Bernhard Tittel, cond., Orchester des Wiener Konzertvereines
- 11 Feb 1918 Werther; LL, Lotte
same cast as 24 Jan
- 20 Feb 1918 Marriage of Figaro; LL, Countess
Duhan, Count; Bella Alten, Susanna; Mayr, Figaro; Lotte Schöne, Cherubino; Reichenberger, cond., Vienna Opera
- 26 Feb 1918 Der Freischütz; LL, Agathe
Fischer, Ottokar; Stehmann, Kuno; Schöne, Aennchen; Weidemann, Caspar; Slezak, Max; Reichmwein, cond., Vienna Opera
- 1 Mar 1918 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos, Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 4 Mar 1918 Mignon; LL, Mignon
same cast as 1 Mar
- 7 Mar 1918 Concert (LL with orchestra); Grosser Musikvereinssaal; War Relief Benefit
- 17 Mar 1918 Ariadne auf Naxos; LL, Composer
Környey, Tenor/Bacchus; Heim, Zerbinetta; Brügelmann, Primadonna/Ariadne; Schalk, cond., Vienna Opera
- 19 Mar 1918 Der Barbier von Bagdad; LL, Margiana
Duhan, Calif; Gallos, Mustafa; Kittel, Bostana; Maikl, Nureddin; Mayr, Hassan; Reichenberger, cond., Vienna Opera
- 2 Apr 1918 Recital: Vienna; unsure, piano
Mozart: Marriage of Figaro: Arias of the Countess, Cherubino; Strauss: Rosenband; Berlioz: Es war ein König in Thule from Damnation of Faust; excerpts from Schumann: Frauenliebe und Leben; Puccini: Madame Butterfly: Arias of Butterfly, Tosca; Boehm: Heimkehr vom Fest

- 5 Apr 1918 Marriage of Figaro; LL, Countess
same cast as 20 Feb7
- 7 Apr 1918 Charity Concert at Royal Emperor's Command: LL, Penitent in Robert
Schumann's Scenes from Faust
- 11 Apr 1918 Repeat of 7 Apr
- 14 Apr 1918 Recital: Vienna; LL: opera arias; unsure, piano
- 16 Apr 1918 Meistersinger; LL (guest), Eva
Lattermann, Sachs; Kreuder, Beckmesser; Schubert, Walter; Schwarz, David;
Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 18 Apr 1918 Die Walküre; LL (guest), Sieglinde
Schubert, Siegmund; Schuetzendorf, Hunding; Lattermann, Wotan; Drill,
Brünnhilde; Kalter, Fricka; Pollak, cond., Hamburg Opera
- 21 Apr 1918 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Schmitz, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Pollak, cond.,
Hamburg Opera
- 22 Apr 1918 Lohengrin; LL (guest), Elsa
Schuetzendorf, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Schmitz,
Ortrud; Alwin, cond., Hamburg Opera
- 27 Apr 1918 Ariadne auf Naxos; LL, Composer
same cast as 17 Mar; except Strauss cond. (uncertain)
- 29 Apr 1918 Concert, Vienna, part of a "Strauss Week" (his tone poems and songs) LL:
Strauss: Rosenband; Wiegenlied; Cäcilie; Strauss, cond., unsure which orch.
- 4 May 1918 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos,
Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 7 May 1918 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Brügelmann, Giulietta; Kittel, Niklaus; Aagard-Oestvig
(guest), Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al;
Reichenberger, cond., Vienna Opera
- 12 May 1918 Carmen; LL, Micaëla
Bauer von Pilecka, Carmen; Aagard-Oestvig (guest), Don José; Fischer,
Escamillo; Tittel, cond., Vienna Opera
- 16 May 1918 Manon; LL, Manon
Környey, Des Grieux; Haydtner, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 17 May 1918 Lohengrin; LL, Elsa
Moest, Heinrich; Aagard-Oestvig (guest), Lohengrin; Weidemann, Friedrich;
Paalen, Ortrud; Reichwein, cond., Vienna Opera
- 19 May 1918 Ariadne auf Naxos; LL, Composer
same cast as 27 Apr, except: Aagard-Oestvig, Tenor/Bacchus

- 22 May 1918 Die Meistersinger von Nürnberg; LL, Eva Weidemann, Sachs; Mayr, Pogner; Haydter, Beckmesser; Duhan, Kothner; Miller or Slezak, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 26 May 1918 Die Walküre; LL, Sieglinde Schmieter, Siegmund; Zec, Hunding; Weidemann, Wotan; Hoy, Brünnhilde; Hilgermann, Fricka; Reichwein, cond., Vienna Opera
- Jun 1918 Recitals, (for the Sultan) under the auspices of the Red Crescent; Constantinople; (4 recitals in 3 days)
- 16 Aug 1918 Tannhäuser; LL, Elisabeth Zec, Hermann; Schmedes, Tannhäuser; Fischer, Wolfram; Leuer, Walter; Windheuser (guest), Venus; Reichenberger, cond., Vienna Opera
- 21 Aug 1918 Mignon; LL, Mignon Maikl, Wilhelm Meister; Haydter, Lothario; Madin, Laertes; Gallos, Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 29 Aug 1918 Der Rosenkavalier; LL, Octavian Brügelmann, Marschallin; Zec, Ochs; Wiedemann, Faninal; Dahmen, Sophie; Maikl, Singer; Schalk, cond., Vienna Opera
- 31 Aug 1918 Tales of Hoffmann; LL, Antonia Schöne, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 4 Sep 1918 Die Walküre; LL, Sieglinde Schmedes, Siegmund; Zec, Hunding; Weidemann, Wotan; Windheuser (guest), Brünnhilde; Paalen, Fricka; Reichwein, cond., Vienna Opera
- 12 Sep 1918 Der Evangelimann; LL, Martha Markhoff, Friedrich; Bauer von Pilecka, Magdalena; Weidemann, Johannes; Leuer, Mathias; Reichenberger, cond., Vienna Opera
- 16 Sep 1918 Lohengrin; LL, Elsa Moest, Heinrich; Schmedes Lohengrin; Weidemann, Friedrich; Hilgermann, Ortrud; Reichwein, cond., Vienna Opera
- 25 Sep 1918 Werther; LL, Lotte Piccaver, Wether; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie; Reichwein, cond., Vienna Opera
- 2 Oct 1918 Manon; LL, Manon Piccaver, Des Grieux; Mayr, Count; Wiedemann, Lescaut; Breuer, Guillot; Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 5 Oct 1918 Die Jüdin; LL, Recha Lindner, Sigismund; Maikl, Leopold; Heim, Eudora; Zec, Cardinal Brogni; Slezak, Eleazar; Reichenberger, cond., Vienna Opera
- 7 Oct 1918 Der Freischütz; LL, Agathe Fischer, Ottokar; Stehmann, Kuno; Jovanovic, Aennchen; Weidemann, Caspar; Slezak, Max; Reichwein, cond., Vienna Opera

- 12 Oct 1918 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedmann, Herr Fluth; Madin, Herr Reich; Maikl, Fenton; Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanovic, Anna; Reichenberger, cond., Vienna Opera
- 20 Oct 1918 Concert: Grosser Saal, Vienna
LL: Schubert: Die junge Nonne; Nacht und Träume; Beethoven: Zärtliche Liebe (Ich liebe Dich); Freudvoll und leidvoll; Die Trommel gerühret; Weingartner, cond., Wiener Philharmoniker (Vienna Philharmonic)
- 1 Nov 1918 Ariadne auf Naxos; LL, Composer
same cast as 27 Apr; Schalk, cond.
- 3 Nov 1918 Die toten Augen; LL (guest), Myrtocle: Hamburg Opera (see 4 Nov)
- 4 Nov 1918 Although this seems an impossibility, the evidence shows LL in performance in Vienna in Werther. Here is the Librarian of the Wiener Staatsoper Frau Neuwirth's, explanation: "4. Nov. 1918 Werther in Wien ist lt. Theaterzettel OK. Ich habe Frau Lehmann weder am 3. noch am 5. Nov. angeführt. Ev. kam es zu einer kurzfristigen Absage in Wien od. Hamburg, das ist aber aus meinen Theaterzetteln nicht zu ersehen." "The Theater announcement for 4 Nov 1918 is OK, and can be explained by a last minute cancellation, either in Vienna or Hamburg." This can also be explained by good trains and Lehmann's endurance. But Hamburg/Vienna/Hamburg (see 5 Nov) seems too much.
Werther: LL, Charlotte
Piccaver, Werther; Rittmann, Albert; Betetto, Amtmann; Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie; Leopold Reichwein, cond., Vienna Opera
- 5 Nov 1918 Der Rosenkavalier: LL (guest) Octavian: Hamburg Opera (see 4 Nov)
- 6 Nov 1918 Tannhäuser: LL (guest), Elisabeth; Hamburg Opera
- 9 Nov 1918 Die toten Augen: LL (guest), Myrtocle; Hamburg Opera
- 10 Dec 1918 Joint Recital with Hans Duhan; Wiener Tonkünstler
Orchester, cond. Oskar Nedbal; Ferdinand Foll, pianist. LL with orchestra:
Strauss: Morgen, Wiegenlied, Ständchen, Cäcilie; LL with piano: Strauss: Ruhe meine Seele, Allerseelen, All mein Gedanken, Freundliche Vision.
- 21 Dec 1918 Pique Dame; LL, Lisa
Slezak, Hermann; Wiedemann, Tomsy; Duan, Jeletzky; Breuer; Czekalinsky; Madin, Surin; Ardold, Tschaplitzky; Stehmann, Narumoff; Kittel, Countess; Reichenberger, cond., Vienna Opera
- 23 Dec 1918 Die Meistersinger von Nürnberg; LL, Eva
Weidemann, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Duhan, Kothner; Slezak, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 25 Dec 1918 Die Meistersinger von Nürnberg; LL, Eva
same cast as 23 Dec
- 29 Dec 1918 Pique Dame; LL, Lisa
same cast as 21 Dec

1919

- 19 Jan 1919 Ariadne auf Naxos; LL, Composer (from Günter's list)
- 23 Jan 1919 Pique-Dame; LL, Lisa
Slezak, Hermann; Wiedemann, Count Tomsky; Duhan, Prince Jelezky;
Reichenberger, cond., Vienna Opera
- 29 Jan 1919 Julius Bittner, Der Musikant; LL, Frederike
Duhan, Lamprecht; Schmedes, Schoenbichler; Aber, Violetta; Mayr; Kaspar;
Schalk, cond., Vienna Opera
- 12 Feb 1919 Pique-Dame; LL, Lisa
same cast as 23 Jan
- 12 Feb 1919 Reading of LL's poetry; Mozart Saal; Vienna; Raoul Aslan, reader
- 14 Feb 1919 Der Musikant; LL, Frederike
same cast as 29 Jan
- 22 Feb 1919 Concert/Recital; Vienna; Franz Moser compositions; instrumentalists and LL
performing with the composer at the piano: Geistergruss; Nacht; Bitte; Die
Einsame; Liebestrunken; Bei einem Springbrunnen
- 1 Mar 1919 Hans Pfitzner: Palestrina; LL, Silla
Mayr, Pope Pius IV; Duhan, Giovanni; Leuer, Berardo; Zec, Cardinal Christoph;
Schipper (as guest), Carlo Borromeo; Schalk, cond., Vienna Opera
- 5 Mar 1919 Palestrina; LL, Silla
same cast as 1 Mar, except: Feinholz (as guest), Carlo Borromeo; Reichenberger,
cond.
- 7 Mar 1919 Der Musikant; LL, Frederike
same cast as 29 Jan, except: Heim, Violetta
- 14 Mar 1919 Concert: Grosser Saal, Vienna
LL: Albert Lortzing: Undine: So wisse, dass in allen Elementen... Dar fortan an
deinem Herzen; Goetz: Der Widerspenstigen Zähmung: Katharina's aria;
Korngold: Der Ring des Polykrates: Er kommt! Vergang'nes dringt ins Heut;
Arrigo Boito: Mefistofele: Siehe, ein bleichen Morgenlicht; Gustave Charpentier:
Louise: Seit diesem Tage; Puccini: Manon Lescaut: Alleine, verloren verlassen;
Madama Butterfly: Eines Tages seh'n wir; Reichenberger, cond., Orchester des
Wiener Konzertvereines
- 15 Mar 1919 Das Rheingold; LL, Freia
Mayr, Wotan; Fischer, Donner; Gallos, Froh; Schmedes, Loge; Wiedemann,
Alberich; Breuer, Mime; Markhoff, Fasolt; Zec, Fafner; Paalen, Fricka; Kittel,
Erda; Schalk, cond., Vienna Opera
- [20 Mar 1919 Tales of Hoffmann; LL, Antonia; LL cancelled "Indisponiert"; replaced by
Jovanovic
Schoene, Olympia; Hilgermann, Giulietta; Kittel, Niklaus; Maikl, Hoffman;
Breuer, Cochenille et al; Widermann, Copelius; et al; Tittel, cond., Vienna
Opera]

- 21 Mar 1919 Werther; LL, Lotte
Piccaver, Werther; Rittmann, Albert; Betetto, Amtman, Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Javanovic, Sophie; Reichwein, cond., Vienna Opera
- 29 Mar 1919 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Duhan (cancelled, replaced by Biedemann), Lothario; Rittmann, Laeters; Gallos Friedrich; Stehmann, Sarno; Marian, Antonio; Aber, Philine; Reichenberger, cond., Vienna Opera
- 30 Mar 1919 Concert: Grosser Saal, Vienna; Mixed concert and recital
Tannhäuser: Dich, teure Halle; La Bohème: Si mi chiamano Mimi / Man nennt mich jetzt Mimi; Madama Butterfly: Mädchen, in deinen Augen liegt ein Zauber ...Als Göttein des Mondes erschein ich (duet with Piccaver); Reichenberger, cond., Wiener Tonkünstlerorchester
- 3 Apr 1919 Palestrina; LL, Silla
same cast as 5 Mar, except: Schalk, cond.
- 9 Apr 1919 Der Musikant; LL, Frederike
same cast as 14 Feb, except: Leuer, Wolfgan Schoenbichler
- 11 Apr 1919 Parsifal; LL, Flowermaiden
Feinhals (as guest), Amfortas; Betetto, Titurel; Mayr, Gurnemanz; Lener, Parsifal; Moest, Klingsor; Weidt, Kundry; Reichwein, cond., Vienna Opera
- 16 Apr 1919 Parsifal, LL, Flowermaiden
same cast as 11 Apr, except: Schmedes, Parsifal
- 22 Apr 1919 Das Rheingold; LL, Freia
same cast as 15 Mar, except: Reichenberger, cond.
- 27 Apr 1919 Götterdämmerung; LL, Gutrune
Weidt, Kittel, Paalen, Bauer-Pilecka, Mihaecef, Kiurina, Schmeds, Zec, Fischer, Wiedemann, Markhoff, Betetto; unsure which cond., Vienna Opera
- 5 May 1919 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Hermann Marowski, Schnitter; Singler, Shepherd Boy; Buers, Arcesius; Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Pollak, cond., Hamburg Opera
- 7 May 1919 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Erik Enderlein (guest), Walter; Schwarz, David; Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 11 May 1919 Die toten Augen; LL (guest), Myrtocle
same cast as 5 May
- 13 May 1919 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Drill, Ortrud; Pollak, cond., Hamburg Opera
- 19 May 1919 Ariadne auf Naxos; LL, Composer
Rittmann, Haushofmeister; Wiedemann, Music Teacher; Fischer-Riemann (as guest), Tenor/Bacchus; Jeritza, Primadonna/Ariadne; Kurz, Zerbinetta; Strauss (as guest), cond., Vienna Opera

- 21 May 1919 Korngold: Der Ring des Polykrates; LL, Laura Piccaver, Wilhelm Arndt; Rittmann, Florian; Ader, Lieschen; Wiedemann, Peter; Korngold (as guest), cond., Vienna Opera
- 23 May 1919 D'Albert: Die toten Augen: LL Myrtole (from the Wiener Operntheater as guest); Volksoper (no cast or conductor known).
- 25 May 1919 Palestrina; LL, Silla Kiurina, Kittel, Orner, Jovanovic, Ader, Schipper (as guest), Zek, Fischer, Leuer, Betetto, Maisl, Madin, Wiedemann, Gallos, Arnold, Stehmann, Rittmann, Schmedes, Markhoff, Muzarelli, Breuer, Paul, Thiemann, etc., Pfitzner, cond., Vienna Opera
- 26 May 1919 Magic Flute; LL, Pamina Mayr, Sarastro; Kiurina, Queen of the Night; Piccaver, Tamino; Raede (as guest), Papageno; Schoene, Papagena; Strauss (as guest), cond., Vienna Opera
- 28 May 1919 Der Musikant; LL, Friederike same cast as 9 Apr, except: Fleischer (as guest), Lamprecht
- 30 May 1919 Concert: Benefit Concert: Grosser Konzerthausaal, Vienna; mixed concert, recital and reading; Der Freischütz: Wie nahe mir der Schlummer...; Tosca: Nur der Schönheit...; Madama Butterfly: Eines Tages...; Reichenberger, cond., Wiener Sinfonie-Orchester
- 1 Jun 1919 Parsifal, LL, Flowermaiden same cast as 16 Apr
- 2 Jun 1919 Parsifal, LL, Flowermaiden same cast as 11 Apr
- Summer 1919 Recital: Charity Concert
- Summer 1919 House Recital: Castle of the Duke of Cumberland (informal "performance")
- Summer 1919 Rehearsals with Strauss in Garmisch for Frau ohne Schatten
- 23 Aug 1919 Die lustigen Weiber von Windsor; LL, Frau Fluth Kittel, Jovanovic, Schützendorf, Stehmann, Maikl, Gallos, Madin, Arnold, Rudolf Räcke (guest); unsure which cond., Vienna Opera
- 28 Aug 1919 Mignon, LL, Mignon Heim, Ziegler, Manowarda, Madin, Gallos, Stehmann, Arnold; unsure which cond.; Vienna Opera
- 4 Sep 1919 Der Rosenkavalier; LL, Octavian Weidt, Marschallin; Zec, Ochs; Schreiner (as guest), Faninal; Schumann, Sophie; Maikl, Singer; Schalk, cond., Vienna Opera; Frei Presse critic: Lotte Lehmann's "warmblütiger und feiriger Octavian hat immerhin schwer gegen die Erinnerung an die von Frau Gutheil-Schoder schaffene Gestalt anzukämpfen....Die Gefahr des Fräuleins Lehmann in so großen Partien ist tonliche Monotonie—trotz des bezaubernden Timbres ihrer Stimme." LL's warm blooded and fiery Octavian still must fight against the Gutheil-Schoder creation. The danger of LL in such a large role is monotony of tone, in spite of the magic timbre of her voice.

- 8 Oct 1919 Lohengrin; LL, Elsa
Windheuser, Deftvig, Manowarda, Engel, Krenn, Arnold, Breuer, Madin,
Muzzarelli; unsure which cond., Vienna Opera
- 10 Oct 1919 Strauss: Die Frau ohne Schatten; LL, Färberin (Dyer's Wife); World Premiere
Oestvig, Kaiser; Jeritza, Kaiserin; Weidt, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 17 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
Vienna Opera
- 19 Oct 1919 Concert: Grosser Saal, Vienna; mixed concert and reading;
Eugen Onegin: Letter Scene; La Bohème: Man nennt...; Carmen: Duet:
Micaëla /Don José (with Piccaver); Schalk, cond., Wiener Sinfonie-Orchester
- 20 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
same cast as 10 Oct, except: Leuer, Kaiser; Reichenberger, cond.
- 23 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
same cast as 10 Oct
- 31 Oct 1919 Lohengrin; LL, Elsa; Prague Opera (German Opera House)
- Nov 1919 Faust; LL, Margarethe;
Zec, Mefistopheles; Prague Opera (German Opera House)
- Nov 1919 Die Toten Augen; LL, Myrtocle; Prague Opera (German Opera House)
- 8 Nov 1919 Tales of Hoffman: LL, Antonia
Schöne, Brügelmann, Kitel, Paalen, Maikl, Gallos, Arnold, etc.; Vienna Opera
- 12 Nov 1919 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Piccaver, Tamino; Leo
Schuetzendorf, Papageno; Schoene, Papagena; Schalk, cond., Vienna Opera
- 14 Nov 1919 Massenet: Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Des Grieux, père; Fischer, Lescaut; Reichwein,
cond., Vienna Opera
- 22 Nov 1919 Faust; LL, Margarethe
Piccaver, Faust, Zec, Mephistopheles; Krenn, Valentin; Javanovic, Siebel;
Reichwein, cond., Vienna Opera
- 23 Nov 1919 Concert: Grosser Saal, Vienna; mixed concert, recital and reading; Carmen:
Micaëla's Recitative and aria; Merry Wives of Windsor: Nun eilt herbei...;
Madama Butterfly: Linkerton/Butterfly duet (with Piccaver); Schalk, cond.,
Wiener Sinfonie-Orchester (Tonkünstler)
- 25 Nov 1919 Manon; LL, Manon (Werther also listed, not certain which)
Piccaver, Des Grieux; Zec, Comte Des Grieux père; Fischer, Lescaut; Breuer,
Guillot; Stehmann, Brétigny; Reichwein, cond., Vienna Opera
- 29 Nov 1919 Werther; LL, Lotte
Piccaver, Werther; Stehman, Albert; Betetto, Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera

- 2 Dec 1919 Die lustigen Weiber von Windsor; LL
Hedi Fichtmüller (guest); Jovanovic; Ziegler, Zec, Krenn, Stehmann, Gallos, Madin etc.
- 7 Dec 1919 Frau ohne Schatten; LL, Dyer's Wife
same cast as 23 Oct
- 11 Dec 1919 Magic Flute: LL, Pamina
Kiurina, Jovanovic, Schöne, etc.; Maikl, Mayr, Duhan, etc. unsure which cond., Vienna Opera
- 13 Dec 1919 Mignon; LL, Mignon
Ziegler, Wilhelm Meister; Engel, Lothario; Maden, Laetes; Gallos, Friedrich; Stehmann, Sarno; Tittel, cond., Vienna Opera
- 14 Dec 1919 Recital cancelled due to illness and moved to 16 January.
- 16 Dec 1919 La Bohème; LL, Mimi
Piccaver, Rudolfo; Madin, Schaunard; Duhan, Marcello; Jovanovic, Musetta; Reichwein, cond., Vienna Opera
- 20 Dec 1919 Tales of Hoffmann; LL, Antonia
Schoene, Olympia; Hilgermann, Giulietta; Kittel, Niklaus; Oestvig, Hoffman; Breuer, Cochenille et al; Scheutzendorf, Copelius, et al; Tittel, cond., Vienna Opera
- 22 Dec 1919 Manon; LL, Manon
Szterenyi, Mihacseh, Bauer-Pilecka, Piccaver, Betetto, Fischer, Breuer, Stehmann, Madin
- 26 Dec 1919 Frau Ohne Schatten; LL, Dyer's Wife
same cast as 23 Oct, except: Paalen, Nurse
- 31 Dec 1919 Lehmann sings Mimi (unsure); this may have been a substitution.
- 31 (!) Dec 1919 Lehmann also took part in a Silvesterfeier (New Year's Eve celebration)

1920

According to Alan Jefferson LL sang with Strauss during the first quarter of 1920: Lohengrin; Ariadne (twice); Walküre, Götterdämmerung, Der Rosenkavalier, and Der Freischütz (twice)

Some time in 1920 Recording in Berlin: (Discography numbers 034-039)

- 1 Jan 1920 It isn't clear who sang in Lohengrin on this date
- 8 Jan 1920 Lohengrin; LL, Elsa
Moest, Heinrich; Oestvig, Lohengrin; Engel, Friedrich; Weidt, Ortrud; Reichwein, cond., Vienna Opera
- 13 Jan 1920 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Hilgermann, Giulietta; Paalen, Niklaus; Ziegler, Hoffmann; Arnold, Cochenille et al; Schützendorf, Coppelius et al; Reichenberger, cond., Vienna Opera

- 15 Jan 1920 Ariadne auf Naxos; LL, Composer
Oestwig, Tenor/Bacchus; Schumann, Nayade; Nemeth, Music Teacher/
Harlekin; Jeritza, Primadonna/Ariadne; Kurz, Zerbinetta; Schalk, cond., Vienna
Opera
- 16 Jan 1920 “Konzert” or Recital in the Grosser Musikvereinssaal
- 26 Jan 1920 Concert: Grosser Saal, Vienna; mixed recital, concert and reading; Cäcilie;
Morgen; possibly arias as well; Schalk, cond., Wiener Sinfonie-Orchester
- 30 Jan 1920 Recital: Vienna; Ferdinand Foll, piano
- 31 Jan 1920 LL takes part in the “Erstes Cercle-Konzert Salzburger Festspielhaus-
Gemeinde.” Richard Strauss conducted a chamber orchestra of the Vienna
Philharmonic and other artists included Hans Duhan, Arnold Rosé, George
Szell. Lehmann’s pianist was Ferdinand Foll. Peter Clausen explains: „cercle“ ist
ein ganz spezieller wiener ausdruck. Man versteht darunter immer etwas
exklusives: ausgewaehltes publikum, ausgewaehlte kuenstler, ausgewaehlte
themen; also ein mehr oder weniger in sich geschlossenen kreis, der nicht
jedermann zugaenglich ist, und in den man nur ueber spezielle empfehlungen
hineinkommt. Der begriff „cercle-konzert“ weist genau dort hin. Beispiel: in
abhaengigkeit von der groesse eines veranstaltungsortes sind „cercle“-plaetze nur
dem speziellen zuhoererkreis vorbehalten, und eventuelle restplaetze werden erst
im nachhinein oeffentlich vergeben. In other words, very limited seats were made
available.
- 2 Feb 1920 Götterdämmerung; LL, Gutrune
Leuer, Siegfried; Fischer, Gunther; Zec, Hagen; Madin, Alberich; Weidt,
Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 4 Feb 1920 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Ziegler, Don José; Duhan, Escamillo; Tittel, cond.,
Vienna Opera
- 6 Feb 1920 Die Frau ohne Schatten; LL, Dyer’s Wife
Ziegler, Kaiser; Jeritza, Kaiserin; Weidt, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 8 Feb 1920 Duo Recital: Grosser Saal, Vienna; LL and Leo Slezak; “zu Gunsten des
Vereines Zukunft” (For the benefit of the future of the Music Society); with Paul
Redel, piano
Tannhäuser: Dich teure Halle; Nicolai: The Merry Wives...: Nun eilt herbei...;
Strauss: Allerseelen; Traum durch die Dämmerung; Ich trage meine Minne;
Morgen; Wiegenlied; Puccini: La Bohème: duet
- 10 Feb 1920 Ariadne auf Naxos; LL, Compose
same cast as 15 Jan, except: Leuer, Tenor/Bacchus; Schöne, Nayade
- 13 Feb 1920 La Bohème; LL, Mimi
Leuer, Rudolfo; Madin, Schaunard; Duhan, Marcello; Schöne, Musetta;
Reichwein, cond., Vienna Opera
- 15 Feb 1920 Tannhäuser; LL, Elisabeth
Zec, Hermann; Schmedes, Tannhäuser; Duhan, Wolfram; Maikl, Walter;
Windheuser, Venus; Reichenberger, cond., Vienna Opera

- 19 Feb 1920 Der Barbier von Bagdad; LL, Margiana
Fischer, Calif; Gallos, Mustafa; Kittel, Bostana; Maikl, Nureddin; Mayr, Hassan;
Schalk. cond., Vienna Opera
- 20 Feb 1920 Der Ring des Polykrates; LL, Laura
Piccaver, Wilhelm Arndt; Rittmann, Florian; Schöne, Lieschen; Madin, Peter;
Korngold, cond., Vienna Opera
- 25 Feb 1920 Faust; LL, Margarethe
Maikl, Faust; Zec, Mephistopheles; Krenn, Valentin; Husa, Siebel; Reichwein,
cond., Vienna Opera
- 28 Feb 1920 Lohengrin; LL, Elsa
Manowarda, Heinrich; Leuer, Lohengrin; Engel, Friedrich; Weidt, Ortrud;
Reichwein, cond., Vienna Opera
- 29 Feb 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Piccaver, Rudolfo; Wiedemann, Marcello
- 5 Mar 1920 Magic Flute; LL, Pamina
Manowarda, Sarastro; Heim, Queen of the Night; Piccaver, Tamino; Duhan,
Papageno; Schöne, Papagena; Reichenberger, cond., Vienna Opera
- 9 Mar 1920 Faust; LL, Margarethe
Pacher, Faust; Bohnen, Mephistopheles; Krenn, Valentin; Husa, Siebel;
Reichwein, cond., Vienna Opera
- 11 Mar 1920 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Bohnen, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Maikl, Singer; Schalk or Strauss, cond., Vienna Opera
- 14 Mar 1920 Die Walküre; LL, Sieglinde
Leuer, Siegmund; Markhoff, Hunding; Bohnen, Wotan; Wildbrunn, Brünnhilde;
Paalen, Fricka; Reichwein, cond., Vienna Opera
- 21 Mar 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Manowarda, Kuno; Schumann, Aennchen; Bohnen, Caspar;
Ziegler, Max; Richard Strauss, cond., Vienna Opera
- 23 Mar 1920 Die Frau ohne Schatten; LL, Dyer's Wife
Ziegler, Kaiser; Jeritza, Kaiserin; Paalen, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 28 Mar 1920 Götterdämmerung; LL, Guttrune
Schmieter, Siegfried; Wiedemann, Gunther; Manowarda, Hagen; Madin,
Alberich; Wildbrunn, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna
Opera
- 31 Mar 1920 Recital: Benefit: LL and Ferdinand Foll, piano
(other artists included: Erica Morini, violin, etc.); Wilhelm Kienzl: So lang du
mich entbehren kannst; Gute Nacht, ihr Freunde; Maria auf dem Berge; Die
verschwiegene Nachtigall
- 5 Apr 1920 Der Rosenkavalier; LL, Octavian
Windheuser, Marschallin; Manowarda (Mayr cancelled), Ochs; Madin, Faninal,
Schumann, Sophie; Maikl, Sänger, Richard Strauss, cond., Vienna Opera

- 3 Apr 1920 Der Freischütz; LL, Agathe
same cast as 21 Mar, except: Schöne, Aennchen; Gallos, Max
- Apr 1920 La Bohème (twice); Walküre; Prague Opera (German Opera House)
- 20 Apr 1920 Lohengrin; LL (guest), Elsa
Bramann (guest), Heinrich; Guenther, Lohengrin; Schuetzendorf, Friedrich;
Drill, Ortrud; Pollak, cond., Hamburg Opera
- 23 Apr 1920 Puccini: La Bohème; LL (guest), Mimi
Schubert, Rudolfo; Moog, Schaunard; Degler, Marcello; Lohfin, Collin; Neiling,
Musetta; Gotthardt, cond., Hamburg Opera
- 25 Apr 1920 Tannhäuser; LL (guest), Elisabeth
Schuetzendorf, Hermann; Hensel, Tannhäuser; Groenen, Wolfram; Nolte,
Walter; Drill, Venus; Pollak, cond., Hamburg Opera
- 28 Apr 1920 Rosenkavalier; LL (guest), Octavian
Winternitz, Marschallin; Lohfing, Ochs; Moog, Faninal; Singler, Sophie; Nasta,
Singer; Pollak, cond., Hamburg Opera
- 4 May 1920 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Goritz (guest), Beckmesser; Schubert, Walter; Schwarz,
David; Kalter, Magdalene; Werner Wolff, cond., Hamburg Opera
- 8 May 1920 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Marowski, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Enderlein, Aurelius; Singler, Arsinoe; Kalter, Maria Magdalene; Pollak, cond.,
Hamburg Opera
- 11 May 1920 Die Walküre; LL (guest), Sieglinde
Hensel, Siegmund; Schuetzendorf, Hunding; Buers, Wotan; Drill, Brünnhilde;
Kalter, Fricka; Pollak, cond., Hamburg Opera
- 18 May 1920 Carmen; LL, Micaëla
Jeritza, Carmen; Ziegler, Don José; Fischer, Escamillo; Tittel, cond., Vienna
Opera
- 20 May 1920 Carmen; LL, Micaëla
same cast as 18 May
- 24 May 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Maikl, Rudolfo; Wiedemann, Marcello; Jovanovic,
Musetta
- 27 May 1920 Carmen; LL, Micaëla
same cast as 18 May
- 31 May 1920 Ariadne auf Naxos; LL, Composer
same cast as 10 Feb
- 2 Jun 1920 Carmen; LL, Micaëla
Jeritza, Carmen; Aagard-Oestvig, Don José; Markhoff, Escamillo; Tittel, cond.,
Vienna Opera
- 9 Jun 1920 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Maikl, Tamino; Rittmann,
Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera

- 14 Jun 1920 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Gallos, Friedrich;
Schöne, Philine; Reichenberger, cond., Vienna Opera
- 16 Jun 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Tauber, Rudolfo
- 4 Sep 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Schalk,
cond., Vienna Opera
- 10 Sep 1920 Puccini: Madame Butterfly; LL, Butterfly (her first Butterfly)
Kittel, Suzuki; Piccaver, Linkerton; Bronsgeest, Sharpless; Scahlk, cond., Vienna
Opera
- 12 Sep 1920 Der Rosenkavalier; LL, Octavian
Schwarz, Marschallin; Zec, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Maikl, Singer; Schalk, cond., Vienna Opera
- 17 Sep 1920 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Fischer-Niemann, Tenor/Bacchus;
Ivogün, Zerbinetta; Schöne, Najade; Jeritza, Primadonna/Ariadne; Schalk,
cond., Vienna Opera
- 20 Sept 1920 Manon; LL, Manon
Piccaver, Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 24 Sep 1920 Die Walküre; LL, Sieglinde
Jung, Siegmund; Markhoff, Hunding; Plaschke, Wotan; Krüger, Brünnhilde;
Bauer-Pilecka, Fricka/Grimgerde; Reichenberger, cond., Vienna Opera
- 27 Sep 1920 Madame Butterfly; LL, Butterfly
same cast as 10 Sep, except: Fischer, Scharpless; Reichenberger, cond.
- 28 Sep 1920 Ariadne auf Naxos; LL, Composer
same cast as 17 Sep, except: Born, Primadonna/Ariadne
- 30 Sep 1920 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Wiedemann, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 4 Oct 1920 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Wernigk;
Antonio; Gallos, Friedrich; Schöne, Philine; Alwin, cond., Vienna Opera
- 14 Oct 1920 Concert: Puccini Celebration: Grosser Saal, Vienna
Manon Lescaut: "aria;" Tosca: Nur der Schönheit; Madama Butterfly: aria; La
Bohème: duet with Michele Fleta, tenor; Pietro Stermich von Valcrociata, cond.,
Wiener Sinfonie-Orchester
- 16 Oct 1920 La Bohème; LL, Mimi
Piccaver, Rodolfo; Madin, Schaunard; Fischer, Marcello; Javanovic, Musetta;
Reichenberger, cond., Vienna Opera

- 20, 22, 25, 28 Oct Puccini: Suor Angelica; LL, Suor Angelica
Kittel, Countess; Born, The Abbess; Szterenyi, Sister Eifrerin; Mihacsek,
Teacher of the Novices; Husa, Sister Genoveva; Dier, Sister Osmina; Jovanovic,
Sister Dolcina; Schalk, cond., Vienna Opera
- 3 Nov Suor Angelica; LL, Suor Angelica
same cast except Reichenberg instead of Schalk, cond.
- 5 Nov 1920 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Alwin, cond., Vienna Opera
- 11 Nov 1920 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Husa, Linkerton; Fischer, Sharpless; Reichenberger, cond.,
Vienna Opera
- 13 Nov 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct; except Reichenberger instead of Schalk, cond.
(LL was supposed to sing La Bohème on the 18 Nov but was replaced by
Schumann)
- 19 Nov 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct, except: Jovanovic, Sister Eifrerin; Kubella, Sister Dolcina
- 21 Nov 1920 Die Meistersinger von Nürnberg; LL, Eva
Engel, Sachs; Zec, Pogner; Madin, Beckmesser; Krenn, Kothner; Oestvig,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 2 Dec 1920 Die Jüdin; LL (guest), Recha
Ramm, Sigismund; Schwarz, Leopold; Winternitz, Eudora; Lohfing, Cardinal
Brogni; Hensel, Eleazar; Pollak, cond., Hamburg Opera
- 8 Dec 1920 Tiefland; Altona, LL (guest), Marta
Schuetzendorf, Sebastiano; Lohfing, Tommaso; Felgitsch, Moruccio; von
Issendorf, Pepa; Scheyder, cond. Hamburg Opera
- 11 Dec 1920 Rosenkavalier; LL (guest), Octavian
Winternitz, Marschallin; Lohfing, Ochs; Degler, Faninal; Singler, Sophie; Nasta,
Singer; unknown, cond., Hamburg Opera
- 14 Dec 1920 Die toten Augen; LL (guest), Myrtole
Walther Diehl, Shepherd; Marowski, Schnitter; Singler, Shepherd Boy; Buers,
Arcesius; Enderlein, Aurelius; Singler, Arsinoe; unkown, Maria Magdalene;
Gotthardt, cond., Hamburg Opera
- 19 Dec 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schöne, Aennchen; Manowarda, Caspar; Gallos, Max; Richard
Strauss, cond., Vienna Opera
- 21 Dec 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct, except: Jovanovic, the Abess; Dörfler, Sister Osmina;
Kubella, Sister Dolcina; Reichenberger, cond., Vienna Opera
- 25 Dec 1920 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Engel, Wolfram; Maikl, Walter;
Winheuser, Venus; Alwin, cond., Vienna Opera

- 27 Dec 1920 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Fischer-Niemann, Linkerton; Wiedemann, Sharpless;
Reichenberger, cond., Vienna Opera
- 30 Dec 1920 Lohengrin; LL, Elsa
Mayr, Heinrich; Oestvig Lohengrin; Fischer, Friedrich; Paalen, Ortrud; Richard
Strauss, cond., Vienna Opera

1921

Some time in 1921 Recording in Berlin: (Discography numbers 040-048)

- 2 Jan 1921 Die Meistersinger von Nürnberg; LL, Eva
Engel, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Krenn, Kothner;
Oestvig, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 12 Jan 1921 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Oestvig, Tenor/Bacchus; Schöne,
Zerbinetta; Born, Primadonna/Ariadne; Mihacsek, Najade; Richard Strauss,
cond., Vienna Opera
- 14 Jan 1921 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Wiedemann, Papageno; Maikl,
Pamino; Schöne, Papagena; Breuer, Monostatos; Richard Strauss, cond., Vienna
Opera
- 16 Jan 1921 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Manowarda, Pogner; Norbert, Beckmesser; Krenn, Kothner;
Fischer-Niemann, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond.,
Vienna Opera
- 21 Jan 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto,, Count; Fischer, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 23 Jan 1921 Die Frau ohne Schatten; LL, Dyer's Wife
Leuer, Kaiser; Kiurina, Kaiserin; Paalen, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 25 Jan 1921 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Alwin,
cond., Vienna Opera
- 31 Jan 1921 Lohengrin; LL, Elsa
Zec, Heinrich; Fischer-Niemann, Lohengrin; Weil, Friedrich; Krüger, Ortrud;
Reichwein, cond., Vienna Opera
- 3 Feb 1921 Tiefland; LL, Martha
Weil, Sebastiano; Betetto, Tommaso; Madin, Moruccio; Szterenyi, Pepa; Husa,
Antonia; Kittel, Rosalia; Schöne, Nuri; Oestvig, Pedro; Gallos, Nando; Alwin,
cond., Vienna Opera
- 7 Feb 1921 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Reichenberger,
cond., Vienna Opera

- 24 Feb 1921 Ariadne auf Naxos; LL, Composer
same cast as 12 Jan, except: Piccaver, Tenor/Bacchus; Ivogün, Zerbinetta;
Windheuser, Primadonna/Ariadne
- 28 Feb 1921 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Oestvig, Don José; Bohnen, Escamillo;
Reichenberger, cond., Vienna Opera
- 5 Mar 1921 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count; Wiedemann, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichenberger, cond., Vienna Opera
- 7 Mar 1921 La Bohème; LL, Mimi
Fischer-Niemann, Rudolfo; Madin, Schaunard; Wiedemann, Marcello;
Javanovic, Musetta; Reichenberger, cond., Vienna Opera
- 13 Mar 1921 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Bohnen, Wotan; Lorentz-Höllischer,
Brünnhilde; Paalen, Fricka; Reichenberger, cond., Vienna Opera
- 27 Mar 1921 Die Meistersinger von Nürnberg; LL, Eva
Bohnen, Sachs; Manowarda, Pogner; Wiedemann, Beckmesser; Krenn, Kothner;
Schubert, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna
Opera
- 9, 12 Apr 1921 Julius Bittner: Die Kohlhaymerin; LL, Helene
Gallos, Pichler; Krenn; Franz; Fischer; Marquis; Maikl, Hofbauer; Wernigk,
Wokurka; Stehmann, Knopf; Jovanovic, Krikawa; Breuer; Goldfaden; Madin,
Policeman; Paalen, a Veiled Woman; Betetto, Valentin; Jovanovic, Babette;
Alwin, cond., Vienna Opera; World Premiere (was dropped after 3
performances. LL didn't sing the third on the 18th)
- 17 Apr 1921 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Plaschke, Wotan; Weidt, Brünnhilde;
Bauer-Pilecka, Fricka; Richard Strauss, cond., Vienna Opera
- 19 Apr 1921 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Fischer-Niemann, Tenor/Bacchus;
Hansen-Schulthess, Zerbinetta; Born, Primadonna/Ariadne; Schumann,
Najade; Schalk, cond., Vienna Opera
- 23 Apr 1921 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Alwin,
cond., Vienna Opera
- 25 Apr 1921 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Piccaver, Linkerton; Rittmann, Sharpless; Tittel, cond., Vienna
Opera
- 2 May 1921 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Hensel, Lohengrin; Buers, Friedrich; Frida Leider, Ortrud;
Pollak, cond., Hamburg Opera
- 9 May 1921 Tannhäuser; LL (guest), Elisabeth
cast unknown; Hamburg Opera

- 11 May 1921 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; unknown, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- May 1921 Tannhäuser and Butterfly; Prague Opera (German Opera House)
- 5 Jun 1921 Der Freischütz; LL, Agathe
Rittmann, Ottokar; Schumann, Aennchen; Lattermann, Caspar; Gallos, Max;
Alwin, cond., Vienna Opera
- 17 Jun 1921 Der Freischütz; LL, Agathe
same cast as 5 Jun
- 23 Jun 1921 Tiefland; LL, Martha
Schipper, Sebastiano; Betetto, Tommaso; Madin, Moruccio; Szterenyi, Pepa;
Mihacsek, Antonia; Bauer-Pilecka, Rosalia; Schöne, Nuri; Maikl, Pedro; Gallos,
Nando; Alwin, cond., Vienna Opera
- 25 Jun 1921 Carmen; LL, Micaëla
Willer, Carmen; Fischer-Niemann, Don José; Weil, Escamillo; Reichenberger,
cond., Vienna Opera
- 27 Jun 1921 Lohengrin; LL, Elsa
Zec, Heinrich; Oestvig, Lohengrin; Weil, Friedrich; Weidt, Ortrud;
Reichenberger, cond., Vienna Opera
- 29 Jun 1921 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Pirchhoff, Giulietta; Rittel, Niklaus; Oestvig, Hoffmann;
Breuer, Cochenille et al; Fischer, Coppelius et al; Tittel, cond., Vienna Opera
- 4 Sep 1921 Die Meistersinger von Nürnberg; LL, Eva
Weil, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Krenn, Kothner; Hofer,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 8 Sep 1921 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Hofer, Tannhäuser; Weil, Wolfram; Gallos, Walter;
Windheuser, Venus; Alwin, cond., Vienna Opera
- 14 Sep 1921 Magic Flute; LL, Pamina
Zec, Sarastro; Kiurina, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Schöne, Papagena; Schalk, cond., Vienna Opera
- 11 Sep 1921 Der Rosenkavalier; LL, Octavian
Windheuser, Marschallin; Manowarda, Ochs; Wiedemann, Faninal; Schumann,
Sophie; Maikl, Singer; Reichenberger, cond., Vienna Opera
- 30 Sep 1921 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Aramesco, Singer; Alwin, cond., Vienna Opera
- 2 Oct 1921 Lohengrin; LL, Elsa
Manowarda, Heinrich; Fischer-Niemann, Lohengrin; Wiedemann, Friedrich;
Weidt, Ortrud; Alwin, cond., Vienna Opera
- 4 Oct 1921 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Alwin,
cond., Vienna Opera

- 8 Oct 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Wiedemann, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Alwin, cond., Vienna Opera
- 12 Oct 1921 Mignon; LL, Mignon
Tauber, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Arnold,
Friedrich; Gallos, Stehmann, Schöne, Philine; Alwin, cond., Vienna Opera
- 18, 24, 26, Oct 1921
Wilhelm Kienzl: Der Kuhreigen; LL, Blanche fleur
Betetto, King; Norbert, Marquis Massimelle; Madin, Kanzler; Gallos, Brayole;
Aramesco, Marquis de Chézy; Anday, Cleo; Hofer, Primus Thaller; Manowarda,
Dursel; Alwin, cond., Vienna Opera; On the poster, it's written „Zum ersten
Male.“ Actually, it was its first time at the Vienna Operntheater but the opera
was world-premiered at the Volksoper in 1911.
- 8 Nov 1921 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Enderlein, Lohengrin; Buers, Friedrich; Frida Leider,
Ortrud; Pollak, cond., Hamburg Opera
- 10 Nov 1921 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Enderlein, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- 12 Nov 1921 Rosenkavalier; LL (guest), Octavian
cast unknown; Hamburg Opera
- 14 Nov 1921 Puccini: Madame Butterfly; LL (guest), Butterfly
Erna Homann-Lange, Suzuki; Diehl, Linkerton; Degler, Sharpless; Gotthardt,
cond., Hamburg Opera
- 24 Nov 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Madin, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 19 Dec 1921 Faust: LL, Marguerthe
Slezac, Faust; Norbert, Mephistopheles; Krenn, Valentin; Javanovic, Siebel;
Tittel, cond., Vienna Opera [Manon was scheduled, but due to illness (Piccaver),
Faust was performed.]
- 24 or 26 Dec 1921 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Zec, Pogner; Madin, Beckmesser; Krenn, Kothner; Oestvig,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

1922

- Jan 1922 Recital: Grosser Musikvereinsall, Vienna with Ferdinand Foll, piano
- 4 Jan 1922 Mignon, LL, Mignon
Maikl, Wilhelm Meister; Jerger, Lothario; Rittmann, Laertes; Arnold, Friedrich
+ Antonio; Stehmann, Jarno; Schöne, Philine; Alwin, cond., Vienna Opera
- 6 Jan 1922 Der Barbier von Bagdad; LL, Margiana
Krenn, Calif; Gallos, Mustafa; Anday, Bostana; Maikl, Nureddin; Mayr, Hassan;
Reichenberg, cond., Vienna Opera
- 9 Jan 1922 LL cancelled Mimi (La Bohème)

- 12 Jan 1922 LL cancelled Elsa (Lohengrin)
- 16 Jan 1922 Merry Wives of Windsor; LL, Frau Fluth
Norbert, Falstaff; Wiedemann, Herr Fluth; Madin, Herr Reich; Maikl, Fenton;
Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanivic, Anna;
Reichenberger, cond., Vienna Opera
- 22 Jan 1922 Tannhäuser, LL, Elisabeth
Manowarda, Hermann; Hofer, Tannhäuser; Tiemer, Wolfram; Lorenz-
Höllischer, Venus; Schalk, cond., Vienna Opera
- 25 Jan 1922 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count; Madin, Lescaut; Breuer, Guillot; Rittmann,
Brétigny; Reichenberger, cond., Vienna Opera
- 29 Jan 1922 Meets her future husband, Otto Krause
(as his birthday surprise dinner guest)
- 31 Jan 1922 Der Freischütz; LL, Agathe
Krenn, Ottokar; Stehmann, Kuno; Schöne, Aennchen; Bohnen, Kaspar; Slezak,
Max; Richard Strauss, cond., Vienna Opera
- 5 Feb 1922 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Schöne, Sophie; Maikl,
Singer; Richard Strauss, cond., Vienna Opera
- 28 Apr 1922 Lehmann and the rest of the cast, conductors etc. set sail for Buenos Aires
aboard the Tomaso di Savoia
- 6, 10, 11, 14, 15 Jun & 20 Aug 1922
Das Rheingold; LL, Freia
Emil Schipper, Wotan; Alice Mertens, Fricka, M. Jaeer Weigerts, Erda; Hans
Bechstein, Mime; Felix Weingartner, cond., Teatro Colón, Buenos Aires
- 18, 22, 24 Jun; 9, 17, 27 Jul; 21 Aug 1922
Die Walküre; LL, Sieglinde
Walter Kirchhoff, Siegmund; Carlos Braun, Hunding; Emil Schipper, Wotan;
Helena Wildbrunn, Brünnhilde; Alice Mertens, Fricka; Felix Weingartner and L.
Kaiser cond., Teatro Colón, Buenos Aires (Jefferson lists 21 Aug as Die Walküre
in the Urquiza Theatre, Motevedeo, Uruguay)
- 13, 23, 29 Jul; 6, 8, 28 Aug 1922
Götterdämmerung; LL, Gutrune
Walter Kirchhoff, Siegfried; Emil Schipper, Gunther; Carlos Braun, Hagen;
Helena Wildbrunn, Brünnhilde; Felix Weingartner and L. Kaiser cond., Teatro
Colón, Buenos Aires
- Jun, Jul or Aug 1922
Opera performances from among the three operas mentioned immediately
above occurred on this tour also in Montevideo, Rio de Janeiro and São Paulo.
- Jun, Jul or Aug 1922
Recital: Bahia Blanca (repeated)

- Oct 1922 Perhaps Hamburg; Die Meistersinger; Lohengrin; Bohème; Butterfly; Berlin; from the following letter as evidence: Wien, 10.1. [1922] Was denken Sie nur von mir, daß ich garnicht zur Stunde komme! Aber ich habe mich so in Hamburg überanstrengt, daß erst gestern Doktor Ebstein mich als 'gesund entließ'. Die ganze Zeit über war ich bei ihm in Behandlung, habe nur einmal mit Mühe die Butterfly gesungen und sofort die Folgen zu tragen gehabt, indem meine Stimmbänder gegen jede Gewaltarbeit protestierten. Da will man immer Geld verdienen und möglichst viele Gastspiele absolvieren - aber was hat es für einen Zweck? Zuviel kann man eben nicht leisten. Morgen habe ich Barbier von Bagdad.
- 2 Oct 1922 Der Barbier von Bagdad; LL, Margiana; Vienna Opera [from a letter of LL]
- 7 Nov 1922 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Oestvig, Linkerton; Groenen, Sharpless; Clemens Krauss, cond., Vienna Opera
- 10 Nov 1922 Die Jüdin; LL, Recha
Schreitter, Sigismund; Maikl, Leopold; Hüni-Mihacsek, Eudora; Zec, Cardinal Brogni; Slezak, Eleazar; Alwin, cond., Vienna Opera
- 14 Nov 1922 Faust; LL, Margarethe
Hofer, Faust; Manowarda, Mephistopheles; Groenen, Valentin; Jovanovic, Siebel; Alwin, cond., Vienna Opera; Werther was scheduled, but due to illness (Piccaver), Faust was performed.
- 17 Nov 1922 La Bohème; LL, Mimi
Slezak, Rudolfo; Madin, Schaunard; Groenen, Marcello; Jovanovic, Musetta; Alwin, cond., Vienna Opera
- 19 Nov 1922 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Weil, Wolfram; Gallos, Walter; Pirchhoff, Venus; Alwin, cond., Vienna Opera
- 22 Nov 1922 Carmen; LL, Micaëla
Anday, Carmen; Oestvig, Don José; Jerger, Escamillo; Reichenberger, cond., Vienna Opera
- 24 Nov 1922 Tales of Hoffmann; LL, Antonia
Geyersbach, Olympia; Gutheil-Schoder, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer, Cochenille et al; Jerger, Coppelius et al; Alwin, cond., Vienna Opera
- 26 Nov 1922 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Manowarda, Ochs; Madin, Faninal; Schumann, Sophie; Aramesco, Singer; Schalk, cond., Vienna Opera
- 28 Nov 1922 Lohengrin; LL, Elsa
Manowarda, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Kappel, Ortrud; Alwin, cond., Vienna Opera
- 2 Dec 1922 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Oestvig, Linkerton; Wiedemann, Sharpless; Clemens Krauss, cond., Vienna Opera

- 6 Dec 1922 Magic Flute; LL, Pamina
Mayr, Sarastro; Hüni-Mihacsek, Queen of the Night; F. Niemann, Tamino;
Duhan, Papageno; Schöne, Papagena; Schalk, cond., Vienna Opera
- 11 Dec 1922 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Manowarda, Lothario; Rittmann, Laertes; Arnold,
Friedrich; Schöne, Philine; Alwin, cond., Vienna Opera
- 14 Dec 1922 Verdi: Otello; LL, Desdemona (First and only Verdi role)
Slezak, Otello; Jerger, Iago; Gallos, Cassio; Kittel, Emilia, Reichenberger, cond.,
Vienna Opera
- 18 Dec 1922 Faust; LL, Margarethe
Tauber, Faust; Jerger, Mephistopheles; Tiemer, Valentin; Helletsgruber, Siebel;
Alwin, cond., Vienna Opera
- 20 Dec 1922 Die Jüdin; LL, Recha
Schreitter, Sigismund; Maikl, Leopold; Hüni-Mihacsek, Eudora; Zec, Cardinal
Brogni; Hofer, Eleazar; Alwin, cond., Vienna Opera
- 30 Dec 1922 Der Barbier von Bagdad; LL, Margiana
Krenn, Calif; Gallos, Mustafa; Anday, Bostana; Maikl, Nureddin; Mayr, Hassan;
Richard Strauss, cond., Vienna Opera

1923

- 1 Jan 1923 Lohengrin, LL, Elsa
Manowarda, Heinrich; Hofer, Lohengrin; Schipper, Friedrich; Weidt, Ortrud;
Schalk, cond., Vienna Opera
- 7 Jan 1923 Tannhäuser, LL, Elisabeth
Zec, Hermann; Slezak, Tannhäuser; Krenn, Wolfram; Maikl, Walther; Schimon,
Venus; Krauss, cond., Vienna Opera
- 9 Jan 1923 Der Rosenkavalier, LL, Octavian
Weidt, Marchallin; Mayr, Ochs; Wiedemann, Faninal; Schöne, Sophie; Maikl,
Sänger; Krauss, cond., Vienna Opera
- 26 Jan 1923 Puccini: Tosca, LL, Tosca (her first Tosca)
Piccaver, Caravadossi; Schipper, Scarpia; Rittmann, Angelotti; Reichenberger,
cond., Vienna Opera
- 28 Jan 1923 Die Meistersinger von Nürnberg, LL, Eva
Jerger, Hans Sachs; Norbert, Beckmesser; Slezak, Stolzing; Mayr, Pogner; Krenn,
Kothner; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 3 Feb 1923 Tosca, LL, Tosca
Same as 26 Jan except Jerger, Scarpia
- 6 Feb 1923 Faust, LL, Margarethe
Hofer, Faust; Zec, Mephistopheles; Krenn, Valentin; Rajdl, Siebel; Alwin, cond.,
Vienna Opera
- 15 Feb 1923 Otello, LL, Desdemona
Slezak, Otello; Jerger, Iago; Kittel, Emilia; Wernigt, Rodrigo; Reichenberger,
cond., Vienna Opera

- 17 Feb 1923 Der Freischütz, LL, Agathe
Rittmann, Ottokar; Stehmann, Kuno; Schumann, Aennchen; Manowarda,
Kaspar; Slezak
Max; Alwin, cond., Vienna Opera
- 21 Feb 1923 Tannhäuser, LL, Elisabeth
Zec, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Maikl, Walter; Kappel,
Venus; Richard Strauss, cond., Vienna Opera
- 23 Feb 1923 Ariadne auf Naxos; LL, Ariadne (Jefferson lists her first Ariadne as 23 Feb with
Kurz and Oestvig; Günter also lists it as this date; I find no existing source
material on this)
- 25 Feb 1923 Tannhäuser, LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Schipper, Wolfram, Maikl, Walter,
Kappel, Venus; Schalk, cond., Vienna Opera
- 8 Mar 1923 Ariadne auf Naxos, LL, Primadonna/Ariadne (possibly her first Ariadne; see 23
Feb)
Wiedemann, Musiklehrer; Rajdl, Komponist; Schöne, Zerbinetta, Hüni-
Mihacsek, Najade; Richard Strauss, cond., Vienna Opera
- 15 Mar 1923 La Bohème, LL, Mimi
F.-Niemann, Rodolfo; Madin, Chaunard; Duhan, Marcel; Schöne, Musetta;
Reichenberger, cond., Vienna Opera
- 20 Mar 1923 Tannhäuser, LL, Elisabeth
Mayr, Hermann, Schubert, Tannhäuser; Schipper, Wolfram; Maikl, Walther;
Kappel, Venus; Richard Strauss, cond., Vienna Opera
- 24 Mar 1923 Tosca, LL, Tosca
Piccaver, Caravadossi; Schipper, Scarpia; Wittmann, Angelotti; Reichenberger,
cond., Vienna Opera
- 27 Mar 1923 Wilhelm Kienzl: Der Evangelimann LL, Martha
Markhoff, Friedrich Engel; Kittel, Magdalena; Schipper, Johannes Freudhofer;
Alwin, cond., Vienna Opera
- 1 Apr 1923 Die Meistersinger, LL, Eva
Schipper, Hans Sachs; Schützendorf, Beckmesser; Oestvig, Stolzing; Zec, Pogner;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 3 Apr 1923 Faust, LL, Margarethe
Piccaver, Faust; Norbert, Mephistopheles; Krenn, Valentin; Anday, Siebel; Alwin,
cond., Vienna Opera
- 7 Apr 1923 La Bohème, LL, Mimi
Maikl, Rodolfo; Madin, Chaunard; Krenn, Marcel; Zec, Colin; Alten, Musetta;
Reichenberger, cond., Vienna Opera
- 9 Apr 1923 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Musiklehrer; Rajdl, Komponist; Kaiser, Zerbinetta, Hüni-Mihacsek,
Najade; Richard Strauss, cond., Vienna Opera
- 22 Apr 1923 Die Meistersinger, LL, Eva
Weil, Hans Sachs; Schützendorf, Beckmesser; Oestvig, Stolzing; Mayr, Pogner;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

- 27 Apr 1923 La Bohème, LL, Mimi
Piccaver, Rodolfo; Madin, Chaunard; Weil, Marcel; Mayr, Collin; Schöne, Musetta; Alwin, cond., Vienna Opera
- 30 Apr 1923 Die Meistersinger von Nürnberg, LL, Eva
Jerger, Hans Sachs; Norbert, Beckmesser; Oestvig, Stolzing; Markhoff, Pogner; Krenn, Kothner; Gallos, David; Kittel, Magdalena; Reichenberger, cond., Vienna Opera
- 3 May 1923 Tales of Hoffmann, LL, Antonia
Fischer, Hoffmann; Gerö, Olympia; Birschhoff, Giulietta; Kittel, Niklaus; Breuer, Cochenille et al; Wiedemann, Coppelius et al; Alwin, cond., Vienna Opera
- 6 May 1923 Lohengrin, LL, Elsa
Zec, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Weidt, Ortrud; Alwin, cond., Vienna Opera
- 12 Jun 1923 Tosca, LL, Tosca
Laurenz Hofer, Caravadossi; Wiedemann, Scarpia; Rittmann, Angelotti; Reichenberger, cond., Vienna Opera
- 17 Jun 1923 Die Walküre, LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Jerger, Wotan; Ulsen, Brünnhilde; Krauss, cond., Vienna Opera
- 23 Jun 1923 Madame Butterfly, LL, Butterfly
Bauer-Pilecka, Suzuki; Piccaver, Linkerton; Groenen, Sharpless; Krauss, cond., Vienna Opera
- 27 Jun 1923 Tosca, LL, Tosca
Piccaver, Caravadossi; Duhan, Scarpia; Rittmann, Angelotti; Reichenberger, cond., Vienna Opera
- 30 Jun 1923 Tannhäuser, LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Weil, Wolfram; Maikl, Walther; Birschhoff, Venus; Alwin, cond., Vienna Opera
- 4 Sep 1923 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Maikl, Linkerton; Renner, Sharpless; Alwin, cond., Vienna Opera
- 7 Sep 1923 Der Freischütz; LL, Agathe
Rittmann, Ottokar; Stehmann, Kuno; Schumann, Aennchen; Manowarda, Kaspar; Gallos, Max; Alwin, cond., Vienna Opera
- 9 Sep 1923 La Bohème; LL, Mimi
Krauss, Rudolfo; Madin, Schaunard; Renner, Marcello; Jovanovic, Musetta; Alwin, cond., Vienna Opera
- 12 Sep 1923 The Barber of Bagdad; LL, Margiana
Krenn, Kalif; Gallos, Baba Mustafa; Maitl, Nureddin; Mayr, Abul Hassan; Krauss, cond., Vienna Opera
- 14 Sep 1923 Faust; LL, Margarethe
Hofer, Faust; Zec, Mephistofeles; Krenn, Valentin; Alwin, cond., Vienna Opera

- 20 Sep 1923 Mignon; LL, Mignon
Krauss (as guest), Wilhelm Meister; Manowarda, Lothario; Stehmann, Laertes;
Arnold, Freidrich; Koenig, Jarno; Gerhart, Philine; Reichenberger, cond.,
Vienna Opera
- 23 Sep 1923 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Martin Dehmann (as guest), Tannhäuser; Groenen,
Wolfram; Gallos, Walter; Kappel, Venus; Alwin, cond., Vienna Opera
- 28 Sep 1923 Lohengrin; LL, Elsa
Manowarda, Heinrich; Oestvig, Lohengrin; Jerger, Friedrich; Alwin, cond.,
Vienna Opera
- 10 Oct 1923 Tosca; LL, Tosca
Piccaver, Mario; Groenen, Scarpia; Rittmann, Angelotti; Reichenberger, cond.,
Vienna Opera
- 15 Oct 1923 Puccini: Manon Lescaut; LL, Manon; (Vienna Premiere)
Krenn, Lescaut; Piccaver, des Grieux; Zec, Geronte; Gallos, Edmont; Schalk,
cond., Vienna Opera
- 19 Oct 1923 La Bohème; LL, Mimi
same cast as 9 Sep, except: Richard Tauber (as guest), Rudolfo; Groenen,
Marcello
- 24 Oct 1923 Manon Lescaut; LL, Manon
same cast as 15 Oct
- 26 Oct 1923 Manon Lescaut; LL, Manon
same cast as 24 Oct, except: Reichenberger, cond.
- 29 Oct 1923 Manon Lescaut; LL, Manon
same cast as 24 Oct
- 2 Nov 1923 Othello; LL, Desdemona
Slezak, Othello; Wiedemann, Iago; Gallos, Cassio; Andar; Reichenberger, cond.,
Vienna Opera
- 5 Nov 1923 Die Jüdin; LL, Recha
Slezak, Eleazar; Zec, Brogni; Alwin, cond., Vienna Opera
- 14 Nov 1923 Faust; LL, Margarethe
Slezak, Faust; Manowarda, Mefistofeles; Krenn, Valentin; Helletsgruber, Siebel;
Reichenberger, cond., Vienna Opera
- 16 Nov 1923 Ariadne auf Naxos; LL, Primadonna/Ariadne
Rajdl, Composer; Oestvig, Tenor/Bacchus; Kurz, Zerbinetta; Jovanovic, Echo;
Krauss, cond., Vienna Opera
- 18 Nov 1923 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Groenen, Wolfram; Maikl, Walter;
Kappel, Venus; Alwin, cond., Vienna Opera
- 20, 25 Nov 1923 Manon Lescaut; LL, Manon
same cast as 26 Oct
- 30 Nov 1923 Manon (Massenet); LL, Manon (listed by Jefferson)

- 2 Dec 1923 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Becmesser; Krenn Kothner;
Oestvig, Walter; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- Dec 1923 Alfred Piccaver's Farewell Concert; LL sang
- 6 Dec 1923 Lehmann undergoes an operation for an infection on her mouth.
This might be the cause for her endearing drooping lip.
- 16 Dec 1923 Lohengrin; LL, Eva
Hubert Leuer, Lohengrin; Pusztai Sándor, Telramund; Sebeok Sára , Ortrud;
Tittel Bernát, cond., Hungarian National Operahouse ("Magyar Királyi
Operaház" at that time), Budapest
- 18 Dec 1923 Otello; LL, Desdemona;
Peter Urkel, Otello; Farkas Sándor, Iago; Fleischer Antal, cond., Hungarian
National Operahouse ("Magyar Királyi Operaház" at that time), Budapest
- 20 Dec 1923 Faust; LL, Margerethe
Székelyhidy Ferenc, Faust; Szende Ferenc, Mefistopheles; Fleischer Antal, cond.
Hungarian National Operahouse ("Magyar Királyi Operaház" at that time),
Budapest
- 22 Dec 1923 Ariadne auf Naxos; LL, Primadonna/Ariadne
same cast as 16 Nov, except: Schoene, Zerbinetta; Strauss, cond., Vienna Opera
- 27 Dec 1923 Faust; LL, Margarethe
same cast as 14 Nov, except: Jerger, Mefistofeles; Groenen, Valentin
- 30 Dec 1923 Tannhäuser; LL, Elisabeth
same cast as 18 Nov, except: Renner, Wolfram; Birchhoff, Venus

1924

- 4 Jan 1924 Carmen; LL, Micaëla
Vera Schwarz, Carmen; Tino Pattiera, Don Jose; Vienna Opera
- 11 Jan 1924 Tosca; LL, Tosca
Tino Pattiera (as guest), Cavardossi; Duhan, Scarpia; Reichenberger, cond.,
Vienna Opera
- 21 Jan 1924 Recital: "großer Konzerthausaal," Vienna; p. Ferdinand Foll
Brahms, Schumann, Cornelius, Marx, Strauss
- Between the following Berlin recordings Jefferson lists Vienna performances of Bohème with
Trajan Grosavescu and three nights later, Manon Lescaut with Piccaver.
- 13 Feb 1924 Recording in Berlin for Odeon (Discography numbers 049-053)
- 18 Feb 1924 Recording in Berlin (Discography numbers 054-058)
- 16 Mar 1924 Lohengrin; LL, Elsa
Frida Leider, Ortrud; Otto Helgers, Heinrich; Herbert Janssen, Heerrufer; Hans
Sängler or Tänzler, Lohengrin; Georg Szell, cond., Berlin Staatsoper

- 19 Mar 1924 Madame Butterfly; LL, Butterfly
Björn Talèn, Pinkerton; Grete Mancke, Suzuki; Victor Mosi or Mossi, Sharpless;
Walter Wohllebe, cond., Berlin Staatsoper
- 24 Mar 1924 Recording in Berlin (Discography numbers 059-061)
- 25 Mar 1924 La Bohème: LL, Mimi
Richard Tauber, Rudolfo; Otto Helgers, Collin; Ethel Hams, Musetta; Ernst
Praetorius, cond., Berlin Staatsoper
- 27 Mar 1924 Tosca; LL, Tosca
Tauber, Cavaradossi; Karl Armster, Scarpia; Georg Szell, cond., Berlin
Staatsoper
- 30 Mar 1924 Tannhäuser; LL, Elisabeth
Otto Helgers; Landgraf; Fritz Soot, Tannhäuser; Herbert Janssen, Wolfram;
Frida Leider, Venus; Ernst Praetorius, cond., Berlin Staatsoper
- 24 Mar 1924 Recording in Berlin (Discography numbers 059-061)
- 12 Apr 1924 Korngold: Die tote Stadt; LL, Marietta
Richard Tauber, Paul; Greta Mancke, Brigitta; Charlotte Boerner, Juliette; Genia
Guszaliewicz, Lucienne; Willy Wtorczyk, Gaston; Waldemar Witting, Victorin;
Georg Szell, cond., Berliner Staatsoper
- 16 Apr 1924 Die tote Stadt; same cast as Apr 12
- 17 Apr 1924 Recording in Berlin (Discography numbers 062-063)
- 20 Apr 1924 Die tote Stadt; same cast as Apr 12
- 22 Apr 1924 La Bohème: LL, Mimi
Richard Tauber, Rudolfo; Eduard Habich, Schaunard; Benno Ziegler, Marcello;
Carl Braun, Colline; Else Knepel, Musetta; Ernst Praetorius, cond., Berliner
Staatsoper
- 26 Apr 1924 Die tote Stadt; same cast as Apr 12
- 29 Apr 1924 Die tote Stadt; same cast as Apr 12
- Early May 1924 Jefferson lists Manon (Massenet) with Piccaver; Vienna
- 14 May 1924 Die Walküre: LL, Sieglinde
Melchior, Bruno Walter, cond., Covent Garden
- 21, 23, 26 May; 2, 3 Jun 1924
Der Rosenkavalier: (LL/Leider alternated as the Marschallin; LL's first
Marschallin)
Delia Rheinhardt/Maria Olszewska, Octavian; Elisabeth Schumann, Sophie;
Richard Mayr/Paul Bender, Ochs; Bruno Walter, cond., Covent Garden
- 27, 31 May 1924 Ariadne auf Naxos: LL, Ariadne
Maria Ivogün, Zerbinetta; Elisabeth Schumann, Composer; Karl Fischer-
Niemann/Carl Alwin, cond., Covent Garden

- 30 May 1924 Die Walküre: LL, Sieglinde
Gertrud Kappel/Frida Leider/Florence Austral, Brunnhilde; Ernestine Färber-Strasser/Maria Olszewska, Fricka; Jacques Urlus/Lauritz Melchior/Fritz Soot, Siegmund; Friedrich Schorr/Emil Schipper/Wilhelm Buers, Hunding; Bruno Walter/Carl Alwin, cond., Covent Garden (presented four times, LL sang on May 30, but not determined the actual cast with which she sang).
- 28 Jun 1924 Jefferson lists Massenet's Manon with Piccaver; Vienna Opera
- 9 Sep 1924 Faust; LL, Margarethe
Tauber, Faust; Norbert, Mefistofeles; Groenen, Valentin; Helletsgruber, Siebel; Reichenberger, cond., Vienna Opera
- 14 Sep 1924 Die Meistersinger; LL, Eva
Manowarda, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oestvig, Walther; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 17 Sep 1924 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 21 Sep 1924 La Bohème; LL, Mimi
Piccaver, Rudolfo; Groenen, Marcello; Schöne, Musetta; Alwin, cond., Vienna Opera
- 5 Oct 1924 Die Meistersinger; LL, Eva
same cast as 14 Sep, except: Schipper, Sachs; Mayr, Pogner; Norbert, Beckmesser
- 4 Nov 1924 Strauss: Intermezzo (World Premiere); LL, Christine
Fritz Sonntag, Franzl; Josef Correck, Storch; Liesl von Schuch, Anna; Dresden; Fritz Busch, cond., Staatsoper Dresden
- 9 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus;
same cast as 4 Nov
- 11 Nov 1924 Tannhäuser; LL, Elisabeth; Semperoper, Dresden;
Adolf Schoepflin, Hermann; Karl Jank-Hoffmann, Tannhäuser; Freidrich Plaschke, Wolfram; Eugenie Burkhardt, Venus; Hermann Kutzschbach, cond., Staatsoper Dresden
- 13 Nov 1924 Otello; LL, Desdemona; Semperoper, Dresden;
Tino Pattiera, Otello; Robert Burg, Iago; Helene Jung, Emilia; Busch, cond., Staatsoper Dresden
- 16 Nov 1924 Die Meistersinger; LL, Eva; Semperoper, Dresden;
Friedrich Plaschke, Sachs; Will Bader, Pogner; Ludwig Ermold, Beckmesser; Karl Jank-Hoffmann, Walter; Heinrich Tessmer, David; Helene Jung, Magdalene; Busch, cond., Staatsoper Dresden
- 20 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus, Dresden;
same cast as 4 Nov
- 25 Nov 1924 La Bohème; LL, Mimi; Semperoper, Dresden;
Tino Pattiera, Rudolf; Josef Correck, Schaunard; Friedrich Plaschke, Marcel; Willy Bader, Colin; Carlotta Wolf, Mussette; Kurt Striegler, cond., Staatsoper Dresden

- 27 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus, Dresden;
same cast as 4 Nov, except: Grete Nikisch, Anna
- 2 Dec 1924 La Bohème; LL, Mimi
same cast as 21 Sep, except: Tauber, Rudolfo; Renner, Marcello; Vienna Opera
- 12 or 14 Dec 1924 Puccini Memorial; Suor Angelica; LL, Suor Angelica
Kittel, Countess; Jovanovic, die Abtissen; Schalk, cond., Vienna Opera;
memorial read by Richard Specht; also Mozart: Requiem (no LL)
- 22 Dec 1924 Barber of Bagdad; LL, Margiana
Duhan, Kalif; Gallos, Mustafa; Maikl, Nureddin; Mayr, Abul Hassan; Schalk,
cond., Vienna Opera
- 26 Dec 1924 Die Meistersinger; LL, Eva
same cast as 5 Oct, except: Zec, Pogner; Wiedemann, Beckmesser; Hofer,
Walter; Egon Pollak (guest), cond.
- 29 Dec 1924 Die Jüdin; LL, Recha
F. Riemann, Eleazar; Manowarda or Zec, Brogni; Birkmeyer F., Kaiser; Maikl,
Leopold; Alwin, cond., Vienna Opera

1925

Some date in 1925

Recital: Great Convention Hall; Gotthardt, piano
Cornelius: Brautlieder; Wagner: Im Treibhaus, Schmerzen, Träume;
Humperdinck; Strauss: Ariadne: Ariadne Monolog

Some date in 1925 Faust: LL, Margarethe; Breslau

- 6 Jan 1925 Korngold: Die tote Stadt; LL, Marietta/Marie
Tauber, Paul; Renner, Frank; Bauer-Pilecka, Brigitta; Schalk, cond., Vienna
Opera
- 11 Jan 1925 Lohengrin: LL, Elsa
Manowarda, Heinrich; Schubert, Lohengrin; Jerger, Friedrich; Wildbrunn,
Ortrud; Schalk, cond., Vienna Opera
- 16 Jan 1925 Die Jüdin; LL, Recha
same cast as 29 Dec, except: Slezak, Eleazar
- 23 Jan 1925 Wiener Radio-Programm: Orchester-Konzerts des Volksooper-Orchesters; Dr.
Ludwig Kaiser, cond. LL: Mimi's aria, Tosca's aria; Volksooper Orchestra.
- 25 Jan 1925 Die Meistersinger; LL, Eva
same cast as 5 Oct, except: Jerger, Sachs; Schubert, Walter
- 7 Feb 1925 Manon; LL, Manon
same cast as 17 Sep, except: Zec, Count; Madin, Lescaut
- 12 Feb 1925 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Javonaovic, Sophie; Alwin, cond., Vienna
Opera

- 19 Feb 1925 Magic Flute; LL, Pamina
Mayr, Sarastro; Kurz, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Hentke, Papagena; Reichenberger, cond., Vienna Opera
- 28 Feb 1925 Barber of Bagdad; LL, Margiana
same cast as 22 Dec
- 4 Mar 1925 Die Jüdin; LL, Recha
same cast as 29 Dec, except: Hofer, Eleazar
- 8 Mar 1925 Shared Recital: Vereinshaus, Dresden with Tino Pattiera; Rolf Schroeder, piano
Strauss songs; Heimkehr vom Feste; encore: Tosca; duet: Othello; Chénier;
Tosca
- 9 Mar 1925 Die tote Stadt; LL, Marietta/Marie
same cast as 6 Jan, except: Hofer, Paul; Wiedemann, Frank
- 15 Mar 1925 Die Walküre; LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Kappel,
Brünnhilde; Paalen, Fricka; Heger (as guest), cond., Vienna Opera
- 17 Mar 1925 Manon; LL, Manon
same cast as 17 Sep
- 22 Mar 1925 Meistersinger; LL, Eva
same cast as 14 Sep, except: Mayr, Pogner; Hofer, Walther
- 28 Mar 1925 Meistersinger; LL, Eva
same cast as 22 Mar, except: Zec, Pogner
- 31 Mar 1925 Carmen; LL, Micaëla
Barbara Kemp (guest), Carmen; Grosavescu, Don José; Jerger, Escamillo; Alwin,
cond., Vienna Opera
- 3 Apr 1925 La Bohème; LL, Mimi
Grosavescu, Rudolfo; Duhan, Marcello; Jovanovic, Musetta; Alwin, cond.,
Vienna Opera
- 20 Apr 1925 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Grosavescu, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna
Opera
- 7, 9 May 1925 Walter Braunfels: Don Gil; (World Premiere); LL, Juana
Norbert, Pedro; Rajdl, Ines; Gallos, Manuel; Andah, Clara; Renner; Rodriguez;
Mayr, Caramanchell; Schalk, cond., Vienna Opera
- 18, 22, 28 May; 8 Jun 1925
Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt (18 May)/Maria Olszewska, Octavian; Elisabeth Schumann,
Sophie; Richard Mayr, Ochs; Bruno Walter, cond., Covent Garden
- 20, 25 May 1925 Lohengrin; LL, Elsa
Maria Olczewska/Bela Paalen, Ortrud; Fritz Perron, Emil Schipper, Otto
Helgers; Robert Heger, cond., Covent Garden

- 4, 12 Jun 1925 Die Meistersinger; LL, Eva
Fritz Soot/Adolf Lussmann, Walter; Friedrich Schorr, Sachs; Bruno Walter/
Robert Heger, cond., Covent Garden (presented three times, but not determined
the actual cast members/conductor with which Lehmann sang).
- 16 Jun 1925 Manon; LL, Manon
same cast as 17 Sep, except: Zec, Count
- 25 Jun 1925 Puccini: Tosca; LL, Tosca
Piccaver, Mario; Jerger, Scarpia; Wolken, Angelotti; Reichenberger, cond.,
Vienna Opera
- 28 Jun 1925 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Groenen, Wolfram; Paalen,
Venus; Alwin, cond., Vienna Opera
- 18, 22, 28 May; 8 Jun 1925
Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt/Maria Olszewska, Octavian; Elisabeth Schumann, Sophie;
Richard Mayr, Ochs; Bruno Walter, cond., Covent Garden
- 20, 25 May 1925 Lohengrin; LL, Elsa
Maria Olczewska/Bela Paalen, Ortrud; Fritz Perron; Emil Schipper; Otto
Helgers; Robert Heger, cond., Covent Garden
- 4, 12 Jun 1925 Die Meistersinger; LL, Eva
Fritz Soot/Adolf Lussmann, Walter; Friedrich Schorr, Sachs; Bruno Walter/
Robert Heger, cond., Covent Garden (presented three times, but not determined
the actual cast members/conductor with which LL sang, except 12 June with
Bruno Walter.
- 3 Sep 1925 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Grosavescu, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna
Opera
- 6 Sep 1925 Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Schubert, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 9 Sep 1925 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sopia;
Heger, cond., Vienna Opera
- 10 Sep 1925 Don Gil; LL, Juana
Norbert, Pedro; Helletsgruber, Ines; Gallos, Manuel; Anday, Clara; Renner;
Rodriguez; Zec, Caramanchell; Reichenberger, cond., Vienna Opera
- 12 Sep 1925 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 18 Sep 1925 Die Meistersinger; LL, Eva
Emil Schipper; Fritz Kraus; Kipnis; Eduard Kandl; Zader; Bruno Walter, cond.,
City of Berlin Opera (Städtische Oper)

- 20 Sep 1925 Lohengrin; LL, Elsa
Perron; Fortner-Halberon; Schipper, Kipnis; Culman; Reiss, cond. City of Berlin
Opera
- 23 Sep 1925 Faust; LL, Margarethe
Schubert, Faust; Norbert, Mefistofeles; Renner, Valentin; Helletsgruber, Siebel;
Reichenberger, cond., Vienna Opera
- 27 Sep 1925 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Schipper, Wotan; Brünnhilde,
Wildbrunn; Olszewska, Fricka; Heger, cond., Vienna Opera
- 28 Sep 1925 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Achsel, Giulietta; Paalen, Niklaus; Maikl, Hoffmann; Alwin,
cond., Vienna Opera
- 3 Oct 1925 La Bohème; LL, Mimi
Grosavescu, Rudolfo; Renner, Marcello; Schöne, Musetta; Alwin, cond., Vienna
Opera
- 17 Oct 1925 Recording in Berlin (Discography numbers 063.1-068)
- 22 Oct 1925 Recording in Berlin (Discography numbers 069-074)
- 28 Oct 1925 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 30 Oct 1925 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Helletsgruber, Sophie; Reichenberger, cond.,
Vienna Opera
- 3 Nov 1925 Lohengrin; LL, Elsa
Zec, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Wildbrunn, Ortrud; Schalk,
cond., Vienna Opera
- 8 Nov 1925 Die Meistersinger; LL, Eva
Jerger, Sachs; Manowarda, Pogner; Wiedemann, Beckmesser; Oestvig, Walther;
Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 12 Nov 1925 Die Walküre; LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Wildbrunn,
Brünnhilde; Anday, Fricka; Weingartner (guest), cond., Vienna Opera
- 17 Nov 1925 La Bohème; LL, Mimi
Piccaver, Rudolfo; Duhan, Marcello; Schöne, Musetta; Reichenberger, cond.,
Vienna Opera
- 19 Nov 1925 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Wiedemann,
Papageno; Schöne, Papagena; Schalk, cond., Vienna Opera
- 23 Nov 1925 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Oestvig, Linkerton; Jerger, Sharpless; Reichenberger,
cond., Vienna Opera

- 26 Nov 1925 Carmen; LL, Micaëla
Schwarz, Carmen; Oestvig, Don José; Jerger, Escamillo; Heger, cond., Vienna Opera
- 30 Nov 1925 Concert: Conventgarten, Grosser Saal; Hamburg; LL
Arias; Mahler: Fourth Symphony (soprano solo); Gustav Brecher, cond.,
Hamburg Staatsoper Orchestra
- 3 Dec 1925 Meistersinger; LL (guest), Eva
Buers (guest), Sachs; Kreuder, Beckmesser; Hans Bohnhoff, Walter; Schwarz,
David; Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 4 Dec 1925 Recording in Berlin: (Discography numbers 074.1-074.2)
- 5 Dec 1925 Puccini: Tosca: LL (guest), Tosca
Guenther, Mario; Siegel, Scarpia; Lohfing, Angelotti; Gotthardt, cond.,
Hamburg Opera
- 8 Dec 1925 Die Walküre; LL, Sieglinde
Wildbrunn; Olszewska; Melchior; Schipper; Bruno Walter, cond. City of Berlin
Opera
- 10 Dec 1925 Tannhäuser; LL, Elisabeth
Ouhman; Botel; Zader; perhaps Dissai, cond. City of Berlin Opera
- 12 Dec 1925 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Jenny
Jungbauer (guest), Zerbinetta; Schumann, Najade; Hellestgruber, Echo; Heger,
cond., Vienna Opera
- 17 Dec 1925 Manon, LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 18 Dec 1925 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Melchior (guest, his first appearance in Vienna), Tannhäuser;
Schipper, Wolfram; Kappel, Venus; Reichenberger, cond., Vienna Opera
- 20 Dec 1925 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Markhoff, Hunding; Schipper, Wotan; Kappel, Brünnhilde;
Olszewska, Fricka; Schalk, cond., Vienna Opera
- 25 Dec 1925 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Reichenberger, cond., Vienna Opera

1926

- Sometime in 1926 Elsa: Breslau
- Sometime in 1926 Eva, Sieglinde and Countess; Munich Festspiele
- Sometime in 1926 Sieglinde: Charlottenburg (Berlin)
- Sometime in 1926 Meisterkonzert: Köln
- Sometime in 1926 Musemskonzert: Frankfurt; Wesendonck Lieder with orchestra
- Sometime in 1926 Myrtocle: Charlottenburg
- Sometime in 1926 Recital: Albert Hall, London

- 1926 or 1929 Recital: Queens Hall, London; Bruno Walter, piano;
Der Freischütz: Wie nahte mir der Schlummer; Brahms: Sapphische Ode;
Mainacht; Wiegenlied; Von ewiger Liebe; Strauss: Gesang der Apollopriesterin;
Ruhe, meine Seele; Wiegenlied; Heimliche Anforderung
- 3 Jan 1926 Lohengrin; LL, Elsa
Manowarda, Heinrich; Oestvig, Lohengrin; Schipper, Freidrich; Olszewska,
Ortrud; Schalk, cond., Vienna Opera
- 6 Jan 1926 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Helletsgruber, Sophie; Reichenberger, cond.,
Vienna Opera
- 9 Jan 1926 Die Meistersinger; LL, Eva
Manowarda, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Oestvig, Walther;
Gallos, David; Kittel, Magdalena; Weingartner (guest), cond., Vienna Opera
- 23 Jan 1926 Der Rosenkavalier; LL, Marschallin
Jerger, Ochs; Achsel, Octavian; Wiedemann, Faninal; Gerhart, Sophie; Heger,
cond., Vienna Opera
- 28, 30 Jan 1926 Umberto Giordano: Andrea Chénier; LL, Madeleine (Vienna Premiere)
Trajan Grosavescu, Chénier; Emil Schipper, Gérard; Paalen, Bersi; Schalk,
cond., Vienna Opera
- 2 Feb 1926 Andrea Chénier; LL, Madeleine
Tino Pattiera (guest), Chénier; Renner, Gérard; Anday, Berst; Schalk, cond.,
Vienna Opera
- 8 Feb 1926 Andrea Chénier; LL, Madeleine
same cast as 23 Jan, except, Anday, Berst
- 11 Feb 1926 Andrea Chénier; LL, Madeleine
same cast as 23 Jan, except Heger, cond.
- 13 Feb 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Gutheil-Schoder, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Maikl, Sänger; Reichenberger, cond., (Jefferson writes that Strauss
conducted), Vienna Opera
- 27 Feb 1926 Pique Dame; LL, Lisa
Marie Schulz-Dornburg: Gräfin; Ruth Berglund: Pauline/Daphnis; Louise
Marck-Lüders: Gouvernante; Bruno Walter, cond., Charlottenburg Opera,
Berlin
- 2 Mar 1926 Recording in Berlin: (Discography numbers 074.3-074.7)
- 3, 7 Mar 1926 Pique Dame; LL, Lisa
same cast as 27 Feb; Charlottenburg Opera, Berlin
- 8 Mar 1926 Duo Recital with Tino Pattiera; Rolf Schroeder, piano; Vereinshaus, Dresden
Two duets from Andrea Chénier, love duet from Otello; Act I duet from Tosca
and songs: LL: Strauss: Zueignung; Wiegenlied; Ständchen; Cécilie
- 12 Mar 1926 Die Meistersinger; LL, Eva
Jerger, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Schubert, Walther; Gallos,
David; Kittel, Magdalena; Reichenberger cond., Vienna Opera

- 19 Mar 1926 La Bohème; LL, Mimi
Maikl, Rudolfo; Duhan, Marcello; Javanovic, Musetta; Alwin, cond., Vienna Opera
- 24 Mar 1926 Die Jüdin; LL, Recha
Hofer, Eleazar; Zec, Brogni; Birkmeyer F., Kaiser; Maikl, Leopold; Alwin, cond., Vienna Opera
- 26 Mar 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie; Reichenberger, cond., Vienna Opera
- 28 Mar 1926 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oestvig, Walther; Gallos, David; Kittel, Magdalena; Reichenberger, cond., Vienna Opera
- 3 Apr 1926 Andrea Chénier; LL, Madeleine
Grosavescu, Chénier; Renner, Gérard; Bauer-Pilecka, Berst; Heger, cond., Vienna Opera
- 5 Apr 1926 Der Rosenkavalier; LL, Marschallin
same cast as 26 Mar, except: Manowarda, Ochs; Heger, cond.
- 7 Apr 1926 Tosca; LL, Tosca
Hofer, Mario; Schipper, Scarpia; Alwin, cond., Vienna Opera
- 9 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 11 Apr 1926 Concert: Breslau
- 12 Apr 1926 Logengrin; LL, Elsa, Stadttheater, Breslau
Dannenberg, Ortrud; Unkel, Lohengrin; Tortolezis, cond.
- 15 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 17 Apr 1926 Othello; LL, Desdemona
Schubert, Othello; Wiedemann, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger, cond., Vienna Opera
- 18 Apr 1926 Andrea Chénier; LL, Madeleine
Grosavescu, Chénier; Schipper, Gérard; Anday, Berst; Heger, cond., Vienna Opera
- 21 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 23 Apr 1926 Die Jüdin; LL, Recha
same cast as 24 Mar, except: Slezak, Eleazar; Vienna Opera
- 26 Apr 1926 Marriage of Figaro; LL, Countess
Duhan, Count; Rajdl, Susanna; Mayr, Figaro; Margarete Kraus (guest), Cherubino; Reichenberger, cond., Vienna Opera
- 28 Apr 1926 LL marries Otto Krause in a civil ceremony at the City Hall, Vienna
- 3 May 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin

- 10 May 1926 Marriage of Figaro (in German); LL, Countess
Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler, Figaro;
Mayr, Count; Luisa Willer, Zerlina; Bruno Walter, cond., Covent Garden,
London.
- 11 or later May 1926
Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 12 May 1926 Die Meistersinger; LL, Eva
Emil Schipper, Sachs; Fritz Krauss, Walter; Hans Clemens; David; Robert Heger,
cond., Covent Garden, London
- 15 May 1926 Die Walküre; LL, Sieglinde
Gertrud Kappel, Brünnhilde; Lauritz Melchior, Siegmund; Emil Schipper,
Wotan or Hunding; Norman Allin, Wotan or Hunding; Bruno Walter, cond.,
Covent Garden, London
- 18 May 1926 Marriage of Figaro (in German); LL, Countess
Elisabeth Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler,
Figaro; Richard Mayr, Count; Bruno Walter, Robert Heger cond., Covent
Garden, London
- Jefferson mentions three London recitals; I've found two:
- May 1926 Recital: Royal Albert Hall, London; BW, piano
Weber: two arias; Brahms; Strauss
- 20 May 1926 Marriage of Figaro (in German); LL, Countess
Elisabeth Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler,
Figaro; Richard Mayr, Count; Bruno Walter, Robert Heger cond., Covent
Garden, London
- 30 May 1926 Recital: Royal Albert Hall, London, BW, piano
Tannhäuser: Dich, teure Halle; Wagner: Wesendonck Lieder; Strauss: Lieder
and Salome: Final scene; Times critic wrote: "really sung and not screamed out,
so that one could enjoy the sound of it despite its unpleasantness..."
- 1 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Mariano Stabile, Iago; Vincenzo Bellezza, cond.,
Covent Garden, London (Jefferson lists four performances, I've found three)
- 7 Jun 1926 Don Giovanni (in Italian); LL, Donna Elvira
Frida Leider, Donna Anna; Elisabeth Schumann, Zerlina; Mariano Stabile, Don
Giovanni; Fritz Krauss, Don Ottavio; Jean Aquistapace, Leporello; Bruno
Walter, cond., Covent Garden, London
- 9 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Mariano Stabile Iago; Vincenzo Bellezza, cond.,
Covent Garden, London
- 11, 15 Jun 1926 Don Giovanni (in Italian); LL, Donna Elvira
Frida Leider, Donna Anna; Elisabeth Schumann, Zerlina; Mariano Stabile, Don
Giovanni; Fritz Krauss, Don Ottavio; Jean Aquistapace, Leporello; Bruno
Walter, cond., Covent Garden, London

- 17 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Giuseppe Noto, Iago; Vincenzo Bellezza, cond.,
Covent Garden, London
- 25 Jun 1926 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Reichenberger, cond., Vienna Opera
- 27 Jun 1926 Tosca; LL, Tosca
Piccaver, Mario; Groenen, Scarpia; Reichenberger, cond., Vienna Opera
- 29 Jun 1926 Manon, LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut;
Reichenberger, cond., Vienna Opera
- 5 Aug 1926 Recording in Berlin (Discography numbers 075-080)
- 18 Aug 1926 Salzburg Festival; Ariadne auf Naxos; LL, Ariadne
Viktor Madin, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Maria
Rajdl, Der Komponist; Marias Gerhart, Zerbinetta; John Gläser, Bacchus;
Clemens Krauss, cond., Vienna Philharmonic
- 21 Aug 1926 Marriage of Figaro; LL, Countess
Heinrich Rehkemper, Count; Schellenberg, Cherubino; Sterneck, Figaro;
Schumann, Susanna; Karl Böhm, cond., Munich Nationaltheater
- 25 Aug 1926 Die Meistersinger; LL, Eva
Emil Schipper, Sachs; Hans Knappertsbursch, cond., Prinzregententheater,
Munich
- 28 Aug 1926 Die Walküre; LL, Sieglinde
Gertrud Kappel, Brünnhilde; Otto Wolf, Siegmund; Krauss, cond.,
Prinzregententheater, Munich
- 31 Aug 1926 Recording in Berlin (Discography numbers 075-080)
- 1 Sep 1926 Lohengrin; LL, Elsa
Manowarda, Heinrich; Otto Wolf (guest), Lohengrin; Schipper, Friedrich;
Olszewska, Ortrud; Alwin, cond., Vienna Opera
- 5 Sep 1926 Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Wolf (guest), Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 8 Sep 1926 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Chaunard; Renner, Marcello; Martha Schellenberg
(guest), Musetta; Alwin, cond., Vienna Opera
- 18 Sep 1926 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Gérard; Paalen, Berst; Heger, cond., Vienna Opera
- 20 Sep 1926 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Olsewska, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Pataky, Sänger; Schalk, cond., Vienna Opera
- 23 Sep 1926 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Kraus (guest), Papagena; Schalk, cond., Vienna Opera

- 25 Sep 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 26 Sep 1926 Marriage of Figaro; LL, Countess
Duhan, Count; Schumann, Susanna; Jerger, Figaro; Anday, Cherubino; Schalk,
cond., Vienna Opera
- 30 Sep 1926 La Bohème; LL, Mimi
same cast as 8 Sep, except: Helletsgruber, Mussetta; Vienna Opera
- 2 Oct 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 3 Oct 1926 Die Meistersinger; LL, Eva
Jerger, Sachas; Mayr, Pogner; Wiedemann, Beckmesser; Slezak; Walther; Gallos,
David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 6 Oct 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie; Pataky,
Sänger; Reichenberger, cond., Vienna Opera
- 14 Oct 1926 Puccini: Turandot; (Vienna Premiere); LL, Turandot
Slezak, Calaf; Berta Kiurina, Liu; Schalk, cond., Vienna Opera
- 20 Oct 1926 Turandot: LL, Turandot
Jan Kiepura, Calaf; unknown which cond. Vienna Opera
- 23 Oct 1926 Turandot; LL, Turandot
Slezak, Calaf; Berta Kiurina, Liu; Schalk, cond., Vienna Opera
- 25 Oct 1926 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 28 Oct 1926 Turandot; LL, Turandot
Slezak, Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 5 Nov 1926 Faust; LL, Margarethe
Piccaver, Faust; Manowarda, Mefistofeles; Renner, Valentin; Helletsgruber,
Siebel; Alwin, cond., Vienna Opera
- 11 Nov 1926 Tannhäuser; LL (guest), Elisabeth
Marowski, Hermann; Laurenz Hofer (Act III a different singer), Tannhäuser;
Groenen, Wolfram; unknown, Walter; Emmy Streng (only Act I), Venus; Pollak,
cond., Hamburg Opera
- 14 Nov 1926 Recital: Royal Albert Hall, London, England; BW, piano
Weber: Der Freischütz: Leise, leise...; Brahms: Mainacht; Von ewiger Liebe;
Wiegenlied; Sapphische Ode; Strauss: Ruhe meine Seele; Heimliche
Aufforderung; Wiegenlied; Gasang der Apollopriesterin; Weber: Oberon:
Ozean...
- 22 Nov 1926 Recital: Queens Hall, London; Bruno Walter, piano;
Schumann: Aufträge; Widmung, Der Nussbaum; Die Lotosblume; Lied der
Braut; Franz: Marie; Im Rhein, in heiligen Strome; Für Musik; Mendelssohn:
Auf Flügeln des Gesanges; Lieblingsplätzchen, Gruß; Cornelius: Brautenlieder

- 26 Nov 1926 Turandot; LL, Turandot
Jan Kiepura (guest), Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 28 Nov 1926 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Erik Enderlein (guest), Tannhäuser; Jerger, Wolfram;
Kappel, Venus; Reichenberger, cond., Vienna Opera
- 3 Dec 1926 Der Rosenkavalier, LL, Marschallin; Vienna Opera
- 4 Dec 1926 Turandot; LL, Turandot
Slezak, Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 17 Dec 1926 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Tauber, Tamino; Jerger,
Papageno; Krauss, Papagena; Schalk, cond., Vienna Opera
- 19 Dec 1926 Turandot; LL, Turandot
Kiepura (guest), Calaf; Kiurina, Liu; Schalk, cond., Vienna Opera
- 22 Dec 1926 Turandot; LL, Turandot
Tauber, Calaf; Kiurina, Liu; Heger, cond., Vienna Opera
- 25 Dec 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Olszewska, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Strauss (guest), cond., Vienna Opera
- 26 Dec 1926 Die Meistersinger von Nürnberg; LL, Eva
Schipper, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Slezak, Walther;
Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

1927

Sometime in 1927

Recital: Hamburg; Arias: Wagner, Goetz; Weber; Puccini;
Wilhelm Ammermann, piano

Sometime in 1927

Turandot, Elisabeth in Breslau

Sometime in 1927

Turandot: Charlottenburg, Berlin

Sometime in 1927

Die Walküre: Sieglinde, Munich Festspiel

Sometime in 1927

Recital: Graz
Strauss; Korngold; Cornelius; Jensen; Arias

Sometime in 1927

Concert: Philharmonie, Berlin; Wiederspänstige Zähmung; Strauss: Allerseelen;
Traum durch...; Zueignung; Heimliche Aufforderung; Furtwängler, cond.

Sometime in 1927 Opernhaus von Brünn (Brno)

Jan 1927 Die Meistersinger in Munich (unsure date and venue)

6 Jan 1927

Die Jüdin; LL, Recha
Slezak, Eleazar; Birkmeyer, Sigismund; Maikl, Leopold; Gerhart, Eudora; Zec,
Cardinal Brogni; Alwin, cond., Vienna Opera

- 15 Jan 1927 Intermezzo; Vienna premiere; LL, Christine
Alfred Jerger, Storch; Krauss, Anna; Ziegler (guest), Baron Lummer;
Wiedemann, Notary; Jovanovic, Notary's Wife; Gallos, Kapellmeister; Madin,
Kommerzienrat; Norbert, Justizrat; Zec, Kammersaenger; Strauss, cond.,
Vienna Opera
- 17 Jan 1927 Der Evangelimann; LL, Martha
Markhoff, Friedrich; Paalen, Magdalena; Wiedemann, Johannes; Tauber,
Mathias; Wilhelm Kienzl (composer), cond., Vienna Opera
- 18 Jan 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except: Ettl, Kommerzienrat
- 21 Jan 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except Arnold, Kapellmeister
- 23, 26, 28 Jan 1927
Intermezzo; LL, Christine
same cast as 15 Jan; except, on 23: Renner, Storch; Arnold, Kapellmeister
- 13 Feb 1927 Turandot; LL, Turandot
Schöne, Liu; Kiepura, Calif; Bruno Walter, cond., Charlottenburg Opera, (City
Opera), Berlin
- 15 Jan 1927 Intermezzo; LL, Christine
Alfred Jerger, Robert; Dresden
- 6 Feb 1927 Concert: Philharmonic, Berlin (possibly with orch.): Bruno Walter, cond. or
piano
- 13 Feb 1927 Turandot; LL, Turandot
Schöne; Kiepura; Walter, cond., Charlottenburg Opera, Berlin
- 16 Feb 1927 Recording in Berlin; besides recording of the first edition of Turandot arias that
were later altered, this recording marks LL's first "electric" recordings.
(Discography numbers 81-85)
- 18 Feb 1927 Recording in Berlin (Discography numbers 86-90)
- 20 Feb 1927 Concert: Berlin: Walter, cond.; possibly Oberon aria
- 24 Feb 1927 Faust; LL, Margarethe
Kapner; Kiepura; Ludwig Hoffmann; Zader, cond., Charlottenburg Opera,
(City Opera), Berlin
- 26 Feb 1927 Turandot; LL, Turandot
Kiepura, Calif; Schöne, Liu; Walter, cond., Charlottenburg Opera, (City Opera),
Berlin
- 27 Feb 1927 Pique Dame; LL, Lisa
Marie Schulz-Dornburg, Gräfin; Ruth Berglund, Pauline/Daphnis; Louise
Marck-Lüders, Gouvernante; Walter, cond., Charlottenburg Opera
- 28 Feb 1927 Die toten Augen; LL,
Berlin with Gottfried Ditter

Jefferson mentions a Die Walküre in Berlin at this time with Oestvig as Siegmund.

- 5 Mar 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except: Alwin, cond., Vienna Opera
- 9 Mar 1927 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Jerger, Wotan; Wildbrunn,
Brünnhilde; Olszewska, Fricka; Heger, cond., Vienna Opera
- 14 Mar 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Renner, Marcello; Helmetsgruber, Musetta;
Alwin, cond., Vienna Opera
- 20 Mar 1927 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Neumann (guest), Wolfram;
Maikl, Walter; Paalen, Venus; Reichenberger, cond., Vienna Opera
- 22 Mar 1927 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 26 Mar 1927 Beethoven: Fidelio: LL, Leonore/Fidelio (LL's first)
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Schalk,
cond., Vienna Opera
- 31 Mar; 2 Apr 1927
Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Gallos,
Jaquino; Schalk, cond., Vienna Opera
- 5 Apr 1927 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut;
Reichenberger, cond., Vienna Opera
- 10, 13, Apr 1927 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Gallos,
Jaquino; Schalk, cond., Vienna Opera; except on 13: Maikl, Jaquino
- 17 Apr 1927 Die Meistersinger; LL, Eva
Manowarda, Sachs, Mayr, Pogner; Wernik, Vogelsang; Ettl, Nachtigall;
Wiedemann, Beckmesser; Madin, Kothner; Arnold, Zorn; Tomek, Moser;
Muzzarelli, Ortel; Reich, Schwarz; Abel, Flotz; Kalenberg (guest), Walther;
Gallos, David; Kittel, Magdalena; Felix Weingartner (guest), cond., Vienna
Opera
- 20 Apr 1927 Intermezzo; LL, Christine
Alfred Jerger, Storch; Jovanovic, Anna; Wernigk, Baron Lummer; Wiedemann,
Notary; Bauer-Pilecka, Notary's Wife; Gallos, Kapellmeister; Madin,
Kommerzienrat; Norbert, Justizrat; Zec, Kammersaenger; Strauss, cond.,
Vienna Opera
- 23 Apr 1927 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Maikl, Linkerton; Wiedemann, Sharpless; Alwin, cond., Vienna
Opera
- 2 May 1927 Der Rosenkavalier; LL, Marschallin
Rheinhardt, Octavian; Schumann, Sophie; Mayr, Ochs; Bruno Walter or Robert
Heger, cond., Covent Garden, London

- 6 May 1927 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Lauritz Melchior, Siegmund; Friedrich Schorr, Wotan;
Norman Allin, Hunding; Bruno Walter, cond., Covent Garden, London
- 10, 12, 18, 27 May 1927
Der Rosenkavalier; LL, Marschallin
Rheinhardt, Octavian; Schumann, Sophie; Mayr, Ochs; Bruno Walter or Robert
Heger, cond., Covent Garden, London
- 23 May 1927 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Diehl, Lohengrin; Groenen, Friedrich; Kalter, Ortrud;
Wilhelm Freund, cond., Hamburg Opera
- 25 May 1927 Fidelio; LL (guest), Leonore/Fidelio
Degier, Don Fernando; Rudolf Bockelmann, Don Pizarro; Guenther, Florestan;
Lohfing, Rocco; Maria Rajdl, Marzeline; Schwarz, Jacquino; Pollak, cond.,
Hamburg Opera
- 30 May 1927 Turandot; LL (guest), Turandot
Lohfing, Timur; Guenther, Kalaf; Gertrud Callam, Liu; Wolff, cond., Hamburg
Opera
- 3 Jun 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Renner, Marcello; Helletsgruber, Musetta;
Alwin, cond., Vienna Opera
- 5 Jun 1927 Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except Hofer, Florestan
- 7 Jun 1927 Marriage of Figaro; LL, Countess
Duhan, Count; Schumann, Susanna; Jerger, Figaro; Anday, Cherubino; Schalk,
cond., Vienna Opera
- 12 Jun 1927 Die Meistersinger; LL, Eva
same cast as 17 Apr, except: Zec, Pogner; Strobl, Flotz; Schubert, Walther;
Schalk, cond.,
- 14 Jun 1927 Ariadne auf Naxos; LL, Primadonna/Ariadne
Renner, Musiklehrer; Achsel, Komponist; Schubert, Bacchus; Helletsgruber,
Najade; Adele Kern (guest), Zerbinetta, Heger, cond., Vienna Opera
- 4 Aug 1927 Die Meistersinger; LL, Eva;
Pollak, cond., Munich National Theater (Munich Festival) cast unknown
- 7 Aug 1927 Die Walküre; LL, Sieglinde;
Munich National Theater (Munich Festival); cast unknown
- 13, 18, 24, 28 Aug 1927
Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Alfred Jerger, Don Pizarro; Alfred Piccaver,
Florestan; Richard Mayr, Rocco; Elisabeth Schumann, (13), Adele Kern (18-28),
Marzeline; Hermann Gallos, Jacquino; William Wernigk, First Prisoner; Victor
Madin, Second Prisoner; Franz Schalk, cond., Vienna Philharmonic Orchestra
and Chorus

- 4 Sep 1927 Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 7 Sep 1927 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Kappel,
Brünnhilde; Olszewska, Fricka; Heger, cond., Vienna Opera
- 12 Sep 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Duhan, Marcello; Helletsgruber, Musetta;
Alwin, cond., Vienna Opera
- 14 Sep 1927 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Olszewska, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Schalk, cond., Vienna Opera
- 21 Sep 1927 Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except: Maikl, Florestan; Schipper, Don Pizarro; Heger,
cond.,
- 24 Sep 1927 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Pataky, Linkerton; Wiedemann, Sharpless; Alwin, cond.,
Vienna Opera
- 27 Sep 1927 Der Rosenkavalier; LL, Marschallin
same cast as 14 Sep; except: Reichenberger, cond.,
- 2 Oct 1927 Lohengrin; LL, Elsa
Manowarda, Heinrich; Schubert, Lohengrin; Jerger, Friedrich; Paalen, Ortrud;
Alwin, cond., Vienna Opera
- 7 Oct 1927 Turandot; LL, Turandot
Kiepura (guest), Kalaf; Helletsgruber, Liu; Reichenberger, cond. Vienna Opera
- 9 Oct 1927 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Duhan,
Papageno; Brauner (guest), Papagena; Heger, cond., Vienna Opera
- 15 Oct 1927 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Achsel, Octavian; Wiedemann, Faninial; Schumann, Sophie;
Reichenberger, cond., Vienna Opera
- 19 Oct 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Wiedemann, Marcello; Claus, Musetta;
Alwin, cond., Vienna Opera
- 23 Oct 1927 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oehmann (guest),
Walther; Reinecke (guest), David; Kittel, Magdalena; Schalk, cond., Vienna
Opera
- 29 Oct, 3 Nov 1927
Korngold: Das Wunder der Heliane; Vienna premiere; LL, Heliane
Jerger, Der Herrscher; Kiepura (guest), Der Fremde; Anday, Die Botin;
Markhoff, Der Pfoertner; Schalk, cond., Vienna Opera (on 3 Nov: Paalen, Die
Botin)

- 8 Nov 1927 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 12 Nov 1927 Das Wunder der Heliane; LL, Heliane
same cast as 29 Oct, except: Paalen, Die Botin; Heger, cond.,
- 21 Nov 1927 Fidelio; LL (guest), Leonore/Fidelio
Marowski, Don Fernando; Rudolf Bockelmann, Don Pizarro; Gothelf Pistor
(guest), Florestan; Lohfing, Rocco; unknown, Marzeline; Schwarz, Jacquino;
Pollak, cond., Hamburg Opera
- 24 Nov 1927 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Lauritz Melchior, Lohengrin; Bockelmann, Friedrich; Anny
Muenchow, Ortrud; Wilhelm Freund, cond., Hamburg Opera
- 27 Nov 1927 Turandot; LL (guest), Turandot
Lohfing, Timur; Guenther, Kalaf; Helene Falk, Liu; Wolff, cond., Hamburg
Opera
- 29 Nov 1927 Das Wunder der Heliane; LL (guest), Heliane
Bockelmann, Der Herrscher; Guenther, the Stranger; Kalter, Die Botin;
Marowski, Der Pfoertner; Pollak, cond., Hamburg Opera
- Sometime in November 1927 Elisabeth in Tannhäuser, Berlin
- 3 Dec 1927 Tannhäuser; LL (guest), Elisabeth
Marowski, Hermann; Melchior, Tannhäuser; Degler, Wolfram; Schwarz, Walter;
unknown, Venus; unknown, cond., Hamburg Opera
- 6 Dec 1927 Recording in Berlin (Discography numbers 091-094)
- 8 Dec 1927 Recording in Berlin (Discography numbers 095-096)
- 8 (!) Dec 1927 Ariadne auf Naxos; LL, Ariadne
Oehmann; Ivogün; Rajdl, Composer; Bruno Walter, cond., Charlottenburg
Opera, (City Opera), Berlin
- Jefferson notes Walter conducting LL at this time in Fidelio, two Turandots and a Lohengrin in
Berlin.
- 9 Dec 1927 Recording in Berlin (Discography numbers 097-100)
- 10 Dec 1927 Recording in Berlin (Discography numbers 101-102)
- 13 Dec 1927 Recording in Berlin (Discography numbers 103-106)
- 25 Dec 1927 Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except: Markhoff, Rocco; Vienna Opera
- 28 Dec 1927 Das Wunder der Heliane; LL, Heliane
same cast as 29 Oct, except: Schipper, Der Herrscher; Paul Marion (guest), Der
Fremde;
- 1928**
- 2 Jan 1928 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart, Queen of the Night; Maikl, Pamino; Duhan, Papageno;
Kern (guest), Papagena; Schalk, cond., Vienna Opera

- 3 Jan 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Piccaver, Tenor/Bacchus;
Helletsgruber, Najade; Jovanovic, Echo; Gerhart, Zerbinetta; Strauss (guest),
cond., Vienna Opera
- 7 Jan 1928 Das Wunder der Heliane; LL, Heliane
Schipper, Der Herrscher; Kiepura (guest), Der Fremde; Anday, Die Botin;
Schalk, cond., Vienna Opera
- 11 Jan 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 13 Jan 1928 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Piccaver, Linkerton; Renner, Sharpless; Alwin, cond., Vienna
Opera
- 19 Jan 1928 La Bohème; LL, Mimi
Piccaver, Rudof; Renner, Marcello; Helletsgruber, Musetta; Alwin, cond.,
Vienna Opera
- 22 Jan 1928 Die Meistersinger von Nürnberg; LL, Eva
Manowarda, Sachs, Markhoff, Pogner; Madin, Beckmesser; Slekak, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 29 Jan 1928 Lohengrin; LL, Elsa
Manewarda, Heinrich; Slezak, Lohengrin; Schipper, Friedrich; Paalen, Ortrud;
Reichenberger, cond., Vienna Opera
- 2, 6 Feb 1928 Hermann Götz: Der Widerspenstigen Zähmung; LL, Katharina
Norbert; Baptista; Helletsgruber, Bianka; Schipper, Petruccio; Heger, cond.,
Vienna Opera
- 10 Feb 1928 Das Wunder der Heliane; LL, Heliane
Jerger, Der Herrscher; Marion (guest), Der Fremde; Anday, Die Botin; Schalk,
cond., Vienna Opera
- 12 Feb 1928 Turandot; LL, Turandot
Tauber, Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 15 Feb 1928 Der Widerspänstigen Zähmung; LL, Katharina
Norbert; Baptista; Helletsgruber, Bianka; Schipper, Petruccio; Schalk, cond.,
Vienna Opera
- 17 Feb 1928 Recital, Vienna
Der Freischütz: Agathe's aria; Schubert: An die Musik; Wolf: Verborgenheit; Der
Wunder der Heliane: Heliane's aria; Fidelio: Leonore's aria
- 24 Feb 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 26 Feb 1928 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Pamino; Wiedemann,
Papageno; Claus, Papagena; Heger, cond., Vienna Opera

- 28 Feb 1928 Fidelio; LL, Leonore/Fidelio
Josef Kalenberg (guest), Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro; Mayr, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 1 Mar 1928 Radio broadcast: Tannhäuser, Vienna; Turandot was sung that night (without LL).
- 3 Mar 1928 Recital: Brünn
- 5 Mar 1928 Recital: Ostrau
- Jefferson lists Bruno Walter conding LL in Faust, Ariadne, Die Walküre, Turandot, and Fidelio (Erik Enderlein, Florestan; Schöne, Marzeline) at this time in Berlin.
- 11 Mar 1928 Die Walküre: LL, Sieglinde, Berlin
- 13 Mar 1928 Recording in Berlin (Discography numbers 107-108)
- 15 Mar 1928 Ariadne auf Naxos or Faust
Janssen; Kipnis; Hans Zander, cond., Charlottenburg Opera, Berlin
- 18 Mar 1928 Ariadne auf Naxos; LL, Ariadne
Erb, Ivogün; Bruno Walter, cond., Charlottenburg Opera, Berlin
- 27 Mar 1928 Die toten Augen; LL (guest), Myrtocle
Schwarz, Shepherd; Tauberl, Schnitter; Singler, Shepherd Boy; Degler, Arcesius; Gunnar Graarud, Aurelius; Singler, Arsinoe; Kalter, Maria Magdalene; Freund, cond., Hamburg Opera
- 28 Mar 1928 Recital: Bremen: Tannhäuser: Dich teure Halle; Oberon: Ozean du Ungeheuer; Strauss: Traum durch die Dämmerung; Korngold: Aria from Der Wunder der Heliane; plus songs by Schubert and Strauss; Julius Schlotte, piano
- 29 Mar 1928 Das Wunder der Heliane; LL (guest), Heliane
Bockelmann, Der Herrscher; Guenther, the Stranger; Kalter, Die Botin; Julius Gutmann, Der Pfoertner; Pollak, cond., Hamburg Opera
- 30 Mar 1928 Fidelio; LL, Leonore/Fidelio
Schöne; Bruno Walter, cond., Charlottenburg Opera, Berlin
- 4 Apr 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Schumann, Najade; Helletsgruber, Echo; Gerhart, Zerbinetta; Strauss (guest), cond., Vienna Opera
- 7 Apr 1928 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achtel, Octavian; Madin, Faninal; Gerhart, Sophie, Pataky, Sänger; Strauss, cond., Vienna Opera
- 8 Apr 1928 Die Meistersinger; LL, Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Slezak; Walther; Gallos, David; Kittel, Magdalena; Heger, cond., Vienna Opera
- 14 Apr 1928 The Barber of Bagdad; LL, Margiana
Duhan, Kalil; Gallos, Mustafa; Anday, Bostona; Maikl, Rureddin; Mayr, Abul Hassan; Schalk, cond., Vienna Opera

- 16 Apr 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 22 Apr 1928 Die Walküre; LL, Sieglinde
Gunnar Graarud (guest), Siegmund; Markhoff, Hunding; Manowarda, Wotan;
Wildbrunn, Brünnhilde; Anda, Fricka; Schalk, cond., Vienna Opera
- 25 Apr 1928 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Jeritza, Octavian; Wiedemann, Faninal; Schumann, Sophie; Pataky,
Sänger; Reichenberger, cond., Vienna Opera
- 2 May 1928 Die Walküre; LL, Sieglinde
Elisabeth Ohms, Brünnhilde; Maria Olszewska, Fricka; Lauritz Melchior,
Siegmund; Wilhelm Rode, Wotan/Hunding; Otto Helgers, Wotan/Hunding;
Bruno Walter, cond., Covent Garden, London (Act II broadcast on BBC's 5GB
[experimental])
- 6 May 1928 Fidelio; LL, Leonore/Fidelio; Palais Garnier (Opéra de Paris);
*Richard Tauber, Florestan; Gallos, Jaquino; Jerger, Pizarro; Schumann,
Marzeline; Markoff, Fernando; Mayr, Rocco; Schalk, cond., Vienna Opera
Guest Performance. *Tauber's only performance as Florestan with Lehmann. He
sang it on 12 April 1928 with Helene Wildebrunn as Leonore. He only sang it
these two times in his life.
- 10 May 1928 Die Meistersinger; LL, Eva
Anny Andrassay, Magdalena; Rudolf Laubenthal/ Carl Martin Oehman,
Walter; Hans Clemens/Wilhelm Gombert, Beckmesser; Bruno Walter, cond.,
Covent Garden, London (repeated with different casts, not determined which
singers performed with LL.) (Act I broadcast on BBC's 5GB [experimental].)
- 15 May 1928 Der Rosenkavalier; LL, Marschallin, Palais Garnier (Opéra de Paris);
Jeritza, Octavian; Schumann, Sophie; Mayr, Ochs; Schalk, cond., Guest
Performance of the Vienna Opera
- 17 May 1928 Die Walküre: LL, Sieglinde, Palais Garnier (Opéra de Paris)
Wildbrunn, Brünnhilde; Anday, Fricka; Graarud, Siegmund; Schipper, Wotan;
Markhoff, Hunding, Schalk, cond. Guest Performance of the Vienna Opera
(Le Monde musical (vol. 39, no. 5, 31 mai 1928): «Mme LL a été une sublime
Sieglinde et se classa à n'en pas douter comme la plus belle artiste de la troupe.»)
- 18 May 1928 Götterdämmerung; LL, Gutrune
Elisabeth Ohms/Frida Leider, Brünnhilde; Maria Olszewska/Rosette Anday,
Erda; Herbert Janssen; Otto Helgers/Ivar Andresen; Bruno Walter or Robert
Heger, cond., Covent Garden, London (repeated with different casts, not
determined which singers or conductors performed with LL.)
- 19 May 1928 Die Walküre: LL, Sieglinde (possibly Paris)
- 21 May 1928 Die Meistersinger; LL, Eva
Anny Andrassay, Magdalena; Carl Martin Oehman, Walter;
Hans Nissen, Sachs; Robert Heger, cond., Covent Garden, London

- 23 May 1928 Tannhäuser: LL, Elisabeth
Frida Leider/Elisabeth Ohms, Venus; Lauritz Melchior/Carl Martin Oehman, Tannhäuser; Herbert Janssen, Wolfram; Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers performed with LL.) (Act II broadcast on BBC's 5XX Daventry and 2LO London.)
- 27 May 1928 Turandot; LL, Turandot
Kalenberg (guest), Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 30 May 1928 Othello; LL, Desdemona
Hubert Leuer (guest), Othello; Jerger, Iago; Gallos, Cassio; Kittel, Emilia; Reichenberger, cond., Vienna Opera
- Jun 1928 Die Walküre: LL, Sieglinde, Berlin
- 3 Jun 1928 Fidelio; LL, Leonore/Fidelio
Graarud (guest), Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Schumann, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 5 Jun 1928 Palais Garnier (Opéra de Paris); LL, Leonore/Fidelio
Gastspiel Wiener Staatsoper, Richard Tauber (incorrectly listed, but no correction available), Florestan; Gallos, Jaquino; Jerger, Pizarro; Elisabeth Schumann, Marzeline; Markoff, Fernando; Richard Mayr, Rocco; Schalk, cond. (Guest Performance of the Vienna Opera)
- 7 Jun 1928 Turandot; LL, Turandot
Paul Marion (guest), Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 13 Jun 1928 Magic Flute; LL, Pamina
Mayr, Sarastro; Böhm (guest), Queen of the Night; Maikl, Pamino; Duhan, Papageno; Claus, Papagena; Heger, cond., Vienna Opera
- 18 June 1928 Concert: Hofburgkapelle (at 4:30pm); a mixed program on which LL sang:
Mendelssohn: Entsaugung; Beethoven: Die ehre Gottes an der Natur
- 18 (!) Jun 1928 Lohengrin; LL, Elsa
Zec, Heinrich; Leuer (guest), Lohengrin; Robert Burg (guest), Friedrich; Paalen, Ortrud; Alwin, cond., Vienna Opera
- 24 Jun 1928 Faust; LL, Margarethe
Maikl, Faust; Zec, Mefistofeles; Duhan, Valentin; Claus, Siebel; Alwin, cond., Vienna Opera
- 20, 24, 28 Aug 1928 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Alfred Jerger, Don Pizarro; Josef Kalenberg, Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Franz Schalk, cond., Vienna Philharmonic Chorus and Orchestra
- 3 Sep 1928 Recording in Berlin (Discography numbers 109-110)
- 4 Sep 1928 Recording in Berlin (Discography numbers 111-124)

- 9 Sep 1928 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Heger, cond.,
Vienna Opera
- 12 Sep 1928 Marriage of Figaro; LL, Countess
Duhan, Count; Maria Rajdl (guest), Susanna; Jerger, Figaro; Anday, Cherubino;
Schalk, cond., Vienna Opera
- 14 Sep 1928 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart Queen of the Night; Kalenberg, Pamino; Duhan,
Papageno; Kern, Papagena; Schalk, cond., Vienna Opera
- 19 Sep 1928 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Enderlein (guest), Tannhäuser; Duhan, Wolfram; Wildbrunn,
Venus; Schalk, cond., Vienna Opera
- 22 Sep 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Schubert, Tenor/Bacchus;
Schumann, Najade; Helletsgruber, Echo; Gerhart, Zerbinetta; Schalk, cond.,
Vienna Opera
- 26 Sep 1928 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie;
Reichenberger cond., Vienna Opera
- 30 Sep 1928 Manon; LL, Manon Lescaut
Piccaver, des Grieux; Zec, Comte des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 2 Oct 1928 La Bohème; LL, Mimi
Piccaver, Rudolfo; Duhan, Marcello; Kern, Musetta; Alwin, cond., Vienna Opera
- 5 Oct 1928 Othello; LL, Desdemona
Schubert, Othello; Wiedemann, Iago; Wernigt, Cassio; Kittel, Emilia;
Reichenberger, cond., Vienna Opera
- 7 Oct 1928 Fidelio; LL, Leonore/Fidelio
Schubert Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Schumann, Marzeline; Gallos, Jaquino; Heger, cond., Vienna Opera
- 12 Oct 1928 Puccini: Manon; LL, Manon Lescaut
Piccaver, des Grieux; Manowarda, Count des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 14 Oct 1928 Die Meistersinger; LL (called "Ehrenmitglied" Honored member, for the first
time), Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Schubert; Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 18 Oct 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Schubert, Tenor/Bacchus;
Schumann, Najade; Helletsgruber, Echo; Kern, Zerbinetta; Heger, cond.,
Vienna Opera

- 24 Oct 1928 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Kern, Sophie;
Reichenberger cond., Vienna Opera
- 30 Oct 1928 Rosenkavalier; LL (guest), Marschallin
Lohfing, Ochs; Falk, Octavian; Degler, Faninal; Callam, Sophie; Jan Berlik,
Singer; Pollak, cond., Hamburg Opera
- 2 Nov 1928 Die Walküre; LL (guest), Sieglinde
Graarud, Siegmund; Marowski, Hunding; Bockelmann, Wotan; Muenchow,
Brünnhilde; Kalter, Fricka; Wolff, cond., Hamburg Opera
- 4 Nov 1928 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Melchior, Lohengrin; Bockelmann, Friedrich; Muenchow,
Ortrud; Pollak, cond., Hamburg Opera
- 10 Nov 1928 Recording in Berlin (Discography numbers 125-132)
- 12 Nov 1928 Recording in Berlin (Discography numbers 133-134)
- 8 Dec 1928 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 11 Dec 1928 Otello; LL, Desdemona
Slezak, Othello; Jerger, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger,
cond., Vienna Opera
- 14 Dec 1928 Die Jüdin; LL, Recha
Slezak, Eleazar; Norbert, Brogni; Birkmeyer F., Kaiser; Pataky, Leopold; Alwin,
cond., Vienna Opera
- 17 Dec 1928 Recording in Berlin (Discography numbers 135-138)
- 19 Dec 1928 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart Queen of the Night; Kalenberg, Tamino; Duhan,
Papageno; Claus, Papagena; Schalk, cond., Vienna Opera
- 23 Dec 1928 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Wildbrunn,
Venus; Schalk, cond., Vienna Opera
- 26 Dec 1928 Die Meistersinger; LL, Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Slezak; Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 29 Dec 1928 La Bohème; LL, Mimi
Slezak, Rudolfo; Madin, Marcello; Helletsgruber, Musetta; Reichenberger, cond.,
Vienna Opera

1929

- 9 Jan 1929 Otello: LL, Desdemona, Berlin
- 19 Jan 1929 Recital: Frankfurt
- 23 Jan 1929 Lohengrin, LL, Elsa (LL, sang in German, the rest of the cast in French)
Marcelle Mahieu, Ortrud; Anseau, Lohengrin; Huberty, Heinrich; Lanteri,
Telramund; Ruhlmann, cond.; Palais Garnier (Opéra de Paris)

- 29 Jan 1929 Lohengrin, LL, Elsa, Paris (possibly a repeat of 23 Jan)
- 31 Jan 1929 Joint Recital, Théâtre de l'Opéra, Palais Garnier, Paris; with Boris Schwarz, violin; Emile Wagner, piano
Gluck: Alceste: Aria; Weber: Der Freischütz: Aria; Schubert (5 Lieder including: Ständchen; Der Tod und das Mädchen); Strauss: 3 Lieder (possibly including Wiegenlied)
- Feb 1929 Recital: Brussels
- Feb 1929 Recital: Musikvereinssaal, Vienna; Ferdinand Foll, piano
Arias: from Merry Wives..., Andrea Chénier, Schumann
Frauenliebe und Leben
- 3 Feb 1929 Die Walküre, LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Hermann Nissen (guest), Wotan; Miller (guest), Fricka, Waltraute; Wildbrunn, Brünnhilde; Schalk, cond; Vienna Opera
- 8 Feb 1929 Werther; LL, Lotte
José Rogatchwsky, Werther; Renner, Albert; Stern, Sopia; Alwin, cond., Vienna Opera
- 11 Feb 1929 The Barber of Bagdad; LL, Margiana
Nissen (guest); Kalif; Gallos, Musafa; Maikl, Nureddin; Heger, cond., Vienna Opera
- 16 Feb 1929 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Wiedemann, Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 22 Feb 1929 Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Hans Hermann Nissen, Don Pizarro; Richard Mayr, Rocco; Franz Schalk, cond., Vienna Philharmonic (on tour) Stockholm Royal Theater
- 26 Feb 1929 Recording in Berlin (Discography numbers 139-144.2)
- 1 Mar 1929 Concert: Salle Pleyel, Paris
Beethoven: Fidelio: Leonore's aria; Strauss: Morgen, Wiegenlied, Cäcilie; Fourestier, cond., Orchestre symphonique de Paris
- 3 Mar 1929 Concert: Salle Pleyel, Paris
Weber: Oberon: Rezia's aria; Wagner: Schmerzen, Im Treibhaus, Träume; Encore: Strauss: Morgen; Fourestier, cond., Orchestre symphonique de Paris
- 5 Mar 1929 Lohengrin; (LL, Elsa, sang in German, the rest of the cast in French)
Georgette Caro, Ortrud; Franz, Lohengrin; Frommen Heinrich; John Brownlee, Telramund; Ruhlmann, cond.; Palais Garnier (Opéra de Paris)
- Mar 1929 Fidelio, Paris
- Mar 1929 Der Rosenkavalier, Paris
- 7 Mar 1929 Der Rosenkavalier, Basel
- 9 Mar 1929 Concert: Basel: Oberon: Ozean; Strauss: Wiegenlied, Cäcilie, Ständchen; Weingartner, cond.

- 10 Mar 1929 Lohengrin; LL, Elsa, Paris
Georgette Caro, Ortrud; Franz, or another tenor, Lohengrin; Frommen,
Heinrich; Brownlee, Telramund; cond., Ruhlmann
- 14 and another date in Mar 1929
Recital and Concert: Théâtre de Monte Carlo, Monte Carlo
Leonore's Aria; Schubert: Der Tod und das Mädchen; Brahms: Mainacht;
Wiegenlied; Strauss: Ich trage meine Minne; Zueignung; Aldo Bonifanti, piano;
Paul Paray, cond.
- 24 Mar 1929 Lohengrin; LL, Elsa
Zec, Heinrich; Fritz Wolff (guest), Lohengrin; Schipper, Friedrich; Paalen,
Ortrud; Heger, cond., Vienna Opera
- 26 Mar 1929 La Bohème; LL, Mimi
Kalenberg, Rudolfo; Duhan, Marcello; Claus, Musetta; Reichenberger, cond.,
Vienna Opera
- 31 Mar 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie; Strauss,
cond., Vienna Opera
- 3 Apr 1929 Die Walküre; LL, Sieglinde
Leuer, Siegmund; Markhoff, Hunding; Friedrich Schorr, Wotan; Wildbrunn,
Brünnhilde; Anday, Fricka; Heger, cond., Vienna Opera
- 6 Apr 1929 Der Rosenkavalier; LL, Marschallin
same cast as 31 Mar, except: Schumann, Sophie
- 8 Apr 1929 Othello; LL, Desdemona
Kalenberg, Othello; Jerger, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger,
cond., Vienna Opera
- 14 Apr 1929 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr,
Rocco; Schumann, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 16 Apr 1929 Recording in Berlin (Discography numbers 144.3-148)
- 22 Apr 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr,
Ochs; Bruno Walter/Robert Heger, cond., Covent Garden, London (repeated
with different casts, not determined which singers or conductors performed with
LL.) 22 Apr Act I was broadcast live by the BBC, the first such transmission of
an opera.
- 24 Apr 1929 Lohengrin; LL, Elsa
Maria Olszewska, Ortrud; Fritz Wolf/Erik Enderlin, Lohengrin; Robert Heger,
cond., Covent Garden, London
- 26 Apr 1929 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Rosette Anday, Fricka; Lauritz Melchior, Siegmund;
Friedrich Schorr, Wotan; Alexander Kipnis, Hunding; Bruno Walter, cond.,
Covent Garden, London

28 Apr 1929 or 7 May

Concert: Théâtre de Champs-Élysées; Paris; E. Wagner, piano
Brahms: Mainacht, Dein blaues Auge, Wiegenlied, Vergebliches Ständchen;
Schubert: *Le guide; Litanei auf das Fest Allerseelen; Ave Maria; Schumann:
Frauenliebe und Leben; Strauss: Ruhe meine Seele; Befreit; Heimliche
Aufforderung; *German title given in French

Jefferson writes that between her London commitments, LL was in Paris to sing Elsa at the Opera with John Sullivan.

2 May 1929 Lohengrin; LL, Elsa
Maria Olszewska, Ortrud; Fritz Wolf/Erik Enderlin, Lohengrin; Robert Heger,
cond., Covent Garden, London

7 May 1929 or 28 Apr
Concert: Théâtre de Champs-Élysées; Paris
Brahms, Schubert, Schumann: Frauenliebe und Leben; Strauss: Ruhe meine
Seele; Befreit; Heimliche Aufforderung

8 May 1929 Die Meistersinger; LL, Eva
Anny Adrassy, Magdalena; Fritz Wolf, Walther; Hans Clemens/Heinrich
Tessner, Sachs; Bruno Walter or Robert Heger, cond., Covent Garden, London
(repeated with different casts, not determined which singers or conductors
performed with LL.)

14 May 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr,
Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated
with different casts, not determined which singers or conductors performed with
LL.)

17 May 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr,
Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated
with different casts, not determined which singers or conductors performed with
LL.)

24 May 1929 Die Meistersinger; LL, Eva
Anny Adrassy, Magdalena; Fritz Wolf, Walther; Hans Clemens/Heinrich
Tessner, Sachs; Bruno Walter or Robert Heger, cond., Covent Garden, London
(repeated with different casts, not determined which singers or conductors
performed with LL.)

28 May 1929 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera

2 Jun 1929 Die Meistersinger; LL, Eva
Schipper, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

5 Jun 1929 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Helletsgruber, Marzelline; Gallos, Jaquino; Schalk, cond., Vienna Opera

- 9 Jun 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Schalk, cond., Vienna Opera
- 13 Jun 1929 Recording in Berlin (Discography numbers 149-156)
- 8, 18, 26 Aug 1929
Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, (8); Karl Hammes, (18, 26); Don Fernando; Ludwig Hofmann,
(8), Wilhelm Rode (18, 26), Don Pizarro; Josef Kalenberg, Florestan; Josef von
Manowarda, Rocco; Luise Helletsgruber, Marzelline; Hermann Gallos, Jaquino;
William Wernigk, First Prisoner; Victor Madin, Second Prisoner; Franz Schalk,
cond., Vienna Philharmonic Orchestra and Chorus
- 12, 16, 20, 24, 30 Aug 1929
Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Vera Schwarz, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Koloman von Pataky, Singer; Clemens Krauss, cond., Vienna
Philharmonic
- 5 Sep 1929 Manon; LL, Manon
Piccaver, des Grieux; Manowarda, Graf; Wiedemann, Lescaut; Madin, Brietigny;
Alwin, cond., Vienna Opera
- 7, 10 Sep 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Kern, Sophie; Clemens
Krauss, cond., Vienna Opera
- 14 Sep 1929 Lohengrin; LL, Elsa
Manowarda, Heinrich; Piccaver, Lohengrin; Schipper, Friedrich; Paalen, Ortrud;
Heger, cond., Vienna Opera
- 20 Sep 1929 Manon; LL, Manon
Beniamino Gigli (guest), Des Grieux; Mayr, Count Des Grieux; Wiedemann,
Lescaut; Alwin, cond., Vienna Opera
- 22 Sep 1929 Der Rosenkavalier; LL, Marschallin; Vienna Opera (from Günther's list)
- 24 Sep 1929 Faust; LL, Margarethe
Kalenberg, Faust; Hofmann, Mefistofeles; Schipper, Valentin; Helletsgruber,
Siebel; Alwin, cond., Vienna Opera
- 30 Sep 1929 Die Meistersinger; LL, Eva
Rode, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Willer, Magdalena; Krauss, cond., Vienna Opera
- Oct 1929 Concert: Bremen; possibly Julius Schlatke, piano
Widerspänstige Zähmung; Leonore's Aria; Schubert: An die Musik; Encores:
Strauss; Brahms; Blech
- 3 Oct 1929 Recording in Berlin (Discography numbers 157-162)
- 6 Oct 1929 Fidelio; LL (guest), Leonore/Fidelio
unknown, Don Fernando; unknown, Don Pizarro; Guenther, Florestan; Lohfing,
Rocco; Singler, Marzelline; Schwarz, Jacquino; Pollak, cond., Hamburg Opera

- 8 Oct 1929 Tannhäuser; LL (guest), Elisabeth Marowski, Hermann; unknown, Tannhäuser; Groenen, Wolfram; Berlik, Walter; Emmy Land, Venus; Wolff, cond., Hamburg Opera
- 11 Oct 1929 Meistersinger; LL (guest), Eva Bockelmann, Sachs; Kreuder, Beckmesser; Pistor, Walter; Schwarz, David; Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 19 Oct 1929 Recital: Queen's Hall, London; Harold Craxton, piano
Brahms: Die Mainacht; Dein blaues Auge; Wiegenlied; Vergebliches Ständchen;
Schubert: An die Musik; Litanei; Ave Maria; Schumann: Frauenliebe und Leben;
Strauss: Traum durch...; Heimliche Aufforderung; encore: Zueignung
- 23 Oct 1929 Der Rosenkavalier; LL (guest), Marschallin Falk, Octavian; Degler, Faninal; Pollak, cond., Hamburg Opera (Lehmann's last performance in the Stadttheater)
- 31 Oct 1929 Concert: Amsterdam; Monteux, cond.
Agathe's aria; Wagner: Wesendonck Lieder
- 1929 Recital: Luxembourg
Schubert: Litenai; Ave Maria; Schumann: Frauenliebe und Leben; Strauss: Allerseelen; Ruhe meine Seele; Zueignung
- 4 Nov 1929 Concert unknown venue
- 6 Nov 1929 A program cover states: Société Royale des Nouveaux Concerts et d'Harmonie/
Kon. Maatschappij der Nieuwe Concerten en Kon. Harmoniemaatschappij
(Belgium)
- 7-17 Nov 1929 Concerts/recitals in Paris and Belgium (see above)
- 12 Nov 1929 Die Meistersinger: possibly Vienna
- 13 Nov 1929 Recital: Brussels; Eugene Wagner, piano
Schumann: Frauenliebe und Leben; Wolf: Verborgenheit, Zur Ruh'; Strauss:
Befreit, Heimliche Aufforderung, Morgen; (one source: 6 Nov)
- 14 Nov 1929 Fidelio: LL, Leonore; Antwerp; "Koninklijke Vlaamsche Opera" (Royal Flemish Opera)
M. Ségard, Marzeline; J. Sterkens, Florestan; G. Wouters, Rocco; K. Bogaers,
Don Pizaro; G. Vercamer, Jacquino; C. Jochem, Don Fernando; J. J. B. Schrey,
cond.
- 16 Nov 1929 Concert: Concerts Lamoureux, Paris; A. Wolff, cond.;
Cornelius: Brautlieder; Tannhäuser: Dich teure Halle; Der Widerspenstigen
Zähmung: Katharina's aria
- 17 Nov 1929 Concert: Concerts Lamoureux, Paris; A. Wolff, cond.
Weber: Der Freischütz: Agathe's aria; Schumann: Widmung; Du bist wie eine
Blume; Glühwürmchen; Botschaft
- 19 Nov or possibly Oct 1929 Recital: Queens Hall, London; Harold Craxton, piano
Brahms, Strauss: Dein blaues Auge; Wiegenlied; Traum durch...; Schubert: An
die Musik; Ave Maria; Schumann: Frauenliebe und Leben

- 22 Nov 1929 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
 Germaine Lubin, Brünnhilde; Georgette Caro, Fricka; Franz, Siegmund; André Pernet, Wotan; Grommen, Hunding; Philippe Gaubert, cond.
- Nov 1929 Radio broadcast: concert: Paris
- 25 Nov 1929 Recital: Théâtre des Champs-Élysées, Paris; E. Wagner, piano; Schubert: Die junge Nonne; Nachtgesang; Du bist die Ruh; Der Doppelgänger; Liszt: Mignon; Es muss ein Wunderbares sein; Mendelssohn: *Bon Coeur; Hommage; Lieblingsplättchen; Auf Flügeln...; Wolf: Einsamkeit; Zur Ruh, zur Ruh; Willst du deinen Liebsten...; In der Schatten...; Marx: Hat dich die Liebe berührt; Und gestern hat er mir Rosen gebracht; Strauss: All mein Gedanken; Carillon; *German titles given in French
- 27 Nov 1929 Die Walküre; LL Sieglinde, Paris; same cast as 22 Nov except: Lapeyrette, Fricka
- 29 Nov 1929 Recital: London (date uncertain)
- 1 Dec 1929 Tannhäuser; LL, Elisabeth
 Hofmann, Hermann; Slezak, Tannhäuser; Rode, Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 26 Dec 1929 Die Meistersinger; LL, Eva
 Rode, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 27 Dec 1929 Ariadne auf Naxos; LL, Primadonna/Ariadne
 Angerer, Komponist; Wiedeman, Musiklehrer; Piccaver, Tenor/Bacchus; Kern, Zerbinetta; Richard Strauss, cond., Vienna Opera
- 1930**
- 1 Jan 1930 Fidelio; LL, Leonore/Fidelio
 Kalenberg, Florestan; Hammes, Don Fernando; Rode, Don Pizarro; Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Strauss, cond., Vienna Opera
- 9 Jan 1930 Faust; LL, Margarethe
 Kalenberg, Faust; Zec, Mefistofeles; Nissen, Valentin; Michalsk, Siebel; Heger, cond., Vienna Opera
- 15 Jan 1930 Manon; LL, Manon
 Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 17 Jan 1930 Ariadne auf Naxos, LL, Primadonna/ Ariadne
 Wiedemann, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Kern, Zerbinetta; Strauss, cond., Vienna Opera
- 20 Jan 1930 Die Jüdin; LL, Recha
 Slezak, Eleazar; Zec, Brogni; Birkmeyer F., Kaiser; Maikl, Leopold; Gerhart, Eudora; Alwin, cond., Vienna Opera
- 22 Jan 1930 Die Meistersinger; LL, Eva
 Manowarda, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Gallos, David; Paalen, Magdalena; Krauss, cond., Vienna Opera

- 26 Jan 1930 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Nissen, Wolfram; Pauly, Venus; Alwin,
cond., Vienna Opera
- 30 Jan 1930 Intermezzo; LL, Christine
Hammes, Storch; Claus, Anna; Strauss, cond., Vienna Opera
- 1 Feb 1930 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Reichenberger, cond., Vienna Opera
- 6 Feb 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Hammes, Charles; Kittel, Countess; Paalen, Berst;
Reichenberger, cond. Vienna Opera
- 9 Feb 1930 Shared Recital: Vienna; Erich Meller, piano
Schubert: Doppelgänger; Erbkönig;
- 11 Feb 1930 Andrea Chénier; LL, Madeleine
same cast as 6 Feb, except: Schipper, Charles
- 14 Feb 1930 Intermezzo; LL, Christine
Hammes, Storch; Claus, Anna; Strauss, cond., Vienna Opera
- 20 Feb 1930 Recording in Berlin (Discography numbers 163-168)
- 21 Feb 1930 Recording in Berlin (Discography numbers 169-172)
- 25 Feb 1930 Recital: Queens Hall, London, Harold Craxton, piano
Giordani: Caro mio ben; Monteverdi: Lasciatemi morire; Gluck: O del mio
dolce ardor; Beethoven: Freudvoll und Leidvoll; Die Trommel gerühret!;
Schumann: Du bist wie eine Blume; Alte Laute; Frühlingsnacht; Ich grolle nicht;
Liszt, Marx, Strauss: Kling
- 1 Mar 1930 Concert: Orchestra des Concerts Padeloup; Theatre des Champs Elysees, Paris;
Rhené-Baton, cond.; E. Wagner, piano
Beethoven: Sehnsucht; Ich liebe dich, Die Trommel gerühret; Freudvoll und
leidvoll (with orchestra); Schubert: Erbkönig; Ganymed; Geheimis; Ständchen;
(with piano); Encore: An die Musik
- 2 Mar 1930 Concert: Orchestre des Concerts Padeloup, Rhené-Baton, cond.; Théâtre des
Champs-Élysées; E. Wagner, piano
Weber: Agathe's aria from Der Freischütz (with orchestra); Strauss: Allerseelen;
Traum durch die Dämmerung, Zueignung, Heimliche Aufforderung (with piano)
Le Monde musical (#41, no. 3, 31 mars 1930): «La grande et admirable
cantatrice triompha, le samedi, dans un répertoire largement classique—celui où
elle règne souverainement.» Le Ménestrel #4897, vol. 92, #10 (7 III. 1930):
«Indépendamment d'une technique parfaite d'une émission souple, ample, elle a
ce que la nature seule pouvait lui donner, une voix émouvante qui prend
l'auditeur.»
- Mar 1930 Recital: Vienna
- 7 Mar 1930 Concert: Salle Pleyel, Paris (date uncertain)
Schubert, Beethoven (see 1 Mar, but this lists different hall)

- 17 Mar 1930 Tannhäuser, Palais Garnier, Paris; LL, Elisabeth Mahieu, Venus; Kirchoff, Tannhäuser; Rouard, Wolfram; Huberty, Landgraf; Morini, Walter; Ruhlmann, cond. Opéra de Paris
- 19 Mar 1930 Recital: Théâtre des Champs Elysées, Paris; E. Wagner, piano
Monteverdi, Giordani, Gluck, Schumann, Liszt, Strauss, Hahn: D'une prison; Chausson; Fauré, Rencontre; Duparc: Phydilé
- Date uncertain Nice: same program as 19 March
- Date uncertain Cannes: same program as 19 March
- 20 Mar 1930 Recital: Champs Elysees, Paris (date uncertain)
Schubert, Schumann, Brahms, Strauss
- 21 Mar 1930 Tannhäuser, Palais Garnier, Paris; LL, Elisabeth (Opéra de Paris)
same cast as 17 Mar
- 24 Mar 1930 Der Rosenkavalier; LL, Marschallin, Palais Garnier, Paris
Huberty, Ochs; G. Lubin, Octavian; Henrie Fabert, Faninal; Jane Laval, Sophie; Philippe Gaubert, cond., Opéra de Paris; (On Günther's list he writes that it was sung in French. That may be, but one can assume, as happened in other German operas, that LL sang in German.)
- 26 Mar 1930 Tannhäuser, Palais Garnier, Paris; LL, Elisabeth (Opéra de Paris)
same cast as 17 Mar
- 1 Apr 1930 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Gerhart, Zerbinetta; Strauss, cond., Vienna Opera
- 5 Apr 1930 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie; Clemens Krauss, cond., Vienna Opera
- Apr 1930 Contract problems with the Vienna Opera
- 10 Apr 1930 Recital: Redoutensalle, Budapest
Weber: Ozean...; Agathe's aria; Schubert, Liszt, Strauss
- 11 Apr 1930 Werther; LL, Lotte
Rogatchewsky (guest), Werther; Jerger, Albert; Helletsgruber, Sophie; Reichenberger, cond., Vienna Opera
- 13 Apr 1930 Manon; LL, Manon
Rogatchewsky (guest), Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Reichenberger, cond., Vienna Opera
- 17 Apr 1930 Faust; LL, Margarethe
Rogatchewsky (guest), Faust; Jerger, Mefistofeles; Schipper, Valentin; Michalsky, Siebel; Alwin, cond., Vienna Opera
- 20 Apr 1930 Die Walküre: LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Jeritza, Brünnhilde; Miller, Fricka; Krauss, cond., Vienna Opera
- Apr 1930 Recital: Theatre Champs Elysee, Paris
Chausson, Fauré, Duparc

- 24 Apr 1930 Lohengrin: LL, Elsa; Antwerp (her second appearance in this role there)
- April 1930 Recital: London
- 28 Apr, 1 May 1930
Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Rudolf Laubenthal/Fritz Wolff, Walther; Heddle Nash, David; Friedrich Schorr/Rudolf Bockelmann, Sachs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.) (Act III broadcast by BBC's National Programm)
- 28 April 1930 A program lists Friedrich Schorr, Otto Helgers, Heinrich Tessmer, Rudolf Laubenthal, Lotte Lehmann. Conductor: Bruno Walter.
- 2 May 1930 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska/Constance Willis, Fricka; Lauritz Melchior, Siegmund; Friedrich Schorr/Rudolf Bockelmann, Wotan; Ivar Adresen, Hunding; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
Paris—LL “heard this week at several private affairs” including “a reception given by an American, Mrs. Alfred Heidelberg.” (Birkhead NYT May 18, 1930; p31:3).
- 6, 14, 19, 21 May 1930 J. Strauss: Die Fledermaus; LL, Rosalinde
Elisabeth Schumann, Adele; Maria Olszewska, Prince Orlofsky; Willi Wörle, Baron von Eisenstein; Karl Jöken, Alfred; Bruno Walter, cond., Covent Garden, London
- 3 Jun 1930 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Nissen, Wolfram; Wildrunn, Venus; Reichenberger, cond., Vienna Opera
- 4 Jun 1930 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krauss, cond., Vienna Opera
- 6 Jun 1930 Manon; LL, Manon
Piccaver Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 8 Jun 1930 Die Meistersinger; LL, Eva
Rode, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Willer, Magdalena; Krauss, cond., Vienna Opera
- 11 Jun 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Shipper, Charles; Kittel, Countess; Paalen, Berst; Reichenberger, cond. Vienna Opera
- 14 or 15 Jun 1930 Der Rosenkavalier; LL, Marschallin; Graz;
Josef Manowarda, Ochs; Adele Kern, Sophie; Krauss, cond. (unsure which orchestra); Günther's list has 14 as the date.
- 18 Jun 1930 Recording in Berlin (Discography numbers 172.1–178.1)

- 19 Jun 1930 Recording in Berlin (Discography numbers 173-174)
- 4 Aug 1930 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Karl Hauss, Singer; Clemens Krauss, cond., Vienna Philharmonic
- 13, 18 Aug 1930 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Richard Mayr; Don Fernando; Wilhelm Rode, Don Pizarro; Josef Kalenberg, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Franz Schalk, cond., Vienna Philharmonic Orchestra and Chorus
- 1 Sep 1930 Die Meistersinger; LL, Eva
Rode, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 7 Sep 1930 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 11 Sep 1930 Puccini: Manon; LL, Manon Lescaut
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Heger, cond., Vienna Opera
- 14 Sep 1930 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss, cond., Vienna Opera
- 17 Sep 1930 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern, Zerbinetta; Schalk, cond., Vienna Opera
- 21 Sep 1930 Der Rosenkavalier; LL, Marschallin
same cast as 14 Sep, except: Schmann, Sophie
- 24 Sep 1930 Madame Butterfly; LL, Butterfly
Suzuki, Paalen; Piccaver, Linkerton; Wiedemann, Scharpless; Alwin, cond., Vienna Opera
- 3 Oct 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Kittel, Countess; Paalen, Berst; Reichenberger, cond. Vienna Opera
- 5 Oct 1930 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Curt Taucher (guest), Tannhäuser; Schipper, Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 9 Oct 1930 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera

- 14 Oct 1930 Recital: Theatre des Champs Elysees, Paris; *E. Wagner, piano
Brahms, Schubert, Schumann and Strauss: Wiegenlied; Marcel Hubert also
played solo cello pieces (Beethoven and Brahms) on the same program; *Pianist
Jessie Munro announced in *Le guide du concert*, XVII, 1: 3 and 10. X. 1930
(*NY Times*: Birkhead reports that LL will “sail in October for a five weeks’
engagement with the Chicago Opera, appearing in ‘Fidelio’ and other well
known roles, including Wagnerian parts.”)
- 28 Oct 1930 *Die Walküre*; LL, Sieglinde (US Debut);
Hans Hermann Nissen, Wotan; Maria Olszewska, Fricka; Baromeo, Hunding;
Paul Althouse, Siegmund; Frida Leider, Brunnhilde; Pollak, cond., Chicago Civic
Opera
- 1 Nov 1930 *Tannhäuser*; LL, Elisabeth
Paul Althouse, Tannhäuser; Cyrena Van Gordon, Venus; Herrmann Nissen,
Wolfram; Alexander Kipnis, Hermann; Pollack, cond., Chicago Opera
Company (Non-commercial Discography number 422) (Section from 9:00pm–
10:00pm broadcast on KYW and “network.”) This is a historic recording, even
beyond its importance to the Lehmann legacy. It appears to be the earliest extant
off-the-air transcription of a live performance from an American opera house.
- 3 Nov 1930 Recital: Northrop Memorial Auditorium, Minneapolis, Minnesota; Katherine
Hoffmann, piano
Oberon: *Ozean...*; Schubert: *An die Musik*; *Auf dem Wasser...*; *Rastlose Liebe*;
Schumann: *Der Nussbaum*; *Du bist wie eine Blume*; *Ich grolle nicht*; added
Schumann songs; Brahms: *Der Schmied*, *Ständchen*; *Vergebliches Ständchen*;
Wiegenlied; Strauss: *Traum durch...*; *Zueignung*; *Heimliches Aufforderung*;
encores: *Tannhäuser*: *Dich teure Halle*. [The series was called “University’s
Artist Course.”]
- 8 Nov 1930 *Lohengrin*; LL, Elsa
Alexander Kipnis, Henry; M aison, *Lohengrin*; Hans Hermann Nissen,
Telramund; Maria Olszewska, Ortrud; Pollak, cond., Chicago Civic Opera
- 10 Nov 1930 *Die Walküre* (same cast as 28 Oct)
- 13 Nov 1930 *Tannhäuser* (same cast as 1 Nov)
- 20 Nov 1930 *Die Meistersinger*; LL, Eva
Hans Hermann Nissen, Hans Sachs; Alexander Kipnis, Pogner; Habich,
Beckmesser; Ringling, Kothner; M aison, Walther; Colcaire, David; Maria
Oszewska, Magdalena; Pollak, cond., Chicago Civic Opera
- 24 Nov 1930 *Lohengrin* (same as 8 Nov)
- 26 Nov 1930 *Die Meistersinger* (same as 20 Nov)
- 5 Dec 1930 LL leaves for Europe.
- Dec 1930 *Die Walküre*: LL, Sieglinde; Paris
- 13 Dec 1930 Concert: Salle Gavaux, Orchestre des Concerts Lamoureux, Paris Schubert:
Die Allmacht; *Erlkönig*; Schumann: *Talisman*; *Waldeggespräch*; *Erstes Grün*;
**J’ai pardonné*; *Der Nussbaum*; Albert Wolff, cond.; E. Wagner, piano; *German
title given in French

- 14 Dec 1930 Concert: Salle Gavaux, Orchestre des Concerts Lamoureux, Paris
Nicolai: Merry Wives: Aria of Frau Fluth; Strauss: Geduld; Traum durch die
Dämmerung; Schlechtes Wetter; All mein Gedanken; E. Wagner, piano
- 21 Dec 1930 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Gerhard Hüscher (guest), Wolfram;
Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 23 Dec 1930 La Bohème; LL, Mimi
Maikl, Rudolfo; Wiedemann, Marcello; Bullard, Musetta; Alwin, cond., Vienna
Opera
- 25 Dec 1930 Der Rosenkavalier; LL, Marschallin (listed by Jefferson and Günther) “usual
cast” with Krauss
- 29 Dec 1930 Lohengrin; LL, Elsa
Zec, Heinrich; Wolff, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud; Heger,
cond., Vienna Opera

1931

Sometime in 1931 Stadttheater, Basel

- 1 Jan 1931 Der Opernball (listed by Jefferson)
- 2 Jan 1931 Fidelio; LL, Leonore/Fidelio
Slezak, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro; Manowarda,
Rocco; Schumann, Marzelline; Gallos, Jaquino; Heger, cond., Vienna Opera
- 5 Jan 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Angerer, Composer; Piccaver, Tenor/Bacchus;
Kern, Zerbinetta; Strauss, cond., Vienna Opera
- 9 Jan 1931 Die Walküre; LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Wildbrunn, Brünnhilde;
Anday, Fricka; Krauss, cond., Vienna Opera
- 14 Jan 1931 Intermezzo; LL, Christine
Hammes, Storch; Elisabeth Friedrich (guest), Anna; Strauss, cond., Vienna
Opera
- 24, 25 Jan 1931 Der Opernball; LL, Angèle
Slezak, Beaubuisson; Rosar (guest), Mme Beaubuisson; Kern, Henri; Hammes,
Paul; Krauss, cond. Vienna Opera
- 28 Jan 1931 Recital or Concert; Bucharest
- 30 Jan 1931 Der Opernball; LL, Angèle, Vienna
- 31 Jan 1931 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Paalen, Venus;
Reichenberger, cond., Vienna Opera
- 2 Feb 1931 Radio Broadcast
- 5 Feb 1931 Lohengrin; LL, Elsa
Zec, Heinrich; Wolff, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud;
Reichenberger, cond., Vienna Opera

- 7 Feb 1931 Der Opernball; LL, Angèle
same cast as 25 Jan
- 8 Feb 1931 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 9 Feb 1931 Recital; Vienna (unsure date)
- 13 Feb 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus;
Gerhart, Zerbinetta; Strauss, cond., Vienna Opera
- 15 Feb 1931 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Wolff, Walther;
Zimmermann, David; Anday, Magdalena; Krauss, cond., Vienna Opera
- 25 Feb 1931 Die Frau ohne Schatten; LL, Dyer's Wife
Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer;
Krauss, cond., Vienna Opera
- 28 Feb 1931 Concert: Théâtre des Champs-Élysées; Orchestre des Concerts Padeloup, Paris;
Rhené-Baton, cond., E. Wagner piano
Beethoven: Fidelio: Leonore's aria; Schumann: Meine Rose; Alte Laute;
Widmung; O Sonnenschein; plus 5 encores
- 1 Mar 1931 Concert; Paris: Théâtre des Champs-Élysées; Orchestre des Concerts Padeloup,
Rhené-Baton, cond., E. Wagner piano
Weber: Oberon: Ozean...; Brahms: Die Mainacht; Wie bist du, meine Königin;
*Le sablier; Von ewige Liebe; plus 5 encores; *German title given in French
- 4 Mar 1931 Gala Concert, Casino; Monte Carlo
Oberon: Ozean, du Ungeheuer; Strauss: Morgen, Wiegenlied, Ständchen; cond.
Paul Paray
- 6 Mar 1931 Recital: Theatersall; Monte Carlo; Maurice Fauré, piano
Schubert: Am Grabe Anselmos, Der Kreuzzug, Der Jüngling und der Tod,
Rastlose Liebe; Schumann: from Dichterliebe: Wenn ich in deine Augen seh; Ich
will meine Seele tauchen; Und wüssten's die Blumen; Hör ich das Liedchen
klingen; Ein Jüngling liebt ein Mädchen; Ich hab im Traum geweinet; Ich grolle
nicht; Hahn: D'une prison; Chausson: Le temps des Lilas; Brahms; Ständchen;
Das Mädchen spricht; Der Jäger; Strauss: Befreit; Allerseelen; Wie sollten wir
geheim sie halten; All mein Gedanken
- 8 Mar 1931 Recital: Monte Carlo
- 12 Mar 1931 Tannhäuser; LL, Elisabeth; Antwerp
G. Wouters, Herman; J. Verbert, Tannhäuser; V. Van Aert, Wolfram; J.
Ordeman, Walter; M. Tralbaut, Biterolf, R. Christiane, Venus; J.J.B. Schrey,
cond.,; "Koninklijke Vlaamsche Opera" (Royal Flemish Opera)
- 14 Mar 1931 Fidelio: LL, Leonore/Fidelio; Antwerp
M. Ségard, Marzeline; J. Sterkens, Florestan; G. Wouters, Rocco; K. Bogaers,
Don Pizaro; G. Vercamer, Jacquino; J. Heirstraete, Don Fernando; J. J. B. Schrey,
cond., "Koninklijke Vlaamsche Opera" (Royal Flemish Opera)
- 15 Mar 1931 Hertha Schuch lists Butterfly in Vienna

- 19 Mar 1931 M. Louis Barthou, academician and ex-Premier, gave a lecture this afternoon at the Salle Gaveau on Beethoven and Wagner. The lecture was illustrated by interpretations in German by Mme Lotte Lehmann...At the end of the lecture M. Barthou announced that he had been asked by M. Briand to present the Legion of Honor to Mme Lehmann. He pinned the insignia on her dress, and kissed her on both cheeks. Mme Lehmann then faltered in French: "I am deeply touched by this honor. I shall wear the magnificent French decoration with pride and joy," and the public cheered and clapped enthusiastically. (From The Guardian, London) [First German to be so decorated "since the war."]
- 20 Mar 1931 Lohengrin; LL, Elsa, Paris
Mahieu, Ortrud; Trevi, Lohengrin; Journet, Heinrich; Brownlee, Telramund;
François Ruhlmann, cond.
- 23 Mar 1931 Tannhäuser; LL, Elisabeth, Paris (see 12 Mar)
- 25 Mar 1931 Die Walküre; LL, Sieglinde, Palais Garnier, Paris
Lubin, Brünnhilde; Lapeyrette, Fricka; Franz, Siegmund; Journet, Wotan;
Grommen, Hunding; Gaubert, cond., Opéra de Paris
- 29 Mar 1931 Die Walküre; LL, Sieglinde (Paris; uncertain venue)
- 5 Apr 1931 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Hammes, Don Fernando; Jerger, Don Pizarro;
Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Heger, cond.,
Vienna Opera
- 11 Apr 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Strauss, cond., Vienna Opera
- 15 Apr 1931 Madame Butterfly; LL, Butterfly
With, Suzuki; Pataky, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna Opera
- 18 Apr 1931 Lohengrin; LL, Elsa
Manowarda, Heinrich; Max Lorenz (guest), Lohengrin; Rode, Friedrich; Rüniger,
Ortrud; Alwin, cond., Vienna Opera
- 21 Apr 1931 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Strauss, cond.,
Vienna Opera
- 27 Apr, 1 May 1931 Der Rosenkavalier; LL, Marschallin
Margit Angerer/Maria Olczewska, Octavian; Elisabeth Schumann Sophie;
Richard Mayer, Baron Ochs; Bruno Walter or Robert Heger, cond., Covent
Garden, London (repeated with different casts, not determined which singers or
conductors performed with LL.)

- 30 Apr 1931 (and possibly 2 May 1931)
 Die Walküre; LL, Sieglinde
 Frida Leider, Brünnhilde; Maria Olszewska/Luise Willer, Fricka; Lauritz
 Melchior, Siegmund; Friedrich Schorr, Wotan; Otto Helgers/Ivar Andresen,
 Hunding; Bruno Walter, cond. 30 April; possibly Robert Heger, cond., Covent
 Garden, London (repeated with different casts, not determined which singers
 performed with LL.)
- 5, 11 May 1931 Die Fledermaus; LL, Rosalinde
 Elisabeth Schumann, Adele Kern, Adele; Gabriele Joachim/Maria Olszewska,
 Prince Orlofsky; Willi Wörle, Falke; Marcel Wittrisch; Bruno Walter or Robert
 Heger, cond., Covent Garden, London (repeated with different casts, not
 determined which singers or conductors performed with LL, but Heger did
 conduct the 11 May performance.)
- 13 May 1931 (Handwritten date on the cover of a program with LL's photo for "Cercle
 Muscial Juifs" Jewish Musical Circle
- 15 May 1931 Joint Aeolus Recital: Lady Cunard's House, London with Elisabeth Schumann,
 as part of a series given by Lady Cunard. Held at 7 Grosvenor Square. No
 pianist(s) are known.
- 17 May 1931 Lunch at Chequers with Prime Minister Ramsay MacDonald, Bruno Walter,
 Colonel Blois and Lay Snowden.
- 18 May 1931 Lohengrin; LL, Elsa
 Maria Olszewska, Ortrud; René Mason, Lohengrin; Herbert Jansen, Telramund;
 Otto Helgers, Friedrich; Robert Heger, cond., Covent Garden, London
- 20 May 1931 Die Fledermaus; LL, Rosalinde
 Elisabeth Schumann or Adele Kern, Adele; Maria Olszewska, Prince Orlofsky;
 Willi Wörle, Falke; Marcel Wittrisch; Bruno Walter, cond., Covent Garden,
 London
- 23 May 1931 Recording in Berlin (Discography numbers 179-183)
- 23 (!) May 1931 Tannhäuser; LL, Elisabeth, Palais Garnier (Opéra de Paris)
 Georgette Lalande, Venus; Franz, Tannhäuser; Rouard, Wolfram; Ruhlmann,
 cond.
- 26 May 1931 Recording in Berlin (Discography numbers 184-188)
- 31 May 1931 Tannhäuser; LL, Elisabeth
 Mayr, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Pauly, Venus; Heger,
 cond., Vienna Opera
- 3 Jun 1931 Fidelio; LL, Leonore/Fidelio
 Slezak, Florestan; Hammes, Don Fernando; Rode, Don Pizarro; Mayr, Rocco;
 Schumann, Marzelline; Gallos, Jaquino; Heger, cond., Vienna Opera
- 9 Jun 1931 Die Walküre; LL, Sieglinde
 Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Wildbrunn, Brünnhilde;
 Anday, Fricka; Krauss, cond., Vienna Opera
- 11 Jun 1931 Die Frau ohne Schatten; LL, Dyer's Wife
 Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer;
 Krauss, cond., Vienna Opera

- 15 Jun 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Schalk, cond., Vienna Opera
- 18 Jun 1931 Fidelio; LL, Leonore/Fidelio
same cast as 3 Jun, except: Schalk, cond.
- 22 Jun 1931 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 23 Jun 1931 Der Rosenkavalier; LL, Marschallin
same cast as 8 Feb, except: Schumann, Sophie
- 10 Aug 1931 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Koloman von Pataky, Singer; Clemens Krauss, cond., Vienna
Philharmonic
- 18 Aug 1931 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Emanuel List; Don Fernando; Georg Hann, Don Pizarro; Franz Völker,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus
- 27 Aug 1931 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Koloman von Pataky, Singer; Krauss, cond., Vienna Philharmonic
- 29 Aug 1931 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Emanuel List; Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus
- Aug 1931 Recital with BrunoWalter at the Salzburg Festival
- 2 Sep 1931 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Rode, Don Pizarro; Manowarda,
Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 5 Sep 1931 Schalk Memorial: Die Meistersinger; LL, Eva
Rode, Sachs; Zec, Pogner; Norbert, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 9 Sep 1931 Andrea Chénier; LL, Madeleine
Armand Tokatyan (guest), Chénier; Schipper, Charles; Rüniger, Countess; Paalen,
Berst; Heger, cond. Vienna Opera
- 16 Sep 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Duhan, Marcel; Pataky, Henri; Suor Angelica: Anday, Countess;
Paalen, Abess; Heger, cond., Vienna Opera
- 20 Sep 1931 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera

- 25 Sep 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
same cast as 16 Sep, except: Schipper, Marcel
- 28 Sep 1931 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 2 Oct 1931 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Schumann, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 6 Oct 1931 Madame Butterfly; LL, Butterfly
With, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Reichenberger, cond.,
Vienna Opera
- 14 Oct 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus;
Gerhart, Zerbinetta; Heger, cond., Vienna Opera
- 18 Oct 1931 Manon; LL, Manon
same cast as 28 Sep, except: Manowarda, Count Des Grieux
- 23 (date uncertain) Oct 1931 Recital: Prag; Frogler or Frozler, piano
Schubert, Schumann, Mendelssohn, Brahms, Wolf; encore: Strauss
- 24 Oct 1931 Werther; LL, Lotte
Piccaver, Werther; Hammes, Albert; Reining, Sophie; Reichenberger, cond.,
Vienna Opera
- Oct 1931 Concerts (two concerts with the Orchestra Lameroux, Paris)
- 27 Oct 1931 Recital: Salle Pleyel, Paris; Eugène Wagner, piano
Songs by Brahms: Auf dem Kirchhofe; An die Nachtigall; Wenn du nur zuweilen
lächelst; Botschaft; Schumann: Schöne Wiege meiner Leiden; Aus den östlichen
Rosen; In der Fremde; Soldatenbraut; Schubert: *Faut-il en vain médire; Du bist
die Ruh; Le guide; Wiegenlied; Grieg: Letztes Frühling; Ein Schwan; Auf dem
Kahn; Ich liebe dich; Strauss, Allerseelen; Befreit, Cécilie. She had to give
“several repetitions and three encores.” Encores included Strauss: Ständchen;
Brahms: Wiegenlied; *German title given in French; Le monde musical: «...
aucune, dans l’art du chant, ne dépasse cette perfection.»
- 30 Oct 1931 Lohengrin; LL, Elsa, Palais Garnier (Opéra de Paris)
Marcelle Mahieu, Ortrud; José de Trevi, Lohengrin; Marcel Journet, Heinrich;
John Brownlee, Telramund; Philippe Gaubert, cond.,
- 2 Nov 1931 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
Jane Cros, Brünnhilde; Tessandra, Fricka; Faniard, Siegmund; A Pernet, Wotan;
Grommen, Hunding; Gaubert, cond.,
- 4 Nov 1931 Tannhäuser; LL, Elisabeth; Palais Garnier (Opéra de Paris)
Anny Helm, Venus; José de Trevi, Tannhäuser; H. Janssen, Wolfram; Gille,
Walter; Ruhlmann, cond.,
- 7 Nov 1931 Concert: Concert Lamoureux, Paris, Salle Gaveau; Albert Wolff, cond. (part of a
symphonic program)
Gluck: Alceste: Dieux de la nuit éternelle; Mozart: Marriage of Figaro: Porgi
Amor; Wagner: Schmerzen; Im Treibhaus; Träume

- 8 Nov 1931 Concert: Concert Lamoureux, Paris, Salle Gaveau
Wagner: Tristan und Isolde: Liebestod with Albert Wolff, cond.; Schumann: Frauenliebe und Leben with E. Wagner, piano; five encores possibly including: Schumann: Ich grolle nicht; Der Nussbaum
- 12 Nov 1931 Recital: Palais des Beaux-Arts, Brussels
Schubert: An Sylvia; Mignon; Wiegenlied; Ständchen; Schumann: Schöne Wiege meiner Leiden; Brahms, Wolf, Strauss, Chausson: Le temps de Lilas; Fauré: Rencontre; Hahn: D'une prison
- 15 Nov 1931 Recital: Grosser Musikvereins-Saal; Vienna; Leo Rosenek, piano; recital shared with Magda Hajós, violin with Paul Ulanowsky, piano (not yet LL's pianist); Schubert: Der Wegweiser; An Sylvia; Ständchen; Auf der Wasser zu singen; Schumann: Schöne Wiege meiner Leiden; Aus den östlichen Rosen; In der Fremde; Mendelssohn: Die Liebende schreibt; Neue Liebe; Brahms: An die Nachtigall; Sapphische Ode; Wenn du nur zuweilen lächelst; Therese; Botschaft; Wolf: Verborgeneheit; Und willst du...; In dem Schatten meiner Locken; Wer rief dich denn; Nun lass uns Frieden schliessen; Gesang Weylas
- 20 Nov 1931 Manon; LL, Manon
José Riavez (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Reichenberger, cond., Vienna Opera
- Nov 1931 Recital in Rome (date uncertain)
- 28 (date uncertain) Nov 1931 Recital: Atheneum, Bucharest, Rumania (King's widow, Maria, in attendance) Order unsure: Agathe's aria; Schubert: Ständchen (repeated); Brahms: Von ewiger Liebe; Schumann: Ich grolle nicht; Der Nussbaum; Strauss: Traum durch...; Brahms: Vergebliches Ständchen; Der Jäger; Schumann: Aufträge; encores: Strauss: Ständchen; Wiegenlied; Zueignung; Brahms: Der Schmied; Agathe's aria
- 28 (date uncertain) Nov 1931 Concert: Olympic Theatre, Athens
Weber: Oberon: Ozean...; Beethoven: Fidelio: Abscheulicher, Komm Hoffnung; Wagner: Träume; Mitropoulos, cond.
- 29 Nov 1931 Recital: Olympic Theatre, Athens; Dimitri Mitropoulos, piano (electricity out, candles on piano at the beginning of the recital) Greek Minister President Beniselos in attendance.
Schubert, Schumann, Mendelssohn, Brahms, Strauss, Franz; two encores
- 4 Dec 1931 Werther; LL, Lotte
Piccaver, Werther; Duhan, Albert; Reining, Sophie; Reichenberger, cond., Vienna Opera
- 6 Dec 1931 (Noon) Memorial Concert for Franz Schalk
Mahler: Um Mitternacht; other singers included Mayr, Helletsgruber; Bruno Walter, cond., Vienna Philharmonic
- 6 (!) Dec 1931 Die Walküre; LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Manowarda, Wotan; Wildbrunn, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera

- 8 Dec 1931 Memorial Concert for Franz Schalk (possibly a second one; see 6 Dec 1931 above)
Mahler: Um Mitternacht; other singers included Mayr, Helletsgruber; Bruno Walter, cond., Vienna Philharmonic
- 8 (!) Dec 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Schipper, Marcel; Pataky, Henri; Suor Angelica: Szantho, Countess; Paalen, Abess; Reichenberger, cond., Vienna Opera
- 14 Dec 1931 Fidelio; LL, Leonore/Fidelio (Jefferson writes that LL was ill and didn't sing this performance) Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 17 Dec 1931 Lohengrin; LL, Elsa
Manowarda, Heinrich; Kalenberg, Lohengrin; Rode, Friedrich; Rüniger, Ortrud; Heger, cond., Vienna Opera
- 18 Dec 1931 Winterhilfe-Konzert, Vienna
- 20 Dec 1931 Radio Broadcast
- 22 Dec 1931 La bohème; LL, Mimi
Pataky, Rudof; Hammes, Marcello; Helletsgruber, Musetta; Reichenberger, cond., Vienna Opera
- 29 Dec 1931 LL sails for the US.

1932

- 7 Jan 1932 Recital: Town Hall, New York (NYC debut recital); p. Kurt Ruhrseitz Among other Lieder: Brahms; Schumann: Ich grolle nicht; Strauss; Hahn; Chausson; Fauré
- Jan 1932 Two Recitals in Chicago (dates and details unknown)
- 13 Jan 1932 Lohengrin; LL, Elsa
Alexander Kipnis, King Henry; Hans Hermann Nissen, Telramund; Maria Oszewska, Ortrud; Maison, Lohengrin; Pollack, cond., Chicago Civic Opera
- 21 Jan 1932 Lohengrin with same cast as Jan 13 except Baromeo, King Henry.
- 26 Jan 1932 Die Meistersinger; LL, Eva
Rudolf Bockelmann, Hans Sachs; Alexander Kipnis, Pogner; Sharnova, Magdalena; Colcaire, David; Habich, Beckmesser; Maison, Walther; Pollack, cond., Chicago Civic Opera
- 29 Jan 1932 Lohengrin (same cast as Jan. 13).
- 4 Feb 1932 Lohengrin; LL, Elsa; Boston (with Chicago on tour)
- 7 Feb 1932 Recital: Town Hall, New York; Kurt Ruhrseitz, piano
Beethoven: In Questa Tomba Oscura; Die Trommel Gerühet; Freudvol und Leidvol; Brahms: Auf dem Kirchhofe; An die Nachtigall; Therese (repeated); Ständchen; Schumann: Frauenliebe und Leben; Wolf: Verborgeneheit "had a beauty that was almost unearthlike" wrote one critic; Und willst du deinen Liebsten Sterben sehen; In dem Schatten meiner Locken; Du glaubst mit einen Fädchen...;

The following Berlin opera performances are only approximate.

Feb/Mar/Apr 1932

Die Meistersinger; LL, Eva
Kipnis, Pogner; Bockelmann, Sachs; Wolff, Walther; Furtwängler, cond., Berlin
Lindenoper

Feb/Mar/Apr 1932

Der Rosenkavalier; LL, Marschallin; Walter, cond. Charlottenburg Opera, Berlin

Feb/Mar/Apr 1932

Fidelio; LL, Leonore/Fidelio; Walter, cond. Charlottenburg Opera, Berlin

Feb/Mar/Apr 1932 Concert, Berlin; cond., Furtwängler

Feb/Mar/Apr 1932 Recitals (two); Berlin

15 Mar 1932 Shared Recital: Salle Pleyel, Paris with Heinrich Schlusnus (baritone);
F. Rupp, piano
Mozart: Marriage of Figaro: Duet; Magic Flute: Duet with Pamina and
Papageno; LL alone: Beethoven: Die Ehre Gottes aus der Natur; Wonne der
Wehmut; Ich liebe dich; Freudvoll und leidvoll; Liszt: Mignons Lied; Es muss ein
Wunderbares sein; Lorelei; Cornelius: Du und ich; Schumann duet: Unterm
Fenster; Le monde musical (43, 3, 31 III. 32): "...d'un bout à l'autre du concert,
il n'y eut pas un instant qui ne fut parfait".

17 Mar 1932 Concert: Paris (date uncertain; perhaps this refers to the 15 March recital)

18 Mar 1932 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Alwin, cond., Vienna Opera

Mar 1932 Concert: Salle Prat, Marseilles

22 Mar 1932 Goethe Celebration, Burgtheater, Vienna
Märschenlieder

24 Mar 1932 Lohengrin; LL, Elsa
Zec, Heinrich; Kalenberg, Lohengrin; Jerger, Friedrich; Rüniger, Ortrud;
Reichenberger, cond., Vienna Opera

Mar 1932 Concert: Augusteo, Rome; Bernardino Molinari, cond.
Beethoven: Fidelio aria; Strauss: Morgen; Wiegenlied; Ständchen; Wagner:
Tristan und Isolde: Liebestod

Mar or Apr 1932 Concert: Sala Bianca, Florence
Schubert: Der Tod und das Mädchen; Schumann: Frauenliebe und Leben; Ich
grolle nicht; Brahms: Wiegenlied

Apr 1932 Concert: Santa Cecilia, Rome

Apr 1932 Recital: Florence

12 Apr 1932 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond.,
Vienna Opera

- 14 Apr 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Krauss, cond., Vienna Opera
- 17 Apr 1932 Concert: Paris; Leo Rosenek, piano; not in Pleyel or the Théâtre des Champs-
Élysées, uncertain venue; uncertain date.
Beethoven, Schubert, Schumann: Frauenliebe und Leben; Liszt, Brahms
- 18 Apr 1932 Recital: Hamburg; Leo Rosenek, piano
Schubert: Der Tod und das Mädchen (repeated); Wolf: In dem Schatten...; Und
willst du deinen Liebsten...; Schumann: Alte Laute; Nussbaum; Ich grolle nicht;
Goetz: Widerspenstigen Zähmung; Strauss; "many repetitions and encores;"
encore: Schumann: Widmung
- 21 Apr 1932 Concert: Dresden
Schubert, Schumann, Wolf, Strauss
- 23 Apr 1932 Recording in Berlin (Discography numbers 189-193)
- 25 Apr 1932 Recording in Berlin (Discography numbers (194-200)
- 25 Apr 1932 Concert: Santa Cecilia; Rome (review published in Romer
on 26 Apr 1932)
- 28 Apr 1932 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Tino Pattiera (guest), Tannhäuser; Schipper, Wolfram;
Rünger, Venus; Heger, cond., Vienna Opera
- 30 Apr 1932 Josef Marx 50th Birthday Celebration: Vienna; LL and Manowarda; Marx,
piano
- 3 May 1932 Othello; LL, Desdemona
Pattiera (guest), Othello; Hammes, Iago; Gallos, Cassio; Rünger, Emilia;
Reichenberger, cond., Vienna Opera
- 12 May 1932 Joint Aeolus Recital: Lady Cunard's House, London
Vladimir Horowitz played. "The fact that LL was due to don golden pigtails as
Eva at Covent Garden a few hours later did not prevent her from giving of her
very best..." Brahms: Von ewiger Liebe; An die Nachtigal; Sandmännchen;
Botschaft; Vergeliches Ständchen; Schumann: Der Nusbaum; Alte Laute; Ich
grolle nicht; Widmung.
- 9, 12, (!) 20, 31 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Heinrich Tessmer; Friedrich
Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond.,
Covent Garden, London (repeated with different casts, not determined which
singers or conductors performed with Lehmann.) (Act III broadcast by BBC's
Nationa Programme.)
- 13 May 1932 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska, Fricka; Melchior, Siegmund; Schorr,
Wotan; Allin Norman, Hunding; Robert Heger, cond., Covent Garden Act 3
broadcast on BBC's Regional Programme); London Times: "Mme Lotte
Lehmann and Herr Melchior were able to make the words unusually clear."

- 20 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Heinrich Tessmer; Friedrich Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with Lehmann.)
- 23 May 1932 Tannhäuser; LL, Elisabeth
Oda Slobodskaya; Venus; Melchior, Tannhäuser; Herbert Janssen, Wolfram; Hofmann, Hermann; Beecham, cond., Covent Garden, London (Act II was broadcast on BBC's Regional Programme.)
- 30 May 1932 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska, Fricka; Lauritz Melchior/Walter Widdop, Siegmund; Friedrich Schorr/Ludwig Hofmann, Wotan; Allin Norman, Hunding; Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 31 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Friedrich Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with Lehmann.) (Act I broadcast on BBC's Regional Programme.)
- 5 Jun 1932 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Anday, Magdalena; Krauss, cond., Vienna Opera
- 10 Jun 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer; Krauss, cond., Vienna Opera
- 23 Jun 1932 Die Walküre; LL, Sieglinde
Walter Kirchhoff, Siegmund; Frida Leider, Brünnhilde; Otto Helgers, Hunding; Karin Branzell, Fricka; Rudolf Bockelmann, Wotan; Leo Blech, cond., Berlin Staatsoper
- 25 Jun 1932 Ariadne auf Naxos; LL, (guest), Ariadne
Maria Ivogün, Zerbinetta; Marcell Wittrich, Bacchus; Käte Heidersbach, Komponist; Walter Grossmann, Musiklehrer; Leo Blech, cond., Berlin Staatsoper
- Some time Aug 1932 Recital in Munich (evidence: a review with an Aug reference)
- 2, 4, 7, Aug 1932 Lohengrin, LL, Elsa;
Fritz Wolff or Eyvind Laholm, Lohengrin; Herbert Janssen; Gertrud Bindernagel, Ortrud; Karl Elmendorff, cond., Zappot Waldoper
- 19 Aug 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Franz Völker, Der Kaiser; Viorica Ursuleac, Die Kaiserin; Gertrud Rüniger, Die Amme; Helge Rosvaenge, Erscheinung des Jünglings; Eva Hadrabova, Stimme des Falken; Josef von Manowarda, Barak; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival

- 22 Aug 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Helge Roswaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 24 Aug 1932 Fidelio; LL, Leonore/Fidelio
Richard Mayr, Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Richard Strauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 26 Aug 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Franz Völker, Der Kaiser; Viorica Ursuleac, Die Kaiserin; Gertrud Rüniger, Die Amme; Helge Rosvaenge, Erscheinung des Jünglings; Eva Hadrabova, Stimme des Falken; Josef von Manowarda, Barak; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 29 Aug 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Helge Roswaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 31 Aug 1932 Fidelio; LL, Leonore/Fidelio
Richard Mayr, Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Richard Strauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival (last time that LL sang under Strauss)
- 3 Sep 1932 Die Walküre; LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Trundt, Brünnhilde; Rüniger, Fricka; Krauss, cond., Vienna Opera
- 7 Sep 1932 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus; Kern, Zerbinetta; Reichenberger, cond., Vienna Opera
- 17 Sep 1932 Lohengrin; LL, Elsa
Manowarda, Heinrich; Völker, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud; Pollak (guest), cond., Vienna Opera
- 19 Sep 1932 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram; Rüniger, Venus; Heger, cond., Vienna Opera
- 22 Sep 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krauss, cond., Vienna Opera
- 24 Sep 1932 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Kern, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera

- 29 Sep 1932 Die Walküre; LL, Sieglinde
Fritz Wolff, Siegmund; Otto Helgers, Hunding; Rudolf Bockelmann, Wotan;
Frida Leider, Brünnhilde; Margarete Klose, Fricka; Erich Kleiber, cond., Berlin
Staatsoper
- Oct 1932 Recital: Leipzig
- 2 Oct 1932 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Marta Fuchs, Octavian; Theomdor Scheidl, Faninal; Lotte
Schöne, Sophie; Otto Klemperer, cond., Berliner Staatsoper
- 7 Oct 1932 Die Meistersinger; LL, Eva
Rudolf Bockelmann, Sachs; Gustaf Schützendorf, Beckmesser; Alexander Kipnis,
Pogner; Herbert Janssen, Kothner; Fritz Wolff, Stolzing; Karl Laufkötter, David;
Margarete Arndt-Ober, Magdalene; Furtwängler, cond., Berlin Staatsoper
(Berlin State Opera) "The performance was over at midnight. Even though it
was late, the whole audience stayed applauding for 10 minutes, yelling and
screaming again and again for Furtwängler, Tietjen and the singers."
- 9 Oct 1932 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro; Mayr,
Rocco; Schumann, Marzeline; Zimmermann, Jaquino; Krauss, cond., Vienna
Opera
- 14 Oct 1932 Madame Butterfly; LL, Butterfly
With, Suzuki; Pataky, Linkerton; Hammes, Sharpless; Alwin, cond., Vienna
Opera
- 17 Oct 1932 Die Frau ohne Schatten; LL, Färberin; (LL's last performance of this role)
Völker, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer; Krauss,
cond., Vienna Opera
- 24 Oct 1932 Recital: Odeon, Munich, Leo Rosenek, piano
Weber: Oberon: Ozean...; Schubert: An Sylvia; Der Tod und das Mädchen; Auf
dem Wasser...; An die Musik; Schumann: Der Nussbaum; Ich grolle nicht;
Aufträge; Brahms: Von ewiger Liebe; Botschaft; Vergebliches Ständchen
- 25 Oct 1932 Die Meistersinger; LL, Eva (same cast as Oct 7 except Ludwig Hofmann,
Pogner) Berliner Staatsoper
- 28 Oct 1932 Lohengrin; LL, Elsa, Palais Garnier (Opéra de Paris)
Marcelle Mahieu, Ortrud; Melchior, Lohengrin; Journet, Heinrich; Endreze,
Telramund; Ruhlmann, cond.
- 31 Oct 1932 Recital: Théâtre des Champs-Élysées, Paris; Rosenek, piano
Mozart: Porgi amor; Abendempfindung; Wiegenlied; Schumann: Der arme
Peter (3 Lieder); Was soll ich sagen?; Jemand; Frühlingsnacht; Brahms:
Schwesterlein; Da unten im Tale; Wiegenlied; Mein Mädlein hat einen
Rosenmund; Wolf: Nun lass uns Frieden schliessen; Du denkst mit einem
Fädchen; Josef Marx: Selige Nacht; Und gestern hat er mir Rosen gebracht;
Strauss: Monologue from Ariadne auf Naxos; Le monde musical (43, 11, 30 XI
32) : «...cette magnifique artiste qui a encore une fois conquis son fidèle
auditoire parisien avec de transcendantes interprétations des plus beaux
lieder...»

- 3 Nov 1932 Recital (Lieder and arias): Berlin; Rosenek, piano
- 15 Nov 1932 Recital: Bellevue-Stratford Ballroom; Philadelphia, Pennsylvania; EB, piano
Wagner, Schumann, Brahms, Wolf, Mendelssohn, Charpentier, Cyril Scott, Tirindelli, Sibella
- 16 Nov 1932 Recital: Northampton, Massachusettes
- 18 Nov 1932 Recital: Pittsburgh, Pennsylvania; EB, piano
Liszt, Gluck, Schubert, Schumann, Balogh, Marx, Strauss
- 28 Nov 1932 Recital: Carnegie Hall, New York; for the benefit of the Educational Department of the NY Women's Trade Union League; Mrs. Roosevelt made an appeal for the benefit of Women Victims of Depression; EB, piano
Gluck: Alceste; Schubert: Die junge Nonne; Der Jüngling und der Tod; Du bist die Ruh; Liszt: Mignon's Lied; Es muss ein Wunderbares sein; Lorelei; Schumann: Die Lotosblume; Was soll ich sagen?; An den Sonnenschein; Widmung; Balogh: Wem gilt der Gesang; Wo ich heut' gewesen; Josef Marx: Hat dich die Liebe berührt; Und gestern hat er mir Rosen gebracht; Strauss: Befreit; Heimliche Aufforderung; Encores: Strauss: Zueignung; Schumann: Nussbaum; Ich grolle nicht: which the reviewer enjoyed better than the previous season because, unlike the previous season "the final phases [sic] were not distorted because of excessive feeling, and the voice was under perfect control."
- 30 Nov 1932 Recital: Brooklyn Academy of Music; Olin Downes (moderator and/or pianist)
Schubert: An die Musik; Der Tod und das Mädchen; Auf dem Wasser zu singen; Der Erlkönig; Schumann: Der Nussbaum; Ich grolle nicht; Aufträge; Brahms: Von ewiger Liebe; Die Mainacht; Sapphische Ode; Vergebliches Ständchen; Franz: Im Rhein...; Liszt: Es muss ein wunderbares sein; Wolf: In dem Schatten meiner Locken; Strauss: Cäcilie
- 6 Dec 1932 Recital: Philharmonic Hall, Los Angeles, California;
Brahms: Von ewiger Liebe; Botschaft; Vergebliches Ständchen; Schubert: Der Erlkönig; Ständchen; Schumann: Der Nussbaum; Ich grolle nicht; Strauss: Morgen; Cäcilie; Traum durch die Dämmerung; Zueignung; Balogh: Wo ich heut' gewesen; Hageman: Do not go my love; Sibella: La Girometta; Tirindelli: Di te
- 13 Dec 1932 Recital: Harmon Gymnasium; Berkeley Campus, UC; EB, piano
Schubert: An die Musik; Der Tod und das Mädchen; Wagner: Träume; Dich teure Halle from Tannhäuser; Brahms: Mainacht; Mein Mäd'el hat...; Wiegenlied; Der Schmied; Scott: Blackbird's song (added); Schumann: Der Nussbaum; An den Sonnenschein; Marienwürmchen; Aufträge; Ich grolle nicht (added); Strauss: Allerseelen; Wiegenlied; Ständchen; Zueignung (encore); Di te..., Encore; Scheduled to sing: Sibella: O bocca dolorosa; Dunhill: The clothes of heaven; Duparc: Phydile; Massenet: Herodiade: Il est doux, il est bon
- 18 Dec 1932 (date uncertain) Recital: Memorial Opera House, San Francisco; EB, piano
Schubert: Erlkönig; Ständchen; Schumann: Ich grolle nicht; Der Nussbaum; Widmung; Brahms: Von ewige Liebe; Vergebliches Ständchen; Strauss: Traum durch...; Zueignung; Balogh: Wo ich heut' gewesen; encore: Hahn, Sibella: La Girometta; Hageman: Do not go...;

- Dec 1932 Recital: Sacramento, California
- 1933**
- 5 Jan 1933 Concert: K-W Collegiate Auditorium; Kitschener (Twin City)
Wagner: Elsa's Dream; Puccini: Mi chimano Mimi; Brahms: Von ewiger Liebe; Botschaft; Ständchen; Schumann: An den Sonnenschein; Hageman: Do not go...;
- 12 or 13 Jan 1933 Recital: Howard Hall, St. Louis, Missouri; EB, piano
Songs in German, French, Italian and English; Schubert, Brahms, Mendelssohn, Jensen, Balogh, Strauss; Puccini: La boheme: Mi chiamano Mimi; Massenet: Herodiade: Il est doux; MacDowell: Long ago; Five encores
- 16 Jan 1933 Recital: Playhouse, Winnipeg, Manitoba, Canada; EB, piano
Arias of Wagner, Puccini, songs of Brahms, Mendelssohn, Jensen, Schubert, Schumann, Strauss, Wolf, Liszt
- 18 Jan 1933 Recital: Minneapolis, Northrop Memorial Auditorium; EB, piano.
- 16 Jan 1933 Recital: Winnepeg
- 23 Jan 1933 Concert: Philadelphia Academy of Music
Gluck: Alceste: Divinités du Styx; Weber: Oberon: Ozean du Ungeheuer; Bruno Walter, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at the Philadelphia Academy of Music
- 25 Jan 1933 Recital: Horace Bushnell Memorial Hall, Hartford, Connecticut; EB, piano
Brahms, Schubert, Schumann; Mendelssohn, Jensen: Mrmelndes Lüftchen; Balogh: Wo ich Heut' gewesen; Strauss; Hageman, Scott: Blackbird's Song; Massenet, Tirindelli: Di te
- 27 Jan 1933 Concert: Carnegie Hall
Beethoven: Fidelio: Komm Hoffnung; Wagner: Tristan und Isolde: Liebestod; Schmerzen, Im Treibhaus, Träume; Bruno Walter at the piano for the Lieder; and Walter, cond., Pension Fund Concert of the Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall; In the Brooklyn Daily Eagle Edward Cushing wrote: "The quality of Mme Lehmann's tones was often questionable, and not infrequently her intonation merely approximated the pitch. Mr. Walter's piano accompaniments were, to make matters worse, unskilled and unmusical."
- 29 Jan 1933 Concert: Brooklyn Academy of Music
Gluck: Alceste: Divinités du Styx; Weber: Oberon: Ozean du Ungeheuer; Bruno Walter, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at the Brooklyn Academy of Music (broadcast on CBS radio)
- 1 Feb 1933 Joint Recital: Musicale of Mrs. Lawrence Townsend at the Mayflower Hotel; Washington, DC; with Paolo Marion, tenor; Brahms, Schubert, Wagner, Strauss.
- 12 Feb 1933 Recital: Finney Memorial Chapel; Oberlin; EB, piano
Brahms: Von ewiger Liebe; Botschaft, Die Mainacht; Vergebliches Ständchen; Schubert: An die Musik; Der Tod und das Mädchen; Ständchen; Der Erkönig; Schumann: Der Nussbaum; An den Sonnenschein; Ich grolle nicht; Aufträge; Strauss: Morgen; Cäcilie; Traum durch die Dämmerung; Zueignung

- 13 Feb 1933 Recital: Howard Hall; St. Louis, Missouri; EB, piano
 Much of the program listed below, plus: Mendelssohn: Auf Flügeln des Gesanges; Balogh: Where I wandered today; Massenet: Herodiade: Il est doux...; Puccini: La boheme; American songs; Brahms: Wiegenlied
- 13 Feb 1933 Recital: Oberlin, Ohio (obviously this or the above entry are wrong)
- 15 Feb 1933 Recital: Hotel Gibson Ballroom, Cincinnati, Ohio; EB, piano
 Program as listed below.
- 21 Feb 1933 Recital: Symphony Hall Boston; EB, piano
 Brahms: Von ewiger Liebe; Botschaft, Die Mainacht; Vergeblisches Ständchen; Schubert: And die Musik, Der Tod und das Mädchen; Ständchen; Der Erlkönig; Schumann: Der Nussbaum; An den Sonnenschein; Ich grolle nicht; Aufträge; Strauss: Morgen; Cäcilie, Traum durch die Dämmerung; Zueignung.
- 23 Feb 1933 Recital: Troy Chromatic Concerts, Troy, NY; EB, piano
 Brahms: Komm' bald; Wie Melodien zieht es mir; Ständchen; Schubert: Wiegenlied; Der Erlkönig; Mendelssohn: Auf Flügeln des Gesanges; Franz: Im Herbst; Schumann: Waldesgespräch; Frühlingsnacht; Grieg: Im Kahne; Ich liebe dich; Wolf: In dem Schatten meiner Locken; Ich hab' in Penna einen Liebsten wohnen; Sibelius: Hundert Wege; Strauss: Allerseelen; Ruhe, meine Seele; Cäcilie
- 25 Feb 1933 Recital: Town Hall, (erroneously listed as Carnegie Hall), New York; EB, piano
 Brahms: Komme bald, Wie Melodien...; Ständchen; Schubert: Wiegenlied, Der Erlkönig; Mendelssohn: Auf Flügeln des Gesanges; Franz: Im Herbst; Schumann: Waldesgespräch; Frühlingsnacht; Grieg: Im Kahne; Ich liebe dich; Wolf: In dem Schatten...; Ich hab' in Penna...; Sibelius: Hundert Wege; Strauss: Allerseelen; Ruhe, meine Seele; Cäcilie
- 28 Feb 1933 "The beloved diva Lotte Lehmann fell ill and cancelled a sold-out concert in Los Angeles. The only singer of sufficient stature who was near enough to arrive in time was Nelson Eddy. He rushed to L.A. from San Diego on February 28, 1933 and scored a professional triumph with eighteen curtain calls."
- 4 Mar 1933 LL arrives in Europe.
- 15 Mar 1933 Concert: Salle Gaveau; Paris
 Beethoven: Fidelio aria; Wagner: Lohengrin: Elsa's aria; Tannhäuser: Dich teure Halle; Tristan und Isolde: Liebestod (was announced in the program but she didn't sing it and the orchestra played it alone); Träume; Lamoureux Orchestra; Charles Münch, cond.
- 21 Mar 1933 Fidelio; LL, Leonore/Fidelio
 Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Schumann, Marzeline; Zimmermann, Jaquino; Krauss, cond., Vienna Opera; this is the "Tag von Potsdam" on which LL was purported by the more than unreliable Wessling to have sung in Berlin.
- 25 Mar 1933 Recital: Academia di Santa Cecilia, Rome
 Schubert, Schumann, Brahms, Liszt, Strauss, Marx
- Mar 1933 Recital: Salle Prat; Marseilles

- Apr 1933 Recital: Budapest; Otto Herz, piano
Schubert: Erlkönig, Schumann: Waldesgespräch; Brahms, Wolf, Strauss, Balogh:
Wo ich heut' gewesen
- Apr 1933 Brahms Festival, Vienna
Though the Vienna Opera Chorus was featured, LL sang Brahms' Lieder: Von
ewiger Liebe; An die Nachtigall, Therese, Vergebliches Ständchen; encore: Der
Schmied; with Clemens Krauss, piano
- 2 Apr 1933 Manon; LL, Manon
Tokatyan (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 4 Apr 1933 Andrea Chénier; LL, Madeleine
Tokatyan (guest), Chénier; Schipper, Charles; Rüniger, Countess; Paalen, Berst;
Heger, cond. Vienna Opera; (Discography number: 422.1)
- 7 Apr 1933 Recital: Grosser Musikvereinsaal, Vienna; Leo Rosenek, piano; recital shared
with Guy Marriner, piano
Schubert: Frühlingsglaube; Die junge Nonne; Wiegenlied; Erlkönig, Brahms:
Dein blaues Auge; Nicht mehr zu dir zu gehen; Wie Melodien zieht es; Der
Salamander; Mein Mädels hat einen Rosenmund; Wagner: Wesendonck Lieder
(complete); Strauss: Geduld; Wiegenlied; Cäcilie
- 10 Apr 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus;
Gerhart, Zerbinetta; Heger, cond., Vienna Opera
- 17 Apr 1933 Die Meistersinger; LL, Eva
Schorr (guest), Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg,
Walther; Zimmermann, David; Rüniger, Magdalena; Krauss, cond., Vienna
Opera
- 20 Apr 1933 Tannhäuser; LL, Elisabeth Manowarda, Hermann; Kallenberg, Tannhäuser;
Schorr (guest), Wolfram; Pauly, Venus; Heger, cond., Vienna Opera
- 25 Apr 1933 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Schipper, Marcel; Pataky, Henri; Suor Angelica: Szantho, Countess;
Paalen, Abess; Reichenberger, cond., Vienna Opera
- 1 May 1933 Der Rosenkavalier; LL, Marschallin
Eva Hadrabova, Octavian; Adele Kerne, Sophie; Alexander Kipnis, Baron Ochs;
Thomas Beecham, cond., Covent Garden, London. (Act III broadcast on BBC's
National Programme.)
- 3 May 1933 Die Walküre; LL, Sieglinde
Frida Leider/Florence Astral, Brünnhilde; Maria Olszewska/Mary Garred,
Fricka; Fritz Wolff, Siegmund; Friedrich Schorr, Wotan; Philip Bertram,
Hunding; Robert Heger, cond., Covent Garden, London (repeated with different
casts, not determined which singers performed with LL.) (Act III broadcast on
BBC's National Programme.)

- 4, 9 May 1933 Der Rosenkavalier; LL, Marschallin
Eva Hadrabova, Octavian; Adele Kerne, Sophie; Alexander Kipnis, Baron Ochs;
Thomas Beecham, cond., Covent Garden, London. (Act I broadcast on BBC's
Regional Programme.)
- 12 May 1933 Die Walküre; LL, Sieglinde
Frida Leider/Florence Astral, Brünnhilde; Maria Olszewska/Mary Garred,
Fricka; Fritz Wolff, Siegmund; Friedrich Schorr, Wotan; Philip Bertram,
Hunding; Robert Heger, cond., Covent Garden, London (repeated with different
casts, not determined which singers performed with LL.)
- 13 May 1933 Korngold: Die tode Stadt: duet; re-recorded with an orchestra and a
microphone, but neither LL nor Tauber was involved; Berlin
- 14 May 1933 Concert, Théâtre des Champs-Élysées; Paris (charity event)
Together with Lauritz Melchior and Yvonne Astruc (violin)
Verdi: Otello: Duet; Wagner: Tannhäuser: Duet; Lohengrin: Wedding scenes;
Schubert, Strauss, Lieder; Maurice Faure, piano
- 18 May 1933 La Bohème; LL, Mimi
Kiepura, Rudolfo; Hammes, Marcello; Reining, Musetta; Alwin, cond., Vienna
Opera
- 20 May 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus;
Jern, Zerbinetta; Josef Krips (guest), cond., Vienna Opera
- 24 May 1933 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 28 May 1933 Concert: preceding a vocal and piano competition; Vienna;
Wagner: Dich teure Halle; Schubert: An die Musik; Erwin Leuchter, cond.
Chamber Orchestra; Clemens Krauss spoke about the contest and thanked LL:
“As our greeting, we have offered the most beautiful and greatest that Vienna’s
vocal art can provide. I thank LL, I should use the title Kammersängerin, but for
us Viennese, she is just ‘the LL,’ I thank her for her song!”
- 29 May 1933 Recital: Augusteo, Rome (listed by Jefferson); arias including the Liebestod
- 30 May 1933 Joint Recital with Alfred Piccaver; Grosser Musikvereins-Saal, Vienna; Fritz
Bland, piano
Gounod: Faust: Duet; Schubert: An die Leier; Im Abendrot; An eine Quelle;
Geheimes; Giordano: Andrea Chénier: Duet; Schumann: Erstes Grün; Jemand;
Waldeggespräch; Aufträge; Encore: Puccini: Tosca: Duet
- 4 Jun 1933 Die Meistersinger; LL, Eva
Jerger, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 7 Jun 1933 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram;
Pauly, Venus; Ettore Panizza (guest), cond., Vienna Opera

- 9 Jun 1933 Joint Recital with Alfred Piccaver; Grosser Musikvereins-Saal, Vienna; Fritz Bland, piano
Bizet: Carmen duet; Brahms: Ach, wende diesen Blick; Bitteres zu sagen, denkst du; Das Mädchen spricht; Botschaft; Giordano: Andrea Chénier: Duet; Strauss: Geduld; Ruhe, meine Seele; Traum durch...; Heimliche Aufforderung; Puccini: Butterfly: Duet
- 11 Jun 1933 Die Walküre; LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Jerritza, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 13, 15 Jun 1933 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
Leider, Brünnhilde; Kalter, Fricka; Melchior, Siegmund; Schorr, Wotan; Kipnis, Hunding; Furtwängler, cond., Orchestra of the Paris Opera
Le monde musical (44, 6, 30 VI. 33): «... j'avoue ne pas trouver les mots propres à la bien caractériser, les mots qui exprimeraient, même imparfaitement, l'émotion intense, irrésistible, que fait naître cette artiste entre les artistes. Elle ne fut que Sieglinde et elle fut toute Sieglinde.»
- Jun 1933 Der Rosenkavalier; LL, Marschallin (venue and date uncertain: not in Vienna; not in Paris)
- 20 Jun 1933 Recording in Berlin (Discography numbers 202-207)
- June–July 1933 Vacation in Sylt (Westerland/Sylt); a letter to her management was dated 27 June 1933 from Sylt.
- 27 Aug 1933 Recital: Salzburg Festival; BW, piano
Schubert, Schumann, Brahms, Wolf
- 29 Aug 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Viktor Madin, Faninal; Adele Kern, Sophie; Helge Rosvaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 1 Sep 1933 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Schorr (guest), Don Pizarro; Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Krips, cond., Vienna Opera
- 5 Sep 1933 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Habradova, Octavian; Madin, Faninal; Kern, Sophie; Krips, cond., Vienna Opera
- 8 Sep 1933 La Bohème; LL, Mimi
Rosvaenge, Rudof; Hammes, Marcello; Kern, Musetta; Alwin, cond., Vienna Opera
- 14 Sep 1933 Die Walküre; LL, Sieglinde
Völker, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Jeritza, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera; (Discography listing 422.2)
- 18 Sep 1933 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Rosvaenge, Linkerton; Hammes, Sharpless; Alwin, cond., Vienna Opera
- 21 Sep 1933 Recording in Vienna (Discography numbers 212-221)

- 23 Sep 1933 Recording in Vienna (Discography numbers 222-225)
- 24 Sep 1933 Recording in Vienna (Discography numbers 226-228)
- 25 Sep 1933 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram; Rüniger, Venus; Heger, cond., Vienna Opera; (Discography listing 422.3)
- 29 Sep 1933 Faust; LL, Margarethe
Rosvaenge, Faust; Manowarda, Mefistofeles; Schipper, Valentin; Michalsky, Siebel; Krips, cond., Vienna Opera
- 2 Oct 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Hammes, Music Teacher; Hadrabova, Composer; Kalenberg, Tenor/Bacchus; Gerhart, Zerbinetta; Krips, cond., Vienna Opera
- 7 Oct 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Madin, Faninal; Schumann, Sophie; Krauss, cond., Vienna Opera
- 9 Oct 1933 Manon; LL, Manon
Pataky, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 21, 23 Oct 1933 Strauss: Arabella; Vienna Premiere; LL, Arabella
Mayr, Waldner; Helletsgruber, Zdenka; Jerger, Mandryka; Rosvaenge, Matteo; Kalenberg, Elemer; Duhan, Dominik; Knapp, Lamoral; Krauss, cond., Vienna Opera
- 25 Oct 1933 Recital: Théâtre des Champs Elysées, Paris
Schubert: An die Laute; Abendrot; An eine Quelle; Du bist die Ruh'; Brahms: Nicht mehr zu dir...; Bitteres zu sagen denkst du; Ach, wende diesen Blick; Das Mädchen spricht; Salamander; Meine Liebe ist Grun; Wolf: Mignon; Anakreons Grab; Er ist's; Strauss: Die Georgine; Meinem Kinde, Geduld, Sirene; Encore: Brahms: Wiegenlied
- Oct 1933 Recital; Munich; Franz Hallasch, piano
Order uncertain: Brahms: Der Tod dass ist...; Wolf: Anakreons Grab; Kennst du dass Land?; Schubert: Erlkönig; Schumann: Waldesgespräch
- 30 Oct 1933 Concert; Philharmonie; Berlin
Götz: Der Widerspenstigen Zähmung: Arie der Katharina, Strauss: Allerseelen, Traum durch die Dämmerung, Zueignung; encore: Heimliche Aufforderung; Wilhelm Furtwängler, cond., Berlin Philharmonic
- 1 Nov 1933 Recital: Hamburg; Conventgarten; Wilhelm Ammermann, piano
Schubert: Erlkönig; Schumann, Brahms, Wolf
- 4 Nov 1933 (date uncertain) Concert: Palais de Fêtes, Strassbourg
Schubert: Barcarole; Der Tod und das Mädchen; Schumann, Brahms: Ständchen; Strauss; German titles given in French
- 9 Nov 1933 Concert: Gewandhaus, Leipzig;
H. Götz: Der Widerspenstigen Zähmung: Arie der Katharina; Wolf with orchestra accompaniment; Eugen Pabst, cond.
- 11 Nov 1933 Recording in Berlin (Discography numbers 208-211)

- 13 Nov 1933 Recital: Philharmonie, Berlin; Franz Rupp, piano
Schubert: Erlkönig; An die Leier; Schumann: An den Sonnenschein; Brahms: Salamander; Wiegenlied; Der Tod, das ist die kühle Nacht; Wolf: Er ist's
- 15 Nov 1933 Recital: Danzig
Schubert: Erlkönig; Im Abendrot; Wolf: In dem Schatten...; Anakreons Grab; Brahms: Der Schmied;
- 19 Nov 1933 Recital: Salle de la Reformation; Geneva
- 20 Nov 1933 Concert: Lausanne;
Brahms: Der Schmied; Wolf: Anakreons Grab; Er ist's
- Nov 1933 (uncertain date) Recital: Joseph Reitler Celebration, Vienna; Fritz Bland, piano
Schubert, Brahms, Strauss, Wagner: Träume
- 25 Nov 1933 Concert: Salle Gaveau, Paris; Orchestre des Concerts Lamoureux, Albert Wolff, cond.
Goetz: Der widerspenstigen Zähmung: Catherine's aria; Schubert: Die junge Nonne; Du bist die Ruh; Schumann: Der Nussbaum; Botschaft; Brahms, Wolf; (uncertain if there was a pianist or if these were all orchestra accompanied)
- 26 Nov 1933 Concert: Salle Gaveau, Paris; Orchestre des Concerts Lamoureux, Albert Wolff, cond.; Weber: Oberon: Air de Rezia; Brahms: Auf dem Kirchhofe; Ständchen; Das Mädchen spricht; Der Schmied; (uncertain if there was a pianist)
- 28 Nov 1933 Concert: Salle Gaveau; "Concerts Lamoureux"
Brahms: four Lieder; six encores
- 29 Nov 1933 Concert: Lyon (uncertain date)
- 29 Nov 1933 Concert: Liege (uncertain date)
- 4 Dec 1933 Concert: Philharmonic, Berlin; Weingartner, cond.
Weingartner: An den Schmerz (a cycle dedicated to LL)
- 8 Dec 1933 Vienna Philharmonic Concert, LL soloist
Conductor Oswald Kabasta; (Broadcast on BBC's Regional Programme in co-operation with the Austrian Broadcasting Company.)
- 10, 14 Dec 1933 Arabella, LL, Arabella
same cast as 23 Oct, except: Zimmermann, Matteo
- 12 Dec 1933 Radio broadcast: Die toten Augen; LL, Myrtocle
Gallos, Hirt; Otto Staeren, Schnitter; Kurt Kettner, Hirtenknabe; Desider Kovacs, Arcesius; Ziegler, Aurelius Galba; Helletsgruber, Arsinoe; Gerda Redlich, Maria von Magdala; Karl Auderieth, cond., Orchester der Volksoper, Chor der Staatsoper.
- 18 Dec 1933 Tannhäuser; LL, Elisabeth
same cast as 25 Sep, except: Hammes, Wolfram; Alwin, cond.
- 20 Dec 1933 Arabella, LL, Arabella
same cast as 14 Dec
- 26 Dec 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Helletsgruber, Sophie; Krips, cond., Vienna Opera

28 Dec 1933 Recital: Grosser Musikvereins-Saal; Vienna; Leo Rosenek, piano; recital shared with Lisa Minghetti, violin
Franz: Für Musik; Im Rhein, im heiligen Strome; Im Herbst; Kienzl: Venus mater; Die verschwiegene Nachtigall; Brahms: O wüsst ich doch...; Den Tod, das is die kühle Nacht; Das Mädchen spricht; Wir wandelten; Meine Liebe is grün; Wolf: Mignon; Der Knabe und das Immlein; Anakreons Grab; An eine Aeolsharfe; Gesang Weylas; In dem Schatten meiner Locken

1934

11 Jan 1934 Die Walküre: LL, Sieglinde (Met debut)
Lauritz Melchior, Siegmund; Emanuel List, Hunding;
Ludwig Hofmann, Wotan; Gertrude Kappel, Brünnhilde; Karin Branzel, Fricka;
Artur Bodanzky, cond., Metropolitan Opera

12 Jan 1934 Recital: Ballroom, Waldorf-Astoria, New York; Bagby
Musical; guests included Mrs. James Roosevelt, mother of the president and Miss Margaret Woodrow Wilson, daughter of the late president, and Emma Eames;
LL sang as a last moment replacement for Onegin; other artists included Nino Martini and Efrem Zimbalist

16 Jan 1934 Recital: Elmwood Music Hall, Buffalo, New York; EB, piano
Brahms: Von ewiger Liebe; Botschaft; Schubert: Ständchen; Erbkönig; Franz: Für Musik; Im Herbst; Schumann: Nussbaum; Ich grolle nicht; Aufträge; Hageman: Do not go my love; Cumming: Lie there, my lute; Balogh: Do not chide me; Strauss: Allerseelen; Zueignung

Jan 1934 Second Buffalo recital reported by Jefferson.

25 and another earlier date in Jan 1934 Recitals in Havana, Cuba; EB, piano
Brahms, Schubert, Franz, Schumann, same as 16 Jan; Hahn: D'une Prison;
Duparc: Phidylé; H.H. Cumming: "Reposa ahi, laúd mio" probably Rest here my lute; Marion Bauer: "Solo de ti y de mi," (Only of you and me); Strauss: Allerseelen; Traum durch...; Ich trage meine Minne; Zueignung

29 Jan 1934 Recital: Pabst Theater, Milwaukee (same program as 16 Jan) plus Herodiade, Tosca arias

31 Jan 1934 Recital: Masonic Hall, Cleveland, Ohio
Brahms, Schubert, Schumann, Strauss: Allerseelen; Zueignung, Cäcilie; Franz, Wolf; "Many of the songs had to be repeated. Encores in profusion were given."

3 Feb 1934 Recital: Jordan Hall, Boston (uncertain dates: see 21 Feb or 9 Mar)
Partial Listing: Schubert: Lindenbaum; An eine Quelle; Brahms: Wir wandelten; Meine Liebe ist grün; Wolf: In dem Schatten...; Strauss: Allerseelen; Ständchen

11 Feb 1934 Concert: NYC Radio City Music Hall (first time working with Toscanini)
Beethoven: Fidelio: Abscheulicher & Komm Hoffnung; Wagner: Tannhäuser: Dich teure Halle; Arturo Toscanini, cond., General Motors Symphony Orchestra; radio broadcast WJZ from Radio City Music Hall (Non-commercial Discography number 423)

- 12 Feb 1934 Recital: Town Hall, sponsored by The Beethoven Association given along with Myra Hess, Mischel Peastro and Felix Salmond. LL "sang five songs of Brahms, Franz and Strauss and one by her accompanist, Erno Balogh...her 'Zueignung' of Strauss had to be repeated, although her 'Im Herbst' of Franz was perhaps the most movingly lovely of her evocations." Program missing from the NYC Library of the Performing Arts
- 13 Feb 1934 Recital; Woolsey Hall, New Haven, Connecticut (same program as 16 Jan) "encores...were sung in generous number"
- 18 Feb 1934 Radio Broadcast from Radio City Music Hall, New York
- 19 Feb 1934 Recital: Rajah Theatre, Reading, Pennsylvania (postponed to March 13)
- 21 Feb 1934 or 9 Mar Recital: Hotel Statler Ballroom, Boston; EB, piano
Schubert: Der Lindenbaum An eine Quelle; Brahms: Wir wandelten; Meine Liebe ist grün; Franz: Für Musik; Im Herbst; Cornelius: Komm, wir wandelten; Mendelssohn: Auf Flügeln...; Wolf: Gesang Weylas; In dem Schatten...; Strauss: Allerseelen; Ständchen; Hageman: Do not go my love; Cunn: Lie there, my lute; Balogh: Do not chide me; Bauer: Only of thee and me; added: Brahms: Der Schmied
- 24 Feb 1934 Tannhäuser: LL, Elisabeth Lauritz Melchior, Tannhäuser; Friedrich Schorr, Wolfram; Maria Olszewska, Venus; Artur Bodanzky, cond., Metropolitan Opera (Non-commercial Discography number 424) (radio broadcast on NBC)
- 27 Feb 1934 Recital: Constitution Hall, Washington DC; EB, piano
see 21 Feb for contents
- Mar 1934 Joint Recital with Myra Hess; St. Paul, Minnesota; EB, piano
- 2 Mar 1934 Recital: Unity Institute; Montclair High School Auditorium, Montclair, New Jersey; EB, piano
Schubert: An die Leier; An einer Quelle; Im Abendrot; Rastlose Liebe; Brahms: Dein blaues Aug...; Bitteres zu sagen...; Der Tod das ist...; Das Mädchen spricht; Meine liebe ist grün; Wolf: Kennst du das Land?; Anakreons Grab; Der Gärtner; Gesang Weylas; Er ist's; Strauss: Geduld; Wiegenlied; Cäcilie
- 4 Mar 1934 Recital: Town Hall, New York, EB, pianist
Schubert: An die Leier; An eine Quelle; Im Abendrot; Rastlose Liebe; encore: Ständchen; Brahms: Nicht mehr zu dir zu gehen; Bitteres zu sagen denkst du; Der Tod das ist die kühle Nacht; Das Mädchen spricht; encore: Der Schmied; Wolf: Kennst du das Land?; Anakreon's Grab; Der Gärtner; Gesang Weylas; Er ist's; Strauss: Cäcilie; Allerseelen; Schumann: Ich grolle nicht (possible encore)
- 5 Mar 1934 Recital: Toledo Museum of Art; Toledo; Ohio; EB, piano
Brahms; Franz; Schubert: Der Erlkönig; Schumann; Strauss; HH Cummins; Ernö Balogh; Marion Bauer; Strauss; encores
- 7 Mar 1934 Concert: Minneapolis Symphony Orchestra; "young people's concert" with high school students in chorus; Weber: Ozean du Ungeheuer; Ormandy, cond.
- 8 Mar 1934 Concert: Minneapolis Symphony Orchestra; Ormandy, cond
"Regular Concert:" Weber: Ozean du Ungeheuer; Strauss: Allerseelen; Zueignung; Traum durch...; encores: Heimliche Aufforderung; Wiegenlied

- 9 Mar 1934 or 21 Feb Recital: Hotel Statler, Boston; EB, piano
 Schubert: Der Lindenbaum; An eine Quelle; Franz: Für Musik; Im Herbst;
 Cornelius: Komm wir wandeln zusammen; Mendelssohn: Auf Flügeln des
 Gesanges; Wolf: Gesang Weylas; In dem Schatten...; Strauss: Allerseelen;
 Ständchen; Hageman: Do not go my love; H. H. Cunn: Lie there, my lute;
 Balogh: Do not chide me; Marion Bauer: Only of thee and me; added: Brahms:
 Wir Wandelten...; Schumann: Ich grolle nicht; Strauss: Zueignung; Brahms: Der
 Schmied; Vergebliches Ständchen; Meine Liebe ist grün; Wiegenlied.
- 10 Mar 1934 Musical Courier lists “triumphs” in Boston, Cleveland, Philadelphia; Washington
 DC, Buffalo, Milwaukee, San Francisco, Havana, Minneapolis, Winnepeg,
 Montreal, New Haven, Hartford, Pittsburgh, Toledo, Columbus, Cincinnati;
 New Orleans, St Louis and Louisville. I can’t find all these recital dates.
- 11 Mar 1934 GRAND OPERATIC SURPRISE PARTY OF 1934
 “Celebrating a Half Century of Progress”; Metropolitan Opera; LL as a
 participant: Hail, Hail The Gang's All Here (1934); Rose Bampton, Pearl Besuner,
 Lucrezia Bori, Ina Bourskaya, Karen Branzell, Lillian Clark, Leonora Corona,
 Ellen Dalossy, Rita De Leporte, Grace Divine, Doris Doe, Philene Falco, Editha
 Fleischer, Dorothea Flexer, Rosina Galli [Last performance], Helen Gleason,
 Margaret Halstead, Gertrude Kappel, Frida Leider, Göta Ljungberg, Kathleen
 Lockart, Dorothee Manski, Queena Mario, Elizabeth Mayer [Last appearance],
 Lillian Moore, Nina Morgana, Maria Olszewska, Irra Petina, Lily Pons, Carmela
 Ponselle, Rosa Ponselle, Elizabeth Rethberg, Jessie Rogge, Thalia Sabanieeva,
 Mildred Schneider, Grete Stückgold, Gladys Swarthout, Cyrena Van Gordon,
 Elda Vettori, Henrietta Wakefield, Phradie Wells
- 13 Mar 1934 Recital: Rajah Theatre; Reading, Pennsylvania; EB, piano
 Schubert: Erlkönig; Ständchen; Im Herbst; Brahms: Wiegenlied; Strauss,
 Hageman, Cunn, Cumming, Bauer, Balogh: Do not chide me; Encores: Brahms:
 Der Schmied; Schumann: An der Sonnenschein; Brahms: Wiegenlied;
 Vergebliches Ständchen; encore: Puccini: Mimi’s aria from La Bohème
- 15 Mar 1934 Die Meistersinger: LL, Eva
 Schorr, Sachs; Lorenz, Walter; Doe, Magdalene; Clems, David; Emanuel List,
 Pogner; Bondanzky, cond. Metropolitan Opera
- 19 Mar 1934 Recital: Institute of Arts & Sciences; Columbia University; New York
 Schubert; Schumann; Brahms; Wolf; Marx; Strauss: Traum durch die
 Dämmerung; Toscanini in the audience
- 20 or 27 Mar 1934 Recital: Salle Pleyel; Paris; Franz Rupp or Léo Rosenek; Supposed to be a
 joint recital with Schlussnuss, but he did not sing
 Beethoven: Freudvoll und Leidvoll; Schubert: An Sylvia; Ave Maria; Auf dem
 Wasser zu singen; Der Tod und das Mädchen; Schumann: Widmung; Alte
 Laute; Marienwürmchen; Brahms; Liszt; encore: Schumann: Ich grolle nicht
- 20 or 27 Mar 1934 (Tuesday March 1934) Recital: Theatre de Champs Elliséé; pianist unknown
 Partial listing: Schubert: Erlkönig; Brahms; Wolf; Strauss; Wagner: Träume;
 Hahn: D’une Prison

- 31 Mar 1934 LL a judge (among others): Knabe Prize for the most promising tenor (she was listed to do this, but either she wasn't there, or the date is incorrect, because she was traveling)
- 2 Apr 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Kern, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 10 Apr 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Hammes, Onegin; Kullmann (guest), Lenski; Mayr, Gremin; Bruno Walter (guest), cond., Vienna Opera
- 12 Apr 1934 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Gerhart, Zerbinetta; Alwin, cond., Vienna Opera
- 14 Apr 1934 Recital: Budapest
- 15 Apr 1934 Ariadne auf Naxos, LL, Primadonna/Ariadne
same cast as 12 Apr, except: Szantho, Olga
- 17 or 18 Apr 1934 Recital: Grossen Musik Vereinssaal; Vienna; Bruno Walter, piano
Partial listing: Schubert; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine Königin; Wolf: Goldfäden; repeats; encore: Wagner: Träume
- 19 Apr 1934 Recital: Vereinshaus; Dresden; Franz Rupp, piano
Partial listing: Schubert: Der Erbkönig; Schumann: Waldesgespräch; Strauss: Zueignung; This recital famous for the fact that LL was called from the stage for a phone call with Goering (or his assistant).
- 20 Apr 1934 Meets with Göring in Berlin
- 22 Apr 1934 Recital: Zentral Theatersaal; Leipzig; Franz Rupp, piano
Partial listing: Schumann: Aufträge; Waldesgespräch; An den Sonnenschein; Schubert: Der Erbkönig; Wolf: In dem Schatten; Er ist's; encore: Schumann: Der Nussbaum
- 27 Apr 1934 Jefferson lists FL u L at Champs Elysées.
- 30 Apr 1934 Fidelio; LL, Leonore/Fidelio
Erna Berger, Marzeline; Franz Völker, Florestan; Erich Zimmermann, Jacquino; Alexander Kipnis, Rocco; Alfred Jerger, Pizarro; Sir Thomas Beecham, cond., Covent Garden; (Act 1 radio broadcast, BBC's National Programme)
- 1 May 1934 Fidelio (unsure)
- 2 May 1934 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Gurtrude Rünger, Fricka; Franz Völker, Siegmund; Rudolph Bockelmann, Wotan; Alexander Kipnis, Hunding; Sir Thomas Beecham, cond., Covent Garden; (Act 3 broadcast [therefore little LL], BBC Regional) In The Guardian W.L. wrote: "The honours of the evening went to Lotte Lehmann. Magnificently as Leider and Bockelmann sang and acted, it is Lehmann's performance that haunts and will haunt the memory. Those of us who were privileged to hear her last night experienced what will one day be operatic history. As people now talk of De Reszke's Tristan and Ternina's Isolde, so in fifty years' time will our children reverence Lehmann's Sieglinde. And however highly they extol it they will not overpraise it."

- May 1934 Reception with Bruno Walter; Austrian Ligation
Schumann: Botschaft; Ständchen; Brahms: Der Schmied
- 8 May 1934 Fidelio; LL, Leonore/Fidelio
Erna Berger, Marzeline; Franz Völker, Florestan; Erich Zimmermann, Jacquino;
Alexander Kipnis, Rocco; Alfred Jerger, Pizarro; Sir Thomas Beecham, cond.,
Covent Garden (Act 2 broadcast, BBC's Regional Programme)
- 10 May 1934 Fidelio, LL, Leonore/Fidelio
same cast as April 30, but with Lauritz Melchior, Florestan; Angela Kolniak,
Marzelina; Act 2 broadcast.
- 14 May 1934 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Gurtrude Rüniger, Fricka; Franz Völker, Siegmund;
Hans Hermann Nissen, Wotan; Alexander Kipnis, Hunding; Sir Thomas
Beecham, cond., Covent Garden
- 21 May 1934 Lohengrin; LL, Elsa
Manowarda, Heinrich; Völker, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud;
Krips, cond., Vienna Opera
- 24 May 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Krips, cond.,
Vienna Opera
- 27 May 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Reichenberger, cond., Vienna Opera
- 1 Jun 1934 Die Meistersinger; LL, Eva
Ruth Berglund, Magdalene; Eyvind Laholm, Walther; Hanns Fleischer, David;
Rudolf Bockelmann, Sachs; Alexander Kipnis, Pogner; Eduard Habich,
Beckmesser; Sir Thomas Beecham, cond., Covent Garden
- 5, 7 Jun 1934 Die Meistersinger; LL, Eva; Palais Garnier (Opéra de Paris)
Lorenz, Walter; Bockelmann, Sachs; Eugen Fuchs, Beckmesser; Berglund,
Maddalena; Kipnis, Pogner; Janssen, Kotner; Zimmerman, David; Furtwängler,
cond.
- 9 Jun 1934 Die Walküre (delayed by Nazi tear gas bomb in auditorium); LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Anny Konetzni
(guest), Brünnhilde; Rüniger, Fricka; Krauss, cond., Vienna Opera
- 12 Jun 1934 Arabella; LL, Arabella
Mayr, Waldner; Helletsgruber, Zdenka; Jerger, Mandryka; Kullmann (guest),
Matteo; Kalenberg, Elemer; Duhan, Dominik; Knapp, Lamoral; Krauss, cond.,
Vienna Opera
- 14 Jun 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 16 Jun 1934 Eugen Onegin; LL, Tatjana
Szantho, Olga; Hammes, Onegin; Kullmann (guest), Lenski; Norbert, Gremin;
Reichenberger cond., Vienna Opera

- 17 Jun 1934 Church recital: Vienna
Hofburgkapelle; Orchestra and chorus; Geistliche Lieder: Beethoven: Die Ehre Gottes an die Nature; Mendelssohn: Entsagung; conductors/directors: Dr. Gruber; Prof. Lechthaler; Ferdinand Großmann
- 19 Jun 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Jerger, Don Pizarro; Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 29 Jul 1934 Fidelio; LL, Leonore/Fidelio
Karl Hammes, Don Fernando; Alfred Jerger, Don Pizarro; Franz Völker, Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 1 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 6 Aug 1934 Recital: Bad Gastein; Gastein, Austria; Hans Altmann, piano or Leo Rosenek
Schubert; Schumann; Brahms; Wolf; Strauss
- 9 Aug 1934 Recital: Innsbruck; Leo Rosenek, piano
Partial listing, order uncertain: Götz: Aria from Die Widerspenstigen Zähmung; Wagner: Tannhäuser: Dich teure Halle; Träume; Schubert: An die Musik; Der Tod und das Mädchen; An eine Quelle; Ständchen; Schumann: Aufträge; Botschaft; Wolf: In dem Schatten...; Gärtner; Strauss: Morgen; Zueignung; encores: Brahms: Der Schmied; Schumann: Der Nussbaum; Brahms: Wiegenlied
- 14 Aug 1934 Fidelio; LL, Leonore/Fidelio
Karl Hammes, Don Fernando; Alfred Jerger, Don Pizarro; Franz Völker, Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 18 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 19 Aug 1934 Recital: Heimatschütz*; Gala Evening with Richard Mayr; Lotte Schöne; Emanuel List; Alfred Jerger; Partial listing: LL sang: Botschaft; Der Schmied; "Heimatschütz" was an organization in Austria in 1930s-general good works, not political. (This disputed by Dr. Kater)
- 26 Aug 1934 Concert: All Wagner; Salzburg; Benefit for the Vienna Philharmonic
Wagner: Tannhäuser: Dich teure Halle; three Wesendonck songs; "Mme LL, in bad voice and exceedingly nervous, contributed Elizabeth's Greeting to the Hall of Song and later the three most familiar Wesendonck songs. She created momentary confusion by obliging Mr. Toscanini to break off in the middle of the introduction to one of these, because she had expected to sing another first."

- 29 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 2 Sept 1934 Recital: Grosse Saal des Mozarteums; Salzburg; Austria; Bruno Walter, piano
Beethoven; Schubert; Schumann (FL u. L); Brahms; Wolf (last song: Er ist's)
- Sept 1934 Die Walküre; LL, Sieglinde; possibly Berlin
- 4 Sep 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Hammes, Onegin; Kullmann, Lenski; Mayr, Gremin;
Reichenberger cond., Vienna Opera
- 6 Sep 1934 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Rüniger, Venus;
Alwin, cond., Vienna Opera
- 8 Sep 1934 Fidelio; LL, Leonore/Fidelio
Patzak (guest), Florestan; Hammes, Don Fernando; Jerger, Don Pizarro; Mayr,
Rocco; Schumann, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 11 Sep 1934 Lohengrin; LL, Elsa
Manowarda, Heinrich; Melchior (guest), Lohengrin; Schipper, Friedrich; Rüniger,
Ortrud; Krips, cond., Vienna Opera
- 13 Sep 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Alexander Gvéd (guest), Onegin; Kullmann, Lenski; Mayr,
Gremin; Reichenberger cond., Vienna Opera
- 15 Sep 1934 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 18 Sep 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Krips, cond., Vienna Opera
- 21 Sep 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Krauss, cond.,
Vienna Opera
- 23 Sep 1934 Die Walküre; LL, Sieglinde
Völker, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Konetzni,
Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 26 Sep 1934 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst;
Reichenberger, cond., Vienna Opera
- 1 Oct 1934 Recital: Urania (Halle); Graz; Heinz Boschacher, piano
Partial listing: Beethoven: Neue Liebe...; Schubert: Ungeduld; Brahms: Immer
leiser...; Der Schmied; Wiegenlied; Strauss: Spätboot; Marx: Selige Nacht

- 5 Oct 1934 Recital: Grossen Stadtsaale; Innsbruck; Leo Rosenek, piano
Beethoven: Freudvoll und leidvoll; Wonn der Wehmut; Andenken; Neue Liebe, neues Leben; Schubert: Heimliches Lieben; Wiegenlied; Schwanengesang; Ungeduld; Brahms: Meerfahrt; Ein Sonett; Immer leiser wird mein Schlummer; Wie Melodien zieht es; Der Jäger; Strauss: Im Spätboot; Mit deinen blauen Augen; Marx: Selige Nacht; Der Ton
- 7 Oct 1934 Recital: Innsbruck; Leo Rosenek, piano
Partial listing: Beethoven; Schubert; Brahms: Meerfahrt; Sonett; Der Schmied (repeated); Strauss: Im Spätboot; Marx: Selige Nacht; Der Ton
- 10 Oct 1934 Concert: Toscanini, cond., Vienna Philharmonic
Wagner: 3 Wesendonck Lieder; Tristan und Isolde: Liebestod
- 12 Oct 1934 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Kallenberg, Tannhäuser; Domgraf-Fassbaender, Wolfram; Rüniger, Venus; Alwin, cond., Vienna Opera
- Oct 1934 Lohengrin; LL, Elsa; possibly Vienna
- 16 Oct 1934 Recital: Grosser Muiskvereins-Saal; Vienna; Leo Rosenek, piano; recital shared with Mada Hajos, violin with Bruno Seidhofer, piano
Beethoven: Freudvoll und leidvoll; Wonne der Wehmut; Andenken; Neue Liebe...; Schubert: Schwanengesang; Heimliche Liebe; Wiegenlied; Ungeduld; Brahms: Sapphische Ode; Ein Sonett; Immer leiser...; Wie Melodien...; Therese; Der Jäger; encore: Wie Frühlingsblumen weht es; Strauss: Im Spätboot; Mit deinen baluen Augen; Marx: Selige Nacht; Der Ton
- 17 Oct 1934 Recital: Munich
- 19 Oct 1934 Recital: Strasbourg
- 21 Oct 1934 Recital: Hyde Park Hotel; London, England; Leo Rosenek, piano
Schubert: Die junge Nonne; Heimliches Lieben; Wiegenlied; Rastlose Liebe; Schumann: Erstes Grün; Waldesgespräch; An den Sonnenschein; Frühlingsnacht; Brahms: Dein blaues Auge; Der Tod...; Ständchen; Meine Liebe ist grün; Strauss: Im Spätboot; Mit deinen blauen Augen; Marx: Selige Nacht; Der Ton
- 23 Oct 1934 Recital: Queen's Hall, London; Leo Rosenek, piano
Beethoven: Freudvoll und leidvoll; Neue Liebe, neues Leben; Schubert: Der Erlkönig; Ungeduld; Schumann: Frauenliebe und Leben; added: Ich grolle nicht; Widmung; Brahms: Ein Sonett; Wie bist du meine Königin; Immer leiser wird mein Schlummer; Der Jäger; Der Schmied; Wolf: An eine Aeolsharfe; Der Knabe und das Immelein; Der Gärtner; Er ist's!
- Oct 1934 Fidelio; LL, Leonore, possibly Paris
- 24 or 26 Oct 1934 Radio Broadcast: Paris: Lohengrin (details unknown)
- 29 Oct 1934 Recital: Geneva
- 31 Oct 1934 Recital: Vevey
- 2 Nov 1934 In a letter, LL writes that she leaves on this date for the US on the Bremen.

- 7 Nov 1934 NYT: LL returns to US on Ile de France, bringing brother, Fritz along. LL to give 42 concerts in the US. "In a few days she will start West to sing with the San Francisco Opera Company in 'Tosca' and 'Madame Butterfly.'" Article also mentions that she was recently decorated by the Austrian Government, and LL will return for her second season with the Met and will also take part in opera seasons in Chicago and Philadelphia. In the next column, entitled "Music Notes": "Miss Constance Hope will give a reception for LL at 22 W. 85th St. this afternoon."
- 1934-1935 Season lists a concert tour that includes: Wellesley, Massachusetts; Washington, DC; Princeton, New Jersey; St. Louis, Missouri; Saginaw, New York; Chicago; Indianapolis; Pittsburgh and Scranton, Pennsylvania; Kansas City Philharmonic; Detroit Symphony; Philadelphia Orchestra with Stokowski (this last one did not take place).
- Nov 1934 "Lotte Lehmann will sing but once in the November series of opera at Shrine Auditorium [Los Angeles]...the German soprano will only arrive in time to sing the closing performance of "Manon" in which she will have Richard Crooke as co-star..."
- 16 Nov 1934 Tosca; LL, Tosca
Dino Borgioli, Cavaradossi; Alfredo Gandolfi, Scarpia; Gaetano Merola, cond., San Francisco Opera
- 22 Nov 1934 Madama Butterfly; LL, Butterfly
Borgioli, Pinkerton; Gandolfi, Sharpless; Elinor Marlo, Suzuki; Pietro Cimini, cond., San Francisco Opera
- 30 Nov 1934 Der Rosenkavalier; LL, Marschallin
Schumann, Sophie; Eva Hadrabova, Octavian; List, Ochs; Fritz Reiner, cond., Philadelphia Orchestra
- 1 Dec 1934 Repeat of 30 Nov 1934
- 3 Dec 1934 Shared Recital with Jascha Heifetz; Bagby Concerts, 11am, NYC
George Bagby: three songs; Brahms; Schubert
- 4 Dec 1934 Repeat of 30 Nov 1934
- 6 Dec 1934 Recital: High School Auditorium, Greenwich, Connecticut; for the Wednesday Singing Club; EB, pianist;
Partial listing; order uncertain; Schubert: Ungeduld; Ständchen; Schumann: Ich grolle nicht; Gretchaninoff: folksong; Rachmaninoff: In the Silence of the Night; Beethoven: German folk songs; Balogh: Do not chide me; Editha Fleischer and Geraldine Farrar in the audience.
- 8 Dec 1934 Tannhäuser; LL, Elisabeth
Baromeo, Hermann; Paul Althouse, Tannhäuser; Patton, Wolfram; Glade, Venus; Weber, cond., Chicago Civic Opera
- 11 Dec 1934 Concert: Massey Hall; Ernest MacMillan, cond. Toronto Symphony Orchestra
Tannhäuser: Dich teure Halle; Tristan und Isolde: Liebestod; Lohengrin: Elsa's Dream

- 16 Dec 1934 Concert: Philadelphia, Pennsylvania (uncertain date, see below)
Wagner: Die Walküre Act I; Paul Althouse, Siegmund; Fritz Reiner, cond.,
Philadelphia Orchestra (see below: one of these dates is incorrect)
- 16 Dec 1934 Concert: Lyric Auditorium; Georg Siemonn, cond. Baltimore Symphony
Orchestra
Weber: Ozean du Ungeheuer; Wagner: Dich teure Halle
- 30 Dec 1934 Concert: Wagner: Die Walküre Act I; Paul Althouse, Siegmund; Emanuel List,
Hunding; Bruno Walter, cond., Philharmonic-Symphony Society of New York
(New York Philharmonic) at Carnegie Hall (radio broadcast on CBS)

1935

- 1 Jan 1935 Tannhäuser: LL, Elisabeth
Lauritz Melchior, Tannhäuser; Lawrence Tibbett, Wolfram; Hans Clemens,
Walther; Amy Konetzni, Venus; Artur Bodanzky, cond., Metropolitan Opera.
- 4 Jan 1935 Der Rosenkavalier: LL, Marschallin
Emanuel List, Ochs; Maria Olszewska, Octavian; Editha Fleischer, Sophie; Artur
Bodanzky, cond. Metropolitan Opera
- 6 Jan 1935 Special Appearance: Musicians Emergency Fund benefit at the City Center
Theatre in NYC (also performing: Bori, Melchior, Swarthout, Martinelli;
conductors Walter and Reiner).
- 8 Jan 1935 New York City: Luncheon given by LL for Bruno Walter, who ends his season
with the Philharmonic-Symphony Orchestra Sunday. Portrait in Jan. 9th NYT
p23:2—cap: Left to right are Geraldine Farrar, Mr. Walter, Mme LL and Mme
Maria Olszewska.
- 11 Jan 1935 Recital: Alumnae Hall, Wellesley College; Boston; EB, piano Beethoven:
Freudvoll...; Neue Liebe; Schubert: Ständchen; Schumann: An den
Sonnenschein; Waldesgespräch; Ich grolle nicht; Strauss: Zueignung;
Gretchaninoff: three songs in English; Rachmaninoff: one song in English
- 13 Jan 1935 Radio Broadcast: Center Theatre; General Motors Symphony (NBC Symphony
Orchestra), Bruno Walter, cond.
Tristan und Isolde: Liebestod; Schubert: Der Erlkönig; with BW piano:
Rachmaninoff: In the Silence...; Schubert: Ständchen; Schumann: Ich grolle
nicht; encore: An den Sonnenschein; broadcast on WJZ NBC Blue Network.
- 14 Jan 1935 Der Rosenkavalier; LL, Marschallin
(same cast as Jan 4), Metropolitan Opera
- 16 Jan 1935 Recital: Mrs. Lawrence Townsend's Musicale; Mayflower Hotel, Washington,
DC; with 14 year old violinist Erno Valasek; Schubert, Schumann, Strauss, plus
encores.
- 21 Jan 1935 Concert: Karl Krueger, cond. Kansas City Philharmonic Orchestra
Wagner: Tristan und Isolde: Liebestod; Strauss: Allerseelen; Morgen; Zueignung;
Traum durch die Dämmerung

- 25 Jan 1935 Recital: Hill Auditorium; Ann Arbor, Michigan; EB, piano
(Choral Union Concert Series)
Mendelssohn: Suleika; Die Liebende schreibt; Venetianisches Gondellied; Der Mond; Gretchaninoff: Over the Steppe; Cradle Song; Rachmaninoff: In the Silence...; Gretchaninoff: My Native Land; Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle nicht; Aufträge; Sadero: Fa la nana; Balogh: Do not chide me; Cadman: Joy
- 29 Jan 1935 Recital: Municipal Auditorium, St. Louis, Missouri; EB, piano
Wagner: Dich teure Halle; Elsa's Dream; Gretchaninoff: Over the Steppe; Cradle Song; My native land; Rachmaninoff: In the Silence...; Schumann: Der Nussbaum; Waldesgespräch; An der Sonnenschein; Ich grolle nicht; Aufträge; Sadero: Fa la nana; Balogh: Do not chide me; Cadman: Joy
- 31 Jan 1935 Concert: Orchestra Hall, Detroit, Michigan
Weber: Ozean...; Wagner: Dich teure Halle; Elsa's Dream; Detroit Symphony; Ossip Gabrielowitsch, cond.
- 6 Feb 1935 Recital: Town Hall, New York; EB, piano
Schubert: Ganymed; Schwanengesang; Romance from Rosemunde; Ungeduld; Brahms: Ach, wende diesen Blick; Immer leiser wird mein Schlummer; Das Mädchen spricht; Therese; Mein Mädchel hat einen Rosenmund; Schumann: Frauenliebe und Leben; Wolf: An eine Aeolsharfe; Du denkst mit einem Fädchen mich zu fangen; Er ist's; Encores included "two Strauss songs"; Leo Blech: Heimkehr vom Fest; Schubert: Ständchen; Brahms: Wiegenlied; Critic Winthrop Sargeant wrote: "A mastery of the subtleties of vocal coloring combined with her rare capacity for feeling down to the last phrase, the mood of her text, to produce a series of refined and distinguished interpretations."
- 10 Feb 1935 Radio Broadcast: Ford Hour; Victor Kolar, cond. Detroit Symphony
Wagner: Tannhäuser: Dich teure Halle; Rachmaninov: In the Silence of the Night; Schubert: Der Erlkönig; Strauss: Zueignung; heard (among others) on KHJ, Los Angeles
- 14 Feb 1935 Lohengrin; LL, Elsa
List, King Heinrich; Melchior, Lohengrin; Schorr, Telramund; Olszewska, Ortrud; Bodansky, cond., Metropolitan Opera (note: Karl Riedel conducted the last half of the performance)
- 18 Feb 1935 Lecture Recital; Brooklyn Academy of Music; EB, piano; Olin Downes, speaker
Schubert: Die junge Nonne; Die Staat; Das Rosenband; Rastlose Liebe; Schumann: Frauenliebe und Leben; Brahms: Immer lieser...; Bitteres zu sagen denkst du; Wie bist du...; Das Mädchen spricht; Wolf; Franz: Ein Friedhof; Für Musik; Er ist gekommen; Jensen: O lass dich halten; John Amberson
- 18 Feb 1935 LL appears on the cover of Time Magazine
- 19 Feb 1935 Der Rosenkavalier; LL, Marschallin
(same cast as Jan 4); Metropolitan Opera

- 21 Feb 1935 Recital, Academy of Music, Philadelphia; EB, piano
Schubert: Der Erlkönig; Ganymed; Ständchen; Ungeduld; Schumann: Frauenliebe und Leben; Grechaninoff: Over the Steppes; Cradle Song; Rachmaninoff: In the silence of the night; Strauss: Allerseelen; Morgen; Zueignung; Encores: Schumann, Gretchaninoff, Blech.
- 25 Feb 1935 Recital: Auditorium, Chicago; Shared with cellist Georges Miquell;
Brahms, Schubert, Schumann, Wolf, Strauss, encores
- 25? Feb 1935 Concert: San Francisco Symphony Orchestra, Civic Auditorium, San Francisco;
All Wagner: Lohengrin: Elsa's Dream; Im Treibhaus; Schmerzen; Träume; Tristan und Isolde: Liebestod; Alfred Hertz, guest cond. [Probably wrong date: she sang the next day in Nebraska, see below, I have seen this program.]
- 26 Feb 1935 Recital: Joslyn Memorial, Omaha, Nebraska, EB, piano
Schubert: Ganymed; Rosamunde; Ständchen; Ungeduld; Brahms: Der Schmied; Wiegenlied; Grechaninoff: Over the Steppe; Cradle Song; My native land; Rachmaninoff: In the silence of the night; Schumann: An den Sonnenschein; Ich grolle nicht; Sodero: Fa la nana; Balogh: Do not chide me; Cadman: Joy; encores: Brahms: Meine Liebe ist grün; Wagner: Elsa's Dream. A critic, Martin W. Bush, wrote: "So transcendent was her projection of Schubert, Brahms and Schumann as to make one wish her program might have been devoted entirely to lieder, the field in which her fame is justly so great." This amazes me, at a time when the threat of the Nazis had justifiably made Lehmann less than enthusiastic to sing Lieder in the US.
- 27 Feb 1935 Recital: Constitution Hall; Washington DC (uncertain date)
- 4 Mar 1935 Recital: English Theater, Indianapolis; EB, piano; see program of 26 Feb
- 6 Mar 1935 Recital: Shrine Mosque, EB, piano
Wagner: Dich teure Halle; Elsa's Dream; Grechaninoff; etc. see 26 Feb;
Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle nicht; Aufträge
- 8 Mar 1935 Recital: Carnegie Music Hall, Pittsburgh; EB, piano
Schumann: Frauenliebe und Leben; Schubert: Ganymed; Rosemunde; Ungeduld; Brahms: Ach, wende diesen Blick; Immer leiser...; Das Mädchen spricht; Therese; Mein Mädchel hat...; Wolf: An eine Aeolsharfe; Du denkst...; Er ist's; encores: Wagner: Elsa's Dream; Brahms: Der Schmied; Vergebliches Ständchen; An den Sonnenschein; Puccini: Vissi d'arte
- 11 Mar 1935 Recital: Masonic Temple Auditorium, Scranton, Pennsylvania; EB, piano;
Cancelled due to illness, rescheduled for 25 March
Wagner: Dich teure Halle; Elsa's Dream; Gretchaninoff: Over the steppe; Cradle song; My native land; Rachmaninoff: In the silence of the night; Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle nicht; Aufträge; Salero: Fa la nana, bambin'; Balogh: Do not chide me; Cadman: Joy
- 14 Mar 1935 Die Meistersinger; LL, Eva
Ludwig Hoffmann, Hans Sachs; Emanuel List, Pogner; Paul Althouse, Walther; Gustav Schützendorff, Beckmesser; Karin Branzel, Magdalene; Artur Bodanzky, cond., Metropolitan Opera

- 16 Mar 1935 Season Farewell recital: Town Hall, NY, EB, piano
Mozart: Abendempfindung; Dans un bois solitaire; Beethoven: Wonne der Wehmut; Neue Liebe, neues Leben; Cornelius: Brautlieder; Vorabend; Erwachen; Aus dem hohen Lied; Brahms: Wie bist du, meine Königin; Nicht mehr zu dir zu gehen; Botschaft; Encores, before intermission: Wolf: In dem Schatten...; Schubert: Ungeduld; Schumann: Alte Laute; Frühlingsnacht; Tchaikowsky: Nur wer die Sehnsucht kennt; Mussorgsky: Serenade of Death (Ständchen); Rubinstein: Es blinkt der Thau
- 17 Mar 1935 Tosca; LL, Tosca
Crooks, Cavaradossi; J. C. Thomas, Scarpia; Papi, cond., Metropolitan Opera on tour in Philadelphia
- 21 Mar 1935 Tosca; LL, Tosca
Giovanni Martinelli, Cavaradossi; Lawrence Tibbett, Scarpia; Louis D'Angelo, Angelotti; Vincenzo Bellezza, cond., Metropolitan Opera
- 25 Mar 1935 Recital: Masonic Temple, Scranton, Pennsylvania; see 26 Feb for contents
encores: Brahms: Der Schmied; Wiegenlied; Strauss: Zueignung; Brahms: Ständchen
- 29 Mar 1935 Recital: Smith College, Northampton, MA
- 30 Mar 1935 Bagby Party "Musical," New York
- 30 Mar 1935 LL sails on French liner Paris
- 31 Mar 1935 Grand Operatic Surprise Party (LL was supposed to be onstage as non-performing guest, but had left the US by this date)
- 18 Apr 1935 Recital: Grosser Musikvereins-Saal; Vienna; BW, piano
Mozart: Abendempfindung; Als Luise...; Dans un bois...; Die Verschweigung; Brahms: An die Nachtigall; Botschaft; Schumann: Alte Laute; Frühlingsnacht; encore: Schubert: Ständchen; Franz: Für Musik; Im Herbst; Die Heide ist grün; Cornelius: Die Brautlieder; Tchaikowsky: Nur wer die Sehnsucht kennt; Mussorgsky: Ständchen; Rubinstein: Es blinkt der Tau. A newspaper review noted some of the famous audience members: Chancellor Schuschnigg and his wife, Bronislaw Hubermann, the famous violinist; Marie Gutheil-Schoder, soprano of the Vienna Opera, Wilhelm Kienzl, composer, etc.
- 21 Apr 1935 Tosca; LL, Tosca
Pataky, Cavaradossi; Jerger, Scarpia; Alwin, cond., Vienna Opera
- 24 or 25 Apr 1935 Concert: La Scala, Milan with Dimitri Mitropoulos
Wagner: Dich teure Halle; Liebestod

- 29 Apr 1935 Lohengrin; LL, Elsa
 Elisabeth Ohms, Ortrud; Lauritz Melchior (a last minute replacement for Hirzel and his debut in this role), Lohengrin; Herbert Janssen, Telramund; Alexander Kipnis, Heinrich; Sir Thomas Beecham, cond., Covent Garden (Act 2 radio broadcast on BBC's National Programme); Times: "With Mr. Lauritz Melchior and Mme Lotte Lehmann both singing magnificently the intimate beauty of the first act was the finest achievement of the evening. Every detail of the twin-born pairs gradually dawning perception of their destiny was clearly delineated, and they, with Sir Thomas Beecham and the orchestra, brought the finale to a climax of exceptional exhilaration."
- May 1935 Recital with BW (see below)
- 5 May 1935 Herbert Peyser's review entitled "Furtwängler in Vienna": "On Easter [LL] granted the Viennese their very first view of her Tosca with uproariously applausive (sic) consequences." (But she had sung it five times in the 1922-23 season, three times 23/24; two times 24/25; two times 25/26). "A few days prior, [LL] sang with Bruno Walter, the same Lieder program she had given in New York."
- 6 May 1935 Die Walküre; LL, Sieglinde
 Leider, Brünnhilde; Sabine Kalter, Fricka; Melchior, Siegmund; Bockelmann, Wotan; List, Hunding; Sir Thomas Beecham, cond., Covent Garden
- 8 May 1935 Lohengrin; LL, Elsa
 Elisabeth Ohms, Ortrud; Torsten Ralf, Lohengrin; Herbert Janssen, Telramund; Alexander Kipnis, Heinrich; Sir Thomas Beecham, cond., Covent Garden
- 17 May 1935 Die Walküre; LL, Sieglinde
 Anny Konetzni, Brünnhilde; Sabine Kalter, Fricka; Lauritz Melchior, Siegmund; Rudolf Bockelmann, Wotan; Emanuel List, Hunding; Sir Thomas Beecham, cond., Covent Garden
- 25 May 1935 Concert at La Scala; cond. Mitropolous (repeat or error; see above 24 Apr)
- 1 Jun 1935 Otello: LL, Desdomona
 Gotthelf Pistor (guest), Othello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia; Victor de Sabata (guest) cond., Vienna Opera; (Non-commercial Discography number 425)
- 4 Jun 1935 Die Walküre: LL, Sieglinde,
 Leider, Brünnhilde; Kalter, Fricka; Melchior, Siegmund; Schorr, Wotan; Kipnis, Hunding; Furtwängler, cond., Palais Garnier (Opéra de Paris)
- 7 Jun 1935 Otello: LL, Desdomona
 Gotthelf Pistor (guest), Otello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia; Victor de Sabata (guest) cond., Vienna Opera
- 10 Jun 1935 Die Walküre; LL, Sieglinde
 Richard Schubert (guest), Siegmund; Markhoff, Hunding; Schorr (guest), Wotan; Konetzni, Brünnhilde; Anday, Fricka; Weingartner, cond., Vienna Opera
- 13 Jun 1935 Othello: LL, Desdomona
 same cast as 7 Jun
- 20 Jun 1935 Recording in Vienna (Discography numbers 229-233)

- 21 Jun 1935 Recording in Vienna (Discography numbers 234-241)
- 22 Jun 1935 Recording in Vienna (Discography numbers 242-246)
- 23 Jun 1935 Der Rosenkavalier; LL, Marschallin
Fritz Krenn (guest), Ochs; Jarmila Nowotna (guest), Octavian; Wiedemann, Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 28 Jun 1935 Lohengrin; LL, Elsa
Manowarda, Heinrich; Kalenberg, Lohengrin; Schipper, Friedrich; Konetzni, Ortrud; Reichenberger, cond., Vienna Opera
- 30 Jul 1935 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Eva Hadrabova, Octavian; Viktor Madin, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna Philharmonic; Salzburg Festival
- 7 Aug 1935 Fidelio; LL, Leonore/Fidelio
Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 9 Aug 1935 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Viktor Madin, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna Philharmonic; Salzburg Festival
- 14 Aug 1935 Fidelio; LL, Leonore/Fidelio
Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 20 or 18 Aug 1935 Recital: Salzburg Festival; BW, piano
Mozart (KV 523, 524, 308, 518); Schumann; Duparc; Mussorgski; Berlioz, Brahms
- 24 Aug 1935 Fidelio; LL, Leonore/Fidelio
Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 27 Aug 1935 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna Philharmonic; Salzburg Festival

- 31 Aug 1935 Fidelio; LL, Leonore/Fidelio
Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival (31 August: Shortwave relay on CBS, only Act I. Non-Commercial Discography number: 426)
- 6 Sep 1935 Die Walküre; LL, Sieglinde
Kalenberg, Siegmund; Markhoff, Hunding; Schorr (guest), Wotan; Konetzni, Brünnhilde; Thorborg, Fricka; Weingartner, cond., Vienna Opera
- 10 Sep 1935 Manon; LL, Manon
Robert Ardelli (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 13 Sep 1935 La Bohème; LL, Mimi
Godin, Rudolfo; Wiedemann, Marcello; Bokor, Musetta; Alwin, cond., Vienna Opera
- 15 Sep 1935 Der Rosenkavalier; LL, Marschallin
Emanuel List (guest), Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 16 Sep 1935 Manon with Klemperer (date and venue uncertain)
- 18 Sep 1935 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst; Alwin, cond., Vienna Opera
- 20 Sep 1935 Die Meistersinger; LL, Eva;
Kerstin Thorborg, Eyvind Laholm, William Wernigk, Ludwig Hofmann; Weingartner cond., Vienna Opera; (Non-Commercial Discography number 427...Final Quintet)
- 24 Sep 1935 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Kullmann, Lenski; Hofmann, Gremin; Walter (guest), cond., Vienna Opera
- 27 Sep 1935 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Duhan, Don Fernando; Jerger, Don Pizarro; Markhoff, Rocco; Schumann, Marzeline; Gallos, Jaquino; Weingartner, cond., Vienna Opera
- 1935 Recital: Prague
- Fall 1935 Recital: Paris
- 5 Oct 1935 Recital: Grosser Musikvereinsaal, Vienna; Leo Rosenek, piano; recital shared with Zofja Spatz, piano
Schubert: Der Lindenbaum; Der Tod und das Mädchen; Du bist die Ruh; Ungeduld; Schumann: Widmung; Ständchen; Geisternähe; Die Kartenlegerin; encore: An den Sonnenschein; Hahn: D'une prison; Duparc: Extase; encore: L'invitation au voyage; Berlioz: Absence; L'île inconnue; Brahms: Unbewegte, laue Luft; Nachtigall; Wir wandelten; Meine Liebe ist grün

- 6 Oct 1935 NYT: LL will return Oct. 16 on the Ile de France and will appear with Harold Bauer, pianist, in a joint recital for the benefit of the NY Guild for the Jewish Blind and its auxiliaries at the Waldorf Astoria on Nov. 27. She will “transfer her entire Vienna household to New York.”
- 8 Oct 1935 Recital: Paris Salle Pleyel, Léo Rosenek, piano, shared with Karl-Ulrich Schnabel (Beethoven: Sonata op. 109) Mozart: Abendempfindung; À Chloé; Dans un bois solitaire; Die Verschweigung; Schubert: Der Lindenbaum; Der Tod und das Mädchen; Du bist die Ruh; Ungeduld; (Beethoven: Sonata) Schumann: Widmung; Ständchen; Die Kartenlegerin; Frühlingsnacht; Brahms: Unbewegte, laue Luft; Nachtigall; Wir wandelten, wir zwei zusammen; Meine Lieb’ ist grün
- 16 Oct 1935 NYT: Short notice of LL’s return on the Ile de France with Otto Krause and her maids, to establish a permanent residence in NY.
- 17 Oct 1935 Recording in New York (Discography numbers 247-256)
- 24 Oct 1935 Radio Broadcast; uncertain date, possibly 24 Nov
Wagner: Einsam in trüben Tagen; Strauss: Wiegenlied; RCA Magic Key; Frank Black, cond., NBC Orchestra (Non-Commercial Discography number 428)
- 25, 26 Oct 1935 Concert: Wagner: Schmerzen; Im Treibhaus; Träume; Strauss: Allerseelen, Zueignung, Heimlich Aufforderung; Serge Koussevitzky, cond., Boston Symphony Orchestra, Boston
- 31 Oct, 2, 4 Nov 1935 Der Rosenkavalier; LL, Marschallin
Emanuel List, Baron Ochs; Grete Stueckgold, Octavian; Julius Huehn, Faninal; Suzanne Fisher, Sophie; Artur Rodzinski, cond., Cleveland Symphony
- 10 Nov 1935 New York Times: Headline: “REICH BAN DECREED ON LOTTE LEHMANN: Soprano Says Managers Were Notified Recitals by Her Were ‘Undesired.’” LL quoted regarding generous offers to engage her for the Berlin State Opera, on condition that she had a duty to sing only in Germany. After she declined, she was told that her appearances were ‘undesired’ in Germany. Article reports LL’s statement to the public.
- 12 Nov 1935 Lohengrin; LL, Elsa
Chase Baromeo, Henry; Mario Chamlee, Lohengrin; Schiffeler, Telramund; Eleanor La Mance, Ortrud; Weber, cond., Chicago Civic Opera
- 16 Nov 1935 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stueckgold, Octavian; Claire, Sophie; Weber, cond., Chicago Civic Opera
- 18 Nov 1935 Der Rosenkavalier; LL, Marschallin
Chicago Civic Opera; same cast as 16 Nov, except Fletcher, Sophie
- 24 Nov 1935 Radio Broadcast: or Oct 24; RCA Magic Key, New York
Wagner: Lohengrin: Einsam in trüben Tagen; Strauss: Wiegenlied; Frank Black, cond., NBC Orchestra (Non-commercial discography number 428)

- 27 Nov 1935 Joint Recital with Harold Bauer: Waldorf-Astoria, New York; benefit the NY Guild for Jewish Blind et al; Ernő Balogh, LL's pianist
Brahms: Von ewiger Liebe; Das Mädchen spricht; Schubert: Im Abendrot; An die Musik; Schumann: Ständchen; Frühlingsnacht; Strauss: Ich trage meine Minne; Wiegenlied; All mein Gedanken; Heimliche Aufforderung
- 5, 6, 8 Dec 1935 Concert: NYC, Carnegie Hall
Goetz: Scena and Aria from The Taming of the Shrew; Wolf: Anakreons Grab; Der Freund; Er ist's; Otto Klemperer, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall (radio broadcast on CBS)
- Dec 1935 Recital: Buffalo
- 13 Dec 1935 Recital: Community Concert Association event sponsored by the Junior League of Springfield, Massachusetts; EB, piano
Wagner: Lohengrin: Elsa's Dream; Alfano: Aria from Risurrezione; Mozart: An Chlöe; Die Verschweigung; Wolf: Verborgenheit; In der Schatten meiner Locken; Schubert: Ständchen; Der Erlkönig; Schumann: Widmung; Aufträge; Berlioz: Absence; Gretchaninoff: Cradle Song; My Native Land; Balogh: Do not Chide Me; Brahms: Meine Liebe ist grün; Strauss: Morgen; Zueignung
- 17 Dec 1935 Tosca; LL, Tosca
Crooks, Cavaradossi; John Charles Thomas, Scarpia; Louis D'Angelo, Sacristan; George Cehanovsky, Angelotti; Gennar Papi, cond., Metropolitan Opera on tour in Philadelphia
- 21 Dec 1935 Lohengrin; LL, Elsa
Emanuel List, King Henry; Lauritz Melchior, Lohengrin; Friedrich Schorr, Telramund; Margaret Lawrence, Ortrud; Artur Bodanzky, cond., Metropolitan Opera
- 22 Dec 1935 Radio Broadcast: General Motors Hour; New York; broadcast Sundays 10:00-11:00 est, NBC; "70 piece orchestra conducted by Erno Rapee and a mixed chorus of 400 voices at the Masonic Auditorium Temple in Detroit." In the following list, it cannot be determined in which pieces LL sang. The First Noël; Adeste Fidelis; Massenet: Hérodeade: Il est doux, il est bon; Tchaikowsky: None but the lonely heart; Schubert: Erlkönig; Gruber: Silent Night; Good King Wenceslas; Reger: Virgin's Slumber Song
- 26 Dec 1935 Tannhäuser; LL, Elisabeth
Hans Hofmann, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Hans Clemens, Walther; Gertrud Wettergren, Venus; Bodanzky, cond., Metropolitan Opera
- 1936**
- 1936 Recital: "The Community Concert Association Presents;" EB, piano
Händel: Ombra mai fu; Wagner: Elsa's Dream; Massenet: Hérodiade: Il es doux, il est bon; Schubert: Ständchen; Schumann: Ich grolle nicht; Brahms: Meine Liebe ist grün; Mendelssohn: Auf Flügeln des Gesanges; Strauss: Zueignung; Massenet: Manon: Gavotte; Puccini: Tosca: Vissi d'arte; Bransen: Love's Melody; Rubinstein: Romance; Balogh: Do not chide me; Worth: Midsummer
- 6 Jan 1936 Bagby Musical Morning; Waldorf-Astoria, New York; EB, piano
Other artists included Richard Bonelli and Mischa Elman.

- 16 Jan 1936 Breakfast and Musicale at Waldorf-Astoria Hotel, New York; celebration of the Haarlem Philharmonic Society. Poldi Mildner, piano, the other musician listed.
- 23 Jan 1936 Recital: Glebe Collegiate; Ottawa, Ontario, Canada
Arias: Wagner: Elsa's Dream; Massenet: Il est doux...; Puccini: Vissi d'arte; Schubert; Schumann; Cimara; English songs
- 30 Jan 1936 Tosca; LL, Tosca
Crooks, Cavaradossi; Lawrence Tibbett, Scarpia; Cehanovsky, Angelotti; Papi, cond., Metropolitan Opera
- 2 Feb 1936 Recital: Town Hall, New York; EB, piano
Beethoven: Die Trommel...; Freudvoll...; Ich liebe dich; Mozart: An Chlöe; Die Verschweigung; Schubert: An die Musik; Wiegenlied; Der Doppelgänger; Rastlose Liebe; Brahms: Der Tod das ist die kühle Nacht; Liebestreu; added: Mein Mädchel hat einen Rosenmund; Schumann: Marienwürmchen; Die Kartenlegerin; encore; Frühlingsnacht; Reger: Waldeinsamkeit; Blech: *Heimkehr vom Fest; Reger: Waldeinsamkeit; Berlioz: L'Absence; Cimara: Canto di Primavera; encore: Schubert: Gretchen am Sprinrad; Ungeduld; *trans: At Robin Redbreast I've been to dance. What did they have for dinner? Butterfly eggs and firefly roast. Oh, it was fine! Then Robin gave us a song. Then I said goodbye, for I must be gone. Oh, they're really charming people!
- 5 Feb 1936 Recital: Academy of Music, Brooklyn, NY;
Schubert: An die Musik; Der Doppelgänger; Auf dem Wasser zu singen; Brahms: Nachtigall; Sapphische Ode; Das Mädchen spricht; Von ewiger Liebe; added: Ständchen; Schumann: Komm in die stille Nacht; Strauss: Cäcilie; Marx: Und gestern hat er mir Rosen gebracht. Winthrop Sargeant wrote of the Marx: "one felt that she exceeded the more austere canons of her art by over-personal delineation, putting more extraneous histrionic mannerisms into her interpretation than the purely musical values of the song demanded...if at times she seems to err very slightly on the score of unrestraint, there is the attendant compensation that her readings are never dull or pedantic."
- 12 Feb 1936 Joint Recital with Emanuel List: Mrs. Lawrence Townsend's eighty-ninth Musical Morning at the Mayflower; Washington DC
- 18 Feb 1936 Recital: Lobero Theatre, Santa Barbara
- 20, 21 Feb 1936 Concert: Wagner: Elsa's Dream from Lohengrin; Träume, Schmerzen; Strauss: Cäcilie; Schumann: "Dedication" (in English); Klemperer, cond., Los Angeles Philharmonic
- 25 Feb 1936 Concert: Civic Auditorium, San Francisco; Alfred Hertz cond., San Francisco Symphony Orchestra
- 27 Feb 1936 Radio Broadcast; Bing Crosby; contents unknown; Kraft Phoenix Cheese Corp.; (Non-Commercial Discography number 430)
- 12 Mar 1936 Tannhäuser; LL, Elisabeth; Metropolitan Opera
Same cast as 26 Dec 1935; except Ezio Pinza, Hermann, (one of his rare appearances in German opera)
- 13 Mar 1936 Recording in New York (Discography numbers 257-264)

- 16 Mar 1936 Recording in New York (Discography numbers 265-278)
- 20 Mar 1936 Recital: Eastman Theater, Rochester, New York; EB, piano
Wagner: Lohengrin: Elsa's Dream; Massenet: Herodiade: aria; Schubert: Ständchen; Erlkönig; Schumann: Widmung; Aufträge; Rachmaninoff: In the silent night; Worth: Midsummer; Puccini: Tosca: Visi d'arte; Cimara: Canto di Primavera; Berlioz: Absence; Gretchaninoff: Cradle Song; My Native Land; Balogh: Do not chide me; Brahms: Meine Liebe ist grün; Strauss: Morgen; Zueignung
- 23 Mar 1936 Tannhäuser; LL Elisabeth
Melchior, Tannhäuser; Tibbett, Wolfram; Branzell, Venus; List, Hermann; Marek Windheim, Walther; Bodanzky, cond., Metropolitan Opera on tour in Boston
- 25 Mar 1936 LL sails for Europe
- 16 Apr 1936 Die Walküre; LL, Sieglinde
Kalenberg Siegmund; Jerger, Hunding; Walter Grossmann (guest), Wotan; Konetzni, Brünnhilde; Thorborg, Fricka; Hans Kanappertsbusch (guest), cond., Vienna Opera
- 20 Apr 1936 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst; Alwin, cond., Vienna Opera
- 22 Apr 1936 Der Rosenkavalier; LL, Marschallin
Berthold Sterneck (guest), Ochs; Habradova, Octavian; Madin, Faninal; Schumann, Sophie; Knappertsbusch, cond., Vienna Opera; (Non-Commercial Discography number 429)
- 25 Apr 1936 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Duhan, Lescaut; Alwin, cond., Vienna Opera
- 28 Apr 1936 Recital, Queens Hall, London; Leo Rosenek, piano
Schubert: Nähe des Geliebten; Auflösung; Im Abendrot; Rastlose Liebe; Brahms: Von ewiger Liebe; Der Tod...; Das Mädchen spricht; Meine Liebe ist grün; Schumann: Widmung; Die Kartenlegerin; Ich grolle nicht; Frühlingsnacht; Tchaikovsky: Nur wer die Sehnsucht kennt; Rubinstein: Es blinkt der Thau; Worth: Midsummer; Cimara: Canto di Primavera; encores: Brahms: Botschaft; Der Schmied; Schumann: An den Sonnenschein; Gretchaninov: My native land; Strauss: Zueignung; Brahms: Wiegenlied
- 4 May 1936 Recital, Conservatorio "G. Verdi," Milan; Leo Rosenek, piano, for the Società del Quartetto; Brahms: Von ewiger Liebe; Botschaft; Der Tod, das ist die kühle Nacht; Schubert: Ständchen; Ungeduld; Schumann: Der Nussbaum; Ich grolle nicht; An den Sonnenschein; Die Kartenlegerin; Aufträge; Wolf: Verborgenheit; Anakreons Grab; In dem Schatten meiner Locken; Er ist's; Strauss; Allerseelen; Traum durch die Dämmerung; Morgen; Cäcilie
- 10 May 1936 Otello: LL, Desdemona
Martin Öhman (guest), Othello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia; de Sabata (guest) cond., Vienna Opera

- 14 May 1936 Recital: Grosser Musikvereins-Saal; Vienna, Leo Rosenek, piano
recital shared with Osy Renardy, violin; Robert Spitz, piano
Schubert: Nähe des Geliebten; Im Abendrot; Der Doppelgänger; Auflösung;
Moussorgsky: Songs and Dances of Death; Cornelius: Komm', wir wandeln; Ein
Ton; Wiegenlied; Liszt: Es muss ein Wunderbares sein; Lorelei; Wolf: Geh',
Geliebter, geh' jetzt; Anakreons Grab; Benedeit die sel'ge Mutter;
Storchenbotschaft
- 17 May 1936 Otello: LL, Desdomona
same cast as 10 May, except: With, Emilia
- 19 May 1936 Tosca; LL, Tosca
Kiepura (guest), Cavaradossi; Schorr (guest), Scarpia; Alwin, cond., Vienna
Opera
- 22 May 1936 Manon; LL, Manon
same cast as 25 Apr, except: Wiedemann, Lescaut
- 25 May 1936 Concert: Queen's Hall, London; There's a note that Lotte Lehmann was too ill
to appear, as billed, and that Elena Gerhardt and Tiana Lemnitz would take her
place. Jefferson lists this recital as sung by Lehmann.
- 27 May 1936 Concert: Orchestre symphonique de Paris, P. Monteux, cond.
Strauss; Wagner: Liebestod
- 29 May 1936 Home Recital: Maurice Rothschild
- 4 Jun 1936 Fidelio, Palais Garnier (Opéra de Paris); LL, Leonore/Fidelio;
Lotte Schöne, Marzeline; Franz Völker, Florestan; Vernick, Jaquino; Scheidl,
Pizarro; Ettl, Fernando; Baumann, Rocco; Bruno Walter, cond.; Vienna Opera
Guest Performance
- 6 Jun 1936 Recital: Paris, Salle Pleyel; Bruno Walter, piano
Schubert, Schumann, Brahms, Moussorgsky: Field Marshal
Le monde musical (47, 6, 30 VI 193: «...Lotte Lehmann a une des plus belles
voix imaginables, d'une parfaite homogénéité, ce qui lui permet de briller à la
fois dans l'aigu et dans le grave—ce dernier nettement plus beau. Elle chante
tout bien, et c'est un peu agaçant... on aimerait quelque chose de plus inégal,
mais de plus vivant, de plus humain.»
- 9 Jun 1936 Fidelio; LL, Leonore/Fidelio; Palais Garnier (Opéra de Paris); Vienna Opera
Guest Performance; same cast as 4 Jun
- 11 Jun 1936 Otello; LL, Desdemona
Martin Öhman (guest), Otello; Jerger, Iago; Gallos, Cassio; With, Emila; Victor
de Sabata (guest) cond., Vienna Opera
- 15 Jun 1936 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Lorenz (guest), Tannhäuser; Svéd, Wolfram; Zdeka Zika,
Venus; Furtwängler, cond., Vienna Opera
- 20 Jun 1936 Die Walküre; LL, Sieglinde
Kalenberg, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Konetzni,
Brünnhilde; Anday, Fricka; Weingartner, cond., Vienna Opera

- 21 Jun 1936 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Kullmann, Lenski; Hofmann, Gremin; Walter
(guest), cond., Vienna Opera
- 25 Jul 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Anton Baumann,
Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic;
Salzburg Festival; Shortwave relay, NBC Blue, Act I through “Abscheulicher...”
- 8 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang;
Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann,
Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo
Toscanini, cond. Vienna Philharmonic; Salzburg Festival; Shortwave relay of a
portion of the opera; NBC Blue; (Non-Commercial Discography number 431)
- 12 Aug 1936 Recital: Salzburg Festival; BW, piano
Brahms; Mendelssohn; Cornelius; Franz; Wolf
- 14 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang;
Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann,
Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo
Toscanini, cond. Vienna Philharmonic; Salzburg Festival; shortwave relay of a
portion of the opera; NBC Blue
- 16 Aug 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jacuino; Anton Baumann,
Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic;
Salzburg Festival; shortwave relay, NBC Blue, Act I through “Abscheulicher...”
- 18, 22 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang;
Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann,
Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo
Toscanini, cond. Vienna Philharmonic; Salzburg Festival; shortwave relay of a
portion of the opera; NBC Blue; Act III broadcast by BBC’s Regional
Programme.
- 31 Aug 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jacuino; Anton Baumann,
Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic;
Salzburg Festival; shortwave relay, NBC Blue, Act I through “Abscheulicher...”
- 13 Sep 1936 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Lorenz (guest), Tannhäuser; Svéd, Wolfram; Konetzni,
Venus; Knappertsbusch (guest), cond., Vienna Opera
- 20 Sep 1936 Fidelio; LL, Leonore/Fidelio (Jefferson mentions two Fidelio performances with
Toscanini)
Pataky, Florestan; Carl Bissuti, Don Fernando; Jerger, Don Pizarro; Anton
Bauman (guest), Rocco; Schumann, Marzeline; Gallos, Jaquino; Arturo
Toscanini (guest), cond., Vienna Opera

- 23 Sep 1936 Recital: Grosser Musikvereins-Saal; Vienna: BW, piano
Schumann: Widmung; In der Fremde; Alte Laute; An den Sonnenschein;
Frühlingsnacht; Wagner: Wesendonck Lieder; Mendelssohn: Suleika; Der Mond;
Gruss; Venetianisches Gondellied; Neue Liebe; Franz: Aus meinen grossen
Schmerzen; Für Musik; Jensen: Lehn' deine Wang' an meine Wang';
Murmelndes Lüftchen; Blütenwind; O lass' dich halten, gold'ne Stunde
- 25 Sep 1936 Tosca; LL, Tosca
Emmerich Godin, Cavaradossi; Svéd, Scarpia; Alwin, cond., Vienna Opera
- 27 Sep 1936 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Hans Depser (guest), Lenski; Hofmann, Gremin;
Walter (guest), cond., Vienna Opera
- 6 Oct 1936 LL arrives on the French liner Ile de France "for a concert tour and the opera
season."
- 18 Oct 1936 Radio Broadcast: Carnegie Hall, New York; Erno Rapee, cond. General Motors
Symphony Orchestra
Wagner: Die Walküre: Du bist der Lenz; Puccini: Tosca: Vissi d'arte; with EB,
piano: Brahms: Wiegenlied; Blech: Heimkehr vom Fest; Trad.: The Last Rose of
Summer; broadcast over WEAQ/NBC and WMAQ/NBC (Chicago)
- 20 Oct 1936 Concert: State Forum, Harrisburg, Pennsylvania
Wagner: Schmerzen; Im Treibhaus; Träume; Encore: Strauss: Zueignung;
Wagner: Tristan und Isolde: Liebestod; Harrisburg Symphony Orchestra;
George King Raudenbush, cond.
- 24 Oct 1936 Recital: Town Hall, New York; EB, piano
Schubert: An die Musik; Im Abendrot; Der Doppelgänger; Ständchen; Rastlose
Liebe; Encore: Wiegenlied; Schumann: Waldesgespräch; An den Sonnenschein,
(encored); Marienwürmchen; Die Kartenlegerin; Frühlingsnacht; added:
Brahms: Therese; Der Schmied; Mendelssohn: Venezianisches Gondellied;
Reger: Marias Wiegenlied; Humperdinck: Die Lerche; Cornelius: Ein Ton;
Pfitzner: Gretel; Strauss: Allerseelen; Morgen; Traum durch...; Ständchen;
Encores: Brahms: Mein Mädels hat...; Blech: Heimkehr...; Schumann: Ich grolle
nicht; Wolf: In dem Schatten...; Brahms: Vergebliches Ständchen; Musical
America reported: "Not every offering, of course reached this highest level. 'Der
Schmied,' one of the extras, though vociferantly (sic) applauded, was distinctly
less an achievement to remember. But in its entirety this was one of Mme
Lehmann's most satisfying recitals....The audience was a large one, requiring
provision for an overflow on the platform."
- 26 Oct 1936 Radio Broadcast; contents unknown; Kraft Phoenix Cheese Corp., (Non-
Commercial Discography number 432)
- 27 Oct 1936 Recital: Bailey Hall, Cornell University, Ithaca, New York; EB, piano
Partial listing: Schumann: Ich grolle nicht; Balogh: Do not chide me; encores:
two Liszt songs

- 29 Oct 1936 Recital: Academy of Music; Philadelphia; EB, piano
 Beethoven: Freudvoll und Leidvoll; Ich liebe dich; Mozart: An Chloe; Die Verschweigung; Schumann: Waldesgespräch; Alte Laute; An den Sonnenschein; Marienwurmschen; Aufträge; Gretchaninoff: My native land; Marx: Selige Nacht; Und gestern hat er mir Rosen gebracht; Strauss: Traum durch die Dämmerung; Ständchen; Cimara: Canto di Primavera; Tosti: Ultima Canzone; Trad: The last rose of summer; encores: Worth: Midsummer; Blech: Heimkehr...; Strauss: Zueignung; Schubert: Ungeduld; Brahms: Der Schmied; Balogh: Do not chide me
- 6 Nov 1936 Recital: People's Church, Minneapolis, Minnesota; EB, piano
 Brahms: Von ewiger Liebe; Der Tod das ist die kühle Nacht; Botschaft; Wiegenlied; Meine Liebe ist grün; Schubert: An die Musik; Im Abendrot; Schumann: Waldesgespräch; Ich grolle nicht; Aufträge; Gretchaninoff: My Native Land; Rachmaninoff: In the Silent Night; Balogh: Do not chide me; Worth: Summer; Massenet: Il est doux, il est bon; Gounod: Vierge d'Athenes; Tosti: Ultima Canzone; Cimara: Canto die Primavera
- 13 Nov 1936 Die Walküre; LL, Sieglinde
 Lauritz Melchior, Siegmund; Emanuel List, Hunding; Friedrich Schorr, Wotan; Kirsten Flagstad, Brünnhilde; Fritz Reiner, cond., San Francisco Opera; broadcast of Act II through Siegmund's death; (Non-Commercial Discography number 433)
- 14 Nov 1936 Recital: Burlingame High School Auditorium, Burlingame, California
- 18 Nov 1936 Tosca; LL, Tosca
 Charles Kullman, Cavaradossi; Lawrence Tibbett, Scarpia; Genaro Papi, cond., San Francisco Opera
- 22 Nov 1936 Die Walküre; LL, Sieglinde
 Lauritz Melchior, Siegmund; Emanuel List, Hunding; Friedrich Schorr, Wotan; Kirsten Flagstad, Brünnhilde; Fritz Reiner, cond., San Francisco Opera
- 24 Nov 1936 Recital: Oakland Auditorium Theatre
- 26 Nov 1936 Radio Broadcast: NBC Kraft Music Hall; (Non-commercial Discography Number 432)
- 27 Nov 1936 Recital: Savoy Theatre, San Diego; EB, piano
 Schubert: Ständchen; Erlkönig; Schumann: Die Kartenlegerin; Frühlingsnacht; added: Ich grolle nicht; Mendelssohn: Auf Flügeln des Gesanges; Reger: Marias Wiegenlied; Humperdinck: Die Lerche; Tchaikowsky: None but the lonely heart (change of program from a Rubinstein song); added: Gretchananoff: My Native Land; added: Worth: Midsummer; Wagner: Lohengrin: Elsa's Traum; Puccini: Tosca: Visi d'arte; added: Balogh: Do not chide me; added: Trad: Last rose of summer; Strauss: Allerseelen; Morgen; Traum durch die Dämmerung; Zueignung; encores: Brahms: Wiegenlied, Vergebliches Ständchen

- 30 Nov 1936 Recital: White Theater, Fresno, California; EB, piano
 Handel: Ombra mai fu; Trad: Have you seen but a whyte lillie grow?; The last rose of summer; Paisiello: Chi vuol la Zingerella; Schubert: Ständchen; Schumann: Ich grolle nicht; Brahms: Vergebliches Ständchen; Strauss: Wiegenlied; Zueignung; Massenet: Manon: Gavotte; Puccini: Tosca: Vissi d'arte; Rachmaninoff: In the silent night; Gretchaninoff: My native land; Balogh: Do not chide me; Worth: Midsummer
- 7 Dec 1936 Recital: Denver Auditorium, Denver, Colorado; EB, piano
 Brahms: Von ewiger Liebe, Der Tod, das ist die kühle Nacht, Botshaft, Meine Liebe ist grün; Schubert: An die Musik, Im Abendrot; Schumann: Ich grolle nicht, Aufträge; Piano selections by EB; Gretchaninov: My Native Land; Balogh: Do not chide me; Tosti: Ultima canzone; Wolf: Anakroons Grab, In dem Schatten meiner Locken; Strauss: Morgen, Staendchen
- 11, 12 Dec 1936 Tosca; LL, Tosca
 Armand Tokatyan, Cavaradossi; Alfred Gandolfi, Scarpia; Cincinnati Symphony Orchestra, Eugene Goossens, cond.
- 16 Dec 1936 Concert: Constitution Hall, Washington DC
 Strauss: Allerseelen; Wiegenlied; Cäcilie; Wagner: Tristan und Isolde: Liebestod; Hans Kindler, cond., National Symphony
- 21 Dec 1936 Recital: Waldorf Astoria, New York; The Albert Morris Bagby's Musical Morning; Guiomar Novaes, piano; joint recital with Richard Bonelli, baritone

1937

- Some time in 1937 Der Rosenkavalier; LL, Marschallin
 J. Novotna, Elisabeth Schumann,... cond., Knappertsbusch; Vienna Opera (no sure reference to this cast in 1937 yet found)
- 2 Jan 1937 Radio Broadcast; Nash Speedshow, CBS
 (contents unknown) with Julius Huehn; Vincent Lopez, cond.
- 6 Jan 1937 Recital: Fuld Hall, Newark, NJ; EB, piano
 Wagner, Handel, Massenet, Schubert, Mendelssohn, Schumann, Brahms, and Puccini; EB also played solos, among them a composition of his own.
- 8 Jan 1937 Recital: Westchester, NY (2,400 in audience!) presented by Mrs. Julian Olney;
 EB, piano
 Schubert, Schumann, Wolf, and Strauss
- 10 Jan 1937 Radio Broadcast: New York City; RCA Magic Key
 Lohengrin excerpts; Rubinstein: Romance (arranged for voice and soprano; EB, piano); Black, cond., NBC Orchestra; (Non-Commercial Discography number 434)

- 12 Jan 1937 Recital: Woolsey Hall, New Haven; EB, piano
 Schubert: Die junge Nonne; Im Abendrot; Rastlose Liebe; Ungeduld;
 Schumann: Waldesgespräch; Die Kartenlegerin; Frühlingsnacht; Brahms: Der
 Tod, das ist...; Meine Liebe ist grün; Lecuona: Andalusia; Balogh: Dirge of the
 North; Strauss/Schultz-Evler: Blue Danube Waltz; Rubinstein: Romance:
 Worth: Midsummer; Hahn: D'une Prison; Cimara: Canto di Primavera; Wolf:
 Verborgenheit; In dem Schatten meiner Locken; Strauss: Morgen; Ständchen
- 16 Jan 1937 Die Walküre; LL, Sieglinde
 Melchior, Siegmund; List, Hunding; Schorr, Wotan; Lawrence, Brünnhilde;
 Bodanzky, cond., Metropolitan Opera
- 19 Jan 1937 Tea Honoring Lehmann given by Mrs. Dwight W. Morrow, Park Ave., NYC
- 25 Jan 1937 Tannhäuser; LL, Elisabeth
 Hofmann, Hermann; Paul Althouse, Tannhäuser; Richard Bonelli, Wolfram;
 Kerstin Thorborg, Venus; Maurice Abravanel, cond., Metropolitan Opera
- 1 Feb 1937 Recital: War Memorial Building, Nashville, Tennessee
- 8 Feb 1937 Recital: Mayflower Hotel; Washington, DC
 Mrs. Roosevelt in the audience; Gaspar Cassado, cello, also played.
- 10 Feb 1937 Concert: Syria Mosque, Pittsburgh, Pennsylvania
 Beethoven: Fidelio: Abscheulicher... Komm Hoffnung; Wagner: Elsa's Dream;
 Dich teure Halle; Antonio Modarelli, cond., Pittsburgh Symphony; encores:
 Strauss: Zueignung; Ständchen
- 12 Feb 1937 Die Meistersinger; LL, Eva
 Karin Branzell, Magdalene; Charles Kullman, Walther; Friedrich Schorr, Hans
 Sachs; Eduard Habig, Beckmesser; Emanuel List, Pogner; Artur Bodanzky,
 cond., Metropolitan Opera; Benefit for Smith College Club scholarship fund.
- 14 Feb 1937 Radio Broadcast
 Wagner: Tannhäuser: Elisabeth's Prayer; Blech: Heimkehr vom Fest; Sjøberg:
 Tonerna; Schubert: Ständchen; Victor Kolar, cond.
- 20 Feb 1937 Benefit Recital under the auspices of the American Guild of Musical Artists,
 Inc., for the benefit of the Flood Relief Fund of the American Red Cross at
 Carnegie Hall with musicians such as Efram Zimbalist, José Iturbi, Gladys
 Swarthout, Albert Spalding, Elisabeth Rethberg, Jascha Heifetz (whose
 transcription of his performance from Philadelphia was "made possible through
 the cooperation of the National Broadcasting Company"; Gaspar Cassado,
 Lawrence Tibbett, Lily Pons, Josef Hofmann, Lauritz Melchior, Kirsten
 Flagstad, etc. Lehmann sang: Schubert: Erlkönig; Brahms: Botschaft; Blech:
 Heimkehr vom Fest; EB, pianist.
- 27 Feb 1937 Die Walküre; LL, Sieglinde
 Althouse, Siegmund; Hofmann, Wotan; Gertrude Rümer, Brünnhilde; Kathryn
 Meisle, Fricka; List, Hunding; Bodanzky, cond., Metropolitan Opera
- Mar 1937 Recital: Boston

- 7 Mar 1937 Recital: Town Hall, New York; to benefit the Educational and Philanthropic Work of the NY Society for Ethical Culture
Brahms: Wie bist du, meine Königin; Sonntag; O liebliche Wangen; added: Beethoven: Ich liebe dich; Schumann: Dichterliebe; requested English songs: Drink to Me Only With Thine Eyes; Gretchaninoff: Over the Steppe; My Native Land; Strauss: Befreit; Freundliche Vision; Wolf: Verborgenheit; Storchenbotschaft
- 12 Mar 1937 Die Meistersinger; LL, Eva
Branzell, Magdalene; Kullmann, Walther; Schorr, Hans Sachs; Habich, Beckmesser; List, Pogner; Karl Laufkötter, David; Bodanzky, cond., Metropolitan Opera
- 13 Mar 1937 Radio Broadcast: Shell Show (Shell Chateau) (Shell Oil) with Joe Cook; WEA
Ave Maria
- 19 Mar 1937 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Branzell, Venus; Abravanel, cond., Metropolitan Opera
- 24, 25 Mar 1937 Concert: NYC, Carnegie Hall
Gluck: Divinités du Styx from Alceste; Wagner: Die Walküre: Du bist der Lenz; Tannhäuser: Dich, teure Halle; Artur Rodzinski cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall
- 30 Mar 1937 Recital: Los Angeles; Philharmonic Hall; PU, piano
Brahms: Von ewiger Liebe; Botschaft; O liebliche Wangen; Der Schmied (encore); Schumann: Widmung; Ich grolle nicht; An den Sonnenschein; Schubert: Ständchen; Der Erlkönig; Strauss: Allerseelen; Morgen; Zueignung; Ständchen (Richard Saunders writes: "totally unsuitable for a woman." He makes the same point for her performance of Drink to Me Only); Rubenstein: Romance; Balogh: Do not chide me; Sjøberg: Visions; Encores: Blech: Heimkehr; Gretchaninoff: My Native Land; Worth: Midsummer; Brahms: Wiegenlied; Vergebliches Ständchen (dated because of another clipping from Evening News marked March 31, 1937)
- 5 Apr 1937 Recital: McKinnley Auditorium, Honolulu, Hawaii; PU, piano
Brahms: Von ewiger Liebe; Botschaft; Der Tod, das ist die kühle Nacht; O liebliche Wangen; Schumann: Widmung; Ich grolle nicht; An den Sonnenschein; Schubert: Ständchen; Der Erlkönig; Trad: Drink to me only with thine Eyes; Rubinstein: Romance; Balogh: Do not chide me; Sjøberg/Balogh: Visions (Tonerna); Strauss: Allerseelen; Morgen; Ständchen; Zueignung; encore: Elsa's Dream from Wagner's Lohengrin
- 19 Apr 1937 Arrival in Sydney Harbor with PU and Otto
- 22 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
Schubert: Ständchen; Erlkönig; Ungeduld (added); Strauss: Allerseelen; Ständchen; Morgen; Brahms: Von ewiger Liebe; Botschaft; O liebliche Wangen; Wiegenlied; Der Schmied; Schumann: Widmung; Ich grolle nicht; An den Sonnenschein; Wagner: Elsa's Dream; Puccini: Vissi d'arte; Wolf: In dem Schatten...; Trad: Drink to me only; Encores: songs in English, including Balogh: Do not chide me; Worth; Blech: Heimkehr vom Fest

- 23 Apr 1937 Visit to the Randwick Military Hospital where LL sang to the patients
- 27 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: Die junge Nonne; Im Abendrot; Geheimes; Ungeduld; Brahms: Der Tod...: Mein Mädch...; Schumann: Der Nussbaum; Marienwürmchen; Aufträge; Wagner: Die Walküre: Du bist der Lenz; Massenet: Herodiade: Il es bon, il est doux; Sadero: Fa la Nana Bambin; Cimara: Canto di Primavera; Gretchaninoff: My Native Land; Sjøberg/Balogh: Visions (Tonerna); Encore: Wolf: Du denkst...
- 29 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
 Handel: Ombra mai fu; Beethoven: Wonne der Wehmut; Ich liebe dich; Freudvoll und leidvoll; Schumann: Die Lotosblume; Die Kartenlegerin; Brahms: Meine Liebe ist grün; Der Schmied; Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen; Massenet: Gavotte from Manon; Wolf: Verborgenheit; In dem Schatten meiner Locken; Reger: The Virgin's Slumber song; Worth: Midsummer
- 1 May 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: An die Musik; Der Doppelgänger; Brahms: Das Mädchen spricht; Willst du, dass ich geh?; Schumann: Frauenliebe und Leben; Wagner: Tannhäuser: Elisabeth's Prayer; Goetz: The Taming of the Shrew: Katharina's Aria; Old English: Last rose of Summer; Tchaikowsky: None but the Lonely Heart; Strauss: Wiegenlied; Zueignung
- 4 May 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: An die Leier; Weigenlied; Mozart: An Chloë; Die Verschweigung; Mendelssohn: Der Mond; Ventianisches Gondellied; Auf Flügeln...; Franz: Für Musik; Im Herbst; Strauss: Ariadne auf Naxos: Es gibt ein Reich; Marx: Und gestern hat er mir Rosen gebracht; Pfitzner: Gretel; Old English: Have you seen but a white lily grow?; German: Charming Chloe (words of Burns)
- 6 May 1937 Concert: Town Hall, Sydney; Sydney Symphony Orchestra, Dr. Edgar Bainton, cond.
 Wagner: Tannhäuser: Dich teure Halle; Die Walküre: Du bist der Lenz; Strauss: Allerseelen; Wiegenlied; Ständchen; Morgen, Cäcilie; Encores: Strauss: Traum durch...; Gretchaninov: My Native Land; Strauss: Cäcilie (again)
- 7 May 1937 Radio Interview; Mr. McCall for Celebrity Recorded Session; broadcast on 2BL and 3AR and a second line for Melbourne
- 8 May 1937 Recital: Conservatorium, Sydney; PU, piano
 Schubert: An eine Quelle; Der Tod und das Mädchen; Beethoven: Neue Liebe, neues Leben; Schumann: Dichterliebe; Humperdinck: Die Lerche; Cornelius: Ein Ton; Reger: Waldeinsamkeit; Marx: Hat dich die Liebe berührt; Strauss: Freundlich Vision; Ruhe, meine Seele; Wolf: Anakreons Grab; Storchenbotschaft
- 10 May 1937 Reception: Bele Vue; hosted by Australian Broadcasting Commission
- 11 May 1937 Recital: City Hall, Brisbane; PU, piano (date uncertain)

- 13 May 1937 Recital: City Hall, Brisbane; PU, piano
 Brahms: Von ewiger Liebe; Mein Mädchel hat einen Rosenmund; Schumann: Der Nussbaum; Marienwürmchen; Aufträge; Schubert: Die junge Nonne; Geheimes; Ungeduld; Im Abendrot; Erlkönig (added); Wagner: Elsa's Dream; Puccini: Vissi d'arte; Strauss: Allerseelen; Ständchen; Trad.: Drink to me only; Trad: Last rose of summer; Sjøberg: Visions; Balogh: Do not chide me; German: Charming Chloe; Strauss: Zueignung (encore); Brahms: Vergeblisches Ständchen (encore)
- 15 May 1937 Recital: City Hall, Brisbane; PU, piano
- 17 May 1937 "Extra" Recital: Town Hall, Sydney; PU, piano
 Schumann: Widmung; Die Kartenlegerin; Schubert: Ständchen; Der Erlkönig; Strauss: Excerpts from Der Rosenkavalier; Puccini: Tosca: Vissi d'Arte; Brahms: Die Mainacht; Therese; Wolf: An eine Aeolsharfe; Er ist's; Duparc: Phidylé; Hahn, D'une prison; Gretchaninoff: Over the Steppe; Worth: Midsummer
- 18 May 1937 Recital: Albert Hall, Canberra; PU, piano
 Brahms: Von ewiger Liebe; Ständchen; Schubert: Du bist die Ruh; Der Erlkönig; Thine is my heart (added); Strauss: Morgen; Zueignung; Wolf: Verborgenheit; In dem Schatten...; Schumann: Widmung; Die Lotosbume; Ich grolle nicht (added); Wagner: Elsa's Dream; Träume; Massenet: Manon: Gavotte; Gretchanninoff: Over the Steppe; Encores: Gretchaninoff: Over the Steppe; Worth: Midsummer; German: Charming Chloe
- 20 May 1937 Reception given by the ABC at the Menzies Hotel (date uncertain)
- 22 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Brahms: Von ewiger Liebe; Das Mädchen Spricht; Schubert: An die Musik; Der Doppelgänger; Wolf: Verborgenheit; In dem Schatten...; Anacreons Grab; Storchenbotschaft; Wagner: Elsa's Dream; Puccini: Vissi d'arte; Strauss: Allerseelen; Ständchen; Trad.: Drink to me only; Worth: Midsummer;
- 25 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Handel: Ombra mai fu; Beethoven: Wonne der Wehmut; Ich liebe dich; Freudvoll und leidvoll; Schumann: Die Lotosblume; Kartenlegerin; Brahms: Mainacht; Der Schmied; Wagner: Elisabeth's Prayer; Goetz: Katherina's Aria; Mendelssohn: Auf Flügeln...; Franz: Für Musik; Im Herbst; German folk song: Charming Chloe; Sjøberg-Balogh: Visions
- 27 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Schubert: An eine Quelle; Der Tod und das Mädchen; Du bist die Ruh'; Erlkönig; *Der Doppelgänger; Reger: Waldeinsamkeit; Marias Wiegenlied; Humperdinck: Die Lerche; Pfitzner: Gretel; Marx: Hat doch die Liebe berührt; Und gestern...; Wolf: Gesang Weylas; Er ist's; *Der Gärtner; Rachmaninoff: In the silence...; Getchaninoff: Cradle Song; Over the Steppe; *My Native Land; Schumann: *An den Sonnenschein; *Der Nussbaum; Brahms: *Wiegenlied; *Ständchen; (*from a review of J.E. Tremearne, who also remarks "Tragedy, romance and scintillating humor were part of LL's programme...")
- 28 May 1937 Reception: International Club, Collins Street, with Ulanowsky; she offered her drawing of a kookaburra for judging by Cleary, chairman of ABC.

- 29 May 1937 Concert: Melbourne;
 *Wagner: Du bist der Lenz; Dich teure Halle; Elsa's Dream; Strauss: Allerseelen;
 Cradle Song; Serenade; Morgen; Cäcilie; *Traum durch die Dämmerung;
 Melbourne Symphony Orchestra, cond. Dr. Edgar Bainton; (*from a review of
 J.E. Tremearne, who also wrote: "Many who had heard PU as Mme L's
 collaborator at the piano in Strauss lieder were disappointed that he was not her
 associate in this group, which came before the operatic excerpts.")
- 1 Jun 1937 Recital: Town Hall, Melbourne; PU, piano
 Mozart: Abendempfindung; Die Verschweigung; Beethoven: Die Trommel
 geruhret; Neue Liebe, neues Leben; Schumann: Frauenliebe...; Cornelius:
 Komm, wir wandeln; Ein Ton; Liszt: Es muss ein Wunderbares sein; Lorelei;
 Hahn: D'une prison; Duparc: Phidylé; Sadero: Fa la nana bambin;
 Gretchaninoff: My native land; Schubert: Der Tod und das Mädchen
- 3 Jun 1937 Recital: Town Hall, Melbourne; PU, piano
 Schubert: An Sylvia; Wiegenlied; Ständchen; Brahms: O liebliche Wangen;
 Willst du das ich geh'?; Wolf: To an Aeolian Harp; In dem Schatten...; Der
 Gärtner; Would'st thou behold; Cornelius: Brautlieder; Schumann: Die
 Lotosblume; Ich grolle nicht; Alte Laute; Frühlingsnacht; Cyril Jenkins: Music,
 when soft voices die; As the moon's soft splendor; James: Covent Garden; Bush
 song at dawn; Massenet: Herodiade: Il est bon, il est doux; Strauss: Befreit;
 Freundliche Vision; Ruhe meine Seele; Ich trage meine Minne; Ständchen;
 Zueignung
- 5 June 1937 Recital: Town Hall, Adelaide; PU, piano
 Program taken from remarks in the Adelaide Advertiser of 6/6/37 by H.
 Brewster Jones: Brahms: Von ewiger Liebe; Mein Mädchel hat einen Rosenmund;
 Schumann: Der Nussbaum; Marienwürmchen; Aufträge; Du bist wie eine Blume
 (encore); Brahms: Der Schmied; Schubert: Die junge Nonne; Im Abendrot;
 Ungeduld; Ständchen; Schumann: Widmung (possible encore); Strauss:
 Allerseelen; Ständchen; Trad: Drink to me only; Sjørberg: Visions; James;
 Covent Garden (encore); Strauss: Morgen (encore); Blech: "Childrens' Song"
 probably Heimkehr vom Fest (encore); Wagner: Elsa's Dream; Puccini: Vissi
 d'arte; Pfitzner: Gretel (encore); Rubinstein: Romance (encore); "She announced
 also that she had been persuaded to fly to Perth so as to be able to give an extra
 recital on Saturday night."
- 7 June 1937 Recital: Town Hall, Adelaide; PU, piano
- 8 Jun 1937 Recital: Albert Hall, Launceston, Tasmania; PU, piano
 Wagner: Elsa's Dream; Massenet: Manon: Listen to the voice of youth;
 Gechananoff: Over the Steppe; Tchaikowsky: None but the Lonely Heart; Trad:
 Drink to me only; Pfitzner: Gretel; Schumann: An den Sonnenschein; German:
 Charming Chloe; Schumann: Der Nussbaum; James: Covent Garden; Strauss:
 Ständchen; Hutchens: Prelude (perhaps with PU alone); attendance: 473 another
 reviewer stated "large audience."

- 10 Jun 1937 Recital: City Hall, Hobart, Tasmania; PU, piano
 Brahms: Die Mainacht; Der Schmied; (two songs added to this group not specified by reviewer); Beethoven: Freudvoll und leidvoll; Ich liebe dich; Mendelssohn: Auf Flügeln...; Franz: Im Herbst; Für Musik; German: Charming Chloe; Sjørberg: Visions; Schumann: Die Lotosblume; Die Kartenlegerin; Handel: Ombra mai fu; Brahms: Wiegenlied (encore); Schubert: Ungeduld (listed as Dein ist mein Hertz) (encore); Wagner: Dich teure Halle; Goetz: Taming of the Shrew: Katherina's Aria; besides other English songs, she added: Rubenstein: Romance; James: Covent Garden; Rachmaninoff: Silence of the Night; Traditional: Last Rose of Summer; Brahms: Vergebliches Ständchen (encore). Attendance: 784 ("despite very heavy frosts throughout the week and both concert nights were extremely cold, in fact it was necessary for Madame Lehmann to sing in a top coat in both halls.") Another review stated attendance at 1,500.
- 13 Jun 1937 Recital: West Olympia, Perth; PU, piano
 From information from review above 5/6/37: Opera excerpts and Schumann: FL u L
- Jun 1937 Reception: Hotel Esplanade, Perth
- 15 Jun 1937 Recital: Town Hall, Adelaide; PU, piano
- 17 Jun 1937 Concert: Adelaide
- 22 Jun 1937 Recital: His Majesty's Theatre; Perth; PU, piano
 Brahms: Von ewiger Liebe; Botschaft; Wiegenlied; O liebliche Wangen; extra: Wolf: Gesang Weylas; Schubert: Der Erlkönig; Ständchen; added Der Doppelgänger; Schumann: Widmung; An den Sonnenschein; Strauss: Ständchen; Zueignung; Allerseelen
- 24 Jun 1937 Concert: His Majesty's Theatre; Perth: PU, piano
 Schubert: Die junge Nonne; Im Abendrot; Geheimes; Ungeduld; added: Der Tod und das Mädchen; Brahms: Der Tod das ist die kühle Nacht; Mein Mädels...; Schumann: Aufträge; Nussbaum; Marienwürmchen; Encore: Mendelssohn: Auf Flügeln...; Wagner: Du bist der Lenz; Massenet: Il est bon, il est doux; Rachmaninoff; Gretchaninoff; Sadero: Fa la nana bambin; Cimara; after two encores, (Brahms and Strauss: Ständchen); Morgen the final encore "and that's the finish" said LL; the last was Brahms: Der Schmied
- 28 June 1937 Radio Interview: with Mr. Moses in Australia (Non-commercial Discography Number 434.1)
- 24 Jul 1937 Fidelio; LL, Leonore/Fidelio
 Carl Bissuti, Don Fernando; Alfred Jerger, Don Pizarro; Helge Rosvaenge, Florestan; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Alexander Kipnis, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival
- 27 Jul 1937 Der Rosenkavalier; LL, Marschallin
 Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Hermann Wiedemann, Faninal; Esther Réthy, Sophie; Emmerich von Godin, Singer; Hans Knappertsbusch, cond., Vienna Philharmonic; Salzburg Festival

- 1 Aug 1937 Recital: Salzburg Festival; BW, piano
Brahms: O wüsst' ich doch den Weg zurück; Wir wandelten; Sonntag; O
liebliche Wangen; Schumann: Dichterliebe; Schubert: Der Lindenbaum;
Frühlingsglaube; Gretchen am Spinnrade; Strauss: Befreit; Freundliche Vision;
Wolf: Der Gärtner; Storchenbotschaft
- 8 Aug 1937 Radio Broadcast: LL: with symphony concert from Salzburg, over WEAFF
network.
- 8 Aug 1937 LL was made an officer of the Legion of Honor of France shortly after her
appearance as Leonore in Fidelio under Toscanini at the opening performance
for Salzburg Festival. (date uncertain)
- 9 Aug 1937 St. Gilgen, Austria; Peasant wedding; LL sang in the church. This was a yearly
event sponsored by Chancellor Schuschnigg. Toscanini was in attendance with
LL, also during the reception.
- 20 Aug 1937 Recital: Salzburg Festival; BW, piano
Schubert: An Sylvia; An die Musik; Der Doppelgänger; Im Abendrot;
Schumann: Dichterliebe (sic...see 1 Aug); Brahms: Ach, wende diesen Blick;
Bitteres zu sagen denkst du; Mainacht; Therese; O liebliche Wangen; Strauss:
Befreit; Freundliche Vision; Die Georgine; Ständchen
- 24 Aug 1937 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Hermann Wiedemann, Faninal;
Esther Réthy, Sophie; Emmerich von Godin, Singer; Hans Knappertsbusch,
cond., Vienna Philharmonic; Salzburg Festival
- 26 Aug 1937 Fidelio; LL, Leonore/Fidelio, (LL's last Fidelio and final Salzburg appearance)
Carl Bissuti, Don Fernando; Alfred Jerger, Don Pizarro; Helge Rosvaenge,
Florestan; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Alexander
Kipnis, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna
Philharmonic; Salzburg Festival
- 1 Sep 1937 Der Rosenkavalier; LL, Marschallin
Jerger, Ochs; Bokor, Octavian; Wiedemann, Faninal; Esther Réthy, Sophie;
Knappertsbusch (guest), cond., Vienna Opera
- 5 Sep 1937 Lohengrin; LL, Elsa
Hoffman, Heinrich; August Seider (guest), Lohengrin; Fred Destal, Friedrich;
Thorborg, Ortrud; Weingartner (guest), cond., Vienna Opera
- 8 Sep 1937 Eugen Onegin; LL, Tatjana
Szantho, Olga; Svéd, Onegin; Anton Dermota, Lenski; Kipnis, Gremin; Walter
(guest), cond., Vienna Opera
- 9 Sep 1937 Die Walküre; LL, Sieglinde
Dr. Julius Pölzer (guest), Siegmund; Kipnis, Hunding; Hofmann, Wotan; Rose
Merker (guest), Brünnhilde; Thorborg, Fricka; Weingartner (guest), cond.,
Vienna Opera
- 19 Sep 1937 Tannhäuser; LL, Elisabeth
Herbert Alsen, Hermann; Albert Seibert (guest), Tannhäuser; Svéd, Wolfram;
Pauly, Venus; Knappertsbusch (guest), cond., Vienna Opera
- 25 Sep 1937 Eugen Onegin; LL, Tatjana same cast as 8 Sep

- 28 Sep 1937 Der Rosenkavalier; LL, Marschallin; (LL's Last Performance with the Vienna Opera) Kipnis, Ochs; Bokor, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 1 Oct 1937 Recital: Grosser Musikvereinssaal, Vienna; BW, piano; LL's Last Performance in Europe.
Schubert: An die Musik, Im Abendrot, Gretchen am Spinnrade; Schumann: Dichterliebe; Brahms: Mainacht, Sonntag, Therese, O liebliche Wangen; Strauss: Befreit, Freundliche Vision, Ständchen
- 8 Oct 1937 LL leaves for the US; arrives 14 October; Melchior among the other passengers.

U.S. Opera/Recital Years

- 15 Oct 1937 LL and Melchior guests at A.W.A. (a woman's club) at 5pm; NYC; possibly sang there later.
- 20 Oct 1937 Recital: Toledo, Ohio
- 22 Oct 1937 Recital: Howard Hall, the Principia, St. Louis, Missouri; EB, piano
Handel: Ombra mai fu; Massenet: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln...; Brahms: O liebliche Wangen; Strauss: Zueignung; Thomas: Connais-tu le pays; Puccini: Vissi d'arte; Trad.: Drink to me...; Sjøberg: Visions; Edward German: Charming Chloe; James: Convent Garden; Worth: Midsummer; encore: Mozart: Marriage of Figaro: "aria"
- 24 Oct 1937 Radio Broadcast "Ford Sunday Evening Hour"
Marriage of Figaro: Porgi amor; Cenerentola: Canto di primavera; Schubert: Gretchen am Spinnrade; Brahms: O liebliche Wangen (Schubert and Brahms with EB at the piano); Bayly: Long, long ago (with chorus & orchestra); Müller: O Love of God Most Full (with chorus, audience, and orchestra) José Iturbi, cond.
- 5 Nov 1937 Recital: Massachusetts
- 6 Nov 1937 Book Fair; Rockefeller Center: LL signs books in new role as author: Novel: *Orplid mein Land (Eternal Flight)*.
- 10 Nov 1937 Recital: Town Hall, New York
Schubert: An die Leier; Frühlingsglaube; Gretchen am Spinnrade; Beethoven: An die Ferne Geliebte; added: Schumann: Widmung; Brahms: O wüsst du doch den Weg zurück; Auf dem Kirchhofe; Lerchengesang; Willst du dass ich geh?; added: Das Mädchen spricht; Wolf: Benedeit die sel'ge Mutter; Wer rief dich denn?; Nun laß uns Frieden schliessen; Du denkst mit einen Fädchen mich zu fangen; Ich hab' in Penna....
- 11 Nov 1937 Recital: Lyric Theatre, Allentown, Pennsylvania; EB, piano
Wagner: Lohengrin: Elsa's Dream; Massenet: Herodiade: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln des Gesanges; Brahms: O liebliche Wangen; Strauss: Zueignung; Thomas: Mignon: Conais-tu...; Puccini: Tosca: Vissi d'arte; Trad: Drink to me only...; Sjøgren: Visions; Balogh: Do not chide me; James: Convent Garden; Worth: Midsummer
- 29 Nov 1937 Recital: Bagby Concert (hosted by Albert M. Bagby) (date not certain)
- 1 Dec 1937 Der Rosenkavalier; LL, Marschallin
List, Ochs; Kerstin Thorborg, Octavian; Schorr, Faninal; Susanne Fisher, Sophie; Bodanzky, cond., Metropolitan Opera

- 3 Dec 1937 Recital: Public Music Hall, as part of the Cleveland Concert Course, Cleveland, Ohio; EB, piano
Schubert: An die Musik; Auf dem Wasser zu singen; Geheimes; Gretchen am Spinnrad; Schumann: Die Lotosblume; An den Sonnenschein; Die Kartenlegerin; Frühlingsnacht; Brahms: Die Mainacht; Das Mädchen spricht; Wiegenlied; O liebliche Wangen; Wolf: Verborgeneheit; In dem Schatten meiner Locken; Strauss: Freundliche Vision; Ständchen; possibly songs in English
- 6 Dec 1937 Der Rosenkavalier; LL, Marschallin
Emanuel List, Ochs; Stückgold, Octavian; Claire, Sophie; Weber cond., Chicago Civic Opera
- 9 Dec 1937 Tannhäuser; LL, Elisabeth
List, Hermann; Carl Hartmann, Tannhäuser; Schorr, Wolfram; Thorborg, Venus; Abravanel, cond., Metropolitan Opera
- 14 Dec 1937 Die Walküre, LL, Sieglinde
Kirsten Flagstad, Brünnhilde; Sonia Sharnova; Ewyind Laholm; Ludwig Hoffman; Emanuel List; Weber, cond., Chicago Opera Orchestra; Chicago Opera on tour in Milwaukee, Wisconsin
- 18 Dec 1937 Der Rosenkavalier: Chicago; same cast as 6 Dec
- 20 Dec 1937 Der Rosenkavalier; LL, Marschallin
Emanuel List, Ochs; Kerstin Thorborg, Octavian; Friedrich Schorr, Faninal; Marita Farell, Sophie; Artur Bodanzky, cond., Metropolitan Opera
- 30 Dec 1937 Radio Broadcast (Interview about her novel *Eternal Flight* and her plans [unrealized] to sing at the next Salzburg Festival); "Let's Talk It Over" NBC; WJZ; (Non-Commercial Discography number 435)
- 31 Dec 1937 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Fisher, Sophie; Bodanzky, cond., Metropolitan Opera
- 31 Dec 1937 Radio Broadcast: "Lucky Strike Presents Your Hit Parade"
Scotto: Vieni, vieni; Rubinstein: Romance; Leo Reisman was the weekly band-leader on this program, and there was usually a different soloist on various programs (see 1 Jan 1938)

1938

- Jan 1938 Concert: Orchestra Hall, Chicago; Chicago Symphony Orchestra (date uncertain)
- 1 Jan 1938 Radio Broadcast, Lucky Strike; Leo Reisman and his orchestra
Scotto: Vieni, vieni; Rubinstein: Romance; (this could be a re-broadcast or an error, and in any case, neither this nor 31 Dec 1937 would have been recorded on the broadcast date.)
- 5 Jan 1938 Recital: Utica, New York
- 7 Jan 1938 Recital: Toronto, Canada
- 9 Jan 1938 Recital: Buffalo, New York
- 11 Jan 1938 Benefit Joint Recital: Carnegie Hall, New York
To benefit the Education Department of the New York Women's Trade Union

League. Mrs. Roosevelt honorary chairman; after Melchior sang a group of Danish, Norwegian, Finnish and Swedish songs, LL sang: Schumann: Frauenliebe und -Leben. Then the two artists sang Schumann duets: Ich denke Dein, Er und Sie and Unter'm Fenster. After Intermission, Melchior sang a Schubert/Strauss group and LL sang Marx: Und Gestern hat er mir Rosen gebracht; Der bescheidene Schäfer; Pfitzner: Gretl; Wolf: Storchbotschaft; encores: Blech: Heimkehr...; Brahms: Der Schmied; Schumann: An den Sonnenschein; the concert ended with part of the duet from Act I of Die Walküre and a portion of the final duet from Fidelio; Ernö Balogh was LL's pianist, Ignace Strassegger played for Melchior. "Both artists were in notably good voice and both were prodigal in their expenditure of the generous resources at their command... [O Namenlose Freude] was altogether stirring." (NY Sun, Oscar Thompson, also Musical America, January 25)

- Jan 1938 Concert: Cleveland Symphony Orchestra (date uncertain)
- 14 Jan 1938 Recital: Prudden Auditorium, Lansing, Michigan; EB, piano
Wagner, Massenet, Puccini, James, Mendelssohn, Strauss, Søberg, Balogh, Worth; encores: Schubert: Erlkönig; Schumann: An den Sonnenschein; Gretchaninoff: My native land; Brahms: Wiegenlied
- 17 Jan 1938 Recital: W. K. Kellogg Auditorium, Battle Creek, Michigan; EB, piano
Wagner: Elsa's Dream; Massenet: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln...; Brahms: O liebliche Wangen; Strauss: Zueignung; encores: Schumann: An den Sonnenschein; Schubert: Der Erlkönig; Tomas: Connais-tu le pays; Puccini: Vissi d'arte; encore: Strauss: Ständchen; Trad: Drink to me...; Sjøgren: Visions; Balogh: Do not chide me; James: Covent Garden; Worth: Midsummer; encores: Gretchaninoff: My native land; Pfitzner: Gretel; Brahms: Vergebliches Ständchen
- 18 Jan 1938 Recital: Town Hall, New York; PU, piano
Wolf except for encores; (Non-Commercial Discography number 436)
- 21, 22 Jan 1938 Concert: Murat Theater; Indianapolis, Indiana
Goetz: Taming of the Shrew: Katharine's aria; Wagner: Tristan und Isolde: Liebestod; Indianapolis Symphony Orchestra, Fabien Sevitzky, cond.
- 24 Jan 1938 Recital: Lancaster, Pennsylvania
- 27 Jan 1938 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Farell, Sophie; Bodanzky, cond., Metropolitan Opera
- 5 Feb 1938 Radio Broadcast: Metropolitan Opera Intermission Feature; LL discussing the role of the Marschallin; (Non-Commercial Discography number 437)
- 5 Feb 1938 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Fisher, Sophie; Bodanzky, cond., Metropolitan Opera; (Non-Commercial Discography number 438)
- 8 Feb 1938 Recital: Oberlin, Ohio
- 11 Feb 1938 Recital: Lyric Theatre, Allentown, Pennsylvania; program: see 17 Jan

- 12 Feb 1938 Tannhäuser; LL, Elisabeth Hofmann, Hermann; Althouse, Tannhäuser; Julius Huehn, Wolfram; Dorothee Manski, Venus; Abravanel, cond., Metropolitan Opera
- 18 Feb 1938 Recital: Tamalpais High School Gymnasium, San Anselmo, California
- 19 Feb 1938 Concert; War Memorial Opera House, San Francisco
Lohengrin: Elsa's Dream; Tristan und Isolde: Liebestod; Die Walküre: Du bist der Lenz; Pierre Monteux, cond., San Francisco Symphony Orchestra
- 24 Feb 1938 Radio Broadcast; Kraft Phoenix Cheese Corp.; contents unknown; (Non-Commercial Discography number 439)
- 3, 4 Mar 1938 Concert: Philharmonic Hall, Los Angeles, California
opera arias and Lieder; Los Angeles Philharmonic, Klemperer, cond.
- 7 Mar 1938 Recital: Roanoke, Virginia
- 11 Mar 1938 Nazi Anschluss of Austria
- 15 Mar 1938 Joint Recital with Melchior: Mosque Theater, Newark, NJ.
Schumann: duets (see 11 Jan 1938); Wagner: Die Walküre: end of Act I from "Winterstürme."
- 17 Mar 1938 Wedding of her publicist, Constance Hope; Lehmann sang Eugen Hildach's "Wo du hingehst," and with Melchior, Wagner's duet from *Tristan und Isolde*; other artists included Leopold Godowsky, Lily Pons, and Emanuel List.
- 27 Mar 1938 Recital (Benefit) under the "Auspices of the Central Synagogue Sisterhood" Town Hall, New York; PU, piano
Schubert: An die Musik; Der Doppelgänger; Du bist die Ruh'; Der Erlkönig; Schumann: Die Lotosblume; Schöne Wiege meiner Leiden; Der Nussbaum; Er ist's (repeated); Frühlingsnacht; Hageman: Do not go my love; Carpenter: The Sleep which flits on Baby's Eyes; Worth: The Little God in the Garden; Hageman: At the Well; Wolf: Blumengruß; An die Geliebte; In dem Schatten...; Strauss: Morgen; Heimliche Aufforderung; encores: Schubert: Ständchen; Schumann: Widmung; Brahms: O liebliche Wangen; Willam James: Haunted Garden
- 31 Mar 1938 Der Rosenkavalier; LL, Marschallin
Same cast as 1 Dec 1937, except: Grete Stückgold, Octavian; Farrell, Sophie; Metropolitan in Boston on tour
- 1 Apr 1938 Recital: East Orange, New Jersey
- 3 Apr 1938 Radio Broadcast; RCA Magic Key
Tosca: Vissi d'arte; Strauss: Zueignung; Traum durch die Dämmerung; Schubert: Ständchen; *Brahms: Das Mädchen spricht; *Schubert: Wiegenlied; *Pfitzner: Gretel; *p. PU; Black, cond., NBC Orchestra; (Non-Commercial Discography number 440)
- 5 Apr 1938 Recital: Trenton, New Jersey
- 7, 8 Apr 1938 Concert: Orchestra Hall: Chicago, Illinois
Beethoven: Fidelio: Scene and aria; Wagner: Lohengrin: Elsa's dream; Tristan und Isolde: Liebestod; Chicago Symphony Orchestra, Stock, cond.

- 11 Apr 1938 Recital; Wolfville, Nova Scotia, Canada
- 13 Apr 1938 Radio Broadcast; Interview with Dorothy Arnold; LL reading excerpts from novel *Eternal Flight*; WHN; (Non-Commercial Discography number 441)
- 27 Apr 1938 LL sails on *Queen Mary* for London
- 4, 10 May 1938 *Der Rosenkavalier*; LL, Marschallin (began May 4 performance, but collapsed after the levée scene during the first few lines of the monologue, Act 1; Hilde Konetzni finished the performance; radio broadcast on BBC National). Tiana Lemnitz, Octavian; Erna Berger/Irma Beilke, Sophie; Fritz Krenn, Ochs; Erich Kleiber/Fritz Zweig, cond., Covent Garden, London (not determined which singers performed with Lehmann.) (Act I broadcast on BBC's National Programme)
- 12 May 1938 *Der Rosenkavalier*; same cast as 10 May
- Jun 1938 Photo of LL with stepchildren at Cap Martin on the French Riviera in the July issue of *Musical America*
- 5 Aug 1938 NYT Article states that LL "sailed from Havre for New York yesterday aboard the liner *Champlain*." Mentions LL's quest to become "a real American citizen."
- 11 Aug 1938 New York Times article about LL seeking citizenship along with her three stepsons and stepdaughter. Also mentions: "She will open a concert tour on Tuesday in Colorado Springs, Col, and return to the Met in November."
- 13 Aug 1938 New York Times states that LL arrived at Saranac Lake on 12 Aug to visit her ill husband, accompanied by Peter and Hans Krause while Ludwig remained in NYC.
- 16 Aug 1938 Recital: Colorado Springs, Colorado
- 20 Aug 1938 Concert: Santa Barbara County Bowl (date uncertain)
Partial listing: Wagner: *Elsa's Dream*; Strauss: *Morgen*; Van Grove, cond.
"Symphony orchestra from Los Angeles," perhaps LA Philharmonic
- 26 Aug 1938 Hollywood Bowl scheduled
- 31 Aug 1938 Milwaukee scheduled
- 3 Sep 1938 Concert
Beethoven: *Fidelio*: *Abscheulicher, wo eilst Du hin?* and *Komm Hoffnung*;
Strauss: *Heimlich Aufforderung*; *Zueignung*; Otto Klemperer, cond., Los Angeles Philharmonic, Hollywood Bowl
- 8 Sept 1938 Radio Broadcast (WEAF); Kraft Phoenix Cheese Hour; contents unknown; (Non-Commercial Discography number 442)
- 2 Oct 1938 Radio Broadcast; RCA Magic Key; Thomas: *Mignon*: *Connais tu le pays* (perhaps in German as *Kennst du das Land*); Strauss: *Cäcilia*; Schumann or Wolf: *Er ist's*; Black, cond. NBC Orchestra; (Non-Commercial Discography number 443)
- 10 Oct 1938 Recital: Ogden Hall, Pittsburgh, Pennsylvania; Paul Manowsky, piano
- 13 Oct 1938 Recital: Alumnae Hall, Wellesley College, Wellesley, Mass.
Schubert, Schumann, Brahms, Wolf.

- 18 Oct 1938 Recital: Town Hall; p. PU
Wolf
- 20 Oct 1938 New York Times: mentions that LL took a suite in Hotel Croydon at 12 East
86th St.
- 3 Nov 1938 Book Signing at Strawbridge & Clothier Book Store: Midway in My Song
- 4, 5 Nov 1938 Joint Recital with Melchior: Philadelphia Academy of Music, Philadelphia, PA;
“LM and LL...presented their personal contributions for the Philadelphia
Orchestra Maintenance Fund” Philadelphia Record Nov 5 1938
- 13 Nov 1938 Recital: The Barbara Woods Morgan Memorial Concert, Vassar College; PU,
piano
Schubert: An die Leier; Im Abendrot; Der Erlkönig; Schumann: Der Nussbaum;
Aufträge; Brahms: Der Tod...; Das Mädchen spricht; Wolf: Verborgenheit; Der
Knabe...; Ich hab‘ in Penna...; Strauss: Allerseelen; Ständchen; Zueignung;
encores: Schubert: Ständchen; Schumann: An den Sonnenschein; Worth:
Midsummer. “Lehmann donated her services...”
- 18 Nov 1938 Concert; Eastman Theater of the University of Rochester, Rochester, NY
Beethoven: Freudvoll und Leidvoll; Fidelio: Abscheulicher! wo eilst du hin? and
Komm‘ Hoffnung; Wagner: Schmerzen; Träume; Tristan und Isolde: Liebestod;
José Iturbi, cond., Rochester Philharmonic
- 21 Nov 1938 Bagby Concert; with Lauritz Melchior; Waldorf Astoria, NY
- 22 Nov 1938 Der Rosenkavalier; LL, Marschallin
Risë Stevens, Octavian (debut); List, Ochs; Farrell, Sophie; Schorr, Faninal;
Bodanzky, cond., Metropolitan Opera in Philadelphia
- 26 Nov 1938 Lohengrin; LL, Elsa
John Gurney, King Heinrich; Melchior, Lohengrin; Julius Huehn, Telramund;
Dorothee Manski, Ortrud; Erich Leinsdorf, cond., Metropolitan Opera
- 1 Dec 1938 Tannhäuser; LL, Elisabeth
List, Hermann; Carl Hartmann, Tannhäuser; Hans Hermann Nissen, Wolfram;
Thorborg, Venus; Leinsdorf, cond., Metropolitan Opera
- 6 Dec 1938 Book Signing; William H. Block Company, Indianapolis, Indiana
Midway in My Song
- 9, 10 Dec 1938 Concert: Municipal Auditorium, St. Louis, Missouri
Beethoven: Fidelio: scene and aria; Strauss: Allerseelen; Zueignung; encore:
Wiegenlied; Wagner: Tristan und Isolde: Liebestod; St. Louis Symphony
Orchestra, Vladimir Golschmann, cond.
- 12 Dec 1938 Concert: Springfield Knights of Columbus Hall; Decatur, Illinois
- 13 Dec 1938 Recital: Springfield, St. Louis, Missouri
- 16, 17 Dec 1938 Concert: Syria Mosque; Pittsburgh, Pennsylvania
Strauss: Allerseelen, Wiegenlied; Zueignung; Wolf: Verborgenheit; Anacreons
Grab, Gesang Weylas, Er ist’s; encores: Strauss: Morgen; Ständchen; Pittsburgh
Symphony, Fritz Reiner, cond.

- 19 Dec 1938 Der Rosenkavalier; LL, Marschallin
Risë Stevens List, Ochs; Risë Stevens, Octavian; Schorr, Faninal; Farell, Sophie;
Bodanzky, cond., Metropolitan Opera
- 20 Dec 1938 New York Times: “[LL] was extolled...at a dinner in her honor at the Hotel
Astor as a symbol of the cultural contribution brought to this country by refugees
from Nazi persecution. The dinner was given by the American Committee for
Christian German Refugees, which announced the start of a campaign for
\$150,000 to meet the present emergency in the refugee problem.” Others who
spoke included Chancellor Harry Woodburn Chase of NYU; Dr. Walter
Damrosch and Fannie Hurst. “The program closed with a concert by Mischa
Levitzki, [Gladys Swarthout], Lawrence Tibbett and Mme Lehmann.” LL sang:
Schumann: Widmung; Schubert: Ständchen; Wolf: In den Schatten meiner
Locken; Brahms: Botschaft; PU, piano

1939

- 1 Jan 1939 New York Times: portrait of LL with caption that she would be heard on the
Saturday Met broadcast of Der Rosenkavalier.
- 6 Jan 1939 Recording in New York (Discography numbers 279-288)
- 7 Jan 1939 Der Rosenkavalier; LL, Marschallin
same cast as 22 Nov 1938; (Non-Commercial Discography number 444)
- 13 Jan 1939 Recital: Hoyt Sherman Place Auditorium; Des Moines, Iowa
Arias from Rinaldo, Mignon, Lohengrin, Tosca; songs by Wilson, Hinton,
Balogh, Rogers, Hageman; Lieder by Schumann, Brahms, Mendelssohn, Wolf,
and Strauss. Des Moines Register critic Clifford Bloom wrote: “We venture to
express the hope that Des Moines may soon again hear Lotte Lehmann—the next
time in an all-Lieder program.”
- 16 Jan 1939 Recital: Provo, Utah; PU, piano
“extremely gracious with her encores, Mme Lehmann returned again and again
to the stage as the packed hall paid her increasing tribute. And with a tinkling
melody “Gute Nacht, mein Knabe” she concluded.”
- 19 Jan 1939 Recital: Fox Theatre, Spokane, WA.
- 22 Jan 1939 LL cuts short her Western concert tour; the train waits at Fargo ND station for
her while she phones the hospital to ask about her husband's condition.
- 23 Jan 1939 Otto Krause, husband of LL, dies of TB before LL could reach his bedside. LL
attempted to charter lines at both Fargo ND and Chicago to hurry her East but
was balked at both places by weather... “She is scheduled to sing Rosenkavalier
Wednesday and Tannhäuser on Saturday.” These obviously were cancelled
- 30 Jan 1939 Recording in New York with Melchior (Discography numbers 289-292)
- 1 Feb 1939 Recital: Smith College Concert Course at Smith College, Northampton, Mass.
- 10 Feb 1939 Recital: Woman’s College Auditorium; Greenville, South Carolina
- 20 Feb 1939 Recital: St. Paul Church, Lincoln, Nebraska; PU, piano
Handel: Rinaldo: Lascia ch’io pianga; Wagner: Lohengrin: Elsa’s Dream;
Wilson: My lovely Celia; Hinton: Cradle song; Balogh: Within my heart; Rogers:

- The star; Hageman: At the well; Thomas: Mignon: Connais-tu le pays?; Puccini: Tosca: Vissi d'arte; Schumann: Widmung; Brahms: O liebliche Wangen; added: Vergebliches Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Wolf: Verborgeneheit; Strauss: Ständchen; encore: Schubert: Der Erlkönig; encores: Worth: Midsummer; Reger: Virgin's Slumber Song
- 23 Feb 1939 Recital: Oklahoma College for Women Auditorium (evidence: only a playbill of this date; a Lincoln, Nebraska was also announced for this date)
- 6 Mar 1939 Recital: McKinley Auditorium, Honolulu, Hawaii; PU, piano
LL arrived by ship at 9am, sang this recital at 5pm, and left on the ship headed for Australia at 9pm.
Handel: Lascia ch'io piango; Wagner: Dich teure Halle; Old English: My lovely Celia; Carpenter: The Sleep...; Balogh: Deep in the Heart of Mine; Rogers: The star; Hageman: At the well; Thomas: Connai-tu...; Puccini: Vissi d'arte; Schubert: Gretchen am Spinnrad; Mendelssohn: Auf Flügeln...; Wolf: Verborgeneheit; Brahms: Wiegenlied; Strauss: Ständchen
- 21 Mar 1939 Arrives in Sydney
- 23 Mar 1939 Concert: Town Hall; Sydney; Antal Dorati, cond., Sydney Symphony Orchestra
- 25 Mar 1939 Recital: Town Hall; Sydney; PU, piano; all Australian appearances broadcast by the Australian Broadcasting Commission; in this first recital LL spoke of her husband's recent death: "Fate has not been kind to me...I have lost much. But this evening, already, you have taught me to smile again. I shall sing 'To the Sunshine' [An den Sonnenschein] by Schumann."
Handel: Rinaldo: Lascia ch'io pianga; Beethoven: In questa tomba oscurra; Ich liebe dich; Freudvoll und leidvoll; Wolf: An die geliebte; Frühling über's Jahr; Auf ein altes Bild; Der Knabe und das Immllein; Thomas: Mignon: "Knowest thou the Land" (probably sung in English...Kennst du das Land?); Franco Alfano: Risurrezione: aria; Munro: My lovely Celia; Old English: The Plague of Love; W. G. James (an Australian composer who used LL's words written on her previous tour): Covent Garden; Hageman: At the well; encore: Brahms: Vergebliches Ständchen; other possible encores: Puccini: Tosca: Vissi d'arte; Munro: My lovely Celia; Arne; encores: Schubert: Ständchen; Der Erlkönig (a total of seven encores were given)
- 28 Mar 1939 "Second" Recital: Town Hall; Sydney; PU, piano
Trad.: Drink to me only; Londondery Air; Wolf: Verborgeneheit; Strauss: Morgen; Ständchen; Schubert: Was ist Sylvia?; Liebesbotschaft; Schumann: Schöne Wiege meiner Leiden; Er ist's; Tchaikowsky: Eugen Onegin: Letter aria; Hinton: Cradle Song; Charles: When I have sung my songs; Hageman: The cunning little thing; Wolf: Verborgeneheit; Auch kleine Dinge; Strauss: Morgen; Ständchen; "the best of numerous encores were Schumann's Widmung and Brahms' Wiegenlied"
- 30 Mar 1939 Recital: Town Hall; Sydney; PU, piano
Mozart: three arias from the Marriage of Figaro (in German): Heilig'e Quelle; O saume länger nicht; Ihr, die ihr triebe; added: Schumann: Der Nussbaum; regular program: Schumann: Brautlieder I; Ich grolle nicht (not on program); Brahms: Mainacht (or Auf dem Kirchhof, which was scheduled); Schubert: An

die Nachtigall; Wolf: Du denkst mit einem Fädchen...; Quilter: Now sleeps the crimson petal; Worth: The little God; Hageman: Music I heard with you; The night has a thousand eyes; W.G. James: Covent Garden (not listed on program); Gretchaninoff: My native land (not listed on program); Grieg: Im Kahne; Ich liebe dich; Marx: Der bescheidene Schäfer; Pfitzner: Gretel

- 31 March 1939 Lunch etc.; LL and PU lunched at the Admiralty House as the guests of Lady Gowrie; in the afternoon she opened an exhibition of Nevill-Smith paintings at the Rubery Bennett Galleries; and visited the RSPCA (an animal protection league).
- 1 Apr 1939 Recital: Town Hall, Sydney; PU, piano
Saturday Night (not determined which one) Town Hall; Beethoven: Andenken; Wonne der Wehmut; Mozart: Wiegenlied; Gentle Maid in life's sweet morning (in German), Schubert: Die Stadt; Auf dem Wasser...; Der Erlkönig; Brahms: Der Tod das ist die kühle Nacht; Ständchen; Die tote Stadt: Glück das mir verblieb; Die toten Augen: Amor und Psyche; Hahn: L'heure exquise; Offrande; Hamilton Hardy; W.G. James: Hail Magic Power (to LL's words).
"Mme Lehmann had to sing many extras..." "she would return for a brief season next month."
- 5 Apr 1939 Recital: not determined where in Australia; PU, piano
Schumann: Frauenliebe und Leben; Tannhäuser: Elizabeth's prayer; Martini: Plaisir d'amour; Strauss: three songs; Schubert: Ständchen; Munro: My lovely Celia; Schumann: Widmung
- 7 Apr 1939 Visit to consumptive soldiers at Radwick Hospital (which she also did on her 1937 tour); promised to sing when she returns from the tour
- 8 Apr 1939 Recital: Town Hall, Sydney; PU, piano
Schumann, Schubert: Rastlose Liebe; Brahms, Wolf: An eine Äolsharfe; Boheme aria and Andrea Chénier aria; encore: Londonderry Air
- 11 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
Handel: Lascia Ch'io Pianga; Beethoven: In Questa Tomba Oscura; Ich liebe dich; Freudvoll und leidvoll; Wolf: An die Geliebe; Frühling übers Jahr; Auf ein altes Bild; Der Knabe und das Immelein; the remainder of the program: see 25 March. On 11 Apr LL included encores: Brahms: Der Schmied; Tosca: Vissi d'arte
- 13 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
Program: see 28 Mar
- 15 or 16 Apr 1939 Concert: Town Hall, Melbourne; Melbourne
Symphony Orchestra; Bernard Heinze, cond.
Handel: Rinaldo: Lascia...; Gluck: Divinités du Styx; Wagner: Tristan und Isolde: Liebestod
- 18 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
Beethoven: Andenken; Wonne der Wehmut; Mozart (Flies): Wiegenlied; Warnung; Schubert: Die Stadt; Auf dem Wasser zu singen; Brahms: Sonntag; O liebliche Wangen; Korngold: Die tote Stadt: Glück, das mir verblieb; d'Albert: Die toten Augen: Amor und Psyche; Hahn: L'heure exquise; Offrande; Hamilton-Harty: The Scythe Song; W. G. James: Hail, Magic Pow'r (LL's words

Dedicated to Radio); review by Bicknell Allen mentions Brahms: Der Schmied;
Schumann: Ich grolle nicht; Strauss: Morgen (possible encores)

- 20, 22, 24 Apr 1939 Recitals: Town Hall, Melbourne; PU, piano
- 28 Apr 1939 Recital: Town Hall, possibly Perth; PU, piano
Partial listing: Schubert: Was ist Sylvia; Schumann: Widmung; Brahms:
Wiegenlied; Strauss, Wolf; Tchaikowsky: Eugene Onegin: Letter Scene; Cunning
little thing; Sjøberg: Vision
- 2 May 1939 Recital: Capitol Theatre, Perth; PU, piano
see 30 Mar for scheduled program (added Mozart's [Flies] Wiegenlied (Schlafe
mein Prinzchen) after the Mozart arias; Schubert: Doppelgänger (encore);
Strauss: Zueignung (encore); Brahms: Wiegenlied (encore)
- 4 May 1939 Recital: Capitol Theatre Perth; PU, piano
see 5 Apr for scheduled program
- 8 Jun 1939 Recital: Auckland (date and venue uncertain)
Brahms: Von ewiger Liebe; Schubert: Ständchen; Schumann: Ich grolle nicht;
Brahms: O liebliche Wangen; Martini: Plaisir d'amour; Old English: My lovely
Celia; The Plague of Love; Purcell: There is not a Swain; Piano Solos performed
by P.U.; Thomas: Aria from Mignon; Tosca: Vissi d'arte; Hageman: Music I
heard with you; James: Covent Garden; Rogers: Star; Worth: Midsummer
- 9 May 1939 Recital: Town Hall, Adelaide; PU, piano
Wolf: Mignon; Und willst du...?; Ich hab' in Penna...; Verborgenheit (possibly
added); Beethoven: An die ferne Geliebte; Lohengrin: Du Ärmste kannst wohl
nie ermessen; Butterfly: Un bel di; Schubert: Der Erlkönig (possibly added);
Mendelssohn: Auf Flügeln...; Ernest Wunderlich: Gute Nacht (from
manuscript); Rachmaninoff: In the Silence...; W. G. James: Bush song at dawn;
Covent Garden; Worth: Midsummer; Mozart (Flies): Wiegenlied (added);
encores: Schumann: An den Sonnenschein; Brahms: Ständchen; Vergebliches
Ständchen
- 11 May 1939 Recital: Town Hall, Adelaide; PU, piano
Schubert: An eine Quelle; Geheimes; Frühlingsglaube; Mussorgsky: Songs &
Dances of Death (in German); Old English: The sweet little girl that I love;
Carpenter: The sleep that flits on Baby's eyes; Tchaikowsky: None but the lonely
heart (in English); Gretchaninoff: Over the Steppe; Strauss: Wiegenlied; Ruhe,
meine Seele; Cécilie
- 13 May 1939 Recital: Town Hall, Adelaide; PU, piano
Schubert: Die junge Nonne; Ständchen; Ungeduld; Brahms: Von ewiger Liebe;
Botschaft; Mein Mädels hat einen Rosenmund; Salamander; Meine Liebe ist
grün; Schumann: Widmung; Der Nussbaum; Die Kartenlegerin; Aufträge;
Munro: My lovely Celia; Old English: The last rose of Summer; Hageman: At
the Well
- 16 May 1939 Recital: Town Hall, Sydney; PU, piano
see 9 May for scheduled program; "This was the occasion upon which Lehmann
apologized for having a cold... Apart from an added richness in the lower voice,
and I believe just one lapse on a single upper tone, the performance was, from
the broadcast end, magnificent..."

- 18 May 1939 Recital: Town Hall, Sydney; PU, piano
see 11 May for scheduled program
- 20 May 1939 Recital: Town Hall, Sydney; PU, piano
see 13 May for scheduled program
Program included: Moussorgsky: Songs and Dances of Death (in English);
Schubert: Frühlingsglaube; Du bist die Ruh'; Die junge Nonne; Der Tod und das
Mädchen; Brahms: Von ewige Liebe; Meine Liebe ist grün; Mainacht;
Rachmaninoff; Tchaikowsky; Gretchaninoff; Strauss; Encores: Wolf: In dem
Schatten...; Songs in English: Last Rose of Summer; My lovely Celia;
- 23, 25, 27 May 1939 Recitals: City Hall, Brisbane; PU, piano
programs the same as 9, 11, 13 May; 25 May: added Schumann: An den
Sonnenschein; program included: Hinton: Cradle Song
- 31 May 1939 Recital: Albert Hall; Canberra; PU, piano
Schumann: Widmung; Du bist wie eine Blume; Schubert: Wiegenlied; Rastlose
Liebe; Wolf: Verborgenheit; Du denkst mit einem Fädchen...; Brahms: Sonntag;
O liebliche Wangen; Puccini: La Boheme: Si, mi chiamano Mimi; Giordano: La
mamma morta; Carpenter: When I bring to you...; Hageman: Do not go, My
love; Worth: The little Betrothed; Quilter: Love's Philosophy
- 3, 4 Jun 1939 Recitals: Australia; PU, piano (dates uncertain)
Beethoven: Andenken; Mozart (Flies): Wiegenlied; Gentle Maid in life's sweet
morning (in German); Schubert: Die Stadt; Auf dem Wasser...; Brahms: Der
Tod, das ist die kühle Nacht; Hahn: L'heure exquisite; Offrande; Korngold: Die
tote Stadt, aria; d'Albert: Die toten Augen, aria; "Mme LL had to sing many
extras..." "she would return for a brief season next month."
- 8 or 9 Jun 1939 Recital: Opera House, Aukland; PU, piano
Brahms: Von ewiger Liebe; Schubert: Ständchen; Der Erlkönig; Schumann: Ich
grolle nicht; Brahms: O liebliche Wangen; Martini: Plaisir d'amour; Old English:
My lovely Celia; The Plague of Love; Purcell: There's not a Swain; Trad.: Drink
to me only; Encore: Schubert: Ungeduld; Piano Solos performed by P.U.;
Mignon: Kennst du das Land?; Tosca: Vissi d'arte; Encore: Trad.: The Last Rose
of Summer; Hageman: Music I heard with you; James: Covent Garden; Rogers:
Star; Worth: Midsummer; Encores: Brahms: Wiegenlied; Vergebliches
Ständchen.
- Jun 1939 Recital: Grand Opera House, Wellington; NZ; PU, piano
Brahms: Von ewiger Liebe; O liebliche Wangen; Schumann: Ich grolle nicht;
Schubert: Der Erlkönig; Martini: Plaisir d'amour; Trad: My lovely Celila; The
plague of love; Purcell: There's not a swain; Hageman: Music I heard with you;
James: Covent Garden; Rogers: The Star; Worth: Midsummer; Mignon: Kennst
du das Land?; Tosca: Vissi d'arte; encores: Trad: Last Rose of Summer; Worth:
My Native Land; Brahms: Mein Mädél...; Der Schmied; Schubert: Ungeduld;
Brahms: Wiegenlied; Vergebliches Ständchen
- Jun 1939 Second recital in Wellington, NZ.
- 15 Jun 1939 Jefferson notes: Recital: Dunedin Main Hall, South Island, NZ
- 18 Jun 1939 Jefferson notes an extra Wellington recital.

- 25 Jun 1939 Recital: Town Hall, Auckland; NZ; PU, piano
This from a review of 26 June 1939: Handel: L'ombra Mai fu; Beethoven: Ich liebe dich; Mozart/Flies: Wiegenlied; Brahms: Wiegenlied; Schubert: Der Tod und das Mädchen (encore); Wagner: Tannhäuser: Elizabeth's Prayer; Giordano: Andrea Chénier: My mother dying; Puccini: La Bohème: Yes, they call me Mimi (encores); Rachmaninoff, Rubinstein, German and Hageman;
- 26 Jun 1939 LL travels by the Monterey for the US
- 6 Jul 1939 Recital: McKinley Auditorium, Honolulu, Hawaii; PU, piano
Schumann: Er ist's; Die Lotosblume; Brahms: Der Tod...; Meine Liebe ist grün; Schubert: Frühlingsglaube; Der Doppelgänger; Strauss: Wiegenlied; Ständchen; Puccini: Aria from La Bohème; Giordano: Aria from Andrea Chénier; Traditional: The Plague of Love; Purcell: There's not a swain; Hageman: Music I heard with you; Quilter: Love's philosophy; encore "old German lullaby"; newspaper included mention of "Elsa's Dream" and "Vissi d'arte."
- 17 Aug 1939 Radio Broadcast; Kraft Music Hall; contents unknown; (Non-Commercial Discography number 445)
- 24 Aug 1939 Concert: Hollywood Bowl, Los Angeles
Tannhäuser: Dich teure Halle; Lohengrin: Elsa's Dream; Strauss: Allerseelen; Traum durch die Dämmerung; Heimliche Aufforderung; Cécilie; Otto Klemperer, cond. Los Angeles Philharmonic at the Hollywood Bowl; it is reported that the Lieder (as well as something by Mendelssohn and Schubert) were accompanied by piano. "Out of grief of the past year Mme Lehmann has brought significant beauty. The wonderful quality of maturity without age was heard in her ringing voice...Her voice is rich in all the colors of an artist's palette." (Grief= death of her husband).
- 18 Sep 1939 Radio Broadcast; RCA Magic Key; Tchaikovsky: None but the Lonely Heart (Eng.); James Rogers: The Star (Eng.); Schubert: Ungeduld (Ger.); Nathaniel Schilkret, cond., NBC Orchestra; (Non-Commercial Discography number 446)
- 1 Oct 1939 Attends "Peace and Tolerance in Music" program at the Hammond Organ Company in NYC; other attendees include Elisabeth Schumann, Friedrich Schorr, Gladys Swarthout, Vittorio Gianinni, etc.
- 17 Oct 1939 Recital: Town Hall, New York; PU, piano
Schubert: Der Lindenbaum, An eine Quelle; Liebesbotschaft, Rastlose Liebe; added: An die Musik; Mussorgsky: Songs and Dances of Death (in English); Schumann: Schöne Fremde; Geisternähe; Volksliedchen, Aufträge; added: Die Kartenlegerin; An den Sonnenschein; Du bist wie eine Blume; Brahms: Die Kränze; Botschaft; Unbewegte laue Luft; Willst du dass ich geh'?: added: Therese; encores: Strauss: Zueignung; Ständchen
- 3 Nov 1939 Cancelled because of flu: Joint Recital: Metropolitan Opera Guild; Waldorf Astoria Hotel in honor of Edward Johnson and Edward Ziegler etc. Other artists included Sayao, Harrel; LL and PU: Schumann: Widmung; Schubert: Liebesbotschaft; Strauss: Ständchen
- 14 Nov 1939 Recital: Brooklyn Academy of Music; PU, piano
Brahms: Wie bist du...; Therese; Auf dem Kirchhofe; O Liebliche Wangen; Schumann: FL u L; Mendelssohn: Auf Flügeln...; Der Mond; Franz: Für Musik;

Im Herbst; Wolf: Verborgeneheit; Frühling über's Jahr; Und will du...;
Storchenbotschaft

- 1 Dec 1939 Tannhäuser; LL, Elisabeth
List, Hermann; Melchior, Tannhäuser; Tibbett, Wolfram; Manski, Venus;
Leinsdorf, cond., Metropolitan Opera
- 4 Dec 1939 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Huehn, Faninal; Farell, Sophie; Leinsdorf, cond.,
(his first Rosenkavalier and the first time anyone but Bodanzky conducted the
opera in years; he opened some of the "Bodanzky Cuts," but made a few of his
own, the net results being to add over a quarter of an hour to the performance);
Metropolitan Opera
- 6 Dec 1939 Die Walküre; LL, Sieglinde
Eyvind Laholm (Met debut), Siegmund; Huehn, Wotan; Lawrence, Brünnhilde;
Stevens, Fricka; Norman Cordon, Hunding; Leinsdorf, cond., Metropolitan
Opera
- 10 Dec 1939 Informal rehearsal at the Atlanta home of Mr and Mrs Robert Hecht in
preparation for 11 Dec recital below.
- 11 Dec 1939 Joint Recital: with Melchior; Macon, GA; PU, piano
see 12 Jan 1940 program
- 13 Dec 1939 Joint Recital: with Melchior; Edison High School, Miami, Florida
- 16 Dec 1939 Tannhäuser; LL, Elisabeth
Emanuel List, Landgraf Hermann; Eyvind Laholm, Tannhäuser; Herbert
Janssen, Wolfram; Rose Pauly, Venus; Erich Leinsdorf, cond., Metropolitan
Opera
- 19, 20 Dec 1939 Recitals: Lyceum Theatre; Minneapolis, Minnesota;
My lovely Celia; Martini: Plaisir d'amour; Purcell: There's not a swain;
Schumann: FL u -L; Carpenter: The Sleep that flits o'er Baby's Eyes; When I
bring you colored Toys; Hageman: Music I have heard with you; At the Well;
- 28 Dec 1939 Recital: Bagby "Musical Morning" at Waldorf-Astoria, NYC with Melchior and
Arthur Rubinstein
- 29 Dec 1939 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Huehn, Faninal; Harriet Henders, Sophie;
Leinsdorf, cond., Metropolitan Opera

1940

- 8 Jan 1940 Joint recital: Mayflower Hotel, Washington, D.C.; Mrs. Lawrence Townsend's
Morning Musicale: "Townsend Musical Morning"; Melchior joined LL in
Schumann duets and the first act duet from Die Walküre.
- 12 Jan 1940 Recital: Carnegie Hall, New York; Joint LL/Melchior
After Melchior sang Scandinavian songs, LL sang an Aria from Handel's
Rinaldo and two Beethoven songs. Together they sang Schubert: Nur wer die
Sehnsucht kennt; Mendelssohn: Im Herbst; Schumann: Liebhabers Ständchen.
After intermission, Melchior sang another group and LL sang "four Strauss
songs." They then joined in the final scene of the first act of Die Walküre. "This

was done by request, proving that the singers could not escape Wagner.” The program was partially a benefit with the Turtle Bay Music School. NY Times: “...Soprano and tenor made an effective team....There was warmth of feeling and integrated musicianship in their joint efforts. Schumann's ‘Liebhabers Ständchen’ evoked an outburst of laughter, which was the singers’ aim, even if they dealt with the song somewhat operatically.” Taubman

- 17 Jan 1940 Recital: Stephen Foster Memorial, Pittsburgh; Pennsylvania; New Friends of Music; PU, piano
Schubert: Winterreise; encore: An die Musik
- 19 Jan 1940 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Lawrence, Brünnhilde; Stevens, Fricka; List, Hunding; Leinsdorf, cond., Metropolitan Opera
- 28 Jan 1940 Recital: Town Hall, New York; Ulanowsky, piano
Schumann: Brautlieder; Alte Laute; Provincialisches Lied; Frühlingsnacht;
Brahms: Feinsliebchen...; Da unten...; Schwesterlein; Mein Mädels...; Strauss:
Im Spätboot; Kling; Schubert: excerpts from Winterreise: Der Wegweiser; Die
Krähe; Das Wirtshaus; Die Post; Schubert: An die Musik; added: Ungeduld;
Encore: Mozart [Flies]: Wiegenlied
- 31 Jan 1940 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Huehn, Faninal; Farell, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- Feb 1940 Lexington, Kentucky (announced)
- 5 Feb 1940 Recital: Pittsburgh; New Friends of Music: Winterreise (see 17 Jan)
- 10 Feb 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Stevens, Octavian; Huehn, Faninal; Farell, Sophie;
Leinsdorf, cond., Metropolitan Opera
- 25 Feb 1940 Metropolitan Opera Gala; New York; other singers included Leonard Warren;
Licia Albanese, Charles Kullman; LL with PU, piano: Schubert: Erbkönig;
Brahms: Botschaft; Wolf: Verborgeneheit; Strauss: Ständchen
- 26 Feb 1940 Recording in New York (Discography numbers 293-300)
- 29 Feb 1940 Concert: Masonic Temple, Detroit, Michigan; Franco Ghione, cond., Detroit
Symphony Orchestra
Wagner: Dich teure Halle; Elsa’s Dream; Liebestod
- 16 Feb 1940 Joint Recital with Melchior; Worcester, Mass.
- 8 or 15 Mar 1940 Recital: Kingsbury Hall, Salt Lake City, Utah
- 12 Mar 1940 Concert: Civic Auditorium, San Francisco
Tannhäuser: Dich teure Halle; Lohengrin: Elsa’s Dream; Schubert, Brahms,
Strauss; encores: Brahms: Wiegenlied; Strauss: Morgen; Ständchen; Pierre
Monteux, cond., San Francisco Symphony. (Though not clear from the source,
the Lieder were probably accompanied by PU, piano).
- 14 Mar 1940 Radio Broadcast; Kraft Music Hall; Bing Crosby, John Erskine and Pat O’Brien;
contents unknown; (Non-Commercial Discography number 447)

- 19 Mar 1940 Recital: Civic Auditorium, Pasadena, California
The only songs I could decipher were Schubert: Die Krähe; Die Post, and as an encore, Schubert's Serenade.
- 26 Mar 1940 Der Rosenkavalier; LL, Marschallin;
Metropolitan Opera on tour in Rochester (contract states Baltimore); same cast as 4 Dec 1939
- 28 Mar 1940 Der Rosenkavalier; LL, Marschallin;
Metropolitan Opera on tour in Boston; same cast as 4 Dec 1939, except: Kipnis, Ochs
- 30 Mar 1940 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Thorborg, Fricka; List, Hunding;
Lawrence, Brünnhilde; Leinsdorf, cond., Metropolitan Opera on tour in Boston;
(Non-Commercial Discography number 448)
- 16 Apr 1940 Die Walküre; LL, Sieglinde
same cast as 6 Dec 1939, except: Melchior, Siegmund; Thorborg, Fricka;
Metropolitan Opera on tour in Dallas
- 19 Apr 1940 Tannhäuser; LL, Elisabeth
same cast as 1 Dec 1939, except: Huehn, Wolfram; Thorborg, Venus;
Metropolitan Opera on tour in New Orleans
- 24 Apr 1940 Tannhäuser; LL, Elisabeth
same cast as 19 Apr; Metropolitan Opera on tour in Atlanta
- 20 Jul 1940 Recital: "LL interrupts summer vacation in Santa Barbara to give concert with
Bruno Walter in Beverly Hills home of Ernst Lubitch" Red Cross Benefit Recital
Schubert; Brahms; Schumann; French and English songs
- Fall 1940 Joint recital tour (with Melchior) in the Fall announced: Vancouver, Detroit, New
Orleans, Charleston SC, Washington DC, New Haven
- Fall 1940 Solo recitals for Fall 1940 announced: NYC, Philadelphia, Pittsburgh, Boston,
Rochester, Madison, Columbia, SC; Williamstown, Mass.; Lowell, Mass.;
Hanover, NH\
- 23 Sep 1940 Recital: Ogden High School Auditorium, Ogden, Utah; PU, piano
Substituting for Lawrence Tibbett.
- 14 Oct 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Jarmila Novotna, Risë Stevens, Octavian; Bokor,
Sophie; Walter Olitzki, Faninal; Erich Leinsdorf, cond., San Francisco Opera
- 16, 27 Oct 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Jarmila Novotna, Risë Stevens, Octavian; Bokor,
Sophie; Walter Olitzki, Faninal; Erich Leinsdorf, cond., San Francisco Opera
On her 250th (?) performance of the role of the Marschallin, the San Francisco
Opera Guild presented LL with \$16,000 (the equivalent of \$250,000 in 2017)
- 1 Nov 1940 Joint recital: with Melchior; Seattle, Washington
- 11 Nov 1940 Recital: Carlisle Gymnasium, Albuquerque, New Mexico

- 16 Nov 1940 Joint recital with Melchior; McFarlin Auditorium, Dallas Texas; “Not in many years has there been such satisfactory singing in a Dallas concert hall as Lotte Lehmann, the soprano, and Lauritz Melchior, the heldentenor with self-control....[The selection of songs] represented as much good taste as the singing of them....The huge 2,500 Civic Music audience has seldom been so universally happy....Neither [singer] is in youthful vocal estate... But so admirable were their respective vocal schools and so expressive their interpretative gifts that the audience minded nothing and enjoyed everything. Madame Lehmann and Mr. Melchior made contagious their own enthusiasm for the songs. Unter'm Fenster...was replete with coy spirit and arch burlesque. A repetition was demanded, after which Madame Lehmann planted the one kiss promised by the song on Mr. Melchior's ruddy cheek....” (Dallas Morning News, John Rosenfield.)
- 19 Nov 1940 Joint recital with Melchior; Charleston, WV
- 8 Dec 1940 Recital: Town Hall (unsure of date and venue)
- 18 Dec 1940 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Walter Olitzki, Faninal; Eleanor Steber, Sophie; Leinsdorf, cond., Metropolitan Opera
- 22 Dec 1940 The Bohemians (New York Musicians' Club); Dinner in Honor of Fritz Kreisler with LL and, among others: Georges Barrère, Adolf Busch; Walter Damrosch; Mischa Elman; Emanuel Feuermann; Jascha Heifetz; Frances Holden; Edward Johnson; Alexander Kipnis; Josef Lhevinne with Mme Lhevinne; Emanuel List; Yehudi Menuhin; Gregor Piatigorsky; Sergei Rachmaninoff; Fabian Sevitzyk; Albert Stoessel; Mme Olga Samaroff Stokowski; Albert Spalding; Joseph Szigeti; Edward Ziegler; LL: Schubert, Schumann, Brahms; and two by Kreisler: The Shepherd's Madrigal and Caprice Viennois; PU, piano
- 1941**
- 13 Jan 1941 Shared Recital: Bagby Musicale: Main Ballroom; Waldorf-Astoria; New York; the other artists included: Richard Bonelli, baritone and Mauritz Rosenthal, pianist. Paul Ulanowsky accompanied LL.
- 14 Jan 1941 Der Rosenkavalier; LL, Marschallin
Margit Bokor, Octavian; List, Ochs; Steber, Sophie; Olitzki, Faninal; Leinsdorf, cond., Metropolitan Opera on tour in Philadelphia
- 17 Jan 1941 Tannhäuser; LL, Elisabeth
List, Hermann; Melchior, Tannhäuser; Herbert Janssen, Wolfram; Elsa Zebranska (Met debut), Venus; Leinsdorf, cond., Metropolitan Opera
- 18 Jan 1941 Radio Broadcast; Interview; Metropolitan Opera
Intermission Feature; (Non-Commercial Discography number 449)
- 23 Jan 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Erich Leinsdorf, cond., Metropolitan Opera
- 2 (or 3) Feb 1941 Recital; Town Hall, New York; PU, piano
Schubert: Die Winterreise (with an intermission after Die Post)

Reviewer Olin Downes called the recital “an achievement which transmitted the very essence of the composer's spirit.”

- 10 Feb 1941 Joint Recital: Final Mrs. Lawrence Townsend Musicale; Mayflower Hotel; Washington DC; LL: Schubert: Erlkönig; Schumann: Nussbaum; Liebesbotschaft; Brahms: Botschaft; Von ewiger Liebe; Strauss: Allerseelen; Ständchen; encore: Schubert: Ständchen; duets with Melchior: Bohm: Still wie die Nacht; Johann Strauss: Der Zigeunerbaron: Wer uns getraut; Schumann: Unter'm Fenster; duet from Die Walküre; PU, piano
- 12 Feb 1941 Recital: Boston Morning Musicale
- 14 Feb 1941 Joint Recital with Melchior, Rutgers University Gymnasium, Rutgers University, New Jersey; (on tour with Melchior)
- 18 Feb 1941 Joint Recital with Melchior, Woolsey Hall Concert Series, Yale University School of Music
- 5 Mar 1941 Recital: Town Hall (uncertain date)
“Thursday” 1941; but 5 Mar 1941 is Wednesday. Hunter College; Benefit for Emergency Rescue Committee of the International Committee to Aid the Internees in Unoccupied France; among other artists: Karin Branzell; Tokatyan; Mack Harrell; Rosenthal, piano; Feuermann, cello; PU, piano; LL: Schubert: An die Musik; Die Post; Schumann; Volksliedchen; Wolf: Verborgenheit; Brahms: O liebliche Wangen
- 7 Mar 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond., Metropolitan Opera
- 12 Mar 1941 Recital: Town Hall, New York; Endowment Fund Recital; PU, piano
Brahms: Auf dem See; Nicht mehr zu dir; Therese, Die Mainacht; Botschaft; Schumann: In der Fremde I; Erstes Grün; Waldesgespräch; Die Kartenlegerin; Hahn: Ofrande; Debussy; La Chevelure; Dell'Acqua: La vierge a la crêche; Queen Marie Antoinette: C'est mon ami; Wolf: Zur Ruh'; Bitt' ihm o Mutter; Und willst du...; Wer tat deinem Füßlein weh? “Among the finest of her efforts were ‘In der Fremde’ and ‘Erstes Grün’ in the Schumann group; ‘Und willst du deinen Liebsten sterben sehen’ of Wolf, and ‘La Vierge a la crêche’ by Dell'Acqua. Once or twice Miss Lehmann’s native warmth of temperament led to overstatement, as in ‘Die Mainacht’ of Brahms with its sob that spoiled an otherwise expert reading, or Schumann's ‘Waldesgespräch,’ ... [b]ut by and large this was one of the most memorable of all of the season’s vocal recitals.”
- 14 Mar 1941 Recording in New York (Discography numbers 301-309)
- 17 Mar 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Farell, Sophie; Leinsdorf, cond., Metropolitan Opera
- 19 Mar 1941 Recording in New York (Discography numbers 310-323)
- 21 Mar 1940 Recital: Eastman; Rochester, New York; PU, piano
Schubert: An die Musik; Der Tod und das Mädchen; Die Post; Ungeduld; Schumann: Der Nussbaum; Ich grolle nicht; Brahms: Der Tod...; O liebliche

- Wangen; Hahn: D'une prison; Offrande; Hageman: Music I heard with you; At the well; Wolf: Verborgenheit; In dem Schatten...; Strauss: Morgen; Zueignung
- 23 Mar 1941 New York Times carried an article by LL entitled "The Fine Art of Lieder Singing." She mentions Bruno Walter as her inspiration.
- 28 Mar 1941 Tannhäuser; LL, Elisabeth Huehn, Wolfram; Melchior, Tannhäuser; Thorborg, Venus; List, Hermann; Leinsdorf, cond., Metropolitan Opera on tour in Boston
- 1 Apr 1941 Recital: Stephen Foster Memorial Auditorium; Pittsburgh, Pennsylvania; PU, pianist
Schumann: FL u L; Beethoven: An die ferne Geliebte; added: Ich liebe dich; Wolf: Zur Ruh'; Auch kleine dinge; In dem Schatten meiner Locken; Auf ein altes Bild; Er ist's; added: Verborgenheit; encores: Schumann: Sonnenschein; Strauss: Ständchen. Ralphe Lewando, Pittsburgh Press Music Critic wrote: "For sheer beauty of expression, appeal and interpretative quality, Mme Lehmann was simply transcendent."
- 3, 4, 5, 7, 8, 9 Apr 1941 Recording in New York (narrations and songs for broadcasts of Non-commercial discography number 450)
- 15 Apr 1941 Recital: University of Wisconsin, Madison
- 24 Jun 1941 Recording in New York (Discography numbers 324-332)
- 26 Jun 1941 Recording in New York (Discography numbers 333-348)
- 30 Jun 1941 Recording in New York (Discography numbers 336-etc.)
- 2 Jul 1941 Recording in New York (Discography numbers 349-354)
- 9 Jul 1941 Recording in New York (Discography numbers 355-361)
- 14 Jul 1941 Recording in New York (Discography numbers 362-370)
- 13 Aug 1941 Recording in New York (Discography numbers 371-378)
- 23 Aug 1941 Recital: Beverly Wilshire Hotel, Beverly Hills, California; BW, piano; to benefit the Royal Air Force (or British War Relief and the Royal Air Force Benevolent Fund.) "It will be their second appearance together in this country. Their first, last Summer, raised \$12,700 for the Red Cross." Other performers included Jascha Heifetz and Artur Rubinstein. LL sang songs of Brahms, Schubert, and Strauss.
- 8 Sep 1941 Recording in New York (narrations and songs for broadcasts of Non-commercial discography number 450)
- 13 Sep 1941 Radio Broadcast; "America Preferred" War Bond promotional show sponsored by the US Treasury; Alfred Wallenstein, cond.; broadcast over Mutual Broadcasting; contents unknown
- 22 Sep 1941 LL recording the narration and songs for programs: Mendelssohn, Schumann and Brahms (Non-commercial discography number 450)
- 24 Sep 1941 LL "re-recording" in the studio; contents unknown
- 3 Oct -24 Dec 1941 Radio Broadcasts: PU, piano
Lieder and Christmas carols were recorded and broadcast over CBS during the period listed. LL provided short introductions to the songs and a touching

“farewell” for the Christmas program. (Non-Commercial Discography number 450)

- 14 Oct 1941 Der Rosenkavalier; LL, Marschallin
Stevens, Octavian; Bokor, Sophie; Kipnis, Ochs, Leinsdorf, cond., San Francisco Opera
- 25, 26 Oct 1941 Concert: Pittsburgh
Excerpts from Der Rosenkavalier; with Margit Bokor, Suzanne Sten; Fritz Reiner, cond., Pittsburgh Symphony
- 4 Nov 1941 Joint Recital, with Melchior; San Jose, California
- 6 Nov 1941 Der Rosenkavalier; LL, Marschallin
Stevens, Octavian; Bokor, Sophie; Kipnis, Ochs, Leinsdorf, cond., San Francisco Opera (in Los Angeles)
- 10 Nov 1941 Joint Recital: Oakland Auditorium Theatre; Oakland
with tenor Lauritz Melchior, PU, piano
Schubert: Liebesbotschaft; Der Erlkönig; Brahms: Mein Mädels hat einen Rosenmund; Wolf: Verborgeneheit; Strauss: Zueignung; added: Mozart: Wiegenlied; with Melchior: Schumann: Familiengemälde; Er und Sie; So wahr die Sonne scheint; Unter'm Fenster; Solo: added: Bohm: Still as the Night (sic); Hageman: Music I heard with you; Seth Felt: To Electra; Schubert: Who is Sylvia (sic); Quilter: I arise from dreams of thee; added: Haydn: She never told her love; with Melchior: Wagner: Die Walküre: “Spring Song and Love Duet”; Encore: Wagner: Lohengrin: Bridal Duet
- 17 Nov 1941 Morning Musicale, Waldorf-Astoria Hotel, NY; other artist was Artur Rubinstein; for the benefit of the Musicians Emergency Fund
- 18 Nov 1941 Joint Recital, with Melchior; Constitution Hall, Washington DC
(Melchior/Strasfogel) I. Aria: Ujaraks Udfart, from the opera Kaddara (Danish) Hakon Boerresen; Flyg mina Tankar (Fly My Thoughts) (Swedish) Richard Hanneberg; Flyvende Oern (Flying Eagle) (Norwegian) Sverre Jordan; Februarmorgen ved Golfen (February Morning by the Sea) (Norwegian) Alnaes; Til Norge (To Norway) (Norwegian) Grieg; (Lehmann/Ulanowsky) II. Schubert: Liebesbotschaft Schubert; Der Erlkönig; Brahms: Mein Mädels hat einen Rosenmund; Wolf: Verborgeneheit; Strauss: Zueignung; (Duets) III. Schumann: Familiengemälde; Er und Sie; So wahr die Sonne scheint; Unter'm Fenster [Intermission](Mixed) IV. Schubert: Dem Unendlichen; An die Musik; Lange-Mueller: Die heiligen drei Könige; Harold Craxton: Come You Mary; Walter Bransen: There Shall Be Music When You Come (Mixed) V. Seth Felt: To Electra; Purcell: There's Not a Swain; Haydn: She Never Told Her Love; Schubert: Who is Sylvia?; (Duet) VI. Spring Song from Act 1, Die Walküre; Duets included Schumann: Unter'm Fenster (repeated); Bohm: Still wie die Nacht; end of first act of Die Walküre. Washington Post: “[The duet from Walküre] was sung with a vibrant fervency that aroused the auditors...to an ovational outburst of applause... [Melchior and Lehmann's] reading was dramatically phrased and emotionally cogent. They had previously been recalled with insistence for their excellent delivery of [the Schumann duets]. [Schumann's 'Unter'm Fenster'], thanks to Mr. Melchior's irresistible humor, had to be repeated....” (Ray C. B. Brown).

- 27 Nov 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 30 Nov 1941 Evening Musicale: Waldorf-Astoria Hotel; presented by Abram Haitowitch; Paul
Stassevitch, violinist; LL sang “lieder by Schubert, Brahms and Strauss.” Paul
Ulanowsky was accompanist for both artists.
- 7 Dec 1941 Attack on Pearl Harbor
- 14 Dec 1941 Emanuel Feuermann replaces an “indisposed” LL for a New Friends of Music
Town Hall recital.

1942

- 3 Jan 1942 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 7 Jan 1942 Recital: Town Hall; New York; 10th Anniversary Recital; PU, piano.
Purcell: Dido’s Lament; There’s Not a Swain; Haydn: She Never Told Her Love;
Schubert: Who is Sylvia?; Beethoven: In questa tomba oscura; Wonne der
Wehmut; Der Kuss; Mozart: Das Veilchen; Warnung; Brahms: Feinsliebchen...;
Schwesterlein; Da unten...; Erlaube mir; Mein Mädels...; Strauss: Wiegenlied;
Georgine; Cäcilie; “...the singer had to indicate that the third encore after her
final group—Brahms’s ‘Vergebliches Ständchen’ would be the last, by good-
humoredly, but pointedly, underlining her inflection and a little wave the final
‘Gute nacht.’”
- 9 Jan 1942 LL called the court-house to declare her intent to tour “to Raleigh, N.C. a week
from Monday.” The article reports that, as an Austrian citizen she had to fill out
“some twenty questionnaires, listing the points to be covered in her tour.”
- 12 Jan 1942 Der Rosenkavalier; LL, Marschallin
same cast as 3 Jan
- 28 Jan 1942 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Helen Traubel, Brünnhilde; Thorborg,
Fricka; Kipnis, Hunding; Leinsdorf, cond., Metropolitan Opera
- 29 Jan 1942 Radio Broadcast: To the people of Germany via British radio. In it, she urged
Germans to adhere to the ideals of free humanity. She also expressed the wish
that “the old Germany could come back to life again, that Germany I love as you
love it, with whom I keep faith as you do.” She concluded with the assertion that
America “cherishes this old Germany and its ideology, because this has nothing
to do with the Third Reich.”
- 3 Feb 1942 Joint Recital with Melchior; Masonic Auditorium, Detroit, Michigan
- 8 Feb 1942 Recital: Town Hall, New York; PU, piano
Schubert: Die schöne Müllerin; portion radio broadcast on NBC Blue
- 20, 21 Feb 1942 Concert: Murat Theater; Indianapolis, Indiana

- Strauss: Allerseelen; Morgen; Zueignung; Ständchen; Wagner: Lohengrin, Elsa's Dream; Tristan und Isolde: Liebestod; Indianapolis Symphony Orchestra; Fabien Sevitzky, cond.
- 26 Feb 1942 Montreal (unsure of venue)
- 3 Feb 1942 Joint Recital with Melchior; Masaonic Auditorium; Detroit, Michigan
- 4 Mar 1942 Joint Recital with Melchior; Oxford, Ohio (unsure of venue)
- 13 Mar 1942 Der Rosenkavalier; LL, Marschallin
List, Ochs; Jarmila Novotna, Octavian; Olitzki, Faninal; Marita Farell, Sophie; Leinsdorf, cond., Metropolitan Opera
- 15 Mar 1942 Recital: Kaufmann Auditorium; YMHA; New York City
Brahms: Wir wandelten; Dein blaues Aug'; Unbewegte laue Luft; O liebliche Wangen; Schubert: Im Abendrot; Der Wegweiser; Der Neugierige; Die Post; Schumann: Die Lotosblume; Marienwürmchen; Geisternähe; Die Kartenlegerin; Wolf: Auch kleine dinge; Anakreons Grab; Verborgenheit; Er ist's
- 17 Mar 1942 Joint Recital with Melchior; Fort Wayne, Indiana (last joint recital with LM).
- 21 Mar 1942 Radio Broadcast; "America Preferred" War Bond promotional show sponsored by the US Treasury;
Wagner: Die Walküre: Du bist der Lenz; Wesendonck Lieder: Träume; Goldmark: In Frühling; Schubert: Wohin?; Ständchen; Brahms: Mein Mädels hat einen Rosenmund; O liebliche Wangen; Alfred Wallenstein, cond.; broadcast over Mutual Broadcasting
- 24 Mar 1942 Die Walküre, LL, Sieglinde
Varnay, Brünnhilde; List, Hunding; Melchior, Siegmund; Schorr, Wotan; Thorborg, Fricka; Leinsdorf, cond., Metropolitan Opera
- 27 Mar 1942 Der Rosenkavalier; LL, Marschallin
see 27 Nov 1941; except Novotna, Octavian; Metropolitan Opera on tour in Boston
- 9 Apr 1942 Der Rosenkavalier; LL, Marschallin
see 27 Nov 1941; except Novotna, Octavian; Metropolitan Opera on tour in Cleveland
- 22 May 1942 Recital: War Memorial Opera House, San Francisco; BW, piano
Purcell: Dido's Lament from Dido and Aeneas; There's not a swain; Haydn: She never told her love; Schubert: Who is Sylvia?; Im Abendrot; Der Neugierige, Die Krähe; Die Post; Schumann: Frauenliebe und Leben; Brahms: Wie bist du, meine Königin; Dein blaues Auge; Mainacht; O liebliche Wangen
- 22 Jun 1942 Recording in New York (Discography numbers 379-386)
- 25 Jun 1942 Recording in New York (Discography numbers 387-392)
- 29 Jul 1942 Recital: Benefit of the Red Cross in Santa Barbara; BW, piano "They raised \$40,000 at two previous appearances devoted to war charities."
- Jul 1942 Thomas Mann visits LL at Orplid. One of three visits there. Risë Stevens and Bruno Walter were also visiting, so Mann heard both women sing with BW at the piano.

- 21 Oct 1942 LL sheds her alien status—she had mistakenly registered as a German although she was naturalized as an Austrian in 1921.
- 6 Dec 1942 Recital: Town Hall, New York; PU, piano
Schubert: Lindenbaum; Das Fischermädchen; An den Mond*; Lachen und Weinen; Brahms: Nicht mehr zu dir zu gehen; Der Kuss; Es träumte mir; Bitteres zu sagen; Meine Liebe ist grün; added: O liebliche Wangen; Debussy: Colloque sentimental; La flûte de Pan; Duparc: La vie antérieure; Ravel: Nicolette; Wolf: Der Genesene an die Hoffnung; Nachtzauber; Mein liebster singt; Wie lange schon (repeated); Morgenstimmung. Encores: Brahms; Weckerlin and Strauss: Morgen; *New York Times wrote: “The mood and atmosphere of ‘An den Mond’ could hardly be more completely captured and maintained. It was filled with inner intensity, but though deeply felt, was never subjected to more than just the right amount of emotional stress. Every phrase was subtly molded, the melodic line was finely sustained, and the entire song moved with remarkable rhythmic grace...”
- 8 Dec 1942 Radio Broadcast: CBS; Woman’s Page of the Air
- 13 Dec 1942 Recital: Aaron Richmond’s Celebrity Series: Jordan Hall; Boston; PU, piano
Schubert: An die Musik; Lachen und Weinen; Schumann: Alte Laute; Die Kartenlegerin; Debussy: Coloque sentimental; La flûte de Pan; Duparc: L’invitation au voyage; Weckerlin: Maman, dites-moi; Ravel: Nicolette; Tchaikowsky: None but the lonely heart; Gretchaninoff: Cradle Song; Rubinstein: The Dew is Sparkling; Brahms: An die Nachtigall; Meine Liebe ist grün; Wolf: Verborgenheit; Morgenstimmung; one of many encores: Would God I Were the Tender Apple Blossom (Londonderry Air)
- 24 Dec 1942 Radio Broadcast: CBS; Christmas Carols: Reger: Virgin’s Slumber Song; Dell’Acqua: La Vierge a la creche; Gruber: Silent Night; Praetorius: Lo how a rose e’er blooming (with chorus; Columbia Concerts Orchestra, Barlow. cond.
- 28 Dec 1942 Joint Recital: International Study Center for Democratic Reconstruction, New York; George Chavchavadze, pianist
- 30 Dec 1942 “Opera Tea” New York Smith College Club at the Weylin on behalf of the 8 Jan Der Rosenkavalier which will benefit the Club’s Scholarship Fund. Lehmann was guest of honor.

1943

- In 1943 LL came under the management of the National Concert and Artists Corp. (Marks Levine)
- Sometime in 1943 Radio broadcast: Armed Forces Radio Service: “Concert Hall:” Schubert’s Serenade (in English); Londonderry Air and Drink to me Only; with piano; Lionel Barrymore, introduces.
- 8 Jan 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Farell, Sophie; Leinsdorf, cond., Metropolitan Opera
- 18 Jan 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Jarmila Novotna, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond., Metropolitan Opera

- 24 Jan 1943 Recital: Town Hall, New York; PU, piano
Schumann: Widmung; Zwei Lieder der Braut; Marienwürmchen; Frauenliebe und Leben; Dichterliebe; portion radio broadcast, WQXR; The program began with LL inviting the audience to sing the National Anthem with her. She "wisely refrained from an encore." (Non-commercial Discography Number 450.1)
- 1 Feb 1943 Tannhäuser; LL, Elisabeth
Kipnis, Hermann; Melchior, Tannhäuser; Tibbett, Wolfram; Branzell, Venus; George Szell, cond., Metropolitan Opera
- 4 Feb 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond., Metropolitan Opera
- 15 Feb 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Schubert: An die Musik; Schumann: Aufträge; Howard Barlow, cond., (Aufträge with piano)
- 16 Feb 1943 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Huehn, Wotan; Traubel, Brünnhilde; Thorborg, Fricka; List, Hunding; Leinsdorf, cond., Metropolitan Opera
- 20, 21 Feb 1943 Recital: Indianapolis, Indiana (scheduled)
- 22 Feb 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Trad., arr. Bibb: Londonderry Air; Purcell: There's not a swain; Haydn: She never told her love; Hahn: D'une prison; La vierge a la crêche; Trad., arr. Weckerlin: Maman, dites-moi; Howard Barlow, cond.
- 1 Mar 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Mendelssohn: Auf Flügeln des Gesanges; Strauss: Allerseelen; Wolf: Verborgenheit; Tchaikowsky: None but the lonely heart; Quilter: Now sleeps the crimson petal; Hageman: Music I heard with you; Howard Barlow, cond; PU, piano
- 7 Mar 1943 Radio Broadcast; CBS weekday Music Show (name of show unknown)
Stolz: Im Prater blüh'n wieder die Bäume; J. Strauss, arr. Dostal: Heut' macht die Welt Sonntag für mich; Sieczynski: Wien du Stadt meiner Träume; Trad., arr. Bibb: Londonderry Air; Thompson: Velvet Shoes; Wolfe: British Children's Prayer; PU, piano; Bernard Herrmann, cond.
- 14 Mar 1943 Recital: Town Hall, New York; BW, piano; PU turned pages! Schubert: Auf dem Wasser zu Singen; An eine Quelle; Suleikas Gesang; Die Forelle; Brahms: An eine Veilchen; An Sonntag Morgen; Lerchengesang; Spanisches Lied; Wolf: Im Frühling; Das Vöglein; Sterb' ich, so hüllt in Blumen meine Glieder; Der Gärtner; Mahler: Ich ging mit Lust durch einen grünen Wald; Wo die schönen Trompeten blassen; Ich bin der Welt abhanden gekommen; Um Mitternacht. NY Post states opened with Schubert: Die junge Nonne; An eine Quelle; Im Abendrot; Die Forelle; Ständchen (added); Brahms: Wie bist du...; Minnelied; Am Sonntag Morgen; Willst du dass ich geh; Botschaft ; (added); World Telegram: "A few hints of Mr. Walter's conducting style crept into the session, as when he nodded signals to the singer. In playing The Star-Spangled Banner, he waved encouragement to the audience. Incidentally, he rendered the anthem

standing. With two such cheer leaders, the audience couldn't help joining in smartly."

Apr 1943 (date uncertain, see next entry) LL sings for American troupes at Camp Roberts, California.

9 May 1943 New York Times: Sec. 2 p5:8: LL received a tribute from a Texas soldier on Easter Sunday afternoon at the conclusion of a recital for the men at Soldier Bowl at Camp Roberts in California. The soldier told her "you sing just like my mother." It was LL's first appearance at a U.S. military camp.

21 Sep 1943 Recital: Lobero Theatre, Santa Barbara

9 Nov 1943 Concert: Municipal Auditorium; New Orleans
Purcell: Dido's Lament; Haydn: She never told her love; Schubert: Der Erlkönig; Hageman: Music I heard with you; Velvet Shoes; Wolfe: British Child's Prayer; Ole Windingstad, cond. New Orleans Symphony

14 Nov 1943 Concert: Wilshire Ebell Theater; Los Angeles, California

Hageman: Music I heard with you; Thompson: Velvet shoes; Purcell: Dido's Lament; Haydn: She never told her love; Wagner: Träume; Schubert: Erlkönig; Wolfe: British Children's Prayer; Janssen Symphony Orchestra

27 Nov 1943 Recital: San Diego

Schubert: Who is Sylvia?; Torelli: Tu lo sai; Haydn: She Never Told Her Love; Schubert: Im Abendrot; Ständchen; Wolf: Verborgenheit; Brahms: Immer leiser; O liebliche Wangen; Thomas: Connai tu le pays, from Mignon; Dell'Acqua: La vierge a la crêche; Hahn: D'une prison; Si mes vers; Paysage; Hageman: Fear Not the Night; Music I Heard with You; William: Now Sleeps the Crimson Petal; Rachmininoff: In the Silence of the Night

12 Dec 1943 Radio Broadcast

Schubert: Ständchen; Brahms: Wiegenlied; Liebestod; Pierre Monteux cond., San Francisco Symphony; (Chevron) Standard Hour, NBC; (Non-commercial Discography Number 451)

26 Dec 1943 Radio Broadcast

Hagemann: Music I heard with you; Mellish-Johnson, arr. Pochon: Drink to me only with thine eyes; Svedrofsky, cond., Standard Symphony of Los Angeles; The Standard Hour, NBC ; (Non-commercial Discography Number 451.1)

1944

1944 Radio Broadcast: Recital: all in English

Haydn: She never told her love; Schumann: Dedication (Widmung); Londonderry Air; Drink to me only...; Schubert: Serenade (Ständchen); Mendelssohn: On Wings of Song (Auf Flügeln des Gesanges) (Non-commercial Discography Number 452)

3 Jan 1944 Recital: Hall of Mirrors, Hotel Netherland Plaza, Cincinnati, Ohio; PU, piano

16 Jan 1944 Recital: Town Hall, New York; PU, piano

Schubert: Liebesbotschaft; Lachen und Weinen; Die Stadt; Die Nebensonnen; Die Forelle; Der Wanderer; Suleika; Mit dem grünen Lautenbände; Geheimes; Erlkönig; Die junge Nonne; Wiegenlied; An die Nachtigall; Der Doppelgänger; Das Wirtshaus; Rosamunde; Der Neugierige; Rastlose Liebe. Musical America

reported: “The huge audience—which filled the stage as well as the body of the hall—listened with rapt devotion and acclaimed the artist in frenzied fashion.”

- 23 Jan 1944 Recital: Town Hall, New York; PU, piano
Brahms: Komm’ bald; Dein blaues Aug; Bitteres zu sagen; Auf dem Kirchhofe; Unbewegte laue Luft; Schön war, dass ich dir weihte; Wie Melodien...; Ach wende diesen Blick; O lieblich Wangen; Nicht mehr zu dir...; Das Mädchen spricht; Sapphische Ode; Meine Liebe ist grün; Es träumte mir; Immer leise...; Ständchen; Botschaft
- 30 Jan 1944 Recital: Town Hall, New York; PU, piano
Schumann: Widmung; Erstes Grün; Meine Rose; Wer machte dich so krank?; Alte Laute; Du bist wie eine Blume; Volksliedchen; Was soll ich sagen?; Geisternähe; Die Kartenlegerin. The second half was the complete Liederkreis Opus 39; several encores
- 13 Feb 1944 Recital: Jordan Hall, Boston; PU, piano
Purcell: Dido’s Lament from Dido and Aeneas; Torelli: Tu lo sai; Old English: Come let’s be merry; Beethoven: Adelaide; Wonne der Wehmut; Schubert: Der Wanderer; Die Forelle; Schumann: Frühlingsnacht; Brahms: Unbewegte laue Luft; Es träumte mir; Strauss: Wiegenlied; Ständchen; Fauré: Après un rêve; Hahn: Paysage; Thompson: Velvet shoes; Wolfe: British Children’s Prayer
- 19 Feb 1944 Recital: Hunter College Auditorium
Brahms, Haydn, Torelli, Strauss, Duparc, Thompson and others
- 5 Mar 1944 Recital: Town Hall, New York; Bruno Walter, piano
Schubert: Winterreise; Encores: Abendrot and An die Musik
- 14 Mar 1944 Recital: Music Auditorium, Michigan University Music Department; PU, piano
opera arias; Schumann: FL u L; Beethoven: Adelaide; Schubert: Der Wanderer; Die Forelle; Schumann: Frühlingsnacht; Brahms: Die Mainacht; Wolf; Strauss: Ständchen; encore: Morgen
- 13 & 14 Apr 1944 Concert: Philharmonic Hall, Los Angeles
Strauss: Morgen; Brahms: Meine Leibe ist grün; Wagner: Lohengrin: Elsas Traum; Schmerzen and Träume from Wesendonck Lieder; Alfred Wallenstein, cond., Los Angeles Philharmonic
- 3 Jun 1944 Radio Broadcast “Command Performance” (AFRS: broadcast to the troops along with Bob Hope, Bing Crosby, Frank Sinatra, Lena Horne, etc.); Brahms’ Lullaby in English; possibly broadcast 13 May 1944.
- 28 Jul 1944 Concert: Hollywood Bowl, Los Angeles
Purcell: Dido’s Lament from Dido and Aeneas; Wagner: Schmerzen; Träume from Wesendonck Lieder; Otto Klemperer, cond., Los Angeles Philharmonic at the Hollywood Bowl; Four Songs with piano: Schubert: Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Strauss: Wiegenlied; Brahms: O Liebliche Wangen; Paul Ulanowsky, piano
- 5 Nov 1944 Recital: San Diego; LL sang Elsa’s Dream “her voice was of a young Elsa...”
- 20 Nov 1944 Recital: Kingsbury Hall, Salt Lake City, Utah; GK, piano
Schubert: Im Abendrot; Ständchen; Who is Sylvia?; Brahms: Immer leiser...; O liebliche Wangen; Thomas: Connais-tu le pays; Dell’Aqua: La vierge a la creche;

Torelli: Tu lo sai; Haydn: She never told her love; Hahn: D'une prison;
Hageman: Fear not the night; encores: Londonderry Air; Brahms: Wiegenlied
23 Nov 1944 Recital: Arizona

1945

1945 Recital: Ladies Morning Musical Club, Ritz Carlton Hotel, Montreal

14 Jan 1945 Recital: Town Hall, New York; PU, piano
Schubert: originally listed as, but changed to some degree when the final program was printed: Ganymed; So lasst mich scheinen (Lied der Mignon); Fischerweise; Der Jüngling an der Quelle; Sei mir gegrüsst; Das Fischermädchen; An die Leier; Am Meer; Schlummerlied; Frühlingsglaube; Litanei; Suleika II; Die Post; encore: An die Musik; Intermission; Schumann: Der Nussbaum; Der Himmel hat eine Träne geweint; Schöne Wiege meiner Leiden; O, ihr Herren; added: Marienwürmchen; Er ist's; Belsazar; Provenzalisches Lied; Im Westen; Jemand; Aus den östlichen Rosen; Ich hab' im Traum geweinet; Allnächtlich im Traume; Aus alten Märchen winkt es; Aufträge; (reported printed program contents, with encores: Schubert: Ganymed; Lied der Mignon; Der Jüngling an der Quelle; Das Fischermädchen; An die Leier; Am Meer; Schlummerlied; Frühlingsglaube; Litanei; Die Post; Encore pencilled in: An die Musik; Schumann: Der Nussbaum; Der Himmel hat eine Träne geweint; Schöne Wiege meiner Leiden; O Ihr Herren; Er ist's; Pencilled asterisk next to O Ihr Herren: "Marienwürmchen" pencilled below; Schumann: Aus den östlichen Rosen; Ich hab' im Traum geweinet; Allnächtlich in Traume; Aufträge; Encore pencilled in: Kalte Regen)

21 Jan 1945 Recital: Town Hall, New York; PU, piano
Brahms: originally listed as, but changed to some degree when the final program was printed: Minnelied; Geheimnis; Nachtigall; Spanisches Lied; Sandmännchen; Liebestreu; Auf der Heide weht der Wind; An eine Aeolsharfe; Hier, wo sich die Strassen scheiden; Frühlingstrost; Wenn du mir zuweilen lächelst; Serenade; O wüsst ich doch...; Salamander; Es liebt sich so lieblich im Lenze; Der Tod das ist die kühle Nacht; Nachtigallen schwingen, Der Schmied; An ein Veilchen; Trennung; Wir wandelten; Der Kuss; Der Jäger; An die Nachtigall; Feldeinsamkeit; Auf dem Kirchhofe; Vergebliches Ständchen

28 Jan 1945 Recital: Town Hall, New York; PU, piano
Wolf: originally listed as, but changed to some degree when the final program was printed: Auf einer Wanderung; Nun lass uns Frieden schliessen; Dass doch gemalt all' deine Reize wären; Geh', Geliebter, geh' jetzt; In dem Schatten meiner Locken; Schlafendes Jesuskind; Peregrina; Nein, junger Herr; An eine Aeolsharfe; Waldmädchen; Mahler: Erinnerung; Liebst du um Schönheit; Das irdische Leben; Serenade; Lob des hohen Verstandes; Strauss: Im Spätboot; Geduld; Mit deinen blauen Augen; Ruhe, meine Seele; Zueignung

4 Feb 1945 Recital: Town Hall, New York; PU, piano. Broadcast over WABF-FM and containing Beethoven: In questa tomba oscura. (no further information)

11 Feb 1945 Recital: Jordan Hall, Boston; PU, piano
Schubert: An die Leier; Geheimnis; Das Fischermädchen; Ganymed; Brahms:

- Nachtigall; Trennung; Nachtigallen schwingen; An ein Veilchen; Liebestreu;
Schumann: Schöne Wiege meiner Leiden; Aus den Östlichen Rosen; Ich hab' im
Traum geweinet; Er ist's; Wolf: Schlafendes Jesuskind; Geh', geliebter, geh' jetzt;
Nein, junger Herr; Anacreons Grab; Der Knabe und das Immelein
- 16 Feb 1945 Recital: Hunter College Assembly Hall, Hunter College, New York City; PU,
piano
Schubert: Liebesbotschaft; Der Tod und das Mädchen; Mit dem grünen
Lautenband; Erbkönig; Wagner: Im Treibhaus; Schmerzen; Träume; Cornelius:
Komm, wir wandeln zusammen; Wiegenlied; Ein Ton; Franz: Im Rhein...; Im
Herbst; Hagemann: Fear not...; Music I heard...; William: Summer Night;
Rachmaninoff: In the Silence of the Night
- 20 Feb 1945 Recital: Academy of Music; Brooklyn, NY; PU, piano
Purcell: Dido's Lament; Schubert: Der Wanderer; Brahms: Der Jäger; Hahn;
Willan; Rachmaninoff; Italian songs, etc.
- 23 Feb 1945 Der Rosenkavalier; LL Marschallin (Last Metropolitan performance of this role)
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Nadine Conner, Sophie; Szell,
cond., Metropolitan Opera; (Non-commercial Discography Number 453)
- 26 Feb 1945 Recital: Orchestra Hall, Chicago; PU, piano
Schubert: Erbkönig; Der Doppelgänger; Der Tod und das Mädchen;
Schlummerlied; An die Nachtigall; Ständchen; Am Meer; Die Post; An die
Musik; Der Neugierige
- 4 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano
- 11 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano; all Brahms
- 12 Mar 1945 Recital: Orchestra Hall, Chicago; PU, piano
Brahms; encores: Wiegenlied; Der Schmied; Mein Mädels...; Die Mainacht;
Vergebliches Ständchen
- 18 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano
Schumann: Widmung; Erstes Grün; Die Lotosblume; Der Himmel hat eine
Träne geweint; Waldesgespräch; Der Nussbaum; Die Kartenlegerin;
Volksliedchen; Er ist's; An den Sonnenschein; Ich hab' in Traum geweinet;
Aufträge; bn encores: Schubert: Die Krähe; Wolf: Verborgeneheit; Strauss:
Morgen; Zueignung
- 20 Mar 1945 Recital: Orchestra Hall, Chicago; PU, pianist
Schumann; encores: Strauss; Wolf
- 13 Jun 1945 LL becomes a US citizen (in Santa Barbara, California)
- 11 Aug 1945 Concert: University of Washington, Seattle
- Aug or Sep 1945 Funeral of Franz Werfel at Pierce Brothers Mortuary, Hollywood,
California; (Werfel died on 26 Aug); Bruno Walter, piano; Schubert Lieder
- 2 Oct 1945 Der Rosenkavalier; LL, Marschallin
Alvary, Ochs; Risë Stevens, Octavian; Eleanor Steber, Sophie; Walter Olitzki,
Faninal; Sebastian, cond., San Francisco Opera
- 6 Oct 1945 Der Rosenkavalier; LL, Marschallin
same cast as 2 Oct; in Sacramento

- 18 Oct 1945 Der Rosenkavalier; LL, Marschallin
Alvary, Ochs; Risë Stevens, Octavian; Nadine Conner, Sophie; Walter Olitzki, Faninal; Sebastian, cond., San Francisco Opera; (Non-commercial Discography Number 454)
- 26 Nov 1945 Recital: Memorial Opera House, San Francisco; Frederick Zweig, piano
Schubert: Im Frühling; Der Neugierige, Schwanengesang, Die Männer sind méchant; added: Ständchen; Schumann: Die Lotosblume; Er ist's; O ihr Herren; Alte Laute; Frühlingsnacht; added: Der Nussbaum; Marienwürmchen; Brahms: Wie bist du...; Wie Melodien...; Vorschneller Schwur; Lerchengesang; Der Kranz; added: Wiegenlied; Wolf: Fursreise; Das doch gemalt all' diene Reize wären; An eine Aeolsharfe; Nimmersatte Liebe; Encores: Strauss: Morgen; Zueignung
- 1946**
- 1946/1947 Recitals in "Civic" Auditorium (probably San Francisco or Denver)
Tu lo sai; Plaisir d'amour; John Anderson; O whistle & I'll come to thee; I know where I'm going; Schubert: Im Abendrot; Ständchen; Mendelssohn: Schilffied; Brahms: Es träumte mir; O liebliche Wangen; Thomas: Connais tu...; Duparc: L'ivitation...; Ferrari: Le Miroir; Bachelet: Cher Nuit; Wolf: Verborgenheit, Auch kleine Dinge; Strauss: Allerseelen; Morgen; Zueignung
- 1946/1947 Recital in Denver
Purcell: If music be the food of love; Haydn: She never told her Love; Plaisir d'amour; Tu lo sai; Schubert: Frühlingstraum; Ständchen; Schumann: Die Lotosblume; Brahms: Ruhe Süßliebchen; Botschaft; Debussy: La chevelure; La Flute; Hahn: Si mes vers...; Thomas: Connais tu...; Wolf: Auf einer Wanderung; Elfenlied; Bescheidene Liebe; Strauss: Morgen; Ständchen
- 1946/1947 Recital in Chicago
Schubert: An eine Quelle; Im Frühling; Der Wanderer; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine Königin; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wolf: Anakreons Grab; Auch kleine Dinge; Nimmersatte Liebe; Strauss: Ruhe, meine Seele; Heimliche Aufforderung
- 13 Jan 1946 Recital: Town Hall, New York; PU, piano
Schubert: Die schöne Müllerin; Advertised as SRO
- 20 Jan 1946 Recital: Town Hall, New York; PU, piano
Schumann: Lied der Braut I & II; Jemand; Dein Angesicht; Die Soldatenbraut; Frauenliebe und Leben; Brahms: Wie Melodien...; Es hing der Reif; Vorschneller Schwur; Alte Liebe; Der Kranz; O wüsst ich doch...; Lerchengesang; O komme, holde Sommernacht; Von ewiger Liebe; (Non-commercial Discography Number 455)
- Jan 1946 Recital: Hunter College, New York; PU, piano
The following recital may have been repeated, according to LL's booklet in: Seattle, Appleton, Urbana, Mountain Lakes, New Castle, Davenport; Dubuque, and Atlanta
Mendelssohn: Schilffied; Suleika; Neue Liebe; Venetianisches Gondellied; Es

weiß und rät es doch keiner; Strauss: Im Spätboot; Meinem Kinde; Allerseelen; Heimliche Aufforderung; Debussy: Romance; Green; Le tombeau des Naiades; Beau Soir; Mandoline; Bergerettes: Venez, agreable printemps; Bergère légère; Philis, plus avare que tendre...; Nanette; Il était un bergère

- 25 Jan 1946 (unsure date) Recital: Hunter College, New York
Brahms, Clifton, Duparc, Debussy, Ferrari, Hoy'dda, Merthel, Mozart, Schubert
- 27 Jan 1946 Recital: Town Hall, New York; PU, piano
Wolf: Fussreise; Und willst du deinen Liebsten sterben sehen?; Begegnung; Blumengruß; Mögen alle bösen Zungen; Im Frühling; Wiegenlied im Sommer; Verschwiegene Liebe ("partially repeated"); added: Gesang Weylas; Nimmersatte Liebe; Dass doch gemalt; Nun wandre Maria; Das verlassene Mägdlein; Sterb ich so hüllt; Der Schäfer; Denk' es o Seele; Frühling über's Jahr; Auf ein altes Bild; Elfenlied (repeated)
- 31 Jan 1946 Recital: Eaton Auditorium, Toronto; PU, piano
Program listings in English: "Schubert: In Springtime"; Schubert: Im Frühling; An eine Quelle; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind méchant; Brahms: Wie bist du meine Königin; An die Nachtigall; Der Kranz; O liebliche Wangen; Debussy: Romance; Green; Ferrari: Le Miroir; Duparc: Phidylé; Wolf: Fussreise; "I see your image"; Auch kleine Dinge; Sterb ich; Nimmersatte Liebe
- 4 Feb 1946 Recital: His Majesty's Theatre, Montreal; PU, piano
Torelli: Tu lo sai; Martini: Plaisir d'amour; Mozart: Dans un bois solitaire; Haydn: She never told her love; Schubert: Hark, hark! the Lark; Im Frühling; An eine Quelle; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind méchant; Debussy: Romance; Green; Hahn: D'une prison; Si mes vers...; Duparc: Phidylé; Schumann: Die Lotosblume; Er ist's; Wer machte dich so krank?; Alte Laute; Frühlingsnacht; encores: Wolf: Anakreons Grab; Brahms: Mein Mädchel hat...; someone called out from the audience "Ich liebe dich" and without the music, PU played the piano part and LL sang: Beethoven: Ich liebe dich
- 10 Feb 1946 Recital: Town Hall, New York; Sponsored by New Friends of Music; PU, piano
Schubert: An eine Quelle; Im Frühling; Der Tod und das Mädchen; Der Jüngling und der Tod; Auflösung; Die Forelle; Dass sie hier gewesen; Der Wanderer; Schwanengesang; Die Männer sind méchant; Brahms: Zigeunerlieder (not listed in LL's book of songs for this occasion; rather: Wie bist du meine Königin; Die Kränze; Schwesterlein; Es träumte mir; Salamander; Frühlingslied; Sehnsucht; Sommerabend; Mondenschein; Willst du, dass ich geh'?); radio broadcast on WQXR; ; (Non-commercial Discography Number 456)
- 17 Feb 1946 Gala Performance: Lauritz Melchior's 20th Anniversary at the Metropolitan: Die Walküre; Act 1 Conclusion; LL, Sieglinde (Last Metropolitan appearance)
Melchior, Siegmund; Fritz Busch, cond., Metropolitan Opera; Brooklyn Daily Eagle: "...There was a tremendous ovation at the end of the Walküre scene."
- 20 Feb 1946 Broadcast Recital (not certain if this was a concert or a recital)

- 24 Feb 1946 Recital: Jordan Hall, Boston; with PU, piano
 Schubert: Im Frühling; Der Wanderer; Die Jüngling an der Quelle; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine Königin; Nachtigall; Der Kranz; Therese; O liebliche Wangen; Wolf: Fussreise; Anacreons Grab; Auch kleine Dinge; Elfenlied
- 27 Feb 1946 Recital: Cleveland Music Hall; PU, piano
 Schubert: Im Frühling; Der Wanderer; Der Jüngling an der Quelle; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine Königin; Nachtigall; Der Kranz; Therese; O liebliche Wangen; Wolf: Fussreise; Anacreons Grab; Auch kleine Dinge; Elfenlied.
- 3 Mar 1946 Recital: Town Hall, New York; PU, piano
 An all request recital: Schubert: Der Lindenbaum; And die Musik; Im Abendrot; Du bist die Ruh; Erlkönig; Schumann: Widmung; Mondnacht; Der Nussbaum; Die Kartenlegerin; Brahms: Wie bist du meine Königin; Feldeinsamkeit; Die Mainacht; Immer leiser...; Meine Liebe ist grün; Strauss: Allerseelen; Traum durch die Dämmerung; Wiegenlied; Morgen; Zueignung; Encores: Wolf: In dem Schatten...; Mozart: Verschweigung
- 14 Mar 1946 Recital: Orpheum Theater, Davenport, Iowa; PU, piano
 Schubert: Im Abendrot; Brahms: Es träumte mir; Duparc: L'invitation au voyage; Phidyle; Wolf: Verborgenheit; Auch kleine Dinge; Strauss: four songs; Morgen; encores: Brahms: Mein Mädel hat eine Rosenmund; Schubert: An die Musik
- 19 Mar 1946 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
 Schubert: Die junge Nonne; Der Wanderer; Die Männer sind mechant; Wolf: Nimmersate Liebe; Anacreons Grab; Verschwiegene Liebe; Schumann: FL u L; Brahms: Wie bist du meine Königin; encores: Therese; Wolf: In dem Shatten...; Schubert: Die Forelle
- 27 Mar 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Schubert: Die schöne Müllerin
- 3 Apr 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Brahms: Von ewiger...; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wie bist du...; Alte Liebe; Es träumte mir; Willst du dass ich geh'?; Schumann: Frauenliebe und Leben; Wer machte dich so krank/ Alte Laute; Die Soldatenbraut; Der Zeisig; Frühlingsnacht; Dein Angesicht; Alte Laute
- 10 Apr 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Wolf: Fussreise; Wiegenlied im Sommer; Begegnung; Sterb' ich...; Mögen alle...; Anacreons Grab; Verschwiegene Liebe; Der Schäfer; Dass doch gemalt; Nimmersatte Liebe; Strauss: Ruhe, meine Seele; Traum durch...; Allerseelen; Wiegenlied; Befreit; Morgen; Heimliche Aufforderung
- 15 Apr 1946 Recital: Orchestra Hall, Chicago; PU, piano
 Brahms: Von ewiger Liebe; O komme holde Sommernacht; O wüsst ich doch...; Willst du dass ich geh; Wolf: Wiegenlied im Sommer; Auf ein altes Bild; Elfenlied; Gesang Weylas; Ich hab' in Penna...; Debussy: Romance; Green, Le Miroir; Duparc: L'invitation...; Strauss: Traum durch die Dämmerung; Ich trage

- meine Minne; Zueignung; encores: Hahn; Strauss: Traum durch...; Allerseelen; Morgen; Brahms: Wiegenlied
- Apr 1946 Recital: Orchestra Hall, Chicago; PU, piano
 Schubert: An eine Quelle; Im Frühling; Der Wanderer; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du...; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wolf: Nimmersatte Liebe; Anacreons Grab; Auch kleine Dinge; Strauss: Ruhe, meine Seele; Heimliche Aufforderung
- 13 Jul 1946 or 1945 Recital: Carmel, California;
 Brahms: Wie bist du...; Das Mädchen spricht; Wie melodien...; Therese; O liebliche Wangen; Schubert: An die Musik; Der Wanderer; Der Jüngling an der Quelle; Die Männer sind méchant; Debussy: Romance; Green; Duparc: L'invitation au voyage; Ferrari: Le Miroir; Hahn: Si mes vers...; Wolf: Das doch gemalt; Verborgene; Wiegenlied im Sommer; Nimmersatte Liebe
- 21 Jul 1946 Concert: Pittsburgh (uncertain of the venue)
 Schubert: An die Musik (orch. by Reger); Der Wanderer; Brahms: Wie bist du... (orch. by Ulanowsky); Meine Liebe ist grün (orch. by Reger); Three Vienna Songs, (orch. by Ulanowsky); Stolz: Im Prater...; Strauss/Dostal: Heut macht...; Sziiecynski: Wien, du Stadt...; William Steinberg, cond., Pittsburgh Symphony
- 11 Aug 1946 Concert: Seattle
 Schubert: Die junge Nonne; Der Jüngling an der Quelle; Der Erlkönig; Wagner: Träume; Carl Bricker, cond., Seattle Symphony Orchestra; (Non-commercial Discography Number 457)
- 19 Sep 1946 Recital: Lobero Theatre, Santa Barbara; GK, piano
 Schubert: Die Winterreise
- 22 Sep 1946 Luncheon Meeting at Montecito Country Club during which the beginnings of the MAW were discussed.
- 8, 13 Oct 1946 Der Rosenkavalier; LL, Marschallin
 Lorenzo Alvary, Ochs; Novotna, Octavian; Nadine Conner, Sophie; Walter Olitzki, Faninal; George Sebastian, cond., San Francisco Opera (Radio broadcast, but only Act III on Oct 18, on KYA San Francisco; KLAC Los Angeles; KWJJ Portland; KOL Seattle. (Non-commercial Discography Number 457.1)
- 13 Oct 1946 Radio Broadcast: Sketch "Duffy's Tavern"; (Non-commercial Discography Number 458)
- 1 Nov 1946 Der Rosenkavalier; LL, Marschallin; Lehmann's last opera performance same cast as 13 Oct; Shrine Auditorium, Los Angeles
- 26 Nov 1946 Recital: Los Angeles; GK, piano
 Torelli: Tu lo sai; Mozart: Dans un bois solitaire; Clifton: If music be the food of love; Haydn: She never told her love; Schubert: Der Wanderer; An die Nachtigall; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind méchant; Debussy: La chevelure; La flûte de Pan; Hahn: D'une prison; Si mes vers avaient des ailes; Paysage; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Allerseelen; Traum durch die Dämmerung; Zueignung

- 28 Nov 1946 Recital: Moore; Seattle; GK, piano (unsure of the date: see Jan 1946)
- 9 Dec 1946 Recital: Memorial Opera House, San Francisco; GK, piano
Torelli: Tu lo sai; Mozart: Dans un bois solitaire; Clifton: If music be the food of love; Haydn: She never told her love; Schubert: Der Doppelgänger; An die Nachtigall; Das Wirtshaus; Brahms: Ruhe, Süßliebchen; Das Mädchen; Debussy: La chevelure; La flûte de Pan; La mort des Amants; Hahn: D'une prison; Paysage; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Meinem Kinde; Zueignung
- 1947**
- 12 Jan 1947 Recital: Orchestra Hall, Chicago; PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Liebestraum; Der Fischer; Die Krähe; An den Mond (Hölty); Ungeduld; [Intermission] Brahms: Ruhe Süßliebchen; Der Kuss; Wenn du nur zuweilen lächelst; Das Mädchen; Wolf: Auf einer Wanderung; Auf einem grünen Balcon; Bescheidene Liebe; Meinem Kind; Strauss: Ständchen
- 15 Jan 1947 Recital: Toronto, Canada (scheduled)
- 19 Jan 1947 Recital: Town Hall, New York; PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Adelaide; An die ferne geliebte; Encore: Der Kuss; Schubert: Nähe des Geliebten; Am Grabe Anselmos; Das Rosenband; Der Doppelgänger; An den Mond; Der Fischer; Die Forelle; Die Post; Noel Straus wrote: "[n]ever was Miss Lehmann more completely skilled in purveying the inner essence, the essential meaning of a song, than on this occasion."
- 22 Jan 1947 Recital: Toronto, Canada (scheduled)
- 26 Jan 1947 Recital: Town Hall, New York; PU, piano
Schumann: Dichterliebe; Brahms: Ruhe Süßliebchen; Es liebt sich so lieblich; Der Kuss, Das Mädchen; Wenn du nur zuweilen...; Bei dir sind meine Gedanken; Ach wende diesen Blick; Botschaft
- 27 Jan 1947 Recital: Toronto, Canada (scheduled)
- 2 Feb 1947 Recital: Town Hall, New York; PU, piano
Wolf: Auf einer Wanderung; Benedeit die Sel'ge Mutter; Nachtzauber; Bescheidene Liebe; Ach, des Knaben Augen; Der Gärtner; Auf dem grünen Balcon; Nun lass uns Frieden schliessen; Er ist's; added: In dem Schatten meiner Locken; Ich hab; Strauss: Georgine; Meinem Kinde; Von dunklem Schleier umspinnen; Das Geheimnis; Befreit; Seitdem mein Aug' in deines schaute; Ständchen; encore: Strauss: Zueignung
- 9 Feb 1947 Recital: Town Hall, New York; PU, piano; sponsored by New Friends of Music
Schumann: Widmung; Aus den östlichen Rosen; Volksliedchen; Rose, Meer, und Sonne; Du bist wie eine Blume; Mein Wagen rollet langsam; Lieb' Liebchen, liegt's Händchen; Mit Myrten und Rosen; Talismane; Lied der Suleika; Heiss mich nicht reden; Sitz' ich allein; Im Westen; Hochländisches Wiegenlied; Aus den hebräischen Gesängen; Zwei venezianische Lieder; Die Soldatenbraut; Der Nussbaum; Wer machte dich so krank; Alte Laute; Er ist's; Musical America lists: Leis' rudern hier and Wenn durch die Piazzetta, which make up the Zwei

venezianische Lieder listed; radio broadcast, WQXR; (Non-Commercial Discography Number 458.2)

- 12 Feb 1947 Recital: Hunter College; New York; PU, piano
Schubert: Winterreise [Eleanor Steber told LL backstage after this recital: "You have made me happy to be alive tonight."]
- 16 Feb 1947 Recital: Jordan Hall, Boston with PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Frühlingstraum; Der Fischer; Die Krähe; An den Mond (Hölty poem); Ungeduld; Brahms: Ruhe Süßliebchen; Der Kuss; Wenn du nur zuweilen lächelst; Das Mädchen; Wolf: Auf einer Wanderung; Auf einem grünen Balcon; Bescheidene Liebe; Strauss: Meinem Kinde; Ständchen
- 26 Feb 1947 Recital: Hill Auditorium, Ann Arbor, Michigan; PU, piano
Beethoven: Rastlose Liebe; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Frühlingstraum; Der Fischer; Die Krähe; An dem Mond; Ungeduld; Brahms: Ruhe Süßliebchen...; Der Kuss, Wenn du nur zuweilen; Das Mädchen; Wolf: Auf einer Wanderung; Auf einen grünen Balcon; Bescheidene Liebe; Strauss: Meinem Kinde; Ständchen
- 28 Feb 1947 Recital: His Majesty's Theatre, Montreal; PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Debussy: Colloque sentimental; La flûte de Pan; La chevelure; La mort des amants; added: Hahn: Si mes vers...; Schubert: Die Post; Brahms: Zigeunerlieder; added: Wiegenlied; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Morgen; Zueignung; encores: Strauss: Ständchen; Schubert: Die Forelle (announced in French); Brahms: Mein Mädels hat einen Rosenmund
- 5 Mar 1947 Recital: Town Hall, New York; PU, piano
Mozart: Abendempfindung; Das Veilchen; Als Luise...; Die Verschweigung; Brahms: Zigeunerlieder; Debussy: Colloque sentimentale; La flûte de Pan; La chevelure; La mort des amants; Liszt: Es muss ein Wunderbares sein; Reger: Waldeinsamkeit; Marx: Der bescheidene Schaefer; Selige Nacht; Und gestern hat er mir Rosen gebracht; encore: Hahn: Si mes vers...; Musical America wrote: "At popular demand Lotte Lehmann made another appearance in Town Hall...in addition to her recent series of three."
- 8 or 9 Mar 1947 Recital: Orchestra Hall; Chicago; PU, piano
Schubert: Winterreise
- 13 Mar 1947 Recital: Emery Auditorium; Cincinnati, Ohio; PU, piano
Schubert: Nahe des Gelibsten; Am Grabe Anselmos; Das Rosenband; Der Doppelgänger; An den Mond (Goethe); Der Fischer; Die Forelle; Die Post; Schumann: Lied der Zuleika; Hochlandischen Wiegenlied; Aus des hebraischen Gesänge; Venetianisches Lieder Op. 25, nos. 17 & 18: Leis' ruden hier; Wenn durch die Piazzetta; Brahms: An die Nachtigall; Dein blaues Auge; Das Mädchen spricht; Kommt dir manchmal in den Sinn; Das Mädchen; encore: Strauss: Zueignung
- 30 Apr 1947 The Ford Show with Dinah Shore (radio program) (broadcast date, not necessarily the date of the recording of the program.)

- 12 May 1947 Recital: Howard Hall, University of Portland, Portland, Oregon
Purcell: If Music be the food...; She never told her love; Martini: Plaisir d'amour; Torelli: Tu lo sai; Schubert: Die junge Nonne; Der Jüngling an der Quelle; Schumann: Widmung; Brahms: Kommt dir manchmal in den Sinn; Der Kranz; Debussy: La chevelure; La flûte de Pan; Hahn: Si mes vers...; Mignon: Connais tu; Wolf: Verborgenheit; Elfenlied; Auch kleine Dinge; Strauss: Morgen; Zueignung; "generous encores"
- 16 May 1947 Concert: Beverly Hills High School, Los Angeles, California
Brahms: Wie bist du.. (orch. by Ulanowsky); Schubert: Die junge Nonne (orch. by Liszt); Strauss: Morgen; excerpts from Act I, Der Rosenkavalier; Beverly Hills Festival Orchestra; Franz Waxman cond.
- 26 Jun 1947 Recording in New York (Discography numbers 393-402)
- 30 Jun 1947 Recording in New York (Discography numbers 403-406)
- 8 Jul 1947 Recital: Lobero Theatre, Santa Barbara; A Benefit Concert In Honor of the Opening of the Music Academy of the West; GK, piano
Schubert: Nähe des Geliebten; Das Fischermädchen; An den Mond; Geheimes; Die Forelle; Brahms: Ziguenerlieder; Debussy: La chevalure; La flûte de Pan; Hahn: La nuit; Chausson: Les papillons; Strauss: Traum durch die Dämmerung; Die Georgine; Von dunklem Schleier umspinnen; Cécilie
- 11 Jul 1947 Recording in Los Angeles (Discography numbers 407-409)
Second half of 1947 filming "Big City" for MGM; released in 1948; co-stars: Margaret O'Brien; George Murphy, Danny Thomas; Robert Preston
- 9 Dec 1947 Recital: Royce Hall, UCLA, Los Angeles; GK, piano
Schubert; Brahms: Zieguenerlieder; Wolf, Strauss, French songs
- 22 Dec 1947 Recording in New York (Discography numbers 410-413)

1948

- 23 Jan 1948 Recital: Orchestra Hall, Chicago; PU, piano (Presented by Edgar L. Goldsmith & Warren E. Thompson). (first in a series of three recitals) Cancelled see 8 Feb.
- 31 Jan 1948 Recital: Technical School Auditorium; Ottawa, Ontario, Canada; PU, piano
Schubert: Liebesbotschaft; An den Mond; Die Krähe; Das Fischermädchen; Das Echo; Brahms: Minnelied; Auf dem Kirchhofe; Wir wandelten; Sonntag; Salamander; Chausson: Le temps des lilas; Les papillon; Weckerlin: Maman dites-moi; Il etait une bergere; Ferrari: Bergerette; added: Philis, plus avare que tendre; Il etait une bergere; Wolf: Schalfendes Jesuskind; Zitronenfalter im April; Die Spröde; Die Bekehrte; Er ist's; encores: Strauss: Morgen; Hahn: Si me vers avaient des ailes; Brahms: Mein Mädels...; Wiegenlied
- Jan 1948 Recital: Lobero Theatre, Santa Barbara, California
- 8 Feb 1948 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
Schubert: Liebesbotschaft; Schäfersklagelied; Die Rose; Linanei; Das Echo; Ganymed; An den Mond; Der Musensohn; Lachen und Weinen; Wanderers

- Nachtlied; Wiegenlied; Schwanengesang; Die Unterscheidung; Um Mitternacht; Das Fischermädchen; Frühlingsglaube; Frühlingsnacht
- 15 Feb 1948 Recital: Town Hall, New York, PU, piano
 Schubert: Liebesbotschaft; Schäfers Klagelied; Das Fischermädchen; Litanei; Das Echo; Ganymed; Emma; An den Mond (Goethe poetry); Der Musensohn; Lachen und Weinen; Wanderers Nachtlied (Goethe); Wiegenlied; Schwanengesang (Senn); Die Unterscheidung; Um Mitternacht; Die Rose; Frühlingsglaube; Frühlingssehnsucht
- 17 Feb 1948 Recital: Constitution Hall, Washington, D.C; President Truman and first lady in attendance.
- 22 Feb 1948 Recital: Town Hall, New York; PU, piano
 Brahms: Mailied; Wir wandelten; Nicht mehr zu dir; Ständchen; Auf dem See; Regenlied; Nachtklang; Salome; Salamander; Sommerabend; Mondenschein; Unbewegte laue Luft; Schwesterlein; Feinsliebchen
- 25 Feb 1948 Recital: Jordan Hall, Boston; PU, piano
 Schubert: Nähe des Geliebten; Schäfers Klagelied; An den Mond; Die Unterscheidung; Brahms: Minnelied; Nicht mehr zu dir zu gehen; Wir wandelten; Sandmännchen; Salome; Mendelssohn: Suleika; Der Mond; Die Liebende schreibt; Venetianisches Gondellied; Neue Liebe (Heine); Wolf: Schlafendes Jesuskind; Die Spröde; Die Bekehrte; Er ist's
- 29 Feb 1948 Recital: Town Hall, New York; PU, piano
 Wolf: Über Nacht; Der Mond hat eine schwerer Klag...; Heimweh; In dem Schatten...; Schlafendes Jesuskind; Wie glänzt der helle Mond; Um Mitternacht; Zitronenfalter in April; Elfenlied; Peregrina I; Anakreons Grab; Die Nacht; Die Spröde; Wie lange schon...; Mir ward's gesagt; Nachtzauber; Und willst du...; Er ist's
- 4 Mar 1948 Recital: His Majesty's Theatre, Montreal; PU, piano
 Schubert: Liebesbotschaft; An den Mond (Die Welt...); Die Krähe; Das Fischermädchen; Das Echo; Brahms: Minnelied; Auf dem Kirchhofe; Wir wandelten; Sonntag; Salamander; added: Der Schmied; Chausson: Le temps des Lilas; Les papillons; Bergerette arr. Weckerlin; Maman, dites-moi; Phillis, plus avare que tendre; Il était une Bergère; added: Hahn: Si mes vers...; D'une prison; Wolf: Schlafendes Jesuskind; Zitronenfalter im April; Die Spröde; Anakreons Grab; Er ist's; encores: Gesang Weylas; Strauss: Morgen
- 7 Mar 1948 Recital: Town Hall, New York; PU, piano
 Beethoven: Andenken; Der treue Johnnie, Mit einem gemalten Bande; Neue Liebe, neues Leben; Mendelssohn: Schilffied; Es weiss und rath es doch keiner; Bei der Wiege; Neue Liebe; Frage; Der Mond; Lieblingsplätzchen; Suleika; Gruß; Pagenlied; Auf Flügeln des Gesanges; Venetianisches Gondellied; Die Liebende schreibt; Beethoven: An die ferne Geliebte; radio broadcast on WABF; (Non-commercial Discography Number 459)
- 13 Mar 1948 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
 Brahms: Minnelied; Nicht mehr zu dir...; Sandmännchen; Unbewegte laue Luft; Salome; Mendelssohn: Suleika; Neue Liebe; Venetianisches Gondellied; Die Liebende schreibt; Chausson: Le Temps des Lilas; Les Papillons; Hahn:

Offrande; Bergerette: Phillis, plus avare que tendre; Maman dites-moi; Wolf: Schlafendes Jesuskind; Die Spröde; Zitronenfalter im April; Wie lange schon; Gesang Weylas; among many encores: Strauss: Morgen

16 Mar 1948 Recital: Valparaiso University, Valparaiso, Indiana; PU, piano
Schubert, Brahms, Schumann,

11 Apr 1948 Recital: Pasadena, California; GK, piano
Brahms: Minnelied; Nicht mehr zu dir...; Sandmännchen; Sonntag; Salome;
Schubert; An den Mond (Fülle wieder Busch und Tal); Litanei; Schumann:
Zwei Venezianische Gondellieder; Aufträge; Chausson; Le temps des Lilas;
Duparc; L'invitation au voyage; Hahn: Si mes vers...; Paysage; Wolf: Schlafendes
Jesuskind; Zitronenfalter im April; Strauss: Traum durch...; Cécilie

Summer 1948 Recital: Ojai Festival (with Martial Singher); PU, pianist (unknown source)
“We had our archivist research your question. She said there is no mention of
Lotte Lehmann in the Festival program books from 1947 through 1952. Martial
Singher did sing here in 1947 and 1945 with Paul Ulanowsky at the piano. Hope
this helps, Lynn Malone Operations Director” Ojai Festival

5 Aug 1948 Concert: Hollywood Bowl, Los Angeles
Strauss: Allerseelen; Traum durch die Dämmerung; Morgen; Zueignung;
Eugene Ormandy, cond., Los Angeles Philharmonic; encores with piano:
Schubert: Ständchen; Brahms: Wiegenlied; (Non-commercial Discography
Number 461)

26 Aug 1948 Joint “Victory Concert” Philharmonic Hall, Los Angeles; United Jewish Welfare
Fund; with Rubinstein and Szigeti
LL’s group, at the end of the program: Toreli: Tu lo sai; Haydn: She Never Told
Her Love; Hahn: Si mes vers; Schubert: Ständchen; Erlkönig; GK, piano

25 Sep 1948 Recital: Lobero Theatre, Santa Barbara

1949

8 Jan 1949 Broadcast Recital: Lionel Barrymore host
Schubert: Ständchen; Trad.: Londonderry Air; Schumann: Widmung; Drink to
me only...; (all in English); (Non-commercial Discography Number 463)
(probably recorded earlier)

20 Feb 1949 Recital: Town Hall, New York; PU, piano
Schubert: Der Wanderer an den Mond; An die Nachtigall; Gott im Frühling; An
mein Klavier; Die Liebende schreibt; Am See; Das Mädchen; Hin und wieder...;
added: Der Neugierige; Der Jüngling an der Quelle; Wolf: An die Geliebte;
Morgentau; Als ich auf dem Euphrat...; Der Genesene an die Hoffnung; Treten
ein hoher Krieger; An eine Aeolsharfe; Sterbe ich so...; Blumengruß;
Nimmersatte Liebe

23 Feb 1949 Recital: Jordan Hall, Boston; PU, piano
Schubert: Der Wanderer an den Mond; Nachtgesang; An die Nachtigall; An
mein Klavier; Gott im Frühling; Schumann: Romanze; Schöne Wiege meiner
Leiden; Ich wandelte unter den Bäumen; Der Hidalgo; Hahn: L’enamouré;
Infidélité; Duparc: La vie antérieure; Sérénade Florentine; Le manoir de

- Rosamonde; Strauss: Du meines Herzen Krönelein, Wozu noch, Mädchen; Die Zeitlose; Cäcilie
- 27 Feb 1949 Recital: Town Hall, New York; PU, piano
Mozart: Als Luise die Briefe...; Abendempfindung; Das Veilchen; Dans un bois solitaire; Die Verschweigung; Brahms: Dein blaues Auge; Komm' bald; Bitt' res zu sagen denkst du; Schön war, dass ich dir weihte; Am Sonntag Morgen; Sontag; Wie bist du...; Wenn du nur...; Gang zum Liebsten; Der Tod, dass ist die kühle Nacht; Liebestreu; Frühlingstrost; Mainacht; Der Kuss; O wüsst ich doch den Weg zurück; Wie froh und frisch; radio broadcast on WABF; (Non-commercial Discography Number 462)
- 3 Mar 1949 Recital: Town Hall, New York; PU, piano
Schumann: Ihre Stimme; Schöne Wiege...; Abendlied; Romanze; Du bist wie eine Blume; Die Meerfee; Singet nicht in Trauertöne; Ich wandelte unter...; Der Hidalgo; Hahn: L' enamouré; Infidélité; Duparc: La vie anteriere; Sérénade Florentine; La manoir de rosemonde; Strauss: Du meines Herzens Krönelein; Wozu noch...: Die Zeitlose; Cäcilie; added: Zueignung; (Non-commercial Discography Number 463.1)
- 9 Mar 1949 Recording in New York (Discography numbers 414-419)
- 13 Mar 1949 Recital: Symphony Hall, Chicago; PU, piano
Schubert: Die Liebende schreibt; Nachtgesang; etc.
- Apr 1949 (date uncertain) LL receives her first honorary doctorate of music from the University of Portland (Oregon).
- 9 Apr 1949 Recital: Philharmonic Hall, Los Angeles, California
Mozart, Schubert, Schumann, Strauss, Hahn, Duparc
- 19 May 1949 Recital: Memorial Auditorium; San Francisco (?)
- 29 May 1949 Receives Honorary Doctor of Philosophy from Portland University
- 10 or 30 Jul 1949 Recital: "The Vienna Affiliation"; Emerson Junior High School, Los Angeles; BW, piano; Richard Neutra, speaker
Beethoven: Freudvoll und Leidvoll; Mozart: Das Veilchen; Schubert: An die Musik; Wolf: Anacreons Grab; Brahms: Botschaft
- 12 Oct 1949 LL Painting Debut, One Man Art Show: Pasadena Art Institute; Recital: Pasadena Playhouse; The 24 works were each an interpretation of one of the songs of Die Winterreise "which she will sing in an appearance here Sunday at Pasadena Playhouse." "Miss LL said the paintings, in tempera, were done during the last two years at Hope Ranch, her home near Santa Barbara. She said the paintings also will be exhibited in New York when she goes there in January for her usual concerts." The paintings were displayed from 11-18 October. The museum is now called the Norton Simon Museum.
- 16 Oct 1949 Recital: Pasadena Community Playhouse; GK, piano
Schubert: Winterreise (as mentioned in the article above which appeared above)
- 24 Oct 1949 Recital: Wheeler Auditorium, UC Berkeley, GK, piano; part of the Goethe bicentennial
Beethoven: Freudvoll und Leidvoll; Mit einem gemalten Band; Wonne der

Wehmut; Neue Liebe, neues Leben; Schubert: Die Liebende schreibt; An den Mond; Nähe des Geliebten; Hin und wieder fliegen Pfeile; Erlkönig; Schumann: Talismane; Lied der Suleika; Lied der Mignon; Singet nicht in Trauertönen; Wolf: Anakreons Grab; Blumengruss; Als ich auf dem Euphrat schiffte; Der Schäfer; Die Spröde

- 15 Nov 1949 Recital: Lobero Theatre, Santa Barbara; GK, piano.
Brahms: Wir wandelten; An ein Veilchen; Nicht mehr zu dir gehen; Schumann: Frauenliebe und Leben; Chausson: Nocturne; Hahn: Dernier Voeu; Duparc: Chanson Triste; Debussy: Beau Soir; Mandoline; Strauss: Ruhe, meine Seele; Die Zeitlose; Wozu noch, Mädchen; Traum durch die Dämmerung; Ständchen
- 4 Dec 1949 Recital: Curran Theatre, Colonial Ball Room, St. Francis Hotel, San Francisco; GK, piano.
Brahms: Wir wandelten; An ein Veilchen; Nicht mehr zu dir gehen; Botschaft; Schumann: Frauenliebe und Leben; Duparc: La vie antérieure; Hahn: Dernier voeu; Chausson: Nocturne; Debussy: Beau soir; Mandoline; Strauss: Ruhe, meine Seele; Die Zeitlose; Wozu noch, Mädchen; Traum durch die Dämmerung; Ständchen
- Date uncertain Intermission Feature: New York Philharmonic with Bruno Walter
Recital; BW, piano
(Non-commercial Discography Number 464)

1950

- 22 Jan 1950 Recital: Town Hall, New York; PU, piano
Brahms: An ein Veilchen; Die Schalle der Vergessenheit; An die Nachtigall; Auf dem Kirchofe; Spanisches Lied; Wir wandelten; Nicht mehr zu dir...; Es träumte mir; Unbewegte laue Luft; Botschaft; Abendregen; Theres; Nachtwandler; Serenade; Dämmerung senkte sich...; Wie Melodien zieht es mir; Es hing der Reif; Lerchengesang; Nachtigallen schwingen; Der Schmied; radio broadcast on WABF.
- 23 Jan-15 Feb 1950 "Songs in Paintings" by LL at Schaefer Galleries, New York
Paintings of Winterreise; Dichterliebe
- 29 Jan 1950 Recital: Town Hall, New York, PU, piano
Schumann: Nur ein lächelnder Blick; Die Blume der Ergebung; Röselein; Meine Töne still und heiter; Frauenliebe und Leben; Brahms: Steig' auf, geliebter Schatten; Auf dem See; Versunken; Immer leiser...; Wie die Wolke noch der Sonne; Der Tod, das is die kühle Nacht; Nachwirkung; Der Kranz
- 5 Feb 1950 Recital: Town Hall, New York, PU, piano
Schubert: Winterreise
- 5 Feb 1950 Radio Broadcast; Interview with Elisabeth Schumann by James Fassett; New York Philharmonic Intermission Feature; (Non-commercial Discography Number 465)
- 12 Feb 1950 Recital: Town Hall, New York, PU, piano; perhaps radio broadcast
Wolf: Heb' auf dein blondes Haupt; Frage und Antwort; Gebet; Auf einer Wanderung; Verborgenheit; Heut' Nacht erhob ich...; Mitternacht;

Verschwiegene Liebe; Wiegenlied im Sommer; Der Gärtner; Lied vom Winde; Ich hab in Penna...; Strauss: Ruhe meine Seele; Mit deinen blauen Augen; Barcarolle; Die Nacht; Georgine; Wiegenlied; Two Monologues from Der Rosenkavalier, in memory of Richard Strauss.

- 25 Feb 1950 Recital: Orchestra Hall, Chicago; PU, piano
Brahms: Wir wandelten; An eine Veilchen; Auf dem See; Lerchengesang; Ständchen; Schumann: Heiss mich nicht reden; Die blumer der Ergebung; Röselein; Die Kartenlegerin; Chausson: Nocturne; Hahn: Dernier Voeu; Duparc: Chanson Triste; Debussy: Beau Soir; Manoline; Strauss: Georgine; Die Nacht; two monologs from Der Rosenkavalier
- 17 Apr 1950 Recital: Broadcast; BW, piano
Schubert: Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Brahms: Wiegenlied; Schumann: Aufträge; Standard Hour; (Non-commercial discography number 464)
- 7 May 1950 Radio Broadcast
Mendelssohn: Auf Flügeln...; Brahms: Wiegenlied; Svedrofsky cond., Standard Symphony of Los Angeles; Chevron Standard Hour; NBC
- 11 Jul 1950 Recital: Dillingham Hall, Honolulu, Hawaii
- 18 Jul 1950 Recital: Dillingham Hall, Honolulu, Hawaii
- 8 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
Beethoven: Freudvoll und Leidvoll; Mit einem gemalten Band; Wonne der Wehmut; Ich liebe dich; Neue Liebe, neues Leben; Mozart: Abendempfindung; Dans un bois solitaire; Das Veilchen; Die Verschweigung; Warnung; Noted on program: Mme LL uses the Steinway; Arrau uses the Baldwin.
- 10 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
Schubert: Nähe des Geliebten; An eine Quelle; Der Neugierige; An der Mond; Der Jüngling an der Quelle; Der Lindenbaum; Die Krähe; Das Wirtshaus; Die Nebensonnen; Die Post. Also on program: Arrau and the Paganini Quartet playing Mozart and Schubert.
- 12 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
Schumann: Widmung; Die Lotosblume; Röselein; Der Nussbaum; An den Sonnenschein; Brahms: Wie bist du, meine Königin; Spanisches Lied; Dein blaues Auge; Da unten in Tale; Botschaft. Also on program: Arrau and Paganini quartet playing Brahms, Vivaldi and Schumann.
- 13 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
Wolf: An eine Aeolsharfe; Auch kleine Dinge; Gesang Weylas; Anacreons Grab; Er ist's; Arrau plays solo Debussy and Ravel; LL sings: Strauss: Traum durch die Dämmerung; Die Nacht; Die Zeitlose; Meinem Kinde; Zueignung. Also on program, Arrau and Paganini Quartet performing Dvorak and Brahms.

1951

- 8 Jan 1951 Recital: Town Hall, New York; PU, piano
Wolf; Auf ein altes Bild; Als ich auf...; Dies zu deuten; Wer sein holdes Lieb;
Schubert: Die Taubenpost; An mein Klavier; Liebeslauschen; Fischerweise;
Seligkeit; Hahn: A nos morts...; Phillis; Pholoë; Le rossignol des Lilas; Brahms:
Magyarisch; Wenn um den Holunder der Abendwind kost; Sommerabend;
Mondenschein; Es liebt sich so lieblich; “she had a bad cold”; Musical America
writes that she opened with Schubert
- 28 Jan 1951 Recital: Town Hall, New York; PU, piano
Brahms: Minnelied; Erinnerung; Es träumte mir; Es liebt sich so lieblich im
Lenze; Franz: Er is gekommen...; Gute Nacht; Ständchen; Weisst du noch; Dies
und das; Hahn: Lydé; Phillis; Le rossignol des lilas; L'incrédule; Le printemps;
Schubert: Halt!; Der Neugierige; Tränenregen; Die liebe Farbe; Die böse Farbe
- 1 Feb 1951 Recital: Lisner Auditorium, Washington, DC
Schubert: (5 songs); Hahn: A nos morts ignorés; Phillis; Pholoë; Le rossignol des
lilas; Schubert: An mein Klavier; Liebeslauschen; Mendelssohn: Der Mond;
Venetianisches Gondellied; Cornelius: Ein Ton; Wagner: Träume; Franz: Gute
Nacht; Encores: Schubert: An die Musik; Strauss: Morgen; Brahms: Wiegenlied
- 11 Feb 1951 Recital: Town Hall, New York; PU, piano
Schubert: Winterreise; radio broadcast on WABF; (Non-commercial
Discography Number 465.1); “...as the cycle came to a close...the cumulative
nobility and sorrow of Schubert’s music, seemed fully realized and more deeply
moving than ever.” R.E. for Musical America March 1951.
- 13 Feb 1951 Radio Interview; Mary Margaret McBride; ABC; LL speaks of upcoming Town
Hall recital; (Non-commercial Discography Number 466)
- 16 Feb 1951 Recital: Town Hall, New York; “Farewell”; PU, piano
(Non-commercial Discography Number 467)
- 19, 21 Feb 1951 Recitals: Union Theatre; University of Wisconsin
- 10 Apr 1951 Recital: Royce Hall, UCLA, Los Angeles, California
Schubert: Taubenpost; An mein Klavier, Fischerweise; Seligkeit; Mendelssohn:
Der Mond; Venetianisches Gondellied; Cornelius: Ein Ton; Franz: Herbst;
Wagner: Träume; Hahn: Phyllis; Pholoë; Le rossignol des Lilas; Offrande;
Brahms: Die Mainacht; Lerchengesang; Es Träumte mir; Botschaft
- 10 Jun 1951 Receives Doctor of Humane Letters degree from the Mills College
- 28 Jun 1951 Recital: Wheeler Auditorium, Berkeley Campus, UC; GK, piano;
Schubert: An mein Klavier; Der Neugierige; Fischerweise; Im Abendrot;
Seligkeit; Mendelssohn: Der Mond; Venetianisches Gondellied; Cornelius: Ein
Ton; Wiegenlied; Wagner: Träume; Hahn: A nos morts ignorés; Pholoë, Phillis;
Offrande; Le rossignol des Lilas; Brahms: Die Mainacht; Lerchengesang; Es
Träumte mir; Botschaft
- 5 Jul 1951 Recital: Wheeler Auditorium, Berkeley Campus, UC; GK, piano
Schubert: Winterreise

- 14 Jul 1951 Recovers in Santa Barbara from “rupturing a blood vessel in her throat...after she broke the vessel while rehearsing yesterday.” Cancelled 16 July recital at Claremont College, and 20 July at Stanford University, both in California.
- 7 Aug 1951 Recital: Lobero Theatre; Santa Barbara; GK, piano
(Non-commercial Discography Number 468)
- 11 Nov 1951 Recital: Pasadena Community Playhouse; GK, piano (final LL recital)
Schubert: An den Mond; Brahms: Wie bist du meine Königin; Auf dem Kirchhofe; Therese; Botschaft; encore: Der Schmeid; Hahn, Wolf: Verborgenheit; Auf ein altes Bild; Auch kleine Dinge; In dem Schatten meiner Locken; Elfenlied; Strauss: Morgen. Albert Goldberg wrote: “All through the years we have never heard her in better voice nor sing more beautifully than she did yesterday afternoon...It was a memorable recital—a gift of the gods.

Teaching Years

1951

Jul–Aug 1951 Taught master classes and private lessons at MAW

1952

13, 20, 27 Feb; 5, 12, 19, 26, Mar; 2 Apr 1952

Master classes: Culbertson Hall; Caltech, Pasadena; GK, piano
(Non-commercial Discography Number 469)

29 Aug 1952 Master class; University of Southern California

28, 30 Aug 1952 Master classes; Music Academy of the West; Santa Barbara
(Non-commercial Discography Number 470-471)

1953

15 Feb 1953 Master class: Bovard Auditorium; USC, Los Angeles, California
A benefit for the Koldofsky Memorial Fund (husband of GK)

4, 11, 18, 25 Mar, 8, 15, 22, 29 Apr 1953

Master classes: Culbertson Hall; Caltech, Pasadena; GK, piano

Summer 1953 LL appointed director of vocal department MAW

8 Aug 1953 LL coaches Debussy's *L'Enfant Prodigue* performance at Lobero Theater with Frederic Zweig, director and cond. MAW students sang this as well as solos with Koldofsky, piano. Among the student singers were "soprano" Marilyn Horne, Harve Presnell, Lincoln Clark, Marcella Reale, and Shirley Sproule.

12 Aug 1953 (unsure date)

Debussy's *L'Enfant Prodigue* performance at Sullivan Ranch, Monterrey; Zweig, pianist.

15, 21, 22 Aug 1953

Master classes; Music Academy of the West; Santa Barbara
(Non-commercial Discography Number: 472-474)

25, 27 Aug 1953

LL produced and directed scenes from *Pelléas et Mélisande*; MAW: musically prepared and conducted by Fritz Zweig; stage settings by Frances Holden; MAW students Lincoln Clark, Harve Presnell, James Standard, Bonnie Murray, and Phil Harvey.

11 Oct 1953

"Evening with LL," Lobero Theatre, Santa Barbara; this series was actually called "Of Opera, Song and Life," "in which she played herself, a retired prima donna reminiscing about her glamorous past, giving forth with asides about anything that enters her head, advising a young singer about a career, and conducting a rehearsal of a scene from *La Bohème*." Albert Goldberg. Singers

included Marcella Reale, Patricia Beems, Rosalind Nadell, Raymond Manton, Philip Harvey, Lincoln Clark, and Conrad Schultz.

- 12 Oct 1953 “Evening with LL,” Hoover High School Auditorium, San Diego
14 Oct 1953 “Evening with LL,” Civic Auditorium, Pasadena
15 Oct 1953 “Evening with LL,” Philharmonic Auditorium, Los Angeles
16 Oct 1953 “Evening with LL,” Philharmonic Auditorium, Los Angeles
19, 20 Oct 1953 “Evening with LL,” Wheeler Auditorium; University of California, Berkley
21 Oct 1953 “Evening with LL,” Sacramento High School Auditorium, Sacramento
23 Oct 1953 “Evening with LL,” College Auditorium, Fresno State College Music Department, Fresno, California
24 Oct 1953 “Evening with LL,” Veterans Auditorium, San Francisco
1953 “Evening with LL,” in Carmel
End of 1953 LL made Honorary President of the MAW

1954

- 1954 TV Interview with Dr. Jan Popper: “Spotlight on Opera”
(Non-commercial Discography Number 475)
17, 24 Feb, 3, 10, 17 24, 31 Mar, 7 Apr 1954
Opera master classes: Culbertson Hall; Caltech, Pasadena; Fritz Zweig, piano
8 May 1954 “Evening with Lotte Lehmann,” 30 minute film; Zweig, piano
(Non-commercial Discography Number 476)
Summer 1954 Private lessons, master classes in opera and Lieder, MAW
17 Aug 1954 Directed opera scenes of MAW students in costume at Redlands Bowl, Zweig, cond.; students included: Jane McGowan, Shirley Sproule, Bonnie Murray, Marcella Reale, Enid Clement, Lincoln Clark, James Standard, Raymond Manten, Phil Harvey.
1954 Master classes: Pasadena; GK, piano
Winter 1954 Classes at MAW

1955

- 1 Mar 1955 Master classes: UCLA Extension Classes
Summer 1955 Private lessons, master classes in opera and Lieder, MAW
12 Aug 1955 Produced and directed MAW students in opera scenes at Redlands Bowl, San Bernardino, California. Two piano support: Dr. Jan Popper and Natalie Limonick
25, 26 Aug 1955 LL directs Ariadne auf Naxos; Lobero Theater, Santa Barbara; Abravanel conducts orchestra of MAW students.
30 Sep 1955 Radio Interview with Louis Palmer
(Non-commercial Discography Number 477)
3, 5, 7, 10, 12, 14 Oct 1955
Master classes in Evanston (Lutkin Hall) Northwestern University.

- 5 Nov 1955 Vienna Opera reopens; LL attends
- Nov 1955 Interview in German; LL speaks about her departure from the stage and her teaching; (Non-commercial Discography Number 477.1)
- 1955 Give talk on her trip to Vienna for the reopening, MAW
- Winter 1955 Classes at MAW
- 1956**
- 19 Jan 1956 LL honored: Crystal Room, Beverly Hills Hotel, Los Angeles, California
Lehmann students sing, LL tells of her visit to Vienna, other guests include Mario Chamlee, Richard Crooks, and Armand Tokatyan
- 4 Mar 1956 “An Afternoon in Vienna” at the MAW presented by LL. Singers in costume portray LL’s experiences at the reopening of the Vienna Opera.
- June 1956 University of California bestowed “Doctor of Fine Arts”
- 1956 Speech at Music Academy of the West on the reopening of the Vienna Opera; (Non-commercial Discography Number 477.2)
- Summer 1956 Master classes in opera and Lieder, MAW; private coaching
- 7 Aug 1956 LL directs opera excerpts of MAW singers (in costume) at Redlands Bowl, San Bernardino, California
- 23, 24 Aug 1956 LL directs opera: Mozart’s Marriage of Figaro; Lobero Theater, Santa Barbara, California; presented in English
- Summer 1956 Visits Hamburg
- 20 Oct 1956 Radio Interview with Walter Todds; BBC
(Non-commercial Discography Number 478)
- Oct 1956 Recording: Caedmon: Reading German lyric poetry (Discography number 420)

1957

- 6 Feb 1957 TV Appearance: This is Your Life, Constance Hope”
(Non-commercial Discography Number 479)
- 1, 9, 11, 14, 16, 18, 21 Apr 1957
Master classes in Evanston (Lutkin Hall) Northwestern University
- Summer 1957 Directed opera at MAW: Die Fledermaus; master classes in opera and song
- 21 or 23 Aug 1957 Directed: Die Fledermaus; Redlands Bowl, San Bernardino, California; Abravanel cond.
- 23, 27, 30 Sep; 2, 4, 7, 12, 14, 16, 18, 19 Oct 1957
Master classes, Wigmore Hall, London; Broadcast on BBC; singers included Grace Bumbry, Jeanne Evans, Lincoln Clark, Sylvia Rolands, Shirley Sproule.

1958

- 22 Feb 1958 Radio Interview with John Gutman; Metropolitan Opera Intermission Feature; (Non-commercial Discography Number 480)

late Feb-Mar 1958

Recording: Caedmon: Reading Rilke's *Die Weise von Liebe und Tod; Das Marienleben* (Discography number 421)

22 Mar 1958 Radio Broadcast; Metropolitan Opera Intermission Feature; LL discusses *Der Rosenkavalier* with John Gutman

1958 Radio Interview (in German) with Jimmy Burg

7, 9, 11, 14, 16, 18, 21 Apr 1958

Master classes in Evanston (Lutkin Hall) Northwestern University

25 Apr 1958 Consultant for an Opera Workshop on Scenes from Eugene Onegin; Northwestern University

Summer 1958 Regular lessons and master classes at MAW

Aug 1958 Master class; Music Academy of the West (Non-commercial Discography Number 481)

26, 28, 30 Aug 1958

Der Rosenkavalier; LL, Stage Director, MAW

1958 Gives talk on *Der Rosenkavalier* at MAW

Sep 1958 Master classes; Wigmore Hall, London with students of the Opera School

10 Dec 1958 TV Appearance: "This is Your Life," Lauritz Melchior (Non-commercial Discography Number: 482)

1959

1959-1960 TV Interview: Discusses her early beginnings with Jan Popper

1959 Sabbatical from the MAW visits Europe: Bayreuth and Salzburg Festivals.

4, 6, 8, 11, 13, 20, 22, 25, 28, 30 May; 1, 3 Jun 1959

Master classes in Opera and Lieder presented by the National School of Opera at the Wigmore Hall, London. 3 June: Final Concert of Opera and Lieder

14 May 1959 Radio Interview with Roy Plomley; BBC; "Desert Island Discs" (Non-commercial Discography Number 483)

26 July 1959 Radio Interview with Irene Slade; BBC; "People Today" (Non-commercial Discography Number 484)

Summer 1959 Visits Bayreuth

26 Dec 1959 Radio Interview with John Gutman on *Der Rosenkavalier*

1960

1960s Writes about the Strauss operas she knew best: *Five Operas and Richard Strauss* (US title); *Singing with Richard Strauss* (UK title)

11, 13, 15, 18, 20, 22, 25, 27, 29 Apr 1960

Master classes in Evanston (Lutkin Hall) Northwestern University; (Non-commercial Discography Number 486)

18 Apr 1960 Radio Interview with Studs Terkel (Non-commercial Discography Number 485)

- 1 May 1960 Radio Interview with Peter Jacobi; WRMQ
(Non-commercial Discography Number 487)
- 14 Jun 1960 Radio Interview with Dick Johnson; KDB
(Non-commercial Discography Number 488)
- 20, 22, 24 Aug 1960 Lehmann directs Arabella (West Coast premier) with Music Academy of
the West students at the Lobero Theatre; sung in English
- Summer 1960 MAW master classes in opera and Lieder; private coaching

1961

- 21 Jan 1961 Radio Interview; Metropolitan Opera Intermission Feature with John Gutman
on Arabella; Metropolitan Opera Intermission Feature;
(Non-commercial Discography Number 489)
- Summer 1961 Master classes in Lieder and opera and directs opera Fidelio
- 28 Jul 1961 TV Recordings begin of Master Classes at the Music Academy of the West for
NET; (Non-commercial Discography Number 490)
- 3 Sep 1961 Television Broadcast: Spotlight on Opera; UCLA Lecture Series;
Interview with Jan Popper
- 1961 Radio Interview (in German) with Walter Ducloux; re: last summer at MAW

1962

- 10, 11 Apr 1962 Master classes at Mount Allison University, Sackville, New Brunswick, Canada
- Apr 1962 TV Appearance, NYC, NY coaching of Hilde Güden
- Apr 1962 Visits Zürich and Vienna
- 1962 Radio Interview (in German); visiting Vienna
- 1962 or 63 TV Interview for NDR (German TV) “Besuch bei Lotte Lehmann” with Werner
Baecker (Non-commercial Discography Number 492)
- 23 May 1962 Awarded Ring of Honor of the City of Vienna
- June 1962 Visits Bad Gastein
- 6 Oct 1962 Radio Interview; KPFK
(Non-commercial Discography Number 491)
- 19, 24, 27 Nov; 7, 14, 22 Dec 1962
Der Rosenkavalier; LL co-directs revival with Ralph Herbert; Hertha Töpper,
Octavian; Régine Crespin, Marschallin; Otto Edelmann, Ochs; Anneliese
Rothenberger, Sophie; Karl Dönch, Faninal; Lorin Maazel, cond., Metropolitan
Opera.

Review of Harold C. Schonberg in The New York Times

“If one were a sentimentalist, the temptation would be say that the success of last
night's ‘Rosenkavalier’ at the Metropolitan Opera was the result of an emanation
from one of the boxes. Lotte Lehmann, the greatest of all Marschallins, was
sitting in it (she received quite an ovation before the curtain went up on Act II),
and she was also responsible, with Ralph Herbert, for the staging...”

After the curtain, Madame Lehmann came on stage to share the applause

with the cast. The audience went wild, and would not let her go until she took a series of solo curtain calls. She also took some with the new Marschallin, Miss Crespin, whom she had coached for the performance.”

21 Nov 1962 Radio Interview recorded with John Gutman; Metropolitan Opera Intermission Feature; LL discusses Ariadne auf Naxos, Frau ohne Schatten, Intermezzo, and Der Rosenkavalier with Maria Jeritza; (Non-commercial Discography Number 494)

26 Nov 1962 Master class in Jordan Hall, NEC, Boston
(Non-commercial Discography Number 491.1)

1962 Radio Interview (in German) on Bruno Walter

1963

1962 or 1963 Radio Interview, WQXR, on her direction of Met Rosenkavalier

2, 7, 17, Jan 1963

Der Rosenkavalier; LL co-directs revival (see 19 Nov 1962) (not known at which performances LL was present)

Feb 1963 Radio Interview of 21 Nov 1962 broadcast

26 Apr 1963 Brother Fritz dies in Santa Barbara

27 Sep 1963 TV Interview with Jim Beveridge broadcast for CBC

20 Nov 1963 Speaks of Toscanini on “Toscanini: the Man Behind the Legend” Program #25

1964

14, 15 Mar 1964

Radio Broadcast: Master class, Wigmore Hall, London; BBC; Ivor Newton, piano (Non-commercial Discography Number 495-496)

29 Mar 1964 Radio Broadcast: Master class, Wigmore Hall, London; BBC; Ivor Newton, piano (Non-commercial Discography Number 497)

29 Mar 1964 Radio Interview with Joan Cross and Jon Amis; BBC

Radio Broadcast: Master class, Wigmore Hall, London; Ivor Newton, piano (Non-commercial Discography Number 498)

10 Jun 1964 Presentation of Honorary Ring of Vienna by Franz Jonas, Mayor (Non-commercial Discography Number 499-500)

11 Jun 1964 Radio Interview on Centennial of Strauss’ Birth (Non-commercial Discography Number 501)

1964 Radio Interview with Hans Fischer Karwin re: Honorary Ring of Vienna

1964 Radio Interview with Ernst Exner

Summer 1964 Visits Vienna, (Master classes); Salzburg

1964 Radio Interview with Studs Terkel

1965

16 Jan 1965 Radio Interview with William Malloch; KPFFK
(Non-commercial Discography Number 502-503)

- 16 Jan 1965 Radio Broadcast: Reading from *Five Operas and Richard Strauss* at Faulkner Gallery, Santa Barbara; (Non-commercial Discography Number 503)
- 27 Feb 1965 “Lotte Lehmann Day” proclaimed in Santa Barbara
- 21 Apr 1965 Master class: “The Art of Lieder”: Town Hall, New York; PU, piano; 12 students including Marc Vanderwerf (Beethoven: *Der Kuss*); Barbara Blanchard (Schubert: *Ganymed*); Celina Kellogg; Glenda Maurice; Fundraiser for Manhattan School of Music Scholarship Fund.
- 30 May 1965 Radio Interview with Robert Chesterman; “Music Diary”; CBC; (Non-commercial Discography Number: 504)
- 11 Nov 1965 Radio Interview on Bruno Walter (Non-commercial Discography Number 505)

1966

- Apr 1966 Attends student Mildred Miller’s Town Hall recital
- Apr 1966 Radio Interview; with Olin Downes for Metropolitan Opera Intermission Feature “Singers Roundtable” (Non-commercial Discography Number 506)
- 16 Apr 1966 Met Gala Farewell; LL joined retired singers: Marian Anderson, Bampton, Glaz, Jepson, Marjorie Lawrence; Pons, Rethberg, Roman, Sayao, Risë Stevens, Bonelli, Brownlee, Chamlee, Crooks, Jobin, Kipnis, Mullman, Martinelli, as well as active singers: Moffo, Merrill, McCracken, Siepi, Kirsten, Albanese, Vickers, Corena, Roberta Peters, Pearce, Tozzi, Crespini, Leontine Price, Tebaldi, Corelli, Kónya, Nilsson, Stratas, Mildred Miller, Guarrera, Uppman, Steber, Dunn, Thebom, Caballé, Raskin, Elias, Milanov, Tucker, Tucci, Gedda, Hines in singing *Auld Lang Syne*.
- 18, 20, 22, 25, 27, 29 Apr 1966 Master classes in Evanston (Lutkin Hall) Northwestern University.
- 3, 5, 7 May 1966 Master classes with Paul Ulanowsky at the Conservatory of Music at the University of Missouri, Kansas City

1967

- 1967 Radio Interview with Olin Downes for Metropolitan Opera Intermission Feature on Toscanini; (Non-commercial Discography Number 508)
- 1967 Radio Interviews; “Singer not the Song”; BBC (Non-commercial Discography Number 533-534)
- Feb 1967 Radio Interview with Calhoun for “Hall of Song” (Non-commercial Discography Number 509)
- 25 Mar 1967 Radio Broadcast; Metropolitan Opera Intermission Feature; LL pays tribute to Toscanini on the centenary of his birth; recorded earlier in Santa Barbara
- 1, 3, 5, 8, 10, 12 May 1967 Master classes in Evanston; Northwestern University (Non-commercial Discography Number 510-515)
- May? Radio Interview with Studs Terkel

- 1960s Radio Interview (in German) with Marcel Prawy
(Non-commercial Discography Number 516)
- 1960s Recording of memories used on EMI LP
(Non-commercial Discography Number 517)
- 1967 Radio Interview with John Amis “Talking About Music,” BBC
- 10 Dec 1967 LL appears at the opening of the exhibition of her felt appliqués at the Ina and John Campbell Gallery at the Santa Barbara Museum of Art; her exhibition runs from 5 December–7 January 1968.
- 1967 Prepares her poetry for publication: *Gedichte* (1969)

1968

- 6, 13, 20, 27 Jan 1968 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano;
(Non-commercial Discography Number 518-521)
- Feb 1968 Radio Interview with Maurice Faulkner on 80th Birthday; (Non-commercial Discography Number 521.1)
- 19 Feb 1968 Private lessons with Alice Marie Nelson and others; (Non-commercial Discography Number 521.2)
- 27 Feb 1968 80th Birthday Concert of Los Angeles Philharmonic; Zubin Mehta, cond.; “dedicated to Lotte Lehmann in recognition of her invaluable contribution to the world of music as both performer and teacher.” Three former students singing at Granada Theatre; dinner with guests preceded event; guests included, among others: Robert Nathan; Dame Judith Anderson; Lauritz Melchior; Maurice Abravanel
- 2, 5, 9, 16, 24, 30 Mar; 13 Apr 1968 Private lessons with Alice Marie Nelson and others; (Non-commercial Discography Number 521.2)
- 28 Apr 1968 Interview with Maurice Faulkner; (Non-commercial Discography Number: 521.3)
- 8 May 1968 Late Birthday Celebration at a Town Hall recital by her student Mildred Miller.
- 25 Jun 1968 Radio Interview; (in German); Austrian Radio
(Non-commercial Discography Number: 522)
- 30 Sep 1968 Performance of Die Walküre by San Francisco Opera dedicated to LL.
- 12, 19, 26 Oct and 2 Nov 1968 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano;
(Non-commercial Discography Number 523-526)
- 1968 Radio Interview (in German) with Ernst Exner for LL’s 80th birthday
- ## 1969
- 8 Feb 1969 Radio Interview with John Gutman for the Metropolitan Opera Intermission Feature; (Non-commercial Discography Number 527)
- Summer 1969 Vienna Opera Centennial; Lehmann attends.

- Jul 1969 Radio and TV Interviews (in German) with Hans Fischer Karwin in Salzburg for Austrian Radio/TV; (Non-commercial Discography Number 528-529)
- 29 Jul 1969 Salzburg Medal (Silberne Mozartmedaille or Silver Mozart Medal) awarded to LL; “die Verleihung der Grossen silbernen Medaille der Landeshauptstadt Salzburg an Kammersangerin...” Salzburger
- 1969 Radio Interview (in German) with Ernst Gausmann
- 1969 Radio Interview (in German) with Horst Meyer
- 1969 Radio Interview: “Singer not the Song,” BBC; several topics
- Aug 1969 Four Lieder master classes MAW
- 11, 25 Oct; 1 Nov 1969 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano; (Non-commercial Discography Number 530-532)
- 20 Nov 1969 Radio Interview (possibly broadcast date of earlier recording) on Strauss
- 1970**
- 1970 Writes for a new book: *Eighteen Song Cycles* (1971); mostly taken from earlier book: *More than Singing* (1945)
- May 1970 Visited Bad Gastein, Austria (as she had for years, for her arthritis). This continued until 1976.
- June 1970 LL has a “promenade” in Salzburg named after her.
- 1971**
- Jan 1971 Radio Interview with Miles Castandique and Milton Cross for WBUR’s “Hall of Song” for NPR; (Non-commercial Discography Number 535)
- 29 Jul 1971 Party in LL’s honor given by David Ascoli (publisher at Cassell) at Hyde Park Hotel; guests included Desmond Shawe-Taylor, Neville Cardus, Janet Baker
- 2 Aug 1971 TV Interview with Sir Neville Cardus, London; BBC (Non-commercial Discography Number 536)
- 3 Aug 1971 Radio Interview with Sylvia Vickers; London; BBC (Non-commercial Discography Number 537)
- 16 Sep 1971 Radio Interview broadcast on this date; (Non-commercial Discography Number 538)
- 1972**
- Jan 1972 Radio Interview WFCR, Amhurst, MA; on Toscanini
- Dec 1972 Radio Interview with Gary Hickling by phone for 85th Birthday Tribute broadcast on 27 Feb 1973; New York; WBAI; (Non-commercial Discography Number 539)
- 1973–1976**
- 28 Feb 1973 Radio Interview with Frank Malloch; (Non-commercial Discography Number 539.1)
- 1973 Radio Interviews (California) on wide range of topics; interviewers and station unknown

- Apr 1973 Interview (in German) with Walter Slezak for Vienna TV show on Leo Slezak;
(Non-commercial Discography Number 539.2)
- Apr 1973 Broadcast coaching session with Jeannine Altmeyer, Salzburg; (Non-commercial
Discography Number 542)
- 15 Aug 1973 Radio Interview with Gary Hickling by phone for Melchior Tribute; New York;
WBAI; (Non-commercial Discography Number 540)
- 22 Aug 1973 Radio Interview with Frieda Jahre for “Kultur Interview”
(Non-commercial Discography Number 541)
- Undated Radio Interview/Master Class with Jan Popper
(Non-commercial Discography Number 553)
- 26 Aug 1976 Lehmann’s death in Santa Barbara



Lehmann Meets Goering



Goering, lion, Sonnemann

The typed pages shown here are from Lehmann's manuscript in which she offers an account of her meeting with Hermann Goering (also spelled Göring). The pencilled corrections may be by Frances Holden.

In [Section I](#) you can read what Lehmann's biographer, Dr. Michael Kater wrote for The Raul Hilberg Memorial Lecture at The University of Vermont for 10 November 2007: "Feigning Opposition to the Third Reich: The Case of Singer

Lotte Lehmann.” The harsh analysis is preceded by Kater’s summary of the story that Lehmann told.

The meeting took place on 20 April 1934. Historian Dr. Holger Heine writes:

Lehmann refers to Emmy Goering by her maiden name Sonnemann. Emma married Goering in April 1935. Emma enjoyed some celebrity as an actress in film and on stage, using her maiden name, so Lehmann may simply remember her as Sonnemann because of this. Related, Goering advanced Sonnemann’s career in a similar way as in his proposal to Lehmann. It is historically accurate that Goering kept a lioness (actually 6 or 7 in succession) near his living quarters until 1940 or so.

The “director” is Heinz Tietjen, the director (not conductor) of the Prussian State Opera (Berlin), who in Lehmann’s account is never mentioned by name.

If reading Lehmann’s typing is too difficult, you can find the summary of the story at the beginning of Dr. Kater’s analysis in [Section I](#).



Lehmann as she looked at the time
of her meeting with Goering

11713
Goering, the Lion and I

It seems rather a stretch of the imagination to suggest that anyone could enjoy a cozy luncheon with a mass murderer. But I had this sensational if not exactly enviable experience. Scene: the Ministry of Education in Berlin. Time: around 1933, I am not sure of the exact date. Participants: Goering, at that time Minister of Education, his future wife, who was then still Emmy Sonnemann, the Director of the State Opera, - and I. The lion entered later.

I have always lived in the world of music. Particularly so when the Vienna Opera was my real home - and the whole universe seemed only the setting for this single stage to which I devoted every breath of my being. I had never been interested in politics and had assumed that the ~~Nazi~~ ^{Hitler} regime would be just another shortlived political change, never realizing for a moment that it meant the beginning of a world shaking conflict between the forces of good and evil... I knew next to nothing about Hitler as I read only the parts of the papers which related to the world of art and if ever conversation turned to him I interrupted with an impatient: "for heaven's sake, why should I bother about politics?" Even if I seem a perfect goose (and the more I write of these reminiscences the more clearly I see that I was one) I must be truthful and picture myself as I really was...

One day Berlin called me by telephone. The Director of the State Opera!

"Would you care to come to Berlin for a few guest performances, Frau Kammerzaengerin? His Excellency Goering cordially invites you. You have not been in Berlin for a long time. Why?"

"Oh Herr Director, I love Vienna so much, I only leave here when

it is really worth while. Berlin pays no more than Vienna, so why should I go there?"

"Let us forget about the fee, Madame."

"Oh no, that is just what I don't forget... I am an idealist when I sing, but when I make contracts my feet are on the ground."

"I mean: let us forget the amount of the fee - that is only to be arranged. Confidentially, you will receive whatever you ask."

"Come, come... Since when???"

"Since now, Madame."

I was speechless. The Director repeated "hello" several times before I could find any words with which to answer him.

"Yes, of course - if that is the case- how could anyone refuse - or should one? What is the matter? Has everyone in Berlin lost his mind? Hello... Hello.... Are you still there?" A weak and trembling voice: "Yes I am here Madame. We will discuss all that later. Please! How when can you come for an interview. Your expenses will be paid - There is no limit in this connection. Please believe me. No limit."

"No limit? What is the matter with the Berlin Opera? Have you all become millionaires?"

"Yes - - perhaps. Please hold your questions until we meet. The main thing is that you agree in principle to giving guest appearances in Berlin. That is all which is important."

"Ye Gods - you are so ceremonious, Herr Director! Why shouldn't I agree in principle if there is no limit to the fee? What do you think I am? We are not millionaires in Vienna."

"You are quite right. Why shouldn't you agree in principle? That was a remarkably sensible answer, Frau Kammerseengerin. You will hear the details."

"Wait - I can't come this month. I have a Premiere. But I will

be in Germany next month for concerts. I could see you then perhaps --
Auf Wiedersehen.

"Wait, wait Madame, a moment! Can't you cancel the Premiere?
The Berlin Opera would reimburse you ^{for the Vienna Opera} for any costs ^{which are involved} you might have."

"Cancel the Premiere?" (I had almost said: "have you lost your
mind? But one can't say that to a director. How could one imagine
that a director could lose his mind. Impossible!) Can't they wait
one month?"

"With difficulty Madame. But if it must be... Auf Wiedersehen."

A few weeks later I sang a recital in Germany, I have forgotten
exactly where. In the middle of a song I sensed a mounting unrest in
the audience. This irritated me and I tried to shut it out by concentra-
ting very hard - but suddenly right before my nose stood an usher or
whatever he was, panting for breath and trying with every contortion
to interrupt me in the middle of my song. He didn't know me. I closed
my eyes and sang on accompanied by an increasing murmur of excitement
in the audience... When finally I finished the song I leaned down
toward the shameless intruder and very annoyed whispered: "What is the
matter? How could you interrupt me?"

He gave me an imploring look and I could see that he was trembling...

His Excellency, The Minister of Education is calling you on the
telephone.

I laughed into the poor Man's face and said to his horror: "I will
come when I have finished my group. How dare you interrupt me..."

To-day I wonder that he didn't faint and am curious whether he
dared to repeat my harmless remark.

In any case I sang the group to an end. When I finished, the audience
was so paralyzed that it forgot to applaud. Later I came to know the
meaning of that awed silence and sense of foreboding. Undoubtedly they

realized that I might have fallen into disfavor and was perhaps about to be dragged away to a concentration camp. Of this I had no ideas at the time though I can't understand how I could have been so ignorant.

In any case I took my time getting to the telephone. When I picked up the receiver Goering's adjutant was at the other end. With military abruptness he said: "His Excellency wishes to send his plane for you. Where do you wish it sent, Madame?"

I found this very amusing.

"Well if I am to choose - why not my hotel window?"

Stony silence...

"Hello, - are you there?"

"Madame, the plane will await you at the airport of this city punctually at 11 o'clock to-morrow morning. May I request that you also be punctual. Good-bye."

I was.

Soldiers were standing guard and when I tried to pass through their lines to reach the glittering plane, they barred my way.

But my name worked wonders: I was immediately led through their ranks as if I were nothing short of a princess - and then I found myself sitting quite alone in the immensity of the plane...

Flying was still a new and marvellous experience for me - and I hugely enjoyed being swept over the clouds toward a new fate.

But there above the clouds ~~was~~^{was} ~~some~~ ~~power~~ ~~which~~ ~~protected~~ me... Not only during this romantic flight but later in keeping me from making ~~any~~ rash decisions and falling into unsuspected traps. Yes - a power which protected me and said: "This life shall not end now... It must go on. It shall not be destroyed by the force of a criminal..." For of one thing I am certain: had I remained in Germany I would have ended in a concentration camp. I can never hold my tongue and with my

almost perverse straightforwardness and inability to restrain myself there would have been no hope for me... I was saved from a terrible fate. I am grate^{ful} to the depths of my being.

The Director was awaiting me on the landing field. He seemed ~~different~~. He was much thinner and his face looked tired and strained. As we drove to Berlin he tried to make it clear to me that the times had changed enormously.

"Above everything else be careful and think before you say anything" he whispered this as he looked anxiously at the chauffeur who on the other side of the glassed window certainly could ^{not} hear a word of what ~~he~~ were saying.

"Why are you whispering? He can't hear us."

"You can never be sure, - let me do the talking, it is much better that you say nothing..."

"Unless you kill me, that is impossible..."

He looked at me with a horror which I didn't at all understand.

"Don't joke about things like that" - his voice trembled noticeably.

After a silence only broken by the sound of his breathing, he seemed to control himself: "His Excellency is very much interested in you. He wants you for the Berlin Opera - not only as a guest artist but as a permanent member."

"I love Vienna. I wouldn't dream of leaving it permanently."

"What would you say if I tell you in confidence that you can make any demands you might care to. Any at all - and I means this literally. Name a fee and it will be agreed upon. Mention any personal desire, make any condition, - everything will be agreed to."

I didn't understand.

"Has everyone here lost his mind?"

He gave a deep sigh. "Yes - perhaps that is true. Yes. But you

can take advantage of this craziness. Only: for heaven's sake be careful and don't say everything you think. His Excellency is very sensitive - you must never annoy him. Do you understand? You must not annoy him under any condition..."

"It sounds to me rather as though I were being thrown to the lions..."

For the first time a smile played about his mouth.

"Perhaps. His Excellency has a tame lioness. She is his favorite. It would be a good idea to say something about being fond of lions."

"I can say that, for it is a fact. I love any animal. In any case at the moment a lioness seems to me far less terrifying than your noble boss, and why are you so dreadfully formal? No one can hear what we are saying."

He only answered with an anxious glance: "I hope..."

We drove into the Ministry - everywhere soldiers, everywhere swastikas, everywhere Heil-Hitler salutes... It all seemed ~~to be~~ like bad theatre and I said so. The Director was seized with a violent attack of coughing. I am sure he only coughed so loudly that no one ~~could~~ ^{could} hear what I was saying. This seemed impossible anyway...

Goering kept us waiting. He was at a parade and we were to make ourselves comfortable, - this was the message left for us. Comfortable... Everytime I opened my mouth the Director looked as if he was about to jump down my throat. I gradually took to silence as this seemed too stupid. My stomach also began to revolt. Parade or no parade, I wanted to eat.

I said so to the Director, whose only answer was a melancholy smile. Finally he remarked with a sigh: "One learns to wait in the ante chamber, believe me, one learns to..."

I want to be strictly truthful, so I don't want to say with certainty that the arrival of the Minister of Education was heralded

by trumpets... Perhaps my imagination betrays me. It seems to me that he didn't enter like an ordinary human being, that there was something theatrical about his arrival - but perhaps I am mistaken. I remember definitely a very heavy man in a light blue uniform who entered quickly, greeted me with an exceedingly polite and friendly manner and immediately excused himself - "just a moment, I must first exercise my horse."

Why this horse had to be exercised at this particular moment was not quite clear to me but I soon grasped the intention of the bold rider: childishly enough he wanted to parade before me, to impress me, so he pranced about astride his magnificent horse, glamorously attired in a striking uniform, his bulging chest dotted with an incredible array of medals... He rode once around the garden and I watched from the balcony like a modest and romantic mediaeval maiden lost in admiration of her rider. It was very hard not to laugh. My poor stomach rumbled audibly when Goering ^{returning} ~~as he returned~~ announced that he must first take a shower.

We waited.

In the meantime Emmy Sonnemann arrived, looking very lyrical and pretty. Our conversation was halting to say the least. Of what could one talk with this swastika-decorated Bruennhilde? We were unable to establish any contact but she was very nice and tried hard to entertain me.

At last: the number one gladiator boy of Germany! He wore a kind of tennis outfit. My military information is too limited to be able to say whether the light jacket he wore was part of a uniform. He was carrying a riding whip, and a broad knife was fastened in his belt. Strangely enough he used the knife later to cut his bread...

You will probably find it very difficult to believe what I tell about this unusual luncheon. This is just another of those times when the actual truth seems more incredible than the most daring lie. I shall try to tell simply and clearly what has remained etched on my memory.

Goering came to the point immediately.

"I have read of your success in America" he said as he chewed, "and I had a sleepless night on your account!"

"That was rather premature" I answered challengingly. Emmy slowly turned her head and inspected me reflectively. The Director coughed lightly.

"Yes, I was thinking about your future. Now you have earned quite a lot of money and you will probably put it in a bank in Vienna where the Jews will take it away from you."

"How could they. It would be perfectly safe there. But in any case I don't need anyone else to lose my money for me - I can get rid of it myself all too quickly. I have never been successful at saving anything..."

"Yes, but what about your future? What will become of you later on?"

"Oh there is plenty of time to think of that. Anyway I will have my pension from the Vienna Opera."

That made him laugh. It was an evil laugh and I began to feel uncomfortable.

"The Vienna Opera! Austria! Do you find it amusing to sing for Schuschnigg?"

"I don't sing for Schuschnigg - I sing for the world - but by the way Schuschnigg is charming."

Tableau!

The Director really seemed to have a bad cold. He coughed violently and I noticed that he wiped the perspiration from his forehead.

Goering scarcely reacted to my thoughtless remark. He laid his knife and riding whip on the table, looked at me in a friendly way and said smiling: "For the moment let us forget about Vienna. Let us rather talk about your contract."

"Which contract?"

"With the Berlin Opera."

I don't know what egged me on. I paid no attention to the Director's imploring glance and said very quietly:

"I am not accustomed to discussing a contract in the presence of a knife and a whip."

Later the Director told me that I had taken my life in my hands and would most certainly have regretted this bold repartee if Goering hadn't had a weakness for me. I can't say I felt flattered. I am sure Goering was attracted to very many women. It was probably a new experience for him to be approached without any apparent fear and in a certain sense he may have found this fearlessness intriguing. Certainly if this was the case he very much overrated me. I am fundamentally the greatest coward imaginable and had I had any notion of the true nature of the man sitting before me, I would have fainted from fear. As it was I enjoyed the fruits of his misjudgment and really amused myself hugely with him. Now as I look back upon this, knowing what he really was, I feel as though I had been skating over the thinnest of ice with no thought for the abyss beneath my feet...

Goering himself suggested the amount of the fee. I don't remember what it was but it seemed absolutely phantastic. Had I asked for double the amount he would probably have agreed but as it was I was quite overcome by its magnificence...

Goering asked me repeatedly if I didn't have any other wishes which he could fulfill. Aside from the stupendous fee, a life pension of a thousand marks a month - at that time a sizable sum, - a villa which he wanted to give me, a riding horse which was to be placed at my disposal - and incidentally included the possibility of frequent visits with him in the Tiergarten...

His friend Emmy sat through this conversation, very silent, very sweet, watching him and me. I would give a penny for her thoughts.

Again he asked if I didn't have any further wishes. I just couldn't be serious any longer and said flippantly: "Yes! a castle on the Rhein..." This ridiculous remark which ~~was~~ of course ^{was} only made in fun was later quoted all over Germany: "Did you know - Lehmann actually demanded a castle on the Rhein!" This seems to me almost the best joke of the whole story...

Of course Goering had some requests of his own. He took it as a matter of course that I would not sing outside of Germany. "You shall not go out into the world" he said dramatically, "the world shall come to us when they wish to hear you..."

I did not agree.

"But doesn't an artist belong to the world? Why should I limit myself to a single country? Music is an international language and as one of its representatives I want to sing everywhere throughout the world!"

Goering turning crimson ~~turned on me~~ ^{GAVE} an icy stare:

"Before everything else you are a German, are you not?"

Just as I was on the point of giving a very vigorous answer I caught a glance from the Director. His expression of deathly horror silenced me. Later he told me that my answer would have been fatal for me and that he was grateful for my silence. A silence which was more than he dared hope for after all my thoughtless remarks, which would

certainly have spelled my doom if Goering hadn't taken to me and been in a jovial mood.

I half agreed to the contract with the Berlin Opera. I didn't take the warning about being restricted to singing in Germany seriously. Nor did I take seriously any of the things which were like an underlying threat. I only understood that this was a contract which no one could possibly refuse unless one had taken leave of one's senses...

Goering ordered that the contract be drawn up immediately and sent to me. Then he added: "I give you my personal guarantee for everything which I have promised you."

We then talked about critics - I have no idea how this subject came up. Goering gave a strange smile: "You will never have a bad criticism here. I guarantee that too."

"How can you? What if I have sung badly and deserve it?"

"If I think that you are good, no critic may dare to have another opinion. Anyone who dared that would be liquidated."

This seemed so absurd I couldn't keep from laughing. I never dreamed that he was bitterly serious. That seemed too much to believe. It could only be a joke, a childish one and in rather bad taste at that.

Later on when I read descriptions of Goering I thought he must have changed very much in his outward appearance. He was often described as looking uncanny and sickly. I have even read that he used make-up and gave the impression of being insane. I neither saw or felt any of this when I met him. He was already stout and very much over dress. But he looked more like a fat good natured young man. He even had a kind of charm, strange as it may seem. At any rate he had it at that luncheon. He laughed loudly and often - and even his threatening remark about the unhappy critics seemed a joke as he made it... How could I suspect the horrors concealed behind this brow?

Emy had scarcely spoken. Only once she had said softly and with an air of awed rapture: "And what a joy it will be for you to have the opportunity to sing for our Fuehrer!"

I don't know what I murmured in reply. I only remember the imploring, commanding glances of the Director at this moment.

But I think Emy had taken in everything and I don't believe she took me to her heart....

Goering very cleverly arranged to get me alone with him into a corner while his Emy talked with the Director. He dovedared me with glances which it is just as well Emy couldn't see...

"You shall have whatever you desire," he said softly and pressingly. "You will find all your wishes fulfilled before you have a chance to express them."

I felt very nervous before these eyes and was much relieved when Emy interrupted ~~our~~ ^{their} tete-a-tete. She walked along the sunlit terrace (we had had lunch in the garden by the way) and her feline grace reminded me of a blond and beautiful lioness. A lioness! I remembered what the Director had told me.

"By the way, I have heard you have a lioness. May I see her?"

"Yes, certainly. We will go to her cage."

"Oh - I have seen plenty of lions in cages. No, please let her come here so I may see her in freedom..."

"How such a coward as I could ask anything so crazy I can't imagine. But everything had seemed so unreal and theatrical that my feeling for drama seemed to covet a climax for all this idiotic play. It must have been that. Certainly the others present did not share my enthusiasm. The Director turned pale, Emy wrinkled her forehead and said softly: "Our Fuehrer is very concerned for the precious life of our Minister. The lioness is much too big to be a plaything. We all tremble for the life of His Excellency."

For heaven's sake - this time I really seemed to have put my foot in it! I felt rather sick - but I wouldn't for the world let anyone know it. I smiled at Goering with trembling lips and repeated

my request.

I often think that all this was only a dream.

That I have only dreamed a tremendous lioness came into the room and crept around me hissing as it moved, - that I caressed its head knowing that Goering was watching¹²⁰ expectantly and that the Lord High Minister of Education threw himself with the lioness upon the sofa and rolled around with her like a wild youth. Without any question the lioness loved him. Perhaps she was the only creature on earth who did love him - devotedly, without any ~~question or~~ suspicion. And without any respect. With great delight Goering told of how she had recently torn off the seat of a man's pants when he was standing on a ladder trying to hang a picture.

"The fellow almost died of fear" Goering said laughing. He found this frightfully amusing...

I stood near the window. The lion crept nearer and put her paws on the window/sill. And she and Goering and I looked out together. This thought always amuses me. Goering, the lioness and I. Sometimes I should like to paint this scene. It pictures me in such an heroic light. "The German woman who knew no fear." Between two beasts of which far the least dangerous was the lioness ...

On the way back to the airport as I sat in the car with the Director I almost laughed myself to death over all these experiences. He did not share my amusement.

"That was a dreadful luncheon for me" he said. "You don't seem to have the faintest conception of what you dared."

"But the lioness was really very tame..."

"The lioness, yes, but who is saying anything about the lioness! By the way you can play with your life all you want to, but you should have realized that I was there too. I have now interest in the lioness

... torn apart by a wild beast"

He turned to me with a look of strange terror. "Yes, I don't want to be torn apart by a wild beast."

I did a great wrong to the Director: when the contract arrived it contained no word of all that had ^{been} promised me, so as is my way, I replied saying quite openly and freely what I thought. He showed this letter which had been intended only for his eyes, to Goering. I was furious about this and considered it a breach of confidence. To-day I realize that he had no choice and was forced to show it. Who knows how many had read this letter before it even reached him. I am quite sure of this, for it was the way things were done in Germany in the days of the Nazis. If he had not shown the letter it would have been the end of the Director. The physical end... I know this now and forgive him with all my heart.

I had written that I did not agree to singing only in Germany. And where was the guarantee for all the extravagant promises? What would happen if Goering should lose his position or his power??? And how would there be any opportunity for guest appearances in Vienna and America which I would always love ?

The result of the letter, which I later heard was shown to the "Fuehrer", was a ban on my singing in Germany. (I am afraid the "Fuehrer's" rage over this letter cost the German Reich another carpet!)

Goering himself dictated the reply to me - a letter which was replete with insults and deluged me with a volcano of rage and hate.

This closed the chapter of Germany for me.

In later years this government tried to induce me to return to Vienna. I mean of course the Nazis. Everything would be forgiven and forgotten. I would be received with open arms. But I knew better now. My eyes had been opened to the criminality of those who ruled there and nothing could persuade me to return. I met my Viennese lawyer on the Riviera where I had some concerts. He told me he had been instructed

to urge me to return. When my answer was a decided "No" his face
brightened and, with that ~~look~~^{turning of the head} so characteristic of those poor persecuted
people who must be sure no one is listening before they dare open their
mouths, he said softly: "I am very glad."

Dr. Michael Kater's Version

Kater's Summary of Lehmann's Story

The meeting with Göring had come about because she had received a telephone call in Vienna from the Opera director, saying that Göring personally was inviting her to Berlin for “a few guest appearances.” Doubting any great material benefits, Lehmann wanted to dismiss the invitation right on the telephone. But the director assured her that “you will get whatever you ask.” The singer then agreed to come to Berlin for an interview during a recital tour to Germany in four weeks' time. Sometime later, when she was giving a concert in a German town, an official tried to interrupt her in midsong to get her to answer a telephone call: it was the minister's adjutant. He was brief: “Madame Lehmann, we shall be expecting you here at the aerodrome at eleven o'clock tomorrow morning. May I ask you not to be late.”

The next morning she was making her way to Göring's plane. Soldiers were barring her, but her name worked wonders: “I was escorted as if I had been at least a princess.” After arrival at the Berlin airport, the director was waiting for her. “He looked thin, and his face seemed tired and anxious.” He was nervous, and at one time his voice was trembling, because he was afraid Lehmann would be too forthright with His Excellency. After regaining control of himself, he said that Göring wanted the singer for the Berlin Opera, “not only as a guest artist, but as a permanent member of the company.” Any conditions and personal wishes would be granted, as long as she did not anger Göring.

At the Education Ministry, Göring kept them waiting; it happened to be Hitler's birthday. Finally, Göring's fiancée Emmy Sonnemann entered, and then the minister, with a riding crop and a wide knife in his belt. After some bantering, which included stabs at Lehmann's personal friend, the Austrian Chancellor Kurt von Schuschnigg, Göring broached the subject of a contract with the Preussische Staatsoper. But she said to him, under the imploring looks of the director: “I am

not in the habit of discussing contracts between a knife and a whip.” (Later the director told Lehmann this remark could have gotten her into a lot of trouble, but it was probably a new experience for Göring to be so challenged, and her fearlessness obviously pleased him.) The singer was then offered a fee, “a fantastic amount. I think I could have asked double.” She would also be given a villa, a life pension of a thousand marks per month, and a riding horse, so that she could have morning rides with Göring. When he asked for a special wish, the singer mentioned, laughingly, “Oh yes! I should like a castle on the Rhine.” This later made the rounds in all of Germany. In concurring, Göring expected the prima donna never to sing outside of Germany again. When Lehmann protested and insisted that music was an international language, Göring reminded her icily that she was, “first and foremost,” a German. At this point the director was looking on in “deathly terror.” So Lehmann half agreed to a contract with Berlin, taking the Germany-only provision not too seriously. Göring, “highly delighted,” ordered the contract to be drawn up at once, adding his personal guarantees for everything promised. Lehmann laughed at Göring’s additional remark that no critic would be allowed to write bad notices, otherwise he would be “liquidated.” Sonnemann, although suspicious of her fiancée’s interest in the diva, had been rather silent thus far, except for saying: “What good fortune it will be for you to be allowed to sing for our Führer!”

After lunch, Lehmann remembered that the timid director had mentioned in the limousine that the minister had a lioness. In order to further relieve the tension, she now asked if she could see the feline, not in the cage, but free. The director blanched, while Sonnemann frowned and averred that Hitler was too concerned over the “priceless life of His Excellency” to have it put at risk. Nonetheless, Göring delighted in telling Lehmann that the lioness had recently clawed at a workman’s trousers, so that “the coward nearly died of fright.” Then the lioness entered, came over to the singer, “and she, Göring and I looked out of the window.” On the way back to the airport, the director expressed how frightful a day this had been for him, and that she did not have the slightest idea of what she was risking.

When Lehmann received the contract, “it contained no word about all that Göring had promised,” and so she complained to the director, in a “very honest

and frank letter.” This letter, intended solely for himself, he showed to Göring and Hitler. But at the time of committing her reminiscences to paper, Lehmann had forgiven him, for he had had no choice. Because it was intercepted, the letter must have been read by many others before him. “Had he tried to keep the letter secret, it might well have meant his end.”

For in it Lehmann had said that she refused to sing only in Germany and that the guarantee “for all the extravagant promises” was missing. “And what would happen if Göring were to lose his position?” And where were the opportunities for “guest appearances” in America and her “beloved Vienna”?

The result was that henceforth Lehmann was “forbidden to sing in Germany.” Reportedly, when Hitler saw the letter, he had a fit and may well have chewed through yet another carpet. Göring dictated a reply, “a terrible letter, full of insults and low abuse. A real volcano of hate and revenge.”

Lehmann concluded her story with the remarks: “That was the end of Germany for me. Hitler’s Germany!” Later the Nazis tried to get her back with promises; all would be forgiven and forgotten. Her Viennese lawyer was commissioned to persuade her to return when she was concertizing on the Riviera. However, “my eyes had been opened to their crimes, and nothing would have induced me to return.”²

Kater’s Analysis of the Story

...[the preceding Lehmann manuscript] was based on an actual meeting in Berlin with Göring and Heinz Tietjen, the director of the Prussian State Opera, whom she never mentioned by name, on April 20, 1934. But the course and consequences of this meeting were different from what Lehmann had written. Before she published her carefully constructed story, she had penned a few drafts to be used in building a personal legacy for Lotte Lehmann, the anti-Nazi and almost-resistance fighter against the Third Reich. In order to support this victim legend and add to her heroic image over time, she allowed bits and pieces of this tale to slip out, as soon as she thought it was both safe and expedient to do so. The legend grew, commensurate with her increasing conviction that as a professional alternative to Vienna her old haunts in Berlin were losing currency and America

as a potential playing field was gaining profile. In America, the legend had to be accepted as nothing less than truth.

In the summer of 1934, as soon as Lehmann knew that a contract with Berlin would not materialize and certain that as a Jew he would sympathize, she informed her Paris agent, Heinz Friedlaender, that because of the “scandal” with Göring she had declined his offer.³ Half a year later in America, she found it opportune to tell the influential journalist Marcia Davenport that Göring had tried to confine all her singing to German stages and that “on artistic grounds” she refused and was flown back to Vienna.⁴ A few months later, *The New York Times* learned from her that she had not sung in Germany for the last two seasons.⁵ To an old Hamburg friend she wrote in 1936 that she had been asked to sever all business ties with Jews—something that she did not even mention later in her 1966 story.⁶ The story about the Jews she complemented in 1938, after the Anschluss of Austria, with the assertion that she would have left Central Europe even if she had had nothing to do with Jews.⁷ Later that was amplified to mean that she herself had been accused by Göring of having “a Jewish junk-dealer’s soul” and that she could not have returned “without endangering my life.”⁸ By 1940 she was telling her friends that she was banned from Germany and prohibited from singing there.⁹

As Lehmann slipped more and more into the role of a personal enemy of Hermann Göring, she fabricated a broader political canvas against which to view this very specific fate. Here she employed two scenarios interchangeably, an older one that artists always like to use—that of an essentially apolitical person¹⁰—and a newer and sharper one fitting the increasingly monstrous reputation of the Nazis: that of an all around enemy of fascism. She invented the persona of an outspoken adversary of Göring, who stood on principle, for her Hamburg friend in 1935, and that of an enemy of racism when writing another German friend now living in Atlanta, Georgia, whose husband was a Jew.¹¹ After World War II, her standard line was that she had always been a fanatical opponent of National Socialism, that the Nazis knew this and hence compelled her to leave Central Europe for “purely political reasons.”¹² She reached the apex of such argumentation when she maintained, in 1955, that many in America thought she herself was Jewish, “because I was such a fanatical anti-Nazi.”¹³

Lehmann's efforts bore much fruit, of the kind that she had wished to seed. Already in 1948 Friedelind Wagner, a great friend of conductor Arturo Toscanini, helped cement her anti-Nazi political reputation when she wrote that Göring had given the singer a choice "of accepting engagements in Germany only or finding the borders closed to her for ever."¹⁴ This was more loosely interpreted by others to mean that Lehmann had been "summoned to Berlin" and that the man who had intercepted her song in Dresden had been an SS officer.¹⁵ It was said that Lehmann had "renounced her native Germany" in 1933 and, being expressly forbidden, had not performed there after Hitler's ascension to power. Lehmann's friend Erika Mann, who simply loved her lion story, conductor Wilhelm Furtwängler's former secretary Berta Geissmar, fellow soprano Astrid Varnay, and Lehmann's first biographer, Beaumont Glass, all pandered to the last-mentioned myth.¹⁶ Lehmann, just as she had made it out to be, was credited with political acumen and courage for having stood up to Göring and Hitler (who, one source said, had personally been behind the summons) by protesting vigorously against the criminal regime.¹⁷ Thus, "trembling with rage, she walked out."¹⁸ And she of course would have been mercilessly persecuted, had she stayed, what with her prior massive protests in the name of humanity.¹⁹

What really happened can be explained on the basis of correspondence that Lehmann later thought was lost but that, having survived World War II, I discovered in an obscure archive in Vienna in 2003. The events that transpired did so as the result of a confluence of two themes: one the planned reformation of the Prussian Staatsoper, the other the professional ambitions of Lotte Lehmann. As far as the Opera was concerned, its fate after Hitler's *Machtergreifung* was in the hands of three men: Hermann Göring, Director Heinz Tietjen, and Richard Strauss. Göring was president of the German Reichstag in Berlin after the Nazis' landslide parliamentary victory in July 1932, and even before the Nazis' final triumph on January 30, 1933, he met with Tietjen to discuss the Opera's future. Göring, with his educated upper-middle-class background, knew that he would be appointed not education minister, as Lehmann had written, knowing it was wrong, but minister president and minister of the interior of Prussia. In both capacities the State Opera would fall within his jurisdiction. By no means ignorant of traditional culture and its consumers, he desired as little change in Prussia's

cultural landscape as possible—unlike his rival Joseph Goebbels, who as Reich propaganda minister would soon assume control over most other cultural institutions in Germany. For his purposes Göring was counting on the proved expertise of the urbane Tietjen, wanting him to maintain the Prussian Staatsoper in its traditional form and, if possible, even to upgrade it, for it had suffered much during the ongoing Depression. Goebbels, meanwhile, was in charge of the municipal Berlin Opera over which Tietjen had lost stewardship in 1930, trying to propel it in a more pronouncedly National Socialist direction and thereby diluting its quality.²⁰

Tietjen, not anything like the pusillanimous weakling as whom Lehmann had characterized him in her 1966 story (and as she herself had never known him during prior engagements in Berlin), but instead a totally controlled, manipulatively aware if enigmatic figure, seized upon this opportunity to remain in his accustomed position of influence also under the Nazis. Cognizant of standards, he could not but agree with Göring that the Staatsoper needed improvement and that Goebbels's half-baked ambitions at the municipal Opera would have to be checked. Tietjen, who had been given *carte blanche* by Göring after January 1933, also may have realized chances to shield veteran Jewish artists who otherwise would have been curtailed in their professional activities, if not driven out of the country. (He thus protected the conductor Leo Blech and others for 8 years.)²¹ Regarding all of this, he knew himself to be in agreement with Strauss, potentially an additional check on Goebbels, because the composer had been elevated to the presidency of the Reich Music Chamber created by the Reich propaganda minister by November 1, 1933. If the State Opera could maintain, or even improve, the artistic quality of its core performers and salvage a traditional repertory, Goebbels would get nowhere with his municipal stage. Since Tietjen and Strauss were old friends, the director could introduce the composer to Göring and hence deploy him against Goebbels.

For his part, Strauss was looking for allies in achieving broader reform goals; hence while he engaged in discussions about music policy with Minister Goebbels, he also met with Hitler and conferred with Göring, in the second half of 1933 and early 1934.²² He told Göring not only that his Opera would need more money, but also that the repertory would have to be moved more out of the French and

Italian realms and into the German one. For Opera singers, he deplored the low wage ceilings so long enforced by a semi-official stage lobby and, having consulted about this beforehand with Tietjen, urged the establishment of a “special class” of singers, who should receive superior emoluments, not least to forestall their notorious practice of absconding to America.²³ Göring responded jovially that he had already neutralized that lobby and that, in accordance with Tietjen’s views, he was planning to attract “great artists” to Berlin at once. He was especially looking to Vienna and wanted Strauss’s help in making his stage, the Prussian State Opera, “the best Opera in the world.”²⁴

These plans fortuitously coincided with Lehmann’s personal ambition to get away from Vienna as much as possible around that time, either by singing more in the New World or, as she had contemplated so often before, by establishing a more or less permanent base in Berlin, close to her small home town. All politics aside, money and enhanced career opportunities seem to have been her only motivation. The question then arises how much she knew about the Nazis both in Austria and Germany and, if she did know, how much she was affected by moral qualms. In Vienna, she must have been aware that up to one-third of the Vienna Opera’s orchestra members were National Socialists—openly until the Dollfuss regime declared that party’s Austrian branch illegal in July 1933.²⁵ Even before Hitler’s Machtergreifung, Lehmann’s German concerts were reviewed favorably by the Nazi daily *Völkischer Beobachter*—at least one notice she clipped and pasted into her scrapbook like all the others but, in this case only, carefully penciled in the provenance.²⁶ One day before Hitler took power, on January 29, 1933, she was singing, with Bruno Walter at the piano, at the Brooklyn Academy of Music, and two days later she was a guest of the German ambassador in Washington, while the Jewish Walter stayed away.²⁷ One wonders how she reacted to Walter’s experience of being booted out of his permanent guest conductor posts in Leipzig and Berlin in March.²⁸ Walter, already an Austrian citizen, chose Salzburg as his new European base, and there were many other German musicians who provisionally moved to Austria and could have made Lehmann think.²⁹ Her admired friend Toscanini headed a much-publicized protest against Hitler in April, which eventually resulted in his refusal to conduct at the Bayreuth Festival.³⁰ In late summer, her regular accompanist, the Jewish pianist Ernő Balogh,

described to her the plight of her Berlin agent, Erich Simon, also Jewish, whom he knew to be on the run from the Nazis and who had had a terrible breakdown, while Walter conjured up memories of the past and implored her to keep the faith. At the same time Lehmann thought nothing of writing to her Odeon record producer in Berlin, recommending a German friend for a job, whom she described as very qualified and “(very important!) in the National Socialist Party.”³¹

Indeed, after January 30, 1933, Lehmann continued her German professional contacts as if nothing had happened. The fact that both Strauss and Furtwängler, two of her favorite conductors, were ostensibly in the service of the Third Reich early on merely reinforced her.³² That she might create *Arabella* for Strauss’s new opera in Dresden in July was not an issue for her, and when she canceled her role before the premiere, it was not meant as an embargo of Hitler’s regime. During 1933, she gave six performances in Nazi Germany and managed two recording dates, and she enjoyed vacationing on the North Sea island of Sylt during June and July.³³ That on November 9, a Nazi High Holiday, she performed at the Gewandhaus in Leipzig, Walter’s old haunt, must have been particularly galling to the conductor. On November 13, she sang in Berlin under Furtwängler’s baton, as Strauss was initiating the Reich Music Chamber there. Strauss’s friend Hugo Rasch, a Storm Trooper and music critic at the *Völkischer Beobachter*, enthused that Lehmann’s art was opening a new era of Nazi-organized music in the Third Reich, lauding her “unblemished way with song.”³⁴ But later in the month, after observing this activity, if not Walter himself, his wife Else had had enough. In an earnest letter, she took Lehmann to task for her insensitivity, merely for the sake of money, while decent artists such as Toscanini were placing sanctions on the country. “How I deplore the fact that you sing so much in Germany,” Else Walter wrote. “You know very well that all artists who have been excluded from Germany, Aryan and non-Aryan, German and foreign, heartwarmingly declared their mutual solidarity and stayed away. It would have pleased me if you, too, had joined that protest and intermittently had turned your back on Germany.”³⁵

The contact between Lehmann and Göring was facilitated, over several months in 1933 and 1934, by Furtwängler, Tietjen, and Robert Heger. Heger had been at the Vienna Staatsoper as a deputy conductor since 1925 and was heard in

competent performances during several German seasons under Bruno Walter at London's Covent Garden. He and Lehmann had become good friends. Strauss was dismissive of him, because of the uninspired way in which he handled his operas.³⁶ He had been born 1886 in Strasbourg when it was part of Bismarck's Reich, but now it was the capital of French Alsace, which Heger could not accept. Driven by nationalism, he was in the process of creating an opera, *The Lost Son*, which had as its main theme "the swarming of peoples back into their home-specific landscape spaces."³⁷ Embedded in such convoluted language was a *völkisch* theme in the manner of the Nazis, who were now constantly wallowing in blood-and-soil propaganda. Indeed, after the political sea change in Germany Heger had given notice to the Vienna Staatsoper, so that in September 1933 he could start in a new deputy conductor post under Tietjen in Berlin. (He formally joined the Nazi Party four years later.)³⁸ Since his relationship with Furtwängler was as excellent as his relations with Lehmann, he eagerly supported the maestro's attempt to engage the soprano for *Arabella* performances in Berlin.³⁹

While these appearances did not materialize, on October 30 Lehmann concertized with the Berlin Philharmonic under Furtwängler, and in preparing for this event, the two artists' mutual respect deepened.⁴⁰ The concert itself, in which Lehmann sang three Strauss songs, was a huge success.⁴¹ Meanwhile Heger had learned, whether from Tietjen or Furtwängler, about the Strauss-backed reformation scheme involving the Berlin Staatsoper. Sometime in November, after he had set some of the singer's own poems to music, he got together with her to discuss this matter, and since Lehmann did not wish to appear too eager by approaching anyone in Berlin directly, they decided that Heger should speak with Furtwängler about her possible relocation to Berlin. Furtwängler immediately approached Göring, who was totally in favor. An opera lover himself, Göring naturally knew who Lehmann was; but the fact that the actress Käthe Dorsch, a former intimate, was the singer's friend may also have helped. Heger had suggested a Berlin engagement on a trial basis—guest performances at the Berlin Staatsoper for at least 1,500 marks each, which was Lehmann's current German rate, and she agreed that this was a good starting point.⁴²

The matter then took its course. In early February of 1934 Tietjen telegraphed Lehmann in New York, asking her if she could return to Vienna via

Berlin to discuss these prospects. In two subsequent letters he explained that the Staatsoper was seeking an exclusive contract with her (to eclipse Goebbels's municipal Opera), and that she should try to reserve as many non-Vienna vacation days for Berlin as possible. The Prussian minister president was enchanted, and her honorarium would be generous. Back in Vienna in late March, Lehmann talked to Tietjen on the telephone and, extremely pleased, in principle agreed to a forthcoming contract.⁴³ On April 2, Göring personally sent her a telegram, expressing his delight and offering to fly her to Berlin in his private airplane, to meet with her in person and calibrate the contract.⁴⁴ Lehmann cabled him thanks with all her heart and asked him for his plane on April 20, in the morning at the Leipzig airport, if she could be back that night in nearby Dresden.⁴⁵ Ironically, on the very day of her telegram, her former Vienna agent Rudolf Bing, who as a Jew had also been forced out of Berlin, wrote her that he had just accepted a posting in Glyndebourne, England, where he had been asked by the millionaire John Christie to organize a new, permanent music festival; would Lehmann not be interested? This represented the singer's last chance to escape from the Göring affair: had she been as leery of the Third Reich as she later claimed she was, she could have chosen Bing's over Göring's invitation, thus avoiding the hot spot she was now getting herself into.⁴⁶

Shortly before April 20—it would be Hitler's forty-fifth birthday—it was clear that Lehmann had to do a recital on the nineteenth in Dresden, and another one on the twenty-first in Leipzig. She would have to take a train from Dresden to Leipzig early on the twentieth and then be back in that city for the concert the next day. And so it actually happened. Göring's aide phoned during the Dresden recital to give last-minute instructions for catching the flight in Leipzig the next morning. Early on April 20, as Lehmann walked to Göring's swastika-adorned plane, "Richthofen D-2527," someone took three photographs, which show a smiling Lehmann surrounded by at least two SS guards. Upon arrival at the Berlin airport, Tietjen was waiting for her with a limousine.⁴⁷

What exactly Göring, Tietjen, and Lehmann discussed at the official residence of the Prussian minister president is not known, for no minutes have survived. But much can be inferred from later comments. That a lioness was present is possible, for the eccentric Göring was known to surround himself with

lion cubs at Karin hall, his retreat in the heath northeast of Berlin, and possibly kept some near his office in cages. Lehmann could have made this up as part of her yarn, but then she would not have asked Tietjen after the war whether he remembered the “lions.”⁴⁸

After the conference, which must have taken place around noon and most certainly included lunch, Lehmann sent her Vienna-based husband Otto Krause an “urgent” telegram saying: “meeting astonishingly positive. Fritz will tell all. A thousand kisses.”⁴⁹ She had communicated with her brother Fritz Lehmann, a voice teacher, before her husband, because his situation had been an integral part of the conversation.

Lehmann must have read much into her talk with Göring, for after her recital in Leipzig the following day, as she was proceeding to take part in the regular German season in London, she and Krause remained jubilantly expectant.⁵⁰ Toward the end of April and into May, as she was waiting for something final in writing from Tietjen and Krause was holding out in Vienna, she acted toward others as if the whole thing was a done deal. In particular, she gave the exiled Berlin agent Simon, who now could use the money badly, the impression that he would soon collect commission on the first twenty Berlin performances. (The poor refugee thereupon felt impelled to commend her on having secured such a wonderful arrangement with the Nazis.)⁵¹ As the days were passing, Lehmann and her husband were becoming nervous to the point that Krause considered traveling to Berlin to speak with Tietjen. But the director, in control as always, let them know that such a visit was unnecessary.⁵²

After Tietjen finally sent what he took to be a first contractual draft to London for Lehmann’s consideration, she was sorely disappointed. As far as she could discern, there was a discrepancy between what had been mentioned in Berlin and what she now was reading on paper. Her negative reaction may have been due to three factors. In Berlin, she could have taken some of Göring’s jocular remarks too seriously, as when he was promising her a castle on the Rhine. Second, by now this diva had such an elevated opinion of herself that she imagined the highest emoluments as being due her as a matter of course, both during the Berlin discussions and thereafter, hence considering them granted when they had barely been mentioned. Not least, this process was abetted by the bane

of her professional existence, which by now was greed. And third, while Göring had done all the wooing and charming at the table, Tietjen the realist had been standing silently in a corner taking notes and, after the chatting, had calculated what was doable.

Tietjen's April 26 communication to Lehmann in London consisted of a contract proposal offering her twenty guest performances per Opera season from the beginning of September, 1934, to the end of August, 1937, and more, after agreement with Vienna. Lehmann was to sing exclusively at the Staatsoper and show up regularly for rehearsals. All performance dates were to be set by mutual agreement, and she was to receive RM 550 plus a complement of 450 per event (1,000 marks combined).

What bothered Lehmann was that in order for her minimal honorarium of 1,500 to be met, an extra RM 500 was to be paid from a special minister president's fund contingent on Göring's person. "For example, he could die," she wondered in her answer, and in that case, would the Staatsoper revert to the meager basic contract? Also, her brother Fritz's appointment at the Berlin Conservatory, which she had stipulated during negotiations, was not expressly mentioned. And what about a six-room flat, should she decide to move to the German capital, and why was there no word of her being anointed a Preussische Kammersängerin? On the other hand, she had no problem certifying instantly that her pedigree was fully "Aryan."

On May 16, Tietjen's reply to this, her letter of the eleventh, was devastating. He indicated that many of the clauses in question had been inferred and not put in black and white and that she was taking excessive liberties by making assumptions, such as the gift of an apartment. Hence Göring had been furious that "a racially arch-German artist," who was a quasi-Berliner, did not feel German enough to consider serving the German people a special honor. Her sentiment as outlined, that singing only in Germany did not interest her, had struck the minister president as cynically businesslike and something one could not possibly make public in the German Reich. Besides, one had talked about a preliminary contract first and a more permanent arrangement later and mentioned that under any circumstances she would receive sufficient vacation time to sing abroad. For Göring himself had an interest in exporting the fame of

the Prussian Staatsoper, apart from fully understanding that she wanted to reap personal dividends from her international standing. As far as the money was concerned, did she not remember that there had been talk about a special bonus for her and that beyond that the Führer and Göring were in the process of establishing as a guarantee for artists like Lehmann a permanent, and generous, life pension? Regarding her brother Fritz, Tietjen had received him immediately after the audience, for a pedagogical appointment at the conservatory. This understanding, however, would now have to be revoked, as would the entire attempt to attract her services to the Prussian Staatsoper. And so, forthwith, the offer was withdrawn.⁵³

Back in Vienna, Lehmann was shocked by Tietjen's response. On May 20 she sent a long telegram to Göring, regretting the "misunderstanding" arising from her letter and assuring the minister president that "my purely idealistic, artistic conception of my life's work is, and always has been, to carry German art into the whole world." This was part and parcel of her "international career," which she viewed not as a business, but a vocation. She pleaded with Göring to believe her and to consider the letter she had, simultaneously, sent to Tietjen.⁵⁴ To him she admitted having erred. By confusing the guest proposal with a subsequent permanent one, she might have given the impression of a purely business-minded woman, which, however, did not describe her true nature in the slightest. Business was a "necessary evil," rather than something to live for. It would be painful to condemn her error, for "every error is excusable."⁵⁵ Notwithstanding these apologies, Tietjen curtly advised her on June 5 that Göring had decided to decline her "offer."⁵⁶

What had happened was that, because of Lehmann's behavior and Göring's change of heart, a contract had never materialized, as Tietjen drily observed after World War II.⁵⁷ When that reality had sunk in during June and July 1934, the singer had to take stock of her situation and decide what to do, vis-à-vis not only her business contacts in the Third Reich but also her new partners in America. For at the very time her recordings were being advertised in German trade magazines, she had a number of German concert dates in her appointment book, including one for Berlin in September.⁵⁸ Would it be politic to return? While she was pondering this dilemma, telling her Atlanta friend that the Berlin guest

performances had been voided by “a great clash,” she received a letter from a Zurich-based emergency association representing anti-Nazi refugees, asking her to join. None other than Bruno Walter had added in his handwriting that “it would be very nice if you could lend your name.” It is highly doubtful that Lehmann replied as Walter had wished, for then a carbon copy or draft of that letter would have survived in her records. Although the dealings with Göring were now over, perhaps there were other interests in the German Reich that could be salvaged—for instance, her regular income stream from the Odeon recording firm.⁵⁹ After Lehmann had told Erich Simon what was safe for him to hear, already in the mold of her legend-in-the-making, he advised her from Paris that for now it might be wiser not to concertize in Berlin.⁶⁰ But in order not to burn all her bridges at once, she accepted a recital date in Reichenhall, Bavaria, for August, which she actually kept on the twenty-fourth, and she also sang in Munich on October 17. These turned out to be her last appearances on German soil.⁶¹

At the end of August, Heinz Friedlaender informed the singer that Wolff und Sachs, Simon’s and Lehmann’s old agency in Berlin, had been instructed by Nazi authorities in a circular dated August 16, 1934, that henceforth, “a performance by Frau Lotte Lehmann in Germany was not desirable.”⁶² That was the official death knell for her planned recital in Berlin, and it signaled that the Prussian government had briefed the Reich propaganda ministry under Goebbels, which oversaw the rest of Third Reich culture. Late in October, when Lehmann sang again in London, she mentioned in a newspaper interview that although she had been born in Germany, she could not perform in that country as it was today. This was picked up by the Nazi leader Alfred Rosenberg’s spies and carefully stored in Goebbels’s Reich Music Chamber files.⁶³ By now it was obvious that to the extent that the Nazi rulers came to resent Lotte Lehmann, she herself wanted to be seen by the world as an enemy of the Third Reich.

Yet she still had to tread lightly for two reasons. One, her brother Fritz still resided on the German island of Sylt, although he later moved to Vienna; but Austria was annexed by the Nazis on March 13, 1938. Second, she had unfinished business in Vienna. Even after the Anschluss, Lehmann wished to rescue the pension that had accrued for her at the Vienna Staatsoper and to which she was legally entitled. So she decided to risk a double game. Although *persona non grata*

with central authorities in Berlin and in the process of reestablishing herself in New York, she correctly surmised that far away in Vienna at the Opera, she would still be remembered fondly. Hence in April 1938 she asked the Opera administration to be officially pensioned, indicating that she was currently living in the United States.⁶⁴ The Nazi chief (Gauleiter) of Vienna himself granted her this request, although Opera officials held that she, because of frequent absences, could hardly be said to have fulfilled her contractual obligation since her last contract (still under Chancellor Schuschnigg) of December 1934. The other qualms aired at that time touched on her failed negotiations with Göring. Local Vienna politicians had heard that she had wanted to move to Berlin but that this had been prevented, “because the material conditions, which the artist established, were supposed to have been unacceptable.”⁶⁵ Nonetheless, because everybody in Vienna lovingly remembered “Our Lotte,” she was scheduled to receive a pension of 588.40 marks a month, later of varying amounts, beginning September 1, 1938, which was placed for her in escrow. Since Lehmann could not convert anything into dollars for use in the United States, the money was transferred to her mother-in-law Betty Krause in Partenkirchen, minus some taxes she owed. The funds were paid into the account until August 1941, by which time the singer had collected, altogether, close to 17,000 marks. When she met with the lawyer Alois Klee in Deauville on the French Riviera during the summer of 1938, it was not because he wanted to persuade her to return to the Reich, as stated in her lioness story, but to settle the details of her pension transfer. Her reason to meet him there was to look after her tubercular husband, en route to the United States; she did not concertize.⁶⁶

In light of the fact that Lehmann, not yet a U.S. citizen, as a naturalized Austrian had automatically regained her German citizenship after the Anschluss of March 13, 1938, and Germany was at war with the western Allies by September 1939, her Vienna special treatment until August 1941 was quite extraordinary. And Lehmann did everything in her power to keep it that way. After the outbreak of war, she sent a declaration to her Viennese lawyer Klee, for use with the authorities, explaining: “My intention to visit Vienna this fall had to be reversed on account of the beginning of hostilities. I am therefore forced to continue my stay in America for the duration of the war. Because there is no other

possibility for me to return to the German Reich any time soon, I am asking for permission to retain my pension as Kammersängerin of the Vienna Staatsoper in the German Reich, despite my foreign residence.”⁶⁷ In February 1941, the Nazi Reich Finance Ministry expressly allowed Lehmann to reside—as a German citizen—in the United States while she was collecting her Viennese pension in escrow.⁶⁸

Why the money transfer should have ended in August 1941 and not in December, when Germany declared war on the United States, can only be explained in terms of incrementally negative intelligence on her that the Gestapo was collecting and copying to Goebbels’s files as of 1940. Already in December 1938, and unbeknownst to the Viennese, who were still trying to steer an independent course from Berlin, especially in cultural affairs, the Gestapo and the Reich propaganda ministry had colluded to place Lehmann’s autobiography, *Anfang und Aufstieg*, published 1937 in Vienna, on the index. Ostensibly, the reason was that she had composed a paean to Walter and favorably mentioned other Jewish artists.⁶⁹ By 1942—Fritz was now safely ensconced in New York and Lehmann a recognized voice against the Nazis—the Gestapo had effectively denaturalized the singer, confiscating her property in her two Vienna residences (although in the basement of her villa near Vienna and in Fritz’s rented apartment some of her possessions had remained, including the Göring correspondence).⁷⁰ Owing to the Nazis, Lehmann was technically stateless from 1942 until June 1945, when she acquired American citizenship.

While in early 1934 the prima donna was hoping for a meeting with Göring even from New York, she had to be careful how she broke any of this news to her newly acquired American friends, especially since the United States was also poised to offer her professional opportunities. At this time, and until she received the disappointing tidings from Tietjen early in June, she ideally would have wanted to stay based in Vienna for security reasons, with the freedom to work as much in Nazi Germany and the United States as feasible. It became obvious to her that she would want to move from Vienna to Berlin only if the German conditions were far superior and, this was important, if she could continue her sojourns in America. The latter possibility was indeed guaranteed to her by Göring. Alternatively, in the first half of 1934 a complete move to the United States could

become viable only if she were to be overwhelmingly welcomed there (which had not exactly happened from 1930 to 1933) and if eventually she received an offer from the Metropolitan Opera in New York, which was nothing short of spectacular. As it turned out, she decided to stay in the United States permanently only in 1938, once she knew she was not wanted in the Third Reich and Vienna had become part of Hitler's empire, where her four "non-Aryan" stepchildren, from Otto Krause's first marriage to a Jew, were endangered.

Even before she sailed for America in January 1934 and then met with Göring back in Germany in April, Lehmann was perfectly aware of the disposition especially of her New York audience and of her sympathetic collaborators there. Already in 1930 it could not have escaped her that of the city's close to seven million inhabitants, up to two million were Jewish, and that New York's musical public had grown from a predominantly German-American to a German-Jewish-American one. The New York Times, which was hugely influential as a base of expert music critics, was published by the Jewish Adolph S. Ochs.⁷¹ Toward the end of 1933, when the extent of Hitler's first acts of anti-Jewish discrimination had become sufficiently known, the Times was running scathing reports on the interrelationship between the decline of Berlin's musical culture and the persecution of its Jews. Ironically, Lehmann's name even figured in some of that reportage as that of one of the few foreign artists who actually consented to perform there (thus propping up the city's musical quality).⁷² In September 1933, Lehmann's accompanist Balogh wrote her from New York that the "mood against the political Germany of today has grown considerably here." Her German Atlanta-based friend, who despite her Jewish husband became increasingly pro-Nazi, wrote her how Germany was lately being harassed in the daily U.S. press and that it was getting worse with every passing day.⁷³

After Lehmann had left New York again at the end of March 1934, Balogh worked closely with New York manager Francis Coppicus and publicity agent Constance Hope to arrange further concert and opera dates for the 1934-35 season. All three were Jewish, as was Hope's business partner Edith Behrens. Hope and Behrens were writing sentimental letters to the singer telling her how much they missed her, and no doubt they meant it.⁷⁴ Lehmann's personal charisma, on and off the stage, which had already captivated thousands of Europeans, had not

failed to work on them. Apart from what might happen at the Metropolitan, which for the time being chose to keep silent, they were planning an extended tour across the Midwest to the West Coast, where Lehmann was to sing in San Francisco and Los Angeles. As Hope was writing Lehmann, in mid-April, about an assured net profit of 800 dollars (around 2,000 marks) multiplied by fifteen individual events, thus totaling about \$12,000 within two months, Lehmann fully realized her income potential in America, which could later have given her pause as she was comparing this with Göring's figures.⁷⁵

As the meeting in Berlin approached, the Krause couple had to be especially careful with Hope, who then was infatuated with both. So it was at first decided to dissemble. Two days before Lehmann's Berlin date, as she was on her way to Dresden, Krause wrote to Hope that his wife had left that day for London.⁷⁶ Coppicus then cabled on April 28 that a San Francisco Opera engagement was in the making for November 23, with others to follow.⁷⁷ This startled Lehmann, who thought—her audience with Göring over—that such scheduling might interfere, that early, with the beginning of her new Berlin routine. Coppicus was in touch with the Metropolitan's Edward Ziegler, who constantly corresponded with Simon. As Lehmann's German agent, Simon knew of the Berlin arrangements at least in principle; hence the singer reasoned that it would only be a matter of time until Hope learned the truth. She therefore told Hope on May 4 that she had seen Göring and that the first twenty Berlin commitments would interfere with San Francisco; thus the West Coast had to be skipped. The news struck Hope like a thunderbolt: "Frankly, I was very much upset." Hope tried to make Lehmann change her mind, spelling out to her that a no-show on the West Coast would cost her at least \$9,600. Of course the agent, like manager Coppicus, stood to lose much money in that case herself, but Hope got to the heart of the matter when she asked what would happen if Americans learned Lehmann's reasons for the cancellation. "I am very much afraid that there will be some unpleasant publicity about your singing there. As you know, there is a somewhat strong feeling about the matter in this country. I do not believe it will affect your concerts so much out of New York, but I am afraid that it will affect your appearances here." Hope sounded a more than cautious note when she warned her friend: "I do wish you would consider this matter very seriously, as your career in this country is at such a

critical point.” There were enormous opportunities right now but they could easily be scuttled.⁷⁸

On May 24, Lehmann was informed that the German-American soprano Elisabeth Rethberg had accepted the San Francisco assignment.⁷⁹ Lehmann, still in London, must have felt terrible, for while—after Tietjen’s first discouraging letter—she was still holding out for a last chance from Berlin, budding opportunities in America seemed to be vanishing, and her friendship with the New Yorkers was endangered. To make matters worse, by early June, after having been informed of Göring’s final decision in the Berlin matter, she received notice from the Metropolitan that she would be reengaged, but only in the relatively minor role of Octavian in Strauss’s *Rosenkavalier* and for a pittance of 330 dollars, plus insufficient funds for the crossing.⁸⁰ A few days later, the Metropolitan offered her four evenings at the Opera at 700 dollars each but, still short of money, continued to hedge on the fare.⁸¹ It should now have been clear to Lehmann that reaching for the stars, while making a pact with the devil, had its price. After Berlin had fallen through, the Metropolitan finally came around but with less-than-perfect conditions, even though the cross-country tour looked attractive, save for the Rethberg factor. Still unreservedly on the plus side, however, Lehmann’s acolyte Hope finally wrote in June that she was “frankly, very glad that your other plan has not gone through.”⁸² With that, the Göring episode was history.

Lotte Lehmann’s case is important, because as a famous opera star she had invented her resistance to Nazism and the Third Reich, for nothing but personal gain and career reasons. Trying to enter into a deal with Göring was bad, but covering it up as a failure for which her own avarice had been the motive was worse. None of this had been necessary, as she was now passing herself off as a refugee from Hitler. Her life had never been in danger, especially not from the safe haven she still had in Vienna and anticipating lucrative prospects in New York. Opportunistically, she was playing professional chances in Hitler’s Germany against those in the United States; that the former was a tyranny and the latter a democracy based on the inalienable rights of man never entered her mind. The historic tragedy is that she stole the legacy of moral and political resistance and used it when she did not deserve it.

As historians are working more on memory, in particular memory after the Holocaust, they are finding that Lehmann's case was not an isolated phenomenon. In artistic circles alone, one can point to several additional examples, although each one is different. After the composer Carl Orff had collaborated increasingly with the Nazi regime, he claimed, after 1945, to have been a member of the Munich student resistance led by the Scholl siblings, in order to avoid an American-imposed work boycott, and ever since, his postwar reputation as an anti-Nazi has been floated on this legend.⁸³ But until today, German historians choose to ignore this.⁸⁴ Equally ignored, in a recent anthology of essays on German exiles, is the behavior of Dresden conductor Fritz Busch, under whom Lehmann had premiered Christine in Strauss's opera *Intermezzo* in 1924. Busch pretended after World War II that he had been driven from his conductor's post by Saxon Nazi leaders in the spring of 1933.⁸⁵ Although he had been dismissed by Saxon Gauleiter Martin Mutschmann in March, it was not for ideological reasons, for Busch had never been pronouncedly anti-Nazi. Instead, Busch had committed book-keeping and scheduling errors and the chemistry between him and Mutschmann was not good. Before Busch settled in Buenos Aires, Copenhagen, and finally in British Glyndebourne, he too attempted to use Göring already in 1933, whom he knew from republican times, to get a prestigious conductor's position in Berlin. Göring demurred, but Busch was sent on a propaganda journey to South America, only to try with the minister president again in 1934. Twice unsuccessful, Busch ultimately turned his back on Nazi Germany. But in his subsequent memoirs and those of his wife Grete Busch, he appears as a stalwart resister.⁸⁶

Lehmann, Orff and Busch were guilty of various degrees of collaboration with the Nazi regime, Orff probably more than the others. A variation on this theme of legacy theft could involve cases of persons who had no record of Nazi complicity, but used the evil empire to portray themselves as victims, for the sake of undeserved publicity. They are no less guilty of dishonoring the memory of sufferers from Nazism than are Orff, Lehmann or Busch. As we now know, Jerzy Kosinsky's gruesome memoir *The Painted Bird* mendaciously recounted the terrible sufferings of a young, brave Jewish boy in Poland.⁸⁷ Before exposure, the legend of that false victim had impressed too large an audience. Some time ago

Raul Hilberg became involved in the case of one Benjamin Wilkomirski, who also published a book, in which he claimed to be a Polish-Jewish child survivor of the Holocaust—again Wilkomirski turned out to be a fraud, something that the real child survivor Hilberg had suspected all along.⁸⁸

In contrast to Lehmann, it is instructive to see how Hilberg, who singlehandedly created the new academic discipline of Holocaust Studies starting in the early 1960s, has made use of memory.⁸⁹ He abided by stern procedural rules, for instance when he chided fellow authors Lucy Dawidowicz and Hannah Arendt for ignoring historical evidence.⁹⁰ His rules would have been most damning to the likes of Wilkomirski and Kosinsky, but also to Fritz Busch, Carl Orff and, especially, Lotte Lehmann, who was making her way to world fame in the Austrian capital at the very time that young Raul was growing up there. He observed: “Among the practices that give me discomfort is the creation of a story in which historical facts are altered deliberately for the sake of plot and adventure.”⁹¹ Hilberg employed memory impressively, morally soundly, and, always, verifiably. Here is how he remembers the entry of Hitler in Vienna in March 1938, when he was all of twelve years old: “Then came a man who imparted to everyone a powerful demonstration of historical presence: Adolf Hitler. The impact of his appearance was unmistakable. In the hallway a Christian neighbor was crying because her thousand-year-old Austria had ceased to exist. The next day giant swastika flags were draped from the upper stories of apartment houses; photographs of Hitler were hung from windows; and marching youths with drums were moving through the streets. Jews, huddling in their apartments, breathed the ominous air and wondered what would happen to them if they did not emigrate in time.”⁹² The recollection of those impressions has as much plasticity as Lotte Lehmann’s lion story, but it possesses the undeniable advantage of being true. Hilberg himself was fortunate enough to escape from Nazi Germany at the last minute, eventually to show us a new and constructive way of remembering, and recording, the terrors of the Nazi period. Lotte Lehmann, on the other hand, pretended to show us a sensation, falsely setting herself up as a martyr. This caused no damage to her integrity as the wonderful artist as which she is remembered, but it did put into question her character as a member of the human race.

NOTES:

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2 Lotte Lehmann (LL hereafter), "Göring, the Lioness and I," in Charles Osborne, ed., *Opera 66* (London: Alan Ross, 1966), 187-99.

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4 Marcia Davenport, "Song and Sentiment," *The New Yorker* (Febr. 23, 1935): 22. Davenport repeated this in *Too Strong for Fantasy* (New York: Scribner, 1967), 246.

5 *The New York Times*, Nov. 10, 1935.

6 LL to Hansing, Sept. 5, 1936, General Correspondence, Lotte Lehmann Collection, Special Collections, Davidson Library, University of California at Santa Barbara (GC hereafter).

7 LL to Lachmann, Dec. 10, 1938, ATW/Teilnachlass Lotte Lehmann.

8 Marboe memo, Nov. 10, 1955, Lotte Lehmann Foundation Archive, Kailua/New York (LLFA hereafter) (1st quote); LL to Burgau, July 31, 1956, GC (2nd quote).

9 According to "The Education of Frances Holden: Frances Holden with David Russell," ms., Davidson Library Oral History Program, University of California, Santa Barbara, © The Regents of the University of California, 1998. Also see LL to Bruno Walter, Jan. 14, 1956, GC.

10 Example: LL to Mann, Nov. 28, 1968, Erika-Mann-Archiv in der Handschriftenabteilung der Stadtbibliothek München (EMA hereafter)/914/78. See Christa Ludwig, *Und ich wäre so gern Primadonna gewesen: Erinnerungen* (Berlin: Henschel, 1994), 79.

11 LL to Hansing, Apr. 10, 1935, and to Hecht, Febr. 14, Nov. 23, 1938, GC.

12 LL to Bundestheaterverwaltung, Jan. 18, 1955, LLFA (quote); LL to Klee, Febr. 28, 1955; LL to Shawe-Taylor, Nov. 22, 1974, GC; *Kurier*, Jan. 22, 1955.

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14 Friedelind Wagner, *The Royal Family of Bayreuth* (London: Eyre and Spottiswoode, 1948), 121.

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16 David Ewen, *Men and Women Who Make Music* (New York: The Reader's Press, 1946, 1st pr. 1939), 148 (quote); Berta Geissmar, *Musik im Schatten der Politik* (Zurich: Atlantis, 1985), 244; Erika Mann in Thomas Mann, *Briefe, 1937-1947*, ed. E. Mann (Frankfurt am Main: S. Fischer, 1963), 622; Astrid Varnay, *Fifty-Five Years in Five Acts: My Life in Opera* (Boston: Northeastern University Press, 2000), 6; Beaumont Glass, *Lotte Lehmann: A Life in Opera and Song* (Santa Barbara: Capra, 1988), xvi. See Mann to LL, Jan. 11, 1967, EMA/722/96.

17 *Münchener Merkur*, Febr. 27/28, 1988; Susan Miles Gulbrandsen, "Lotte Lehmann on the Wings of Emotion," *Santa Barbara Magazine* (July/Aug. 1989): 22; *Frankfurter Allgemeine Zeitung*, Aug. 30, 1996.

18 Lanfranco Rasponi, *The Last Prima Donnas* (New York: Knopf, 1982), 484.

19 *Weltpresse*, Dec. 16, 1954.

20 Tietjen in Hannes Reinhardt, ed., *Das bin ich* (Munich: Piper, 1970), 191-94; Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* (New York: Oxford University Press, 1997), 28-29, 62.

21 Kater, *Muse*, 83, 89-90.

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25 Clemens Hellsberg, *Demokratie der Könige: Die Geschichte der Wiener Philharmoniker* (Zurich: Schweizer Verlagshaus, 1992), 464.

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Library, University of California at Santa Barbara (NC hereafter). Also see *ibid.*, Oct. 12, 1932.

27 Erik Ryding/Rebecca Pechefsky, *Bruno Walter: A World Elsewhere* (New Haven: Yale University Press, 2001), 218; Gary Hickling, “Lotte Lehmann Chronology” (ms., Kailua, 2004-6, Author’s Private Archive) (Hickling hereafter); *The New York Times*, Febr. 2, 1933.

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30 *The New York Times*, Apr. 2, 1933; Harvey Sachs, *Toscanini* (Philadelphia: J. B. Lippincott, 1978), 222-26.

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34 Fragment, *Völkischer Beobachter*, [Nov. 1933], NC (quote); Hickling.

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41 Review, “Lotte...,” [Oct. 1933], NC.

42 Heger to LL, Nov. 11, 1933, ATW/15; LL to Heger, Sept. 15, ATW/15, and Dec. 7, 1933, ATW/12.

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44 Göring to LL, Apr. 2, 1934, ATW/17.

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46 Bing to LL, Apr. 2, 1934, ATW/17.

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48 LL to Tietjen, Nov. 11, 1955, Archiv, Akademie der Künste Berlin (AAKB hereafter), Nachlass Tietjen/corr. LL, 80/70/258-260.

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50 LL to Krause, Apr. 22, 1934; Krause to LL, Apr. 22, 27, 1934, ATW/15; Hickling.

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77 Coppicus to LL, Apr. 28, 1934, ATW/18.

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91 *Ibid.*, 139. 92 *Ibid.*, 42.



The Author



The author, Gary Hickling, came to the world of classical vocal music thanks to Lotte Lehmann. She unknowingly opened the worlds of opera and art song to him. While following a busy career as a classical double bassist, he still found time to host radio programs in New York City. Two of these programs featured interviews with Lehmann. In 1988 Hickling began broadcasting programs in Honolulu that focused on art songs (which he considers neglected in comparison to opera). This long-running program is still active as of 2019. It has the sad distinction of being the only radio program in the world that features art song.

In 1990 Hickling created the Lotte Lehmann Foundation. The mission was larger than the world of Lehmann; the Foundation also promoted art song.

He established an international art song contest and major composers were commissioned to write the required song. Winners shared a recital.

Hickling initiated the World of Song award and beautiful calligraphed documents were presented to art song singers, pianists, and composers.

A regular Foundation newsletter was mailed to interested subscribers and an active website developed. Recitals were staged and filmed.

Hickling demonstrated the role of surtitles, so successful in opera, for the concert singer. A few professional singers use them now.

He wrote and directed a video with singing actors, called [Three American Art Songs](#). This may be viewed on YouTube.

At a certain point, the Lehmann Foundation seemed to outgrow its Hawaiian roots and was moved to New York City. Eminent composers, singers, and pianists were active on the board, but after a few years the Foundation faltered and as we write, it is in hiatus.

To fill the gap, in 2013 Hickling initiated the Lotte Lehmann League, which is essentially a website promoting various art song projects as well as Lehmann. The World of Song award was re-established and that lasted until 2017. Replacing Cybersing, he began the International Art Song Contest promoted by his Hawaii Public Radio program “Singing and other Sins.” That contest was discontinued.

Specific Lehmann projects have included Hickling’s discography for Beaumont Glass’ *Lotte Lehmann: A Life in Opera & Song*. He also advised Michael Kater for his biography, *Never Sang for Hitler: the Life & Times of Lotte Lehmann*.

Hickling worked on UCSB’s Lehmann Centennial, consulted with RCA for its Lehmann CD, produced a Lehmann tribute CD, and for the Music & Arts label, produced a 4 CD set of Lehmann rarities. He conferred with the Jon Tolansky, producer of a two-hour Lehmann radio documentary broadcast from Chicago on the 30th anniversary of Lehmann’s death. Hickling was executive producer for the 2017 Marston Records release of a 4 CD set of Lehmann’s acoustic recordings and for their 2019 publication of her Berlin “electrics.”

In 2015 he assembled the first volume of *Lotte Lehmann & Her Legacy* and has published *Lotte Lehmann & Her Legacy Volumes III-V* which offer Lehmann’s master

classes cross indexed so that one can find a particular aria or song. Volumes VI & VII provide Lehmann's interviews (the latter German) and at present (2019) Hickling is working on Volume VIII which will offer Lehmann's art work.

Hawaii has been his home for many years where Hickling shares his life with his partner, Dennis Moore.



This photo has multiple personal associations for the author: Mme Lehmann is demonstrating for a master class in a hall at the MAW that now bears her name. Her assistant, friend, and later biographer with whom he worked closely, Beaumont Glass, plays piano.

Abravanel, Maurice

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

Related Glossary Terms

Agathe

Index

Find Term

Chapter 16 - Music Academy of the West

Chapter 16 - Music Academy of the West

Chapter 18 - Enduring Fame

Adolf Friedrich, Graf von Schack

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

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

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

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

Related Glossary Terms

Agathe

Agathe is the lead female character and lead soprano in Weber's romantic opera *Der Freischuetz*.

Related Glossary Terms

Abravanel, Maurice

Index

Find Term

Al Jolson

Al Jolson (born Asa Yoelson; 1886–1950) was a Jewish-American singer, film actor, and comedian. At the peak of his career, he was dubbed “The World’s Greatest Entertainer.”

His performing style was brash and extroverted, and he popularized a large number of songs that benefited from his “shamelessly sentimental, melodramatic approach.” Numerous well-known singers were influenced by his music, including Bing Crosby. In the 1930s he was America's most famous and highest-paid entertainer. Between 1911 and 1928, Jolson had nine sell-out Winter Garden shows in a row, more than 80 hit records, and 16 national and international tours. Although he is best remembered today as the star of the first ‘talking picture’, *The Jazz Singer* (1927), he later starred in a series of successful musical films throughout the 1930s. After the attack on Pearl Harbor, he was the first star to entertain troops overseas during World War II. After a period of inactivity, his stardom returned with *The Jolson Story* (1946), for which Larry Parks played Jolson, with the singer dubbing for Parks. The formula was repeated in a sequel, *Jolson Sings Again* (1949).

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

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

Alan Jefferson

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

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 2000.

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

Related Glossary Terms

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Alberto Remedios

Alberto Remedios (1935–) is a British former operatic tenor, especially noted for his interpretations of Wagner's heldentenor roles.

Remedios was born in Liverpool and began his working life as a docker, but studied singing with Edwin Francis, who also taught Rita Hunter, and then at the Royal College of Music under Clive Carey.

He sang a wide variety of roles with the Sadler's Wells Opera—the forerunner of English National Opera—including Alfredo in *La traviata*, the title role in Gounod's *Faust*, Samson in Saint-Saëns' *Samson and Delilah*, Bacchus in *Ariadne auf Naxos* and Max in *Der Freischütz*.

He is especially remembered for his performances in Wagner, especially as Siegfried in the Glen Byam Shaw production of *The Ring*, conducted by Reginald Goodall. These performances were recorded in 1973, preserving Remedios' partnerships with Norman Bailey as Wotan and Rita Hunter as Brünnhilde. He was also memorable as Walther von Stolzing in the groundbreaking 1968 Sadler's Wells *Mastersingers*, also conducted by Reginald Goodall.

Most remarkable of all was the occasion when Remedios, despite a slight chest infection, and due to the illness of another singer, played the roles of both Siegmund in *Die Walküre*, the title role in *Siegfried*, and also Siegfried in *Götterdämmerung*, within a complete cycle of the *Ring* during one week, these being at the Empire Theatre, Liverpool performances of the tour.

Remedios sang the role of Mark in the first recording of Tippett's *The Midsummer Marriage*.

Remedios's genial nature and interest and support of rising singers have enhanced this reputation. He is a great Liverpool F.C. supporter.

Remedios performed in many of the world's leading operatic venues, including the Metropolitan Opera in New York, Seattle, Frankfurt, San Francisco and Buenos Aires. In 1981 Remedios was appointed as a CBE. He has lived in retirement in Australia since 1999.

His brother Ramon also had a singing career as a tenor; on at least one occasion they were both in some performances by English National Opera of *The Mastersingers*.

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 an American citizen in 1931, following his marriage to an American. He performed often at the Chicago Opera before making his belated *début* at the Metropolitan Opera in New York City in 1940. His fame as a Lieder interpreter was as that of an opera singer.

Related Glossary Terms

Drag related terms here

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 like 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.

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

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.

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.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Anschluss

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

Chapter 3 - Misconceptions

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.

Related Glossary Terms

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Ariadne auf Naxos

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

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

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

Armand Tokatyan

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

Related Glossary Terms

Drag related terms here

Index

Foreword - Foreword

Chapter 2 - Third Career II

Armide

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

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

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

Related Glossary Terms

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Artur Bodanzky

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

Related Glossary Terms

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Artur Rodzinsky

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

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.

Related Glossary Terms

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Bagwell, Thomas

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

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

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

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

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

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

Related Glossary Terms

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Baldwin, Dalton

Dalton Baldwin (1931–) accompanied the greatest art song performer of his time. His legendary years as Gérard Souzay's pianist are well documented 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.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Bampton, Rose

Rose Bampton (1907 or 1908–2007) American soprano who began her career as a mezzo-soprano. She sang at the Metropolitan Opera from 1932–1936, 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.

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.

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 gro teen-agers how to sing. She taught for 25 years at the Third Street M Settlement, and now teaches privately at home, and also works as professor at New York University's Steinhardt School of Music, and in the voice department. at SUNY New Paltz.

Related Glossary Terms

Drag related terms here

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 Stéphane Mallarmé among many others. He is credited with coining the term “modernity” (modernité) to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility art has to capture that experience.

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 Wessling's work as inaccurate, badly sourced quotations, and actually making up quotes. He lost many of the cases, and some were still pending at his death.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Big City

Big City was an MGM movie about New York City made in 1951. It included Lehmann singing the role of a Jewish mother. The other cast members included: Margaret O'Brien, Robert Preston, Danny Thomas and James Cagney. The music was by André Previn and the lyrics by Norman Panama and John 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.

Related Glossary Terms

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Birgit Nilsson

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

Related Glossary Terms

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Birkhead, Jane

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

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

Related Glossary Terms

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Böhm, Karl

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

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

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

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

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

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

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

Bonelli

Richard Bonelli (1889–1980) was an American operatic baritone active from 1915 to the late 1970s.

Bonelli was born George Richard Bunn to Martin and Ida Bunn of Port Byron, New York. His family later moved to Syracuse and soon George preferred to be called Richard. Prior to deciding on a career in music, Bonelli was a friend of race car driver and later mayor of Salt Lake City, Ab Jenkins. Bonelli studied at Syracuse University and his voice teachers included Arthur Alexander in Los Angeles, Jean de Reszke and William Valonat in Paris.

Bonelli's operatic debut came on April 21, 1915 at the Brooklyn Academy of Music as Valentin in Gounod's *Faust*. He toured with the San Carlo Opera Company between 1922 and 1924. In 1923 he made his European debut as Dardano in Catalani's *Dejanice* during the Carnevale season in Modena, Italy. He returned to Europe in 1924 to sing at the Monte Carlo Opera and was eventually engaged by the Théâtre de la Gaîté in Paris. Between 1925 and 1931 Bonelli performed with the Chicago Opera Company and between 1926 and 1942 frequently performed at the San Francisco Opera. His Chicago debut in 1925 was in the role of Germont in Verdi's *La traviata* with Claudia Muzio (Violetta) and Antonio Cortis (Alfredo). His debut role in San Francisco was Figaro in Rossini's *Il barbiere di Siviglia*, after appearing in Flotow's *Martha* at the Los Angeles Grand Opera earlier in September 1926.

Seizing the opportunity of a one-year collapse of Chicago Civic Opera, the Met impresario Giulio Gatti-Casazza quickly engaged Bonelli for leading baritone roles in New York. His first performance with the Metropolitan Opera was on 29 November 1932, again as Rossini's Figaro, at the company's tour to Philadelphia. (It was also the role for his last Met stage performance on 14 March 1945.) The cast included Lily Pons (Rosina), Tito Schipa (Count Almaviva), and Ezio Pinza (Don Basilio). Bonelli's New York Metropolitan Opera debut came on December 1, 1932 as Giorgio Germont in Verdi's *La traviata* opposite Rosa Ponselle as Violetta and Tito Schipa as Alfredo. He remained on the Met's active roster until 1945, making his final performance as Rossini's Figaro on March 14 that year. He was the Tonio in the first ever live telecast of opera, from the Met on March 10, 1940 alongside Hilda Burke and Armand Tokatyan. He returned to the Met in 1966 as an honored guest at the 'Gala Farewell' marking the last performance by the Metropolitan Opera in the old opera house at Broadway and 39th Street, before moving to the Lincoln Center.

Of his many roles, Bonelli was known best for his Verdi repertory as Giorgio Germont, Di Luna, Renato, Rigoletto and Amonasro, and also for his portrayals of Valentin in Gounod's *Faust*, Wolfram in Wanger's *Tannhäuser*, Tonio in Leoncavallo's *Pagliacci*, Rossini's Figaro, Enrico Ashton in Donizetti's *Lucia* and Sharpless in Puccini's *Madama Butterfly*. In Italy, he performed under the name Riccardo Bonelli. He also appeared in two movies; a supporting role in 1935's *Enter Madame* and a cameo appearance in 1941's *The Hard-Boiled Canary*.

After retiring from singing, Bonelli became a successful voice teacher at the Curtis Institute of Music in Philadelphia, the Music Academy of the West in Santa Barbara, and in New York. Among his students were Frank Guarrera, Enrico Di Giuseppe, Lucine Amara, and Norman Mittelmann. In 1949 when Edward Johnson retired from his position of general manager of the Metropolitan Opera, Bonelli was a contender for the job though it ultimately went to Rudolf Bing. Bonelli's favorite baritone was Titta Ruffo. American baritone Robert Merrill had stated that Bonelli was his inspiration to study singing, after hearing him perform the Count di Luna at the Met alongside Giovanni Martinelli and Elisabeth Rethberg in 1936. Even after retiring from teaching, he periodically performed on stage into his 80s. His later appearances were on the West Coast of the United States. He was actor Robert Stack's uncle. Bonelli died in Los Angeles on June 7, 1980 at the age of 91.

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.

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.

Related Glossary Terms

Drag related terms here

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 Gramophone company, where he conducted and played piano. This was when he left DG and he appeared on many stages and recordings.

Related Glossary Terms

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Bumbry, Grace

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

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

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.

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.

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 conductor of the Vienna State Opera. He left Austria in 1938, after the Anschluss, and went to Mexico, where he conducted opera from 1941 until his death in 1945. From 1920 to 1938 he was married to Elisabeth Schumann.

Related Glossary Terms

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Carl Zytowski

Carl Zytowski is Professor of Music, Emeritus, University of California, Santa Barbara, where he joined the faculty in 1951, teaching voice, conducting, and directing the UCSB Opera Theater. He has also been on the faculty of the Music Academy of the West, and the National School of Opera. Active as both tenor soloist and conductor, his compositions and arrangements include three operas and a number of published works for chorus and orchestra. He has written performing translations for several operas and for many art songs.

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

Related Glossary Terms

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 the novella of the same title by Prosper Mérimée. It was first performed in Paris in 1875, but wasn't successful at the time. When productions occurred outside of France, it became a hit, but by that time Bizet had already died.

Related Glossary Terms

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".

Related Glossary Terms

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Carol Neblett

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

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

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

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

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

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

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

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

Castelnuovo-Tedesco

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

Related Glossary Terms

Drag related terms here

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 broadcast television and radio network that is the flagship property of CBS Corporation. The company is headquartered at the CBS Building in New York City, with major production facilities and operations in New York City (at CBS Broadcast Center) and Los Angeles (at CBS Television City, Columbia Square and the CBS Studio Center).

Related Glossary Terms

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

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

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

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

Chansons madécasses

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

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - The Lehmann I Knew

Christa Ludwig

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

Related Glossary Terms

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Chrysothemis

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

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

Related Glossary Terms

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Clara Butt

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

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

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 (1851–1914) came from a family of wealthy Phanariot bankers resident in Vienna. Baltazzi's older sister Helene was married to Baron Albin Vetsera and was the mother of the Baroness Mary Vetsera, who was accordingly Clemens Krauss' first cousin.

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

Related Glossary Terms

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Cleva

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

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

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

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

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 also appeared with companies in Frankfurt, Munich, Hamburg, and Vienna.

Related Glossary Terms

Drag related terms here

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.

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 an edition of *This is Your Life* in 1957—hosted by Ronald Reagan. Publicity Broccoli was also a publicity tool for her business. The title is bemusing and 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.

Related Glossary Terms

Drag related terms here

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.

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Cynthia Raim

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

Related Glossary Terms

Drag related terms here

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 ACO to make recordings and started his own salon orchestra, at which period he changed his name to the more Hungarian-sounding Dajos Béla, Hungarian and Roumanian music then being popular in Germany. Along with those of Arthur 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.

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.

Related Glossary Terms

Drag related terms here

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 the Vienna premiere in November of that same year. Though not a particularly successful opera, Lehmann did sing it also in Hamburg and recorded an important aria, which she considered one of her best efforts. The full opera has been recorded and performed in the 21st century.

Related Glossary Terms

Drag related terms here

Index

Find Term

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.

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.

Dennis Helmrich

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

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

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

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

Related Glossary Terms

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Der Erlkönig

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

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Der fliegende Holländer

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

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

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

Related Glossary Terms

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Der Freischütz

Der Freischütz, Op. 77, J. 277, (usually translated as The Marksman Freeshooter) is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind. It premiered in 1821 at the Schauspielhaus Berlin. It is considered the first important 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 elements were thought to be inspired by German folk music, but this is a common misconception. Its unearthly portrayal of the supernatural in the famous "The Magic Glen" scene has been described as "the most expressive rendering of the most 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.

Related Glossary Terms

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Der Opernball

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

Related Glossary Terms

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Der Rosenkavalier

Der Rosenkavalier is a major opera by Richard Strauss to the libretto by Hugo von Hofmannsthal. It was first performed in 1911 in Dresden. This is one of the most successful Strauss 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 previously performed the other soprano roles: Sophie and Octavian.

Related Glossary Terms

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Der Widerspänstigen Zähmung

Der Widerspänstigen Zähmung (also: Der Widerspenstigen Zähmung, The Taming of the Shrew) is a German-language comic opera in five acts by the German composer Hermann Goetz. It was written between 1861 and 1862 and first performed at the National Theatre Mannheim on 11 October 1862 under the conductor Ernst Frank. The libretto, by Joseph Victor Widmann and the composer, is based on Shakespeare's *The Taming of the Shrew*. The style of the opera shows Goetz turning away from the musical ideas of 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.

Related Glossary Terms

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Derek Lee Ragin

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

Derek Lee Ragin made his London recital debut at Wigmore Hall in 1987. 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.

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.

Related Glossary Terms

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Dichterliebe

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

Related Glossary Terms

Drag related terms here

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's.

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

Related Glossary Terms

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Die Frau ohne Schatten

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

Related Glossary Terms

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Die Meistersinger

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

Related Glossary Terms

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Die schöne Müllerin

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

Die schöne Müllerin is performed by a pianist and a solo singer. The vocal part falls in the range of a tenor or soprano voice, but is often sung by both voices, transposed to a lower range. Since the story of the cycle is about a 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.

Related Glossary Terms

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Die tote Stadt

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

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

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

Related Glossary Terms

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Die toten Augen

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

Related Glossary Terms

Drag related terms here

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 opera. In 1918 found the lead role of Sieglinde congenial as character and recorded excerpts and finally the complete opera in 1935, with Bruckner conducting.

Related Glossary Terms

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Dietrich Fischer-Dieskau

Dietrich Fischer-Dieskau (1925–2012) was a German lyric baritone and conductor of classical music, one of the most famous Lieder (art song) performers of the post-war period, described as "one of the supreme vocal artists of the 20th century" and "the most influential singer of the 20th Century". Fischer-Dieskau was ranked the second greatest singer of the century (after Jussi Björling) by Classic CD (United Kingdom) "Top Singers of the Century" Critics' Poll (June 1999).

The French dubbed him "Le miracle Fischer-Dieskau" and Dame Elisabeth Schwarzkopf called him "a born god who has it all." At his peak, he was greatly admired for his interpretive insights and exceptional control of his soft, beautiful instrument. Despite the small size of his lyric/chamber baritone voice, Fischer-Dieskau also performed and recorded a great many operatic roles. He dominated both the opera and concert platform for over thirty years.

Recording an astonishing array of repertoire (spanning centuries) as musicologist Alan Blyth asserted, "No singer in our time, or probably any other has managed the range and versatility of repertoire achieved by Dietrich Fischer-Dieskau. Opera, Lieder and oratorio in German, Italian or English came alike to him, yet he brought to each a precision and individuality that bespoke his perceptive insights into the idiom at hand." In addition, he recorded in French, Russian, Hebrew, English, and Hungarian. He was best known as a singer of Schubert's Lieder, particularly "Winterreise" of which his recordings with accompanist Gerald Moore and Jörg Demus are still critically acclaimed half a century after their release.

Dorothy Maynor

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

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

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

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - The Lehmann Others Knew

Dr. [Richard] Lert

Richard Lert (1885 - 1980) was an American conductor of Austrian birth. Born in Vienna, he was the younger brother of stage director Ernst Lert. After graduating with a music degree from the University of Vienna, he took a conducting post at the Opernhaus Düsseldorf in 1910. He left there in 1912 to take a similar position at the Opera in Darmstadt where he remained for four years. In 1916 he married novelist Vicki Baum and that same year joined the conducting staff of the Opern- und Schauspielhaus Frankfurt.

From 1919-1923 Lert served as the music director of the Staatsoper Hannover and from 1923-1928 he was music director of the National Theatre Mannheim. He was thereafter active as a guest conductor with several opera companies and orchestras during the late 1920s and early 1930s. His base of operations during that period was Berlin and he appeared as a guest conductor frequently with the Berlin Philharmonic and the Staatsoper Unter den Linden.

From 1936-1972 Lert served as the music director and conductor of the Pasadena Symphony. In 1947 he co-founded the Music Academy of the West in Santa Barbara, California, serving on the faculty there for many years. In 1964 he was awarded the Golden Baton Award from the American Symphony Orchestra League. He died at the age of 94 in Mountain View, California. His papers are held in the collection at the library of the University of Southern California where he was also a faculty member.

Related Glossary Terms

Dr. Daniel Jacobson

Daniel C. Jacobson is a professor of music at Western Michigan University where he teaches musicology, theory, and general education courses in the School of Music. You may read more about his Lehmann connection in a chapter called “Enduring Fame.”

Related Glossary Terms

Drag related terms here

Index

Find Term

Preface - Preface

Chapter 1 - Short Bio

DusolinaGiannini

Dusolina Giannini (1902–1986) was an Italian-American soprano, particularly associated with the Italian repertory.

Born into a musical family in Philadelphia, Giannini was the daughter of Italian tenor Ferruccio Giannini (1868-1948), who came to the United States in 1885, and with whom she first studied, later studying with Marcella Sembrich in New York. She began in concert in 1923, in New York, also appearing in England. She made her stage debut in Hamburg, as Aida and Santuzza, later appearing in Berlin, Vienna, London. She sang at the Salzburg Festival in 1934, as Donna Anna and Alice Ford, and made her debut at the Paris Opéra in 1936, as Donna Anna. In 1938, she created, in Hamburg, the role of Hester Prynne in *The Scarlet Letter*, an opera by her brother Vittorio Giannini (1903-1966).

She sang at the Metropolitan Opera from 1935 to 1942, also appearing at the Lyric Opera of Chicago (1938–42) and the San Francisco Opera (1939–43). She also took part in the first season of the New York City Opera in 1943, as Tosca. After the war, she continued appearing in Paris, London, Berlin, and Vienna, and then turned to teaching, notably in Zurich.

Giannini's voice was a true dramatic soprano, backed by strong temperament and fine musicianship. She can be heard on a complete recording of *Aida* from 1928, opposite Aureliano Pertile.

Giannini's sister, Eufemia Giannini-Gregory, was a respected voice teacher at the Curtis Institute of Music in Philadelphia and taught Frank Guarrera and Anna Moffo.

Giannini died, aged 83, in Zurich.

Edward Downes

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

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

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Eleanor Steber

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

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

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

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

Elisabeth Rethberg

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

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Elsa

The lead soprano role of Wagner's Lohengrin.

Related Glossary Terms

Drag related terms here

Emanuel Bay

Emanuel Bay (1891-1968) graduated from the Imperial Conservatory Petersburg in 1914, winning First Prize (Piano). From 1914 to 1922, he toured Russia, Siberia, Germany, and the Scandinavian Countries. At that time, he was associated with the Moscow Conservatoire as Professor of Instruction.

Efrem Zimbalist, who had met Mr. Bay in Russia, invited him to come to America as pianist, an invitation which Mr. Bay accepted, touring with Zimbalist for 7 years.

Sometime later he joined Jascha Heifetz as his accompanist, an association which lasted over 20 years. During this time Mr. Bay and Mr. Heifetz recorded the complete book of the Beethoven Sonatas for piano and violin.

In 1954, Mr. Bay decided to retire from the concert stage and devote himself to teaching. He was a member of the faculty of the Music School of the University of Southern California and taught piano and chamber music at the Music Academy of West in Santa Barbara, California.

Related Glossary Terms

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Eugene Onegin

Eugene Onegin, Op. 24, (Russian: Евгений Онегин, Yevgény Onegin) is a lyric opera ("lyrical scenes") in 3 acts (7 scenes), composed by Pyotr Ilyich Tchaikovsky. The libretto, organized by the composer Konstantin Shilovskiy, closely follows certain passages in Alexander Pushkin's novel in verse, with much of his poetry. Shilovskiy contributed M. Triquet's verses in Act 1, while Tchaikovsky wrote the words for Lensky's arioso in Act 1, Scene 1, and almost all of Prince Gremin's aria in Act 3, Scene 1.

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

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

Related Glossary Terms

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Eugene Ormandy

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

Related Glossary Terms

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Eva

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

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 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.

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 1859.

Related Glossary Terms

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Fidelio

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

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. She performed Isolde, Kundry, Fidelio, and appeared on radio and made many recordings.

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

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

Related Glossary Terms

Drag related terms here

Floris Juynboll

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

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.

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 1912 or 1913. 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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - The Lehmann I Knew

Frauenliebe und -Leben

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

Lehmann sang this cycle frequently and recorded it with Bruno W.

Related Glossary Terms

Drag related terms here

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Lehmann sang this cycle frequently and recorded it with Bruno Walter.

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Fritz Lehmann

Lotte Lehmann's brother lived from 1882-1963.

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 fled and fled 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.

Related Glossary Terms

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Gabor Rejto

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

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

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

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

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

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

Ganna Walska

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

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

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

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

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

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

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

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

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. Lehmann to this house to learn the role of the Dyer's Wife from his Schatten. While she was there she also sang many of his Lieder with piano.

Related Glossary Terms

Drag related terms here

Index

Find Term

Gens, Véronique

Véronique Gens (1966-) French soprano, was awarded First Prize 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, 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 Paris 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 Grand Prix Prize 'Musical Revelation of the Year' in 1995.

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 travels through Germany he worked as civil servant for the Danish government until 1829.

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

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 Frauen, Bel ami; Ob blond, ob braun, ich liebe alle Frauen; Ich spür in mir, ich fühl in mir; Wie ein Wunder kam die Liebe; Immer nur lächeln und immer vergnügt; Gern hab' ich die Frau geküsst; Wenn der weisse Flieder wieder blüht; Ich tanze mit dir in den Himmel hinein.

Nach der Übersiedlung von Odeon nach Köln wechselte Georg von Wysocki als Produktionsleiter zur Firma Tefifon, die ein neues Tonkonservierungsverfahren (Musikbandaufzeichnungen) auf den Markt gebracht hatte. Ab 1953 war er beim Europäischen Phonoclub tätig, wo er als Producer mehrere Einspielungen mit dem Tenor Fritz Wunderlich vornahm: Madame Butterfly, Maske in Blau (1956) und Die Zauberflöte (1958).

George London

George London (1920–1985), born George Burnstein, was a Canadian and operatic bass-baritone.

Related Glossary Terms

Drag related terms here

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 director of the Cleveland Orchestra of Cleveland, Ohio, and for the recordings of the standard classical repertoire he made in Cleveland and with other orchestras.

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

Related Glossary Terms

Drag related terms here

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.

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.

Related Glossary Terms

Drag related terms here

Gerhard Albersheim

Gerhard Albersheim (born Cologne, 1902; died Basel, 1996), German pianist and writer on music. Albersheim first studied piano, cello, and music theory in Cologne, then worked with Schenker for three years, 1926-29. While giving private tuition and working as a repetiteur, he took a PhD in musicology at Vienna University, 1933-38, publishing his dissertation *Die Harmonik der Musik*. 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.

Related Glossary Terms

Drag related terms here

Gerhard Hüsich

Gerhard Heinrich Wilhelm Fritz Hüsich (1901–1984) was one of the most important German singers of the early 20th century. A lyric baritone, he specialized in Lieder but also sang, to a lesser extent, German and Italian opera.

Hüsich was born in Hanover in 1901. He studied acting there as a young man but later took up singing, gaining experience at a series of provincial German theatres, proving to be a brilliant comic actor. Between 1925 and 1944, he was engaged to sing regularly in Berlin (most significantly at the Berlin State Opera) and at several other leading opera venues in Germany and Austria. Such important overseas theatres as The Royal Opera House, Covent Garden, London, and La Scala, Milan, heard him sing during the 1930s, when his international reputation attained its peak.

The operatic role for which he is perhaps best remembered is that of Papageno, in Mozart's *The Magic Flute*. (In 1937–38 he recorded a complete Papageno for HMV, with Sir Thomas Beecham conducting the Berlin Philharmonic Orchestra.) His stage repertoire, however, included most of the standard roles for the lighter baritone voice, including those of Wagner. Indeed, he was invited to perform at the annual Bayreuth Festival, most famously in 1930 and 1931 as Wolfram in *Tannhäuser*, under the baton of Arturo Toscanini. The vocal music of Richard Strauss was familiar to him, too, and he took part in the premiere of Strauss's *Intermezzo*.

He partnered many of Germany's best sopranos, mezzo-sopranos, tenors and basses of the inter-war years, while Bruno Walter completed a triumvirate of lastingly famous conductors with whom he appeared (the others being, as we have seen, Toscanini and Beecham).

Lacking the sheer vocal amplitude of his heroic baritone contemporaries Hans Hotter and Rudolf Bockelmann, Hüsich concentrated instead on investing his singing with an unfailingly smooth line, a rounded tone and beautifully lucid diction in the manner of a celebrated German lyric-baritone rival, Heinrich Schlusnus, who was his senior by 13 years. Nowhere were these exemplary vocal qualities better displayed than in his pioneering, pre-war, 78-rpm Lieder records. He performed on disc the first more-or-less-uncut versions of Schubert's *Winterreise* and *Die Schöne Müllerin* song-cycles, and Beethoven's *An die ferne Geliebte*; his discs of songs by Hugo Wolf, made under Walter Legge's auspices, helped introduce that composer to thousands of music-lovers previously unfamiliar with Wolf's output; and he released a generous selection of songs by Hans Pfitzner, these recordings bearing the imprimatur of Pfitzner himself at the piano. The obscure Finnish composer Yrjö Kilpinen found in Hüsich a steadfast champion.

On close listening, recordings show that Hüsich chose to intentionally 'under-sing', never pushing his upper register or inflating his tone beyond the limits of its natural resonance. Sometimes Hüsich performed in choral masterpieces as well. His recorded work in this field including an exceptional Jesus in a wartime set — severely abridged — with Günther Ramin conducting, of Bach's *St Matthew Passion*.

After World War II, Hüsich, whose political naïveté during the Third Reich (and, in particular, his closeness to Rosalind von Schirach, the sister of prominent Nazi Baldur von Schirach) was unlikely to endear him to the victorious Allies, mostly abandoned concert and operatic appearances, preferring to concentrate on teaching.

A professor at the Munich Hochschule für Musik, he numbered among his pupils the British tenor Nigel Rogers and notably, James King. He also gave master classes in Europe and on a visit to Japan in 1952-53.

In 1977 through to 1981, Hüsich taught at the Indiana University School of Music in Bloomington, Indiana, where his private studio was small. He also taught the Master's and Doctoral courses in "song literature". In addition, during his three years in Bloomington, he offered students a seminar in Lieder interpretation for three days each week. Hüsich paired select singers and pianists in specific repertoire from Mozart and Beethoven to Kilpinen and Pfitzner.

Following Bloomington and a few guest masterclasses at University of Texas at Austin, he accepted a teaching post at University of Colorado Boulder for the 1982 academic year.

In 1984, at the age of 83, he died in Munich.

Today, most of his large lieder and operatic discography has been reissued on compact disc by various companies.

Giovanni Martinelli

Giovanni Martinelli (1885–1969) was an Italian operatic tenor associated with the Italian lyric-dramatic repertory, although he sang French operatic roles to great acclaim as well. Martinelli was one of the most famous tenors of the 20th century, enjoying a long career at the Metropolitan Opera in New York City and appearing at other major international theaters.

Related Glossary Terms

Drag related terms here

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. 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.

Related Glossary Terms

Drag related terms here

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 Lehmann. There are many recordings of her work available on CD.

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

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

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.

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, Jephtha. Following the Nazi occupation in World War II, the family fled the country back to the States and settled in Elizabethtown, New York, in the Adirondack Mountains. Their son, Joram, was born in Elizabethtown in 1940.

From 1941 to 1949, he was head of the cello department at the Curtis Institute of Music in Philadelphia, and he also taught at Tanglewood, Boston University, and the University of Southern California, where he remained until his death. The USC established the Piatigorsky Chair of Violoncello in 1974 to honor Piatigorsky.

Piatigorsky participated in a chamber group with Arthur Rubinstein (piano), William Primrose (viola) and Jascha Heifetz (violin). Referred to in some circles as the "Million Dollar Trio", Rubinstein, Heifetz, and Piatigorsky made several recordings for RCA Victor.

He played chamber music privately with Heifetz, Vladimir Horowitz, Leonard Pennario, and Nathan Milstein. Piatigorsky also performed at Carnegie Hall with Horowitz and Milstein in the 1930s.

In 1965 his popular autobiography *Cellist* was published.

Gregor Piatigorsky died of lung cancer at his home in Los Angeles, California, in 1976. He was interred in the Westwood Village Memorial Park Cemetery in Los Angeles.

Related Glossary Terms

Drag related terms here

Gretchen am Spinnrad

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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Grete Stückgold

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

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

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 Hesselmann, a disciple of Gabriel Fauré.

When she was 20, Koldofsky returned to Canada and "had the great good luck of being plunged into an accompanying career almost immediately when Jeanne Desseau, our greatest Canadian soprano, asked me to play for her," Koldofsky related in a June 1993 interview with the Eugene (Ore.) Register-Guard.

One musical engagement led to another at an exhilarating pace. A year after her return to Canada, she met and soon married Adolph Koldofsky. For the next quarter century, she accompanied all of her husband's solo recitals and played every form of chamber music with him on concert stages around the world.

Koldofsky received five of the highest honors given at the USC School of Music for excellence in performance and teaching, and received a certificate of honor from the International Congress of Women in Music.

After her husband died in 1951, she founded in his memory an annual scholarship, the Koldofsky Fellowship in Accompanying, at the USC music school.

Koldofsky is survived by her nephew, Dane Williams. There will be no funeral. Contributions can be made to the Gwendolyn and Adolph Koldofsky Memorial Scholarship Fund at USC or to the Music Academy of the West.

Gyorgy Sandor

György Sándor (1912–2005) was a Hungarian pianist and writer.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

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.

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 a number of several television specials on song. Mr. Hampson studied at the Music Academy of the West, which Lehmann helped found. His major teacher, Sister Cole, was a former student of Lehmann. Another important teacher was Martial Singher at MAW.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Hans Duhan

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

Related Glossary Terms

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

Related Glossary Terms

Drag related terms here

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*.

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.

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.

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.

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 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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 12 - Lehmann's Reviews

Chapter 20 - Lehmann Meets Goering

Chapter 20 - Dr. Michael Kater's Version

Herbert Janssen

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

Janssen came from a wealthy, music-loving family and received his first singing lessons in his early youth. He grew up in the family's castle on the Rhine, which was filled with magnificent art. His family wanted him to study law for the benefit of the family business. They disowned him upon discovering that he had used his law school tuition to study singing instead of law. He did, in fact, study law before deciding to commit to a professional singing career. The night he made his debut at the Berlin Stadstoper, a 12' Bosendorfer concert grand piano was delivered to the opera house with a card saying "welcome back to the family". He returned the piano to his family and went on to sing everywhere to great acclaim.

In 1922, Janssen was offered his first contract at the Berlin State Opera, starting with small roles but rising in status quickly. A year later, during the 1923-24 Berlin season, he appeared for the first time as Wolfram in Richard Wagner's *Tannhäuser*, a role that would become one of his trademarks.

Janssen remained a member of the State Opera's ensemble until 1937. During this time, he appeared as a guest at most of the important opera houses and festivals in Europe.

Beginning in 1925, Janssen spent the summer months singing at the Wagner-Festival at the Zoppoter Waldoper. From 1926 until World War II, he regularly sang at the Royal Opera House in Covent Garden, London. Guest appearances led him to the Vienna State Opera, Nationaltheater München, Opera Garnier in Paris, Semperoper in Dresden and the principal operatic theatres in Barcelona and Den Haag. From 1930 to 1937, he sang at the Bayreuth Festival.

He was known to say that he sang opera so he could sing Lieder. No one would attend a solo Lieder concert unless the artist had achieved fame in opera. He said he always considered himself a Lieder singer first and foremost. He made a number of recordings of Lieder, in addition to his sublime performances in opera, some of which have been preserved and are now available on CD.

Related Glossary Terms

Drag related terms here

Herman Klein

Herman Klein (born Hermann Klein; 1856–) was an English music critic, author and teacher of singing. Klein's famous brothers included Charles and Manuel Klein. His second wife was the writer Kathleen Clarice Louise Cornwell, and one of their children was the writer Denise Robins.

For thirteen years, Klein was a vocal teacher at the Guildhall School of Music in London, becoming a lifelong proponent of the methods of Manuel Garcia and helping to edit Garcia's book on the subject. In 1876 he took up musical journalism, writing for *The Sunday Times* from 1881–1901, among other publications. He also contributed prolifically to *The Musical Times*. From 1901 to 1909, Klein lived and taught singing in New York City, where he wrote for *The New York Herald*. He was one of the first critics to take notice of the gramophone and was appointed "musical adviser" to Columbia Records in 1906 in New York. He returned to England in 1909.

Klein wrote over half a dozen books about music and singers, as well as English translations of operas and art songs. He was a noted authority on Gilbert and Sullivan. In 1924 he began writing for *The Gramophone* and was in charge of operatic reviews, as well as contributing a monthly article on singing, from then until his death.

Related Glossary Terms

Drag related terms here

Index

Find Term

Hermann Götz

Hermann Gustav Goetz (1840–1876) was a German composer.

Goetz was born in Königsberg, then in East Prussia. After Berlin, he moved to Switzerland in 1863. After ten years spent as a composer and conductor as well, he spent the last three years of his life composing. Conductor Felix Weingartner found it "incomprehensible that his opera comique, *Der Widerspänstigen Zähmung*, should have disappeared from the repertoire." Another great admirer of his compositions was George Bernard Shaw, who praised Goetz's *Symphony* above anything in the genre by Mendelssohn, Schumann, and Brahms.

Related Glossary Terms

Drag related terms here

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 Almaviva and conductor Claudio Abbado. He appeared alongside Fritz Wunderlich and Hans Hotter in the live televised version of *Il Barbiere di Siviglia* in its German translation, *Der Barbier von Sevilla*. He also portrayed Figaro in 1976 in Ponnelle's film of Mozart's *Le nozze di Figaro*.

Prey also sang operetta and performed on German television, becoming extremely popular with television audiences. He shared media-celebrity with Fritz Wunderlich until the latter's untimely death, often playing Papageno to Wunderlich's Tamino.

He is best remembered for his recitals, his first American recital having been given in 1956. He was a gifted interpreter of Schubert, as well as other lieder (together with the German pianist Sebastian Peschko). He also appeared frequently in concert, particularly in the Bach Passions and Brahms' *A German Requiem*. A videotaped performance of Schubert's lieder-cycle *Schwanengesang* is available.

Prey possessed a clear, polished tone—darker and deeper-sounding than his slightly older contemporary Dietrich Fischer-Dieskau, but equally refined and equally capable of soaring into the tenor range without the smallest suggestion of vocal effort.

He recorded a multi-volume set for Phillips, tracing the history of the lied from the Minnesänger to the twentieth century. In addition, he released numerous recordings of opera and song.

Unlike Fischer-Dieskau, Prey wisely limited his Wagner to the soft, high-baritone roles Wolfram and Beckmesser. He can be seen on video in the latter role, opposite Bernd Weikl.

Starting in 1982, he taught at the Musikhochschule Hamburg, and he wrote an autobiography which was translated as *First Night Fever* (ISBN 0-7145-3998-8).

In 1988, he directed a production of *The Marriage of Figaro* in Salzburg. His son Florian is also a baritone.

He died in Krailling, Bavaria.

Hermann 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.

Related Glossary Terms

Drag related terms here

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.

Hilde Güden

The Austrian soprano Hilde Gueden, or Güden (1917 - 1988) was one of the most appreciated Straussian and Mozartian sopranos of her day. Her youthful and lively interpretations made her an ideal interpreter of roles like Zerbinetta in *Ariadne auf Naxos* and Susanna in *Le nozze di Figaro*.

She was born Hulda Geiringer in Vienna, and studied singing with Otto Iro, piano with Maria Wetzelsberger, and dancing at the Vienna Music Academy. She debuted, as Hulda Gerin, in 1937 in Benatzky's operetta *Herzen im Schnee* at the Vienna Volksoper. Her operatic debut came in 1939, when she sang Cherubino in *Le nozze di Figaro* at the Zurich Opera.

In 1941, Clemens Krauss engaged her for the Munich State Opera, where she sang with much success. From this time she used Hilde Gueden as her stage name. However, she had some Jewish ancestry, and this forced her to leave Germany under the Nazis. Rumor has it that she was almost arrested by the Gestapo in Munich, but she had by then obtained a fake passport showing that she was a Roman Catholic Polish woman and could avoid the arrest.

In Italy, Tullio Serafin invited her to sing Sophie (*Der Rosenkavalier*) in Rome and Florence. From then on, she gained great successes in Paris, Milan, London, Venice, Glyndebourne, and other major cities. She made her debut at Salzburg Festival in 1946 by singing Zerlina in Mozart's *Don Giovanni* in 1946. In 1947, she started a long membership with the Vienna Staatsoper, where she was still of the greatest stars up to 1973. In December 1951, she debuted at the Metropolitan Opera as Gilda in *Rigoletto*. In 1953, she sang Ann Trulove in the first U.S. performance of Stravinsky's *The Rake's Progress* at the Metropolitan Opera.

From late 1950s, she moved from light parts to lyric parts in the same operas; from Susanna to Countess Almaviva (*Le nozze di Figaro*), from Zerlina to Donna Elvira (*Don Giovanni*), from Despina to Fiordiligi (*Così fan tutte*), from Nannetta to Alice Ford (*Falstaff*), and from Musetta to Mimi (*La bohème*). She was also praised for her performances of Violetta in *La traviata*, Marguerite in *Faust*, and Micaela in *Carmen*.

She was a most versatile and accomplished singer. Besides her usual Mozart and Richard Strauss, she was also an ideal Operetta singer. Her Rosalinde in *Die Fledermaus* is considered one of her best roles. In the bel canto repertoire, she became a famous Gilda in *Rigoletto* and Adina in *L'elisir d'amore*. She was also noted for her Lieder and oratorio work. She coached with Lotte Lehmann.

She died, aged 71, in Klosterneuburg.

Related Glossary Terms

Drag related terms here

Index

Find Term

Hilmar Thate

Hilmar Thate (born 17 April 1931) is a German actor. He has appeared in numerous films and television shows since 1955.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - The Lehmann Others Knew

Holden, Frances

Frances Holden (1899-1996), American psychologist and Lotte Lehman's long-time 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 Art Schnabel, Toscanini, Bruno Walter, Thomas Mann, Risë Stevens, Dame Judith Anderson, and Marilyn Horne.

Holden was a major fund-raiser for the UC Santa Barbara Library and was active at the Music Academy of the West.

Related Glossary Terms

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Holzmaier, Wolfgang

Wolfgang Holzmaier (1952 -) Austrian baritone, holds a Diploma from the Vienna University of Economics. He studied singing at the Vienna Academy of Music with Prof. Hilde Rössel-Majdan and Lied with Erik Werba, winning prizes in several international vocal competitions. After engagements in Bern and Gelsenkirchen Mr. Holzmaier appeared at major opera houses such as Vienna, Lyon, Berlin, Leipzig, Lisbon, London, Munich among others. In 1993 he made his debut at the Salzburg Festival, and has been a guest at numerous important festivals.

Mr. Holzmaier has performed with orchestras such as Vienna Symphony, Berlin Philharmonic, Concertgebouw Amsterdam, Cleveland Orchestra, San Francisco Symphony, Israel Philharmonic, English Chamber Orchestra, Concentus Musicus, Chamber Orchestra of Europe conducted by Claudio Abbado, Harnoncourt, R. Norrington, S. Ozawa, K. Nagano, C. v. Dohnanyi, R. Chailly and F. Welser-Möst. He has numerous CD-recordings to his credit: Lieder by Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wolf, Eisler and Weill. He is presently a guest professor at the Royal College of Music in London.

Related Glossary Terms

Drag related terms here

Hope Ranch

A beautiful section of Santa Barbara where Lehmann and Holden li
home Orplid.

Related Glossary Terms

Drag related terms here

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

Related Glossary Terms

Drag related terms here

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 during the acoustic era and was a personal friend to Lehmann.

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'Antheron," in Radio-France and Montpellier, at the Concertgebouw in Amsterdam, at the Calouste Gulbenkian Foundation in Lisbon and at the Auditorium Bunka Kaikan in Tokyo.

Besides his career as a soloist, Inger Södergren formed a duo with contralto Nathalie Stutzmann since 1994. They recorded for RCA Lieder by Robert Schumann (Japan Record Academy Award), J. Brahms and melodies of Chausson and Francis Poulenc. Inger Södergren regularly gives master classes throughout the world.

Her recordings, exclusively for Calliope - were unanimously praised by the critics and labeled with major prizes: 3 Diapason d'Or, 6 Choc Le Monde de la Musique, 4 ffff of Télérama, and Grand Prix du Disque da Academia Charles Cros, among others. In her latest recordings for the Calliope label, she plays the sonatas Waldstein and Les Adieux by L.v. Beethoven and sonatas of Mozart.

Intermezzo

Intermezzo, is an opera in two acts by Richard Strauss to his own German libretto, described as a *Bürgerliche Komödie mit sinfonischen Zwischenspielen* (bourgeois comedy with symphonic interludes). It premiered at the Dresden Semperoper 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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

Ivor Newton

Ivor Newton CBE (1892–1981) was an English pianist who was noted as an accompanist to international singers and string players. He was one of the first to bring a distinct personality to the accompanist's role. He toured extensively to all continents and appeared at music festivals such as the Edinburgh Festival in Edinburgh. His career lasted over 60 years.

Related Glossary Terms

Drag related terms here

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*.

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 *Oroneta*, 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 Freishütz* (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.

Jarmila Novotna

Jarmila Novotná (1907–1994), was a celebrated Czech soprano and a
from 1940 to 1956, a star of the Metropolitan Opera.

Related Glossary Terms

Drag related terms here

Index

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 the young soprano Lehmann.

Related Glossary Terms

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Jenkins, Speight

Speight Jenkins (1937-) General Director of Seattle Opera from 1983 until his retirement in 2014, is recognized nationally as a leading authority on opera and a politically active arts advocate. Under his leadership the Wagner tradition at Seattle has been expanded in two new cycles of *Der Ring des Nibelungen* and new productions of the six other Wagner operas in the canon. The National Endowment for the Arts recognized Jenkins as a recipient of the 2011 NEA Opera Honors. The Seattle Times named Jenkins one of the 150 most influential people who have shaped the character of Seattle and King County, and Opera News cited Jenkins as one of the 25 “most powerful” names in American opera.

He is currently a lecturer for Continuing Studies at Stanford University.

A graduate of the University of Texas and a member of Phi Beta Kappa, Jenkins earned his law degree at Columbia University and served four years in the United States Army as a member of the Judge Advocate General’s Corps.

He has received an honorary doctorate of humanities from Seattle University, an honorary doctorate of music from the University of Puget Sound, and an honorary doctorate from the New England Conservatory. Upon his retirement he received the Washington Governor’s Arts and Heritage Award for Arts Organization Leadership. In May 2014 he was named a Chevalier of the Order of Arts and Letters of the Republic of France.

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 (April 9, 1933) also singing Mignon, Jacqueline (*Le médecin malgré lui*), Djamileh in 1938, Charlotte (*Werther*) and Marcelina (*The Marriage of Figaro*) in 1940. She created three roles at the Salle Favart: Labryssa in *Tout Ank Amon* (May 5, 1934), Missouf in *Zadig* (June 24, 1938) and Zouz in *La nuit embaumée* (March 25, 1939).

She made her American début at the Chicago Civic Opera in Ernest Moret's *Lorenzaccio* in 1930. Her career at the Metropolitan Opera was brief: she made her début in May 1937, as Mignon, and appeared for a few seasons in the 1940s as Rosina, Adalgisa and Carmen.

In 1940, just before the occupation of Paris by Nazi troops, she went to Lisbon, and eventually emigrated to the United States. She became a naturalized American citizen in 1946. In 1951 she created the role of Baba the Turk in Stravinsky's *The Rake's Progress*. She gave the first performances of songs by Leonard Bernstein (including the song cycles *I Hate Music*, 1943, and *La Bonne Cuisine*, 1949), Francis Poulenc and Paul Hindemith (notably the revised *Marienleben* cycle, 1949).

In later years, Jennie Tourel devoted herself to recitals and orchestra engagements, excelling particularly in French repertoire. She also taught at the Juilliard School of Music in New York, and at the Aspen School of Music in Colorado. Her last opera performance was as Doña Marta in the world premiere of Thomas Pasatieri's *Black Widow* at the Seattle Opera in 1972. She died on November 23, 1973, in New York City.

Related Glossary Terms

Drag related terms here

Index

Find Term

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 1912-31 and at the Metropolitan Opera from 1921-32 (and 1951 for one performance as Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After 1932 she returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1951, and in 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl from the West*.

Related Glossary Terms

Maria Jeritza

Index

Find Term

Preface - Preface

Chapter 18 - Enduring Fame

Jim Meredith

Jim Meredith is an American pianist, and a native of North Carolina, who received his Bachelor of Arts degree from the University of North Carolina at Chapel Hill and a Master of Fine Arts degree from Tulane University. He has been a musical partner with mezzo-soprano Frederica von Stade and dramatic soprano Olivia Stapp. As a solo pianist, vocal and instrumental accompanist and conductor in America, Europe and Asia, his work has brought him into contact with such artists as Elly Ameling, Elizabeth Schwarzkopf, Eleanor Steber, Evelyn Lear, and Gerald Moore for whom he has played masterclasses. He has been Dalton Baldwin's assistant in art song in summer masterclasses at the French Conservatory in Nice. Concerts with Ms. Von Stade include an appearance on Garrison Keillor's "A Prairie Home Companion." He has been conductor of the Oakland Symphony Chorus, been on the faculty of Merritt College and taught master classes at Holy Names College and San Jose State University.

Mr. Meredith is the author of many arrangements and transcriptions performed around the world. He composed a major work for handbells, handchimes and percussion, "Kodo Tryptich," premiered at the 1997 AGEHR Directors' Seminar to great critical acclaim and continues to be performed by Sonos and other groups. He is CEO of Meredith Music Press which publishes advanced music for handbells sold in the US and internationally.

Related Glossary Terms

Johann Mayrhofer

Johann Baptist Mayrhofer (1787–1836), was an Austrian poet and librettist. He is best known for his close friendship with the composer Franz Schubert.]

Mayrhofer was born in Steyr, educated and Novitiate in St. Florian's Priory in Upper Austria. In 1810 he began to study Jurisprudence and Theology at the University of Vienna, both of which courses he finished. In 1814 he met the young composer Franz Schubert and his friends (Joseph von Spaun, Franz von Schober).

Mayrhofer wrote a lot of lyric poetry and published it in 1824.

47 Schubert songs and two of his operas are based on Mayrhofer's lyric poems.

As a young man Mayrhofer had been hopelessly in love with Miriam (Wilhelmina Watteroth), the daughter of Heinrich Watteroth, who was one of Mayrhofer's professors and for a short time also his landlord. In his late years Mayrhofer (like Schubert) fell in love with a young 15-year-old girl, the daughter of his landlord Doctor Strauss. Mayrhofer, who had been a hypochondriac at the end of his life, committed suicide by jumping from the window of his office in Vienna.

Related Glossary Terms

Drag related terms here

Index

Find Term

Johann Strauss II

Johann Strauss II (1825–1899), also known as Johann Strauss, Jr., the 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.

Related Glossary Terms

Drag related terms here

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.

John Steane

John Barry Steane (1928–2011) was an English music critic, musicologist, literary scholar, and teacher, with a particular interest in singing and voice. His 36-year career as a schoolmaster overlapped with his career as a music critic and author of books on Elizabethan drama, and opera and opera singers.

Among Steane's works are critical studies of Christopher Marlowe and Alfred Tennyson, and a series of books on music, concentrating on singing and voice. He contributed to a range of musical journals, including *Gramophone*, *Musical Times*, and wrote articles for the *Grove Dictionary of Music and Musicians* and the *Oxford Dictionary of National Biography*.

Related Glossary Terms

Drag related terms here

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 *II Pirata* that occurred in Carnegie Hall in 1959. No less an artist than Maria Callas was featured in that presentation and Mr. Wustman would later serve as a member of the jury at the Fourth International Tchaikovsky 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.

Related Glossary Terms

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Jones, Warren

Warren Jones, American pianist, was named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*. He performs with many of today's best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, James Morris, John Relyea, Joseph Alessi, and Richard "Yongjae" O'Neill—and is Principal Pianist for the exciting California-based chamber music group Camerata Pacifica. In the past he has partnered such great performers as Marilyn Horne, Håkan Hagegård, Kathleen Battle, Barbara Bonney, Carol Vaness, Judith Blegen, Tatiana Troyanos, and Martti Talvela.

Mr. Jones has often been a guest artist at Carnegie Hall and in Lincoln Center's "Great Performers Series," as well as the festivals of Tanglewood, Ravinia, and Caramoor. His international travels have taken him to recitals at the Salzburg Festival, Milan's Teatro alla Scala, the Maggio Musicale Festival in Florence, the Teatro Fenice in Venice, Paris' Théâtre des Champs-Élysées and Opéra Bastille, Wigmore Hall and Queen Elizabeth Hall in London, the Konzerthaus in Vienna, Suntory Hall in Tokyo, the Cultural Centre in Hong Kong and theatres throughout Scandinavia and Korea.

Mr. Jones has been invited three times to the White House by American presidents to perform at concerts honoring the President of Russia, and Prime Ministers of Italy and Canada—and three times he has appeared at the U.S. Supreme Court as a specially invited performer for the Justices and their guests.

As a guest at the Library of Congress, Mr. Jones has appeared with the Juilliard Quartet in performances of the Schumann Piano Quintet.

His discography includes more than 25 recordings, including a compilation of new songs by the American composer Lori Laitman. He can be heard on every major record label, in diverse repertory from Schubert and Brahms to more esoteric compositions of Gretchaninoff, Clarke, and Smit, as well as contemporary works by Harbison.

Mr. Jones is a member of the faculty at the Manhattan School of Music. Each summer he teaches and performs at the Music Academy of the West in Santa Barbara. For ten years he was Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.

Mr. Jones is also a prominent musical jurist, having been a judge for the Van Cliburn International Piano Competition, the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, Artists' Association International Fine Arts Competition, and the American Council for the Arts.

Born in Washington, D.C., Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music in Boston. He has been honored with the Conservatory's Outstanding Alumni Award, and currently serves on the Board of Overseers of that institution.

Related Glossary Terms

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Josef Marx

Josef Marx (1882-1964) was an Austrian composer, teacher, and conductor. He is best remembered for his Lieder, he knew Lehmann, who performed his songs at his 50th birthday concert.

Related Glossary Terms

Drag related terms here

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 Wotan at Bayreuth. Other cities' opera houses included Chemnitz Düsseldorf, Essen, Hannover, Paris, and Vienna.

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.

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.

Related Glossary Terms

Drag related terms here

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 soprano 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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West

Judith Beckmann

The American soprano, Judith Beckmann, (1935–) is the daughter of an opera singer and a pianist. She got her musical training at the University of Southern California and at the Music Academy of the West in Santa Barbara. Among her teachers were Lotte Lehmann, and she was also pupil of her father, the singer and pedagogue Harold Reed. In 1961 she won a singing competition in San Francisco and came with a Fulbright scholarship to Germany, where she became pupil of Henny Wolff in Hamburg and Franziska Martienssen Lohmann in Düsseldorf.

Judith Beckmann made her stage debut in 1962 at the National Theatre of Braunschweig as Fiordiligi in *Così fan tutte*. This launched a great career of the artist at the prominent German stages, primarily at the State Operas of Munich and Stuttgart, in Cologne, Kassel, Hannover, Frankfurt a.M., Mannheim, Dortmund, and at the German Opera House Berlin. From 1964 she was a member of the Deutsche Oper am Rhein in Düsseldorf-Duisburg, and from 1967 of the State Opera of Hamburg. Since 1971 she was connected to the State Opera of Vienna.

In 1969 Judith Beckmann could be heard at the Festival of Schwetzingen in the premiere of the opera *Das Märchen von der schönen Lilie* by G. Klebe. She sang also as a guest in Brussels, Nancy, Geneva, Venice, with the Maggio Musicale di Florenz, at the Covent Garden Opera of London, and at the Opera House of San Francisco. In 1984 she sang in Cologne Eva in *Meistersinger*, in 1988 at the State Opera of Munich the title part in *Arabella* by R. Strauss and, likewise in 1988, at the Opera House of Dortmund Ariadne in *Ariadne auf Naxos*. In 1986 she appeared at the Teatro Regio of Turin as Marschallin in *Rosenkavalier*, in 1989 she appeared again as a guest at the Munich Opera, in 1990 at the Théâtre de la Monnaie Brussels and at the National Theatre Hannover.

Judith Beckmann's stage repertoire covered variety of works, in particular from the lyric specialist area. She is a celebrated concert soprano, particularly Bach interpreter. She took training activity at the College of Music of Hamburg. She is married to the conductor Irvin Beckmann.

Judith Sutcliffe

Judy Sutcliffe (1941-), artist and writer, lived in Santa Barbara 1978 to 1980 and was a friend of Frances Holden during the Lehmann centennial time. She designed and typeset the Beaumont Glass Lotte Lehmann biography published by the University of California Press. She attended the Vienna Opera's Lehmann Centennial and co-edited the Lotte Lehmann League newsletter with Gary Hickling. She lives in Ojai, CA. Her book, "A Collection of Old Men," describes the making of the biography and contains a word-sketch of Holden.

Related Glossary Terms

Drag related terms here

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).

Related Glossary Terms

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Julliard

Juilliard, also known as The Juilliard School, a music conservatory located on the Lincoln Center campus in New York City. Besides all genres of music, students may study ballet and theatre.

Related Glossary Terms

Manhattan School of Music (MSM)

Index

Find Term

Chapter 5 - The Lehmann I Knew

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.

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 Generalmusikdirektor of Austria. He left a legacy of many great recordings, including a complete Wagner Ring cycle considered by many critics to be the best. While his Wagner and Strauss were sumptuously Romantic, his Mozart was scrupulously Classical in approach.

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 these genres and before 1920 gave classic performances of key roles in modern operas and created lead roles in those of Hans Pfitzner. He was the first husband of the soprano Ivogün and was considered by many the ideal Evangelist in the St. Matthew Passion of Johann Sebastian Bach.

Related Glossary Terms

Drag related terms here

Index

Find Term

Karl Haffner

Karl Haffner (1804-1876) was a German librettist.

Related Glossary Terms

Drag related terms here

Karl Lappe

Karl Lappe (1773-1843) was a German poet

Related Glossary Terms

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Karl Schmitt-Walter

Karl Schmitt-Walter (1900 - 1985) was a prominent German opera singer, particularly associated with Mozart and the more lyrical Wagner baritone roles.

Schmitt-Walter was born in Germersheim. He studied in Nuremberg with Gustav Landauer, and made his debut there in 1921. He subsequently appeared at provincial opera houses in Oberhausen, Saarbrücken, Dortmund and Wiesbaden, building a reputation for vocal excellence as he went along. Schmitt-Walter made his key debut at the Berlin State Opera in 1935, as Luna in *Il trovatore*, which led to a long association with this important theatre, where he would sing wide repertory of lyric parts for the baritone voice. He also performed often at the Hamburg State Opera, the Vienna State Opera, the Salzburg Festival, the Bayreuth Festival, and, from 1950, the Munich State Opera.

Outside the Austro-German operatic heartland, he made guest appearances at the Paris Opéra, the Royal Opera House, Covent Garden, in London, the Liceo in Barcelona, La Monnaie in Brussels and the Holland Festival, among other major European venues.

Schmitt-Walter possessed a comparatively light, high-baritone voice of great beauty and was equipped with an exceptionally good singing technique. He was particularly admired in Mozart and Wagner roles, notably Papageno, Wolfram von Eschenbach, and Beckmesser, which role he often sang at Bayreuth. Schmitt-Walter also performed in Verdi operas such as *Ernani*, *La traviata* and *Un ballo in maschera*, mostly in German translation. He enjoyed considerable success in light German operas by Lortzing and also in operetta. He was an excellent lieder interpreter, too. From 1962, he taught in Munich and Copenhagen and died in Bavaria at the age of 84.

Kathy H. Brown

Kathy Brown, voice teacher and author received her B.M. and B.M.E. degrees from Baylor University. She received her M.M. from Indiana University and was awarded the Doctor of Musical Arts from the University of Missouri-Kansas City. Dr. Brown held the position in Chicago of soprano soloist for the seasonal concert series at the Chicago Temple (First Methodist Church), as well as appearing as soloist in various Chicago area concerts and musical productions.

Her teaching positions in Illinois included Deerfield public schools, Park Forest Conservatory, and St. Xavier College.

Dr. Brown has studied with Caterina Micieli, Elizabeth Mannion, Martha Lipton, Anna Boynton, Martha Longmire, and Ted Harris.

She has been an adjudicator and clinician for Illinois and Missouri public schools and the Missouri Baptist Convention. Her voice students have won competitions sponsored by the National Association of Teachers of Singing and the Missouri Music Teachers Association.

Her book, *Lotte Lehmann in America: A Legacy of Singing Artistry* was published by the College Music Society. Dr. Brown was named the Parkway Distinguished Professor for 2013. She is Professor of Music at Southwest Baptist University and serves as the organist at St. Alban's Episcopal Church in Bolivar.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Kay Griffel

Kay Griffel (1940–) is an American operatic spinto soprano. After earning a Bachelor of Music from Northwestern University, she pursued further studies with Lotte Lehmann at the Music Academy of the West in Santa Barbara. She received a Fulbright Scholarship and a Rockefeller Foundation Grant. In 1962 she won the Metropolitan Opera National Council Auditions. She also won a competition sponsored by the National Association of Teachers of Singing. In the mid 1960s she pursued graduate studies at the Musikhochschule Berlin. She also received further instruction from Nadia Boulanger at the Fontainebleau School and Pierre Bernac in Paris.

On November 4, 1960, Griffel made her stage debut at the Lyric Opera of Chicago (LOC) as Mercedes in Georges Bizet's *Carmen* with Jean Madeira in the title role, Renata Scotto as Micaela, Giuseppe di Stefano as Don Jose, Robert Merrill as Escamillo, and Lovro von Matacic conducting. She also appeared at the LOC in the 1960-1961 season as the Shepherd Boy in Giacomo Puccini's *Tosca*, Siegrune in Richard Wagner's *Die Walküre*, the Little Savoyard in Umberto Giordano's *Fedora*, and Kate Pinkerton in Puccini's *Madama Butterfly*.

In 1963 Griffel then moved to Berlin and was soon given several assignments in the mezzo-soprano repertoire at the Deutsche Oper Berlin. She then became a member of the Bremen Opera and the Mainz Opera. At the later opera house she began to branch out into leading soprano roles. She continued to perform on a regular basis at the opera houses in both Karlsruhe and Bremen until 1973, when she became a resident member of the Staetische Buehnen in Cologne.

On August 20, 1973 Griffel made her debut at the Salzburg Festival as Sybille in the world premiere performance of Orff's *De temporum fine comedia*. She was soon after engaged in leading roles at the Bavarian State Opera, the Deutsche Oper am Rhein, the Hamburg State Opera, the Liceu, and the Staatsoper Stuttgart. In 1976 she made her debut at the Glyndebourne Festival as Alice Ford in Giuseppe Verdi's *Falstaff*. In 1977 she toured with the Berlin State Opera to Japan, performing the roles of the Marschallin in Richard Strauss' *Der Rosenkavalier*, Donna Elvira in Wolfgang Amadeus Mozart's *Don Giovanni*, and the Countess Almaviva in Mozart's *The Marriage of Figaro*. In 1978 she portrayed Eva in Wagner's *Die Meistersinger* at the Teatro Nacional de São Carlos.

On November 16, 1982, Griffel made her debut at the Metropolitan Opera as Elettra in Mozart's *Idomeneo* with Herman Malamood in the title role, Claudia Catania as Idamante, Ileana Cotrubas as Ilia, John Alexander as Arbace, and Jeffrey Tate conducting. She returned to the Met regularly over the next seven years, portraying Countess Almaviva, Rosalinde in *Die Fledermaus*, Tatiana in Eugene Onegin, and the title role in Strauss' *Arabella*. Her final performance with the company was as Mozart's Elettra on March 3, 1989.

During her career, Griffel also sang leading roles with the Frankfurt Opera, the Grand Théâtre de Bordeaux, the Houston Grand Opera, the Los Angeles Opera, La Monnaie, Maggio Musicale Fiorentino, the Opera Company of Boston, Opera Ireland, the Royal Opera, London, the Staatsoper Hannover, the Teatro Comunale di Bologna, the Teatro dell'Opera di Roma, Theater Bonn, the Théâtre du Capitole, and the Welsh National Opera among others. Some of the other roles she performed on stage were Chrysothemis in Strauss' *Elektra*, Cleopatra in Handel's *Giulio Cesare*, Desdemona in Verdi's *Otello*, Elisabetta in Verdi's *Don Carlos*, Euridice in Gluck's *Orfeo ed Euridice*, Fiordiligi in Mozart's *Così fan tutte*, Marguerite in Charles Gounod's *Faust*, Micaela in Bizet's *Carmen*, Mimi in Puccini's *La bohème*, Romilda in Handel's *Serse*, and the title roles in Strauss' *Ariadne auf Naxos* and Puccini's *Manon Lescaut*.

Griffel is a former professor of voice at the University of Michigan and has taught masterclasses at several universities and conservatories in the United States.

Related Glossary Terms

Konetzni

Refers to either of the Konetzni sisters.

Hilde Konetzni (1905 - 1980) was an Austrian operatic soprano, particularly associated with Wagner roles, especially Sieglinde, based largely at the Vienna State Opera.

She studied at the Vienna Music Conservatory with Rudolf Nillius, and in Prague with Ludmilla Prohaska-Neumann. She made her debut in Gablonsky's Sieglinde, in 1929, and sang in Prague from 1932 to 1938. In 1936, she made her debut at the Vienna State Opera and the Paris Opéra, as Donna Elvira. She also appeared at the Royal Opera House in London (1938–39), returning in 1941 and at La Scala in Milan, in 1950, as Sieglinde with Furtwängler.

A stylish singer, she possessed a voice of great beauty, other notable roles included; Agathe, Isolde, Brünnhilde, Elisabeth, Marschalin, Leonore, and Chrysothemis, etc.

She was very popular in Vienna, and continued singing small roles until the 1970s. She had a sister, Anny Konetzni (1902-1968), who was also a soprano, noted for Richard Wagner and Richard Strauss roles.

Related Glossary Terms

Drag related terms here

Index

Find Term

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.

Related Glossary Terms

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Krauss, Clemens

Clemens Krauss (1893-1954) was a highly respected Austrian conductor associated both professionally and personally with Richard Strauss. He was the director of the Vienna State Opera in 1929 and was also connected to the Salzburg Festival. He conducted Lehmann many times in both these venues (as early as 1922), but because his mistress and later second wife, Viorica Ursuleac, sang many “Lehmann” roles he, of course, tried to engage Ursuleac.

Related Glossary Terms

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Kundry

The only lead soprano role in Wagner's *Parsifal*.

Related Glossary Terms

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Kurt Weill

Kurt Julian Weill (1900–1950) was a German composer, active from his native country, and in his later years in the United States. He was a composer for the stage who was best known for his fruitful collaboration with Bertolt Brecht. With Brecht, he developed productions such as his most famous work *The Threepenny Opera*, which included the ballad "Mack the Knife." Weill held the ideal of writing music that served a socially useful purpose. He also wrote several works for the concert hall, as well as several Jewish pieces.

Related Glossary Terms

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L'Enfant Prodigue

L'enfant prodigue (The Prodigal Son) is a scène lyrique or cantata in G major by Claude Debussy with a text by Édouard Guinand. The cantata premiered in Paris on 27 July 1884 as part of the Prix de Rome for composition of which was awarded to Debussy with this piece by 22 out of 28 votes. This work garnered Debussy a scholarship to the Académie des Beaux-Arts which included a four-year residence at the Villa Medici, the French Academy in Rome, to further his studies (1885-1887).

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.

Related Glossary Terms

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 in 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.

Related Glossary Terms

Drag related terms here

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 Bayreuth from 1928-38, and the Metropolitan Opera from 1933-34.

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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Leo Sach

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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.

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 be used in the reception by the King's representatives and, even later, by the president.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Lied

Lied, plural: Lieder, the German word for a piano-accompanied lyric

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 Helmwige. She performed in London in 1884, and appeared at the New York Metropolitan Opera in 1885–1899. Together with her Met colleagues Fischer, Alvary, Brandt, and Seidl, she helped to popularize Wagner's music in America. By remaining in America beyond the leave granted her by the Berlin Opera, she faced a ban following her return to Germany. After the personal intervention of the Emperor, the ban was lifted.

She appeared at London's Royal Opera House, Covent Garden, in 1899 and sang in Paris and Vienna in 1903 and 1909 respectively. In 1905, she sang at the Salzburg Festival, later becoming the festival's artistic director. Lehmann was also renowned as a Lieder singer. She continued to give recitals until her retirement from the concert stage in the 1920s.

Her mature voice, of splendid quality and large volume, gained for her the reputation of being not only one of the greatest Wagnerian singers of her day but also an ideal interpreter of Bellini's *Norma* and the operatic music of Mozart. She was considered unsurpassed in the rôles of Brünnhilde and Isolde but sang an astonishingly wide array of other parts. Indeed, across the span of her career, she performed 170 different parts in a total of 119 German, Italian and French operas. She was noted not only for her rendering of the musical score, but also as a tragic actress.[1] She was also a noted voice teacher. Among her pupils were the famous sopranos Geraldine Farrar, Viorica Ursuleac and Olive Fremstad.

Lehmann founded the International Summer Academy at the Mozarteum in Salzburg in 1916. The academy's curriculum concentrated on voice lessons at first but it was extended later to include a wide variety of musical instruction.

The Lilli Lehmann Medal is awarded by the Mozarteum in her honor. Her voice can be heard on CD reissues of the recordings which she made prior to World War I. Although past her peak as an operatic singer when she made these records, they still impress.

Lincoln Clark

Actor known for *The Deserter* (2003), *April Morning* (1988) and *The Revolution* (1994), studied with Lehmann and besides singing, had directing.

Related Glossary Terms

Drag related terms here

Index

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 Metropolitan Opera radio broadcast as well as in individual arias that she recorded.

Related Glossary Terms

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Lois Alba

Originally from Houston, Texas, Ms. Alba studied at Juilliard and at the Conservatory of Music in Paris where she studied the role of the Marschallin with Mme Lehmann. She also worked with Rosa Ponselle and Elena Nikolaidi.

In Europe she sang at the Liceo in Barcelona, Rome Opera, Teatro Massimo in Sicily, La Fenice in Venice and Teatro Verdi in Trieste.

In the U.S. she sang in the Houston Grand Opera's first season and at New York's Opera Rediviva with Richard Kapp and the Philharmonic.

She is now coaching in Houston.

Related Glossary Terms

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Lothar Wallerstein

Lothar Wallerstein (1882–1949) was a director, conductor and stage director in Austria. From 1927–1938 he was the stage director of the Vienna State Opera, where he staged more than 70 operas there. From 1929 he was also active in the Salzburg Festival.

After the Anschluss he first moved to The Hague and finally to London, where, from 1941–1946 he worked as the major stage director for the Royal Opera House.

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).

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.

Related Glossary Terms

Drag related terms here

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
Drag related terms here

Index

Manhattan School of Music (MSM)

Manhattan School of Music, New York, New York, a conservatory needs of students of all genres of music. From its humble beginning as a neighborhood music school, it now occupies the former Juilliard buildings.

Related Glossary Terms

Juilliard

Index

Find Term

Chapter 5 - The Lehmann I Knew

Manon

Manon is an opéra comique in five acts by Jules Massenet to a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. It was first performed at the Opéra-Comique in Paris on January 19, 1884.

Prior to Massenet's work, Halévy (*Manon Lescaut*, ballet, 1830) and Adam (1856) (*Manon Lescaut*, opéra comique, 1856) had used the subject for musical stage works. Massenet also wrote a one-act sequel to Manon, *Le portrait de Manon* (1894), involving the Chevalier des Grieux as an older man. The composer worked at the score of Manon at his country home outside Paris and also at a house at The Hague once occupied by Prévost himself.

Manon is Massenet's most popular and enduring opera and, having "quickly conquered the world's stages," it has maintained an important place in the repertoire since its creation. It is the quintessential example of the charm and vitality of the music and culture of the Parisian Belle Époque.

In Vienna, Lehmann sang the title role of this opera (in German) more frequently than any other opera!

Related Glossary Terms

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Manon Lescaut

Manon Lescaut is an opera in four acts by Giacomo Puccini. The story is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost and should not be confused with *Manon*, an 1884 opera by Jules Massenet based on the same novel.

The libretto is in Italian, and was cobbled together by five librettists whom Puccini employed: Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica. The publisher, Giulio Ricordi, and the composer himself also contributed to the libretto. So confused was the authorship of the libretto that no one was credited on the title page of the original score. However, it was Illica and Giacosa who completed the libretto and went on to contribute the libretti to Puccini's next three—and most successful—works, *La Bohème*, *Tosca* and *Madama Butterfly*.

Puccini took some musical elements in *Manon Lescaut* from earlier works he had written. For example, the madrigal *Sulla vetta tu del monte* from Act II echoes the *Agnus Dei* from his 1880 *Messa a quattro voci*. Other elements of *Manon Lescaut* come from his compositions for strings: the quartet *Crisantemi* (January 1890), three *Menuets* (probably 1884) and a *Scherzo* (1883?). The love theme comes from the aria *Mentia l'avviso* (1883).

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 Lotfi Lehmann at the Music Academy of the West. Mr. Mansouri served as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, Dallas and both the Metropolitan and New York City Opera companies.

In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. It was here that he introduced supra-titles, which are now universal.

Related Glossary Terms

Drag related terms here

Index

Find Term

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 Albuquerque, New Mexico, and is married to William Mullen.

Related Glossary Terms

Drag related terms here

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 *Amelfa* in *Le Coq d'Or*, *Auntie* in *Peter Grimes*, *Azucena*, *Amneris* in *Aida*, *Frugola* in *Il Tabarro*, *Geneviève* in *Pelléas et Mélisande*, *Gertrud* in *Hänsel und Gretel*, *Herodias* in *Salome*, *La Cicca* in *La Gioconda*, *Mistress Quickly* in *Falstaff*, the *Mother* in *Louise*, the *Third Lady* in *The Magic Flute*, and *Ulrica* in *Un Ballo in Maschera*.

Harshaw made her first foray into the soprano repertoire singing the role of Senta in *The Flying Dutchman* opposite Paul Schöffler in the title role on November 22, 1950. By 1954 she had completely left the mezzo repertoire, with the exception of *Ortrud*, and effectively succeeded Helen Traubel in the Wagnerian heroine roles of Brünnhilde, Elisabeth, *Isolde*, *Kundry*, and *Sieglinde*. Her only non-Wagnerian role during her soprano years at the Met was *Donna Anna* in Wolfgang Amadeus Mozart's *Don Giovanni*. She remained with the Metropolitan until the close of the 1963–1964 season. Her final and 375th performance at the Met was as *Ortrud* on March 10, 1964 with Jess Thomas as *Lohengrin*, *Leonie Rysanek* as *Elsa*, and Joseph Rosenstock conducting.

During her many years at the Met, Harshaw was also active as a guest artist with opera houses throughout North America and Europe. She was committed to the San Francisco Opera between 1944–1947, portraying such parts as Amneris, Azucena, Brangäne, Fricka, Geneviève, Herodias, La Cicca, *Mistress Quickly*, *Ortrud*, *Ulrica*, and the *Nurse* in *Boris Godunov*. In 1948 she sang at the Opéra National de Paris as Amneris, Brangäne, and Dalila in *Samson et Dalila*. In 1950 she made her first appearance with the Philadelphia Civic Grand Opera Company as Amneris, returning there in 1952 to sing *Isolde*. She was engaged at the Royal Opera, London from 1953–1956 and again in 1960, where she excelled as Brünnhilde in Rudolf Kempe's Ring Cycles. In 1954 she sang *Donna Anna* at the Glyndebourne Festival. In 1961 she made her debut with the Philadelphia Lyric Opera Company as *Ortrud*. She portrayed the title heroine in Giacomo Puccini's *Turandot* at the 1964 New York World's Fair. She also sang with opera companies in Cincinnati, New Orleans, San Antonio, Pittsburgh, Houston, Mexico, and Venezuela. She made several Latin American tours and was a soloist with many of the major American orchestras. Other roles in her repertoire included the *Leonore* in *Fidelio*, and the title role in *Alceste*.

In 1962, Harshaw joined the voice faculty at Indiana University, where she taught until 1993, becoming a Distinguished Professor of Voice. In 1989, she was awarded an honorary Doctorate of Music from Westminster Choir College. For the Indiana University Opera Theater, Harshaw sang two performances of Puccini's *Turandot* on July 29 and August 8, 1964. She sang *Kundry* in four performances of Wagner's *Parsifal* on March 15, 1964, March 19 and March 22, 1967, and March 31, 1968. Her final operatic performance anywhere was at Indiana University on March 22, 1970 as Brünnhilde in Wagner's *Die Walküre*.

She served on the faculty at the Curtis Institute of Music from 1970–1976, when the then opera department for which she primarily taught there was dissolved.

After her retirement from Indiana University, Harshaw moved to Lake Forest, Illinois, where she taught privately until her death. Among her many students were Nancy Adams, Laura Aiken, Norman Andersson, Richard Best, Daniel Brewer, William Burden, Elizabeth Byrne, Elizabeth Canis, Katherine Ciesinski, Alexandra Coku, Vinson Cole, Jeffrey Dowd, Julia Faulkner, Constance Fee, Joseph Frank, Alberto Garcia, Franz Grundheber, Kevin Langan, Shirley Love, Mark Lundberg, Nancy Mautsby, Emily Magee, Mark McCrory, Stephen Morsheck, Harry Musselwhite, Ronald Naldi, Jan Opalach, Paula Page, Matthew Polenzani, John Reardon, Randall Reid-Smith, Christopher Schaldenbrand, Scharmal Schrock, Nadine Secunde, Martha Sheil, James A. Smith, Jr., Gregory Stapp, Sharon Sweet, Michael Sylvester, Rebecca Turner, Benita Valente, Anastasios Vrenios, Christine Weidinger, Gary E. Burgess, Jane Shaulis, Kathryn Bouleyn Day, Felicia Weathers, Laura Brooks Rice and Sally Wolf.

Harshaw died at the age of 88 in Libertyville, Illinois. She was married to Oskar Eichna for many years.(Oskar died 23 September 1992) They had one son, Oskar L. Eichna Jr. (died 22 May 2003), and a daughter Margaret Eichna (married name Baier—deceased 10 September 1993).

Margaret O'Brien

Margaret O'Brien (1937–) is an American film, television and stage actress. Beginning a prolific career as a child actress in feature films at the age of 10, O'Brien became one of the most popular child stars in cinema history, honored with a Juvenile Academy Award as the outstanding child actress in 1944. In her later career, she appeared on television, on stage, and in adult film roles.

She was one of the stars of the MGM movie *Big City*, in which she acted and sang.

Related Glossary Terms

Drag related terms here

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."

Related Glossary Terms

Drag related terms here

Index

Find Term

Maria Jeritza

Maria Jeritza (1882-1982) Czech/American soprano who made her debut in Olomouc in 1909 as Elsa and was at the Vienna Opera from 1912-31 and at the Metropolitan Opera from 1921-32 (and 1951 for one performance as Rosalinde in *Fledermaus*). She created Ariadne in both versions of *Naxos* and the Empress in *Die Frau ohne Schatten* by R. Strauss. After 1932 she returned to Vienna to sing Tosca and Santuzza in 1950, Salome in 1951, and in 1953, shortly before her 71st birthday, Tosca and Minnie in *The Girl of the West*.

Related Glossary Terms

Jeritza, Maria

Index

Find Term

Chapter 10 - Comparisons II

Marjorie Lawrence

Marjorie Florence Lawrence CBE (1907–1979) was an Australian opera singer, particularly noted as an interpreter of Richard Wagner's operas. She was the first soprano to perform the immolation scene in *Götterdämmerung*, in which she rode 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.

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, WHYI-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

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 6 - The Lehmann Others Knew

Marlboro Music School and Festival

The Marlboro Music School and Festival is a retreat for advanced classical training and musicianship held for seven weeks each summer in Marlboro, Vermont. Public performances are held each weekend while the school is in session, with the programs chosen only a week or so in advance from the sixty to eighty works being currently rehearsed. Marlboro Music was conceived as a retreat where young musicians could collaborate and learn alongside master artists in an environment removed from the pressures of performance deadlines or recording. It combines several functions; Alex Ross describes it as functioning "variously as a chamber-music festival, a sort of finishing school for gifted young performers, and a summit for the musical intelligentsia".

Adolf Busch and his son-in-law Rudolf Serkin moved to Vermont in the 1940s as refugees from the Third Reich (Adolf Busch, who was not Jewish, left Germany as he was in opposition to National Socialist rule.) They became close friends of Walter Hendricks, who founded Marlboro College on the site of a former dairy farm. He asked their advice on the formation of a music department. On their advice, he recruited Marcel Moyse, Louis Moyse and Blanche Moyse - also refugees, and ill-situated - to Marlboro. Busch, Serkin, and the Moyse trio are the recognized founders of Marlboro Music, through their association with the College. But it was Busch, writes biographer Tully Potter, who provided the first impetus, as he "had long wanted to create an environment in which professional players and rank amateurs could make music together, studying the chamber literature in depth and giving concerts only when and if they wished to do so." An attempt to realize this wish came in 1950 with a summer school lasting from July 1–13, with few students, that is "not regarded part of the 'official' Marlboro canon". The following year, Busch and Serkin "turned down an invitation to the Edinburgh Festival to concentrate on their own project," says Potter. They attracted 54 "participating artists" (students) in what is now recognized as the first Marlboro summer festival. After Busch's untimely death in June 9, 1952, Serkin devoted great attention to continuing his beloved father-in-law's work; he became its guiding light for the rest of his life. He valued Marlboro's small size and rural environment, inviting colleagues to come to, says Ross, "lose their worldliness, to fall into a slower rhythm."

Marlboro's purpose moved away from Busch's idea of amateur participation; instead leading professionals from both solo and orchestral positions work with young musicians of the highest promise and achievement, who must pass through a rigorous audition process to be accepted. Prominent musicians associated with Marlboro have included Pierre-Laurent Aimard, Emanuel Ax, Joshua Bell, Jonathan Biss, Anner Bylsma, Pablo Casals, Jeremy Denk, Leon Fleisher, Gary Graffman, Hilary Hahn, Mieczysław Horszowski, Gilbert Kalish, Anton Kuerti, Lang Lang, James Levine, Yo-Yo Ma, Mischa Maisky, Viktoria Mullova, Siegfried Palm, Murray Perahia, Lara St. John, Richard Stoltzman, and Sándor Végh.

Marlboro has had enormous influence on American chamber music. The Guarneri Quartet was formed at Marlboro in 1964; Yo-Yo Ma and Emanuel Ax, a long-standing duo, concertized together as a duo for the first time at Marlboro, on August 3, 1973. (Ma, incidentally, met his wife Jill there, one of many musical couples to meet at Marlboro.) Other groups associated with Marlboro in various ways have included the Emerson Quartet, Juilliard Quartet, Orion String Quartet, St. Lawrence Quartet, and Beaux Arts Trio.

Marriage of Figaro

Marriage of Figaro (Le nozze di Figaro) (Hochzeit des Figaros) is a c
composed in 1786 by Mozart to a libretto of Lorenzo Da Ponte. Leh
to fear one of the arias from this opera, having been forced as a stud
it over and over again.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West

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.

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.

Related Glossary Terms

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Marx, Josef

Josef Marx (1882-1964) Austrian composer, best known for his Lieder

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 discovered by Serge Koussevitzky while practicing for her first concert in 1939. She became famous as a concert singer and recitalist. She coached Lehmann.

Related Glossary Terms

Drag related terms here

Index

Find Term

Melchior, Lauritz

Lauritz Melchior (1890-1973) Danish/American heldentenor and leading Wagnerian tenor of his generation. He sang at the Metropolitan Opera from 1926-50. Melchior toured with Lotte Lehmann in the United States.

Related Glossary Terms

Drag related terms here

Mélodie

French word for art song.

Related Glossary Terms

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Merry Wives of Windsor

The Merry Wives of Windsor (in German: Die lustigen Weiber von Windsor) is an opera in three acts by Otto Nicolai to a German libretto by Hermann Mosenthal based on the play The Merry Wives of Windsor by William Shakespeare.

The opera is a Singspiel, containing much spoken dialogue between musical numbers. The opera remains popular in Germany, and the overture is sometimes heard in concert in other countries.

It was difficult at first to find a stage that was willing to mount the work, but following the premiere at the Konigliches Opernhaus (Royal Opera, now Berlin State Opera) in Berlin on 9 March 1849 under the baton of the composer, it achieved great success and its popularity continues to this day. Though the libretto and the dramaturgy may seem old-fashioned to modern audiences, the music is of such high quality that the work is now performed with increasing regularity.

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.

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

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.

Related Glossary Terms

Drag related terms here

Michael H. Kater

Michael H. Kater is Distinguished Research Professor Emeritus of History and a Fellow of the Royal Society of Canada (FRSC). Having received his BA(hon) and MA in history at the University of Toronto and his doctorate in history and sociology at Universität Heidelberg, he has taught at York University since 1967. He also was Jason A. Hannah Visiting Professor of the History of Medicine at McMaster University in the 1980s and at the University of Toronto in the 1990s.

Kater is internationally recognized as a leading historian of modern Germany, in particular National Socialism and the Third Reich. He has published ca. two hundred learned articles and nine monographs, the latest of which is *Never Sang for Hitler: The Life and Times of Lotte Lehmann, 1888-1976*, by Cambridge University Press (2008). Professor Kater's books have been translated into German, Japanese, Russian, and French and have won international prizes. He is currently writing a history of the town of Weimar from the Enlightenment (1770) to the present. As a semi-professional modern-jazz musician and music historian, Kater co-edited *Music and Nazism: Art under Tyranny*, with Albrecht Riethmüller from the Freie Universität Berlin in 2003, which is based on an international conference organized at York University under the auspices of CCGES in 1999. Professor Kater has won several major awards, such as Guggenheim and Canada Council Senior Killam Fellowships. In 1990 he won the prestigious Konrad Adenauer Research Award of the Alexander von Humboldt-Stiftung (Bonn).

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 18 - Enduring Fame

Chapter 20 - Lehmann Meets Goering

Michael Raucheisen

Michael Raucheisen (1889 - 1984) was a German pianist and song accompanist.

Music was inherited, for the young Michael. His father, by vocation a master-glazier, was organist, church choir leader and musical pedagogue. The musical development of his only son was so important to the family that they left the small town in which they lived.

From 1902 Raucheisen lived in Munich, and from 1920 until the end of his pianistic activity in 1958, in Berlin. He studied at the Munich High School for Music. Around 1906 he played first violin at the Prinzregententheater and was organist in St. Michael. In 1912 he founded the musical Matinees which have become famous.

From the beginning of the 1920s until the end of the Second World War he was song accompanist for many singers, including Frida Leider, Erna Berger, Elisabeth Schwarzkopf, Karl Schmitt-Walter, Karl Erb, Heinrich Schlusnus and Helge Rosvaenge, to mention only a few of many. As an innovation he played his accompaniments with the piano lid open, in order to obtain a better tonal balance between the voice and the instrument. In 1933, following her divorce from Karl Erb, he married the soprano Maria Ivogün. From 1933 he strove to create a complete catalogue of German language songs on gramophone recordings, for which, from 1940, he became head of the department of Song and Chamber-music at the Berlin Rundfunk, for the organization of the studios there. After the War he was banned from his work for some years on account of his possible collaboration with the Nazi regime, and afterwards he appeared only occasionally in public. In 1958 after a very successful tour with Elisabeth Schwarzkopf, he returned to private life and migrated with his wife Ivogün to Switzerland. On the occasion of his 95th birthday he was, on 10 January 1984, granted the Free Citizenship of the town of Rain. Michael Raucheisen and his wife (who died in 1987) are buried in the municipal cemetery of Rain.

Related Glossary Terms

Drag related terms here

Index

Find Term

Michaëla

This soprano role in Bizet's *Carmen* is usually a sympathetic, homespun girl, the exact opposite of Carmen. She's the former girlfriend of Don Jose. Lehmann's Hamburg performance of this role brought the attention of the Vienna Opera's agent and set her on the path of international fame.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Miller, Mildred

Mildred Miller (1924-) studied at the Cleveland Institute of Music and the Royal College of Music in England Conservatory. In Europe she appeared with the Stuttgart and Metropolitan Operas. Ms. Miller sang her Metropolitan Opera debut as Cheubino in 1954 and remained with the company for 40 years.

She studied privately with Lehmann in the 1960s.

In 1978 she established the Opera Theater of Pittsburgh and for 20 years she served as Artistic Director and a vocal coach for the company. Although she stepped down as director in 1999, she is still involved with the company. She also currently teaches at the Carnegie Mellon School of Music.

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.

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.

In 1967 Mittelmann returned to Canada to sing the four-part role of Lindorf, Coppelius, Dappertutto, and Dr Miracle in a COC production of *The Tales of Hoffmann* in Toronto and at Expo 67. In 1983 he repeated the role with the Chicago Lyric Opera.

In 1970 at the Hamburg Staatsoper, Mittelmann was Daniel in the premiere of Willy Burkhard's *Ein Stern geht auf aus Jaakob*. He sang with the San Francisco Opera in 1973, 1974, and 1979, and appeared in Chicago as Shaklovity in Mussorgsky's *Khovantchina* in 1976, and as Amonasro in *Aida* in 1980. He performed with companies in Bogota, Buenos Aires, Caracas, Florence, Frankfurt, Marseilles, Paris, and Palermo. In 1983 he performed in the US premiere of Janáček's *From the House of the Dead* with the New York Philharmonic, conducted by Rafael Kubelik.

In 1991 he maintained residences in Zürich and in Carlsbad, California, and sang primarily in concert and recital performances.

Related Glossary Terms

Drag related terms here

Index

Find Term

Montecito

Montecito is a unincorporated census-designated place in Santa Barbara County, California.

As a census-designated place, Montecito had a population of 8,965 in 2010. A number of celebrities including Oprah Winfrey, Jeff Bridges, Rob Lowe, Ellen DeGeneres, Drew Barrymore, Megyn Price, and Eric Schmidt own Montecito homes. It boasts some of the most spectacular and expensive real estate in the United States, particularly above East Valley Road for its perfect micro-climate along the coast.

According to the Montecito Community Plan, Montecito is bounded on the north by East Camino Cielo Road; on the east by Ortega Ridge Road and Ladera Lane; on the South by the Pacific Ocean. Montecito does not include areas such as Coast Village Road, which while usually considered part of Montecito, are actually within the city limits of Santa Barbara, located directly to the west. Montecito occupies the eastern portion of the coastal plain south of the Santa Ynez Mountains. Parts of the town are built on the lower foothills of the range. Notable roads spanning Montecito include East Valley Road, Mountain Drive, and Sycamore Canyon Road, all of which form part of State Route 192. In addition, the U.S. 101 freeway runs along the south end of town, connecting it with other cities in Santa Barbara County and the rest of Southern California.

Montecito has 3,010 single-family dwellings. The community is consistently ranked by Forbes magazine as one of the wealthiest communities in the United States.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West

Chapter 16 - Music Academy of the West

Mörike, Eduard Friedrich

Eduard Friedrich Mörike (1804-1875), one of Germany's greatest lyric poets, whose work is forever associated with the composer Hugo Wolf, who set many of his poems.

After studying theology at Tübingen (1822–26), Mörike held several curacies before becoming, in 1834, pastor of Cleversulzbach, the remote Württemberg village immortalized in *Der alte Turmhahn*, where inhabitants and pastor are seen through the whimsical but percipient eyes of an old weathercock. All his life Mörike suffered from psychosomatic illnesses, which were possibly intensified by an unconscious conflict between his humanist aspirations and his church dogmas. When only 39, Mörike retired on a pension, but after his marriage to Margarete von Speeth in 1851, he supplemented his pension by lecturing on German literature at a girls' school in Stuttgart. After many years of rich literary achievement, the tensions caused by Margarete's jealousy of Clara, Mörike's sister who lived with them, almost killed his creative urge. Mörike spent most of his last two years with Clara and his younger daughter and was separated from Margarete until shortly before his death.

Mörike's small output is characterized by its variety. Everything he wrote has its own distinctive flavor, but in his early days romantic influences preponderate. His novel, *Maler Nolten* (1832), in addition to its stylistic perfection and psychological insight into mental unbalance, explores the realm of the subconscious and the mysterious forces linking the main character and his early love even beyond the grave. Mörike's poems in folk-song style and his fairy tales also show the influence of German romanticism, though his best folk tale, *Das Stuttgarter Hutzelmännlein* (1853), is peculiarly his own, with its Swabian background and humor. In his *Mozart auf der Reise nach Prag* (1856), Mörike penetrates deeper into Mozart's personality than do many longer studies.

It is, however, as a lyric poet that Mörike is at the height of his powers. Mörike worked with free rhythms, sonnets, regular stanza forms, and, more particularly in his later poems, classical meters with equal virtuosity. The "Peregrina" poems, immortalizing a youthful love of his Tübingen days, and the sonnets to Luise Rau, his one-time betrothed, are among the most exquisite German love lyrics.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - The Lehmann I Knew

Chapter 10 - Comparisons II

Mozart

Wolfgang Amadeus Mozart (1756–1791), baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the Classical era.

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

Besides the operas, Mozart wrote a handful of really good Lieder, many of which were standard items on Lehmann's recitals. She also recorded them.

Related Glossary Terms

Drag related terms here

Index

Find Term

Music Academy of the West (MAW)

Music Academy of the West (MAW), Santa Barbara, California, summer school for advanced singers and instrumentalists. Founded by Lehmann, among others, in the late 1940s, it has become a major influence in the community.

Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Chapter 1 - Short Bio

Myrtocele

The lead soprano role in *Die toten Augen* by Eugene D'Albert.

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.

Related Glossary Terms

Natalie Limonick

Natalie Limonick, (1920-2007) former associate director of the UCLA Opera Workshop, died 1 at her home in Los Angeles. She was 87.

Throughout her career, Limonick enriched the musical careers of many and made it her mission to take live opera into public grade schools. She dedicated her life to music and would use it as a metaphor in everyday life—including basketball, one of her many passions.

Limonick's journey into the world of music began at age 6. She studied with notable musicians such as Ignace Hilsberg at the Juilliard School in New York and continued with Hilsberg when she moved to Los Angeles. She also studied score-reading with the great Fritz Zweig and composition with Arnold Schoenberg.

At 17 she moved from New York to California by herself to launch her professional career and made her Southern California piano debut in 1942. Two years later, in 1944, she graduated from UCLA with a B.A. in music.

In the early '50s, Limonick became an assistant to Jan Popper, who directed the UCLA Opera workshop. She became acting director of the workshop when Popper went on leave and ultimately headed the workshop herself for many years. During this time, Limonick went beyond educating her college students. She was concerned that appreciation of classical culture was dying in the public school system, and so she took live opera into public grade schools.

For many summers, Limonick taught at the Music Academy of the West in Santa Barbara, where she worked with celebrated singers Lotte Lehmann and Martial Singher. She was one of the first women to coach singers at Bayreuth, Germany, home of the Wagner Festival. Limonick was also a visiting professor at many universities throughout the United States. What distinguished Limonick's playing—whether for singers or instrumentalists—was her uncanny ability to coax orchestral sounds out of the piano, an otherwise percussion instrument.

In 1974, Limonick became the general director of the opera program at the University of Southern California. She later retired to teach voice and piano privately.

Limonick's interests were not only music and basketball; she also had a passion for world affairs and politics. In 2002 she endowed the UCLA Center for Jewish Studies with the annual Natalie Limonick Symposium on Jewish Civilization, which addresses historical and cultural topics.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Chapter 2 - Third Career II

Ned Rorem

Ned Rorem (1923-) is an American composer and diarist, best known and most praised for his song settings. He won a Pulitzer Prize in 1976.

Rorem was born in Richmond, Indiana and received his early education in Chicago at the University of Chicago Laboratory Schools, the American Conservatory of Music, and then Northwestern University. Later, Rorem moved on to the Curtis Institute in Philadelphia and finally the Juilliard School in New York City. Rorem was raised as a Quaker and makes reference to this in interviews in relation to his piece based on Quaker texts, *A Quaker Reader*.

In 1966 he published *The Paris Diary of Ned Rorem*, which, with his later diaries, has brought him some notoriety, as he is honest about his and others' sexuality, describing his relationships with Leonard Bernstein, Noël Coward, Samuel Barber, and Virgil Thomson, and outing several others. Rorem has written extensively about music as well. These essays are collected in anthologies such as *Setting the Tone*, *Music From the Inside Out*, and *Music and People*. His prose is much admired, not least for its barbed observations about such prominent musicians as Pierre Boulez. Rorem has composed in a chromatic tonal idiom throughout his career, and he is not hesitant to attack the orthodoxies of the avant-garde.

Related Glossary Terms

Drag related terms here

Index

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.

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Niwa, Katsuumi

Katsuumi Niwa (1938-2019) born in Japan where he studied voice with emphasis on *mélodie*. Brought to the US by Dr. Jan Popper on a Fulbright scholarship, he studied at UCLA and later at the Juilliard School. While in California, he studied privately with Lotte Lehmann and at the Music Academy of the West with Martial Singher. After work with Jennie Tourel and others in New York, he returned to Japan and retrained his baritone voice into a tenor. He performed *Pinkertons* and *Beethoven Ninth's* throughout Japan. Later, he sang as a tenor (with the stage name of Leo Yamamoto).

Niwa taught for many years at, Nihon Art College, the most prestigious university music department of Japan, rising to its director before retiring.

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 music and appeared on Broadway. Ms. Nixon worked with Lehmann in a production of *Ariadne auf Naxos* at the Music Academy of the West in 1953 and continued to be a friend. Besides her singing career, Marni Nixon is also an actress, having won an Ovation award. She gives master classes throughout the United States in musical theater and classical song.

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.

In 1967 Mittelmann returned to Canada to sing the four-part role of Lindorf, Coppelius, Dappertutto, and Dr Miracle in a COC production of *The Tales of Hoffmann* in Toronto and at Expo 67. In 1983 he repeated the role with the Chicago Lyric Opera.

In 1970 at the Hamburg Staatsoper, Mittelmann was Daniel in the premiere of Willy Burkhard's *Ein Stern geht auf aus Jaakob*. He sang with the San Francisco Opera in 1973, 1974, and 1979, and appeared in Chicago as Shaklovity in Mussorgsky's *Khovantchina* in 1976, and as Amonasro in *Aida* in 1980. He performed with companies in Bogota, Buenos Aires, Caracas, Florence, Frankfurt, Marseilles, Paris, and Palermo. In 1983 he performed in the US premiere of Janáček's *From the House of the Dead* with the New York Philharmonic, conducted by Rafael Kubelik.

In 1991 he maintained residences in Zürich and in Carlsbad, California, and sang primarily in concert and recital performances.

Norman, Jesseye

Jesseye Norman (1945–) is an (African)-American Grammy award-winning opera singer and recitalist. A dramatic soprano, Norman was especially particular with the Wagnerian repertoire, and with the roles of Ariadne, Alceste, and Leonore. Her performances and recordings of these roles are greatly admired. Norman has been inducted into the Georgia Music Hall of Fame and is a Spingarn Medalist. Apart from receiving several honorary doctorates and other awards, she has also received the Grammy Lifetime Achievement Award, the National Medal of Arts, and is a member of the Royal Academy of Music.

Related Glossary Terms

Drag related terms here

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 are the other two. Lehmann sang all three.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

Ollmann, Kurt

Kurt Ollmann (19----) American baritone, has a broad-ranging career heard regularly with opera companies, orchestras, chamber music groups and many recordings, but he has always been especially devoted to the American repertoire. Ollmann has sung recitals in all the major New York concert halls at Wigmore Hall, at La Scala, and in Paris, Geneva, Montreal, Chicago and many other European and American cities.

He has appeared with such distinguished pianist-colleagues as Norman Panama, Steven Blier, Dalton Baldwin, Donald St. Pierre, Mary Dibernardo 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).

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.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Orplid

“Orplid” was Mörike’s name for his far-away dream island. Lehmann’s novel is *Eternal Flight* but the German title is *Orplid*, named after Mörike’s dream island. Frances Holden named their home in Santa Barbara “Orplid.” The title of Lehmann’s novel is *Eternal Flight* but the German title is *Orplid*, named after Mörike’s dream island.

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 1990. He is the only author the Agatha Christie Estate has ever allowed to adapt works in her name.

Related Glossary Terms

Drag related terms here

Otello

Otello is an opera in four acts by Giuseppe Verdi to an Italian librettist, Francesco Maria Piave, based on Shakespeare's play Othello. It was Verdi's penultimate opera and was first performed at the Teatro alla Scala, Milan, on 5 February 1887.

With the composer's reluctance to write anything new after the success of *Aida* in 1871 and his retreat into retirement, it took his Milan publisher Ricordi the next ten years, first to persuade him to write anything new and then to encourage the revision of Verdi's 1857 *Simon Boccanegra* by introducing Francesco Maria Piave as librettist, and finally to begin the arduous process of persuading Verdi to see Boito's completed libretto for *Otello* in July/August 1886. At that time no music had yet been written, and the composer did not guarantee that any would be written.

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 Los Angeles Philharmonic (as late as 1944 in the Hollywood Bowl). As a guest conductor of the New York Philharmonic, he conducted Lehmann at Carnegie Hall. His fascinating career is certainly worth reading, but covers much more than this web-page can.

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.

Related Glossary Terms

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Palestrina

Palestrina is an opera by the German composer Hans Pfitzner, first performed in 1917. The composer referred to it as a *Musikalische Legende* (musical legend) and wrote the libretto himself, based on a legend about the Renaissance musician Giovanni Pierluigi da Palestrina, who saves the art of counterpoint music (polyphony) for the Church in the sixteenth century, through the composition of the *Missa Papae Marcelli*. The wider context is the Protestant European Reformation and the role of music in relation to it. The character of Cardinal Borromeo is depicted, and a General Congress of the Council of Trent is the centrepiece of Act II.

The conductor of the premiere was Bruno Walter. On 16 February 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. It has all the elements of immortality".

Related Glossary Terms

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Parsifal

Parsifal is an opera in three acts by Richard Wagner. It is loosely based on the story of the Arthurian knight Parzival by Wolfram von Eschenbach, a 13th-century epic poem about the Arthurian knight Parzival (Percival) and his quest for the Holy Grail (12 c.).

Wagner first conceived the work in April 1857 but did not finish it until twenty-five years later. It was Wagner's last completed opera and in composition he took advantage of the particular acoustics of his Bayreuth Festspielhaus. Parsifal was first produced at the second Bayreuth Festival in 1882. The Bayreuth Festival maintained a monopoly on Parsifal productions until 1904 when the opera was performed at the Metropolitan Opera in New York.

Wagner described Parsifal not as an opera, but as "ein Bühnenweihfestspiel" ("A Festival Play for the Consecration of the Stage"). At Bayreuth a tradition has arisen that there is no applause after the first act of the opera.

Wagner's spelling of Parsifal instead of the Parzival he had used up to then is informed by an erroneous etymology of the name Percival deriving it from its supposedly Persian origin, Fal Parsi meaning "pure fool".

Related Glossary Terms

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Pathé

Pathé or Pathé Frères is the name of various French businesses founded and originally run by the Pathé Brothers of France starting in the early 1900s, Pathé became the world's largest film equipment production company, as well as a major producer of phonograph records. In 1908, Pathé invented the newsreel that was shown in cinemas prior to a film.

Today, Pathé is a major film production and distribution company, operating a great number of cinema chains, across Europe but mainly in France. It owns 66% of the Les Cinémas Gaumont Pathé a joint venture between Pathé and Gaumont Film Company, and several television networks across Europe. It is the second oldest still-operating film company in the world, predating the United States Studios and Paramount Pictures, second only to the French Gaumont Film Company studio.

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.

Related Glossary Terms

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Paul Redl

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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.

Related Glossary Terms

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Paula Fan

Pianist Paula Fan has performed as soloist and chamber musician on five continents. As China was first opening its doors to the outside world, she joined members of Beijing's Central Philharmonic Orchestra for the first concert of Western chamber music since the Cultural Revolution, and as the first ever accompanist-coach invited by the Chinese Ministry of Culture, organized and accompanied the first art song evening to be presented in many years. Dr. Fan has recorded seventeen albums and has broadcast for the BBC, National Public Radio, Radio Television China and other international stations. She has coached and accompanied singers from the world's great opera houses, and, as a specialist in wind chamber music, she has performed with leading clarinetists at numerous international festivals. A committed Earthwatch volunteer, she is passionate about bridging the gap between the scientific and musical worlds and is a founding member of Solar Storytellers, a solar powered piano trio sponsored by the Arizona Research Institute for Solar Energy. Dr. Fan is pianist with the Tucson Symphony Orchestra and the first Regents' Professor from the College of Fine Arts.

She studied with, among others, Gwendolyn Koldofsky, who had played piano for Lehmann.

Related Glossary Terms

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Peter Anders

Peter Anders (1908–1954) was a German operatic tenor who sang a wide range of parts in the German, Italian, and French repertoires. He began by singing lyric roles and later undertook dramatic roles with equal success.

Anders was born in Essen and studied at the Berlin Music Academy with Ernst Grenzebach, and later privately with Lula Mysz-Gmeiner, whose daughter Susanne he married. In 1931, he appeared in Berlin in *La belle Hélène*, and made his operatic debut the following year in Heidelberg, as Jacquino in *Fidelio*.

He sang in Darmstadt (1933–35), Cologne (1935–36), Hannover (1937–38), and then at the Munich State Opera (1938–40), where he took part in the creation of Richard Strauss's *Friedenstag*. He returned next to Berlin and sang at the Berlin State Opera from 1940 until 1948. His repertory at that time included lyric roles such as Belmonte, Tamino, Lyonel, Hans, Hoffmann, Leukippos, Alfredo, and Rodolfo.

Beginning in 1949, Anders undertook such heavier roles as Florestan, Max, Tannhäuser, Lohengrin, Walther, Siegmund, Radames, and Otello with equal success.

He made a few guest appearances at the Royal Opera House in London, the La Monnaie in Brussels and the San Carlo in Naples, as well as appearing at the Glyndebourne Festival.

Anders sang not only an impressive range of operatic roles but also appeared in several operetta parts. He performed regularly on German radio and in concert and was also active in oratorio and Lieder recitals.

He became a favorite of Adolf Hitler's regime and was not required to serve in the armed forces during the Second World War - instead entertaining German troops and participating in propaganda events. These activities tainted his reputation in the post-war world.

While at the height of his career, Anders died in a car accident in Hamburg at the age of 46. He made many recordings which have been reissued on CD.

Related Glossary Terms

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Philip Miller

Philip Lieson Miller, (1906-1996) was a musicologist and for many years a distinctive presence on the New York cultural scene.

When Mr. Miller retired as chief of the music division of the New York Public Library in 1966, he was nearly as much of an institution as the library itself. He was instrumental in building its collections into one of the world's finest and largest repositories of recordings and music lore, second in this country only to that of the Library of Congress. Under his guidance the archives grew to some 70,000 recordings, ranging from wax cylinders of Metropolitan Opera performances, vintage 1901 to 1903, to the best of the latest LP's.

He wrote extensively on music. He was ubiquitous as a commentator, arranger or presenter at library concerts, music exhibitions and countless events with rare recordings or opera stars, in person or on the radio. In 1948 he instituted the al fresco summer concerts in Bryant Park, which resumed only recently in a newly reclaimed and refurbished park.

He oversaw the move of the music collections from their cramped quarters to the spacious Library and Museum of the Performing Arts at Lincoln Center. The move, completed in the spring of 1965, was a miracle of logistics. It permitted researchers and the public alike to search for treasures and sample them in a listening room, luxuries for which the main library on Fifth Avenue lacked the space.

At the time, he also helped establish the Rodgers and Hammerstein Archives of Recorded Sound and the Toscanini Memorial Archives. He served as president of both the Music Library Association and the Association for Recorded Sound Collections.

When Mr. Miller retired, Harold C. Schonberg, the music critic of The New York Times, spoke for the many who thought he had been around since 1906, or 1910, or forever. "The point is," Mr. Schonberg wrote in a farewell, "that as long as anybody seems to remember, Phil Miller has been a necessary adjunct of the music division, and if he had not been there it would have been necessary, as the saying goes, to invent him."

Joining the musicologists, musicians, librarians and well-wishers, Mr. Schonberg recalled Mr. Miller's firm grasp and sharp wit, tempered with enough informality and charm to ease one's dusty researches.

Philip Miller was born in Woodland, N.Y., and studied at the Choristers School in Rhinebeck, N.Y., and at the choir school of the Cathedral Church of St. John the Divine. He trained at the Neighborhood School of Music (now the Manhattan School of Music), and the Institute of Musical Art (now Juilliard School of Music), where he studied voice.

His association with the Public Library began in 1927. He started as a reference assistant, became assistant chief in 1946 and chief in 1959. An expert in recorded music, he started a series of public evening concerts in early 1948, drawing from his own collection as well as the library's.

The response led him to institute lunchtime programs in Bryant Park that summer. The first one was an experiment before a partly resentful audience of people who regarded the park as theirs. Mr. Miller persisted, noting that as there was not enough room in the library, the music had to come outside.

Within a couple of years, the series was a great draw for office workers and visitors who inquired about schedules weeks ahead of time. High points of the summer were the Caruso memorial concerts in August that Mr. Miller arranged for the anniversaries of the great tenor's death in 1921.

Thousands of devotees listened to the famous voice wafting through the sycamores behind the library, interspersed with the biographical commentary by Mr. Miller, presenter and master of ceremonies.

Mr. Miller published "The Ring of Words: An Anthology of Song Texts" (Doubleday, 1963), for which he selected and translated art songs from seven countries. Another book was "Vocal Music: The Guide to Long-Playing Records" (Knopf, 1959), whose subjects range from Verdi's Requiem to a Schubert song.

Mr. Miller, a music critic from early in his career, continued to contribute in later years to High Fidelity, Musical Quarterly, The New York Times and other publications.

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).

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - The Lehmann I Knew

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-star 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.

Related Glossary Terms

Drag related terms here

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.

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 host of the ball where much of the action of the opera, *Die Fledermaus*, takes place.

Related Glossary Terms

Drag related terms here

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.

Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky, also spelled Chaikovsky, Chaikovskii, or Tschaikowsky (1840–1893), the most popular Russian composer of all time. His music always had great appeal for the general public in virtue of its tuneful, heartfelt melodies, impressive harmonies, and colorful, picturesque orchestration, all of which evoke a profound emotional response. His oeuvre includes 6 symphonies, 11 operas, 3 ballets, 5 suites, 3 piano concertos, a violin concerto, 11 overtures, and many songs.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Ravel

Maurice Ravel (1875–1937) was a French composer, pianist and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and '30s Ravel was internationally regarded as France's greatest living composer.

Born to a music-loving family, Ravel attended France's premiere music college, the Paris Conservatoire; he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the conservatoire Ravel found his own way as a composer, developing a style of great clarity, incorporating elements of baroque, neoclassicism and, in his later works, jazz. He liked to experiment with musical form, as in his best-known work, *Boléro* (1928), in which repetition takes the place of development. He made some orchestral arrangements of other composers' music, of which his 1922 version of Mussorgsky's *Pictures at an Exhibition* is the best known.

As a slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. Among his works to enter the repertoire are pieces for piano, chamber music, two piano concertos, ballet music, two operas, and eight song cycles; he wrote no symphonies or religious works. Many of his works exist in two versions: a first, piano score and a later orchestration. Some of his piano music, such as *Gaspard de la nuit* (1908), is exceptionally difficult to play, and his complex orchestral works such as *Daphnis et Chloé* (1912) require skillful balance in performance.

Ravel was among the first composers to recognize the potential of recording to bring their music to a wider public. From the 1920s, despite limited technique as a pianist or conductor, he took part in recordings of several of his works; others were made under his supervision.

Related Glossary Terms

Drag related terms here

Index

Find Term

Reale, Marcella

Marcella Reale, American soprano born to Italian parents, sang in the world's major opera houses. Her repertoire included more than sixty operas from Mozart to Wagner, Puccini to Shostakovich. She made her debut in San Francisco at the age of fifteen singing Mimi in *La Boheme*.

A Fulbright and Rockefeller Scholar, she was awarded the Puccini d'Oro in Milan for her outstanding portrayals of Puccini heroines. In Treviso she was awarded the Mario del Monaco prize for the best verismo interpreter together with Gianni Raimondi.

She studied with Lotte Lehmann in 1956, 57, 58 and while she was singing in Europe continued working with her during the summer vacation. She also visited Lehmann in Austria during these years. Her voice teacher was Armand Tokatyan at the Music Academy of the West.

She performed with Placido Domingo, Jose Carreras, Mario del Monaco, Franco Corelli, Alfredo Kraus, Richard Tucker, Tito Gobbi, and Birgit Nilsson.

After years of performances on the major stages of Europe, Reale was invited in 1991 to sing and teach in Japan. Since 1993 she has made Japan her home. Presently she is Coordinator of the New National Theater You Artists Program in Tokyo.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Chapter 2 - Third Career II

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 the West in Santa Barbara, California where he ultimately became chair of the piano department. He remained in Santa Barbara until his death at the age of 84 in July 1984.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West

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.

Related Glossary Terms

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Renaldo Hahn

Reynaldo Hahn (1874–1947) was a Venezuelan, naturalized French conductor, music critic, diarist, theatre director, and salon singer. Besides a composer of songs, he wrote in the French classical tradition of the

Related Glossary Terms

Drag related terms here

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.

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.

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.

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 known for her roles as Carmen, Octavian, Dalila, and Cherubino. She coached with Lehman Engel.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Third Career II

Robert Schumann

Robert Schumann (1810-1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his piano pieces were written for his wife, the pianist Clara Schumann.

Related Glossary Terms

Drag related terms here

Index

Find Term

Roméo et Juliette

Roméo et Juliette (Romeo and Juliet) is an opera in five acts by Charles Gounod to a French libretto by Jules Barbier and Michel Carré, based on *Tragedy of Romeo and Juliet* by William Shakespeare. It was first performed at the Théâtre Lyrique (Théâtre-Lyrique Impérial du Châtelet), Paris on 28 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.

Related Glossary Terms

Drag related terms here

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.

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 *Die Walküre*. She coached both opera and Lieder with Lotte Lehmann.

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.

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 discretion of the soloist or the conductor. Rubato is an expressive shaping of music, part of phrasing.

Related Glossary Terms

Drag related terms here

Rudolf Serkin

Rudolf Serkin (1903–1991) was a Bohemian-born pianist. He is widely regarded as one of the greatest pianists the 20th century.

Serkin was born in Eger, Bohemia, Austro-Hungarian Empire (now Cheb, Czech Republic), to a Russian-Jewish family. His father, Mordko Serkin, "had been a Russian basso, and taught him to read music before he could read words."

Hailed as a child prodigy, he was sent to Vienna at the age of 9, where he studied piano with Richard Robert and, later, composition with Joseph Marx, making his public debut with the Vienna Philharmonic at 12. From 1918 to 1920 he studied composition with Arnold Schoenberg and participated actively in Schoenberg's Society for the Private Performance of Music. He began a regular concert career in 1920, living in Berlin with the German violinist Adolf Busch and his family, which included a then-3-year-old daughter Irene, whom Serkin would marry 15 years later.

In 1921, at age 17, he made his Berlin debut performing in Mr Busch's ensemble as the keyboard soloist in the Brandenburg Concerto no. 5. At the end of the concert, Busch told Serkin to play an encore to the enthusiastic audience. Serkin later reported that he asked Busch, "What shall I play?" and Busch "as a joke" told him to play the Goldberg Variations "and I took him seriously. When I finished there were only four people left: Adolf Busch, Artur Schnabel, Alfred Einstein and me."

In the 1920s and early 1930s, Serkin performed throughout Europe both as soloist and with Busch and the Busch Quartet. With the rise of Hitler in Germany in 1933, Serkin and the Busches (who were not Jewish but who vehemently opposed the Nazi regime) left Berlin for Basel, Switzerland.

In 1933, Serkin made his first United States appearance at the Coolidge Festival in Washington, D.C., where he performed with Adolf Busch. In 1936, he launched his solo concert career in the USA with the New York Philharmonic under Arturo Toscanini. The critics raved, describing him as "an artist of unusual and impressive talents in possession of a crystalline technique, plenty of power, delicacy, and tonal purity." In 1937, Serkin played his first New York recital at Carnegie Hall.

Shortly after the outbreak of World War II in 1939, the Serkins and Busches immigrated to the United States, where Serkin taught several generations of pianists at the Curtis Institute of Music in Philadelphia. From 1968 to 1976 he served as the Institute's director. He lived with his growing family, first in New York, then in Philadelphia, as well as on a dairy farm in rural Guilford, Vermont. In 1951, Serkin and Adolf Busch founded the Marlboro Music School and Festival in Marlboro, Vermont, with the goal of stimulating interest in and performance of chamber music in the United States. He made numerous recordings from the 1940s into the 1980s, including one at RCA Victor of Beethoven's Piano Concerto No. 4 in 1944, with the NBC Symphony Orchestra conducted by Toscanini. Most of his recordings were made for Columbia Masterworks, although in the 1980s he also recorded for Deutsche Grammophon and Telarc. Serkin admired the music of Max Reger, which he discovered while working with Adolf Busch. In 1959, he became the first pianist in the United States to record Reger's Piano Concerto, Op. 114, with Eugene Ormandy and the Philadelphia Orchestra.

Serkin was awarded the Presidential Medal of Freedom in 1963 and in March 1972 celebrated his 100th appearance with the New York Philharmonic by playing Brahms' Piano Concerto No. 1. The orchestra and board of directors also named Serkin an honorary member of the New York Philharmonic-Symphony Society, a distinction also conferred on Aaron Copland, Igor Stravinsky, and Paul Hindemith. In 1986, he celebrated his 50th anniversary as a guest artist with the orchestra. He is also regarded as one of the primary interpreters of the music of Beethoven in the 20th century.

Revered as a musician's musician, a father figure to a legion of younger players who came to the Marlboro School and Festival, and a pianist of enormous musical integrity, he toured all over the world and continued his solo career and recording activities until illness prevented further work in 1989. He died of cancer on 8 May 1991, aged 88, at home on his Guilford farm.

He and Irene were the parents of seven children (one of whom died in infancy), including pianist Peter Serkin and cellist Judith Serkin. They also had fifteen grandchildren, including the composer David Ludwig. Irene Busch Serkin died in 1998.

Russell Ryan

Is an American pianist, born in North Dakota, who received his first piano lessons at the age of six. He was prize winner several times at the San Francisco Junior Bach Festival and performed as a soloist for four consecutive years. After completion of his piano studies under Paul Hersh at the San Francisco Conservatory of Music, he participated in master classes at the Juilliard School in New York , and subsequently moved to Austria, where he studied piano chamber music under Georg Ebert at Vienna's University for Music and Performing Arts, graduating with honors.

In 1985, Ryan became a member of staff of the vocal department at Vienna's University for Music and Performing Arts, where, as of 1991, he worked as assistant in the Lied-class of Edith Mathis. For several years he was also accompanist of the Wiener Singverein and frequently gave master classes for Lied, opera and musical theatre at international festivals, such as the Jugendfestival Bayreuth, the Wiener Meisterkurse, Gino Bechi Festival in Florence, the Oslo Music Academy, and the Austrian Cultural Forum. In 2008, he received a professorship of practice for collaborative piano at Arizona State University and is guest instructor at the Institute for the International Education of Students (IES) in Vienna, where he is in charge of the Vocal Performance Class. He also is a guest artist at the Fairbanks Summer Arts Festival and Middlebury Summer program.

Ryan performs regularly as a soloist and collaborative artist throughout China, Europe, Israel, Japan and the U. S. He appeared in many radio and television broadcasts, recorded several CDs and successfully concertized in the Wiener Konzerthaus, Wiener Festwochen, the Menuhin Festival Gstaad, the Grieg Festivals in Oslo and Bergen, the Lincoln and Kennedy Center Series, Amsterdam's Concertgebouw and the Schleswig-Holstein Musikfestival in Germany, to mention only but a few venues. In addition, he performed at New York's Carnegie Hall, accompanying Hugo Wolf's major song-cycles on several evenings.

Related Glossary Terms

Drag related terms here

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 Weimar, 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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Sacha Jacobson

Sascha Jacobsen (Helsinki, Finland, 1895–Los Angeles, California, 1971) was a Jewish-American violinist and teacher born in Russia, now Finland. He studied in St. Petersburg, then moved with his family to New York City as a boy.

He graduated from Juilliard School in 1915 as a pupil of Franz Kneisel. Upon graduation received the Morris Loeb Memorial Award. He founded the Musical Art Quartet from 1927-33. Later he taught at Juilliard; among his students were Julius Hegyi and Zvi Zeitlin.

In the 1950s Jacobsen served as concertmaster in the Los Angeles Philharmonic under Alfred Wallenstein. He played the Red Stradivarius violin.

Jacobsen is one of the subjects of George Gershwin's 1922 song "Jascha, Toscha, Sascha". Sascha also gave violin lessons to his dear friend Albert Einstein, and recorded the Chausson Concerto for Violin, Piano and Chamber Quartet with Jascha Heifetz, Jesus San Roman, and the Musical Art Quartet.

Related Glossary Terms

Drag related terms here

Sachs

Hans Sachs is the lead baritone role of Wagner's *Die Meistersinger*, a historic figure, a cobbler, and a master-singer, which meant in those days, someone who wrote the words and music and sang to his own accompaniment. In the opera, Sachs is wise enough to know that his affair with the young Eva was just that and she deserves someone of her generation.

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 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*.

Related Glossary Terms

Drag related terms here

SchorNSTein

Dr. Herman Schornstein, psychiatrist and personal friend and companion to Lotte Lehmann.

Related Glossary Terms

Drag related terms here

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. He wrote Lieder and chamber music. Among other works are his symphonies Symphony in C Major (The Great; 1828), and Symphony in B-flat Major (Unfinished; 1822). His masses and piano works have also been enjoyed. He wrote them.

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 1909 to 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*.

Related Glossary Terms

Drag related terms here

Schumann, Robert

Robert Schumann (1810-1856) was a German composer renowned for his piano music, Lieder, and symphonic music. Many of his piano pieces were written for his wife, the pianist Clara Schumann.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Sherman Zelinsky

Sherman B. Zelinsky, (1924–2006), librarian and Lehmann enthusiast.

He graduated from Central High School in Manchester in 1941 and Boston University College of Music, where he received a master's degree in 1951. He later studied at the University of Nebraska and received a second master's at the University of Denver Graduate School of Library Science.

He taught at various schools in Colorado and Nebraska in the 1950s.

He was the dean of library service at Danville Jr. College (DACCC) from 1962 to 1980, including the first years of the college when it occupied spare rooms at Danville High School.

In 1981, he took an early retirement in order to return to Manchester, where he provided care for his mother. Later, in Manchester, he became an assistant reference librarian at St. Anselm College.

He served on the boards of the Opera League of New Hampshire and Currier Museum and was a New Hampshire Symphony Orchestra patron.

He was a volunteer on the Fitch unit at Elliot Hospital (hospice unit) from 1985-2005, when health problems caused him to end his volunteer days. He was also a volunteer at the Manchester Historical Association.

Related Glossary Terms

Drag related terms here

Sieglinde

The soprano in the first act of *Die Walküre* who falls in love with her brother Siegmund.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

Sigmund Romberg

Sigmund Romberg was an Austro-Hungarian composer who spent his adult life in the United States. He is best known for his musicals and operettas, particularly *The Student Prince*, *The Desert Song* and *The New Moon*.

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.

Related Glossary Terms

Singher

Martial Singher (1904 -1990) was a French baritone opera singer born in Oloron-Sainte-Marie, Pyrénées-Atlantiques.

Initially singing only as a hobby, he was encouraged by then French education minister Édouard Herriot to pursue singing professionally. He went on to perform in the Opéra National de Paris, New York City Opera and Metropolitan Opera.

Singher made his Metropolitan Opera debut in 1943 after 11 seasons with the Paris Opera and many guest appearances in Europe and South America. In more than 100 opera roles and in recitals with leading orchestras, he eschewed showmanship and histrionics and stressed smoothness, subtlety and clarity. He was particularly celebrated for the lean, elegant phrasing of his native French repertory.

His celebrated performances included Golaud in *Pelleas et Melisande*, the count and title role in *Le Nozze di Figaro*, all four baritone roles in *Les Contes d'Hoffmann*, and Lescaut in *Manon*.

The baritone remained with the Met until 1959, when a severe heart disorder forced him to shift to teaching. He taught at the Mannes College of Music in Manhattan, the Curtis Institute in Philadelphia, and, as director of the voice and opera department, the Music Academy of the West in Santa Barbara (1962 to 1981), where he also produced operas. He was also an artist in residence at University of California at Santa Barbara.

He recorded an acclaimed Méphistophelès under Charles Munch in the 3-LP RCA recording of Berlioz's *La Damnation de Faust* c. 1954 with the Boston Symphony and celebrated lyric soprano Suzanne Danco as Marguérite.

Singher's teaching influencing the careers of such artists as James King, Donald Gramm, Jeannine Altmeyer, Benita Valente, John Reardon, Louis Quilico, Jean-François Lapointe, and Judith Blegen. Martial Singher has also been the teacher of world-famous baritones such as Thomas Hampson and Rodney Gilfry.

In 1983 he wrote *An Interpretative Guide in Operatic Arias: A Handbook for Singers, Coaches, Teachers and Students*.

Among other honors, he was made a chevalier of the French Legion of Honor in 1959 and promoted to officer in 1982.

Related Glossary Terms

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Singher, Martial

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Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Chapter 5 - The Lehmann I Knew

Chapter 16 - Music Academy of the West

Sophie

Sophie, along with the Marschallin and Octavian, one of the three leads in *The Merry Widow*, a comic opera by Franz Lehmann. *Rosenkavalier* by Strauss. Often sung by a light, high soprano such as Renée Stamboukian. Sophie Schumann, Lehmann began her association with this opera singing the role of Sophie. Later she sang Octavian and finally, in 1924, the Marschallin.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

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.

Related Glossary Terms

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Sproule, Shirley

Shirley Sproule (1924–2014), soprano, was born in Canada and trained in singing there until first studying opera and Lieder with Lotte Lehmann at the Music Academy of the West in 1953. She continued there with Lehmann working in the winters as well as the regular summer sessions and also sang in Europe (Munich, Mainz, etc.) She sang in Lehmann's London classes in 1957.

In 1965 Dr. Sproule returned to Regina, Saskatchewan to teach and sing there. In 1970 she began her doctoral studies at the University of Arizona in Tucson, breaking her work there to cover sabbaticals and sing in Canada 1971-72. After she returned and finished her doctoral degree in Tucson she stayed there, teaching until her retirement. From 1976-1998 Sproule operated her private studio in Tucson.

She returned to Canada after leaving Tucson.

Related Glossary Terms

Drag related terms here

Stade, Frederica von

Frederica von Stade (1945-) American mezzo soprano received a contract from Sir Rudolph Bing during the Metropolitan Opera Auditions, and since her debut in 1970 she sang nearly all of her great roles with that company. In 1995, as a celebration of her 25th anniversary with the Metropolitan Opera, the company mounted a new production of *Pelléas et Mélisande* specifically for her.

In addition, Ms. von Stade appeared with Lyric Opera of Chicago, Los Angeles Music Center Opera, San Francisco Opera, and Dallas Opera, among others. Her career in Europe included new productions mounted for her at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera.

A noted bel canto specialist, she excelled as the heroines of Rossini's *La cenerentola* and of Bellini's *La sonnambula*. She was one of the world's favorite interpreters of the trouser roles, from Strauss's Octavian and Composer to Mozart's Sextus, Idamante and Cherubino.

She made over three dozen recordings with many major labels, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by Stereo Review, Opera News, and other journals.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the Georgetown University of Medicine, and her alma mater, the Mannes School of Music. In 1983 she was honored with an award given at the White House by former president Ronald Reagan in recognition of her significant contribution to the arts.

Related Glossary Terms

Stokowski

Leopold Stokowski (1882–1977) British conductor, best known for his 30 years with the Philadelphia Orchestra, though he had success with the Cincinnati Symphony of Cincinnati, New York, Houston, and Hollywood Bowl. Not a soprano, but a conductor in Lehmann's life, she was scheduled to sing with his Philadelphia Orchestra during the 1934–1935 season, but there is no record that this concert actually took place.

Related Glossary Terms

Drag related terms here

Index

Find Term

Strauss

Unless otherwise noted, Strauss refers to the composer Richard Strau

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 career with equal success in the fields of opera, concert, recital and recording. She has made over 40 recordings, many for RCA Victor Red Seal, and has received numerous awards such as the Deutsche Schallplatten Kritik, Diapason d'or, Japan Academy Award, and a Grammy Award. Her repertoire includes French and German art song.

On the operatic stage Ms. Stutzmann has performed the roles of Desdemona in *Otello*, of Giulio Cesare, Radamisto, and Orfeo.

Related Glossary Terms

Drag related terms here

Index

Find Term

Suor Angelica

Suor Angelica is one of the operas the Puccini 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.

Related Glossary Terms

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Symphony Orchestra of Berlin

The Konzerthausorchester Berlin is a symphony orchestra based in Berlin, Germany. The orchestra is resident at the Konzerthaus Berlin, designed by the architect Karl Friedrich Schinkel. The building was destroyed during World War II, and was rebuilt from 1979 to 1984.

The orchestra was founded in 1952 as the Berliner Sinfonie-Orchester (Berlin Symphony Orchestra or Symphony Orchestra of Berlin) in what was then East Berlin, as a rival ensemble to the Berlin Philharmonic Orchestra based in West Berlin. The first chief conductor was Hermann Hildebrandt. After German reunification in 1989, the orchestra was threatened with dissolution, but subscriber action maintained the ensemble. The orchestra acquired its current name in 2006. (This orchestra is separate from the West-Berlin based Berliner Symphoniker, founded in 1967.)

In 1974 the Berlin Sinfonietta was founded to serve as the chamber orchestra of the “Berlin Symphony Orchestra” today the “Konzerthausorchester Berlin”.

Kurt Sanderling was the longest-serving chief conductor of the orchestra, from 1960 to 1976. Subsequent chief conductors have been Günther Herbig, Claus Peter Flor, Michael Schönwandt (1992–1998), Eliahu Inbal (2001–2006), and Lothar Zagrosek. In February 2011, the orchestra announced the appointment of Iván Fischer as its eighth principal conductor, effective with the 2012-2013 season, with an initial contract of 3 years.

Related Glossary Terms

Tannhäuser

Tannhäuser is one of the early successful operas of Wagner for which both the libretto and the music. The story details the struggle between divine and profane love, and redemption through love, a theme that runs through much of Wagner's mature operas. The opera had its premiere in 1845 at the Hamburg Opera. Johanna Schramm sang the lead role of Elisabeth with great delight beginning in 1845 at Hamburg. Subsequently she performed the role in Vienna, Berlin, Paris, London, and New York.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

Chapter 2 - Third Career II

Chapter 16 - Music Academy of the West

Tcheresky, Luba

Luba Tcheresky (19----) American soprano and teacher, was born in [unclear] emigrated to the US at the age of 9. She studied with Lotte Lehman [unclear] years at the Music Academy of the West and has sung throughout [unclear] Europe both opera and song. She was an active teacher in New York [unclear]

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.

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.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

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Tilly de Garmo

Tilly de Garmo (1888-1990) was a German soprano and vocal coach. In 1911 she married the conductor Fritz Zweig. In Prague she sang the soprano part in Zemlinsky's *Der Zwerg*, the soprano part in the world premiere of Mahler's *Symphony* and the solo vocal part in the *Three Fragments* from Berg's *Three Pieces for Opus 8*. Her operatic repertoire included *Despina*, *Eva*, and *Sophie*. She sang at the *Staatsoper Berlin* from 1926, but left Nazi Germany in 1934 and spent some time in Prague with Zweig. They fled to Paris in 1938 and emigrated to the United States in 1940.

Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Top, Damien

Damien Top (19-----) French tenor. After studying Literature and Philosophy in Lille and graduating in Germanic Studies at the University of Paris, Damien Top studied Singing and Dramatic Art at the Conservatoire in Lille. Later he studied with Galina Vischnievskaya, Jean-Christophe Benoit, and Jacques Pottier (Melbourne University).

His dual training as a singer and an actor enables him to appear in opera, operetta, and sacred works, as well as perform the difficult repertoire of French *mélodie* -his favorite genre. He has given recitals at Flaneries Musicales de Reims for the Yehudi Menuhin Foundation, Musicales en Valois, Festival des Grands Crus de Bourgogne, etc. As a interpreter of French song, Damien Top frequently gives recitals abroad, including performances in Australia, Belgium, Canada, Czech Republic, Germany, Great Britain, Italy, Macedonia, New Zealand, and the US

Damien Top has studied Analysis, Harmony and the History of Music at the Paris Conservatoire with Michel Queval. Under the guidance of Sergiu Celibidache, he began research into musical aesthetics and attended seminars in the phenomenology of music. With these two master teachers, he was introduced to orchestral conducting. In his programs, he particularly focuses on the music of Roussel, d'Indy, Delvincourt, Martinet, Sandagerdi, Martinu, Looten, Macha, Ratovondrahety, Tahourdin, etc.).

Son of the poet Andrée Brunin, Damien Top has given poetry recitals.

Biographical and musicological work on Albert Roussel has been a particular feature of Damien Top's research and in 1989, in the composer's birthplace, he devoted an entire recital to Roussel's *mélodies*. His biography of Albert Roussel was published in 2000 and he has also written a book on Sergei Rachmaninov.

In 2002 Damien Top was awarded with the "Prix Charles Oulmont - Fondation de France" for his outstanding career.

Tosca

Tosca is an opera in three acts by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa. It premiered at the Teatro Costanzi in Rome on 14 January 1900. The work, based on Victorien Sardou's 1887 French-language dramatic play, *La Tosca*, is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples's control of Rome threatened by Napoleon's invasion of Italy. It contains depictions of torture, murder and suicide, as well as some of Puccini's best-known lyrical arias.

Puccini saw Sardou's play when it was touring Italy in 1889 and, after some vacillation, obtained the rights to turn the work into an opera in 1895. Turning the wordy French play into a succinct Italian opera took four years, during which the composer repeatedly argued with his librettists and publisher. *Tosca* premiered at a time of unrest in Rome, and its first performance was delayed for a day for fear of disturbances. Despite indifferent reviews from the critics, the opera was an immediate success with the public.

Musically, *Tosca* is structured as a through-composed work, with arias, recitative, choruses and other elements musically woven into a seamless whole. Puccini used Wagnerian leitmotifs (short musical statements) to identify characters, objects and ideas. While critics have frequently dismissed the opera as a facile melodrama with confusions of plot—musicologist Joseph Kerman famously called it a “shabby little shocker”—the power of its score and the inventiveness of its orchestration have been widely acknowledged. The dramatic force of *Tosca* and its characters continues to fascinate both performers and audiences, and the work remains one of the most frequently performed operas. Many recordings of the work have been issued, both of studio and live performances.

Related Glossary Terms

Drag related terms here

Index

Find Term

Toscanini, Arturo

Arturo Toscanini (1867–1957) was one of the most famous conductors of his time. Renowned (and feared) for his intensity, perfectionism and searching mind didn't fear involvement with politics. Books have been written about him, so I will not insult his memory with the few words I have written directly to his relation with Lehmann. And relation is the right word. He had many musical colleagues, friends and lovers. Sadly, the only recorded evidence we have of them working together is a shortwave broadcast that is almost unlistenable. From their "radio broadcast" firsts in 1934 to their recordings of Fidelios the historic nature of their collaboration was evident to all, whether critics or general public.

Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Chapter 3 - Misconceptions

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 1987, as part of this the National Park Service placed the building on the National Historic Register. It was designated a National Historic Landmark in 2012, and designated it a National Historic Landmark in 2013.

Lehmann sang many recitals here including her Farewell. She also gave a master class for the Manhattan School of Music in the same place.

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.

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

UCLA

Part of the large University of California system, located in Los Angeles

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 Schütz. The great soprano Elizabeth Schwarzkopf related that she gave her first master class with Ulanowsky at the piano. Without his calm assistance, she said, "I don't know how I would have made it through."

During his last 12 years, he was pianist with the Bach Aria Group, an ensemble of leading singers and instrumentalists, which toured once each year and played regularly at New York City's Town Hall.

Ulanowsky's résumé also included summer coaching at the Berkshire Music Center at Tanglewood in Massachusetts, 1950-56; faculty membership at Boston University School of Music, 1951-55; several summers of teaching and performing at the Yale University Summer Music School in the 1960s; and professorship at the University of Illinois School of Music (Urbana). He also held an honorary doctorate from the University of Cincinnati Conservatory of Music.

Umberto Giordano

Giordano, Umberto (1867–1948), was an Italian opera composer in the or “realist,” style, known for his opera *Andrea Chénier*.

Giordano, the son of an artisan, studied music at Foggia and his early operas, among them *Mala vita* (1892; *Evil Life*), were written in a forceful, melodramatic style introduced by Pietro Mascagni in his *Cavalleria rusticana* (1890). In *Andrea Chénier* (1896), based on the French revolutionary poet, he tempered violence with gentler characters and scored a lasting success. Neither *Fedora* (1898), after Victorien Sardou, nor his successors *Siberia* (1903) and *Madame Sans-Gêne* (1915) achieved the same popularity. In *La cena delle beffe* (1924; “The Feast of Jests”) he returned to a sensational manner with a story set in medieval Florence.

Related Glossary Terms

Drag related terms here

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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Foreword - Foreword

Chapter 1 - Short Bio

Chapter 2 - Third Career II

Chapter 2 - Third Career II

Chapter 16 - Music Academy of the West

Verdi

Giuseppe Fortunino Francesco Verdi (1813–1901) was an Italian Romantic composer primarily known for his operas.

He is considered, with Richard Wagner, the preeminent opera composer of the 19th century. Verdi dominated the Italian opera scene after the deaths of Rossini, Bellini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and some of his melodies have taken on a place in popular culture, examples being "La donna è mobile" from *Rigoletto*, "L'innaffiamento" ("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.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 1 - Short Bio

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 the 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 text. 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.

Related Glossary Terms

Drag related terms here

Vienna Opera

The Vienna State Opera (German: Wiener Staatsoper) is an opera house—and opera company—with a history dating back to the mid-19th century. It is located in the centre of Vienna, Austria. It was originally called the Vienna Court Opera (Wiener Hofoper). In 1920, with the replacement of the Habsburg Monarchy by the First Republic of Austria, it was renamed the Vienna State Opera. The members of the Vienna Philharmonic are recruited from its orchestra.

Towards the end of World War II, on March 12, 1945, the opera was set alight by an American bombardment. The front section, which had been walled off as a precaution, remained intact including the foyer, with frescoes by Moritz von Schwind, the main stairways, the vestibule and the tea room. The auditorium and stage were, however, destroyed by flames as well as almost the entire décor and props for more than 120 operas with around 150,000 costumes. The State Opera was temporarily housed at the Theater an der Wien and at the Vienna Volksoper.

Lengthy discussions took place about whether the opera house should be restored to its original state on its original site, or whether it should be completely demolished and rebuilt, either on the same location or on a different site. Eventually the decision was made to rebuild the opera house as it had been, and the main restoration experts involved were Ernst Kolb (1948–1952) and Udo Illig (1953–1956).

The Austrian Federal Chancellor Leopold Figl made the decision in 1946 to have a functioning opera house again by 1949. An architectural competition was announced, which was won by Erich Boltenstern. The submissions had ranged from a complete restructuring of the auditorium to a replica of the original design; Boltenstern decided on a design similar to the original with some modernisation in keeping with the design of the 1950s. In order to achieve a good acoustic, wood was the favoured building material, at the advice of, among others, Arturo Toscanini. In addition, the number of seats in the parterre (stalls) was reduced, and the fourth gallery, which had been fitted with columns, was restructured so as not to need columns. The facade, entrance hall and the "Schwind" foyer were restored and remain in their original style.

In the meantime, the opera company, which had at first been performing in the Volksoper, had moved rehearsals and performances to Theater an der Wien, where, on May 1, 1945, after the liberation and re-independence of Austria from the Nazis, the first performances were given. In 1947, the company went on tour to London.

Due to the appalling conditions at Theater an der Wien, the opera company leadership tried to raise significant quantities of money to speed up reconstruction of the original opera house. Many private donations were made, as well as donations of building material from the Soviets, who were very interested in the rebuilding of the opera. The mayor of Vienna had receptacles placed in many sites around Vienna for people to donate coins only. In this way, everyone in Vienna could say they had participated in the reconstruction and feel pride in considering themselves part owners.

However, in 1949, there was only a temporary roof on the Staatsoper, as construction work continued. It was not until November 5, 1955, (after the Austrian State Treaty), that the Staatsoper could be reopened with a performance of Beethoven's *Fidelio*, conducted by Karl Böhm. The American Secretary of State, John Foster Dulles, was present, as was Lotte Lehmann. The television station ORF used the occasion to make its first live broadcast, at a time when there were only about 800 viewers in the whole of Austria. The new auditorium had a reduced capacity of about 2,276, including 567 standing room places. The vocal ensemble, which had remained unified until the opening, crumbled in the following years, and slowly an international ensemble formed.

Vincent Sheean

James Vincent Sheean (1899–1975) was an American journalist and novelist.

His most famous work was *Personal History* (New York: Doubleday, 1935). It won one of the inaugural National Book Awards: the Most Distinguished Biography of 1935. Film producer Walter Wanger acquired the political memoir and made it the basis for his 1940 film production *Foreign Correspondent*, directed by Alfred Hitchcock.

Sheean served as a reporter for the *New York Herald Tribune* during the Spanish Civil War.

Sheean wrote the narration for the feature-length documentary *Crisis* (1939) directed by Alexander Hammid and Herbert Kline. He translated Eve Curie's biography of her mother, *Madame Curie* (1939), into English. Sheean wrote *Oscar Hammerstein I: Life and Exploits of an Impresario* (1955) as well as a controversial biography of Dorothy Thompson and Sinclair Lewis, *Dorothy and Red* (1963). His book, *First and Last Love*, 1957, includes many mentions of Lotte Lehmann.

Vincent and Diana Forbes-Robertson Sheean were friends of Edna St. Vincent Millay and her husband, Eugen; they spent time together on Ragged Island off the coast of Maine during the summer of 1945.

Related Glossary Terms

Drag related terms here

Index

Find Term

Vissi d'arte

Tosca's major aria, pleading in the name of art, for her lover's life.

Related Glossary Terms

Drag related terms here

Index

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 Braunfels

Walter Braunfels (1882–1954) was a German composer, pianist, and music educator.

Walter Braunfels was born in Frankfurt am Main. His first music teacher was his mother, the great-niece of the composer Louis Spohr (Levi 2001). He continued his piano studies in Frankfurt at the Hoch Conservatory with James Kwast (Haas [n.d.]).

Braunfels studied law and economics at the university in Munich until after a performance of Richard Wagner's *Tristan und Isolde* he decided on music. He went to Vienna in 1902 to study with the pianist and teacher Theodor Leschetizky. He then returned to Munich to study composition with Felix Mottl and Ludwig Thuille (Levi 2001). In February 1918 he was wounded at the front and in June 1918 on his return to Frankfurt converted from Protestantism to Catholicism, composing his *Te Deum* of 1920–21 "not as music for musicians but as a personal expression of faith" (Braunfels, cited in Torp 2010).

He achieved early success with the melodious opera *Die Vögel* (The Birds, 1920), such that Adolf Hitler, not realizing that Braunfels was half-Jewish, in 1923 invited Braunfels to write an anthem for the Nazi Party, which Braunfels "indignantly turned down" (S. Braunfels 2010).

Braunfels performed as a professional pianist for many years. In 1949 he played Beethoven's *Diabelli Variations* on a radio broadcast. At his farewell concert as pianist on 19 January 1952, he played Bach's D major *Toccat*a, Beethoven's piano sonata no. 32 op. 111 and the arrangement of the *Organ Fantasy and Fugue in G minor* by Liszt (W. Braunfels n.d.).

Braunfels was invited by Konrad Adenauer, then mayor of Cologne, to serve as the first director (and founder together with Hermann Abendroth) of the Cologne Academy of Music (*Hochschule für Musik Köln*) from 1925 to 1933, and again from 1945 to 1950 (W. Braunfels n.d.; Levi 2001; Warrack and West 1992,). With the rise of the Nazis to power he was dismissed, and listed as being half-Jewish in the Nazi list of musicians composing what the regime called degenerate music. He retired from public life during the Hitler years but continued to compose. The war passed peacefully for Braunfels and his wife, though his three sons were conscripted into the *Wehrmacht* (Torp 2010). After World War II, he returned to public life and on 12 October 1945 again became director, and in 1948 president, of the Cologne Academy of Music and further enhanced his reputation as a music educator with high ideals (Braunfels n.d.).

Walter Braunfels was well-known as a composer between the two World Wars but fell into oblivion after his death. There is now something of a renaissance of interest in his works. His opera *Die Vögel*, based on the play *The Birds* by Aristophanes, was recorded by Decca in 1996 and has been successfully revived (for example, by the Los Angeles Opera in 2009). In 2014 *Die Vögel* was staged in Osnabrück and *Der Traum ein Leben* in Bonn.

Braunfels's music is in the German classical-romantic tradition. His *Phantastische Erscheinungen eines Themas von Hector Berlioz* is a giant set of variations. "Structurally the work has something in common with Strauss' *Don Quixote*—on LSD," noted David Hurwitz of *ClassicsToday*." The orchestral technique also is quite similar, recognizably German school, with luscious writing for violins and horns, occasional outbursts of extreme virtuosity all around, and a discerning but minimal use of additional percussion" (Hurwitz 2005).

Braunfels composed music in a number of different genres, not only operas, but also songs, choral works and orchestral, chamber and piano pieces.

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, and confined himself to giving master classes with, and supervising the recording of, his second wife, Elisabeth Schwarzkopf.

Related Glossary Terms

Drag related terms here

Index

Find Term

Walter Ludwig

Walther Ludwig (1902–1981, Lahr) was a German operatic lyric tenor, particularly associated with Mozart roles and Schubert Lieder.

He first studied medicine in Freiburg before turning to voice studies in Königsberg, where he made his debut in 1928. He then sang in Schwerin, where he created the title role in Paul Graeners's *Friedmann Bach* in 1931. He joined the Städtische Oper Berlin in 1932, where he established himself in Mozart roles such as Belmonte, Don Ottavio, Tamino, Idomeneo, Ferrando, etc. After the war, he began appearing at the Hamburg State Opera, and made his debut at the Vienna State Opera in 1947 and at the Salzburg Festival in 1948.

He also made guest appearances at La Scala in Milan, the Paris Opéra, the Royal Opera House in London, the Liceo in Barcelona.

A stylish and musical lyric tenor, other notable roles included light Italian roles such as Nemorino, Ernesto, Duke of Mantua, Alfredo, the French lyric role Wilhelm Meister. He left complete recordings of *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Die lustigen Weiber von Windsor*, *Zar und Zimmermann*, *Die schöne Müllerin*, *Die Schöpfung*, and a very Germanic sounding Verdi Requiem. He was the very moving Evangelist in a live 1950 Vienna performance of Bach's *Matthew Passion* under Karajan, in which Kathleen Ferrier sang, now available on CD.

He taught in Berlin from 1952 until 1969.

Related Glossary Terms

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 Marschall final recitals with him in 1950, Bruno Walter was her best friend, teacher, conductor, accompanist, and advisor. Walter held Mme. L high esteem and chose to work with her. Their collaborations in the Festivals both in opera and in Lieder, set standards that were highly respected both public and critics.

Related Glossary Terms

Drag related terms here

Index

Find Term

Preface - Preface

Chapter 1 - Short Bio

Chapter 3 - Misconceptions

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 Cochereau. 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 a chain of radio stations, it provides a vast array of original programming for listeners in the Metropolitan New York City region and worldwide on its website.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 5 - The Lehmann I Knew

Weingartner, Felix von

Felix von Weingartner (1863–1942) was a highly respected Austrian conductor and composer, who had studied with Liszt. After many successes in Germany, he succeeded Mahler at the Vienna Opera in 1908 and continued (officially) in Vienna until 1927, conducting, teaching and composing thereafter. Before 1918 with a Vienna Philharmonic performance of Lieder and an orchestra, and continuing in Vienna with opera, the 1922 South American tour and further in 1927 with a celebrated *Meistersinger* in Vienna, Weingartner conducted Lehmann in many concert and Wagner opera performances. He led the orchestra when Lehmann sang a cycle of his own songs called *Schmerz*.

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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.

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.

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.

Related Glossary Terms

Drag related terms here

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 1900s and 1910s especially those that recorded for Victor Records. With 7 other people Moran founded the Victor Project, a comprehensive discography of the Victor Talking Machine Company from 1900 to 1955. He advised on the 1990s Lehmann discography.

Related Glossary Terms

Drag related terms here

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 Müller's 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 voice ranges—the precedent being established by Schubert himself. These cycles have posed interpretative demands on listeners and performers due to their tonal 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*.

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.

Related Glossary Terms

Drag related terms here

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*.

Related Glossary Terms

Zipper, Herbert

Herbert Zipper (1904-1997) was an internationally renowned composer, conductor, and arts activist. As an inmate at Dachau concentration camp in the late 1930's, he arranged to have crude musical instruments constructed out of stolen material, and formed a small secret orchestra which performed on Sunday afternoons for the other inmates. Together with a friend, he composed the "Dachau Lied" ("Dachau Song"), which was learned by the other prisoners. Released in 1939, he accepted an invitation to conduct the Manila Symphony Orchestra. He was jailed for four months by the Japanese during their occupation of the Philippines. After his release, he worked secretly for the Allies, transmitting shipping information by radio. After the war, he emigrated to the United States in 1946.

In 1947, Zipper was offered a teaching post at The New School for Social Research in New York that had been founded in 1918 by Alvin Johnson, as one of the country's first adult education centers. Over the next few decades, Zipper went on to start many community art centers throughout the country. He also worked on reviving the disbanded Brooklyn Symphony, a group which had not been active since their conductor, Sir Thomas Beecham, had returned to England. Zipper's role of conductor with the Brooklyn Symphony focused much of their work on school outreach programs while Zipper became increasingly involved in championing racial equality, social justice, and environmental causes.

In 1953, Zipper took the position of director of the Winnetka School of Music in Chicago, where he worked during the school year, and then returned to Manila each summer to conduct a summer concert series. Winnetka was a community art school that served children and adults in afternoon and evening programs. In 1954, through a large fundraising effort, the school was moved to a better location, expanded, and renamed the Music Center of North Shore. Through this school, Zipper organized a professional orchestra whose purpose was to play concerts in public schools.

In the 1960's he worked in conjunction with the John D. Rockefeller III Fund and the Community Music Schools to send music teachers to Manila.

In 1972, Zipper took a job in California as the project director for the School of Performing Arts at the University of Southern California.

His beloved wife and partner Trudl died in 1976 of lung cancer. Despite his grief, Zipper continued his zeal for the arts and in the early 1980s began trips to China where he served as a teacher, arts advocate, and conductor. Zipper remained active in the arts until his death in 1997 at the age of 92.

He was the subject of the Oscar-nominated documentary *Never Give Up: The 20th Century Odyssey of Herbert Zipper*.

Related Glossary Terms

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Zubin Mehta

Zubin Mehta (1936-) is an Indian conductor of Western classical music. He is the Music Director for Life of the Israel Philharmonic Orchestra and the Music Director and Conductor for Valencia's opera house. Mehta is also the chief conductor of the Maggio Musicale Fiorentino festival. He began his rise to fame as conductor of the Los Angeles Philharmonic. Mehta went from L.A. to conduct the New York Philharmonic. When he left N.Y. he continued (and continues, at this time) to conduct major orchestras and operas around the world.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 16 - Music Academy of the West