INTERVIEWS

Lotte Lehmann & Her Legacy

Vol. VI
In English

Gary Hickling

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Instructions

Lotte Lehmann's legacy in recordings, films, interviews, and writing offers as much fascination now as many years ago, and it's a joy to discover how today's technology allows easy access to all of that. 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 further on. It is interactive, so just tap the chapter you want and you'll arrive there. The Index of Interviews will help you locate your area of interest. Again, just tap the subject of interest for the link.

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. Look for the white dots on a black background 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. 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.

By the way, good headphones will help you enjoy these recordings of Lehmann's interviews. Once you start a recording, you may return to where you left off, the same way the book remembers your last page. If you swipe to another page, the audio or video starts over. Also, once you set the volume it will serve for the whole book.

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

There are two "pop-overs," in the presentation, those offering the interview texts. Just tap on the word and a box appears.

Have fun and don't try to hear too much Lehmann all at once. It can be over-whelming.

Gary Hickling

A rare photo of Lehmann as Puccini's Suor Angelica, a role she sang in the opera's premiere performance in Vienna.

Copyright

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

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Dedication

To the many archive administrators and technicians who have made this series of presentations possible, I dedicate this volume. Though their names are listed in the Acknowledgement portion of each volume, it is with sincere gratitude that they receive this Dedication. It is through their diligence that such a collection of audio and video selections can be offered. These people have their daily work to do, usually associated with their local constituents; they must find time to do the extra work necessary for these volumes. Some European archivists provided material during our Lehmann trip to Germany and Austria in 1989 and may not be included. I'm sorry that their names have become lost over time. They deserve the same appreciation that I send to these people listed below. Many thanks to all.

University of California, Santa Barbara, Department of Special Collections: David Seubert, Nadine Turner, Daisy C. Muralles, Zak Liebhaber

Stanford University Archive of Recorded Sound at the Braun Music Center: Jerry McBride, Frank Ferko, Benjamin Bates, Jonathan Manton

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Deutsches Rundfunkarchiv (German Radio Archive): Mechthilde Brüning and Anke Bingman

Toscanini's first radio broadcast; Lehmann sang. 1934.

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Foreword by Lois Alba

Mme Lotte Lehmann changed my life. Her direction, both in opera scenes as well as Lieder, were memorable moments. Her absolute devotion to her art was evident in every word she sang.

Through my experiences with Lehmann, I have come to believe that there are no real accidents. In 1956, I had sung Flora in *La Traviata* in the first season of Houston Grand Opera.

Upon hearing that Houston Grand Opera would soon present *Der Rosenkavalier*, I called the director, Walter Herbert, and asked to be considered for the part of the Marschallin. After a brief pause he informed me that this part was for a seasoned singer. Assuring him that I had sung all the important scenes at my school, Mannes, in New York, he finally consented to give me an audition.

My audition was onstage and I offered both of the monologues and the trio. Fortunately, there was also the director from a current production at HGO and he said I could probably do it if coached with an important person.

The revelation came on the Saturday Broadcast from the Metropolitan Opera. Lotte Lehmann was interviewed and she announced that she would produce *Der Rosenkavalier* the following summer at the Music Academy of the West, with young singers and in the John Gutman English translation. They also planned to do it in English at HGO!

I quickly contacted her office and was given a day and time to audition for her. She lived in Hope Ranch Park and I auditioned in her studio adjacent to the house. I shall never forget the room, filled with pictures of her many colleagues and Richard Strauss, with whom she had performed major roles. She was seated on a small chaise, and after I sang the aria, like Octavian, I sat at her feet. She liked my voice, but said the part was already cast and yet, finally, she decided I would sing the first and third performances since I might have a contract in Houston.

Lehmann asked me to stay for the week to coach the whole role before returning home. On my return to Texas, I was given the HGO contract without additional auditions due to Mme Lehmann's recommendation and approval of my singing.

That summer was a dream. We had Lieder classes with Lehmann and the accompanist Gwendolyn Koldofsky, a superb artist. Grace Bumbry was there at the time and was a great protégée of Lehmann. She was to sing Venus in the Bayreuth production of *Tannhäuser* very soon. Grace's first words to me were, "I hear you are our Marschallin."

My first piece for the Lieder class was in French: "La vie antérieure" by Duparc. Mme Lehmann said she viewed this Duparc mélodie as a long-past memory, to be recalled in all its peace and beauty. She stressed that I concentrate on the real meaning of the text and allow that to influence my interpretation. It went well and she assigned me Schubert's "Im Abendrot." She encouraged me to think of that Lied as a prayer of thanks for God's goodness and to think of every song as if in an opera setting. Her prayerful angelic face as she intoned this Lied for me in class has remained in my memory all these years.

I'd heard all her recitals while attending Mannes in New York and was seated on the stage for her last one in 1951. It was a teary one for me as well. Upon leaving

the stage, I saw her pianist, Ulanovsky's, program on the piano and I stole it!

Mme Lehmann's staging of *Der Rosenkavalier* had complete insight because she had sung all the main roles: First, Sophie, then Octavian and finally the Marschallin. She was unique in that she allowed each of her students to decide for ourselves if our actions were suitable to our characters. She marked all of our scores as we worked and advised us to put our stage direction in our scores as well as the breaths we took. Lehmann had boundless energy, even if crippled by arthritis. The evening of the premier, a small woman approached me and asked how I felt about my performance. I replied, "Blessed opportunity." She said Lehmann was pleased. As she walked away, I wondered how that small woman had been a towering Medea on Broadway. It was Judith Anderson.

Lois in the 1958 MAW production as the Marschallin

All of the fine *Rosenkavalier* cast was included in the Lieder classes and there was a lovely young girl who sang one of the orphans in the opera. She was 19 at the time and not sure she wanted to have a career in opera. Her name is Kay Griffel. I took her under my wing and said if she didn't make it, no one there would. She was wonderful in the Lieder classes and Lehmann really liked her. She sang with great beauty and understanding and Mme Lehmann was very complimentary. I remember her singing *Frauenliebe und Leben* with artistry and depth.

Kay first sang as a mezzo, but later she became a soprano. I traveled to Germany to hear her first Fiordiligi in *Così fan tutte*, one of the roles I often sang. Splendid! We have remained great friends and she sang often at the Met. There is a DVD of her in the Met *Falstaff*.

Lehmann was pleased with the outcome of my Marschallin and wrote glowing words in my score. She also said I must move to Europe if I intended to have a serious career. I did move to Paris first, because there was a friend studying there. I worked briefly with a famous Wagnerian soprano, Germaine Lubin. When I wrote Lehmann about it, she sent me a scathing letter saying Lubin had been a favorite of Hitler and she wanted no more to do with me if I stayed with her. End of chapter. I found an Italian teacher who had been at La Scala in Milan and found in her a perfect teacher. Europe remained my home for 15 years: two in Paris and then thirteen in Milan, during which time I was blessed to sing in many opera houses in Germany, Yugoslavia, Switzerland, and Spain.

Years later, when Lehmann was giving a Master Class in Vienna, she invited me to visit her there. Not by chance, there was a new publication of the last Act of *Der Rosenkavalier* in the manuscript of Strauss. I bought two copies and gave Lehmann one. She loved it and wrote in mine "from Die alte Furstin Resi!" (The old Marschallin Resi!)

Mme Lehmann was known as a fine painter and she gave me two precious ink sketches of the Marschallin, in flowing dresses and one in the costume of the final entrance of the opera. I had been photographed in that famous dress and a portrait of Lehmann wearing it hangs in the lower lobby at the Met.

When I went to Europe my married name was Lois Townsend which was difficult for Europeans to pronounce. In Italy it was suggested that I take a stage name easier to pronounce. I decided to be called Lois Alba in order to simplify pronunciation. The name was chosen to honor my dear father, Albert. "Alba" in Italian means dawn.

Suffice it to say, Mme Lehmann was a major influence in my musical life, both as a performer and now as a teacher for many years. She influenced me by insisting that all interpretations must come from the words. Thus throughout my career I always thought about each character's life before going onstage. Lehmann influenced my teaching by stressing that technique, for its own sake, exclusively, is not healthy for a long life of singing.

Lois Alba
October 2018

Thanks to Shelley D. Townsend for photographing Lehmann's drawings.

Lois Alaba began her vocal studies at the age of twelve and furthered her knowledge at Mannes as well as the Daykarhanova School for the Stage in New York City, founded by former members of Stanislavsky School of Acting in Russia.

She became the first winner of the Southwest Division of the Metropolitan Opera Competition and was the first Marschallin in *Der Rosenkavalier* of Houston Grand Opera for which she was prepared for the role by Mme Lotte Lehmann. She appeared on several occasions as soloist with Leopold Stokowski and the Houston Symphony. At the recommendations of both Mme Lehmann and Leopold Stokowski she moved to Europe to pursue her studies and career.

A student of bel canto, Lois furthered her studies with a number of famous singers such as Rosa Ponselle, among others. She appeared in opera in Europe for eleven years and performed in the company of many acclaimed singers including: Luigi Alva, Louis Quilico, Mirella Freni, Bonaldo Gaiotti, Bianca Berini, Mady Mesplé, and Luciano Pavarotti. She performed leading roles in: *La Traviata, Così fan tutte, Turandot, La bohème, Le nozze di Figaro, Der Rosenkavalier, Otello, Giulio Cesare, Die Zauberflöte, Il segreto di Suzanna,* and *Mefistofele*.

Upon her return to NYC from Europe she founded Soma International Foundation, a non-profit organization which continues to offer concerts and recitals as well as gala fundraising events to fund the Lois Alba Aria Competition which will enter its 14th year in May of 2019.

Ms. Alba co-founded Opera in the Heights in Houston where she served for several years as Artistic Director upon her return home after residing in New York City for fifteen years.

Lois Alba and guests at her gala fundraiser

Lois Alba is the author of *Vocal Rescue: Rediscover the Beauty, Power and Freedom in Your Singing*, which is based on her collective experience and performing years in Europe and the US and her constant desire to find ways to a simplified approach to singing without losing spontaneity and the natural beauty of the voice. The book is highly valued by teachers, singers, and peers alike.

Ms. Alba lives in Houston with her husband and continues to coach gifted singers and teach master classes around the world. She remains tireless and dedicated in her desire to help showcase young singers, encourage them to audition, secure agents, compete, earn prize money, and further their singing careers through her annual Lois Alba Aria Competition.

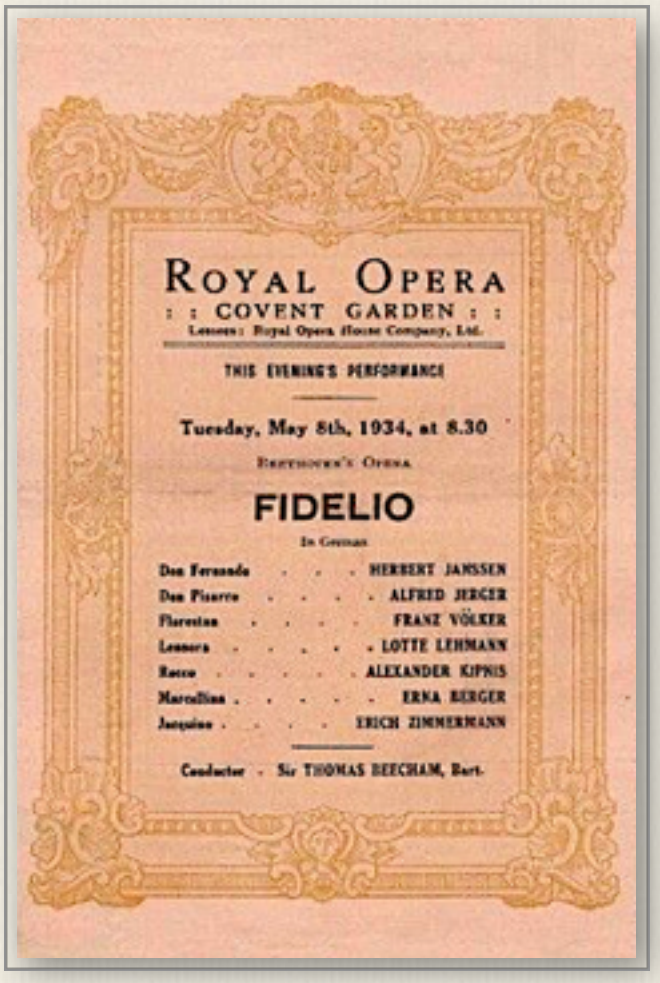
Preface

My original intent was to try to accumulate all of the Lotte Lehmann interviews that were ever recorded.

First, that's a huge task! She represented so much of the glamor and history of a recently-past classical vocal music era that many radio stations, television networks, and hosts themselves, sought to use Lehmann in whatever event they were celebrating: one of her birthdays; her famous roles; death of Richard Strauss, Lauritz Melchior, or Bruno Walter; or one of her honors.

Second, Lehmann tended to tell the same stories to whomever was listening, and whether in English or German. (The German interviews can be found in Volume VII.) She delighted in her tales of meeting Caruso, how she came to sing the Marschallin, her beginnings at the Vienna Opera, and singing Lieder with Strauss at his home in Garmish.

So my revised goal is just to offer the interested Lehmanniac or historian a sampling of the interviews that have decent sound and/or enjoyable video. Lehmann's personality, her humor, and her contrariness often spiced up the



interview. At the end of the chapter there is a list of interviews that aren't available in this presentation. The curious or scholarly can seek those others. Just a note of warning. Though some of them are listed as available at the British Library, if they originate with the BBC one will need to get permission. And that's often difficult.

She did say some things that weren't exactly true: When speaking of her farewell recital, Lehmann claimed there was only one. The one she's referring to wasn't even billed as a farewell. After that famous Town Hall "farewell" she went ahead with her scheduled recitals and so there were at least three more "farewells," though none were so named. She always maintained that after retiring in 1951 she thoroughly lost her voice. But she still sometimes demonstrated in full voice for years; but she knew that there were limits and soon resorted to singing/ demonstrating an octave lower.

Another "error" that Lehmann often repeats is that she didn't record the final "Ja, ja" in her role as the Marschallin and that Elisabeth Schumann imitated her voice (in her absence) and that's what we hear on the recording. That last information is correct, but there were other takes in which Lehmann did sing the "Ja, ja," but they didn't link up in just the way the recording engineers demanded. There was no such thing a tape recording in which little pieces could be spliced together.

It's a shame that when she mentions Franz Schalk, the major conductor at the Vienna Opera, as one of her greatest influences, most present-day listeners will hardly know the name. I'm sure that the glory of her references to other conductors such as Bruno Walter and Arturo Toscanini will also fade with time, but this presentation of interviews will help as historic documents. It's also true that Lotte Lehmann's fame has dimmed with the years and that's no reason to neglect her legacy.

If you can hear only one of these interviews, I recommend the one by Terkel in 1967. Both Lehmann and Terkel are lively and work together well in all their interviews, but in this one the subject matter is broad and well-developed. Terkel lets Lehmann speak and then interjects meaningful commentary. Their interaction is almost as fascinating at the material developed in the interview.

Besides actual interviews, I've included extended segments wherein Lehmann tells the story of an opera. Her point of view on the various characters or actual story line are often insightful and/or amusing.

You'll find one video that fits into no category. *An Evening with Lotte Lehmann* was her own invention: a story woven around her students who sang. Naturally, she was the star and aside from her MGM movie, *Big City*, this is one of the few opportunities we have to observe Lehmann acting.

Volume VII includes a sampling of the many interviews that Lehmann gave in German. My summaries of each interview are also in German, making the whole volume of greatest interest to a German-speaking audience.

Gary Hickling

[*Band VII enthält eine Auswahl der vielen Interviews die Lehmann auf Deutsch gab. Meine Zusammenfassungen von jedem Interview sind auch auf Deutsch und machen das gesamte Band von größtem Interesse für ein deutschsprachiges Publikum.*]

Youthful Lehmann

Acknowledgements

Sincere thanks to the University of California Santa Barbara Library, Department of Special Collections, for the use of elements from the Lotte Lehmann estate. Their staff, which helped greatly, included 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.

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.

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

The following archivists and technicians have been most helpful in the research for this presentation and receive our thanks and it is to them that this volume is dedicated.

Stanford University Archive of Recorded Sound at the Braun Music Center: Jerry McBride, Frank Ferko, Benjamin Bates, Jonathan Manton

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Deutsches Rundfunkarchiv (German Radio Archive): Mechthilde Brüning and Anke Bingman

We were granted permission to use excerpts from the master class videos courtesy of Video Artists International. Here is a list of the VAI Lehmann items, with links:

Lotte Lehmann: The New York Farewell Recital (1951)

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

Lehmann Biography

For those of you who have stumbled upon this volume of *Lotte Lehmann & Her Legacy* without having read the first volumes, you may need background information on Mme Lehmann. There isn't a better introduction (other than his actual biography of the singer) than what is found below.

Beaumont Glass at the piano as Lotte Lehmann demonstrates for a student

Genius on the Opera Stage:
The Life and Art of Lotte Lehmann

By Beaumont Glass

The greatest operas are enduring works of genius. We think of Monteverdi, of Mozart, of Verdi or Wagner. Their masterpieces are inexhaustible mines of inspiration, insight, wisdom, and wonder. They are an indispensable part of our cultural heritage.

To be experienced, an opera must be performed. Ideally by a cast of singing geniuses. But nature's gift of a healthy pair of vocal cords is not invariably accompanied by corresponding spiritual or intellectual endowments. As Anna Russell—the "concert comedienne" —has put it so immortally, there are some singers who have resonance where their brains ought to be. When a high C is rattling your cranium there can't be much room for anything else at the moment.

What famous singers first come to mind? Pavarotti? Caruso? Melba, Patti, Flagstad? Fabulous voices. Their impact is sensual, the thrill of glorious sound or the brilliance of exceptional virtuosity. Then there is a handful of strongly individual singing artists somehow set apart, certain rare singers who must have had that special quality we call genius. Wilhelmine Schröder-Devrient inspired Wagner to become a composer. Maria Malibran became a legend. Jean de Reszke, Mary Garden, Feodor Chaliapin, Olive Fremstad had rare gifts that went far beyond vocal beauty or perfection of technique. They were creators in their own right. Through the power of their imaginations and of their personalities they held audiences spellbound, fascinated. They threw startling new light on the roles they portrayed, they brought those imaginary beings to incredibly vibrant life. Nearer to our present day, Astrid Varnay could make us shiver with her shattering Isolde, Elektra, and Kundry. And certainly Maria Callas impressed her indelible mark on a whole generation of singers.

Youthful Lotte Lehmann

Lotte Lehmann was that sort of artist. She had genius. What set her apart from most of the others just mentioned was her unusual ability to articulate her interpretative insights, an ability she demonstrated abundantly in her books and in her master classes. Another quality that set her apart from many singers with more beautiful voices or more dazzling techniques: she knew how to win not just the admiration, but the love of her audience. Few performers in the world of classical music have been so loved. That is why that world is celebrating her centennial this month with so much nostalgia,

honoring a woman who died almost 12 years ago with gala commemorative performances and innumerable tributes in Vienna, New York, and in most of the major musical centers.

That is also why I was asked to write a book about her, which has just been published. I was asked because I had been Lehmann's assistant for several years at the Music Academy of the West, and because I had heard her "live" in opera and concert during the years of her active singing career.

Lotte Lehmann was born in Perleberg, Germany, a town halfway between Berlin and Hamburg, on February 27, 1888. Her voice was discovered by a neighbor who heard her singing at her housework and encouraged her to study music. Her father, however, favored a "practical" profession, one that would entitle her to a pension some day. Fortunately for opera, her dismal marks in math kept her out of the commercial course.

She has been revered for some time as one of the outstanding singers of this century. All the more startling, then, to learn that she had been expelled from a famous school of singing for lack of talent.

In an age when many opera singers simply stood around in their sumptuous costumes and sang to the gallery gods, she became famous for her acting, for her total identification with the role. She was often called "the Duse of opera." Yet during her first two years on the stage, directors had torn their hair out in despair over her hopeless, helpless clumsiness. She herself was the first to admit that when she was a green beginner if there were two or three steps on the stage she would shake in mortal terror at the inevitability of stumbling over them. After she was already a famous star, one of her early directors told in an interview how—years before—she had acted her first aria "with her feet," beating time and staring wildly at the conductor. At the end of *Der Freischütz* she was supposed to cry out: "Don't shoot, I am the dove!" Her fun-loving colleagues kept prompting from the wings: "Don't shoot, I am the goose!" Fortunately she was too nervous to notice.

Lotte had started her career in opera with bit parts at the Hamburg Municipal Theatre in 1910. She made her debut as the Second Boy in *The Magic Flute* and spent most of her brief time on stage trying to pull the skimpy tunic a little lower

over her legs. Her first real solo role was Freia in *Das Rheingold*. One critic wrote that among the gods of Valhalla Miss Lehmann appeared to be the chambermaid. During those early months in Hamburg, Lotte wrote several times a week to her brother in Berlin. Those letters are packed with vivid pictures of her first impressions of life in the theater, with colorful backstage gossip, and with a running account of her apparently successful efforts to fend off the mostly unwelcome advances of the brilliantly talented but highly predatory young conductor, Otto Klemperer, who was constantly chasing her around the furniture in otherwise deserted rehearsal rooms, or blocking her way up narrow stairwells.

Deciphering those early letters was my first and most daunting challenge when I began my research. They were scrawled very hastily—sometimes in pencil—in a now-obsolete form of German script, further obscured by her own personal idiosyncrasies. Fortunately I had learned that alphabet for fun while I was studying German in high school; and my cryptographic work as a naval officer came in handy too. I made myself a "Rosetta Stone." Her first letter took about two days. The next two hours. After that it was pure entertainment, like a double-crostic.

Lehmann's first real success, when it came, was very sudden. And it came through that same Otto Klemperer (who, for the record, was now chasing another young soprano around the pianos). He believed in Lotte's voice and persuaded the theater to let her sing Elsa in *Lohengrin* when a colleague had to cancel. He coached her himself, a mad Svengali, and screamed at her in front of the whole company at rehearsals. But the performance made her a star. It was the happiest day of her life until then. She forgot her insecurities and became the part she was playing. From then on there were no more Second Boys or Third Pages. She found herself the darling of Hamburg. Young fans followed her everywhere.

The career of Lotte Lehmann is a striking reproach to any of us who may be tempted to disparage the talent of a beginner. First she was assured that she would never earn a penny with her voice; then, after finding a teacher who uncovered the beauty of her instrument, she was told that she could never act. Yet she became, at the height of her long career, the most highly acclaimed singer in Europe and, finally in America too, one of the most beloved.

Preparing her biography I read thousands of reviews, from Hamburg, Berlin, Salzburg, Vienna, London, Paris, Florence, Rome, New York, Chicago, San Francisco, Buenos Aires, Sydney, Melbourne. I expected to find plenty of enthusiastic praise; I was astonished to read a thousand raves, more consistently ecstatic than I have ever encountered elsewhere. Those eyewitness reports of her performances are in themselves such a remarkable tribute to her career, they provide such an impressive documentation, that it was truly difficult to keep more than a representative sampling out of my book.

What was the nature of this "genius" of hers? As she sang she seemed to re-experience what the poet had felt when he was first moved to write the text, what the composer must have felt when he was inspired to set that text to music. Everything she sang was to her a piece of someone's life, born of a powerful feeling that needed to be expressed in a poem, in a moment of drama. Everything was special, unique; the ordinary life of every day is rarely the inspiration for a song. Before the first note of the introduction Lehmann had already transformed herself into that unique person who felt that special feeling, who was living that piece of a life. As her assistant I saw that transformation take place a thousand times. It seemed to be an instantaneous thing: no matter how often she had sung a particular song or acted a particular scene, there was never a sense of "routine"; her inspiration seemed always to have the freshness of a first time. There was always a special sensitivity to the words and to their most subtle nuances, perhaps because she was herself a poet. The ten marks she earned when one of her adolescent poems was published by a Berlin newspaper meant more to her than many a fabulous fee that she later received as a reigning prima donna. Later she published two volumes of verse, in German. Some of those poems were set to music, by Robert Heger among others, the conductor of her famous *Rosenkavalier* recording.

Words were very important to her; more important still was feeling. It was her nature to give lavishly of herself in her singing. Her genius was a genius for expression, for communicating her enthusiasm and love to her audience. That exuberance, unrestrained except by her exceptional sense of style and artistic form, was offensive to some of her more reserved colleagues. Kirsten Flagstad, her most formidable rival at the Metropolitan Opera, made the comment to a friend that Lehmann sang Sieglinde as if she were undressing in public. That same exuberance was largely responsible for her faults as a vocalist, which were duly noticed—and forgiven—by even her most enthusiastic critics. All that outpouring of emotion was incompatible with the sort of economy of breath that a singer needs to sustain a long musical phrase.

Giving so much, holding nothing back, meant a chronic shortness of breath that was always characteristic of her singing. But she learned how to make a virtue out of necessity by mastering the art of the "expressive" breath, well known to actors but avoided by most singers for the sake of a smooth musical line. Lehmann could take a breath just before an important word and make it seem even more important because she had breathed there. That "trick" carried her safely past many a lurking danger. Her almost reckless lack of caution meant taking the hurdles of the high notes on "the wings of emotion," without the conscious technical preparation that most singers find necessary when nearing the upper limits of the voice. Her ecstatic rush toward the climaxes could be wonderfully thrilling when she was in great voice; but there was always the risk that intensity

would produce tension, the constriction that results in shrillness of tone. Those were her "faults," but they were the shadows of her virtues.

Her instinct for interpretation, as it developed in time, was close to infallible. Her artistic wisdom did not suddenly spring, fully armed, out of the mind of Jove. It was gradually molded. The teacher who helped her find her voice had been Wagner's first Eva and had even inspired him to add a trill to his score of *Die Meistersinger*. One of her accompanists had been a close friend of the great composer of songs, Hugo Wolf. Many of her colleagues were outstanding musicians and actors. She was part of a great tradition. When she was not singing herself, she was up in the artists' box at the opera house, studying the repertoire, observing the other singers. She learned from everyone; but she went her own way.

And she had the inspiration of working with the leading composers and conductors of her day. She always considered Bruno Walter her greatest teacher. She had prepared her most famous role, the Marschallin in *Der Rosenkavalier*, with him; and their lieder recitals were one of the major attractions of the Salzburg Festival for many years, until Hitler's annexation of Austria. Walter taught her how to think in character through the musical interludes, when she had nothing to sing, so that every movement, every facial expression, led naturally into her next cue. She had always been nervous before the great quintet in *Die Meistersinger*, which is very soft and sustained, very exposed and difficult. There is no real action in the introduction, which is the expression of an inner soul-state only; there seems to be nothing to do but get nervous waiting for the cue, while your mouth and throat are drying out and your knees start to rattle. Bruno Walter guided her thoughts through that delicate music in such a way that she lost all sense of self and found the unbroken line that led her character into the difficult opening phrase as if it were the most natural, inevitable thing in the world.

Then there was Arturo Toscanini. Her performances of Beethoven's *Fidelio* with him at Salzburg were the absolute highpoint of her career. Toscanini and Lehmann struck fire together. Their spiritual union in that music ran parallel to a passionate, secret love affair. One of the exciting moments in my research was the discovery of hidden fragments of his love letters. After Toscanini's death, a mutual confidante managed to find Lotte's letters to him before anyone else could do so

and sent them to Lotte, who burned them. As for his letters to her, Lotte tore them up into four to six large pieces each and tossed them into the fireplace. But there was no fire burning there and she did not have the heart to strike a match. When she left the room her companion—who had a sense of history—rescued the fragments from their bed of cinders and stuffed them into a secret compartment behind a file cabinet drawer. There they remained, forgotten, until very recently, when odd bits of them happened to fall into the files. Soon many pieces were found that fit together like a jigsaw puzzle. But there were frustrating gaps at some of the most interesting points. I was living in the house at the time, writing my biography of Lehmann. My long, thin arm and flexible fingers finally managed to dig out the last remnants from the depths of their very inaccessible hiding place. At least the most crucial lacunae could finally be filled. There are passionate love letters, postcards, inscribed photos, and a daringly indiscreet telegram; besides the very personal messages, there is also a vehemently emotional diatribe against Hitler and Mussolini. All were fascinating to decipher. Almost nothing was dated; but it was generally possible, from internal evidence and a knowledge of Lehmann's whereabouts, to reconstruct an approximate date for each item.

Since Lotte did not speak Italian and was not yet fluent in English, Toscanini wrote to her in his own highly individual brand of French, seasoned with an occasional dash of Italian spice. He shared with her an addiction to rows of exclamation points. Both of them would underline key words two, three, or four times for emphasis. Temperament practically leaps out of every page.

A tremendous passion flared brightly for about two years; the embers continued to smolder for the rest of their lives.

The reassembled Toscanini letters, which are now in the possession of Lehmann's only heir, are to be sealed for a certain number of years and will eventually become a part of the Lotte Lehmann Archive of the University of California, Santa Barbara.

Another major formative influence was Lehmann's close working relationship with Richard Strauss. Their first meeting was a turning point in her career. She was the understudy for the role of the Composer in *Ariadne auf Naxos*, the new version that was about to be premiered in Vienna. The part had been especially written for a famous singing actress, Marie Gutheil-Schoder, who was one of Strauss's favorite performers. But on the day of a crucial rehearsal Gutheil-Schoder was ill. The understudy threw herself into the role with all her heart, glad for the chance to sing it at least that once. Strauss was overwhelmed by her ecstatic interpretation. He announced that she would sing the premiere. Lehmann protested: Gutheil-Schoder was her idol, she did not want to hurt her. Franz Schalk, the conductor that day, wrote in his memoirs that never before had he known a singer to refuse a leading role in an important premiere for the sake of a colleague. Lehmann, later, laughingly disclaimed any right to a halo: she let herself be persuaded soon enough, when Strauss insisted. She sang the premiere, a world premiere of the new version. The next day a leading critic wrote his most often-quoted line: "last night at 7:40 all Vienna knew who Lotte Lehmann is."

She had established herself in Vienna with an authentic sensation. The year was 1916. For the next 22 years, until the Nazi Anschluss, she was a top star in Vienna —one of two. Every diva needs a rival. Lotte Lehmann had Maria Jeritza. They were opposites in many ways: Jeritza was glamorous and beautiful; Lehmann had a rather plain face, but inner beauty. Jeritza was tempestuous, temperamental; Lehmann seemed to embody all the womanly virtues. Jeritza might be a man's dream mistress and Lehmann his fantasy wife. They shared some of the same roles. And, since Vienna loved to watch the sparks fly on the opera stage, they were often cast together in the same opera; they would enter the house through different doors, different flocks of fans waiting at each entrance. Lotte never knew when Jeritza's lightning would strike; but she could be fairly certain that if she had

Lehmann live on stage as Manon

a soft, sustained high note to sing, Jeritza would find a way—as if it were a part of the staging—to nudge her off balance.

Once Lotte asked the wardrobe department if she could borrow, for a guest engagement in London, a cloak that had been part of Elsa's costume in *Lohengrin*. Jeritza would be singing the role during Lotte's leave of absence and everyone in Vienna knew that Maria had recently added a magnificent cloak, all cloth of gold, with a spectacular long train, to her Elsa costume. The wardrobe mistress was sure there would be no need for the old costume and was about to pack it in a trunk for Lotte to take to London. Somehow Jeritza got wind of it and suddenly materialized at the scene. "Put that back!" she ordered, "I might just get a whim to wear it."

After Lehmann's success as the Composer in his *Ariadne*, Strauss naturally wanted her to create leading roles in his future premieres. The next, in 1919, was to be *Die Frau ohne Schatten* (The Woman without a Shadow). Lotte took one look at the part he had supposedly written for her and nearly died of fright. An unsympathetic role, bad enough; but, above all, fiendishly difficult—so it seemed—and high and loud. She turned it down. Strauss invited her to come to Garmisch and study the part with him at his villa. Schalk, co-director with Strauss of the Vienna State Opera, sent off an urgent telegram: IMPLORE YOU OVERCOME HYSTERICAL PANIC STOP ROLE SCREAMS FOR LEHMANN AND ARTISTIC SPIRITUAL SALVATION STOP ON TO GARMISCH. Strauss also sent a telegram. Lotte was still adamant; she answered that she did not want to sing the part because she had no intention of establishing herself as a match seller on the Kärtnerstrasse the day after the premiere. Another telegram from Strauss: ROLE NEITHER LOW NOR HIGH NEITHER LONG NOR TAXING COME HERE SO I CAN PERSONALLY CURE YOU OF THE STUDY-SICKNESS DIAGNOSED IN ALL SINGERS SINCE SALOME WITH TRIED

AND TRUE REMEDY OF ALTERATIONS. Still she refused. Finally a mutual friend was ordered by Strauss to pack her into a trunk and bring her to Garmisch by force, if need be. At last she relented. The weeks she spent with Strauss at his villa in Garmisch were among the most artistically productive of her life. Fortunately his wife—seen by everyone but her husband as the most notorious shrew since Xanthippe—took a liking to Lotte. Just as well, too; for in the next Strauss premiere, *Intermezzo*, Lehmann was called upon to play the part of that very woman: Strauss had written an opera about his own marriage. He felt that only Lotte would know how to make a sympathetic character out of a wife that the rest of the world seemed to regard as a gorgon.

Lehmann horseback riding with her husband

Meanwhile Lotte had married. She met her future husband, Otto Krause, under rather unusual circumstances: she was his birthday present. His first wife, very wealthy, had engaged Lotte Lehmann, his favorite opera star, to sing at his birthday party. The unforeseen result: he fell in love with his gift. And she with him. He was a dashingly handsome former cavalry officer and he swept her off her feet. He asked his wife for a divorce. For four years she refused, doing whatever she could to embarrass Lehmann in public. Four children were involved. The scandal titillated Vienna. Finally, in April 1926, Lotte became the second Mrs. Otto Krause—or rather, Otto Krause became the first and only Mr. Lotte Lehmann. He played that part extremely well and was a great help and support to her during the rest of his life.

Richard Strauss was by no means the only composer who saw Lotte Lehmann as the key to the success of one of his operas. When Giacomo Puccini heard her sing his Suor Angelica he felt that finally an artist had come along with the special qualities needed to bring the title role to convincing life and to confer success upon

the least successful of his trio of one-act operas, *Il trittico*. "Go to Vienna!" was his answer to those who cast doubt upon the effectiveness of that centerpiece to his "triptych." He came to her dressing room with tears in his eyes after her Mimi in *La Bohème* and wrote to her enthusiastically about her "exquisite" Manon Lescaut.

During the 1920s Lehmann's career spread out all over Europe and even as far away as to Argentina, Uruguay, and Brazil. She was a great favorite in London and Paris. She was the brightest star of the Salzburg festivals. But North America was slow to beckon. A key factor was Maria Jeritza, Lotte's bête noire in Vienna, who was now enjoying a very gratifying success in New York and who had no desire to share it with her most dangerous rival. Maria decided that the Met was not big enough for both of them. That seems to have been the gist of a notorious clause in her contract with the Metropolitan Opera. At any rate, Lehmann never sang there until Jeritza had left. Actually Lotte conquered New York first as a lieder singer in January 1932, two years before her Met debut. And it was mainly as a lieder singer that Lehmann became famous in America. For a whole generation her name was practically a synonym for German lieder.

Lotte's mother, with whom she had a particularly deep emotional bond, died the day after the final dress rehearsal of *Arabella*, Strauss's newest opera. The premiere could not be postponed: people had come to Vienna from all over the world for this important event—not the world premiere (that had been in Dresden), but a performance that would be crucial for the success of the opera. No other singer was available. Lehmann had to go on. As usual, she gave herself to the role. She forgot her personal agony in the emotions of Arabella. She considered that the greatest blessing of an artist's life, the opportunity to step outside of oneself and to overcome private torments in the re-creation of another being. Toscanini was in the audience that night. He had not yet met her, but he was impressed with her courage. Later, when they were working together, he called her "the greatest artist in the world."

Success at the Metropolitan Opera was almost anticlimactic. She had conquered the ultimate stronghold of opera. She made the cover of *Time*. There was a *New Yorker* "Profile." She was in demand all over America for concerts and recitals. But there was no special thrill. The Met had waited too long; it was hard for her to forget that.

Lehmann found her real satisfaction in America in introducing to a broad audience the intimate beauties of German song. Her expressive singing transcended the language barrier. She made you see what she was seeing, feel what she was feeling. It was not just voice; it was eyes, face, hands; it was personality, warmth, humor, and charm. What one saw and what one heard were in total harmony. Not for a moment did one see a singer waiting for her entrance while her accompanist was playing an introduction: she herself was the introduction; the prelude, the interludes, the postlude—they were her feelings, and her expressive face mirrored every nuance in the music. Even before she started to sing, the tilt of her head, the way she stood at the piano, the way she nodded to the accompanist that she was prepared—all those things conveyed a world of meaning about the song that was to come. Every song was an adventure, a touching glimpse into a life, an unforgettably atmospheric picture. Those who knew German could admire the subtle inflections; those to whom the words meant nothing still felt the magic. America showed its appreciation in endearing ways: from the sponsors of the Kraft "Bing Crosby Show" a year's supply of cheese; from General Motors a magnificent limousine; from the music lovers of Detroit a life-size gingerbread Santa Claus, who occupied the upper berth on her train ride back to New York.

Meanwhile the Nazi nightmare was darkening Europe. Lotte Lehmann, like many other German artists of that day, was still naive about the true intentions of the new regime. She had never taken the slightest interest in "politics." One evening in April 1934, while she was singing a recital in Dresden, an official-looking man tried frantically to interrupt her in the middle of a song. She closed her eyes, tried to concentrate, and finished the piece. He informed her in front of the whole audience that Hermann Goering, then the minister of education, was on the telephone, wanting to speak to her. Lehmann kept him waiting until she had

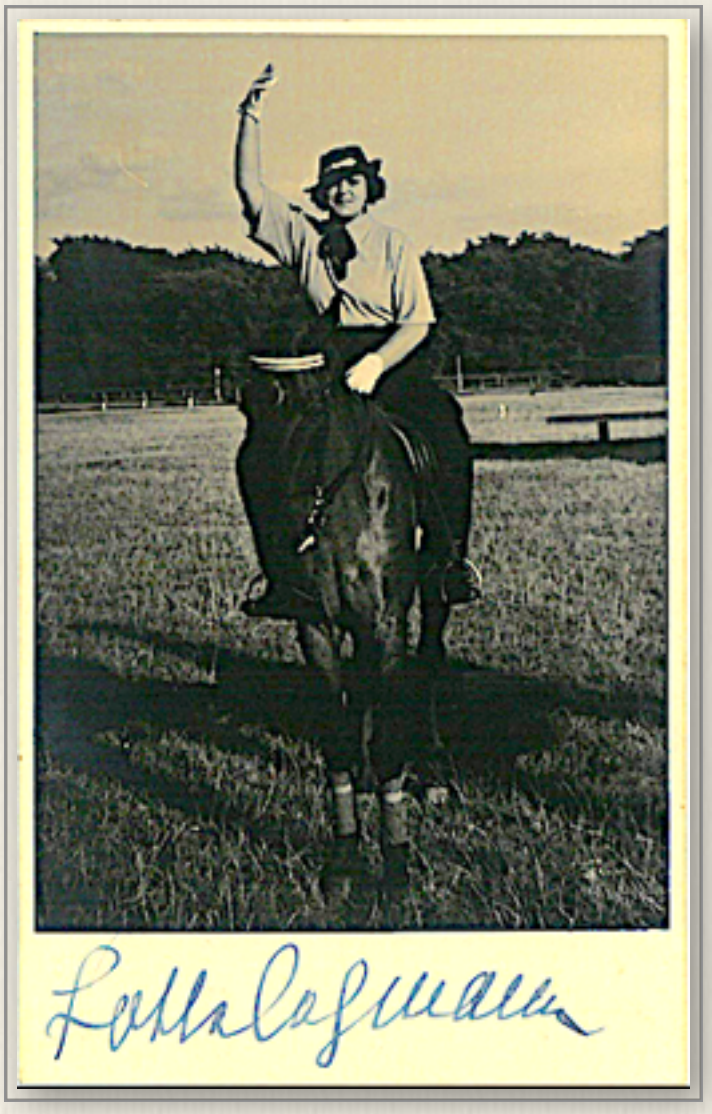
completed her group of songs. There was no applause: the audience was in a state of shock at her audacity. Goering, of course, had hung up by then; but he sent his private plane to bring her to Berlin the next day, which happened to be Hitler's birthday. After her arrival it was his turn to keep her waiting, while he exercised his horse. The Nazi salutes, the whole goose-stepping show, struck her as ridiculous, second-rate playacting. At lunch Goering offered her the title "National Singer." He proposed an enormous fee that left her speechless. Then he promised her a villa, a pension for life, and a horse. Did she have a special wish? Why not a castle on the Rhine? There was, however, a catch in all this munificence: she would not be allowed to sing outside of Germany. "The world should come to us to hear you," he declared. Then he introduced her to his pet lioness. Was that perhaps a subtle hint?

Lehmann was unwilling to limit her career to one country. They could keep their castle on the Rhine. Her refusal sent both Goering and Hitler himself into respective rages. The result was that Lotte Lehmann was forbidden to sing in Germany.

They could not stop her from singing in Austria, however. Not yet. She was still the star of Vienna and Salzburg. And now she had a family there: when the first Mrs. Otto Krause died in 1936, Lotte suddenly inherited four grown-up stepchildren, aged 17 to 21.

The joys of motherhood and domesticity were not destined to last.

Less than two years later Austria became a part of Nazi Germany. For the second time Lotte lost a homeland. Because they were half Jewish through their mother, her stepchildren were now in mortal danger. The Anschluss came while Lehmann was in America. Otto, her husband, seriously ill with what turned out to be tuberculosis, rushed back to Austria to try to settle his family affairs. His physical condition soon became so critical that his doctors sent him to a sanatorium in Switzerland. His children had passports and immigration papers for the United States, but to leave Austria they needed two things: official proof that all taxes had been paid—their mother's estate was still far from settled—and evidence of professional necessity to travel abroad. There were endless snags, they were trapped in a legal labyrinth. Finally they decided, on their own, to risk a bold



adventure. They packed their bags and boarded the Orient Express, bound for Paris. But their papers were not stamped and one of the borders to be crossed was virtually uncrossable.

Meanwhile Lotte was in London, terrified for Otto's life and for the children's safety. In the middle of the first act of *Der Rosenkavalier* she collapsed on the stage of the Royal Opera House, Covent Garden.

A few days later the children somehow bluffed their way across the border. They looked young and innocent; the guard did not notice —or ignored—the missing permission. One catastrophe had been averted. The reunited family made its way to America and applied for U.S. citizenship. Then another catastrophe struck: Otto died while Lotte was away on tour. She struggled through a raging blizzard to try to reach his side in time; trains had been delayed for her sake; but all her frantic efforts were in vain. She felt utterly lost without him.

She needed someone to help her cope with all the exhausting demands of a singing career. She found the ideal companion in Dr. Frances Holden, a professor of psychology at New York University who was fascinated by Lehmann's artistry and hoped to make her the focus for her study of genius in the performing arts. Dr. Holden helped Lotte through a difficult time by encouraging her in new and different forms of creativity. They began to paint together. For the rest of her long life, Lotte never ceased to turn out prodigious quantities of sketches and paintings, sculptures and ceramics, mosaics of stained glass, or tapestries made of colored bits of felt. Once one of her paintings was stolen from an exhibition. Lotte was delighted; her work suddenly seemed more valuable to her, since someone had found it worth stealing.

Soon Europe was at war. Lotte found a refuge in Santa Barbara, a dream house high on a mountain pass. Thomas Mann, Bruno Walter, and Otto Klemperer risked the narrow, winding roads—along the very edge of precipitous drops—to visit her there. Five weeks after she had moved in, there was a gigantic forest fire. The dream house burned to the ground. Her next home, home for the rest of her days, was less spectacular but just as beautiful—and far more accessible. Her private paradise—overlooking the Pacific—was something of a zoo. She had always traveled with little dogs in the time-honored prima donna tradition; now she could have all the big dogs she wanted, along with parrots and talking Mynah birds. The latter had the disconcerting habit of saying "time to go!" whenever a guest happened to overstay his welcome. No one ever knew whether those birds were psychic or had simply recognized the first symptoms of boredom in their normally vivacious mistress. Most of us simply took the hint and said our hasty goodbyes.

America entered the war. Although she had long since applied for U.S. citizenship, Lehmann found herself in the legal position of an enemy alien. A shortwave radio receiver was confiscated. There were severe travel restrictions. For every concert, she had to apply for special permission to leave her home. Sometimes that was arbitrarily denied by this or that ignorant official. Once Frances Holden, in despair, telephoned the officer in Sacramento who was in charge of alien affairs and asked him what he would do in Lotte Lehmann's place with a contract for a concert and no permit to travel to the concert hall. "I would just pack my toothbrush and leave," was the honest, encouraging hint.

Many Americans are not aware that Japanese submarines shelled the coast of California, near Santa Barbara, in February 1942. At the time Lehmann was in the East on a concert tour. She was to sing a recital at Dartmouth College the next evening. Her accompanist had read the news in the morning papers. He and Frances, who had intercepted a telegram with the words "deepest sympathy" and was frantic with worry that the house in Santa Barbara had been bombed, were determined to keep the news from Lotte, at least until after the recital. They managed to persuade the hotel to remove all newspapers from the lobby every time that Mme. Lehmann passed through. After the recital—a superb success as usual—Lotte reproached Frances for her apparent lack of enthusiasm. Frances,

who had kept a heroic poker face for hours, finally exploded. The next day brought the reassuring news that their home was still intact, in spite of the shelling a few miles away.

Lehmann spoke out staunchly against the Nazis in interview after interview. For the BBC she made several broadcasts to Germany during the war. She went out of her way to sing for American troops whenever possible, both at their bases and at the Hollywood Canteen.

While she was still active in opera, fellow professionals, including leading artists of the Metropolitan Opera, began to come to her for coaching and advice in interpretation. Eleanor Steber was one of the first. Rose Bampton studied all of her Wagner roles, Fidelio, and the *Rosenkavalier* Marschallin with Lehmann. Risë Stevens worked with her on lieder. Dorothy Maynor and Anne Brown, the original Bess in Gershwin's *Porgy and Bess*, came to Lotte for lessons. She never taught singing as such, only interpretation. Jeanette MacDonald, the popular movie star, who had sung operatic scenes in several of her films but had not yet performed in an opera house, studied *Faust*, *Bohème*, and some art songs with Lehmann. She wrote to a mutual friend that her first lesson had been a revelation: it was, to quote her own words, "as if I had been in a dark room and suddenly a window was opened and sunshine flooded all around me." After her inspiring work with Lehmann on every detail of the role of Marguerite in *Faust*, it was a profound shock to discover at her rehearsals for a Philadelphia production that in those days opera performances were some times thrown together with an abysmal lack of preparation or artistic integrity. The so-called stage director had no idea what the rented scenery would look like until the day of the performance. Each individual singer did his or her thing with no guidance or coordination. The offstage chorus got lost in the Church Scene during

Marguerite's prayer. The musical chaos reminded Miss MacDonald of a cat-and-dog fight. Two decades later that performance might have been called a "happening." For the leading lady, at least, it was a nightmare.

One by one Lehmann's famous roles were disappearing from her active repertoire. During her last few years in opera, they had dwindled down to one, the Marschallin in *Der Rosenkavalier*. Richard Strauss considered her portrayal of that infinitely subtle part to be the best in the world. Every other singer who sang the role after her was measured according to the standard she had set.

She had 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. She took her leave of the Metropolitan in February 1945. The audience gave her an endless ovation. Her colleagues were in tears. She continued to sing a few performances of *Rosenkavalier* on the West Coast, however. Her final farewell to the opera stage was in Los Angeles on November 1, 1946. When she gave that wonderful last look to her stage lover, she was saying goodbye to a part of her life.

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.

Lehmann continued to sing concerts and recitals until 1951, when she was 63. That "second career," as she thought of it, was a voyage of discovery into new worlds of lieder. Whereas before she had occasionally been reproached by the critics for singing too many "chestnuts," too many thrice-familiar songs, in her recitals, she was now being urged by her managers —on the theory that audiences like what they know—to put more "sugar" into her programs, which now featured many of the rarer treasures she had unearthed. But—thanks largely to her own efforts over the years—recital audiences in the United States, in the major cultural

centers at least, had become more sophisticated, more receptive to unfamiliar songs. Lotte Lehmann was more successful than ever. She was now singing five to eight recitals during the annual concert season in New York City alone, year after year, an unheard of exposure for a lieder singer.

When she was not singing or painting, she was writing books. Besides her poetry, she had already written a novel, *Eternal Flight*, and an autobiography, *Midway in My Song*. Both had been published in the original German and in English translation, and both had sold well in America as well as abroad. Now she produced two books of major importance: one, *More Than Singing*, discussed in detail her ideas about the interpretation of songs and her practical techniques for communicating those interpretations to an audience; the other, *My Many Lives*, explored in depth the psychology of the characters to whom she had given such vivid life on the opera stage. Both books are invaluable—in fact, indispensable—to any student of singing and to anyone who cares about lieder or opera at all. They have been reprinted several times and are still available in paperback. To read her chapters on Elisabeth in *Tannhäuser* or Manon, or the Marschallin, is to marvel at her insight into those widely differing personalities and to discover new depths of meaning and truth in masterpieces one had begun to take for granted.

In 1947 Lehmann signed a contract to sing in the Edinburgh Festival and agreed to a European recital tour with Bruno Walter. As the time drew nearer, she began to panic. She had not appeared in Europe for ten years, she had stopped singing opera; her artistry was more mature than ever, but there were inevitable signs of vocal decline; would her old audiences be disillusioned, would new audiences be disappointed? Would it not be wiser to leave precious memories intact? She became more and more nervous, until her health was in jeopardy. At the urging of her doctor she canceled her plans for Europe and begged to be released from her contract. Her self-confidence was at its lowest ebb. Then, out of the blue, came a call from Hollywood. MGM offered her a part in a motion picture. That was just what Lotte needed, a new interest, a new challenge, a chance to act without having to worry about her voice. Little by little her old vitality returned.

Bruno Walter was furious, at first. He did not know that she had canceled her European commitments before the offer came from Hollywood. When he learned

the facts, harmony was restored with the humor and charm that usually characterized their correspondence.

Making a movie was a fascinating new experience for Lehmann. She played the mother of Danny Thomas in a film called *Big City*. Thomas, together with George Murphy and Robert Preston, were the three "fathers" of a foundling, played by the child star Margaret O'Brien. Lehmann sang the Brahms lullaby and a vocal version of Schumann's "Träumerei" (which was about as close as Hollywood cared to come to German lieder), along with "The Kerry Dance" and, as a sort of grand finale, "God Bless America." During the shooting, the president of MGM was wildly enthusiastic; he called Lotte Lehmann "the greatest screen mother in the world." Extravagant promises were made for future films. Scripts were discussed. Lotte bought a house near Hollywood, high in the hills. But the picture was not successful at the box office—though in recent years it has occasionally turned up on late-night television. The industry soon forgot about its greatest screen mother.

Movie fans turned out to be more aggressive than the opera and concert variety. Three particularly persistent young men were not satisfied with Lehmann's promise to send them her autograph; they were determined to meet her personally and nearly broke into her New York hotel suite. She was terrified. From then on she was always afraid to sleep alone.

The annual concert tours became more and more exhausting, and New York winters less and less appealing after the peace and comfort of Lehmann's Santa Barbara home. The dogs used to send her telegrams, to cheer her up. She longed to be back with them. One night, impulsively, she decided that her next recital would be her farewell to New York, in effect her formal farewell to her career as a singer. There was no announcement because, as she put it, she did not like to celebrate her own funeral; but a friend got wind of her plan and persuaded her to let him record the entire recital. That recording, called "Farewell Recital," soon became famous. It is a deeply moving historical document. It has been reissued over and over again. At the end of the first half of the program Lehmann held up her hand to speak. There was a moment of breathless suspense. When she said this would be her last recital in New York, a murmur of "No, no!" rumbled

through the hall. People began to cry. With her unfailing humor she found just the right tone in which to take her leave of the public that was dearest to her heart. This is what the critic Irving Kolodin wrote in his review:

"Lotte Lehmann taught us something about the singer's art every time she sang. In the latest and unfortunately the last appearance she taught us how a great artist says goodbye to a career.…"

She choked up just before the last words of her encore, "An die Musik," Schubert's immortal hymn of gratitude to music; she was too overcome by her emotions to sing the final phrase, "Du holde Kunst, ich danke dir"— "Beloved art, I thank you!"

Every time that Lehmann closed a door behind her, she found another door opening ahead. That same year, in the summer of 1951, she began her famous series of master classes at the Music Academy of the West. It was a new concept at the time, teaching a class in the presence of an audience. For the students there was the excitement and the challenge of a performance. For Lotte the audience provided an extra stimulation that inspired her to give her very best. There were unforgettable moments when she would take her place in the bend of the piano to demonstrate a song, or would act out part of an operatic scene. She showed us how to use all the tools of expression, not just the voice. When she sang, it was only very softly and an octave lower than the original pitch; but there was never any "marking" of expression—that was always there in full. There were classes in both opera and art song. Eventually she produced complete operas, including such ambitious works as *Der Rosenkavalier* and *Fidelio*. She acted out all the roles, not just those she had sung herself. The Baron Ochs in the Supper Scene of *Rosenkavalier* was surely the drollest that ever stood on a stage. In 1961 a series of Lehmann master classes was filmed for National Educational Television.

For students who could take criticism in public, Lehmann was a marvelously inspiring teacher. She could be tactful and kind; she could occasionally be devastating. But her criticism was generally constructive and always reflected a lifetime's accumulation of artistic wisdom. Today her former students are singing in opera houses all over the world.

My years as Lotte Lehmann's assistant at the Music Academy of the West in Santa Barbara were a glorious time for me. The ocean, the mountains, the romantic beauty of the Academy grounds, magnified the unfailing inspiration of working with Lehmann on opera and lieder—nature and music in perfect combination. I had seen her on the opera stage and in recitals and had always revered her artistry; now I had a fascinating opportunity to observe that artistry at work, to follow her thoughts as she built up a scene or demonstrated a song. My scores are scribbled full of her illuminating comments. It was a rare chance to study an exceptionally creative mind in the process of creation. Edification was well seasoned with entertainment: Lehmann had a remarkable sense of humor. One moment we were moved to tears, the next convulsed with laughter. Audiences always brought out the best in her. Theater blood flowed in her veins. But there was much more than that. There was a spiritual component to her art that is as rare in the theater as it is precious there. She seemed to be in touch with the same power that had inspired the poets and musicians whose work she brought to life. Those who heard her felt that, and it lifted them up. That is the greatest gift that art can give.

In 1955 Lehmann returned to Europe for the first time since before the war. She had been invited to attend the reopening of the Vienna Opera as an honored guest. The occasion was a highly emotional one for all Austrians. The State Opera House had once been the symbol and the center of Austria's cultural life. But one night in March 1945 it was gutted by both high-explosive and incendiary bombs. The stately facade remained standing; what had been the heart of the building became a pile of rubble and ashes. For ten years the Vienna Opera performed in other halls while funds were raised for the reconstruction of their beloved home. Now that magnificent monument was ready. The musical world flocked to Vienna. The house was packed. On the night of the reopening enormous crowds stood in the streets around the opera house to listen to the performance through loudspeakers. When Lotte Lehmann's name was mentioned by the announcer everyone cheered. She was overwhelmed by the warmth of her welcome all over Austria. Everywhere she was treated like a queen, her hotel rooms filled with flowers. When she entered a restaurant, the orchestra would strike up music from

1955 at the reopening of the Vienna Opera with Bruno Walter

her famous roles. Old colleagues burst into tears at the sight of her; but even strangers recognized her immediately wherever she went. She had not expected so much adoration after so long an absence, and she was deeply moved. From then on, she returned to Europe for a visit every year. Famous singers came to her for coaching. She gave master classes in London and Vienna. Those in London were hailed as "the artistic event of the season.""

There was a brief "third career." In 1962 the Metropolitan Opera invited Lehmann back in a new capacity—as stage director for *Der Rosenkavalier*. She was 74 then and severely handicapped by arthritis. She agreed to work on interpretation with the singers of the leading roles. Another director, Ralph Herbert, did most of the actual staging, which would have been too strenuous for her by then.

When she passed away in 1976 at the age of 88, Lotte Lehmann left behind a legacy that will continue to inspire singers and stage directors in generations to come, through her recordings and books, of course, but above all through the

standards she set with her own example, as those standards influenced her colleagues, her students, and her audiences. She was always faithful to the spirit of the work; there was fascinating individuality but no eccentricity. She discovered the inner truth of the role in all its facets, never imposing a "conception" from the outside. She had an uncanny ability to lose her own personality in that of the character to be portrayed. They were all utterly different. It was not Lotte Lehmann up there on the stage, playing Elisabeth, Fidelio, Manon, or the Marschallin; it really seemed to be another human being, the creature of the composer's imagination suddenly incarnate in flesh and blood. She found the perfect combination of the universal and the particular in every part, three-dimensional credibility and archetypal essence.

With Christa Ludwig

Centennials of composers are often celebrated. But it is rare that the world honors a singer as Lotte Lehmann is being honored this year. She is the subject of numerous tributes on three continents, of symposia, books and articles, of television features and radio broadcasts, of a gala performance by the Vienna Opera; many of her recordings are scheduled for rerelease on compact discs.

Composers, colleagues, critics, and fans have long sung the praises of Lotte Lehmann. Perhaps Richard Strauss paid her the most beautiful tribute of all. He said of her, "When she sang she moved the stars."

Beaumont Glass was the director of The University of Iowa Opera Theater, 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. Since becoming a UI faculty member in 1980, Professor Glass staged 14 full-scale opera productions in Hancher Auditorium, including *Boris Godunov*, which was telecast by Iowa Public Television, and Handel's *Agrippina*, taken on tour to Europe in 1985. 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.

Professor Glass's Presidential Lecture is based on his research for the official biography of the distinguished singer Lotte Lehmann, *Lotte Lehmann: A Life in Opera and Song*. Lehmann's centennial year, 1988, was celebrated in major musical centers all over the world. Glass was her assistant for several years in both opera and art song.

He was a graduate of the U.S. Naval Academy, Annapolis. Glass served ten years in the U.S. Navy before embarking upon a professional career in music.

Here is his actual obituary, edited.

Camden [Maine] – Beaumont Glass, Jr. died at his home Dec. 6, 2011, from complications with ALS after a long illness. He was born in New York City on Oct. 25, 1925, the son of Beaumont Glass of Philadelphia and Lillian Allen Glass, nee Krauss, of New York City.

A graduate of Exeter and the U.S. Naval Academy at Annapolis, after serving ten years, he rose to the top of his field in an international opera career that included the Salzburg Festival, as concert accompanist for Metropolitan Opera stars Grace Bumbry, Simon Estes, Martina Arroyo and Francisco Araisa, among others, stage director, and *Studiemeister* (head of coaching staff in charge of the musical preparation of all the operas) at the Opera House Zurich.

He collaborated closely and associated professionally and socially with many of the greats, the operatic superstars, directors and conductors of the era.

After 19 years in Switzerland, which included summers at the Salzburg, Aix-en-Provence and other festivals, he decided to "give back" to young artists, and built up the Opera Theatre at the University of Iowa for another 17 years. Before his final illness struck him down in 2009 he had spent 12 summers giving master classes — partnering with his wife, Eva Noël [Evangeline Noël Glass], who also had an international opera career, including the Salzburg Festival — at the AIM conservatory in Graz, Austria.

He also contributed to his community by staging various productions for the local Maine Grand Opera and supporting and spearheading a variety of cultural activities, directing operas, coaching, giving master classes and lecture series in the Midcoast Maine area where he had resided since 1998 and in Southern Maine, as well as such places as Rutgers, Juilliard, Bloomington, and at various opera festivals around the country, including staging several productions in Salt Lake City and at the Chamber Opera of Chicago.

Glass has authored a number of published books, including the official biography of Lotte Lehmann (he was her assistant at the Music Academy of the West) and definitive scholarly editions of Lieder by Schumann, Schubert, Wolf, Brahms, and Strauss published by Leyerle, featuring his own translations, a literal a phonetic and with extensive academic commentary and

research. He also published his autobiographical "Memoirs of an Opera Bug," which is an elegant romp through one of the great eras of opera filled with anecdotes and first hand encounters.

He is survived by his wife of 53 years, Evangeline Noël Glass, his daughter, Melody Anne Beaumont Talcott, his son-in-law, Michael Stanley Talcott, and grandson, Alexander Beaumont Talcott born in 2003.

CHAPTER 1

Exclusive Photos

The initial photos of this chapter show Lehmann at the microphone which is fitting for this volume of her interviews and other samples of her speaking.

Lehmann records the second of her two Caedmon LPs

At the mike to record for Caedman

Lehmann, John Gutman, and Jeritza

The NBC mike is just barely visible and there's another one above it.

Lehmann never avoided a microphone. The top photo was a staged one for CBS; she's welcomed, possibly aboard a ship, in the middle one; below Lehmann is teaching at the MAW in the early 1950s.

The NBC microphone is just barely visible.

A never before encountered photo of Lehmann in the levée scene of *Der Rosenkavalier* Act I

Lehmann with Fischer, Arnold Rosé (concert master of the Vienna Philharmonic), and Hietz.

Hollywood celebrities fascinated Lehmann. Left: Basil Rathbone, right: Charles Boyer

Lehmann with Vienna Philharmonic Orchestra concertmaster Arnold Rosé.

Youthful Lehmann looking glamorous in 1918

A studio portrait of Lehmann in the 1930s

Lehmann rehearsing with Toscanini, Arnold Rosé, violin.

Lehmann and Ulanowsky after a concert, perhaps on tour after her “farewell” in New York.

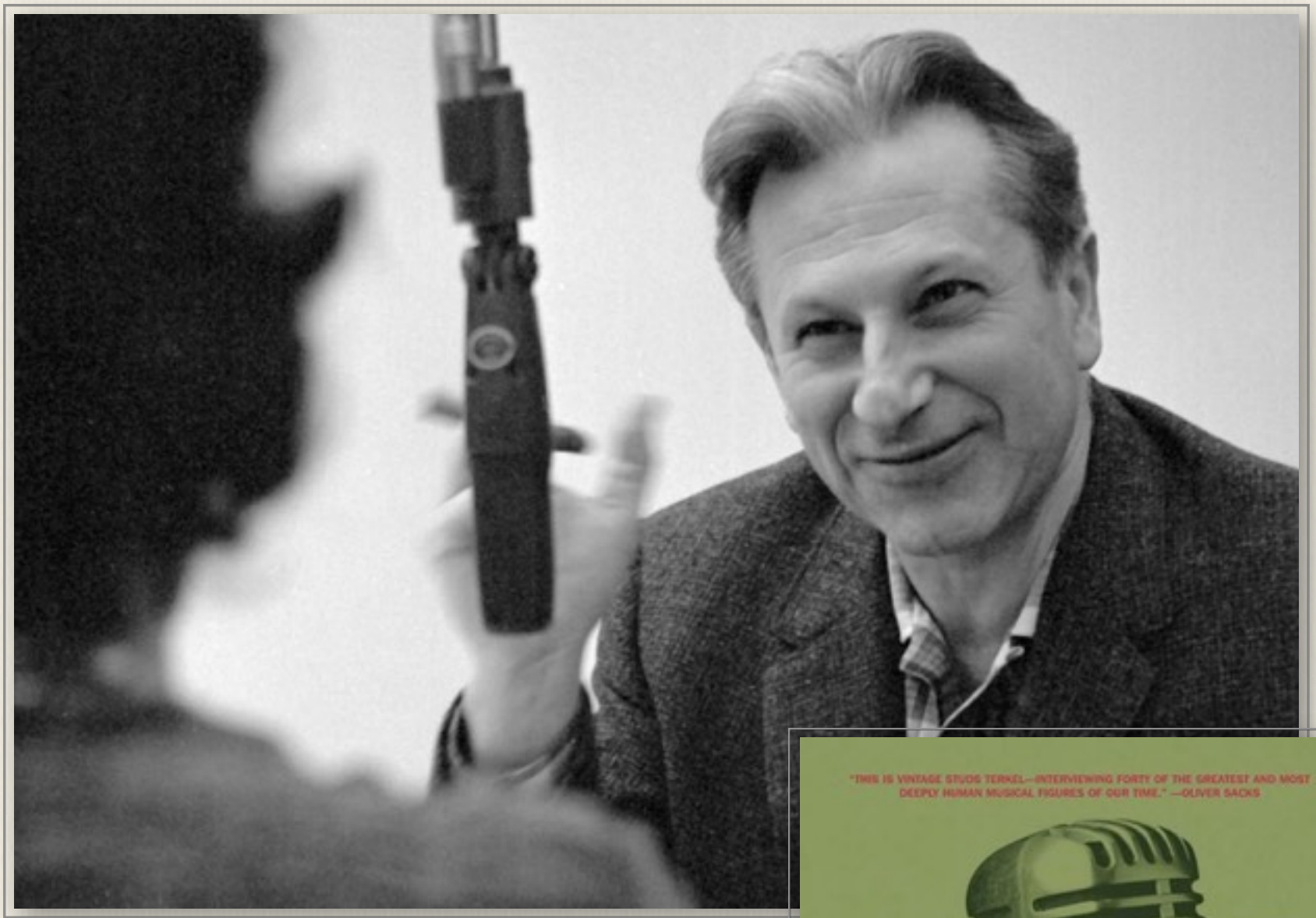
The man standing next to Lehmann is Ivor Newton, the pianist for one of her Wigmore Hall master classes. The women are the singers that she taught.

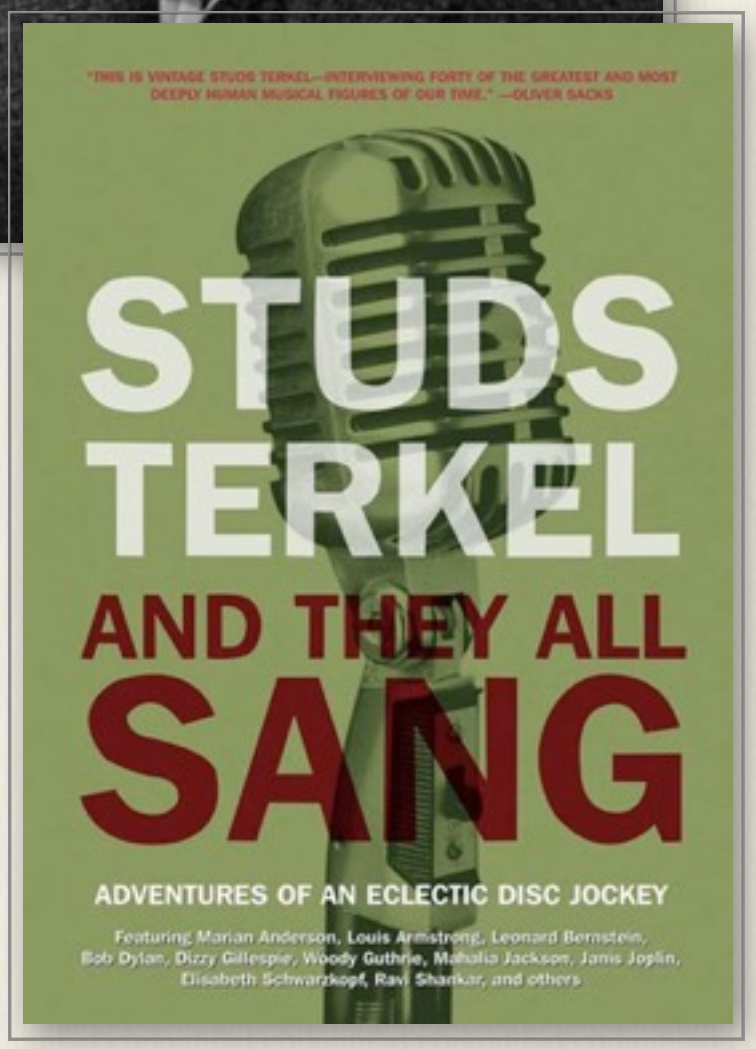
Even in her mature years, Lehmann never tired of going out. Here she is at a “luncheon” in Vienna. Not much food on the table.

Beaumont Glass, Grace Bumbry, Lotte Lehmann

CHAPTER 2

Interviews





Studs Terkel (1912–2008), Mme Lehmann's most famous interviewer wrote: "People are hungry for stories. It's part of our very being. Storytelling is a form of history. It goes from one generation to another." In his 2005 book *And They All Sang* he notes that he interviewed Lehmann in 1960, 1964, and 1967 and quotes from them, as well as from her Farewell Recital speech. The two of them respected each other.

Here are the extensive and important Terkel/Lehmann interviews and some excerpts. Notice that they cover the years from 1960–1967. They obviously enjoyed the chance to talk to each other. Terkel prepared for the interviews and thus stimulates the discussions. The pop-overs below (tap the Script button) provide a full text of their conversation.

Terkel 1960

❊ LL tells the story of her contract with Bruno Walter at Covent Garden; all three roles in *Der Rosenkavalier*; singing actress; imitation a sign of artistic weakness; open to new conceptions; she's learned from the role of the Marschallin; stopping her singing career; then lost her voice; connection with audience. See popover for script.

Script...

Terkel 1960 #2

❊ Two different worlds: Lied/Opera; acting not as important earlier; Elsa as beginner; dislikes being called "Wagnerian soprano"; good training today, but lack of opportunity; Grace Bumbry; today's singers live different life; ensemble of artists, not stars; presently stylized Wagner; she'd build opera houses in America; translations of opera; advice to students: don't give up.

Terkel 1964

❊ Wide range of topics: career, retirement, teaching, hobbies. See popover for script.

Script...

Terkel 1967

❊ One of the best interviews: LL discusses her book *Five Operas and Richard Strauss;* about her portrayals of famous roles; age of Marschallin, Ochs. Marschallin's feelings toward Ochs, Octavian; Strauss memories; never a correct singer, but the story more important; retirement from opera; Lieder became her career, but when she stopped singing Lieder, knew that opera had been more important for her; sings vicariously through her students; *Meistersinger* Quintet story; Strauss telling her to do nothing when not singing, but still in character; why Strauss wrote Octavian for a woman; complicated story in *Frau ohne Schatten*, but love breaks through; Strauss wrote for a fighting woman, perhaps inspired by his wife; LL reads that last lines of her *Five Operas and Richard Strauss.*

Terkel 1967 wrap -up

❊ Short wrap-up of interview and a few words about some of her favorite recordings. LL mis-remembers: Hunding wasn't sung by Kipnis, but rather by List.

Terkel excerpt

❊ An excerpt of Lehmann recalling the 1924 first Marschallin and her other experiences with *Der Rosenkavalier*.

LL Farewell Speech 1951

❊ Terkel was so fascinated with Lehmann's 1951 Farewell Recital in New York's Town Hall that he fashioned the whole last chapter of his book *And They All Sang* around that recital and this speech that she so movingly spoke.

Lehmann Tells Opera Stories

Introduction to *Die Walküre*

❊ Lehmann provides an introduction to a master class that would includes a portion of *Die Walküre*. The master class can be heard in Volume V.

Andrea Chénier Introduction

❊ This introduction is more specific to the actual scene that Lehmann will coach in the master class.

The story of
Die Meistersinger

❊ Lehmann tells the story of the opera up to the point of the scene that she'll be coaching.

❊ Lehmann demonstrating in a master class at the MAW; Beaumont Glass is the pianist.

The story of
Der Rosenkavalier (Acts I & II)

The story of
Der Rosenkavalier (Act III)

❊ These two *Rosenkavalier* backgrounds are different from those found on page 26.

Lehmann's Novel: *Orplid, mein Land*

LL on "Let's Talk it Over"

❊ 30 December 1937; NBC radio; Lehmann discusses her art & recent novel: *Eternal Flight*; plans for the next Salzburg Festival (which were never realized).

LL's *Eternal Flight*

❊ Dramatic reading of excerpts from her book *Eternal Flight*; 13 April 1938; WHN. Interview by Dorothy Arnold as part of a literature course for New York University; Lehmann speaks of how writing has calmed her after a performance; this novel isn't autobiographical, the opera singer in the book wasn't planned and Lehmann has kept her quite different from herself; some of the descriptions of locations were taken from her experiences in Austria, etc.; the dramatization which follows the interview does not include Lehmann, although she narrates a portion of the story.

Lehmann in Australia

LL 1937 in Australia

❊ On her first tour of Australia, July1937 she speaks with Mr. Moses, who was the director of ABC: LL tells of her wonderful times in Australia, of the book she hopes to write (based on her diaries of her Australian tours) called: *Singing 'Neath the Southern Cross*, (not completed). Moses asks about the animals that she's met and she replies that she isn't allowed to take home any live ones but has been given many stuffed ones; she also speaks of the Salzburg Festival and the upcoming *Marriage of Figaro* in which she'll sing the role of the Countess (in Italian) with Pinza as Figaro. As it happens she didn't sing this role at Salzburg. She left Vienna at the end of 1937.

Lehmann with koalas in Austria 1937

Lehmann on Arabella

John Gutman Interview

❊ John Gutman interviews LL on *Arabella*. The tone is more academic and scholarly than is often the case. The opera and its various characters all get some analysis including its similarities to *Der Rosenkavalier* and the reason for LL not creating the title role. There's also reference to the MAW and its production of *Arabella*. The interview ends with talk about how to offer opportunities to good American singers.

Lehmann in the winter costume as Arabella with the opera's composer Richard Strauss

Dick Johnston Interview

❊ Interview by Dick Johnston; KDB; 14 June 1960; on MAW, teaching in Europe in 1959, plans for production of *Arabella* at the MAW.

Lehmann on *Der Rosenkavalier*

Lehmann in her second *Der Rosenkavalier* role, Octavian. See the audio on the next page discussing her legs as Octavian.

LL on *Rosenkavalier* # 1

❊ At the MAW in 1958 Maurice Abravanel introduces LL who is directing the school's *Der Rosenkavalier*. She tells the story of the opera with insight into the various character's psychological motivation.

LL on *Rosenkavalier* # 2

❊ The 1958 talk continues: background of *Der Rosenkavalier* with the Trio, analyzing the interactions of the characters. "Ja, ja" story, though not exactly correct. Strauss anecdotes: their first meeting (*Ariadne*), singing *Intermezzo*, his home life, as conductor, jokes, character, "reluctant with praise."

Early radio interview on the Marschallin

❊ 5 February 1938 Metropolitan Opera intermission feature in which LL discusses the role of the Marschallin. She likes roles with dramatic possibilities; the voice is the instrument of feelings; power of self-transformation. Covent Garden first performance; Strauss approval; "Ja, ja" story.

Gutman on *Der Rosenkavalier*

❊ Interview by John Gutman; 22 February 1958; Metropolitan Opera intermission feature on LL's interpretation of the role of the Marschallin, her age, age of Ochs, Octavian. LL's first Sophie, first Marschallin. LL never a correct singer, but story more important. Her retirement from opera, Lieder, now as a teacher, living vicariously through her students.

LL tells of her ugly legs as Octavian

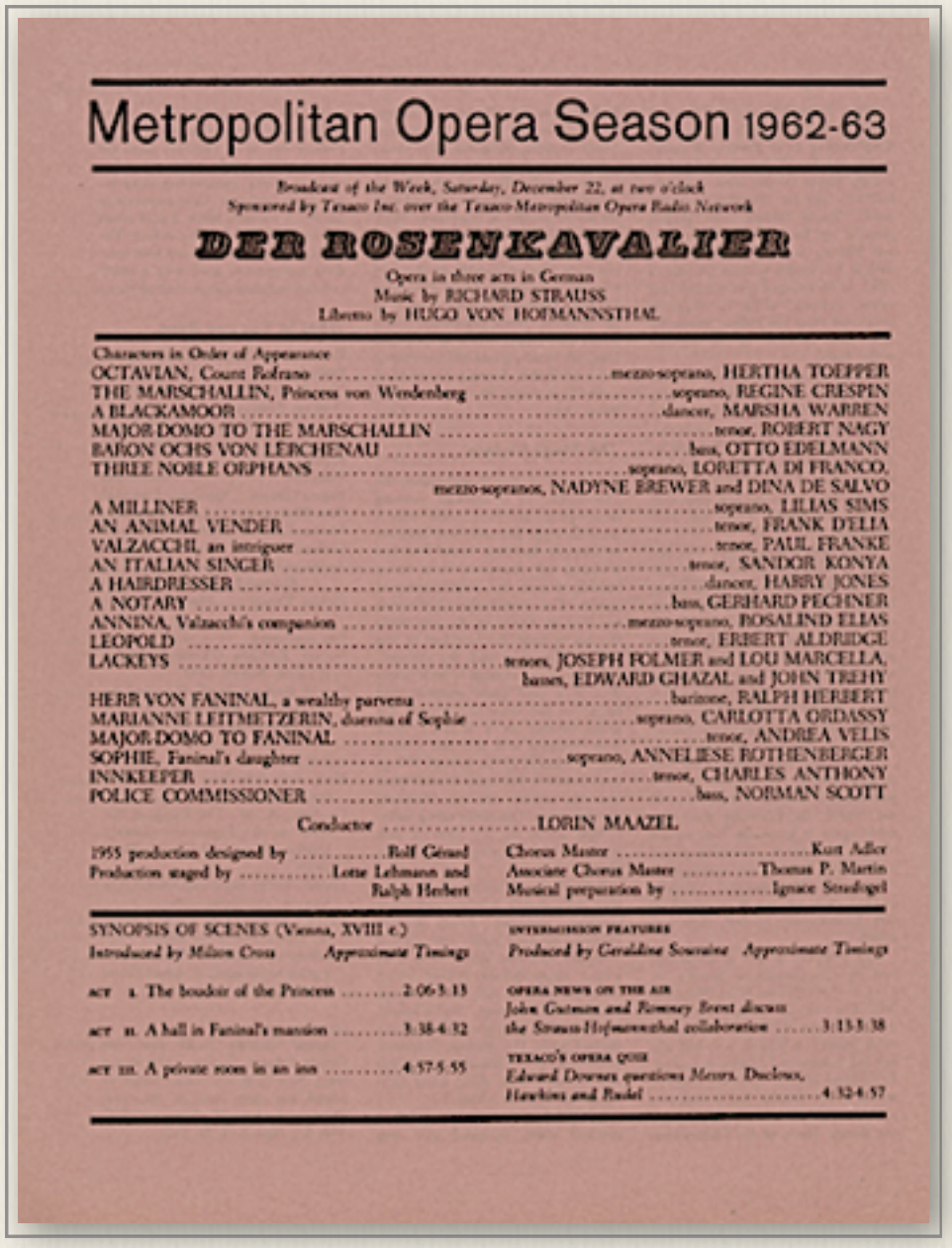
❊ In a poorly recorded segment, LL, (in Santa Barbara) unaware that she's being taped, tells of the famous contralto Fleischer-Edel criticizing her "ugly legs" as seen in her costume as Octavian (previous page). In that production, Tily de Garmo (Zweig) sang Sophie, and recently met with LL and said something along the same lines. It's difficult to decipher some of the talk.

WQXR Interview

❊ January 1963 Interview on WQXR after her direction of the three leads in the Met's *Der Rosenkavalier*. Many celebrities recorded LL tributes for this broadcast: Ormandy, Schwarzkopf, Kipnis, Ulanowsky, Bruno Walter, etc. LL speaks of her Hamburg and Vienna times; her life in Santa Barbara. Music selections have been removed.

Calhoun Interview

❊ February 1967 Interview by Richard Calhoun; for "Hall of Song"; on first appearances in US, Metropolitan Opera, early career, Vienna; Strauss as a person; acting; Wagnerian roles, Covent Garden roles; Bruno Walter; Melchior, other greats; her work on Metropolitan Opera production of *Der Rosenkavalier*; present activities.



Metropolitan Opera Season 1962-63

Broadcast of the Week, Saturday, December 22, at two o'clock
Sponsored by Texaco Inc. over the Texaco-Metropolitan Opera Radio Network

DER ROSENKAVALIER

Opera in three acts in German
Music by RICHARD STRAUSS
Libretto by HUGO VON HOFMANNSTHAL

Characters in Order of Appearance

OCTAVIAN, Count Rofrano ..... mezzo-soprano, HERTHA TOEPPER
THE MARSCHALLIN, Princess von Werdenberg ..... soprano, REGINE CRESPIN
A BLACKAMOOR ..... dancer, MARSHA WARREN
MAJOR-DOMO TO THE MARSCHALLIN ..... tenor, ROBERT NAGY
BARON OCHS VON LERCHENAU ..... bass, OTTO EDELMANN
THREE NOBLE ORPHANS ..... soprano, LORETTA DI FRANCO,
mezzo-sopranos, NADYNE BREWER and DINA DE SALVO
A MILLINER ..... soprano, LILIAS SIMS
AN ANIMAL VENDER ..... tenor, FRANK D'ELIA
VALZACCHI, an intriguer ..... tenor, PAUL FRANKE
AN ITALIAN SINGER ..... tenor, SANDOR KONYA
A HAIRDRESSER ..... dancer, HARRY JONES
A NOTARY ..... bass, GERHARD PECHNER
ANNINA, Valzacchi's companion ..... mezzo-soprano, ROSALIND ELIAS
LEOPOLD ..... tenor, ERBERT ALDRIDGE
LACKEYS ..... tenors, JOSEPH FOLMER and LOU MARCELLA,
basses, EDWARD GHAZAL and JOHN TREHY
HERR VON FANINAL, a wealthy parvenu ..... baritone, RALPH HERBERT
MARIANNE LEITMETZERIN, duenna of Sophie ..... soprano, CARLOTTA ORDASSY
MAJOR-DOMO TO FANINAL ..... tenor, ANDREA VELIS
SOPHIE, Faninal's daughter ..... soprano, ANNELIESE ROTHENBERGER
INNKEEPER ..... tenor, CHARLES ANTHONY
POLICE COMMISSIONER ..... bass, NORMAN SCOTT

Conductor ..... LORIN MAAZEL

1955 production designed by ..... Rolf Gérard
Production staged by ..... Lotte Lehmann and Ralph Herbert
Chorus Master ..... Kurt Adler
Associate Chorus Master ..... Thomas P. Martin
Musical preparation by ..... Ignace Strasfogel

SYNOPSIS OF SCENES (Vienna, XVIII c.)
Introduced by Milton Cross — *Approximate Timings*

ACT I. The boudoir of the Princess 2:06-3:13
ACT II. A hall in Faninal's mansion 3:38-4:32
ACT III. A private room in an inn 4:57-5:55

INTERMISSION FEATURES
Produced by Geraldine Souvaine — *Approximate Timings*

OPERA NEWS ON THE AIR
John Gutman and Rumney Brent discuss the Strauss-Hofmannsthal collaboration 3:13-3:38

TEXACO'S OPERA QUIZ
Edward Downes questions Messrs. Duclos, Hawkins and Rudel 4:32-4:57

Lehmann directing Regine Crespin in
Der Rosenkavalier (1962)

Risë Stevens & Lotte Lehmann at the Met's
Der Rosenkavalier (1938)

Lehmann/Jeritza

❊ The famous (infamous) interview by John Gutman (taped November 1962, aired: 2 February 1963) that brought together the two rivals lasts over 22 minutes and covers so many subjects, that I've broken it up into seven segments. On the next page you may read the letter that Lehmann wrote to critic Albert Goldberg about the distressing affair.

Though the Vienna Opera perversely paired them in the same operas to attract their opposing audience camps, I know of no other photo that shows them together.

LL/MJ Early *Ariadne*

LL/MJ Second *Ariadne*

LL/MJ Strauss as conductor

LL/MJ *Electra, Salome, Rosenkavalier*

LL/MJ Puccini, *Tosca, Il Tritico*

LL/MJ *Die Frau ohne Schatten*

LL/MJ Contemporary Singing

❋ Lehmann in the 1970s. She was never as glamorous as Jeritza (see photo below).

[1963]

rch 2nd 1963.

6

✓
Dear Albert [Goldberg]

thank you for your good wishes. What is there to cele=
brate when one is three quarter of a Century old???
I hope that one has to talk about other things in New York than of
the interview with Jeritza. I found it simply horrible: two old cats
in the forms of two half=dead former Primadonnas, giggling the whole
time like some teenagers... I tried in vain several times to say
something serious, but she immediatly pushed herself into the conver=
sation. For instance when I said that Ariadne wishes death - she said
"Yes, she sleeps the whole time - and then the three girls(!!!) wake
her up..." When I told the story how it happened that I sang the compo-
ser at the Première, she said: "Lottchen, you forget the mainthing: It w
was I who told Strauss he should give you the role..." I was only for
a moment taken aback, then I said: "I am glad that I can thank you now
after all these years..." It went on like this the whole time. She
called me Lottchen, I called her Mizzi... And I would have gladly
scratched out her eyes, if they were not hidden behind black glasses...
She had a lot of diamonds everywhere and I am too noble a person to
tell you HOW she looked... I leave this to your imagination...
We kissed goodby...
I wish I had more sense of humour, but when I came back to my Hotel,
I broke into tears that it is POSSIBLE that after four decades she
is the same beast she always was!!!
I said afterwards to John Gutman "Can you beat it how mean she was?"
and he answered "You also were not absolutely sweet..." That is true.
I took revenge: she did not want that 1916 should be mentioned be=
cause it would not be necessary that everybody knows how old we
are... I said immediatly the year 1910 when I sang at the very first
performance the role of Echo... She said to me "We always were good
friends" and I answered "that is news to me". (They cut that out...)
How small=minded can one be? I am ashamed of myself.
I hope to see you soon, Take much love from Frances and your friend

Lotte.

Jeritza with N.J. Governor Brendan Byrne in the 1970s.

Lehmann on Teaching

Teaching Interpretation

❊ A portion of a Terkel interview: Not vocal-technical teaching, but interpretation.What does it mean to teach interpretation? How to avoid the student imitating her? The student must find his/her own way. She tries to arouse their imagination to become the song, the character in an opera.

Jacobi #1

❊ Interview by Peter Jacobi; WRMQ; 1 May 1960; on retirement; teaching (interpretation not imitation); her career; Bumbry; Vienna; technique; many other roles besides the Marschallin.

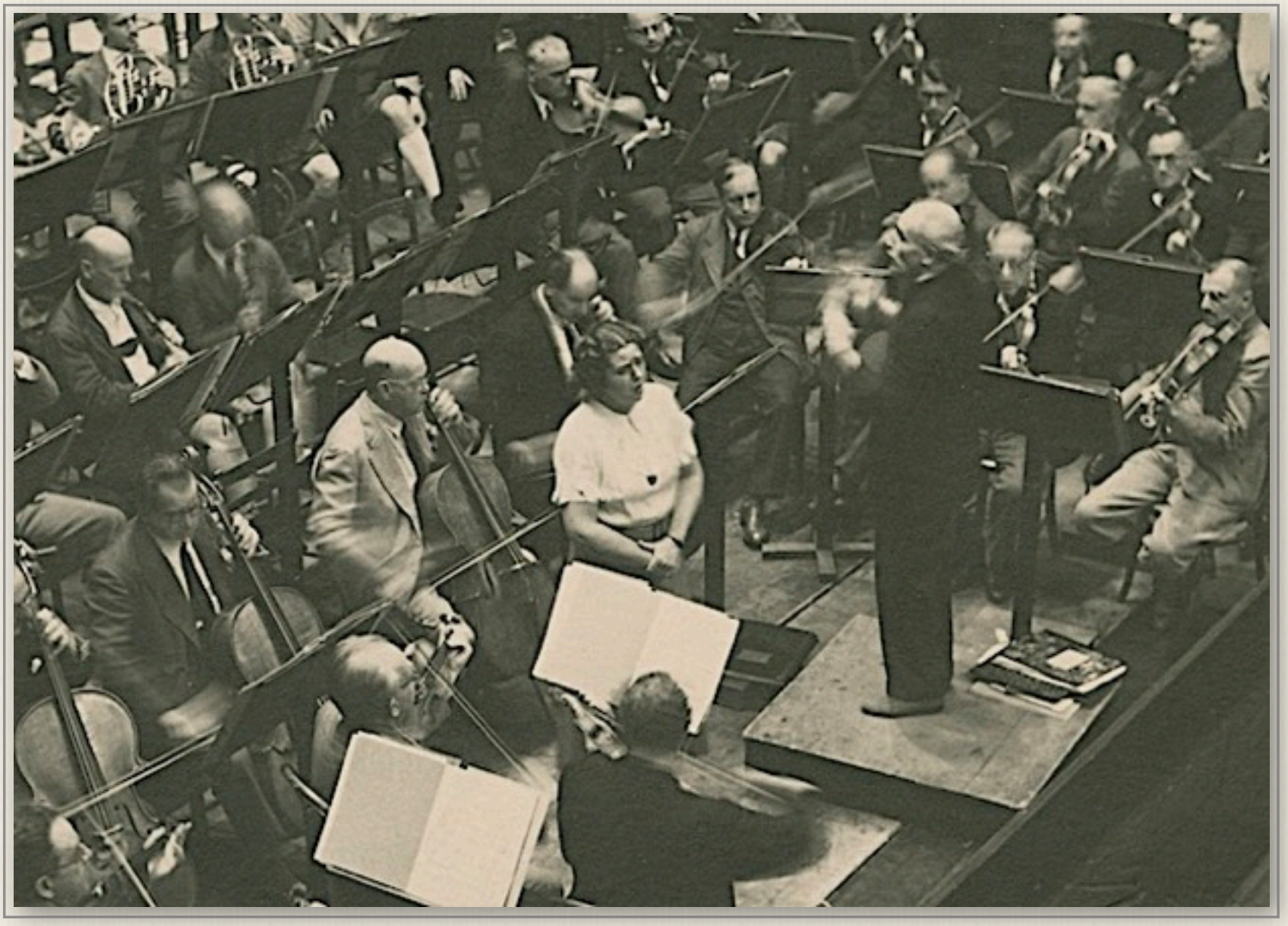
Jacobi #2

Mature Lehmann

Unidentified man interviews the mature Lehmann

LL says her teachers weren't important, her major influences were the conductors; she's writing a book about Strauss and his operas that she sang; Toscanini a trembling delight; she was clumsy on stage at first; how she began to sing the Marschallin; Caruso story; Strauss aloof; Puccini a gentleman; opera productions have changed; tradition; Chaliapin; French response to both her opera and Lieder appearances; first appearance on stage in Hamburg; her husband's role; life as the greatest teacher.

Lehmann on Toscanini



Lehmann rehearsing with Toscanini and the Vienna Philharmonic

LL on Toscanini

❊ Interview by Olin Downes; 1967; for a Metropolitan Opera intermission feature; Toscanini and LL performances; anecdotes; fear & fondness for him.

Lehmann on Bruno Walter

LL on Bruno Walter

❊ Interview for KPFK; 6 October 1962; on Bruno Walter. Possibly an interview for an unknown station: 11 November 1965.

Lehmann and Elisabeth Schumann

LL & E. Schumann

❊ Short interview (including Elisabeth Schumann) by James Fassett; 5 February 1950; New York Philharmonic Intermission Feature; on Bruno Walter & his importance in their careers; anecdotes.

Lehmann and Dr. Jan Popper

Dr. Jan Popper with Mme Lotte Lehmann

Popper/LL

❊ TV Interview by Dr. Jan Popper on "Spotlight on Opera"; discusses career; includes a master-class; 1954 or 3 September 1961; no video available, but the audio is good.

An Evening With Lotte Lehmann

❉ TV show: *An Evening With Lotte Lehmann*; 8 May 1954; 30 minute film; pianist Fritz Zweig; LL introduces arias; Lincoln Clark, Bonney Murray, Marion Bell, Caroline Gibson, and Evelyn Bell, perform. Lehmann toured with this format all along the California coast in 1954.

Lehmann and the Vienna Opera

LL on the Vienna Opera

❊ Speech by Lehmann at the MAW after her return from the re-opening of the Vienna Opera in November 1955. The exact date of this talk is not given. Includes: extensive remembrances of her trip including many comic details; her favorite painting in Florence; the receptions & the many special events to which she was invited; memories of the past and her emotional response to them.

❊ From a newsreel showing LL entering the Vienna Opera in 1955 for its re-opening.

Lehmann on "Desert Island Discs"

Desert Island Discs 1959

❊ Interview by Roy Plomley for BBC; 14 May 1959; from series called "Desert Island Discs," in which he introduces his cast-away (in the case LL) who queries anyone's ability to swim ashore carrying 8 records. Lehmann's first choice is the Prelude to *Die Meistersinger* which reminds her of singing Eva at Salzburg with Toscanini; next Mahler's "Um Mitternach," for the artistry of Kathleen Ferrier & Bruno Walter; recalls singing as a child, earliest professional experience; admiration for Elisabeth Schumann; experience with Vienna Opera; London; first big roles; what opera and Lieder have meant to her; her "14 day retirement," then teaching; of young singers today; chooses a recording of Gérard Souzay, then one conducted by Franz Schalk, which reminds her of his kindness, then the trio from *Der Rosenkavalier* to remind her of Vienna; a luxury (on the desert island) would be a box of paints and a book... Goethe's *Faust*.

Lehmann Interviews with BBC

Slade/BBC

❊ Interview by Irene Slade on BBC program in a series called "People Today"; 26 July 1959; compares London of 1914 with that of today; tribute to London audiences; on early studies; career at Hamburg; Freia under Nikisch; Elsa under Klemperer; necessity of losing oneself in a role; Vienna in 1916, its claques; role of Composer in *Ariadne auf Naxos*; memories of first visit to US; Lieder singing & its technique; teaching; impressions of Toscanini; preferences for Romantic composers & her feeling that she lacked the control for Mozart; tribute to Melchior & Elisabeth Schumann; her tastes in dress & food, hobbies; of singing Sophie; the Covent Garden contract; first solo role as Anna in the *Merry Wives of Windsor*; Hamburg's regard for her when she decided to leave for Vienna; her life in the US after leaving Vienna just before the Anschluss; mentions singing with Chaliapin in *Faust*.

Cross/Slade (?)

❊ Joan Cross/Irene Slade (?) interviews LL in London, who talks about learning to sing Lieder; Toscanini, Mozart, Chaliapin, jolly Melchior, Picaver, Elisabeth Schumann; her flowing gowns; hobbies; teaching; now 71, settling down, no.

Cross/Amis

❊ Interview by Joan Cross & John Amis; BBC; 29 March 1964; on master classes; her early studies; talent.

Amis "Talking About Music"

❊ John Amis "Talking About Music" BBC; possibly 7 November 1967. Wigmore Hall master class (from 1957-1959); all three *Rosenkavalier* roles; not an exact singer; Intermezzo; Strauss & his wife.

Lehmann Interviews with Maurice Faulkner

Maurice Faulkner conducting the brass ensemble at UCSB.

Faulkner #1

Faulkner #2

❊ February 1968 interview by Maurice Faulkner: for LL's 80th birthday; childhood memories; early studies; early career; Vienna; Strauss; rehearsals in Vienna with conductor & piano, then "Sitzproben"; weeks of rehearsal for *Fidelio*, which was one of the high points of her life; Toscanini & Schalk approached it from a musical point of view, Bruno Walter from a psychological conception; interview continued…

Faulkner: LL at 80 #1

❊ 28 April 1968 Interview by Faulkner in Santa Barbara; LL talks of Wagner's Ring; Anna Russell; sang Freia because someone ill; kindness of Nikisch; sang Orlofsky in *Fledermaus* with Nikisch; reminisces about singing Sieglinde with Melchior under Bruno Walter; some conversation about present-day productions; preferred conducting of Schalk & Walter to that of Strauss; recalls Strauss complementing her on an "A sharp" in *Die Frau ohne Schatten*, thereafter she never sang it so well; tells stories of reprimands for jokes with Slezak when she sang Gutrune & Eva; mentions that Toscanini forgave her errors because her singing came from her emotion; talks of how the Marschallin grew over the years and when asked if she'd do it differently now, she replies, yes, that she didn't always do it the same & now she'd do it differently & better!

Faulkner: LL at 80 #2

The following interviews are probably also with Maurice Faulkner and in LL's home.

Unknown Interviewer: LL at 85 #1

❊ 1973 Interview: LL speaks of Santa Barbara, the San Francisco Opera, and her art. Perhaps the interviewer is Faulkner.

Unknown Interviewer: LL at 85 #2

❊ 1973 Interview: LL tells of conductors, teaching, Lieder, retirement, Nazis.

Unknown Interviewer: LL at 85 #3

❊ 1973 interview: LL on American debut and Wagner roles in general.

Unknown Interviewer: LL at 85 #4

❊ 1973 interview: LL recalls her Mozart roles, favorite role, and best complement.

Lehmann Interviews with Gary Hickling

85th Birthday

❊ Interview by Gary Hickling for 85th birthday tribute; WBAI; taped 18 Dec. ‘72; on favorite roles & recordings; singing Mahler; students.

On Melchior

❊ Interview by Hickling for Melchior memorial program; WBAI; 15 Aug. ‘73; on singing with Melchior; his Siegmund; anecdotes.

On the occasion of her 80th birthday with Abravanel and Melchior

Missing Interviews etc.

For the researcher who wants to study more Lehmann interviews, here are some of the ones that are missing from this presentation.

❉ The TV show: "This Is Your Life, Constance Hope"; 6 February 1957; only available from the Hope Estate.

❉ The TV show: "This Is Your Life, Lauritz Melchior"; 10 Decenber 1958; only available from the Melchior Estate.

❉ Interview by Louis Palmer; 30 September 1955; on her life, career; MAW; opera in U.S.; requirements for singers; about *Der Rosenkavalier*; accompanists; translating opera.

❉ Interview by M. Mc Bride; 13 February 1951; ABC's Mary Margaret Mc Bride Show.

❉ Interview by William Malloch; KPFK; aired 16 January 1965; recorded in her home; on state of opera & Lieder singing past & present. He also recorded her reading from her recently published book *Five Operas and Richard Strauss*, recorded before an audience at the opening of the Strauss Exhibition in Santa Barbara's Faulkner Gallery.

❉ Interview by Robert Chesterman; "Music Diary"; CBC; 30 May 1965; on her "retirement"; teaching; today's singers; state support for arts; Bumbry; modern opera productions; secret of her success.

❉ Reading from her book, *Five Operas and Richard Strauss* at Faulkner Gallery, Santa Barbara; KPFK; aired 16 January 1965.

❉ Interview for "Singer not the Song"; BBC; 1969; on early career when everything slower than for today's "stars"; giving all until end, farewell recital when public still wanted more.

More "missing" interviews
on the next pages…

❊ Interview for BBC: 1969; recollections of Strauss; he not bothered by her vocal & musical imperfections; Dresden premiere of *Intermezzo*; his wife & the story of their engagement; preparation for *Frau ohne Schatten*; singing Strauss' Lieder with him.

❊ Interview for BBC: LL remembers Melchior: 20 November 1969

❊ Interview for BBC: LL makes comments on Richard Tauber: broadcast on 27 October 1991

❊ Interview for BBC: LL remembers Richard Strauss; 6 July 1969

❊ Interview for BBC: "Wings of Song" program compiled by Carole Rosen, there seem to be several Lehmann interviews. 12 June 1979.

❊ Interview for BBC: on Klemperer, in which LL may speak about him. Broadcast 9 November 1972.

❊ BBC? at British Library: Interview with LL 31 December 1956 or 20 October 1956.

❊ BBC? at British Library: Interview with LL 19 April 1937.

❊ BBC? at British Library: Interview with LL by Jim Beveridge 1963 (TV).

❊ BBC? at British Library: Interview with LL 28 February 1973.

❊ BBC? at British Library: Interview with LL November 1962.

❊ John Gutman interviews LL: "Opera News On the Air"; 26 December 1959; *Der Rosenkavalier*.

More "missing" interviews on the next page…

❉ 21 January 1961: LL on *Arabella* "Opera News"possibly at LOC.

❉ January 1972 Interview: LL talks about her professional association with Toscanini, from the first radio broadcast through the Salzburg years. WFCR-FM, Amhurst, MA; possibly at Museum of Television and Radio.

❉ April 1966 Interview: Metropolitan Opera's "Singers Roundtable"; Bidu Sayao, Richard Crooks, Giovanni Martinelli, Lily Pons & Lehmann reminisce, tell anecdotes; Lehmann on new roles, acting, modern Wagnerian productions, jet age singers, MAW, advice to students, early studies, Old Met.

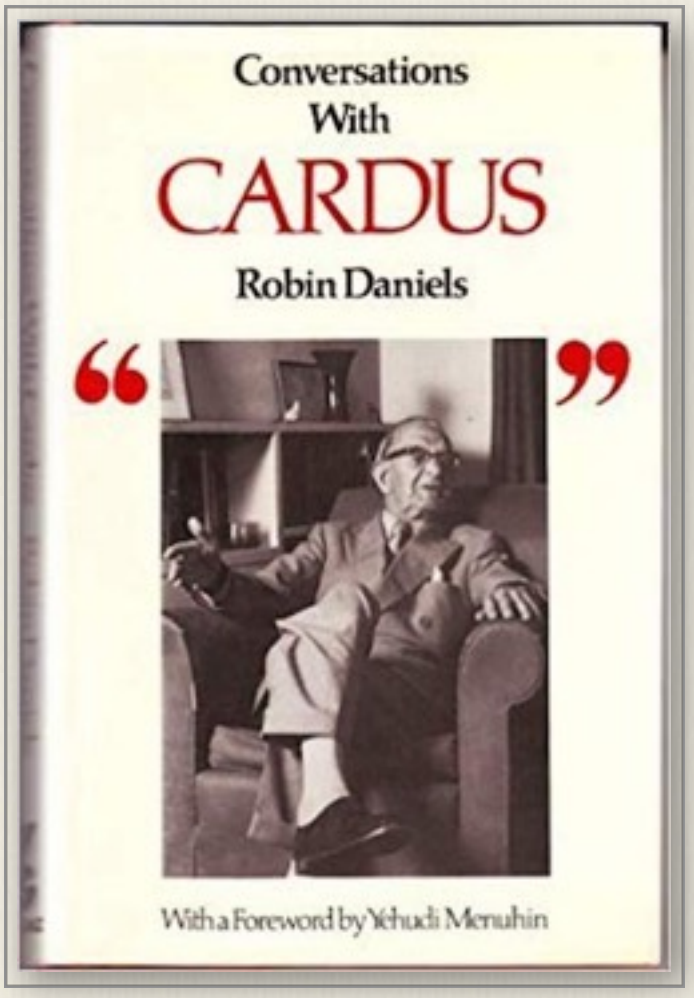
❉ 21 January 1967 Interview by Peter Lehmann (stage director of 1967 Metropolitan Opera production of Wagner's *Lohengrin*) for WQXR; contents unknown; Rodgers & Hammerstein Archives.

❉ January 1963 Interview by John Gutman; WQXR; Metropolitan Opera Intermission Feature; on her stage direction of *Der Rosenkavalier*.

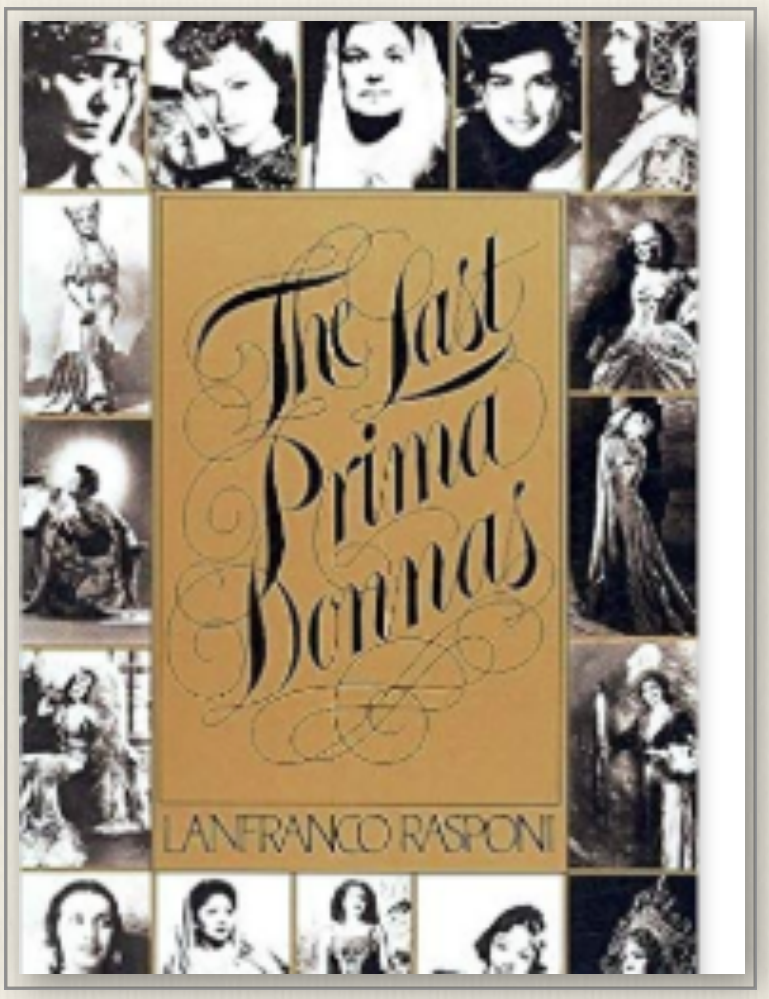
❉ 20 October 1956 Interview by Walter Todds for BBC; on her first visit to London in 19 years; impressions of recent trip to Vienna; her shock on seeing the modern opera house in Hamburg; recalls first visit to Covent Garden which she finds unchanged; describes recording *Der Rosenkavalier* with anecdote of E. Schumann singing last two notes; memories of working with Strauss & his consideration for singers; her role as Composer in *Ariadne auf Naxos*; favorite roles; present life teaching in California; forthcoming master-classes at Wigmore Hall; modern Bayreuth productions; anecdote about Richard Tauber & a bar of chocolate.

❉ 2 August 1971 TV Interview by Neville Cardus from Hyde Park Hotel, London; BBC; on her recent book on Lieder cycles, teaching, his recollections of her from 1925; Strauss; role of Eva with Toscanini; Schalk anecdote; Beecham; Bruno Walter as teacher for her of opera & Lieder, understanding roles, interpretation; *Der Rosenkavalier* as theater; Hoffmansthal; her hobbies; favorite roles.

Lehmann Interviews in Books



❊ Recollections by Cardus of outstanding performers of recent times form the book's main section: Lotte Lehmann, Chaliapin, Gigli, Callas, Kathleen Ferrier, Kreisler, Heifetz, Menuhin, Schnabel, Horowitz, Arrau, Curzon, Beecham, Klemperer, Toscanini. Beecham stories–and some penetrating criticism of Beecham as a conductor.



❊ *The Last Prima Donnas* by Lanfranco Rasponi: many interviews with great singers including one with Lehmann from 1936.

CHAPTER 3

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)

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.

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.

Maurice Faulkner

Maurice Ervin Faulkner, Music: Santa Barbara; 1912-1994; Professor Emeritus

With the passing of Maurice Faulkner on August 7, 1994, the connection of the Department of Music with its early history as part of Santa Barbara State College was broken.

Maurice Faulkner was born February 2, 1912, in Ft. Scott, Kansas. He earned his B.S. degree at Fort Hayes State College in 1932 and began to teach in the public school system there. Meanwhile, he continued his musical studies at Teacher's College, Columbia, in New York City, earning the M.A. degree, teaching instrumental music there in the summers until 1940, returning to his teaching duties each winter in Kansas. In 1937, he was appointed assistant professor at San Jose State College. He received the Ph.D. degree from Stanford University in 1956.

In 1940, Maurice joined the recently established Department of Music at Santa Barbara State College, then on the Riviera Campus and, except for a period of military service during World War II, was involved in the transition of a department from one primarily devoted to teacher training to one of broader musical concerns. At the same time, he was among a group of Santa Barbara State faculty who lobbied for our eventual inclusion in the University of California system. He served as chairman of the department in the early fifties and was an active member of the music faculty until his retirement from the University in 1979.

Maurice's life was one of music, expressed in all its aspects. His main instrument was the trumpet, which stimulated his research interests in the study of early brass instruments and in studies of performance stress with the Institute of Environmental Stress at UCSB. He was a conductor of wide experience. During his military service in Korea, he was guest conductor of the Seoul Symphony Orchestra. On coming to Santa Barbara in the early years, he served as conductor of the Santa Barbara Orchestra and as musical director of the Santa Barbara Fiesta Bowl Program. On campus, he conducted the University orchestra as well as the UCSB Brass Choir, which achieved a considerable following throughout the state. Its reputation was known to many distinguished jazz musicians, and it was not unusual to look in on a rehearsal and to see someone like Stan Kenton sitting in with the group.

Maurice's concern for the professional development of young instrumentalists was manifested in his formation of the All-California High School Symphony Orchestra, which he directed from 1941 to 1973. Over the years, hundreds of talented high school instrumentalists participated in an intensive three-day rehearsal, under a distinguished guest conductor, to prepare a public concert which filled to overflowing the stage and auditorium of the Lobero Theatre. One can only speculate how many orchestras in this country have had members whose early training benefited from this unique experience

From 1951 he was active as a music journalist and critic, spending his summers at the Salzburg Festival and other European Musical centers, writing reports for the Santa Barbara News-Press, the Saturday Review, the International Herald-Tribune, and other publications. He became a familiar figure at these events, and he often served as a genial and knowledgeable host for Santa Barbara friends and colleagues.

For many years, Maurice was active on the board of directors of the Music Academy of the West in Santa Barbara, serving as chairman from 1949 to 1953. At his funeral service on August 10, 1994, a quartet from the Academy played brass transcriptions of some of the early music close to Maurice's heart. It was an altogether touching and appropriate valedictory.

With a small group of his colleagues, Maurice early on established the thrust of the identity of the Department of Music at UCSB, a focus toward the partnership of scholarship and performance. We have reason to be grateful for their leadership.

He is survived by his wife, Suzanne, daughters Katherine and Barbara, and a sister, Maurine Sayler.

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Chapter 2 - Interviews