

DOCUMENTS

Lotte Lehmann & Her Legacy



Gary Hickling

Instructions

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

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

Our [Table of Contents](#) can be found a few pages further on. It is interactive, so just tap the chapter you want and you'll arrive there.

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

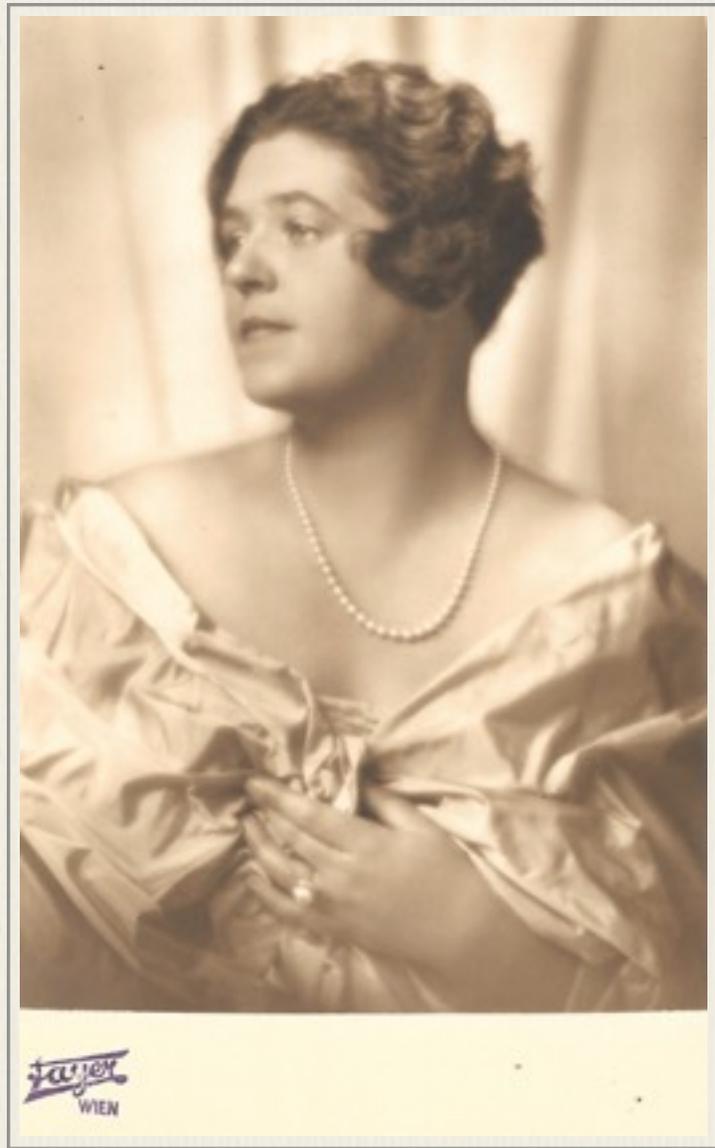
Other Volumes: There are now nine volumes in this series. Volume I includes information about Lehmann's life, examples of her singing, teaching, writing, Discography, etc. Volume II expands on the first and offers information in chapters entitled Misconceptions, Lehmann's Conductors, The Lehmann I Knew, The Lehmann Others Knew, Frances Holden, and Chronology. Volume III provides Lehmann's master classes of individual songs; Volume IV, of song cycles; Volume V, of arias and opera scenes; Volume VI, interviews in English; Volume VII, interviews in German.

It's my hope that, in spite of not hearing Lehmann sing, you'll find the joy of encountering new photos, more information on how best to interpret songs and arias, and Lehmann's own articles intended for American magazines. The other documents might be best appreciated by scholars, but check out some of the chapters to see what might interest you. There's a lot to peruse in this *Lotte Lehmann & Her Legacy Vol. IX*, have fun.

Gary Hickling



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1928

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The Author



Acknowledgements

This volume of *Lotte Lehmann & Her Legacy* was inspired by Lehmann's notebooks of her song and aria suggestions sent to me by Judy Sutcliffe. She had been a close friend to Lehmann's partner, Frances Holden. Holden left these priceless documents to Judy's care. Besides the hand-written and typed pages of instructions, there was a notebook of Lehmann's articles written for various American magazines. Thank you, Judy.

Jeannine Altmeyer, one of Lehmann's final students, sent me her Lehmann letters, with permission to publish. After that, Lois Alba, shared hers; typed transcriptions of some of the exchanges between Grace Bumbry have surfaced. Many thanks to everyone who has shared their letters.

Peter Clausen, in Vienna, continues to locate rare Lehmann-related material, and it's thanks to him that we have the program for the Franz Schalk Memorial.

Maya Hoover, voice teacher at the University of Hawaii, Manoa, has helped with the decision of omitting Lehmann's suggestions for some extremely rare American songs. Since they're not performed today, she felt that students would better benefit from the better known song examples.

Many years ago I donated my assembled Lehmann material to Stanford University, and thanks to Nathan Coy, Sound Archives Librarian, Archive of Recorded Sound, Stanford University Libraries, I will soon be able to include my several years of Lehmann letters.

Judy Sutcliffe also provided the impetus for the chapter of Lehmann photos, having developed, in her own darkroom, some of the rare Lehmann/Toscanini negatives, probably supplied by Frances Holden. The last mentioned also gave to Judy many

newspaper articles, other seldom encountered Lehmann photos, and other memorabilia.

Ulrich Peter helped “read” Lehmann’s German handwriting and offered suggestions for my English translations of some of her more colorful words.

As usual, technical assistance was generously provided by Dixon Smith, who has been helpful in these Lehmann projects beginning with the 1988 Discography I compiled for the Beaumont Glass Lehmann biography; the Lehmann *Tribute* CD, and all eight of the previous *Lotte Lehmann & Her Legacy* volumes.

My partner Dennis Moore, has provided the encouragement that one needs to take on such projects.



Preface

Though I imagined Volume XIII that offered Lehmann art as “final,” the handwritten documents about songs and arias that Judy Sutcliffe recently sent me were just too important. They add substantial information to the Master Class Volumes III–V, and provide historic information for Volumes I and II. There’s a feeling of personal connection when we read Lehmann’s handwriting, whether she writes in her poetic German or her quaint English.

In the signal chapters, “Song Suggestions,” and “Aria Suggestions,” you’ll find scans of the original hand-written or Lehmann-typed pages followed by a transcription and, if the original was in German, an English translation.

In the transcriptions, I’ve tried to leave Lehmann’s writing alone, making only necessary corrections in the English, or, with the help of Ulrich Peter, trying to convey her exact meaning in the German.

Lehmann’s letters to her students are easy enough to read so that no transcription was needed. That obtains for the other letters, except ones in German for which I provide a summary.

It’s always amazing to me, the degree to which Lotte Lehmann’s impact is still felt. Newly improved recordings of hers continue to appear, she is mentioned in such an august publication as the *New York Review of Books*, and new photos continually appear. You’ll find the last mentioned as the cover photo of this book, as well as in the chapter of photos, most sent by Judy Sutcliffe.

Ms Sutcliffe also mailed me a veritable plethora of other documents that included newspaper clippings, playbills, programs, and information on the Lehmann

Centennials. There are reports on two books about LL, her death, and other background material that can augment information already available on her.

The many typed pages designed to be published in American magazines offered another aspect of Lehmann's writing. You'll find scanned pages from various publications as well.

With "Documents" as the title of this book, I found it important to include chapters from Volumes I and II that offer detailed information on Lehmann's students, conductors, opera roles, recital repertoire, discography, bibliography, and chronology. Lehmann's meeting with Goering also is included.

If you want to read about Lehmann's life, career, and the response that her fellow artists and fans had to her singing and teaching, do refer to Volumes I and II. For those interested in her teaching, actual recordings of her master classes can be found in Volume III (individual songs), IV (song cycles), and V (arias and opera scenes). If you'd like to hear and see Lehmann interviewed in English download Volume VI. In Volume VII you can observe and hear Lehmann in German interviews. Her many genres of art can be seen in Volume VIII.

Critics often remark that Lehmann expects that her interpretive suggestions be followed exactly. But she often remarked that she didn't want a lot of LL-wannabe's and you find the following thought here: "Only honesty can be really convincing in art. Never do anything which you don't feel with mind and heart!"



Song Suggestions

1. Caro mio ben (Giordani)
2. Psyché (Paladilhe)
3. Extase (Duparc)
4. Phidylé (Duparc)
5. Offrande (Hahn)
6. A Dream (Grieg)
7. Und gestern hat er mir Rosen
gebraucht (Marx)
8. Recuerdo (Castelnuovo
Tedesco or John Musto)
9. Nicollette (Ravel)
10. Beau soir (Debussy)
11. When I bring to you colored
toys (Carpenter)
12. Frauenliebe und -Leben
(Schumann)



Thanks to Judith Sutcliffe, who conserved these precious documents, we are able to appreciate and benefit from Lehmann’s suggestions for the performance of songs that didn’t appear in her 1945 *More than Singing*. The pages found here on *Frauenliebe und -Leben* are different from what what has been published.

The German pages are followed by transcriptions and translations. In the following chapter “Aria Suggestions” you’ll find the same handwritten ideas for the opera singer. Overall, remember that these are suggestions, and as Mme Lehmann writes: “consider all my statements here only as stimulating suggestions – I will be delighted if you will forget them all and only follow your feelings.”

So many ideas for "Caro mio ben" from LL is unanticipated, but demonstrate the care one can take with such a simple song. – Transcription and Translation follow.

2 Caro mio ben Giuseppe Giordani

Die vollliedähnliche schlichte
Melodie dieser Arietta fließt
in breitem Choralfluss
dahin. Singe sie einfach und
mit Wärme.

Stimm mit dem Vorspiel die
Klavermusik in dem Gefühl
auf – denke und fühle
die erste Phrase der Arietta
so dass, wenn du beginnst
zu singen, du so dall-
kommen du da Stimmung
der Musik hast, als sei
dein Beginn schon

Wiederholung einer solchen
gesungenen Phrase... Be-
ginn mit einem warmen
piano: caro mio ben,
credimi amica, sempre
di te l'acquisto il core
Das Vorspiel war ballo-
nend, breit, pastor,
Du singst sauf, vor-
halten. Man fällt die
Klaviermusik wieder
voll und choralhaft
ein - und diese Stimme
schwebt auf's Neue in
silbernen piano aus!

dem starken Tempo ^{Caro nuovo Op. 2}
der Dauerbegleitung auf.
Sich diese Wiederholung
durchweg sauft, mit
fast unmerklich auf und
absteigendem crescendo
und decrescendo. Bei
breitem Klang, wie ab-
schliessend, fallend
die Klaviermelodie den
ersten Teil der Arka.
Das Tempo wird nun
bedeutender. Facey prima
an, aber mit vorwärts-
drängender Leidenschaft.

"Il tuo fidel sopra agnor"
und forte da starker
Petone forte und
mit leidenschaftlichen
Blaze "cassa, crudel
Santa Rigor". Bei der
Wiederholung gib wieder
ein starkes sforzato
zu "cassa" und werde
piano bei "Santa Rigor".
wie in obener Verhal-
tenheit. Das darauf folgende
"Santa" ist sehr breit, forte,
hervorgehoben als Höhepunkt
da forte. Es ist natürlich

sehr gut, wenn du Cara mura ben
ohne nach "kanta" "atmen
zu müssen, im besten
ritardando überehen
kannst mit ungebrochenem
Atem zu "cara mura
ben". Doch kannst du
dies nicht merken, ist
es besser, nach "kanta"
zu atmen. Es darf kein
nicht so klingendes, als ob
du vorlegen und vorstellen
zu atmen suchst. Wenn
du atmet seuffend,
verbrüdest die Reduzierte

Notwendigkeit des Atmen-
Hüßens⁴ mit dem Aus-
druck ... Wenn du es auf
diese Weise tust, brichst
du die Phase nicht, son-
dern verabschiedest sie
in gesteigert dramatischem
Ausdruck. (Selbstverständlich
aber ist es das Ideal,
hier nicht zu atmen!)
Brude in weichen Pagen
„Mgor“ auf zu „Lara“
— Brüge wieder a tempo
in äusserstem plausibilis-
ganz Brügegeben der

ganz verhaltenen ^{Caro mio ben 4}
glutvollen ^{empfindung} Empfindung.
Mit „credimi almeno“ fängt
du an zu crescendieren
so dass du ^{ben} senza di
te“ aufsteigt zu warmen
Torte. „Languisce“ ist
Wieder piano. Bis zum
Ende der Arietta hat nun
jede Phrase den Begriff
ein sforzato und endet
in piano. „Caro mio ben
credimi almeno, senza di
te“ — dieser letzte Wort

ist sehr breit, weiche diminuendo
Halte den linken Ton lange
und schliesse leuto, mit
schon richtig verhaltendem
pianissimo "languisce
al cor."

Alle diese Bezeichnungen
forte, piano, pianissimo
ma sind äussere
Hilfsmittel. Lass' diese
einfache und sichere Methode
aus deinem Herzen auf-
blühen — und du wirst
"richtig" sagen, selbst

Wenn du piano (Caro niso bis 5
steigt, wo ein forte
"vorgeschoben" ist.
Das Gefühl lässt sich
keine Regeln diktiert,
Und ganz besonders zu
einer Melodie von so
stärker Ruheid steht
mir ehrliche Wärme
des Ausdruckes fließender
und besser als ein
Spiel mit piano und
forte...
Betrachte also alle meine

Ausgaben hier nur als
außergewöhnliche Vorkäufliche —
es wird mich erfreuen,
wenn du sie alle ver-
gessen wirst und mit
deinem Gefühl fallest
— — so lange dich das
nicht präfigiert, sondern
du sentimentalisiert,
was gästliche Empfän-
gheit sein soll...

Transcription of Lehmann's German suggestions for *Caro mio ben*. The English translation follows.

Die volksliedähnlich schlichte Melodie dieser Arietta fließt in breitem Choralklang dahin. Singe sie einfach und mit Wärme.

Nimm mit dem Vorspiel die Klaviermusik in dein Gefühl auf—denke und fühle die erste Phrase der Arietta so, dass, wenn du beginnst zu singen, du so vollkommen in der Stimmung der Musik bist, als sei dein Beginn schon Wiederholung einer soeben gesungenen Phrase...Beginne mit einem warmen piano: “Caro mio ben, Credimi almen, Senza di te Languisce il cor.” Das Vorspiel war volltönend, breit, pastor. Du singst sanft, verhalten. Nun fällt die Klaviermusik wieder voll und choralhaft ein—und deine Stimme schwebt auf's Neue zu silbernem piano aus dem starken Strom der Klavierbegleitung auf. Singe diese Wiederholung durchweg sanft, mit fast unmerklich auf und absteigendem crescendo und decrescendo. In breitem Klang, wie abschliessend, vollendet die Klaviermelodie den ersten Teil der Arietta. Das Tempo wird nun beschwingter. Fange piano an, aber mit vorwärtsdrängender Leidenschaft, “Il tuo fedel sospira ognor” und singe in starker Betonung forte und mit leidenschaftlicher Klage “Cessa, crudel, tanto rigor.” Bei der Wiederholung gib wieder ein starkes sforzato zu “cessa”—und werde piano bei “tanto rigor”—wie in scheuer Verhaltenheit. Das darauf folgende “tanto” ist sehr breit, forte, hervorgehoben als Höhepunkt der Arie. Es ist natürlich sehr gut, wenn du ohne nach “tanto” atmen zu müssen, in breitem retardando übergehen kannst mit ungebrochenem Atem zu “caro mio ben.” Doch kannst du dies nicht meistern, ist es besser, nach “tanto” zu atmen. Es darf dann nicht so klingen, als ob du verlegen und verstohlen zu atmen suchst...Nein, du atmest seufzend, verbindest die technische Notwendigkeit des “Atmen-Müssens” mit dem Ausdruck...Wenn du es auf diese Weise tust, brichst du die Phrase nicht, sondern verbindest sie in gesteigert dramatischem Ausdruck. (Selbstverständlich aber ist es das Ideal hier nicht zu atmen!) Binde in weichem Bogen “rigor” auf zu “Caro”—singe wieder

Continued:

a tempo in äusserstem pianissimo ganz hingegen der zart verhaltenen glutvollen Empfindung. Mit “credimi almen” fängst du an zu crescendieren, so dass du beim “senza di te” aufsteigst zu warmem forte. “Languisce” ist wieder piano. Bis zum Ende der Arietta hat nun jede Phrase im Beginn ein sforzato –und endet in piano. “Caro mio ben, credimi almen, senza di te” –dieses letzte Wort ist sehr breit, weich diminuendo. Halte den letzten Ton lange und schliesse lento, mit sehnsüchtig verhallendem pianissimo “languisce il cor.”

Alle diese Bezeichnungen forte, piano, pianissimo sind äussere Hilfsmittel. Lass’ diese einfache und schöne Melodie aus deinem Herzen aufblühen –und du wirst “richtig” singen, selbst wenn du piano singst, wo ein forte “vorgeschrieben” ist. Das Gefühl lässt sich keine Regeln diktieren. Und ganz besonders zu einer Melodie von so innerer Reinheit scheint mir ehrliche Wärme des Ausdrucks richtiger und besser als ein Spiel mit piano und forte...

Betrachte also alle meine Angaben hier nur als anregende Vorschläge –es wird mich entzücken, wenn du sie alle vergessen wirst und nur deinem Gefühl folgst –solange dich dies nicht irreführt, indem du sentimentalisiert, was göttliche Einfachheit sein soll... –

The English translation of Lehmann’s suggestions, follows.

This is the English translation of Lehmann's suggestions for "Caro mio ben."

The simple melody of this Arietta, which resembles a folk song, flows along in a broad chorale-like sound. Sing it simply and with warmth.

Take up the piano music of the prelude in your feeling – think and feel the first phrase of the Arietta in such a way that when you start singing, you are so completely in the mood of the music that it is as if your beginning was already repeating a phrase you had just sung ... Start with a warm piano: "Caro mio ben, credimi almen, senza di te, languisce il cor. " The prelude was sonorous, broad, pastoral. You sing softly, cautiously. Now the piano music comes back full and chorale-like – and your voice floats again to silver piano from the strong current of piano accompaniment. Sing this repetition gently, with almost imperceptibly ascending and descending crescendo and decrescendo. The piano melody completes the first part of the Arietta in a broad sound, as if concluding. The pace is now getting livelier. Start piano, but with a passion that pushes you forward, "Il tuo fedel sospira ognor" and sing forte with strong emphasis and with a passionate complaint "Cessa, crudel, tanto rigor." When repeating, give a strong sforzato to "cessa"– and become piano with "tanto rigor" – as if behaving shyly. The following "tanto" is very broad, forte, highlighted as the climax of the aria. It is of course very good if, without having to breathe for "tanto," you can switch to "caro mio ben" in a wide retardando with unbroken breath. But if you cannot master this, it is better to breathe after "tanto." It must not sound as if you are trying to breathe embarrassed and furtively ... No, you are breathing with a sigh, combine the technical necessity of "having to breathe" with expression...When you do this, you do not break the phrase, but combine it in an increased dramatic expression. (Of course, it is the ideal not to breathe here!)

(Continued on the next page.)

Continued: Lehmann's Suggestions (translated into English) for "Caro mio ben"

Tie up in a soft bow "rigorously" to "Caro" — sing again "a tempo" in extreme pianissimo, completely devoted to the subtle, glowing sensation. With "credimi almen" you start to crescendo so that you ascend to a "warm forte" at "senza di te." "Languisce" is piano again. By the end of the Arietta, each phrase now has a sforzato in the beginning — and ends in piano. "Caro mio ben, credimi almen, senza di te" — this last word is very broad, with a soft diminuendo. Hold the last note long and close lento, with pianissimo "languisce il cor."

All these terms forte, piano, pianissimo are external aids. Let this simple and beautiful melody blossom from your heart — and you will sing "right" even if you sing piano where a forte is "prescribed."

The feeling cannot be dictated by any rules. And especially with a melody of such inner purity, honest warmth of expression seems to me more correct and better than playing with piano and forte...

So consider all my statements here only as stimulating suggestions — I will be delighted if you will forget them all and only follow your feelings — as long as this does not mislead you into sentimentalizing what should be divine simplicity...

Lehmann's Suggestions for "Psyché" by Paladilhe. The Transcription and Translation follow.

Psyché (E. Paladilhe) I.
Das Lied ist wie ein
Rausch zu singen. Kein
forte Ton! Stimme ist über-
sacht, Ausdruck alles hier.
Während der Einleitung
steht du in weicher Hal-
tung am Flügel, nicht
gerade aufgerichtet und
mit steifen Ellenbogen!
Schmege dich sozusagen
in das Klavier.
Hör die gärtliche Musik
auf in deinen Augen
folge in fast unmerklicher
Bewegung dem schwebenden

Rhythmus der Einleitung. ♪

Stimme das ganze Lied mit
einem sehr feinen Touch
von Humor. Grundgedanke:
ich weiß, ich bin eine
"Narr, so verliebt zu sein,
das mich aller eifer
wichtig macht, was dich
umgibt. Aber ich kann
mir nicht helfen. Ich
liebe dich zu sehr, Narr,
der ich bin..."

Wegnahme mit feinstem
gehäuteten pianissimo

"Je suis jaloux, Psyche". Sing

es mit unterdrückter Leidenschaft ^B
Schrift, so als ob ^{du} zwischen
den Fäden sprichst.
Deine Augen umfassen
bei „de Route la nature“
den ganzen Raum vor
dir. „Tous baisers d'ap
souvrent“ ist dein eigener
Verlaugen, Psyché zu
küssen. Spiel sehr gravis
mit den Worten „vos
cheveux souffrent d'ap
les caresses du vent“, ^{versuche}
mit, den pikanten Charme
der französischen Sprache

zur Geltung zu bringen. [4

Parant il les flatte, j'en
murmure" - mit leiserem
Humor, so als ob du
sagen möchtest: "Siehst
du, Psyché, was für einen
Larven du aus mir ge-
macht hast?!" "L'air même"
und so weiter, benutze
als Ruhepunkt in diesem
Lied. Gib dir selbst und
deinen Hörern die
Chance, einmal von einer
odische, legato gesungene
musikalische Phrase zu

genießen. Sing sie (5)
ruhig und schwebend
mit sanfter Crescendo
bis plaisir (Kein richtiges
forte) und geh über
in das leidenschaftlich
gehauclite mezzo voce
bei "passe sur votre
bouche." Spiele mit dem
Wort bouche. Alle deine
Wünsche, Träume, Grüne-
nungen müssen sich
wiederspiegeln in ihm.
Mache einen kleinen

steht vor dem Wort, un-co
merklich, diskret. Er ge-
nügt, wenn du dar-
b eine Sekunde auf
deinen Lippen verzögern
lässt. (Ching gesollener!)

Der folgende Satz u. v. a.
habt de trop plus vous
soudre" ist animata
mit sayusagen ausbrechende
Leidenschaft zu sagen.
Aber immer ein ge-
dämpfter Forte, wie-
mal ein brutales

Darauflossingen!) Also (7
ob die Idee der diese
körpernahen Kleides
dich überwältigt, gehe
gerwick in ein sehr
gehändtes pianissimo
bei der Wiederholung
der Phrase - ritardando
verhauchend, herausdit!
Alum sofort "a tempo"
auf beim nächsten
Satz: "et cität que vous
souples". Singe es ~~aber~~
~~them~~ legato und in

edioner Führung mit (8
sauptem crescendo bis
crainet: Dein Gesicht
zeigt die Furcht, die du
wirklich in dir fühlst,
die du aber zu belächeln
stich bemühst. Jeder
Lebende fürchtet den
Verlust der geliebten
Person.) Du beim letzten
Wort "égards" ist ein
baise lauerudes Miss-
trauen, als ob du

sagen willst: "Und (9
wohin schweben deine
verlorenen Leuffer? Ma-
rum sind sie so selt-
sam verloren, während
du hier in meinen
Armen ruhest?"
Aber das Lächeln, das
Entzücken, das Berauscht-
sein, verlässt dein Gesicht
niemals. Möge auch
Furcht, ja vielleicht
Hissdrauen in dir
sein — zu gleicher

Sieh musst du darüber (10)
lächeln. Sowohl deine
Lifersucht wie deine
Furcht sind un-
gründet, du wirst

es.

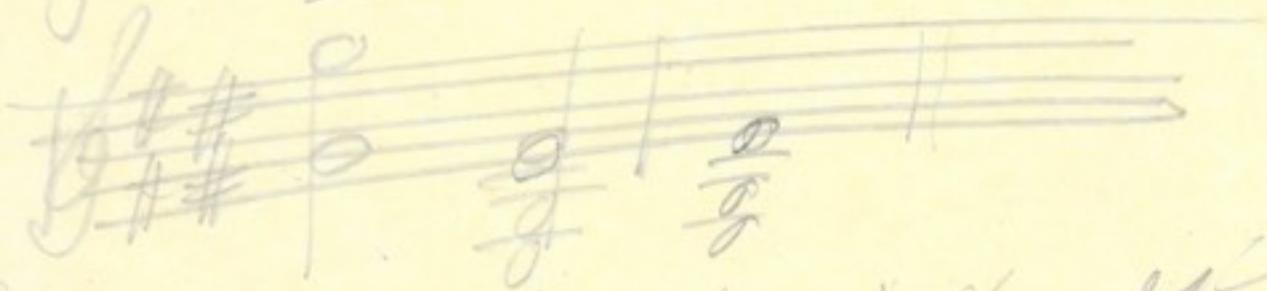
Allgemeines: reagiere nicht
dass jeder neue Ge-
danke einen neu be-
lebten Ausdruck
erfordert.

Dieses Lied zu singen
ist erzückende Aufgabe.

Cheriere dich nicht! (11)

Je mehr du den Eindruck
machst, sehr erfahren
zu sein — die Liebe
zu kennen — um so
besser...

Und im Nachspiel stelle dir
vor, dass neun Tausende
sich lächelnd zu dir
wenden, mit einem
Lächeln, das keine
Zweifel gestreut und
dich - den wohl immer
müder Eiferwütigen -
beglückt und erlöst...



Dieser Akkord ist ein
seliger Kuffler.

German transcription of Lehmann's Suggestions for "Psyché" by Emile Paladivle

Das Lied ist wie in einem Rausch zu singen. Kein forte Ton! Stimme ist Nebensache. Ausdruck alles hier.

Während der Einleitung stehst du in weicher Haltung am Flügel, nicht gerade aufgerichtet und mit steifen Ellenbogen! Schmiege dich sozusagen in das Klavier.

Nimm die zärtliche Musik auf in deinen Augen, folge in fast unmerklicher Bewegung dem schwebenden Rhythmus der Einleitung.

Singe das ganze Lied mit einem sehr feinen touch von Humor. Grundgedanke:

“ich weiss, ich bin ein Narr, so verliebt zu sein, dass mich alles eifersüchtig macht, was dich umgibt. Aber ich kann mir nicht helfen. Ich liebe dich zu sehr, Narr, der ich bin...”

Beginne mit feinstem gehauchten pianissimo “Je suis jaloux, Psyché.” Singe es mit unterdrückter Leidenschaft, so als ob du zwischen den Zähnen sprichst.

Deine Augen umfassen bei “de toute la nature” den ganzen Raum vor dir.

“Vous baisent troupe souvent” ist dein eigenes Verlangen, Psyché zu küssen.

Spiele sehr graziös mit den Worten “Vos cheveux souffrent trop les caresses du vent,” versuche hier, den pikanten Charme der französischen Sprache zur Geltung zu bringen.

“Quand il les flatte, j'en murmure”—mit leisem Humor, so als ob du sagen möchtest: “siehst du, Psyché, was für einen Narren du aus mir gemacht hast?!”

“L'air même” und so weiter, benutze als Ruhepunkt in diesem Lied. Gib dir selbst und deinen Hörern die Chance, einmal nur eine schöne, legato gesungene musikalische Phrase zu geniessen. Singe sie ruhig und schwebend—mit sanftem crescendo bis “plaisir” (kein richtiger forte!) und geh' über in das leidenschaftlich gehauchte mezzo voce bei “passe sur votre bouche.” Spiele mit dem Wort “bouche.”

Alle deine Wünsche, Träume, Erinnerungen müssen sich Widerspiegeln in ihm.

Mache einen kleinen Halt für dem Wort, unmerklich, diskret. Es genügt, wenn du das “b” eine Sekunde auf deinen Lippen verzögern lässt. (Augen geschlossen!)

(Continued)

Continued: German transcription of Lehmann's Suggestions for "Psyché"

Der folgende Satz "Votre habit de trop près vous touche" ist animato, mit sozusagen ausbrechenden Leidenschaft zu singen. (Aber immer ein gedämpftes forte, niemals ein brutales Darauflossingen!) Als ob die Idee der dir so körpernahen Kleider dich überwältigt, gehe zurück in ein sehr gehauchtes pianissimo bei der Wiederholung der Phrase—ritardando verhauchend, berauscht!

Nimm sofort "a tempo" auf beim nächsten Satz: "Et sitôt que vous soupirez."

Singe es legato und in schöner Führung mit sanftem crescendo bis "craint." Dein Gesicht zeigt die Furcht, die du wirklich in dir fühlst, die du aber zu belächeln dich bemühst. (Jeder Liebende fürchtet den Verlust der geliebten Person.)

In dem letzten Wort "égarés" ist ein leise lauernes Misstrauen, als ob du sagen willst: "Und wohin schweben deine verlorenen Seufzer? Warum sind sie so seltsam verloren, während du hier in meinen Armen ruhst?"

Aber das Lächeln, das Entzücken, das Berauschtsein, verlässt dein Gesicht niemals. Möge auch Furcht, ja vielleicht Misstrauen in dir Sein—zu gleicher Zeit musst du darüber lächeln. Sowohl deine Eifersucht wie deine Furcht sind unbegründet, du weißt es.

Allgemeines: vergiss nicht dass jeder neue Gedanke einen neu belebten Ausdruck erfordert.

Dieses Lied zu singen ist entzückende Hingabe. Geniere dich nicht! Je mehr du den Eindruck machst, sehr erfahren zu sein—die Liebe zu kennen—um so besser... Und im Nachspiel stelle dir vor, dass nun Psyché sich lächelnd zu dir wendet, mit einem Lächeln, das deine Zweifel zerstreut und dich—den wohl immer wieder Eifersüchtigen—beglückt und erlöst...

—

Dieser Akkord ist ein seliger Seufzer

English translation of Lehmann's Suggestions for "Psyché."

The song is like singing in ecstasy. No forte sound! Voice is irrelevant. Expression is everything here.

During the introduction you stand in a gentle posture at the piano, not straight up and with stiff elbows! Nestle into the piano, so to speak.

Reflect the tender music in your eyes, follow the floating rhythm of the introduction in an almost imperceptible movement.

Sing the whole song with a very fine touch of humor. Basic idea: "I know I'm a fool to be so in love that everything that surrounds you makes me jealous. But I can't help it. I love you too much, fool that I am..."

Start with the finest breathed pianissimo "Je suis jaloux, Psyché." Sing it with suppressed passion, as if you were talking between your teeth.

With "de toute la nature" your eyes cover the whole room in front of you.

"Vous baisent trop souvent" is your own desire to kiss Psyché.

Play very gracefully with the words "Vos cheveux souffrent trop les caresses du vent," here try to bring out the piquant charm of the French language.

"Quand il les flatte, j'en murmure" – with a slight sense of humor, as if you wanted to say: "You see, Psyché, what fool you made of me ?!"

"L'air même" and so on, use as a resting point in this song. Give yourself and your listeners the chance to just enjoy a beautiful, legato sung musical phrase. Sing it calmly and floating – with a gentle crescendo to "plaisir" (no real forte!). And go over to the passionately breathed mezzo voce at "passe sur votre bouche." Play with the word "bouche." All your wishes, dreams, memories must be reflected in it. Make a little stop for the word, imperceptibly, discreetly. It is enough if you let the "b" delay on your lips for a second. (Eyes closed!)

(continued)

Continued: English translation of Lehmann's Suggestions for Psyché.

The following sentence “Votre habit de trop près vous touche” is animato that you sing with a kind of passion. (But always a subdued forte, never a brutal all out singing!) As if the idea of the dress so close to your body overwhelms you, go back to a very breathy pianissimo when repeating the phrase – breathing, intoxicated!

Take “a tempo” immediately on the next sentence: “Et sitôt que vous soupirez.” Sing it legato and in a beautiful direction with a gentle crescendo to “craint.” Your face shows the fear that you really feel in yourself, but that you try to smile at. (Every lover fears the loss of the loved one.)

In the last word “égarés” there is a slight lurking suspicion, as if you want to say: “And where are your lost sighs floating? Why are they strangely lost while you rest here in my arms? ”

But the smile, the delight, the intoxication never leaves your face. Even if there's fear or even distrust in you – at the same time you have to smile about it. Both your jealousy and your fear are unfounded, you know it.

In general: don't forget that every new thought requires a revitalized expression. Singing this song is delightful dedication. Don't be embarrassed! The more you appear to be very experienced – to know love – the better ...

And in the aftermath (postlude) imagine that Psyché now turns to you with a smile, with a smile that dispels your doubts and delights and redeems you – even you, probably the most jealous one...

This [final] chord is a blessed sigh.

Jean Lahor. Extase. Henri Duparc.

Über dem Lied liegt die schwüle
Atmosphäre eines Treib-
hauses. Es sind morbide
Halblichter, die durch die
Musik zu trägem Spiel
wallend dahinsiechen...
Die Klaviermusik ist hier
nicht "begleitend"; sie hat
ihre eigene Melodie, zu
der sich die Gesangsstimme
hineinschmiegt, zögernd,
wie umharmt von schlafmüden
Lippen gleitend...
Nimm die seltsame Stimmung

nicht dem Vorpiel zu dick auf:
folge der Melodie mit halb
geschlossenen Augen - weid
an den Flügel gelehnt, sehr
gelöst und entspannt.
Beginne sehr leise, mit vibri-
render Stimme, ganz traum-
haft, ganz fern der Wirk-
lichkeit: "Lur un lys pâle
mon cœur dort d'un som-
meil doux comme la mort."
Bei "doux comme la
mort" ritardiere und stige
ganz verhauchend, genieße
jedes Wort im Singen,
male mit sauft abgemerkte

Konsonanten und Extrase 2
weichen Vocalen das selb-
sam erhalten ochtunende
Halbdunkel dieses Tades-
schwächtigen Fiebestraums,
Lunge zu sauft wegendem
Rhythmus " dort exquise,
dort parfume de
souffle de la bien aimée,
Crescendiere bei " du souffle
de la " und muge decrescend
bei " bien aimée, " so das
— zu weich herabzugehen
Bog, ritardando — mit
leise Ton wieder ganz

verhaudet. Fühle in der zwö-
schenmusik die Nähe der
Geliebten - verhaltene Gest
wagt auf und wut zurück
in verdämmendes Halb-
licht... Sprache nach Leser,
nach Schwebender, nach
schwüler, "sur ton sein
gâle mon coeur dort
d'un sommeil dont comme
la mort." Schilfesse Ritardando
und mit dem äussersten pia-
nissimo. Bleibe ganz entrückt
bis zum Ende des Nachspiels.

Transcription of Lehmann's German Suggestions for "Extase;" English translation follows

Lahor

Extase

Henri Duparc

Über dem Lied liegt die schwüle Atmosphäre eines Treibhauses. Es sind morbide Halblichter, die durch die Musik in trägem Spiel wollüstig dahingehen. Die Klaviermusik ist hier nicht "Begleitung," sie hat ihre eigene Melodie, in die sich die Singstimme hineinschmiegt, zögernd, wie mühsam von schlafenden Lippen gleitend...

Nimm die seltsame Stimmung mit dem Vorspiel in dich auf. Folge der Melodie mit halb geschlossenen Augen – weich an den Flügel gelehnt, sehr gelöst und entspannt. Beginne sehr leise, mit vibrierender Stimme, ganz traumhaft, ganz fern der Wirklichkeit. "Sur un lys pâle mon cœur dort d'un sommeil doux comme la mort." Bei "doux comme la mort" retardiere und singe ganz verhauchend. Geniesse jedes Wort im Singen, male mit sanft akzentuierten Konsonanten und weichen Vokalen das seltsam verhalten schlummernde Halbdunkel dieses todessehnsüchtigen Liebestraums...

Singe in sanft wiegendem Rhythmus "mort exquise, mort parfumée du souffle de la bien aimée." Crescendiere bei "du souffle de la" und singe decrescendo bei "bien aimée," so dass – in weich herabgezogenem Bogen, ritardando – der letzte Ton wieder ganz verhaucht. Fühle in der Zwischenmusik die Nähe der Geliebten – verhaltene Glut wagt auf und sinkt zurück in verdämmerndes Halblicht... Singe noch leiser, noch schwebender, noch schwüler "sur ton sein pâle mon cœur dort d'un sommeil doux comme la mort." Schliesse ritardando und mit dem äussersten pianissimo. Bleibe ganz entrückt bis zum Ende des Nachspiels.

English translation of Lehmann's Suggestions for "Extase"

The sultry atmosphere of a greenhouse lies over the song. There are morbid half-lights that pass sensually through the music in lazy play. The piano music here is not "accompaniment," it has its own melody, into which the singing voice nestles, hesitatingly, as if troubled to slide through drowsy lips...

Take in the strange mood with the introduction. Follow the melody with eyes half closed – leaning gently against the piano, very relaxed and laid back. Start very quietly, with a trembling voice, very dreamlike, far from reality. "Sur un lys pâle mon cœur dort d'un sommeil doux comme la mort." At "doux comme la mort" retard and sing breathy. Enjoy every word while singing, paint with softly accented consonants and soft vowels the oddly slumbering half-darkness of this death-longing love dream ...

Sing in a gently swaying rhythm "mort exquisite, mort parfumée du souffle de la bien aimée." Crescend with "du souffle de la" and sing decrescendo with "bien aimée," so that – in a softly drawn arc, ritardando – the last note is breathy again. Feel the closeness of the beloved in the interlude – muted embers rise forth and sink back into the dimming half-light ... Sing even quieter, more floating, still more sultry "sur ton sein pâle mon cœur dort d'un sommeil doux comme la mort."

Close ritardando and with the extreme pianissimo. Remain completely enraptured until the end of the postlude.

Leconte de L'Isle. Phidylé, Jeanon Dupon.

Ein warmer Sommernachmittag liegt,
leuchtend und sonnenwärmend,
über lieblicher Wiesenlandschaft.
Die Natur ist verschlafen,
die Blumen schlummern sich
tiefer in den Schatten der
Pappeln. Und hier, auf
sonnigen Wiesenbänken,
ruht Phidylé - deren Geliebte.
Dies ist die Lärm-
ung in der du das Lied
bestimmst.

Sprache weich und im lieblichen
Ton des Erzählens: "L'herbe
est molle" und so weiter.
Mit dem Wechsel der Töne
färbe deine Stimme dunkler,

aber bleibe pianissimo. (Musik!)
Stufe mit ausserster Zartheit
der Empfindung - und
in weicher Schwung, leicht
vorwärtstreibend: "Depose
à Phidyle". Ahnen da leicht
wiegenden Rhythmus der Kava-
musik auf du deinen Ge-
sang, schliesse mit stürzender
Wärme - schwingend wie in
dem Nest von schaukelnden
Zweigen: "Lidi ser les feuil-
lages rayonne et bruisse au
sommil." Die Begleitung geht
von dem Wiegenliedähnlichen
Rhythmus über - beim Wechsel
der Tonart - zu einem bleibenden
Tempo. Sei in Harmonie

mit der ~~begleitenden~~ (Bridge' 2.
Klaviermusik; hebe dein
Kopf ein wenig, deine Augen
bedenke dich, Lösen sich
von dem Ausblick deiner
Geliebten - es ist, als sähest
du die blühende Wiese
vor dir - hörtest das
Summen der einsigen
Biene, atmetest das
warme Parfüm des Lau-
mas um dich... "L'orgue
du lehhafte fließendem
piano "Par le tréfle et
le thym, penles, en plein
soleil" und liebe diese

Worte „plein soleil“ mit auf
und abragendem Crescendo
hervor, um sofort wieder
leicht und leise zu zeigen
„chantent les abelles
volages.“ Besondere zu
derselben Weise bei „un
chant parfum“ — und
ringe weiter voraus
und sehr leicht fließend
„circule au déton des
sentiers, la rouge fleur
des blés s'inclue“.
Worte nun noch leiser,
noch leichter, rings und

Gracie und Annus: (Chidylis' 3)

"Et les oiseaux, rasant de
l'aile la colombe, cherchent
l'ombre des églises." Hye

hier alles weich gebunden,
jedoch sehr deutlich. Die

Phrasen müssen schwächer

sein dürfen nicht "gerade"

sein — über den ganzen

Lied liegt im Luft, eine

garte Wärme. Sei belustigt,

das du sie nicht zer-

stört!

Die Klaviermusik wird wieder

ruhig schwebendes Wiegen.

Und du nergst dich wieder

der gleichen zu. Menge mit
Länge, sehr delikat, zu ru-
big fließendem Tempo:
"Pezose, ö Thidyle!" Menge
alle Wiederholungen besser
Worte zu festem *piants-*
omo, beachte das *ritardando*
Vorzeichen, das *accelerando*
und *decelerando* (das
nur ein warmes grauer
wird, nicht mehr!) und
gehe beim letzten "ö Plis-
dyle" nur einem *ritar-*
dando über zu einem
langsam *accelerando*
accelerando. Beide die

~~Die~~ letzte Silbe an (Plädye 4)
das nächste Wort — says
gerne dir selbst (und
damit denen Hörern)
das das "P. Plädye"
ohne jede Unterbrechung
übergeht zu dem leidenschaftlichen Ausdruck
der Arienhaft grandiosen
Friedabschlusses (Chorik 2)
Luge breut, mit stromenden
fort "Mars, quand l'astre
incline! sur sa courbe
éclatante" — und singe
das "sur sa courbe"

mit aufwogendem crescendo
und decrescendo, das sich
fortlaufend zu einem warmen
mezzo-forte ergiebt bei
"voilà ses ardeurs s'apai-
ser, que ton plus beau
sourire et ton meilleur
baiser" — betone hier
mit leidenschaftlicher
Zärtlichkeit "sourire" und
"baiser". Setze das "baiser"
subito piano und führe
es crescendoend über
zu "me récompense". Setze
dies breit, forte, sehr
betont und glühvoll!

Bei der Wiederholung (Phidyl's)
von "me récompense"
singe mehr verhalten,
wie überwältigt von
Selbstheit - und ende
mit jubelndem Crescendo
voll glühender Unge-
duld die Geduld des
Wärtens belohnt zu
sehen: "de l'attente!"
Bleibe in leidenschaftlich
erregter Spannung bis
zum Ende der Rede

Transcription of Lehmann's Suggestions for "Phidylé." The reference "Musik 1" is to the proposed inclusion of music notes when published.

Leconte de L'Isle

Phidylé

Henri Duparc

Ein warmer Sommermittag liegt, leuchtend und sonneflimmernd, über lieblicher Wiesenlandschaft. Die Natur ist verschlafen, die Blumen schmiegen sich tiefer in den Schatten der Pappeln. Und hier, auf sommerwarmem Wiesenbett, ruht Phidylé – deine Geliebte.

Dies ist die Stimmung in der du das Lied beginnst.

Singe weich und im lieblichen Ton der Erzählens: "L'herbe est Molle" und so weiter. Mit dem Wechsel der Tonart färbe deine Stimme dunkler, aber bleibe pianissimo. (Musik 1) Singe mit äußerster Zartheit der Empfindung – und in weichem Schwung, leicht vorwärtsdrängend: "Repose, ô Phidylé!" Nimm den leicht wiegenden Rhythmus der Klaviermusik auf in deinen Gesang, schliesse mit inniger Wärme – schwingend wie in einem Nest von schwankenden Zweigen: "Midi sur les feuillages rayonne et t'invite au sommeil." Die Begleitung geht von dem wiegenliedähnlichen Rhythmus über – beim Wechsel der Tonart – in ein belebteres Tempo. Sei in Harmonie mit der Klaviermusik: hebe den Kopf ein wenig, deine Augen beleben sich, lösen sich von dem Antlitz deiner Geliebten – es ist, als sähest du die blühende Wiese vor dir – hörtest das Summen der emsigen Bienen, atmetest das warme Parfum des Sommers um dich...

Continued:

Singe im lebhaft fließendem piano “par le trèfle et le thym, seules, en plein soleil” und hebe diese Worte “plein soleil” mit auf und abwogendem crescendo hervor, um sofort wieder leicht und leise zu singen “chantent les abeilles volages.” Crescendiere zu derselben Weise bei “un chaud parfum” – und singe weiter piano und sehr leicht fließend “circule au détour des sentiers, la rouge fleur des blés s'incline.” Werde nun noch leiser, noch leichter, singe mit Grazie und Anmut: “Et les oiseaux, rasant de l'aile la coline, cherchent l'ombre des églantiers.” Sing dies alles weich gebunden, jedoch sehr deutlich. Die Phrasen müssen schwingen, sie dürfen nicht “gerade” sein – über dem ganzen Lied liegt ein Duft, eine zarte Wärme. Sei behutsam, dass du sie nicht zerstörst!

Die Klaviermusik wird wieder ruhig schwebendes Wiegen. Und du neigst dich wieder der Geliebten zu. Singe mit Süsse, sehr delikat, in ruhig fließendem Tempo: “Repose, ô Phidylé!” Singe alle Wiederholungen dieser Worte in feinstem pianissimo, beachte das ritardando Vorzeichen, das crescendo und Decrescendo (das nur ein warmes piano wird, nicht mehr!) und gehe beim letzten “ô Phidylé!” mit einem ritardando über in ein langsam aufsteigendes crescendo. Binde die letzte Silbe an das nächste Wort – suggeriere dir selbst (und damit deinen Hörern) dass das “ô Phidylé!” ohne jede Unterbrechung übergeht in den leidenschaftlichen Ausbruch des arienhaft grandiosen Liedabschlusses (Musik 2) Singe breit, mit strömendem forte “Mais, quand l'Astre, incliné sur sa courbe éclatante” – und singe das “sur sa courbe” mit aufwogendem crescendo und descrescendo, das sich fortlaufend in ein warmes mezzoforte ergießt bei “verra ses ardeurs s'apaiser, que ton plus beau sourire et ton meilleur baiser” – betone hier mit leidenschaftlicher Zärtlichkeit “sourier” und “baiser.” Singe das “baiser” subito piano und führe es crescendierend hinüber zu “me récompensent.” Singe dies breit, forte, sehr betont und glutvoll.

Bei der Wiederholung von “me récompensent” singe mehr verhalten, wie überwältigt von Seligkeit – und ende mit jubelndem crescendo voll glühender Ungeduld die Geduld deines Wartens belohnt zu sehen: “de l'attente!” Bleibe in leidenschaftlich erregter Spannung bis zum Ende des Liedes.

English Translation of Lehmann's Suggestions for "Phidylé." The references (Music) is to the hoped for publication of these instructions that would include musical notes."

Leconte de L'Isle

"Phidylé"

Henri Duparc

A warm summer afternoon lies, shining and shimmering in the sun, over a lovely meadow landscape. Nature is sleepy, the flowers nestle deeper in the poplar shadows. And here, on a warm summer meadow bed, Phidylé - your lover - is resting. This is the mood in which you start the song.

Sing softly and in the lovely tone of the story-teller: "L'herbe est Molle" and so on. As the key changes, your voice becomes darker, but remain pianissimo. (Music 1) Sing with the utmost tenderness of the sensation – and with a soft swing, slightly pushing forward: "Repose, ô Phidylé!" Take up the slightly swaying rhythm of the piano music in your singing, close with warmth – swinging like in a nest of swaying branches: "Midi sur les feuillages rayonne et t'invite au sommeil." The accompaniment changes from the lullaby-like rhythm – at the change of keys – to a livelier tempo. Be in harmony with the piano music: lift your head a little, your eyes light up, detach yourself from the face of your loved one – it is as if you see the flowering meadow in front of you – hear the buzzing of the busy bees, breathe the warm perfume of the Summer around you...

Continued:

Continued:

Sing in a vividly flowing piano “Par le trèfle et le thym, seules, en plein soleil” and emphasize these words “plein soleil” with a rocking crescendo up and down, in order to immediately sing lightly and quietly “chantent les abeilles volages.” Crescend in the same way with “un chaud parfum” – and continue singing piano and a very lightly flowing “circule au detour des sentiers, la rouge fleur des blés s'incline.” Now get even quieter, lighter, singing with grace and charm: “Et les oiseaux, rasant de l'aile la coline, cherchent l'ombre des églantiers.” Sing this all softly, but very clearly. The phrases have to vibrate, they must not be “straight” – there is a fragrance, a gentle warmth over the whole song. Be careful not to destroy it!

The piano music becomes calm and swaying again. And you lean back towards the beloved. Sing with sweetness, very delicate, at a calmly flowing tempo: “Repose, ô Phidylé!” Sing all repetitions of these words in the finest pianissimo, note the ritardando sign, the crescendo and decrescendo (which only becomes a warm piano, no more!). And go to the last “ô Phidylé!” with a ritardando over into a slowly rising crescendo. Tie the last syllable to the next word – suggest to yourself (and thus to your listeners) that the “ô Phidylé!” continues without any interruption, the passionate outburst of the aria-like grand conclusion of the song (music 2). Singe broad, with a flowing forte “Mais, quand l'Astre, incliné sur sa courbe éclatante” – and sing the “sur sa courbe” with crescendo and descrescendo, which continuously pours into a warm mezzoforte at “verra ses ardeurs s'apaiser, que ton plus beau sourire et ton meilleur baiser” – emphasize here with passionate tenderness “sourier” and “baiser.” Sing the “baiser” subito piano and lead it with a crescendo to “me récompensent.” Sing this broadly, forte, very emphatic and glowing. When repeating “me récompensent” sing more cautiously, as if overwhelmed by bliss – and end with a triumphant crescendo full of glowing impatience to see the patience of your waiting rewarded: “de l'attente!” Stay passionately excited until the end of the song.

Lehmann typed enthusiastically, if not always accurately. I've transcribed her German typing and translated it in the pages that follow.

Paul Verlaine.

Offrande.

Reynaldo Hahn.

Nach einer Liebesnacht hast du deine Geliebte am fruehen Morgen verlas-
sen und kehrst nun zurueck, Morgensonne im Haar, die Atme voller Blumen;
koestliche Fruechte und bluehende Zweige bringst du ihr - und stehst ^{auf}
der ^{Schwelle} ihres Zimmers, in dem sie ruht... Es ist halbdunkel in diesem Raum —
du selbst, jung und ach, so sehr verliebt, scheinst den ganzen Sommer in das
Zimmer zu bringen - Sonne ist in deinen Haaren, malt eine Aureole um deine
Gestalt...
Stelle dir diese Situation vor... Stelle dir vor, dass deine Geliebte, eine
erfahrene Frau, mit halbem Laecheln dich ansieht, der du so jung bist und
so romantisch diesem Erlebnis hingegeben... Es beschaemt dich, dass du jung
und scheu bist - du moechtest mit wunderbaren Geschenken kommen und deiner
schoenen Geliebten beweisen, wie du ihr zu Fuessen liegst. Aber du bist arm —
du hast nichts als Blumen, die du in dem Garten deines Elternhauses heim-
lich brachst in diesem Morgengrauen - und Fruechte und bluehende Zweige..
Fange mit schuechterem Laecheln an, zu singen: "Voici des fruits, des fleurs,
des feuilles et des branches" - singe dies mit einem Ausdruck, als woll-
test du sagen: verzeih, dass ich nichts Besseres zu bringen habe... Singe ein
wenig (sehr wenig!) belebter "et puis voici mon coeur, qui ne bat que pour
vous"... Mache einen kurzen Halt nach "puis" und singe weiter mit verhalte-
ner Leidenschaft, mit verschleierte piano. Bei den letzten beiden Worten
ritardiere etwas und singe diminuende. In der naechsten Phrase "ne le dé-
chirez pas avec vos deux mains blanches" singe wieder etwas lebhafter -
ein halbem Laecheln umspielt deine Lippen: du willst nicht glauben, dass dei-
ne Geliebte dir je weh tun koennte - und doch fuehlst du dich ihrer nicht
sehr sicher... Und doch ist da etwas in ihr, das du fuerchtest und nicht ver-
stehen kannst... Singe sehr warm und voller Liebe "et qu'à vos yeux si beau
l'humble present soit doux..." Du sagst mit diesen Worten: ich habe nicht
mehr, dir zu geben - ~~nimm~~ es hin, verachte es nicht... In der kurz verbin-
denden Zwischenmusik stelle dir vor, dass du langsam naeher kommst und mit
scheuer Geberde deine Geschenke ihr zu Fuessen legst. Singe leicht accelle-

Offrande 2

rando: "j'arrive, tout couvert encore de rosée, que le vent du matin vient glacer a mon front" Singe dies mit einer jugendlichen Lebendigkeit im Ausdruck - du denkst an den phoenen Morgenspaziergang durch die stillen Strassen. Die Menschen schliefen noch Alle, die Sonne kam langsam auf, und der Wind spielte in deinem Haar. Du bringst die ganze Morgenfrische in das stille, dunkle Zimmer... Waehrend du nun singst "souffrez que ma fatigue a vos pieds reposée" stelle dir vor, dass du langsam hinsinkst zu ihren Fuessen. Singe das "ma fatigue" mit aeusserster Delikatesse... Singe ganz verhauchend in leidenschaftlicher Erinnerung "Reve des chers instants qui la delasseront" - ganz verhauchend. Und nun nimmt sie dich an ihr Herz, du bist ihr wieder nahe... Singe mit verhaltenem Leben "sur votre jeune sein laissez roulez ma tête, toute sonor encor de vos dernier baisers" - singe dies ganz berauscht, ganz hingeeben (sehr deutlich prononciert) in koestlichem Nachgeniessen... Ein unmerkliches crescendo steigt auf in dem "vos derniers baisers" - und nun ist es, als ob sie eine zaertlich beruhigende aber leise abwehrende Hand auf deine heisse Stirne legt... Singe ganz vertraeumt und sehr ruhig, sehr beruhigt: "laissez la s'apaiser de la bonne tempête" - und ~~XXXXXXXXXX~~ singe "Tempête" sehr sinnlich, sehr verhalten. (Es ist so entzueckend typisch franzoesisch, dass es heisst: bonne tempête anstatt, wie wir sagen wuerden: belle tempête... Die ganze erschoeffende Befriedigung ist in dem Wort "Gut"... Singe wie entschluemernend "et que je dorme un peu, puisque vous reposez." Singe das "et que je dorme un peu" sehr, sehr langsam, sehr deutlich, sehr leise, sehr verhallend - und "puisque vous reposez" in leiserem pianissimo, aber mit einem leidenschaftlich sehnsuechtigen Unterton: es ist kein Adieu, das du der Liebe an diesem Morgen sagst... Ihr ruht - um zu neuem Geniessen zu erwachen...

Transcription of Lehmann's suggestions for "Offrande" by Reynaldo Hahn.

Paul Verlaine

Offrande

Reynaldo Hahn

Nach einer Liebesnacht hast du dein Geliebte am frühen Morgen verlassen und kehrst nun zurück, Morgensonne im Haar, die Arme voller Blumen; koestliche Fruechte und bluehende Zweige bringst du ihr – und stehst auf der Schwelle ihres Zimmers, in dem sie ruht...Es ist halbdunkel in diesem Raum–du selbst, jung und ach, so sehr verliebt, scheinst den ganzen Sommer in das Zimmer zu bringen – Sonne ist in deinen Haaren, malt eine Aureole um dein Gestalt...

Stelle dir dies Situation vor...Stelle dir vor, dass deine Geliebte, eine erfahrene Frau, mit halbem Laecheln dich ansieht, der du so jung bist un so romantisch diesem Erlebnis hingegeben...Es beschaemt dich, dass du jung und scheu bist –du moechtest mit wunderbaren Geschenken kommen und deiner schoenen Geliebten beweisen, wie du ihr zu Fuessen liegst. Aber du bist arm–du hast nichts als Blumen, die du in dem Garten deines Elternhauses heimlich brachst in diesem Morgenrauen – und Fruechte und bluehende Zweige...Fange mit schuechternem Laecheln an, zu singen: "Voici des fruits, des fleurs, des feuilles et des branches" – singe dies mit einem Ausdruck, als wolltest du sagen: verzeih, dass ich nichts Besseres zu bringen habe...Singe ein wenig (sehr wenig!) belebter "et puis voici mon coeur, qui ne bat que pour vous"...Mache einen kurzen Halt nach "puis" und singe weiter mit verhaltener Leidenschaft, mit verschleiertem piano. Bei den letzten beiden Worten retardiere etwas und singe diminuendo. In der naechten Phrase "ne le déchirez pas avec vos deux mains blanche" singe wieder etwas lebhafter – ein halbes Laecheln umspielt deine Lippen: du willst nicht glauben, das deine Geliebte dir je weh tun könnte – und doch fuehlst du dich ihrer nicht sehr sicher...Und doch ist da etwas in ihr, das du fürchtest und nicht verstehen kannst...Singe sehr warm und voller

Liebe “et qu’a vos yeux si beau l’umblem present soit doux...” Du sagst mit diesen Worten: ich habe nicht mehr, dir zu geben – nimm es hin, verachte es nicht... In der kurz verbindenden Zwischenmusik stell dir vor, dass du langsam näher kommst und mit scheuer Gebaerde deine Geschenke ihr zu Füßen legst. Singe leicht *accelerando*: “j’arrive tout couvert encore de rosée, que le vent du matin vient glacer à mon front.” Singe dies mit einer jugendlichen Lebendigkeit im Ausdruck – du denkst an den schoenen Morgenspaziergang durch die stillen Strassen. Die Menschen schliefen noch Alle, die Sonne kam langsam auf, und der Wind spielte in deinem Haar. Du bringst die ganze Morgenfrische in das stille, dunkle Zimmer... Während du nun singst “souffrez que ma fatigue, à vos pieds reposée” stelle dir vor, dass du langsam hinsinkst zu ihren Füßen. Singe das “ma fatigue” mit äußerster Delikatesse... Singe ganz verhauchend in leidenschaftlicher Erinnerung “rêve des chers instants qui la délasseront” – ganz verhauchend. Und nun nimmt sie dich an ihr Herz, du bist ihr wieder nahe... Singe mit verhaltenem Beben “sur votre jeune sein laissez rouler ma tête toute sonore encore de vos derniers baisers” – singe dies ganz berauscht, ganz hingeeben, (sehr deutlich *prononcé*) in köstlichem Nachgeniessen... Ein unmerkliches *crescendo* steigt auf in dem “vos derniers baisers” – und nun ist es, als ob sie eine zärtlich beruhigende aber leise abwehrende Hand auf deine heisse Stirne legt... Singe ganz verträumt und sehr ruhig, sehr beruhigt: “laissez-la s’apaiser de la bonne tempête” – und singe “tempête” sehr sinnlich, sehr verhalten. (Es ist so entzueckend typisch *françoese*, dass es heisst: “bonne tempête” anstatt, wie wir sagen würden: “belle tempête”... Die ganze erschöpfende Befriedigung ist in dem Wort “Gut”... Singe wie entschlummernd “et que je dorme un peu puisque vous reposez.” Singe das “et que je dorme un peu” sehr, sehr langsam, sehr deutlich, sehr leise, sehr verhallend – und “puisque vous reposez” in leisestem *pianissimo*, aber mit einem leidenschaftlich sehnsüchtigen Unterton: es ist kein *Adieu*, das du der Liebe an diesem Morgen sagst... Ihr ruht – um zu neuem Geniessen zu erwachen...

English Translation of Lehmann's suggestions for "Offrande" by Reynaldo Hahn.

After a night of love you left your beloved in the early morning and are now returning, morning sun in your hair, arms full of flowers. You bring her delicious fruits and blooming branches – and stand on the threshold of her room, in which she rests... It is half-dark in this room – you yourself, young and oh, so very in love, seem to bring the whole summer into the room – Sun that's in your hair, paints an aureole around your figure ...

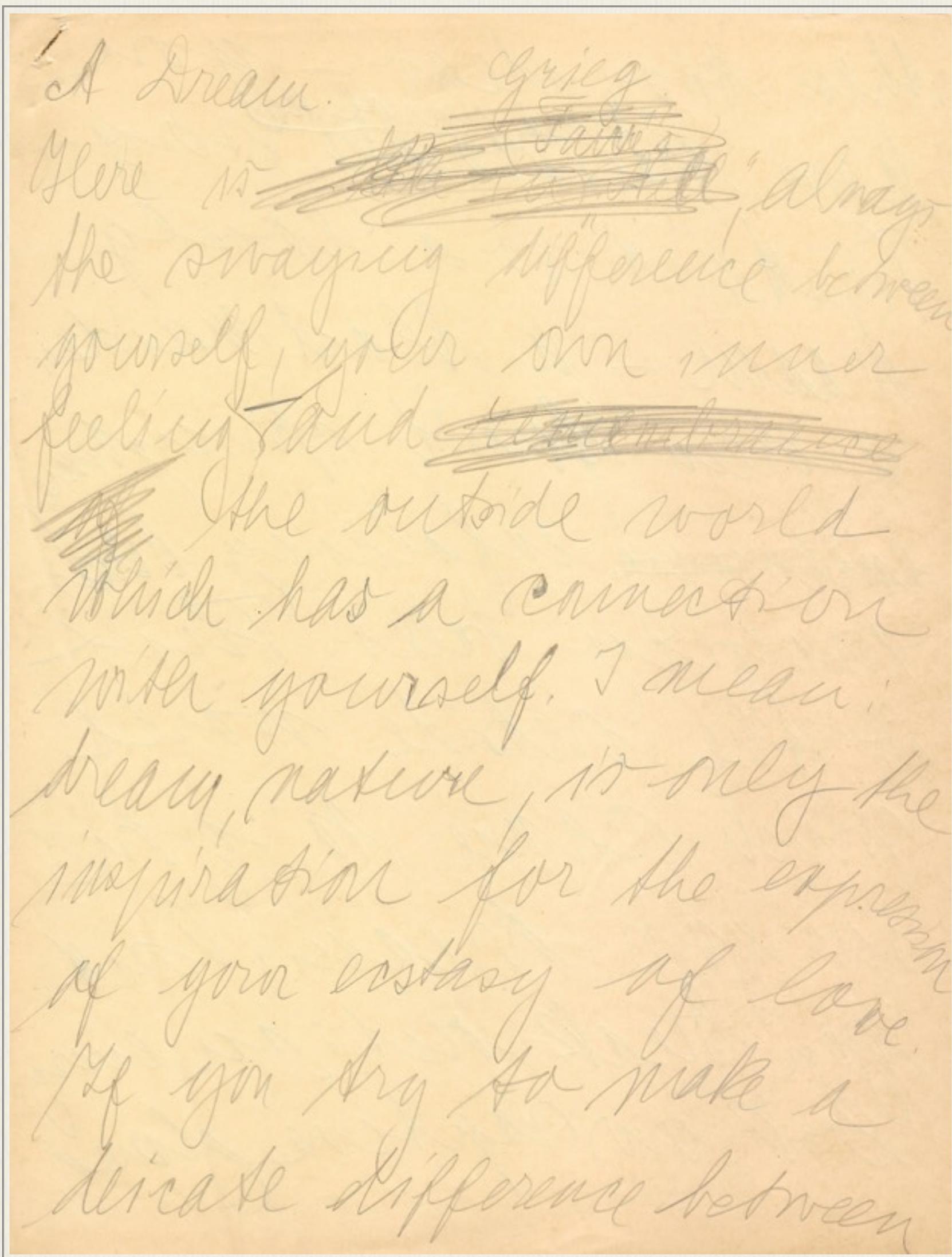
Imagine this situation... Imagine that your beloved, an experienced woman, looks at you with half a smile, you who are so young and so romantically devoted to this experience... You are ashamed that you are young and shy – you want to come with wonderful gifts and show your beautiful beloved how you lie at her feet. But you are poor – you have nothing but flowers that you secretly pick in the garden of your parents' house at dawn – and fruits and flowering branches... Start singing with a shy smile: "Voici des fruits, des fleurs, des feuilles et des branches" – sing this with an expression, as if you wanted to say: forgive me that I have nothing better to bring... Sing a little (very little!) lively "et puis voici mon coeur, qui ne bat que pour vous" ... Do a short pause after "puis" and continue singing with restrained passion, with veiled piano. With the last two words retard a bit and sing diminuendo. In the next phrase "ne le déchirez pas avec vos deux mains blanche" sing again a little more lively – a half smile plays around your lips: you don't want to believe that your loved one could ever hurt you – and yet you don't feel very secure with her... And yet there is something in her that you fear and cannot understand... Sing very warm and full of love "et qu'a vos yeux si beau l'umple present soit doux..."

Continued:

Continued:

With these words you say: I have nothing more to give you – accept it, do not despise it... In the short interlude, imagine that you are slowly coming closer and with a shy gesture, put your gifts at her feet. Sing easily *accelerando*: “j’arrive tout couvert encore de rosée, que le vent du matin vient glacer à mon front.” Sing this with a youthful liveliness in your expression – you think of the beautiful morning walk through the quiet streets. People were all still sleeping, the sun was slowly coming up and the wind was playing in your hair. You bring all the morning freshness into the quiet, dark room... As you sing “souffrez que ma fatigue, à vos pieds reposée,” imagine that you are slowly sinking to her feet. Sing “ma fatigue” with the utmost delicacy... Sing breathlessly in passionate memory “rêve des chers instants qui la délasseront” – wispily. And now she takes you to her heart, you are close to her again ... Sing with restrained tremors “sur votre jeune sein laissez rouler ma tête toute sonore encore de vos derniers baisers” – sing this intoxicated, completely devoted, (very clearly pronounced) in delicious enjoyment... An imperceptible *crescendo* rises in the “vos derniers baisers” – and now it is as if she is putting a tenderly soothing but quietly deprecating hand on your hot forehead... Sing very dreamily and very calmly, very reassuringly: “laissez-la s’apaiser de la bonne tempête” – and sing “tempête” very sensual, very reserved. (It is so delightfully typical French that it says: “bonne tempête” instead of, as we would say: “belle tempête”... The whole exhausting satisfaction is in the word “good”)... Sing sleepily “et que je dorme un peu puisque vous reposez.” Sing the “et que je dorme un peu” very, very slowly, very clearly, very quietly, as if gliding off to sleep – and “puisque vous reposez” in the quietest *pianissimo*, but with a passionate, wistful undertone: it is not an *adieu* that you say to love this morning ... Let her rest – to awaken to new enjoyment ...

Lehmann never imagined that these handwritten pages would be published, so she freely scratched out and otherwise altered her writing. Grieg's "A Dream"



A Dream. Grieg
Here is ~~the~~ ~~work~~ ~~of~~ ~~Grieg~~ "always
the swaying difference between
yourself, your own inner
feeling, and ~~the~~ ~~outside~~ ~~world~~
~~the~~ the outside world
which has a connection
with yourself. I mean:
dream, nature, is only the
inspiration for the expression
of your ecstasy of love.
If you try to make a
delicate difference between

these two ideas - you
have the ^{build up of the} whole song...
First it is a lovely
dream - a blond maiden
a green forest, springtime,
~~melancholy~~ unfolding birds
ringing bells. This
is the outside world
which came to you
in your dream. But
you break out in every
look over raptive glances,

Our hearts were held in
blessed sublimity - that
in you, your inner
world, your own feeling
lives it with increased
expression, with much
warmth.

Now like telling a se-
cret: "That golden dream
was not so far, as
waking joys imparted
there" "Praj wakening
joys" "singing" crescendo:

It is again you who
break ~~into~~ ^{through} the frame
of the world which
surrounds you.

"Again we stand" (very
very quietly (nature)
and start with all
springendo by "the
streamlet flows"; Nature
seems here to take part
in your rapturous
delight; like on a
surf you feel yourself

swopt away.

(5)

Sing with great passion
the next sentences until
"no more"; sing this
with great abandon
with closed eyes.

Now you ~~begin~~ ^{start} "a forest
warm with sunny
beams; with ~~a kind of~~
hymnical ecstasy.

And stay so till the
end of the song.

Transcription of Lehmann's Suggestions for "A Dream" by Grieg. She was working from an English translation of this song.

A Dream

Grieg

Here is always the swaying difference between yourself, your own inner feeling, and the outside world, which has a connection with yourself. I mean: dream, nature, is only the inspiration for the expression of your ecstasy of love. If you try to make a delicate difference between these two ideas – you have the build up of the whole song...

First it is a lovely dream – a blonde maiden, a green forest, springtime unfolding buds, ringing bells. This is the outside world which came to you in your dream. But you break out: "in every look our rapture glowed. Our hearts were held in bliss sublime" – that is you, your inner world, your own feeling. Sing it with increased expression, with much warmth.

Now like telling a secret: "That golden dream was not so fair, as waking joys imparted there." By "waking joys" sing crescendo. It is again you who breaks through the frame of the world which surrounds you.

"Again we stood" sing very quickly (nature) and start with a stringendo by "the streamlet flow'd." Nature seems here to take part in your rapturous delight: like on a surf you feel yourself swept away.

Sing with great passion the next sentences until "evermore," sing this with great abandon, with closed eyes.

Now you start "a forest, warm with sunny beams," with hymnal ecstasy. And stay so till the end of the song.

Lehmann's Suggestions for "Und gestern hat er mir Rosen gebracht" by Joseph Marx (whom she knew in her Vienna career).

Und gestern hat er mir Rosen
gebracht. Marx

The prelude is like a happy
dance. So are your thoughts.
You are ^{so} young and very
much in love - and
now you tell your very
best girlfriend all about
your happiness... Or perhaps
your blissful thoughts
are quite secretly your
own? Your thoughts
dance and sparkle
They are full of excited

expectation...

2

Start to sing as if telling
a wonderful secret.

Give an accent, "gedüchtet"
with a slight crescendo

and sing ritardando, "für
ich erworben, der meiner

denkt" and slide from
"ich" to "erworben"

and slide, "meiner." Sing
"da hab' ich den Traum

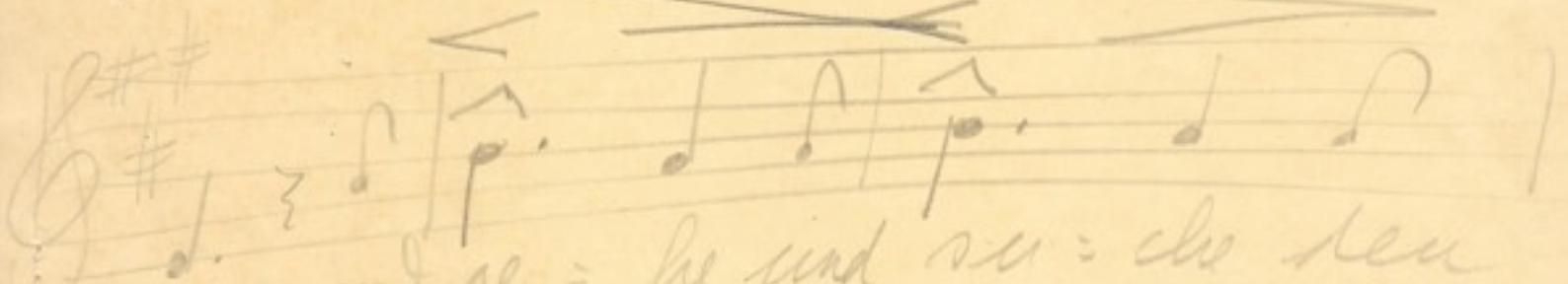
einer Nacht ihm geschrieben"
ritardando, with sensua-

lity, pianissimo (oh
how lovely was the

dream of tonight! All
about you about our
love! With the "a
tempo" you awake to
the exciting reality
and to your dancing
happy mood. Sing in
a soft mezzo-forte, and
heute geh' ich und lächle
"Amm" and with fuller
voice in broad legato
"Tray's seine Rosen mit
mir herum". Pride to
carry his roses with

you makes you walk
in this moment with
womanly dignity - so as
if you would be already
his bride... But imme-
diately you are again the
very young girl restlessly
watching the door, list-
ening to his footsteps...
With strong *crescenda*
and *molto accelerando*
you bring up to the
climax - the long drawn
"ach kaim' er zu mir!"
Change immediately

by, und Kisse die (5)
 Rosen - sing it adorning
 and with a soft breath
 piano. The two crescendos
 and decrescendi



brucht und ge = he und so = die den
 are like a warm surf of
 exaltation. Give accent
 to "gehe" and "ende". End
 with a broad ritardando
 and with an expression
 of sensual remem =

brauce, den Traum der ¹⁶
Nacht: Hold the last
note in a fading
pianissimo. Your eyes
are closed, your face
expresses lovely complete
surrender. Keep this
expression until the
end.

Lehmann's Suggestions for "Und gestern hat er mir Rosen gebraucht" by Joseph Marx

The prelude is like a happy dance. So are your thoughts. You are so young and very much in love – and now you tell your very best girlfriend all about your happiness... Or perhaps your blissful thoughts are quite secretly your own? Your thoughts dance and sparkle, they are full of excited expectation...

Start to sing as if telling a wonderful secret. Give an accent "geduftet" with a slight crescendo and sing ritardando "Für ihn geworben, der meiner denkt" and slide from "ihn" to "geworben" – and slide "meiner." Sing "Da hab' ich den Traum einer Nacht ihm geschenkt" retardando, with sensuality, pianissimo (Oh how lovely was the dream of tonight! All about you, about our love!) With the "a tempo" you awake to the exciting reality and to your dancing, happy mood. Sing in a soft mezzoforte "Und heute geh' ich und lächle stumm" and with fuller voice in broad legato "Trag seine Rosen mit mir herum." Pride to carry his roses with you makes you walk in this moment with womanly dignity – as if you would be already his bride... But immediately you are again the very young girl restlessly watching the door, listening to his footsteps...

With strong crescendo and molto accelerando you sing up to the climax – the long drawn "ach, käm' er zu mir!" Change immediately by "und küsse die Rosen" – sing it adoringly and with a soft greeting piano. The two crescendo and decrescendo [Lehmann illustrates with the music]

are like a warm surf of exultation. Give accents to "gehe" and "suche." End with an expression of sensual remembrance "den Traum der Nacht." Hold the last note in a fading pianissimo. Your eyes are closed, your face expresses lovely complete surrender. Keep this expression until the end.

Though, with the setting by John Musto, Tedesco's "Recuerdo" is seldom sung, the notes that Lehmann makes apply mostly to the words so can also offer help to someone singing Musto's version.

Recuerdo . Castelnuovo Tedesco

If you add this song to a serious Recital program, have the courage to sing it as it should be sung: as a kind of "chanson". Give immediately in the beginning of it with a slight sway of your body the rhythm of the accompaniment: the rhythm of the ferryboat. You are after a lovely summernight. You are young and terribly in love. You passed the night on the boat - just going up and down with it, just wanting to be together with your beloved. There you have been - under the stars, in an other world. Never mind, if you recall this night in your memories (long time after it happened) or if it has been yesterday: in the moment of your remembrance it becomes alive - you feel again the swaying rhythm under your feet, you breathe again the strange air which was on this boat, mixed from tar and oil and food and freshness of the night... You imagine again with delight the lovely weariness of your body, the slight drunkenness of the sleepless night, the sweet intoxication of being so crazily in love, wanting to be together so terribly, that the place does not count: every place seems paradise... Watch the crescendo and decrescendo in almost every bar. Take this as sign of swaying rhythm. Start to sing with your hands at the side of your body - loose and without energy and sing with a slightly intoxicated way of expression. After "the ferry" you change: you remember how lacking in atmosphere it really has been: bare and bright, smelling like a stable (wrinke your nose, as if you smell the odor of the old boat.) Change immediately: "but we looked into a fire": Lean back, your head is thrown back in delight, you sing with exaggerated ecstasy. Slightly irritated: "and the whistles kept blowing" (You remember the sound of the whistles like a disturbing sound through your dreams.) Combine "the dawn came soon" with the next "we were very tired", I mean in one breath. Sing it piano, your head sways, your face has the expression: oh how beautifully crazy has that been... Now "And you ate an apple" sing carressingly: there may be the remembrance of a silly little tenderness... Perhaps you ate the apple and your beloved ate a piece of it, just because your teeth had touched them... "From a dozen" sing laughingly: why a whole dozen??? One would have been enough for us poor people... But nothing did count. Only our sweet craziness... "And the sky went wan" you look before you so as if you see the sky, as if you see the lovely spectacle of the sunrise. Oh how wonderful that has been, to see the sun rising, in the arms of your sweetheart! Breathe after "bucketful" and sing very broadly and with grand expression "of gold". Continue with the same expression until "ferry". So - now you are on land. Reality came back to you. The bustle and hustle of a busy morning on the harbour. You remember the poor little old woman, sitting on a crate there between all the people, forlorn and hungry looking. Oh, nobody should be sad on such a lovely morning. Greeting her, giving her the apples and pears, you want to make her happy. There is a boy selling newspapers. You are not interested in any news. It is enough in all the world for you to know: he loves me... But you buy the paper, to make the boy smile. Neither you nor your lover read the paper. What for??? Through all the noise of the port you hear the soft trembling voice of the old woman, thanking you for your kindness. Oh it has not been enough! She should be happy - happy like you both are. And all the money you gave her, the last bit of money which has been left after the ex-

travagance of the night...Sing it with abundance - so as if you gave her a fortune.Perhaps it was a fortune for you.You are young poor people...But suddenly you remember that there was left in you a rest of reason:and you tell the public laughingly and so as if you say "we have been completely crazy.You know that.But we have not been so crazy to forget even that we had to go home - a long way perhaps...And so we kept the money for the subwayfare..." Tell it the public,like a little delightful joke,with twinkling eyes.And laugh on the end of the song. Your laughter shall tell them:dont take this song too serious.I know as much as you do,that it is just a precious little chanson.But I liked it so much that I wanted you to know it.Laugh with me - I dont want more!



Nicolette / Ravel

This song is a joke. Take it as such. Sing it in a very different way from other songs in your program. Give immediately the impression that you like to enjoy a "chanson" as much as the public generally does. Start with a description of Nicolette in a caricaturistic way: sing like a silly girl, your face expresses the silly playfulness. Give the impression of walking over a meadow - carelessly stepping around you, not giving a hook if you look graceful or not. Just breaking flowers, enjoying the summer day. "lorgnant ci la de tous les cotes" look by ci la from one side to an other - but without coкетtery, more like a child. Now comes the "big bad wulf"; color your voice darkly, grumble so to speak this verse, play with the consonants. Sing between your teeth: "viens tu pas chez Mere Grand?" Threateningly and seductively at the same time. Sing terribly quick "a perte d'haleine" and give a quick audible breath on the end - it has to be absolutely funny. Now comes the lovely young man. Paint him with delicate (exaggerated) sweetness. Oh he is marvellous - with silk and embroidery and beautiful curled hair... He calls to Nicolette very softly and sweetly. Sing with exaggeration "veux tu pas d'un doux amis?" Sing the a in amis very light, very coкетtish, very "french"... The answer of Nicolette - her going away oh so sadly - sing with caricaturistic grief. Now comes the rich old terrible man. He is through his money very sure of himself and comes very bombasticly. He is short of breath and his call is harsh and unpleasant. But Nicolette runs happily into his arms - give an emphasis to "bonne Nicolette". Now she has become a very great Lady, is elegant, has forgotten completely that there exists a meadow of something equally commonplace and only enjoys herself in beautiful marble palaces (I hope that for her good...) Wrinkle your nose in utter haughtiness, turn your head from shoulder to shoulder, be oh so terribly elegant and as idiotic as possible... But don't forget at the very end to laugh into the public. So as if you say: I have been very silly now. Forgive me, but I had to do so, this is not a real song, this is a joke. Enjoy a joke with me - nothing is better in life than laughing.

Lehmann's German suggestions for Debussy's "Beau soir" are followed by a typewritten English translation that I'm guessing was handled by Frances Holden.

Paul Bourget.

Beau soir.

Cluade Debussy.

In ruhiger Betrachtung blickst du ueber das weite Feld, hinter dem du die Sonne versinken siehst. Du fuehlst den ~~ersten~~ kuehlen Hauch des Abend-
windes ueber dich wehen - und leicht erschauernd hebst du den Blick zu den tiefen Schatten, die langsam aufziehen am Horizont und bald das goldene Abendrot, das noch weich und warm ueber der Erde liegt, ausloeschen werden... Beginne das Lied in dieser Stimmung. Hebe den Kopf langsam und blicke in tiefem ~~Einst~~ in die Ferne. Singe wie aus nachdenklicher Besinnung heraus: "Lorsque au soleil couchant les rivieres sont roses, et qu'un tiede frisson court sur les champs de ble" - gib das kurze Erschauern in "frisson" in deine Stimme: ~~betone~~ betone die Konsonanten - dies ist die geu-serliche Hilfe - aber vor allem: fuehle das Erschaern vor allem Ende in dir, fuehle das Erschaern in dem Gedanken, dass, so wie ~~im~~ im Sonnenuntergang des Tages Waerme endet, so endet einst alles auch fuer dich... Und Nacht wird dich umschliessen, alles ausloescht, was Licht und ~~Blut~~ Blut war in dir und um dich... Aus dieser inneren ~~E~~erkenntnis, aus dieser tief menschlichen Angst aufsteigend, bricht sich ~~der~~ ^{der Wunsch} ~~Erkenntnis~~ Bahn: genieesse das Leben, ehe es zu spaet ist... "Un conseil d'etre heureux semble sortir des choses" - singe dies in unmerklichem Vorwaertsdraengen, aber verhalten, wie in einer uneingeschundenen Angst. Singe mit treibender Karft in breitem Schwung "Et monter vers le coeur trouble". Werde wieder ein wenig ruhiger und singe in zartem Entzuecken: "un conseil ~~de~~ de goûter le charme d'etre au monde cependant qu'on est jeune et que le soir est beau". Du kannst dies, trotz deiner Angst vor dem Vergehen, laechelnd singen, denn du bist noch jung, du kannst ja noch alles Schoene der Erde mit vollen Zuegen geniessen, der Abend ist noch schoen und verlockend fuer dich, so wie ~~der~~ der Tag war, den du lebensvoll durchschrittest... Singe also diese Phrase mit warm ansteigendem crescendo, ~~das~~ mit gluehendem Forte endet. Aber dein Blick wendet sich wieder der schwindenden Sonne zu und sinkt in die tieferen Schatten der ~~kommenden~~ ^{kommenden} Nacht...

Baeu soir.2.

Singe leise, verhalten, so als ob du es nicht auszusprechen wagst: "car nous nous en allons, comme s'en va cette onde" - und gib einen Ausdruck inneren Erschauerens zu dem Wort "onde"... Der Schatten ist es, den du fuerchtest.. Der Schatten ist es, der die Waerme wegnimmt, der Schatten, in dem dein Leben einmal vergehen wird... Dein Kopf senkte sich langsam, waehrend du singst "comme s'en va cette onde" - und nun hebe ihn wieder und blicke in die Ferne, als saehst du die versinkende Sonne nach. Ein Laecheln subtilsten Entzueckerkeit umspielt deinen Mund, als du die Glorie dieses Versinkens in dich aufnimmst... Singe wie in andaechtigem Staunen: "elle à la mer" - und nun wendest du dich ab von dem schwindenden Glanz - dein Blick kehrt sich nach innen, dein Kopf senkt sich in tiefem Erschauern. Singe "nous au tombeau", als saehst du das dunkle Grab sich vor dir oeffnen, in das man dich eines Tages senken wird. Aber singe diese Phrase ohne jede Sentimentalitaet. Es ist eine traurige Konstatierung, ein resigniertes Sichergeben in Unvermeidliches. Kein Sich-aufbaeuern, kein Kaempfen, kein sinnloses Sichwehren... Waehrend du an das unvermeidliche Ende alles Lebens denkst, fuehlst du auf's Neue die Mahnung in dir: "geniesse, so lange du geniessen kannst". Darum hebe den Kopf langsam wieder mit der aufsteigenden Schlussmusik der Begleitung. Loese dich in deinen Gedanken von der Dunkelheit... Deine Seele ist traurig - aber dein Blick sucht den neuen Morgen...

A translation of Lehmann's Suggestions for "Beau Soir" possibly by Frances Holden. You'll find single words with several translations.

Beau Soir

In quiet contemplation you look across the broad field ^{behind} beyond which you see the sun sinking. You feel the ~~first~~ cool breath of the evening breeze blowing over you - and with a slight feeling of ~~horror~~ you look upon the deep shadows which gather slowly upon the horizon and will soon extinguish the golden evening glow which falls gently and warmly over the earth... Begin the song in this mood. Slowly raise your head and gaze with deep seriousness into the distance. Sing as if out of pensive consideration: "lorsque au soleil couchant les rivières sont roses, et qu'un tède friss or ^{shudder} "court sur les champs de ble" there should be a short quaver in your voice at "frisson" emphasize the consonants - the is the superficial help - but above all: feel the shudder within you at every end, feel the shudder in the thought that, just as the sunset ends the warmth of the day, so will everything end ~~come~~ ^{close around} for you... And night will embrace you extinguishing everything which was ^{you} bright and warm in and around you... From this inner realization, ^{fear} from this deeply human anxiety, penetrates the wish: enjoy life, before it is too late... "Un conseil d'être heureux semble sortir des choses" - sing this pressing on imperceptibly, but with restraint, as in an unconfesed fear. Sing with impulsive force in a broad swing "Et monter vers le coeur trouble". Become again a little quieter and sing with delicate delight: "un conseil de goûter le charme d'être au monde cependant qu'on est jeune et que le soir est beau". You ^{sing} can this, in spite of your fear of the passing away, ^{smiling}, for you are still young, you can still enjoy everything beautiful on earth with your whole being, the evening is still lovely and alluring for you ~~just~~ as the day was, which you ~~stuide~~ ^{stuide} through filled with life... So sing this phrase with a warmly mounting crescendo, which ends in a full forte. But your glance turns again to the vanishing sun and sink into the deeper shadows of approaching night... Sing softly with restraint, as if you do not dare to speak it aloud: "^{car} nous nous en allons, comme s'en va cette onde" and ~~give~~ ^{give} an expression of inner ~~horror~~ to the word "onde"... It is the shadow which you fear... It is the shadow which takes away the warmth, the shadow in which one day your life will pass away... Your head is bowed very slowly, while you sing "comme s'en va cette onde" - and now raise it again and look into the distance, as if you look toward the ^{sinking} setting sun. A smile of the subtlest delight plays about your mouth as you lose yourself in the ^{words} glory of this

XXXXXXXXXX

Beau Soir 2

miracle

sinking ... Sing as if with devout wonder: "elle a la mer" - and now you turn away

from the vanishing splenour - your glance turns within yourself, your head is bowed

in deep ~~honor~~^{to}. Sing "nous au tombeau" as if you saw the sombre grave opening before

you, in which one day you will be lowered. But sing this phrase without any sentimentality

It is a sad ~~inevitability~~^{facing of fact}, a resigned surrender to the inevitable. No resistance, no

struggle, no senseless self defence... While you think of the unavoidable end of all

life, you feel anew the warning in the: "enjoy as long as you are capable of enjoying".

Therefore raise your head again slowly with the mounting finale of the accompaniment.

In your thoughts you are released from the ^{sombre} darkness... Your soul is sad but your glance

seeks the new morning...



A 1936 studio portrait

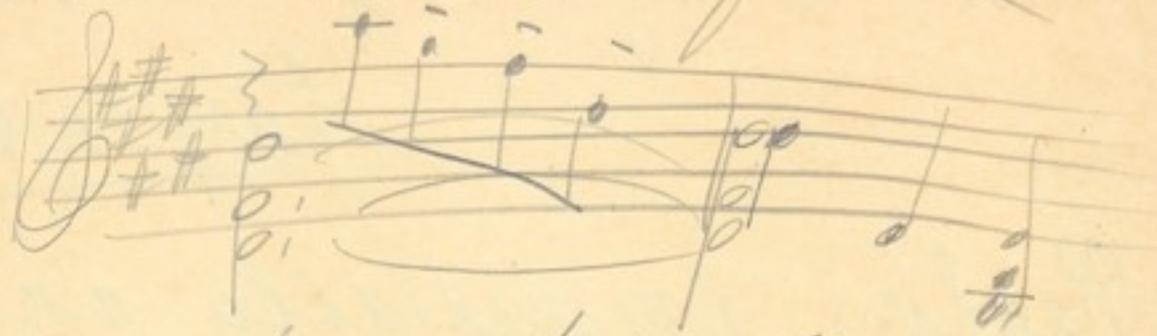
Lehmann's Suggestions for Carpenter's "When I bring to you coloured toys" is an example of her interest in American song. The poet was Rabindranath Tagore.

When I bring to you coloured toys,
Carpenter,

Realize immediately in the prelude
that you talk to a child,
your face has an expression
of soft delight. (Remember
Paula's attentive eyes when
you told her the fairytale
of the blackmailers, a
story which did not lack
of originality...)

The rhythm has something
rich, something like a
savoury warmth. Rest
with slightly raised eyebrows

to the last chord of the
prelude



like a question: "do you
listen to me, child?"

Picc ritardando. When I

and start a soft floating
a tempo with "bricy to
you". Watch your diction.

Talk clearly. You talk to a
child. It wants to hear

clearly every syllable. And
always point vividly
the picture for it, about

which you are talking: (3
clouds, water, flowers...
Sung "ritardando" painted
in Hindu "and go back
to a tempo" -
diately. End this verse
with the expression of
warm affection. You love
this child to whom
you speak, you love the
believing big dark eyes.
(I remember Paula's eyes
when you said: "And then
the bad blackmailer said:
if you don't do that, then

you will see...") In this way
you talk about more harm-
less things - such as
flavors and clouds...
Nevertheless; Paula listens
attentively.

Sing with childlike pleasure
in the timbre of your
voice, "When I sing to
make you dance."

Your phantasy runs away
a bit with you here; you
talk about "the heart
of the listening earth."
The grandios clouds of the

short interlude remind you that you talked too "highbrowed" for a child's understanding. So you go back and sing very much childlike: "When I sing, to make you dance."

The last verse starts again with a *ritardando*, "When I" and a *tempo*, but a little slower: "Briny sweet things." Perhaps you had a little box of candies in your hand which you had hidden

behind your back, and now
you offer it to Paula
who certainly will
take it with pleasure.
Sing the whole verse with
much tenderness, every
word is a caress, every
tone says affectionately,
you sweet child ...
and the song in the same
spirit - and look in your
imagination into the
open eyes of your child.

Transcription of Lehmann's Suggestions for "When I bring you colored toys."

When I bring to you colored toys

Carpenter

Realize immediately in the prelude that you talk to a child. Your face has an expression of soft delight. (Remember Paula's attentive eyes when you told her the fairytale of the blackmailers, a story which did not lack of originality...)

The rhythm as something rich, like a dancing warmth. React with slightly raised eyebrows to the last chord of the prelude [Lehmann writes out the music.] like question: "do you listen to me, child?" Sing ritardando "When I" and start a soft floating a tempo with "bring to you"....watch your diction. Talk clearly. You talk to a child. It wants to hear clearly every syllable. And always paint vividly the picture for it, about which you are talking: clouds, water, flowers.... Sing ritardando "painted in tints" and go back to a tempo immediately. End this verse with the expression of warm affection. You love this child to whom you speak, you love its believing big dark eyes. (I remember Paula's eyes when you said: "And then the bad blackmailer said: if you don't do that, then you will see..." In this song you talk about more harmless things – such as flowers and clouds...Nevertheless: Paula listens attentively...

Sing with childlike pleasure in the timbre of your voice "When I sing to make you dance."

Your fantasy runs away a bit with you here: you talk about "the heart of the listening earth." The grandiose chords of the short interlude remind you that you talked too "highbrowed" for child's understanding. So you go back and sing very much childlike: "when I sing to make you dance."

The last verse starts again with a ritardando "When I" and a tempo, but a little slower "bring sweet things." Perhaps you had little box of candies in your hand which you had hidden behind your back. And now you offer it to Paula who certainly will take it with pleasure. Sing the whole verse with much tenderness, every words is a carrel, every tone says affectionately, you sweet child...

End the song in the same spirit – and look in your imagination into the open eyes of your child.

LL's condensed look at one of her favorite cycles. It is different enough from various previous publications that I deemed it worth including.

The Frauenliebe und Leben Cycle
(A Woman's Life and Love)

Schumann

A cycle is built up upon one central idea. It is determined from beginning to end by the fate of one person. Living through the joys and pains of this person the singer becomes one with her (or him). The swift changes of mood in a mixed program have something very tempting to the artist who feels these very changes as a challenge to his own versatility. In a cycle however, the changes grow out of the vicissitudes of the human fate with which the singer identifies himself. ~~h~~ These changes seem to become the changes of his own personal life. Another great advantage in singing a cycle is that the usual interruptions of applause are omitted. This doesn't mean that I don't like applause - it would be very wrong to say that - an artist needs to feel the reaction of his audience, he needs the intoxication of applause for both its stimulation and inspiration. But in a cycle knowing that the lack of applause does not mean indifference in the audience, it is very wonderful for the artist to be able to lose himself completely and uninterruptedly in the flow of songs, in the recreation of human experience - whether happiness or desperation.

The eight songs of this cycle are the mirror of a woman's life. The first song is the expression of a first love. The young girl is as if in a dream. She sees only her beloved. The world about her is dark and dull. Only his image is radiant, alive, the centre of her thought and feeling. She shuns the company of her friends, wanting only to be alone and to indulge in her dreams.

The second song is like a hymn of adoration. She tells of her idol with pride and delight, - but without desire. She feels unworthy of his attention. He is as a star in the heavens, far above her, only to be approached in her dreams.

The third song is an ecstatic outburst of utter amazement and joy: he has told her that he loves her and wants to marry her. She feels as though she were dreaming. She is overwhelmed with happiness and humble pride.

The fourth song expresses her happiness as she looks upon the ring which he has given her as a token of his love, a token of the bondage between them. She promises herself that she will always serve him, that she will always be the echo

of his thoughts and only live to love and serve him.

The fifth song tells of her feelings on the day of her wedding. She asks her friends to help to make her beautiful for him. She asks them to help her to lose her fear, her fear of leaving them, of becoming a wife, of being different. She only wants to make him happy, to forget herself completely. She bids them farewell, a tearful farewell but nevertheless a farewell filled with pride and happiness! The short postlude is the melody with which she walks beside the bridegroom, through the church.

The sixth song (one of the most beautiful in this cycle) tells of her secret. Shyly, she tells her husband that she is going to have a child. She dreams of the day when her child will open his eyes and be the living image of her husband.

The seventh song expresses her delight at being a mother. She feels sorry for the fathers who can never really feel the infinite happiness of a mother who nourishes her child.

The last song begins with a devastating chord of tragedy. The husband has died. The wife deprived of the greatest blessing of life complains at his leaving her so cruelly. He has given her the first great pain of her life, a pain which has pierced the center of her being. She feels utterly alone and lost. Life has ended for her at the moment of his death. Now she will live only in her memories, there in her dreams she will relive the happiness which he had given her.

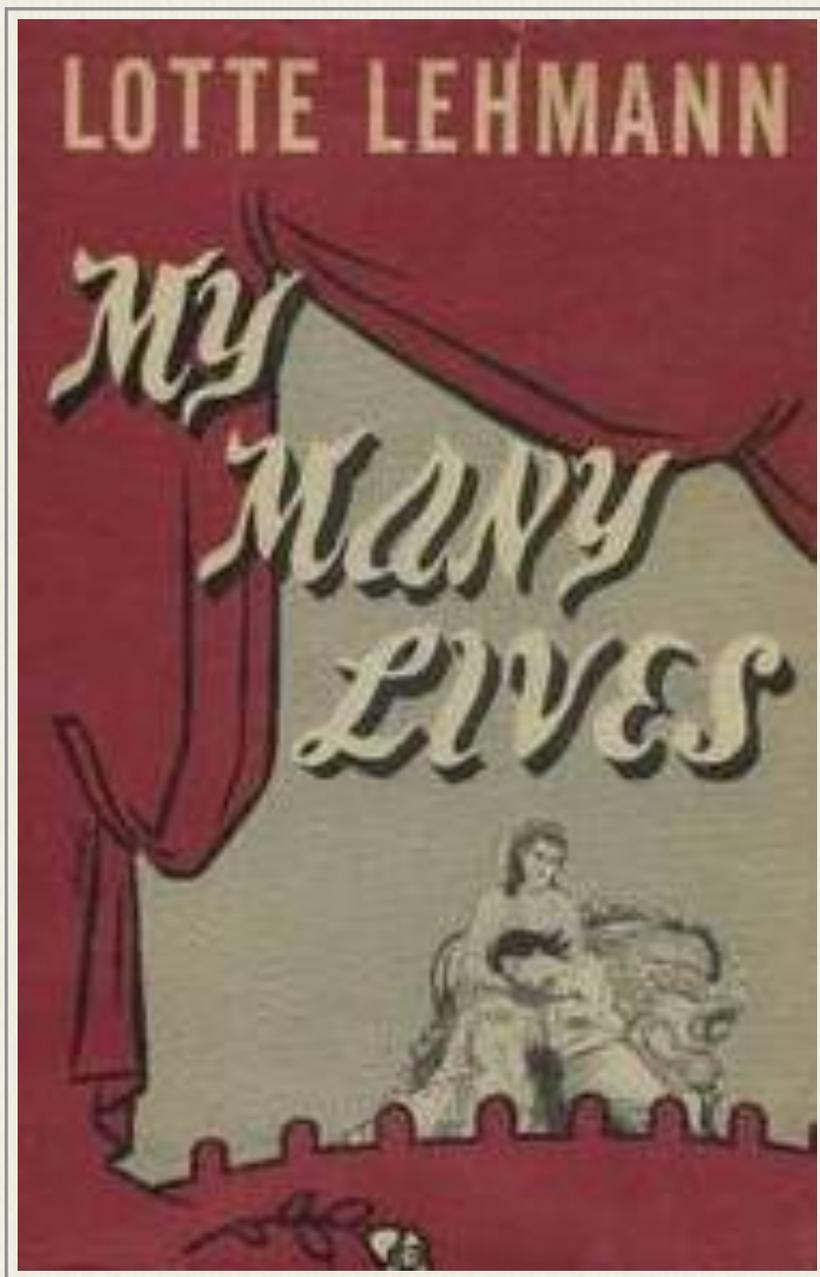
The postlude of the cycle is a repetition of the first song: - her love remains unchanged - the image of her beloved husband is still the center of her thoughts and dreams, as it was from the beginning.

There are people who call this cycle -"old fashioned", who say that to-day there is no one who wants to feel "an unworthy servant" of her husband... But there is so much of poetry in the words and music of this cycle that in my opinion it is one of the eternal masterpieces, masterpieces which have nothing to do with modern sophistication.

Lotte Lehmann



Aria Suggestions



Lehmann drew the cover for her book about her signature opera roles.

Here are Lehmann's ideas about various opera arias that were not included in her book *My Many Lives*, which focused on her most important roles. These arias are in random order. In the transcriptions of her handwriting, I have taken the liberty of correcting some of Lehmann's spelling, but have left her word order in tact.

1. Mon coeur s'ouvre... *Samson*
2. Connais tu le pays *Mignon*
3. Pleurez, pleurez mes yeux *Le Cid*
4. *Fidelio* (the whole opera)

Aria of Dalila:
"Mon cœur s'ouvre à ta voix" (Paint - L'ain)

Be from head to toe the
enchanted... you lean at
the piano (don't stand
there next and with
square elbow!!!) your body
shows a lovely line,
as if you start to walk
in seductive gracefulness
over the stage. You start
the aria very subdued,
with sweetest pianissimo.
It is a soft and subtle
crescendo until "l'aurore".

you talk of the flower (e
which opens to the
morning sun. your crescenda
symbolises this opening:
feel the floating sweetness
in it, imagine, if you
would draw what you
are singing, this line:

"Sun-baisers" - take im-
mediately the straight
of the sunblosses into
your own feeling... Eve-
rything in nature
seems to be a part

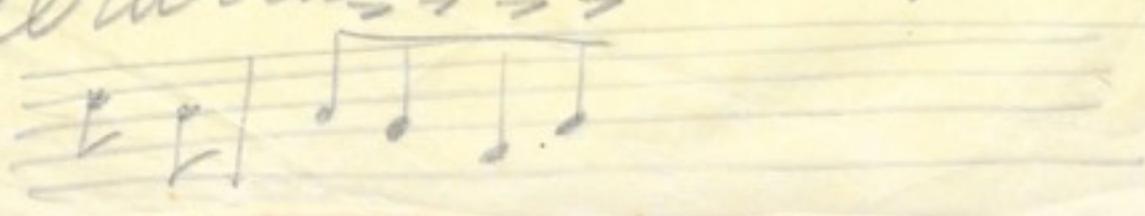
of your glowing desire... (B)
The intermissive music
(Two bars) use for a
leaning back, so that
leaning back, so that
you can start, Mais,
"à mon bien aini" with
a movement forward.
(This play of leaning
back and forward goes
through the whole
aria. It brings the
impression of ac-
ting without over-
stepping the limit

which the concert platform⁽⁴⁾
naturally demands.) But
physically an aria in a
concert is something
which has to be com-
promised: you have to
give the idea of
acting, not with your
hands, not with real
movements, but with
the suggestion of both.
Tu Mair, à mon bien aimé"
sing with more vivid-
ness. And give a quiet
lovely musical line
a poor vieux sécher mes

pleurs? your voice has
developed into a
warm mezzoforte. Go
back into a subito
piano: "que la voix
parle encore..." Think:
oh his voice has
"made me happy, I
heard out of the
sore of his voice
that he has ser-
ved to my charm."
your eyes are closed,
singing like a whisper,
your body sways

back in the two bars [6
which follow. "Dis -
moi" you put forward
again, your hands
seem to stretch out -
in the desire to grip
his hands. A great
and accelerando cu-
scendo to "j'aimais."
Then go back with
voice, hands, body
and come slowly
forward ^{beginning piano} "Ah, responds
à ma tendresse." Sing
"Tendresse" with a sweet

sensual quality of the
voice. Crescendos in
power and expression
until "Ah, rose moi"
But take your time and
try to calm down
inwardly before this
clymax: it is impor-
tant that you sing
the high notes with
a warm and broad
force. Give a passionate
accelerando and sfor-
zato



and know yourself [8]
so to speak it is a
"livresse." Play with
the word: with the
H, with the S.

Four bars of the music
between the two verses
are in the same
mood of your first
verse. Feel the flavor
of music with you
body. The next two
bars (~~3/4~~) have something
new: a glittering

and aridiscient move = [9
ment. You have seen in
Sanson's eye that he
is not quite your
victim yet. You - the
experienced eucha-
nist - try now an
other way of sedu-
tion. The whole scale
seems to be at
your demand...
Your voice takes now
a silvery light
quality, your eyes

loose the heavily 110
sensual dreamy look.
like a bird - light,
bodyless, in dancing
gaiety - so you start
the second verse. The
tempo is naturally
somewhat quicker
than the first verse.
Play with the French
words, take advantage
of their playful
elegance!
"H'nsi' f'remit mon

coeur" with subdued |||
passion. (Play with the
it in French!). Sing
quietly "with a re-
casualer." (When there
is a sentence ahead
which has to be very
expressive, you bring
this ~~more~~ better to
life if you try to
sing the phrase before
quiet. If you sing ever
tryingly excitedly, then
there are no lights and
depth — and only

These make you #12
mission colorful and
interesting.)
"à la voix", qui m'est
chère" has the same
sensuality like in
the first verse. Every
word is a caress, every
word is a mirror of
your burning desire.
The next phrases, "La
flèche est morte pa-
vide" have a very dis-
tinctive accelerated

and increased passion. (13
Why? : imagine that
you see, Samson does
not succumb yet.
Perhaps even he
tries to turn away
his eyes, tries to
escape your dangerous
charm. But you, ac-
costumed to victory,
hold him back with
the power of your
passion. Sing very
dramatically, with

a superior awareness after
savisely until "dau
tes bras" (First time)
The repetition "à voler
dau tes bras" has
a sfarsata in every
note. It is as if
you draw him into
your arms. He is
conquered, he is
yours now. And now
you sing in a broad
floating line the
last phrases of

the aria. Start "repounds¹¹⁵
à ma tendresse" piano
so that you have the
possibility of a great
crescendo until "li-
vresse." The two
"Samson, Samson" are
intoxicated - eyes
closed, body swaying
backwards. "Je t'arme"
in a beautiful crescendo.
It is like a cry
of passionate triumph.

Watch your breath here: 16.
it is better to shorten
the high tone and
end with a broad
forte, instead of
giving out too much
and then being
breathless on the
end. The public
must have the
impression that
you could hold the
tone as long as you

(17)

want to...

General remark,
avoid to give the
impression of square-
ness. Your arms, your
hands have to be
supple and expressive.

Transcription of Lehmann's Suggestions for Dalila's aria for a concert performance.

Aria of Dalila: "Mon coeur s'ouvre à ta voix"

Saint-Saëns

Be from head to toe the enchantress... You lean at the piano (don't stand there erect and with square elbows!!!). Your body shows a lovely line, as if you start to walk in seductive gracefulness over the stage. You start the aria very subdued, with sweetest pianissimo. It is a soft and subtle crescendo until "l'aurore." You talk of the flower which opens to the morning sun. Your crescendo symbolizes this opening: feel the floating sweetness in it, imagine, if you would draw what you are singing, this line: [See Lehmann's drawing]

"Aux baisers" – take immediately the thought of the sunrises into your own feeling... Everything in nature seems to be a part of your glowing desire... The intermissive music (two bars) use for a leaning back, so that you can start "Mais, ô mon bien-aimé" with a movement forward. (This play of leaning back and forward goes through the whole aria. It brings the impression of acting without overstepping the limit which the concert platform naturally demands.) But singing an aria in a concert is something which has to be compromised: you have to give the idea of acting. Not with your hands, not with real movements, but with the suggestion of both.

"Mais, ô mon bien-aimé" sing with more vividness. And give a quite lovely musical line "Pour mieux sécher mes pleurs." Your voice has developed now into a warm mezzoforte. Go back into a subito piano: "Que ta voix parle encore!" Think: oh his voice has made me happy, I heard out of the tone of his voice that he has succumbed to my charm." Your eyes are closed, sing like a whisper, our body sways back in the two bars which follow. "Dis-moi" you bend forward again, your hands seem to stretch out – in the desire to grip his hands. A great and accelerando crescendo to "jamais!"

Then go back with voice, hands, body and come slowly forward, beginning pianissimo, "Ah! répondez à ma tendresse!" Sing "tendresse" with a sweet sensual quality of voice. Crescendo in power and expression until "Ah, verse mois." But take your time and try to calm down inwardly before this climax: it is

important that you sing the high notes with a warm and broad forte. Give a passionate accelerando and sforzato [see Lehmann's music] and throw yourself so to speak into "livresse." Play with the word: with the "r", and the "s."

Four bars of the music between the two verses are in the same mood of your first verse. Feel the flow of music with your body. The next two bars (3/4 tact) have something new: a glittering and iridescent movement. You have seen in Samson's eyes that he is not quite your victim yet. You – the experienced enchantress – try now another way of seduction. The whole scale seems to be at your demand...

Your voice takes now a silvery light quality, your eyes lose the heavily sensual dreamy look. Like a bird – light, bodiless, in dancing gayety – so you start the second verse. The tempo is naturally somewhat quicker than the first verse. Play with the French words, take advantage of their playful elegance!

"Ainsi frémit mon cœur" with subdued passion. (Play with the "r" in "frémit !)

Sing quietly "prêt à se consoler." (When there is a sentence ahead which has to be very expressive, you bring this better to life if you try to sing the phrase before quiet. If you sing everything excitedly, then there are no heights and depth – and only those make your expression colorful and interesting.)

"À ta voix qui m'est chère!" has the same sensuality like in the first verse. Every word is a caress, every word is a mirror of your burning desire. The next phrases "La flèche est moins rapide" have a very distinctive accelerando and increased passion. Why? : imagine that you see, Samson does not succumb yet. Perhaps even he tries to turn away his eyes, tries to escape your dangerous charms. But you, accustomed to victory, hold him back with the power of your passion. Sing very dramatically, with a superior sourness of yourself until "dans tes bras. (First time).

The repetition "à voler dans tes bras" has a sforzato on every note. It is as if you draw him into your arms. He is conquered, he is yours now. And now you sing in a broad floating line the last phrases of the aria. Start "réponds à ma tendresse" piano so that you have the possibility of a great crescendo until "livresse." The two "Samson, Samson" are intoxicated – eyes closed, body swaying backwards. "Je t'aime" is a beautiful crescendo. It is like a cry of passionate triumph. Watch your breath here: it is better to shorten the high tone and end with a broad forte, instead of giving out too much and then being breathless on the end.

The public must have the impression that you could hold the tone as long as you want to...

General remark: avoid to give the impression of squareness. Your arms, your hands have to be supple and expressive.



An extended version of this aria's suggestions in Lehmann's handwriting follows.

Connais tu le Pays

Thomas

You know the story: Wilhelm Meister, the young gentleman, who has saved you, the girl Mignon, - from the brutalities of your master, is eager to know from what country you have come.

Remember: no one has ever been kind to you. Wilhem is the first person to show you friendliness, the first one to show any concern about your well being. Your gratitude and adoration are boundless. Secretly you have stolen away from your watchful master, to seek Wilhelm. You want to thank him, to give him some flowers which you have found in the meadow. They are all that you possess. Wilhelm touched and deeply moved, takes the flowers from you. He wants to help you, to free you from the slavery of your dreadful existence. He wants to take you back to that house which was once your home, from which you were stolen and given as a slave to a tribe of cruel gypsies. But you can't give any definite answer to his questions. You don't know your name, or your age, or the country from which you have come. You can only tell him of your vague dreams with their fleeting images of your childhood which seem to form more and more vividly and kindle your burning longing for your homeland and your father's house to flame.

The prelude expresses your slow awakening to the images of your past. You stand with your head bowed, - raise it very slowly. Your eyes seem to emerge as from a deep dream.



This music is the first really clear recollection of the pictures which are buried in your subconscious mind. Like glittering rays of the sun this music penetrates your mind, sunrays which sparkled everywhere in the sunny land where you spent your childhood.

Start to sing very piano with a dreamlike expression. Follow every new thought, every new picture which comes to you with increasing expression. React with your eyes - smile with all your heart in delighted remembrance. With "sous un ciel toujours bleu" the last rays of the sun seem to caress the image of the lovely country which you see before you as a radiant image. Then coming back to reality you sigh deeply - "Hélas"! All your longing, all your hopelessness is expressed in your regret that you can never follow him, your knight, your saviour to the happy land from which fate has snatched you. You see Wilhelm so as a person blessed with happiness and all of life's treasures, that you can only imagine him on the way to this beautiful homeland. Sing "c'est là," with a soft longing piano and then sing with emotion the outbreak of your desire. (But save the utmost of expression for the second verse. If you sing the first verse with too much abandon you will rob yourself of the possibility of a real climax.)

In the interlude your eyes should seek to penetrate still further the haze of your awakening memory.



This music is, so to speak, like the raising of a curtain. Suddenly you see clearly before you - the house. Great excitement seizes you. With quickened tempo, increased expression and vividness you paint the pictures which float before you. Pillars of marble - a glorious hall, a beautiful room all in gold with statues of white marble, which when you were a little child, sometimes frightened you as you passed them. They always seemed to call to you - and they call to you now and stretch out their arms toward you, consoling and pitying you. And there in the wonderful park, is a lake. You remember all the boats which floated there in the moonlight. They glistened and shimmered with flowers and gaily colored paper lanterns. And under a great tree on a wide terrace people danced in beautiful gowns. Perhaps you remember vaguely the lovely lady who was your mother. Perhaps you see her dancing, dreamlike, in a wide floating gown of shimmering brocade.

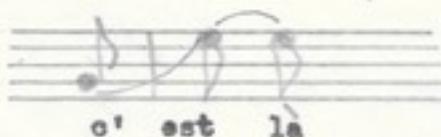
But you know that everything is unreal, a dream, an image of your phantasy.

With increased longing and desperate desire you sing - "Hélas ! Que ne puis-je te suivre.." Sing "c'est là !" with a long drawn sliding up, going from a breathy pianissimo in a broad crescendo which expands into a glowing, warm, floating forte !

Slide up

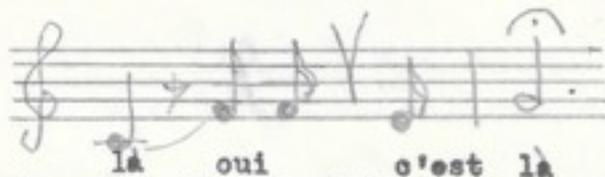


Do this sliding



very distinctly.

The very last sentence sing in one breath and then breathe -



in other words breathe after "oui" and hold the "là" in a long fading pianissimo.

Connais tu le pays.

Thomas.

you know ^{the story} ~~that~~ Wilhelm Meisler
the young gentleman who has
saved you ^{the girl Mignon} from the brutalities
of your master, wants to know
from which country you came,
~~you know the opera "Mignon"~~
~~and it is not necessary~~
~~to tell you the story.~~
~~But Realize~~: nobody ever
has been kind to you.
Wilhelm is the first person
who treats you with
friendliness, the first person
who showed concern about
your well-being. your

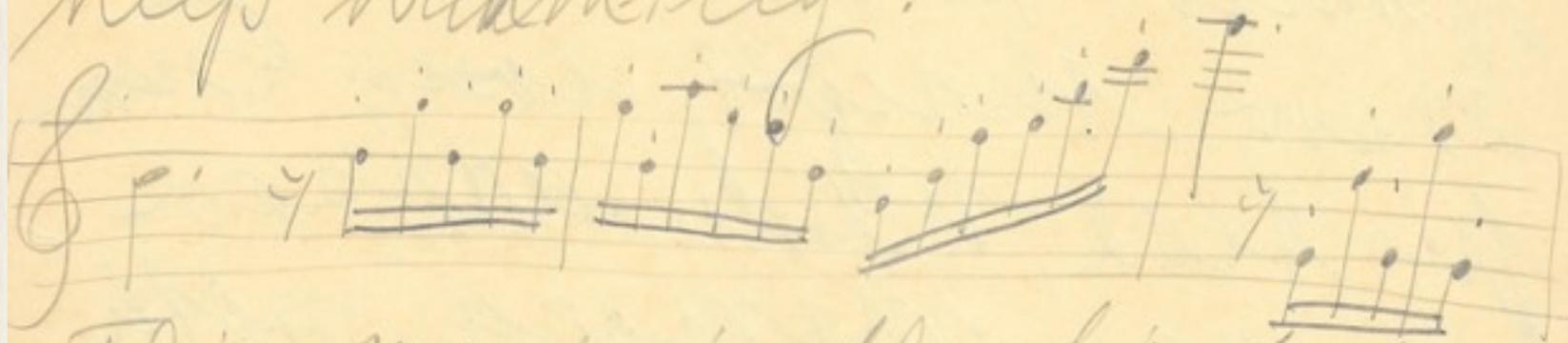
gratitude, your adoration
is boundless. Secretly you
steal yourself away from
your watchful master,
seeking Wilhelm. You
want to thank him,
to give him some flowers
which you found in the
meadow. They are everything
you possess. And Wilhelm,
touched and deeply mo-
ved, takes the flowers
from you. He wants to
help you better, to free
you from the slavery

of a dreadful existence. ²
He wants to bring you
back to that house which
once has been your home
that house, from which
criminals have stolen
you and made you the
slave of a tribe of
cruel gypsies. But you
cannot give him any
^{distinct} answer for his questions.
You don't know your
name, nor your age,
nor the country from

where you came. You can only
tell him how in vague dreams
sometimes there take shape in
your remembrance indistinct
pictures of your
childhood - forming themselves
alder more and more
vividly - kindling your
burning longing for your
homeland, your father-
house in so flames. —

The prelude expresses your
slow awakening to the
images of your past.
You stand with your

head bent down - raise it
it very slowly. Your eyes
seem to emerge from
deep dreaming.



This music is the first clearer
recollection of the pictures
which are buried in your
subconscious mind. Like
glittering rays of sun this
music penetrates your
mind: sunbeams which
sparkled everywhere in
the sunny country where
you lived you early

childhood.

Start on scenery with a dreamlike expression, very piano. Follow every new thought, every new picture which arises in your memory, with increasing expression. React with your eyes - smile with all your heart in delighted remembrance.

With "sors en ciel toujours bleu" the last rays of sun seem to carry the image of the lovely

country which you see (4
as a radiant image before
you. And coming back
to reality you sigh
deeply "Helas!" All your
longing, your hopelessness
is expressed in your regret
that you can never follow
him, your knight, your
savior, to the happy
shores from which fate
has taken you. You see in
Wilhelm so very much
a person who is blessed

with happiness and all the
desirable measures of
life that you can only
imagine lived on the
way to this beautiful
country which has once
been your own homeland.
Sing with a soft longing
piano, "c'est là," and
then sing with emotion
the outbreak of your
desire. (But save the
utmost of expression
for the second verse.
Do you sing the

ending of the first verse (5
already with too much
abandon you betray
yourself of a real dynamo.)
On the interlude your eyes
want to penetrate more
and more the reason
of your remembering
Mind.



This music is like the open-
ing of a curtain
so to speak: suddenly
you see clearly before
you the house. Great

excitement seized you. With quickened tempo, increased expression and vividness you painted the pictures which float through your mind. Pillars of gray marble - a glorious hall - a beautiful room in gold - and there the statues of gray white marble, which sometimes frightened you, when as a little child you passed them. They always seemed to

call you - and they to
call you vain and stretch
their arms at you,
consoling, pitying
you ... And there in
the wonderful park
a lake ... You remember
many boats, floating
over them in moon-
light. Flowers and
gaily colored lanterns
have made them glitter
and shimmer - and
under a big tree

on a wide patio were
people dancing in beau-
tiful gowns. Perhaps you
remember vaguely the lovely
Lady who was your
mother. You may see
her how she dances
dreamlike, fairlike
in a wide swaying
gown of shimmering
brocade...

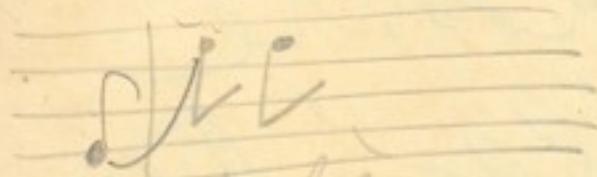
But you know: everything
is unreal, is a dream,
an image of your
phantasy.

With increased longing
 and desperate desire
 you sing " Hélas! Que
 ne puis-je te suivre"
 Sing "c'est là!" with
 a longdrawn sliding up
 going from a breathy
 pianissimo in a
 broad crescendo which
 expands into a glowing
 warm, floating forte.

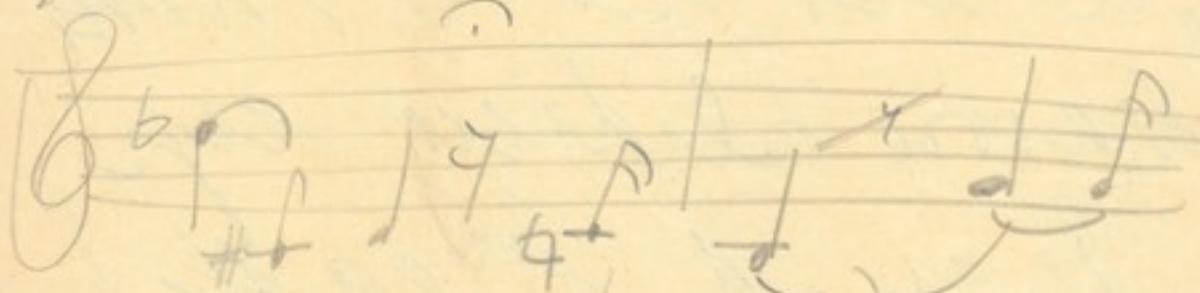
Slide up:

The musical notation consists of a single staff with a treble clef and a common time signature (C). The notes are: a quarter rest, a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, a quarter note B, a quarter note C. A slur is placed over the notes from G to C. Below the staff, the lyrics are written in French: "c'est là, c'est là, que je voudrais suivre".

Do this clidicy very distans

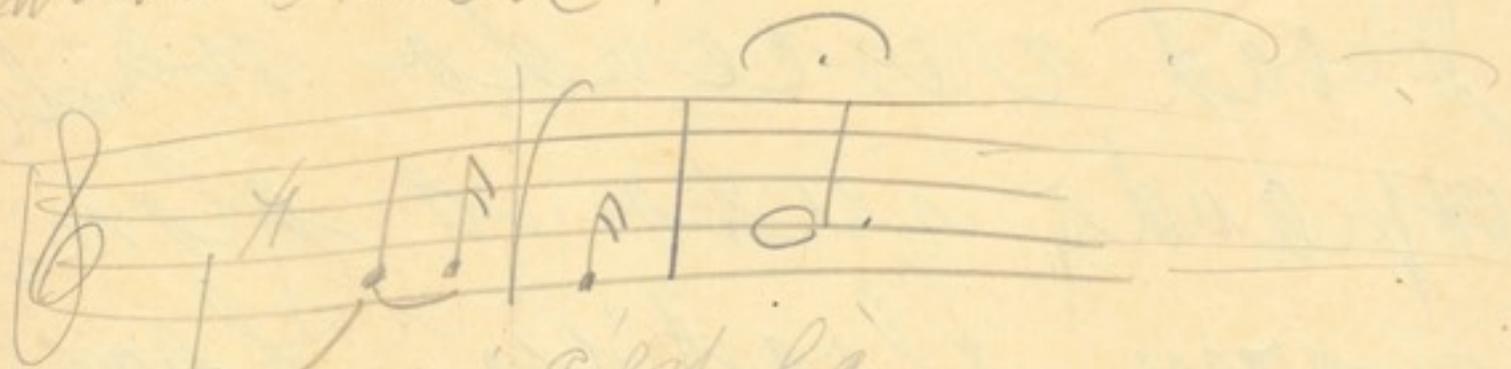


c'est là
The very last sentence oucy
in one breath



more, c'est là = oui

and then:



ou, c'est là
breath after "oui" and
hold the "là" in a
long fading pianissimo.

This *Le Cid* aria interpretation idea has this "back of the page" response from LL which I transcribed. Then you'll find LL's first draft, followed by an edited secretary's version. This was all done for a singer named "Anne."

I wrote this before we talked today (July 20th) about the prelude once more. You told me that you don't feel at all what I try to develop in this prelude. For Heaven's sake, don't do it then! Only honesty can be really convincing. Don't do anything which you don't feel with mind and heart!

Stand now through the entire prelude in a majestic pose. Don't move like a noble statue. Only by the up-sweeping music raise your head slightly with the music - your eyes have an intensified look. Certainly this is all right if you do it with authority. It is better to do nothing than to do something artificially.

Transcription:

I wrote this before we talked today (July 2nd) about the prelude once more. You told me that you don't feel at all what I try to develop in this prelude. For Heaven's sake: don't do it then! Only honesty can be really convincing in art. Never do anything which you don't feel with mind and heart!

Stand now through the entire prelude in a majestic poise. [pose?] Don't move, be like a marble statue. Only by the upswEEPing music – raise your head slightly with the music – your eyes have an intensified look.

Certainly this is all right if you do it with authority. It is better to do nothing than overdoing something artificially.

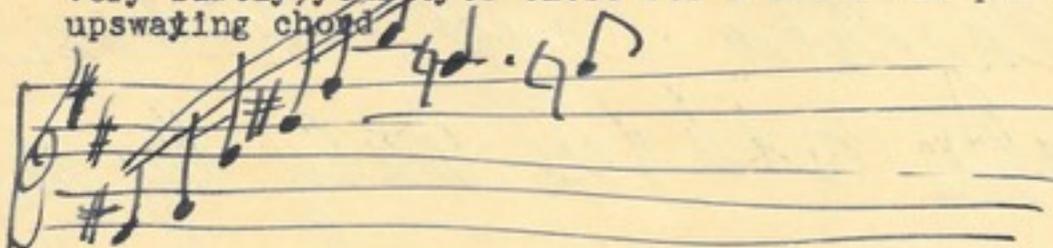


You have to fill out also on the concert platform the very long prelude. Nothing seems to me less artistic than an unmovable face, dead and uninterested eyes, a lifeless body... The music floats out from your whole inner being. Feel the prelude as you feel the aria itself. Let us look at it from a ~~more~~ ^{mere} outside way: the public sits in anticipation of your singing. The public in general does not pay so much attention to the orchestra prelude. It looks at you, observes you - and you have to force them through the power of your art to feel you sing already when the orchestra alone plays... Only so you create harmony.

Take the lovely sweep of the first chords up in your body movement: you raise your head which has been slightly bent, your eyes open wide.



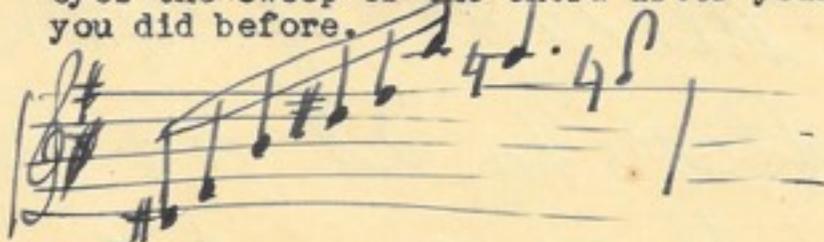
When the "dolce" starts, your inner mind seems to listen to voices of the past, something lovely, something happy. Then by the "rallentando" reality comes back to you. Your body sways backwards (everything has to be done very subtly) your eyes close for a moment in pain and despair. With the upswaying chord



your body follows again the music, your eyes open - and ~~stay~~ ^{you} there, in a majestic poise until you start to sing.

Realize, Anne, that all these movements have to be done in a very refined way. One should never say: she is theatrical. But one also should never say: she is not quite in harmony with the music...

Start broadly and with importance the recitative. The voice has to be strong and quietly floating. Remember: these are the first lines which the public hears from you. Give them immediately an impression of a beautiful voice, of a poised and noble spirit. "Mais enfin je suis libre" is a little bit quickened tempo. End the recitative with authority. Take with your eyes the sweep of the chord after your recitative - in the same way as you did before.

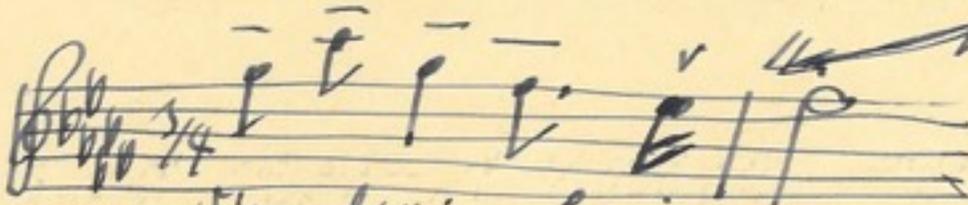


Start the aria with much expression, but without sentimentality. The grief is very deep - a whining voice lessens the impression of real great sorrow. Plaintiveness has always a lack of strength, a lack of grandeur. Sing with feeling - but your grief should better be expressed in passion than in weeping. The little interlude

"Mais qui dom a voulu"

is the transition to the violent outbreak. Take it with your movement of body and face: your eyes open like in terror. Sing with great intensity and accelerando the next sentences.

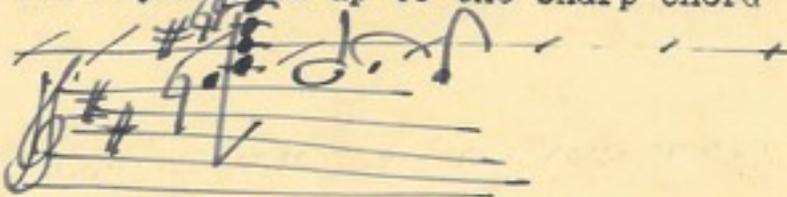
Now the remembrance comes back to you - and with it a radiance through tears. Your facial expression becomes soft and sadly smiling. Sing the crescendo by "tu ne saurais jamais" with a great sweep and much passion. (Always be careful to sing the accented notes sharply - it increases very much the energy and importance and helps you tremendously. Even a voice which has not very much power will be much more expressive and dramatic if she is guided with dramatic feeling.)



Si ma chérie glorieux

This I mean with accentuated.

Go back into a soft piano by "rallentando". Your head sinks slightly, your eyes, with sad expression, close. But immediately with "tempo I" you raise yourself up to the sharp chord



and sing under real tears: "ah mon pere. helas." Here you really sing with tears in your voice.

The remembrance of your father has now broken down your strength. You are unable to master your deep desperation. Sing the whole past part of the aria with greatest passion and end under tears.

Le Cid

Massenet

On the concert platform also, you should fill out the very long prelude. Nothing seems to me less artistic than an immovable face, dead and uninterested eyes, a lifeless body. The music floats out from your whole inner being. Feel the prelude as you feel the aria itself. Let us look at it from a mere outside viewpoint: the audience sits in anticipation of your singing. The public in general does not pay as much attention to the orchestral prelude. It looks at you and observes you. And you have to force them through the power of your art to feel you sing even when the orchestra alone is performing... Only so can you create harmony.

Take up the lovely sweep of the first chords with your body movement. You raise your head which has been slightly bent, your eyes open wide.



When the "dolce" starts, your inner mind seems to listen to voices from the past, something lovely, something happy. Then at the "rallentando", reality comes back to you. Your body sways backward (everything must be done very subtly) your eyes close for a moment in pain and despair. With the upswaying chord -



your body follows the music again, your eyes open and you stand there with a majestic poise until you start to sing.

Realize Anne, that all these movements must be done in a very refined way. You should never give anyone an opportunity to say - "she is theatrical." But also one should never be able to say: "She is not quite in harmony with the music." (I wrote this before we talked to-day - July 26th, about the prelude. You told me that you didn't feel at all what I had tried to develop in this prelude. For Heaven's Sake then don't do it! Only honesty can be really convincing in art. Never do anything which you don't feel with both mind and heart. Stand now through the entire prelude with majestic poise. Don't move, be like a noble statue. Only with the upswaying music raise your head slightly with the music - your eyes have an intensified look. Certainly this is all right if you do it with authority. It is better to do nothing than to overdo something artificially.)

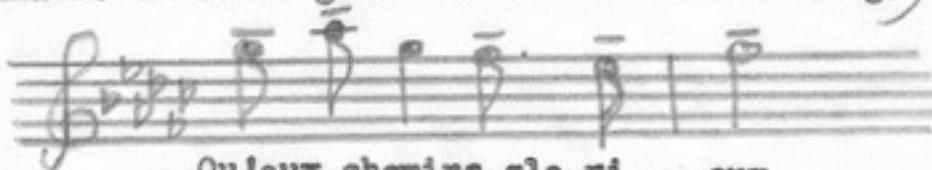
Start the recitative broadly and with importance. The voice must be strong and quietly floating. Remember: these are the first lines which the audience hears from you. Give them immediately an impression of a beautiful voice of a poised and noble spirit. The tempo is quickened a little at "Mais enfin je suis libre". End the recitative with authority. Take with your eyes the sweep of the chord after your recitative - in the same way as you did before.



Start the aria with much expression, but without sentimentality. The grief is very deep - a whining voice lessens the impression of a really great sorrow. Plaintiveness has always a lack of strength, a lack of grandeur. Sing with feeling. - but your grief should be expressed in passion rather than in weeping.

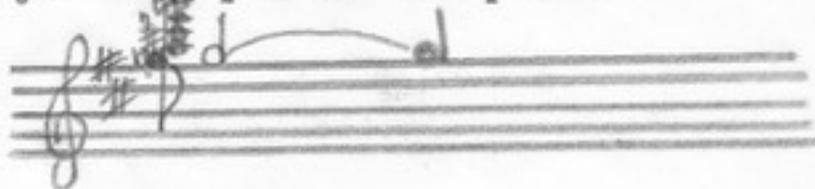
The little interlude is the transition to the violent outbreak - "Mais qui donc a voulu". Take it with your movement of both body and face. Your eyes should open as if in terror. Sing the next sentences with great intensity and accellerando.

Now the remembrance returns to you - and with it a radiance through tears. Your facial expression becomes soft and you smile sadly. Sing the crescendo at "tu ne saurais jamais" with a great sweep and much passion. (Always be careful to sing the accented notes sharply - it increases very much their energy and importance and helps you tremendously. Even a voice which has not very much power will be much more expressive and dramatic if it is guided with dramatic feeling.)



Qu'aux chemins glo-ri - eux

Go back into a soft piano at "rallentando". Your head sinks slightly, your eyes close with a sad expression. But immediately with "tempe I" you raise yourself up to the sharp chord



and sing through real tears: "ah mon père, Helas!" Here you really sing with tears in your voice.

The remembrance of your father has now broken down your strength. You are unable to master your deep desperation. Sing the whole last part of the aria with the greatest passion and end with tears.

Though LL addresses the role of Leonore in her book *My Many Lives*, the opera is here much more thoroughly discussed with interpretation and even staging suggested. This was an opera that she loved and performed to ecstatic reviews.

The noble Florestan has been caught by his political enemy Pizarro and thrown into a dark dungeon. Leonore, his wife, came in the disguise of a man to the prison in which she suspects he is, so find her husband. She works as the helper of the prisonwarden — and ~~hears~~ listens to a conversation between Pizarro and the Warden in which her husband's murder is proposed

by the minister Pissarra.
After he left the stage,
Leonore enters in
a rage of fury and
despair.

FIDELIO

The whole first part of the great aria (after the violently dramatic recitative at the beginning) should be sung with almost no movement - as if lost in prayer. Here she should be completely "Leonore" and not at all "Fidelio". In the second part she is overwhelmed by the immensity of her task and is so completely under the spell of her desperate struggle, that she becomes "Fidelio" from head to toe, even though she is alone. But she speaks of victory and success - and victory and success are dependant upon her own cleverness, her own skill in carrying out the plan which she has conceived: the excusable deception of these innocent people for the sake of her husband... With the fanfare of trumpets she again becomes the man who in her absorption had given ~~the~~ place to the loving woman.

This very feminine woman must behave consciously as a man when she knows that she is under observation, but when she is alone, she is feminine and soft. For example

Fidelio (Beethoven) Act I

Florestan, a nobleman, has been captured by his political foe, Pizarro and thrown into a dungeon. Leonore, his wife, in the disguise of a man has come to the prison in which she believes her husband is suffering. She works as the helper of the prison warden and listens to a conversation between him and Pizarro who is planning her husband's murder. When Pizarro has left the stage Leonore enters in a fury of rage and despair.

This very feminine woman must consciously behave as a man when she feels herself under observation, but when she is alone, she is feminine and soft. For example the whole first part of the great aria (after the violently dramatic recitative at the beginning) should be sung with almost no movement - as if lost in prayer. Here she should be completely "Leonore" and not at all "Fidelio". In the second part she is overwhelmed by the immensity of her task and is so completely under the spell of her desperate struggle that she becomes "Fidelio" from head to toe, even though she is alone. But she speaks of victory and success - and victory and success are dependent upon her own cleverness, her own skill in carrying out the plan which she has conceived: the excusable ^{deception} of these innocent people for the sake of her husband... With the fanfare of trumpets she becomes again the man who in her absorption had given place to the loving woman.

FIDELIO

Before studying an opera role, one should always try to understand the story which underlies it. You must have actually lived your part, before the action, which you are to bring to life, commences. This is the only way to be sure of the kind of personality which you are to represent. You certainly know of the terrible tragedy which Leonore has experienced. But now you must make it clear to yourself. Is the fact that Leonore appears in the disguise of a man and was accepted as a man, proof that she has always been strong masculine, clever in concealing her thoughts? In reality it was terribly difficult for her to make herself convincing as a man. My opinion is that Leonore was an essentially feminine person. A glimpse of her real self has to be revealed in the last scene of the opera, when she can be what she really is, - a loving and devoted wife. But play up to this revealing end. Show in your whole acting that only the deepest love and the utmost devotion has given you the strength to appear convincing in your disguise and to live through the dreadfully distressing fact that a girl falls in love with you, the MAN...

Before the curtain rises for your entrance you have gone on an errand which was very painful for you. You have had to bring ^{back} the chains for the prisoners. The thought that perhaps these very chains would be placed upon your husband, - that they would prove so strong, that there would be no way of ^{ever} freeing him from them, has tortured you terribly. You, whose only thought is to free him and many others who ~~though~~ innocent are also suffering in this horrible prison, ^{are} the very one to bring the chains, which will make it impossible for him and them ~~ever~~ to escape!

Your body also has suffered, - you have not the strength of a man, but you must seem to SHOW the strength of a man. You want always to prove again and again that you are what you seem to be. A man would perhaps say - this work is too heavy for me, but you don't dare to say it for fear that your disguise may be revealed.

Then, always when you have been away from Rocco's house for a while, you are afraid that something may have happened. Perhaps your husband whom you believe to be in the prison, is dead. Or perhaps someone has discovered your secret, in which case there would be no hope of your freeing him.

Now when you appear upon the stage you know exactly how you must behave; almost broken down under the heavy load of chains and the terrible fatigue from the long trip from the blacksmith to the house of Rocco, but afraid that something may have happened. Enter the door, therefore, bent deeply under the load, breathing heavily, giving the picture of utter exhaustion. For a moment you gaze anxiously about the room, but the faces of Rocco and Marcelina are quiet and kind. You breathe more easily, your body, slightly ~~swaying~~ sinks for a second, against the doorframe in exhaustion. →

Scene I
Act I

Rocco and Marcelline seem to be distressed by Fidelio's apparent exhaustion. Both help to free him from his heavy burden. Fidelio greets Marcelline with a slight gesture of affection, - immediately turning to Rocco.

~~Fidelio~~

~~Rocco~~

~~Marcelline~~

(Your whole behavior with the girl must always be that of embarrassment. You really like the girl and suffer because of the tragic misunderstanding, which due to your disguise, made her fall in love with you. You also like and respect Rocco and feel terribly that you are forced to betray both of them.)

Rocco takes the bag with the important letters which you have brought him. Under his kind praise of your work you try to smile, avoiding his eyes when he says: "I like you better from day to day."

React immediately when he says "but your reward." At the word reward - (Lohn) you listen intensely, then turn to him and say rather quickly: "But don't think that I do what I do for reward.." That Rocco could think of you in this way has hurt you. But he stops you with a friendly gesture, saying: - "Don't you know that I can see into your heart?" This word shocks you deeply. Again you feel the painful realization of the affection and trust of these simple people. An affection which you, yourself, feel for them, but which you are forced to betray, through the necessity of reaching your great goal- the freedom of your beloved husband. "

The prelude to the quartet mirrors the thoughts of the three people, who (before Jaquino enters) are on the stage. I suppose that the stage director in Buenos Aires will arrange that you stand absolutely quietly. (In Vienna I went over toward the right side, very slowly, but this is rather unusual and very much against the tradition. By the way I liked this very much but it is very difficult to do without breaking the spell of the music. Let us suppose you are perfectly still.) Only your face, your eyes can say what you feel. It is well to realize here, what the two others are thinking. BE ALWAYS A PART OF THE WHOLE - This will make you master of the stage. Rocco thinks, looking from one to the other: - "I think I know their feelings, I am sure that they love each other. My blessing is with them. My daughter will be happy with this good and honest boy, whom I love even though I know nothing of his past, his parents, and even though his behavior seems always a little strange."

Marcelline thinks what she is singing - "oh how strangely happy I am! My heart beats, - he loves me, I know, he loves me and I shall be so happy with him.."

And you think: - "This good friendly man believes in me and trusts me. He thinks that he can see to the bottom of my heart. But what would he see there? He would find betrayal and misrepresentation.. Oh may he not lose his trust! If he should discover who I am and why I am here, I should be lost! Lost would be the last opportunity to free my husband. I must be careful. Oh God help me to reach my goal!" The soft crescendo in the prelude is to be taken with your whole body. You sigh. Your head bends down with the accent in the crescendo. When Marcelline starts to sing you turn your head toward her slight ly. Your eyes show how you are listening to her. Certainly you should not understand- so to speak - what she sings. Her singing is her thought. But you

know her thoughts, you read them in her transfigured face, in her spellbound rapture. You turn your head away from her with distress and fear. The first words are almost whispered, as if you are overcome by emotion. Start to sing a lovely melodic line with "Sie liebt mich, es ist Klar".

The whole quartet is music - no acting. Your eyes must act. Reflect delicately - accents in the music, with your body, your facial expression. The last "o namenlose Pein" with its strong fortissimo is like a heavy sigh. You turn your head with despair toward your right shoulder. Rocco's call "Fidelio" awakens you to reality. (It startles you - everything is frightening to you because you are never sure whether you haven't done something which will betray your disguise.) When Rocco says "I don't know who you are or from where you come", you react with your eyes, thinking - "oh what is he going to say? Does he suddenly distrust me?" When he says "I want you as my son-in-law", you play up to him and to Marcelline with a gesture of delighted surprise, turning immediately to the right so that the public can see from your expression how utterly distressed you are. You listen intently to him. React to the word "Der Gouverneur". (This is very important for you. The Governor is the enemy who put your husband in prison.) When Rocco says - "the day after his departure" you say to yourself, (turned toward the right facing the audience) as if whispering: "What new embarrassment". You say this without waiting for a cue, during the dialogue between Rocco and Marcelline.

(This expression is exaggerated at I want it to convey the idea of being masculine.)

Rocco asks now "My children, you do love each other, don't you?" and you turn to them smiling, agreeing. Do this with a gesture as if you stand "at attention". Never be sentimental. You have a dangerous tendency, Rose, to give the impression of sentimentality. It is difficult for you, to give the impression of distress, worry, and playing up to them, convincingly. Always remember that Fidelio has rehearsed behaving like a man. You have practiced walking like a man. You are always carefully watching yourself that nothing in your behavior may seem feminine. (No gracefully rounded gesture with your elbow, please !!!!!)

Now Marcelline looks at you - full of love and delight. You are never able to look into her eyes for more than a fleeting moment and here too you only answer her gaze fleetingly, - turning your eyes away. When Rocco says: "but one also needs money for a marriage" you answer with an almost absentminded smile. During his aria you half listen to him and the flow of your thoughts may be something like this: - "Oh these little small minded people, - what do they know of love? Rocco thinks of happiness in marriage as comfortable living - nothing else. (Walk to the window leaning against it. The light should fall on your face. Be sure that it does!) "But oh! When shall I know happiness again? Where is there light for me? Will the time ever come again when I may live once more with my husband in peaceful bliss?" (Turning back to the stage - you are at the right side - listen again to Rocco for a moment, half smiling, then think -) "What shall I do, I have been here for weeks but I have accomplished nothing. I don't even know if my husband is really here, if he is alive or murdered. My situation is worse than ever, being now the fiancé of that poor girl. Oh how impatience (walk up and down, slowly, discretely) tortures me!" (Listen again to Rocco) - "And he talks about money and comfortable housekeeping!! Worlds lie between these people and me." Now Rocco's aria has ended. You have walked so that you are now at the center of the stage - not too near the footlights. You stand there, head slightly bowed. You raise your head with a proud gesture and say with a friendly tone: - "It may be easy for you to have this idea, but I believe that the union of two loving hearts is the source of true happiness." Now you forget yourself for a moment;

then you burst out with "oh this happiness should be the greatest blessing of earth!" (Consider: - You have always played up to Marcelline's falling in love with you, - in spite of your inner embarrassment, - but certainly both Marcelline and Rocco know you only as a rather cool and unemotional boy. Here is a moment in which you may have betrayed the role, which up to now you have played so successfully. You realize this immediately and pull yourself together, changing back again into your role - the boy.)

You see that Rocco is in a very kind and good mood. Being forced to take advantage of everything which may help you, you immediately make use of this good mood and try to convince Rocco that it would be to his advantage to take you to the secret prison. (There you hope to find your husband.)

Turn with a boyish gesture to Rocco and say with great charm: - "but there is something else which would be no less precious to me."

(Rose, you must always remember that you have been a very beautiful, noble, woman - Florestan's wife. You have held a high social position, - men have adored you. You have always only had to lift a finger to have everyone rush to do your bidding. So you are confident of your charm. You have to take advantage of everything which may help you in your great task. So at this moment, you also take advantage of your charm.)

Continue: "but I see with regret that I shall never be able to get that which I most long for."

Rocco asks with astonishment "what is it?" You answer a little hesitantly: - "Your trust in me."

(You know that your reproach is without reason. He gave you the greatest proof of his trust in accepting you as his son-in-law.)

Rocco with a gesture of surprise and ^{annoyance} ~~pain~~, walks to the other side of the stage (to the right). You follow him and say rather quickly and persuasively: - "forgive me for this reproach. But I see you often return from the deep dungeons of the prison, so exhausted.,, Why don't you let me come with you?"

Rocco sits down. He refuses hesitantly. "But you know that I have the strictest orders, never to take anyone, no matter who it may be, with me to the political prisoners." When he says "anyone" you make a gesture, as if saying - "but me?" You trust me, don't you?" Therefore he answers with "whoever it may be". Discouraged you turn away. Now Marcelline comes to your aid. She says that in her opinion he is too old to do this heavy work. Immediately you turn back and join her in a repetition of your plea. Talk to him in an almost caressing voice, convincingly, anxiously. You are almost trembling in your urgency. You wait for his answer, trembling from head to toe. When he finally agrees, you turn your head with a gesture of suppressed delight. You think: - "Now I am a step nearer to my goal! This is the first bit of progress! Perhaps I shall find my husband now, perhaps soon I shall see him!"

Rocco's remark, that there is one prison cell to which he cannot take you, awakens you immediately from your happiness. You turn toward him, facing him with the greatest anxiety. Marcelline asks if he means the prisoner, about whom he has sometimes talked, in the past. He answers: - "Yes, it is he." You, suspecting that this may be Florestan, try to learn how long he has been there.

(Rose, this whole scene is loaded with suspense, and tremendous suppressed excitement and tragic fear. It is difficult to be convincing here. One has to see your trembling anxiety, but you have to play very subtly because otherwise Rocco and Marcelline would be amazed at your exaggerated behavior and the whole scene would become unnatural. It is very difficult and certainly never quite to be accomplished.)

With an almost choking voice, you ask him: - "Was it a long time ago that he came here?" Rocco answers "Two years". Now you are almost sure that it is Florestan! It was just two years ago that he was taken away to prison. All the clues which you have secretly followed, have led you to this prison, but you have had no real proof that your husband was here. But the fact that this prisoner, suffering in the dungeon, has been here two years, seems to give you the confirmation that it is Florestan.

You cannot suppress an outcry - "Two years, you say?" But ^{you} realize immediately how terribly dangerous this outcry has been. It may have awakened Rocco and Marcelline's suspicion. You turn to them and see blank astonishment in their faces. Change quickly into the boy whom they are accustomed to see - and say with an expression of convincing certainty and with a touch of bitterness in it - "He must be a dreadful criminal!"

(Rose: you have learned to give this kind of answer to Rocco. Rocco is a kind man at heart but he is the warden of prisoners and he has learned through a lifetime of experience to be outwardly rather hard. You have tried to copy this attitude, anxiously seeking to be as masculine as possible.)

Rocco says - "or he must have had great enemies." You react to this remark, - turn away with a painful expression, thinking - "oh yes, his enemies have been powerful." But Rocco says something terrible now - "But his torture won't be long now, he can't last much longer." Your "OH, my God!" is a suffocated sigh. You listen now to Rocco with your body and head turned away from him. You want to conceal your despair. But emotion overwhelms you. You can't control yourself any longer. Tears stream over your averted face, you bury it in your hands, fighting desperately but vainly for strength. Marcelline who has watched you with increasing distress, says now in a trembling voice:- "oh father, don't take Fidelio with you. He is too softhearted, he would suffer too much, seeing all this misery." This awakens you, this brings back your strength, your will power. So near your goal, so near the possibility of finding your husband you can't destroy everything through your weakness.. You turn around facing them. For the first time, you seem like a burning flame. "Why not? I have power and strength!" Say this in a ringing voice. It is like a fanfare of victory, of glowing conviction. Here be Leonore, - the loving wife, the heroic woman, be yourself without forgetting to be at the same time - the man. You have the center of the stage, you stand erect, your head raised proudly and enthusiastically. Your eyes glow with your inner fire. You are a woman who does not fear heaven or earth.

Act I, Scene I (Trio)

During the first chords of the music, you remain in your position of ecstasy. Turn toward Rocco when he sings "hab' immer Mut" - thinking: "Oh yes, - I have courage!" When he sings "dann wird's dir auch gelingen" - you turn again toward the audience. Your face expresses the feeling: - "I know, I will succeed!" At "Gegenwart bei fürchterlichen Dingen" you react with the feeling - "oh I know how dreadful it will be to see my husband suffering in the depths of the dungeon." But the soaring music reflects your elation and you sing with dramatic energy and power - "Ich habe Mut."

Sing "Mit kaltem Blut will ich hinab mich wagen" with accentuation and a kind of ferocity. Your gesture should express the idea of going down into the horrors of this prison. Then change immediately to an expression of heroic happiness: - "Für hohen Lohn kann Liebe schon auch hohe Leiden tragen." At first you don't listen at all to Marcelline's words, but you become conscious of them when she says that your heart will suffer. Oh you know that, - your face must show that you fully realize the terrible ordeal which lies ahead of you. Turn with an embarrassed gesture toward Marcellina - only for a second, - as she sings "Dann kehrt zurück der Liebe Glück" and then you realize that her words have great significance for your own fate. Your face lights up with hope and courageous conviction. Don't pay attention to Rocco and Marcelline now, sing (from the center of the stage) for yourself - "Ich hab' auf Gott und Recht Vertrauen." How can there be any doubt that you will succeed? "I trust in God, - in my ability to do the right thing. My husband is innocent, it is a good deed, to free him. God will be with me."

When Marcelline sings that you should look into her eyes, you give her only a fleeting glance, returning immediately to your expression of exaltation. "Ja, - Ja" is with a step forward (with the sforzato).

From the moment when Rocco walks meditatively to the other side of the stage, your eyes follow him anxiously. The word "der Gouverneur" makes you listen even more excitedly. At "erlauben" you already understand what Rocco wants to say: - "I shall take you with me;" - so respond quickly and follow Rocco with a pleading gesture: - "Please take me now, don't let me wait." Then don't listen to them any more, turn toward the right, walking slowly for a few steps and sing with great expression - "Wie lang' bin ich des Kummers Beute." Your face is full of pain, but change immediately when you sing "du, Hoffnung..." Hope smiles at you. Your face should mirror this ray of hope, of sunshine. After the long "Labung" reflect the soft longing of the orchestral music in your gesture. Here you may indulge in a beautiful, gracefully feminine gesture...

React immediately to Rocco's "habt immer Mut!" Go toward him and sing to him with an affectionate gesture - "Ihr seid so gut, ihr macht mir Mut." Then sing "gestillt wird bald mein Sehnen" again only for yourself. It makes you shudder to think that you have agreed to marry Marcelline. She will weep bitter tears when you leave her and you are perhaps unable to explain why you were forced to deceive her so terribly. To be the cause of her tears distresses you very much. There is a real outbreak - "ich gab die Hand zum süßen Band" - sing it with great emotion and desperation.

At the end of the trio Rocco takes your hand and Marcelline's hand, putting them together and blessing your union. Your head is averted as much as is possible without destroying the sense of the scene. (Not too conspicuously because Rocco and Marcelline would suspect you!) The audience must have the impression of your deep distress at being the victim of such a terribly tragic and embarrassing a situation. As the curtain falls you lay your arm about Marcelline's shoulders, following Rocco who starts to leave the room.

Act I, Scene II

You listen to the duet between Pizarro and Rocco. In Vienna and Salzburg we had a marvellous stage setting: A gallery which enclosed the prison court, so that I could walk around from one side to the other and listen from above. In any case it must be arranged so that you listen giving the impression that you only understand a little of what they are saying. You hear something and guess the rest. You only know with certainty that it is a crime which is being planned, a crime from which Rocco seems to shrink but which Pizarro is sure will go through.

With the first chords of the prelude to the aria you rush onto the stage with vigorous steps - seeming to follow Pizarro. On reaching the center of the stage you stand still. Your gesture suggests that you are turning toward Pizarro - but be careful that you are singing directly toward the audience, so that nothing of the tone value is lost. The beginning of the aria must sound formidable. After "Was hast du vor in wildem Grimme?" you relax your gesture - an expression of almost religious awe comes over your face at "des Mitleids Ruf, der Menschheit Stimme". (The whole Recitative must have grandeur, great style and dramatic power.)

With - "Rührt nicht mehr deinen Tigersinn?" your gesture and expression return to glowing fury.

At "Doch toben auch wie Meer&oggen" - your right arm should suggest the uproar of a vast ocean, it should be outstretched with the palm down and swung in a half circle. Your hand must be full of energy and dramatic tenseness.

With "Dir in der Seele Zorn und Wut", raise your arm with a strong threatening clenched fist, then with the soft chords preceding "so leuchtet" open your hand with an upward pleading gesture toward the dark and threatening sky, where now a rainbow of hope seems to smile down upon you. Your face must show your ecstatic and religious conviction of your final victory. Your heroic bearing changes into one of warmth and feminine softness. Like a prayer, you sing - "Komm' Hoffnung." Be very simple now, avoid gestures if you don't feel an inner urge for them. The first part of the aria in the grandeur of its simplicity, with its perfect and beautiful flow, certainly does not need the support of gestures. The musical line conveys in itself the utmost of expressiveness. You might stretch your arms (palms upwards) in a beautiful pleading gesture, toward the sky, as you sing the terribly difficult "erreichen" with its radiant climax. After this gentle outbreak, your head should turn slightly toward the left side with a faint suggestion of doubt and fear. (You do this to bring more emphasis to the next very elated phrase. - Always prepare for climaxes!) The following "erhell' ihr Ziel" will then stand out more vividly. Your courage returns, your doubts vanish. The last word in the first part of the aria - "erreichen" - should be sung very broadly and it should be accentuated. It is the transition to the fierce dramatic uplift of the second part. The prelude to this part is like a fanfare of victory. Your whole bearing now changes completely. You have been soft and very feminine in both your singing and acting, you have been quite yourself, quite Leonore. Now you change into Fidelio - the man. Sing - "Ich folg' dem inner'n Triebe" dramatically, full of fire, as if you are inspired and confident of your victory.

At "O du, für den ich alles trug" your hands are folded for a moment as if in prayer. With "Kann' ich zur Stelle dringen" - they open again, and again become tense.

At "Wo Bosheit dich in Fesseln schlug" - your right arm (with the hand very energetic!!!) seems to point backwards to the terrible prison where your husband may be suffering. Bring back your arm immediately so that at "Kann' ich zur Stelle dringen" (the last time) you may stretch both arms upwards in a wide and violently pleading gesture. You stand erect like a burning flame.

like the personification of revenge. Immediately reflect in your gesture the fanfarelike quality of the music of the orchestra. Walk with masculine and energetic steps halfway across the stage so that you sing the end of the aria from the left side. Now retain a fierce and strong dramatic gesture, (certainly without seeming to "freeze" in this position !!!) and hold back your strength for the difficult finale of the aria. If you overdo your gestures you may tire yourself and shorten your breath. Save strength and power for your voice. You may have sung the whole aria like an angel - but if the last high note isn't very good, your success will only be moderate. You may sing the whole aria very mediocly (don't do that, Rose !!!) and and then sing a beautifully effective high note and the audience will go wild.. That is the sad truth. So - save your strength, quiet down, concentrate on singing at the very end !

Good luck ! I know how difficult this aria is, but I am sure you will do ~~it~~ beautifully !

Run from the stage with the postlude.



Act I, Scene II (cont.)

You come from the left with Rocco. Don't pay any attention to the conversation between Rocco, Marcelline and Jaquino. Interrupt Rocco, who says - "I have different and better plans" - almost impatiently, but be charming and warm when you ask him to give the poor prisoners an hour of daylight and sunshine out in the garden. When Marcelline reminds her father that Pizarro has asked a favor of him and that therefore such a kind exception should be overlooked, you listen with bitter suspicion. - ("What kind of a favor? Can it be a murder?") Rocco agrees - and you receive the keys. You open one side of the prison cells, Jaquino, the others.

(Fidelio does not really expect to find her husband among these prisoners. She has probably already seen them several times, bringing them meals and cleaning their cells, etc. But she does not want to neglect any opportunity. Perhaps there might be a secret cell which she had not been able to see before. Perhaps he might be there, - among the others.)

You must act now very discretely, Rose. You must look about anxiously searching their faces, but you have to do this very inconspicuously. In this scene the chorus is the main thing, the center of attention. Don't take the attention of the audience away from them, by being too vivid, too important. Walk slowly from one side to the other, then turn with a gesture of resignation toward the back of the stage, leaning there against a wall, a pillar or whatever may be there. When the young prisoner sings about new hope and freedom, you listen to him, your own hope intensified by his conviction of freedom. You react with a gesture of happiness and hope. The chorus also shows this reaction and you also react with them, when the old prisoner warns the others to be careful because they are being watched, from every side. You stand until the end of the chorus, erect and motionless, in the right foreground, leaning against the wall. (you have come forward during the young prisoner's singing.) You stand there like a monument, as if you are the personification of the suppressed agony of the prisoners. You are like their soul, standing, caught between the dark prison walls - your face uplifted to the limitless sky and the radiant sun...

The first chords of the music which is Rocco's entrance, awaken you from your trance. You ^{towards him} run, anxiously, with manly steps, asking how his intervention with Pizarro went. Walk (full of life) with Rocco more toward the front of the stage and react immediately to "your marriage" with a turn of the head indicating disgust, then your face lights up quickly with delight at "and your help" even before he has a chance to say "is granted - and I take you with me to-day!"

Your "Noch heute!" is a great outbreak - almost interrupt Rocco, in your impatience, asking him where he will take you. When Rocco says that you will go to the poor man down in the deepest dungeon, you, hoping against hope, ask him if he is going to free him. React when he says - "wir müssen ihn - doch wie? - befreien." At this moment you misunderstand him and think that he means that you will both free him and help him out of this prison. This one burning flame of hope vanishes when he says that you have to bury his body. (Freeing him means to Rocco: - seeing him dead, - for in his opinion there is no hope for Florestan and only death can free him from his tortures...) Your question - "so ist er tot?" is a horrified outbreak - and when Rocco says "not yet" you seem to think that he wants to kill Florestan upon Pizarro's order. You are in a rage and your question - "are you willing to kill him?" is a terrifying threat. Your hand involuntarily grips the little leather bag which hangs from your belt - where you have hidden a gun. Rocco answers that he certainly never would commit a murder but that the Governor himself will do so and you and Rocco have only to dig his grave. When Rocco says "der Gouverneur" you react violently. By this time you have not the slightest doubt that this prisoner is really your husband. The

Governor was the powerful political enemy who imprisoned Florestan. Now he is going to be his murderer.. The five heavy chords after "geht selbst hinab" are your own violent steps. Cross the stage, your right hand on your bag with the gun, your eyes blazing, your face showing the glowing rage within your heart. ~~Now~~ Now the devastating thought of being the one to dig your own beloved husband's grave makes you shudder through every atom of your being. Through tears you sing, as if to yourself, your face turned away from Rocco - "Oh what a dreadful fate, to dig the grave of my own husband" - What horror can compare with this?" Tears choke your voice.

Rocco's words only half awaken you from your overpowering desperation. You start your repeated assertion that you will follow him wherever he goes, as if you were half fainting, - then with the crescendo pull yourself together. When he talks about the old well where it will be easy to dig the grave, turn away with a visible shudder. Rocco, watching you, asks if you are afraid. Answer him with a choking voice, summoning all your strength but nevertheless fighting in vain against your tears. After saying "ich bin es nur noch nicht gewohnt" you turn away. In your deep pain you almost forget Rocco's presence, and you allow your tears to stream over your face. The two - "o welch' ein Schmerz" are sung absolutely through tears. Rocco watching you anxiously, wants to spare you the terrible experience and refuses to take you with him. The horrible fear, that your own weakness may have destroyed your first opportunity to see your husband, brings you back to your senses. With violence your grip his arm and swear that you must go. Sing with heroic expression and bearing, the short (and alas + difficult !!!!) duet with Rocco. Don't make too many movements. Just hold a determined and heroic position.

You and Rocco start to go, but you are interrupted by Marcelline and Jaquino, who tell you that the Governor is coming, in raging fury because the poor prisoners have been allowed a few moments of freedom, at least so called "freedom" amidst the prison walls.

When Pizarro enters you start to walk toward him. Your hand is on your gun, you are fighting against your surging fury. You halt your violent strides and stand at attention not too near him. You listen to the conversation between Rocco and Pizarro filled with bitterness. When Rocco finds a reasonable excuse for the liberal treatment of the prisoners, in the fact that to-day is the birthday of the king, your lips curl in a smile full of scorn and detestation, realizing that Pizarro is forced to yield in this argument. When Rocco talks secretly with Pizarro, you try to get near enough to overhear the conversation. All you can get is Pizarro's reply - "hurry to dig his grave."

Trembling you obey when the sign is given to bring the prisoners back.

When you return with them to the stage, support an old, weak prisoner who stumbles, then go to the right side of the stage for the ensemble. At this point where you are, depends upon the stage director but at the end of the Ensemble you should be in the center, so that you can whisper the last "den Frevler" (the criminal) very near the footlights, your head bowed, your fists clenched in raging desperation.

Then you straighten your body with a gesture of decision and taking the lantern and the shovel you slowly follow Rocco to the prison entrance. Passing the dark and silent figure of Pizarro who has now the center of the stage, your feet seem to stop - but you walk on with the sombre and threatening conviction that you will meet Pizarro down in the dungeon - face to face with him - the torturer of your husband, but soon to be the victim of your courageous act.

Act II (Prison)

The whole melodrama is spoken in a half tone. Your diction must be very distinct in order that each word may carry through the large theatre.

The two first sentences - "How cold it is here in the deep dungeon" and "I was afraid we would never find the right entrance," - are said more to cover up your trembling excitement than to really express anything. Look about ^{all you} anxiously seeking your husband. It is very dark, only a little oil lamp gives some miserable light. Your eyes try to penetrate the prison cell, but Florestan lies motionless like a bundle on the side of his hard bench. Rocco, being familiar with the situation discovers him first. - "He is there". You are shocked at seeing him so absolutely without a sign of life and say, full of fear, - "He is so motionless". Try to go nearer to him. His ^{head is} buried in his arms, you cannot see his face. Rocco says hopefully - "perhaps he is dead". (How relieved he would be if this were the case! To be forced by Pizarro to see him die under his murdering hand, would make Rocco an accomplice in the murder. He would suffer throughout the rest of his life under this knowledge of this hideous deed. But Florestan is a lost man. If he were to die a natural death it would mean not only freedom for him but an inner freedom for Rocco as well.) You answer in a trembling whisper - "You think so?" But Florestan moves - and when Rocco says - "no, he is sleeping", you breathe again.

Rocco crosses to the right side to prepare for the digging. You stay near Florestan trying to get a glimpse of his face. Say with desperate impatience - "it is impossible to distinguish his features -" and come with the word "God" on the chord:



"God help me if it be he!" The two bars "andante con moto" use to walk back and forth around Florestan, watching him. But you cannot tell whether it really is Florestan. Rocco in the meantime is busy with preparations. He calls for you to give him the axe. Coming to him you see the deep terrible well which is to be the grave of your husband. Involuntarily you shrink back violently, staring full of horror at the threatening sight. Rocco asks you if you are afraid. You pull yourself together and say with a shudder - "oh no, it is only so cold." You send a last glance toward the motionless Florestan and hesitantly descend into the well. During the duet you give the impression of digging and of helping Rocco with the heavy stone. After the stone has been pushed away you sink for a moment exhausted on the wall of the well, drying your forehead. You search Florestan's face, anxiously, but in vain. Forgetting Rocco for an instant you go nearer to Florestan, singing to him in a suppressed but dramatically expressive voice - "Whoever you are, I shall free you." In this moment you would really risk your life for this poor man, whoever he may be. Your feeling for justice, for freedom and for innocence is too great - you are convinced that it is your mission to free this man.

Rocco calls you. You hasten to him and start again to work. At the end of the duet you stand leaning with your hands upon the shovel. The work is almost done. Your gaze turns to Florestan - you see him move, - and say excitedly in a suppressed voice, to Rocco - "he has moved." When Rocco turns to Florestan you sigh, - ~~like a whisper~~ like a whisper - "What I feel is indescribable!" You watch Florestan desperately but Rocco is between you and Florestan. You cannot see him. When you hear the sound of his voice, you seem to recognize it as that of your husband, - but you are not sure. The suffering in this gravelike dungeon, - hunger and thirst have altered both your husband's appearance and his voice. Rocco moves and you see for the first time your husband's face. With the suppressed cry - "IT is he!" you lose consciousness for a moment, falling forward.

You pull yourself together immediately, following the conversation. React violently to everything which Florestan says. When he speaks of you, his wife, get up (you have been upon your knees) step out of the well saying, through tears, "oh he does not know that it is she who digs his grave."

When Florestan begs for water you throw yourself in desperation against the wall, sobbing - "I cannot bear it any longer."

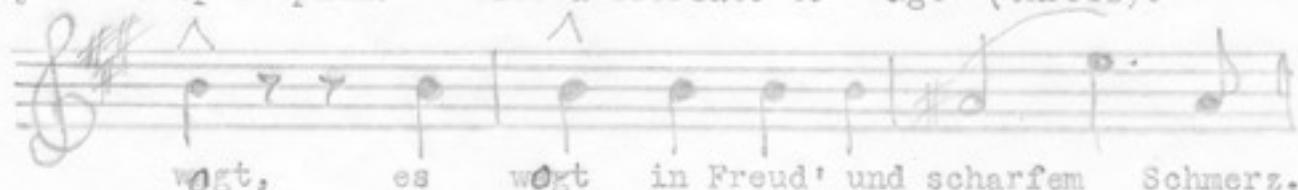
Rocco moved by Florestan's misery calls you to bring the wine. You say to Rocco in a choking voice - "there it is" (meaning the wine) then turn away, saying to yourself, through tears, "there he is."

You hasten to do this.

As you approach Florestan, he sees your face for a second. The resemblance to his wife strikes him unconsciously and he asks excitedly - "who is this?" Rocco tells him it is his-son-in-law. You, overcome with emotion, sink down on the stone wall by the well, covering your eyes with your hands. Rocco, also deeply moved, comes nearer to you, asking if you are shocked too much. With streaming tears you look up at him, saying - "But who would not be moved? You yourself, Master Rocco - " When he answers - "Yes, this man has a strange voice," you throw back your head with a gesture of exaltation and say trembling: "Yes," (This "yes" is like a long drawn sigh) it penetrates to the depths of one's heart."

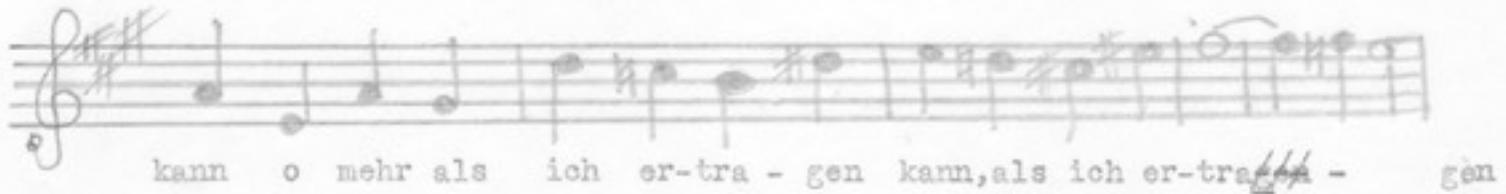
TRIO

When Florestan starts to sing, thanking Rocco for the little gulp of water, you listen, deeply moved to the roots of your being, to the sound of his voice. Get up slowly, almost swaying, when Rocco speaks to you and sing as if to yourself through tears of emotion - "How wildly throbs my heart! It throbs in joy and deepest pain!" Give a sforzato to "wagt" (throbs).

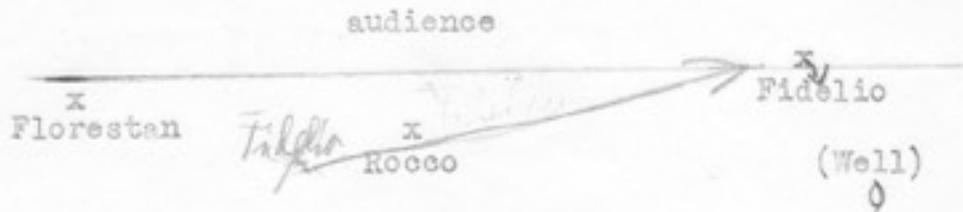


Rocco, after the end of the short trio, starts to go down again into the well. You, looking at Florestan, take a piece of bread from your leather bag. Holding Rocco back by the arm, you ask him urgently to give this bread to Florestan. During the interlude you look always at Florestan. Your attention is divided between him and Rocco. Rocco refuses and again starts to descend into the well. You hold him back with desperation. Your repeated plea seems to touch Rocco and you say desperately: "He will soon be dead"...Rocco is at last convinced that the poor doomed man might be granted this small favor. When he gives you this permission, you give a sigh of relief and walk toward Florestan. Painfully taking care that he never sees your face, lest he recognize you and so ruin your plan. You suppress your desire to look into his eyes and give him the bread, with your face turned aside. Your voice is choked with emotion. You are scarcely able to talk. Florestan presses your hand gratefully. As he releases it, you press it for a second against your lips, kissing the palm of your hand where his hand has touched it. Sing in a beautiful and quietly floating line - "The heavens may grant your freedom - that is my reward."

Standing in the center of the stage, turning to Rocco, you say - "you showed kindness to this poor man." Then you say to yourself - "This is more than I can bear," - repeating this phrase with an accelerando



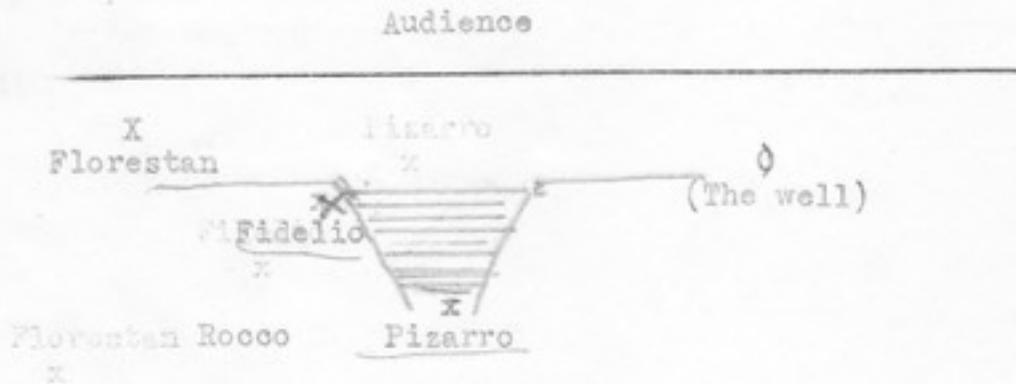
You walk with two vigorous steps to the right side -



After the trio Rocco says - "everything is prepared now. I shall give the sign."

You take a violent breath - whispering with a choking voice - "Oh God grant me courage and strength !" When Rocco gives the apparently appointed signal with his whistle, Florestan is startled. You immediately run over to him, always averting your face. Answer his question as to what this signal means with great haste: "Be quiet and whatever you see or hear, never forget that Providence reigns !" Repeat it with religious conviction, ecstatically moved "Yes; Providence reigns"†

Pizarro appears at the top of the stairs. You leave Florestan, pressing yourself closely to the wall at the left -



Pizarro, as he passes you, looking into your eyes, for a second, is shocked and asks in a harsh tone "Who is this ?" He orders Rocco to put you out. Rocco, trembling with fear, orders you to go away. He is deeply shocked as he realizes that the ordeal of witnessing the murder, is ahead of him. He does not notice whether you obey his order, taking it for granted that you would want to fly from the scene of such a dreadful crime. You use this moment to hide yourself behind a hole in the wall. Desperately you follow the brief conversation between Pizarro and your husband. Prepare your outbreak - in coming slowly down the last steps of the stair, pressed against the wall, crawling toward Pizarro. With a violent jump you place yourself between him and Florestan with your - "Zurück !" Pizarro, shocked for the moment, steps back in surprise, but then he grips your hand harshly and whirls you around, away from Florestan. With a quick step, - you are elastic and clever as a tigress, you are back at his side, standing again between him and Pizarro. Your cry - "Kill first his wife" is like a bombshell and seems to interrupt and halt the attempt at murder. Pizarro steps back astounded, as does also Rocco who has hidden in terror - and Florestan's cry -

"My wife" comes to you like a voice from Heaven. But you have no time to loose, no time to think of anything but keeping Pizarro from his dreadful deed. Your right hand rests on your gun (leatherbag) your eyes are fixed on Pizarro. Your left hand grips Florestan for a moment and you say trembling - "Yes I am Leonore"! Leave him immediately and face Pizarro directly and without distraction. Prepare the quick action with which you take the gun from your bag and point it at Pizarro, with your whole body. Pizarro shrinks back - in the same second the trumpet is heard behind the scene. This is the sign that Fernando, the ambassador of the king, has arrived. He, who would have discovered Florestan, whom he had believed dead, in the dungeon. That would have been the end of the man who put him there, - the end of Pizarro. For this reason Pizarro wanted to kill Florestan before the arrival of Fernando. The trumpet signal means freedom for Florestan, arrest for Pizarro. So when you hear the signal, you know - "MY HUSBAND IS SAVED!" The signal comes to you like the voice of God himself, who gives back to you all the happiness which you had lost.

You almost loose consciousness, swaying, stumbling, you press yourself against Florestan, at the same time protecting him and seeking strength in his embrace. Your hand with the gun still points unconsciously at Pizarro, and at the end of the divinely beautiful quartet "Ah you are saved.." it is a movement from Pizarro which brings you back to reality. As long as Pizarro is there, you have to be watchful, as he is still a threat to Florestan. He may yet in ^{the} desperation of his lost cause, murder Florestan, in revenge and helpless fury. So you are blazing attention again, holding him back with your gun.

Jaquino suddenly appears at the top of the stair - light falls into the dungeon from above. In a voice trembling with joy he tells of the Minister Fernando's arrival. Rocco, relieved beyond words, says in a triumphant tone, that they will come immediately, and that they will bring Pizarro up to Fernando. Rocco is more than happy. He is really an honest man and has suffered under the cruelties of his master Pizarro. Now he knows that Pizarro's power is broken, and humanity, not cruelty, will reign over this prison in the future.

Jaquino waits at the top of the stair. Rocco and Pizarro leave the stage. You follow Pizarro with the gun pointed at him, thus holding him in your power. Full of fury he throws his knife at you and disappears. You have, by a quick movement, avoided the knife. Now, seeing him disappear, your strength completely leaves you, you sway, and with a gesture of triumph throw the gun away, on the second fortissimo chord.



Then you loose consciousness and fall, groping at the wall for support.

There is a moment of silence. (If Florestan speaks too soon, he breaks the spell,) At the sound of his voice your consciousness returns, stumbling you try to rise, swaying as if you were intoxicated. When he says - "Oh Leonore, what have you done for me?" your face is alight, beneath streaming tears and your answer is an almost inaudible sob. You are now so weak that it takes all your strength to speak. "Nichts" is only a trembling, quivering sigh, - stumble forward blindly, in the direction of Florestan. You fall into one another's arms as if you were half drowned.

The duet is sung, as if in a state of intoxicated ecstasy.

After "so übergrosse Lust" you stand back for a second, looking at him, taking him immediately into your arms again. At "O dank Dir, Gott, für diese Lust", you leave him with a swaying step to the right, but then immediately embrace him again. At the end of the duet you take both his hands, guiding him up the stairs. The light falls upon you both as you walk upwards into the light, into freedom.

Act II, Scene II

You are changed now. You are no longer Fidelio - the heroic daring man, but Leonore, the loving wife. Your bearing is soft, deeply relaxed. It is as if you prefer, now, only to melt into the background. Your mission is fulfilled. Your husband is free. Now you want only to devote yourself completely to him, to his care, to his recovery from the terrible ordeal he has experienced in the prison. It is almost embarrassing for you to appear now in a man's clothing before all these people.

When you come out with Florestan, you guide him carefully, only attending to him, to nothing else.

You scarcely react when Pizarro tries to defend himself and to accuse Rocco. Only a slight gesture assures Fernando that Rocco is telling the truth. When Rocco presents you to Fernando, as Leonore, - Florestan's wife, you bow gracefully before him. Always realize that you are a woman in a high social position, accustomed to be gracious to people, not humble. You feel humbly about your heroic deed, but you are not humble as you receive the expression of respect which is due you as Florestan's wife. So - receive the respect of Fernando with the graciousness of a great lady.

Fernando now orders that the keys to Florestan's chains be given to you and bowing before you asks that you, yourself remove the chains from Florestan, as only you have the right to remove the last evidence of his imprisonment. You take the key, open the chains with a hasty gesture and take them up in your hands as if they were something very precious. (For two years these chains have been fastened about your husband. You feel as though they were a part of him, - a suffering, tortured part. You have been blessed in being the one to remove them from him, both in reality and in a deeper sense. So you touch them with great emotion.) Sing with deep feeling "Oh God! Oh God! What a blissful moment!" Give the chains to Jaquino and take Florestan's hands, now freed of their heavy burden, into yours. With a gesture of delicate and sweet devotion you bend down, pressing your pressing your cheek against the scars which the chains have made upon his wrists. Raise your head slowly and sing, with your hands folded, as if in prayer, the beautiful ensemble "O Gott, o welch ein Augenblick", deeply moved and with the softest of expressions.

When the "allegro ma non troppo" starts, you step away from Florestan looking at him ecstatically and returning immediately into his embrace. You are both at the left side of the stage. When Florestan, taking the center of the stage, sings your praises, you bow your head in humility, - but raise it at the word - "Retterin". (Yes, - you are proud and happy that you have been so blessed as to be the one to save him.) Walking to him you answer his praise with a jubilant repetition of your happiness that he is yours again.

The ending of this act lies in the hands of the stage manager. In Vienna and Salzburg, we walked to Fernando receiving his congratulations. You shake hands with Rocco warmly and for a moment you give Marcelline an apologetic smile, taking her outstretched hands with great friendliness, glad that you are forgiven.

You and Florestan then have the center of the stage. Receiving the enthusiastic expressions of delight from all around you, you bow graciously to the people but are always near Florestan, in his embrace.

And now Good Luck again! My whole heart will be with you.



Letters to Students



Lehmann stayed in touch with many of her students. She was an avid letter writer and also loved to type. She must have been a rapid typer for there are always many of her handwritten corrections. It all adds to her particularly personal letter. Many thanks to the students who've shared their "Lehmann Letters." Several other LL students have promised to send their "Lehmann Letters" when they find them. That will warrant a revised edition of this volume. There's a section listing LL's students at the end of this chapter.

The following two pages are transcriptions of the exchange of letters between Lotte Lehmann and her student Grace Bumbry.

Grace Bumbry to Lehmann, from Italy, no date.

I am a very ambitious person, but more than anything else, I want to bring the audience an EXPERIENCE; something to remove them from the doldrums of their everyday existence. My greatest satisfaction is in knowing that I will have succeeded in transporting the audience as well as satisfying myself....

You have been my greatest inspiration and without you I would not have become aware of Artistry, for I want to carry on the Lehmann tradition of "More than singing" since it is just that which makes the difference between a singer and an artist.

Lehmann to Bumbry, Dec. 28, 1965:

Dearest Grace— I was glad to hear from you at Christmas. Of course I know how hectic life is for you now, but nevertheless I miss the kind of communication which we had in earlier times. I am happy to know where my thoughts will meet you during all these months and I thank you for writing me the schedule.

I send the letter back. Dearest Grace, these kind of letters you will receive at the thousands—I don't mean letters which accuse all the critics as being idiots—no—letters from "fans" who may be lacking in all objectivity. First they have impressed me very much, later I threw them away as you will do without doubt... What you need is not a blind adoration—you need people who watch you and try to say what they think. I know that it is difficult to do that.—You are so overwhelmed by success—of course: justified success—that it sounds like a bad disharmony to you if one dares to criticize something you do. And yet: I love you too much and want you to have not only a brilliant but a very long career. And therefore I can only say: be careful, take your time, don't force your voice into a higher register than is good for you.

Your Carnegie Hall program was not a good one in my opinion. I remember that once you refused to sing the Wagner songs with Piano, informing me that they are written for orchestra accompaniment... And yet you put "Dick teure Halle" on a program in New York!!! I don't doubt that you can sing it—but the deep beauty of your voice (which Andreas once in Salzburg called: black velvet) that

beauty lies mostly in the middle and low register. Your voice is brilliant in the soprano register, but the 'thrilling tones lie deeper down.

I know you will be furious and I dare to endanger our friendship in telling you what I think...But I have to be honest with you.

If you would have asked me (which you of course don't) I would have said not to do this Carnegie Hall recital at all: your Metropolitan success was so fantastic that anything else had to be an anticlimax. At least what the critics concerns.

I don't know if it is your vocal teacher who favors the soprano roles. If so...then he does something which you will regret.

The mezzo soprano roles are so wonderful. You have no equal I believe, no real rival.

O please, Grace, stick to them! That is my fervent wish for the new year...

Grace Bumbry to Lehmann Feb. 5, 1972:

I am glad that you agree that I should take three months off for study and I believe that I have to do it all on my own since there are no voice teachers suitable. I took four lessons last year from Zinka Milanov and found that it really is impossible at this point to find a teacher whom you really can trust. In most cases they have forgotten how they sang when they were at their peak and expect you to employ all of their personal singing habits. It is a pity that ToKatyan died so early because he had the right approach to singing. I think that I can recapitulate some of the exercises that were given me by him for vocal placement and agility.



Miss Jeannine Altmeyer
 222 Madeline Drive
 La Habra, California 90631

I also had a letter from Dr. Werba and
 has changed to expect you
 when you arrive in Santa Barbara
 I am very
 HOPE RANCH PARK
 SANTA BARBARA, CALIFORNIA 93105

I have not heard from you since I
 next time on time and get
 April 21, 1970

Dearest Jeannine:

I received a reply from Dr. Werba;
 he expects you on May 29, at 2:30, and his
 address is

Hohenstaufengasse 4
 Vienna 1010

Telephone 33-61-70

He cannot do it earlier, because he is
 on a concert tour. His Master class in
 Salzburg starts on July 13, till end of July.
 But then this master class continues in
 Gent (near Brussels, Belgium) and at the end
 of that class there will be a concert and
 a jury will decide who is the best singer
 who then will get a contract for the
 Flanders Festival for next year. I have
 written to Dr. Werba that you will study with
 him in Vienna and in Salzburg, and in case
 your funds would be sufficient, you would also
 go to Gent.

You must realize that Dr. Werba is
 the accompanist for all the great singers
 nowadays.

I had also a letter from Pension
 Schneider who will reserve your room without
 private bath from May 17th to July 1st. They
 wrote a very nice letter, saying that you
 could come to them with all your problems,
 and they would help you.

I also had a letter from Dr. Zachary who has changed his travel plans to expect you when you arrive in Vienna, and I am very relieved that you will have so much protection from all sides...

I have not heard when you will have your next lesson. Better call me on time, and get in touch with La Verne.

Dearest Jeannine:

Much love

I received your letter from Dr. Werba; he expects you on May 29, at 2:30, and his address is

Hohenstaufengasse 4
Vienna 1010

Telephone 33-61-70

He cannot do it earlier, because he is on a concert tour. His master class in Brussels ends on July 15. But then this master class continues in Gent (near Brussels, Belgium) and at the end of that class there will be a concert and a jury will decide who is the best singer who then will get a contract for the

Airmail



Miss Jeannine Altmeyer

C/o Mr + Mrs. William Altmeyer
222 Madelena Drive
La Habra, CA 90631

~~Lyric Opera House~~

~~Chicago, Illinois~~

Please forward

November 29th 1971.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

Jeannine's

Debut

Brings Praise

Jeannine Altmeyer, former student of Mme. Lotte Lehmann and of Martial Singher at the Music Academy of the West and now one of the newest members of the Metropolitan Opera company, enjoyed a success as Freia in Wagner's "Das Rheingold" recently in the Chicago Lyric Opera.

The Chicago Tribune critic wrote: "Jeannine Altmeyer, making her Lyric debut as Freia, is a pretty girl with a big open voice and a sense of phrasing which suggests more experience than she has had."

The Daily News reviewer said: "Jeannine Altmeyer, in a particularly taxing Lyric debut, was a beautiful Freia both vocally and visually."

The conductor of this performance, Dr. Leitner, director of the Zurich Opera which had wanted to engage Miss Altmeyer, telephoned Mme. Lehmann from Chicago to tell her of the successful debut and of how satisfied he is with the young singer's performance.

Dearest Jeannine -

here is the notice of your nice success which I asked Mr. Scofield to print at the Newpress. Hoping to hear from you soon I am with much love yours

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
BARBARA, CALIFORNIA 93110

*Postcard
Mitzgerland*



*Miss Jeannine Altmeyer
Opernhaus
Zürich*

VIA AIR MAIL
CORREO AEREO

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

PAA

October 15, 1973

Dear Jeannine:

I am glad that at last I got a letter from you and I am looking forward very much to the promised reviews. Of course I do not take your promises very seriously- thinking of the pictures as Freia which I have not received yet...

I am happy that you feel all right in Zürich, and I shall write to Dr. Leitner thanking him for his interest in your artistic development.

What kind of role will you sing at the Salzburg Festival? And what are the roles promised to you in Zürich, besides Elisabeth?

I suppose you will come back to the United States in November, and I hope that I will see you so that you can tell me all you want to tell me...

Much love, and best wishes - Yours

L. Lehmann

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
BARBARA, CALIFORNIA 93110



VIA AIR MAIL
CORREO AEREO

Miss Jeannine Altmeyer
Opernhaus Zurich
Zürich

November 4th 1973.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

Dear Jeannine - thank you for the reviews which gave me great joy. I hope you really will send some pictures, I love to see you at work. Yes, I wrote about Elizabeth. Laura Lee had the pages immediately censored (I cannot spell that!) and I will send them to you separately. But it may be possible to give you my book "My Many Lives" because it is reprinted by Greenwood Press, but they do it only for Universities and Colleges. But I hope to get some books myself. —

Your success was quite wonderful,
they all see in you a great
promise. But please, dear
Jeanine, don't think now,
that you are a Star. You
have to sing quite a long
way till you will be one...
Didn't you sing the first Lady
in Gauberflut? Every call
is good for getting "at home"
in the stage.

You are now surrounded by
"music makers" - that is so
good for you. Please don't
lose this feeling, when

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

you come back to U. S. A.
Elisabeth is a marvellous role.
I hope you will come here
to study it with me. Not
with anybody else. Of course
Fritz Greig will be for the
music, he is perfect.
you have to fly very much
from one place (or country)
to an other. But that is
today's tragedy. (Desdemona
is also marvellous for you.)

I will not go to Europe at all.
My God, in February I shall
be 86 - it is time to stay
home... But if I go, then
I shall come ~~to~~ to Zurich for
you Elisabeth. It is a
very great ~~if~~...
Don't you think that I shall
Europe is good for you?
You could even cook there
and would save quite a
lot of money.

Much love -

your Father-in-law,



Miss Jeannine Altmeyer

PO Box 387

Running Springs, Calif/

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

December 23, 1972

Dearest Jeannine:

I am very excited about the good news
your mother gave to me. But- first of all:

Have you contracts, and are you sure that the
Metropolitan will release you? Your mother
said that you have to be in Salzburg for two

months. Will you get paid for these two months?

I am very curious to hear all the news and hope
that everything is as you imagine in your
glowing imagination.

I am with warmest wishes for Christmas
and the New Year, for you and your family,

yours

Lotte Lehmann
dzt:



DER KAISERHOF

KUR- UND PARKHOTEL

A-5640 BADGASTEIN
LAND SALZBURG · AUSTRIA

Miss
Jeannine ALTMAYER
Hotel "Opera"
CH-8008 Zürich
S c h w e i z

Badgastein, June 22nd, 1974
LL/Ro

Dearest Jeannine!

Schornstein has written to you as I know and I underline every word of his letter. Please understand right. I like your mother very much and I know she means it very well, but you can't always hang on the apron strings of the mother. You have to forget to ask: "I need Mom". You are old enough to stand on your own feet.

I quote here from a letter which I got from Beau ^{Beau Glass}: He writes, "Jeannine had a triumph as Elisabeth. ~~Angeline~~ and I thought her the best we have ever seen in this role (that includes Nelson, De Los Angeles and Risonnek). She was radiant and completely involved in her role! Very touching and convincing, all together ideal. You would have been proud. Once again you picked a winner. //

He talks also about your singing that was better ^{than} the Eva. You have all the reason to be very happy.

I remain with much love

x Evangeline

Your

L. Lehmann

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

February 1st 64.

Dear Lois —
Thank you — the program
seems very interesting.
I don't know most of
the says though!
Let me know the
critical results.

Much love —
as always — yours
L. P. Lehmann.

These letters are written to Lois Townsend, later known as Lois Alba.

December 15th 1963.



CLIFT HOTEL
GEARY AT TAYLOR
SAN FRANCISCO

Dear Lois —
Thank you for your letter,
your kind sympathy
for my brother's death.
It came quickly and
without his knowing it,
but it was a great
shock...

I am happy about your
plans. May 1964
be a very marvellous

THE SANTA BARBARA BILTMORE
HOTEL AND COTTAGES
UNDER SAME OWNER-MANAGEMENT

year for you, bringing
success and securing
personal happiness.
Affectionately

Yours

Esther M. M.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

France



PAR AVION VIA AIR MAIL CORREO AEREO

Miss Lois Townsend
1 Rue de L'Alboni
Paris 16 France

December 28th 1960.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

Dearest Lois —
I am buried under an
avalanche of Christmas
cards... So forgive me
if it's only today:
happy New Year!
Much love —
yours

Lotte Lehmann.

LOTTE LEHMANN
4868 VIA HUERTO, HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

May 18, 1955

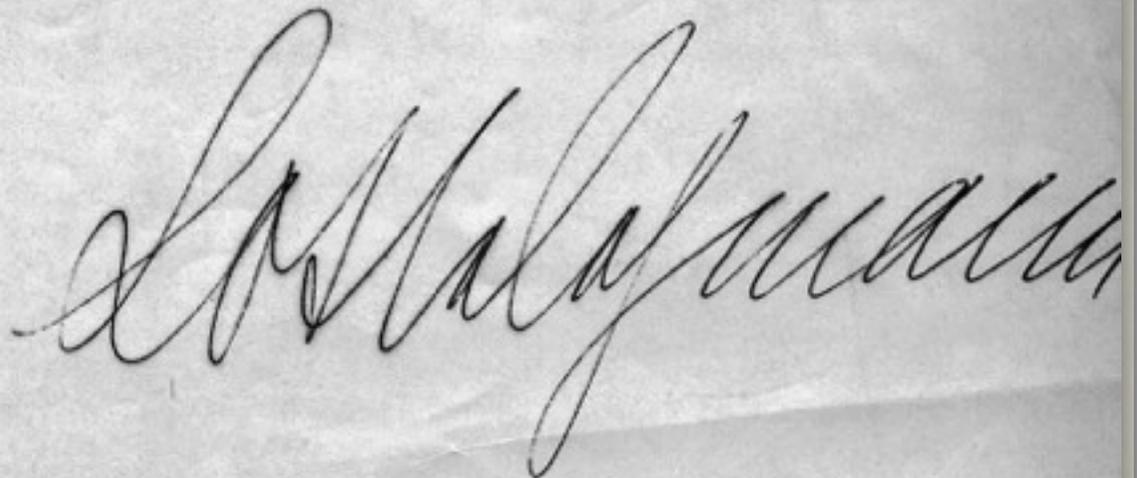
Dearest Brunetta,

I better send you also a recommendation in English. If you cannot use it on your trip, you may perhaps like to use it another time.

I think it is a wonderful idea that you go to Germany, and I hope it will be the beginning of the career for which your beautiful voice and your talent certainly has destined you. You have only one very severe handicap! You are too shy. Dear Brunetta, you have to overcome this. To become a real artist and make a career, one has to have more than the God-given voice and the talent. One has to have the personality. You have this personality when you sing and act, but in the moment when you are Brunetta, it is lost. I don't want to depress you with this statement. On the contrary, I want to help you, and I trust that you know how well I mean it. If you keep in mind that from the beginning you enter a room full of people who know who you are and expect to meet an accomplished artist, you play a role. Forget that you are Brunetta Mazzolini... You are the singer, and you have to act as a singer. You cannot hide in a corner as if you would like to disappear. On the contrary, try to be arrogant. It may sound to you strange that I say this, because I hate arrogance, but I know that you are so far from any possibility of being arrogant that, if you may think you are, you may just do the right thing... Unfortunately the world judges very often superficialities. I personally like your shyness. I think it is very sweet, but it is not sweet for a singer who wants to make her way. Think all this over, dear Brunetta, and try to do what I tell you to do.

My love and my warmest wishes go with you.

Always yours,

A large, elegant handwritten signature in cursive script, which appears to read "Lotte Lehmann". The ink is dark and the strokes are fluid and connected.

This is student Brunetta Mazzolini (Graham).

A List of Lehmann's Students



Grace Bumbry, Lehmann, Chieko Sakata, Douglas Miller, Luba Tcheresky, and Leslie Guinn in Lehmann's Metropolitan Opera box, 26 March 1958.

Listed here are Lotte Lehmann's students. We apologize to any students we may have missed. What an impressive array of performers! Some rose to prominence, but all to some degree went on to enrich the world of vocal music.

Lois Alba
Talaine Alexander
Josephine Allen
Judith Allen
Jeannine Altmeyer
Lucine Amara
Karan Armstrong
Tami Asakura
June Ava
John Baird
Janet Baker
Rose Bampton
Noelle Barker
Helen Barlow (Harrison)
Sara Baum
Shirley Bay
Kathryn Blum Barone
Irving Beckman(n)
Judith Beckman(n)
Peter Bedford
Patricia Beems
Christie Benson
Theresia Bester
Jane Birkhead
Barbara Blanchard
Anne Bollinger
Helen Bolton
Anne Brown
Grace Bumbry
Christabel Burton (Bielenberg)
Ariel Bybee
Larry Case
Olga Chronis
Lincoln Clark
Patricia Clark
Enid Clement
Janice Cloud
Elaine Cochran
William Cochran

Jean Cook
Ronald Combs
Coleman Cooper
Dr. Sister Marietta Coyle
Robin Craver
Elizabeth Crook
Grace de la Cruz
Sharon Currier
Ellen Dales
Gretchen d'Armand
Dolores Davis
Martha Martin Deatherage
Archie Drake
Ruth Drucker
Barbara Dunbar
Helen-Kay Eberley
Eleanor Edwards
Kenneth Edison
Cecilie Elsworth
Margaret Ennis
Elizabeth Erro (Hvølboll)
Magda Ertl
Joseph S. Eubanks
Jean Evans
Theresa Fagnan
Earl Fisher
Ruth Gaines (Gates?)
Oma Galloway
Edna Garabedian
Don Garrard
Eric Garrett
Elsa Gaze
Ava Gerset
Janice Gibson
Charles Glass
Victor Godfrey
Elvira Gonnella
Olen R. Gowens
Donald Gray

Lily Gribbin
Kay Griffel (Sellheim)
Hilde Guden
Leslie Guinn
Jane Guthrie
Marilyn Hall
Glenice Halliday
Betty Hanson
Helen Barlow Harrison
David Hartley
Kathryn Harvey
Elizabeth Hawes
Marvin Hayes
Joan Heels
Elisabeth (Betty) Hellowell
Raimund Herincx
Nancy Hanners
Ronald Holgate
Martha Holmes
Marilyn Horne
Judith Huston
Julie Idoine
Kay D. Ingalls
Georgina Iva
Evelyn Gale Jacobs
Enid Jacobson
Rhianon James
Gloria Jennings
Patricia Jennings (Armstrong)
Emma Jost
Ava June
Beverly Ka'ana
Antoinette (Toni) Keet
Celina Kellogg
Iris Kells
Stephen Kemalyan
Julia Kemp (Rothfuss)
Joy Kim (Slote)
Maria Lagios

Ruth Landis
Georgia Laster
William Latimer
Alice Lee
Soo Bee Lee
Martha Leiter
Margaret Lensky
Ray Leonard
Diane Leoncavallo
Arnold Lewerence
John Limpus
Martha Holmes Longmire
William Longmire
Paul Loomis
Susan Nalbach Lutz
Jeanette MacDonald
Rev. Patrick Maloney
Lotfi Mansouri
Dorothy Maynor
Leila McCormack
Kay McCracken (Duke) (Ingalls)
Adair McGowan
Jane McGowan
Margery McKay
Lotfi Mansouri
Raymond Manton
Glenda Maurice.
Brunetta Mazzolini (Graham)
Nan Merriman
Edith Meyers
Joseph K. Meyers
Douglas Miller
Niven Miller
Mildred Miller
Richard Milius
Kenneth Mills
Ronald Mitchell
Norman Mittelmann
Allan Monk

Carol Monson	Shirley Rothfuss
Thomas Moser	Martile Rowland
Carol Ann Müller	Sylvia Rowlands
Ron Murdock	Elizabeth Rust
Sally Murphy	Chieko Sakata
Eleanor Murtaugh	Roy Samuelsen
Bonney Murray	Dorothy Sandlin
Timothy Mussard	Laura Sarti
Rosalind Nadell	Emerentia Scheepers
Roy Neal	Honor Sheppard
Carol Neblett	Hazel Schmid
Nitza Niemann	Conrad Schultz
Alice Marie Nelson	Vernon Sell
Maralin Niska	Kenneth Shelton
Katsuumi Niwa	Jeannette Sinclair
Evangeline Noël (Glass)	Myron Slater
Gloria Nygaard	Gretchen Smith
William Olvis	Gérard Souzay
Rose Palmai-Tenser	Shirley Sproule
Sue Patchell	James Standard
Ian Paterson	Eleanor Steber
Johanna Peters	Rita Streich,
Maria Petrova-Elson	Richard Stromberg
John Pflieger	Loris Sutton
Linda Phillips	William Swan
MaryBeth Piel	Page Swift
Guy Pierce	Daniel Taft
Judith Pierce	Luba Tcheresky
Naka Pillman	Dermot Troy
Beata Popper	Riki Turofsky
Harve(y) Presnell	Delcina Stevenson
Hermann Prey,	Mary Lou Sullivan-Delcroix
Marcella Reale	Benita Valente
Alberto Remedios	Henrietta Valor
Brenda Roberts	Marc Vanderwerf
Sheila Rosenthal	Kristi Vensand
Elise Ross	Eric Vietheer
Mona Ross	Maureen Walton
Guy Rothfuss	Joan Watson

Alan Wagner
Jeannine Wagner
Joan Watson
Maurice Wear
Lenno Wells
Shirley Westwood
Elizabeth Wheatley
Elizabeth Winkie
Linda Williams (Eddy)
Seoung Lee Wilson
Joan Winden
Kenneth Wohn
Rae Woodland
Elizabeth Wrigley
Carol Wright
Roland Wyatt
Shige Yano-Matsuura
Maria Zahlten-Hall

The following student names have been taken from the master class recordings, so the spelling is only approximate.

Ronald Anderson	Maria Legis
Noël Barka	John McCCasey
-----Beckey	Kevin Mills
Maria Bense	Carol Ann Muller
Ruth Case	Judith Otin
----- Chun	Beverly Pierce
Suena Donau	Natalie Pierce
Eleanor Edwards	Karen Robey
Rosalind Enns	Georgia Roster (Raster)
Carolyn Forbay	Marvin Sperry
Elizabeth Hall	Suzanne Stregel
Geraldine Hall	Thomas Waterman
Wesley Hanson (Hampson?)	Eileen Weldon
Joanne Haimee	
Harold Hicks	



Letters to Fans



Lehmann was generous in replying to fan mail. It seems that no letter went unanswered; often a signed postcard-sized photo was included. I was also the recipient of such kindness and it has always amazed me that she had enough time to handle this world-wide correspondence and still keep up her writing, teaching, artistic hobbies, and social engagements. “Herman” refers to Dr. Herman Schornstein.

LOTTE LEHMANN
4868 VIA HUERTO, HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

October 29, 1953

Dear Mr. Fiske,

Thank you very much for your recent letter. I am glad you liked the show so much, and found not only fun, but also inspiration in it. That is very gratifying for me.

With kindest regards,

Sincerely,

L. Lehmann

August 23rd 1973.

LOTTE LEHMANN
4868 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93105

Dear Mr. Sagami—
here are the desired dupes
graphs. But I would be very
grateful, if you would
send me the negatives
of those pictures which
I (on the back side) marked
with a cross. I swear that
I shall send them back
to you after having the
pictures done. Thank you
and kindest
regards. Sincerely
L. Lehmann.

Dear Hermann - I am
sure, you have not
this Sieglinde-Bild.
Thank you for the letter
to the BBC woman.
I have no answer
yet.

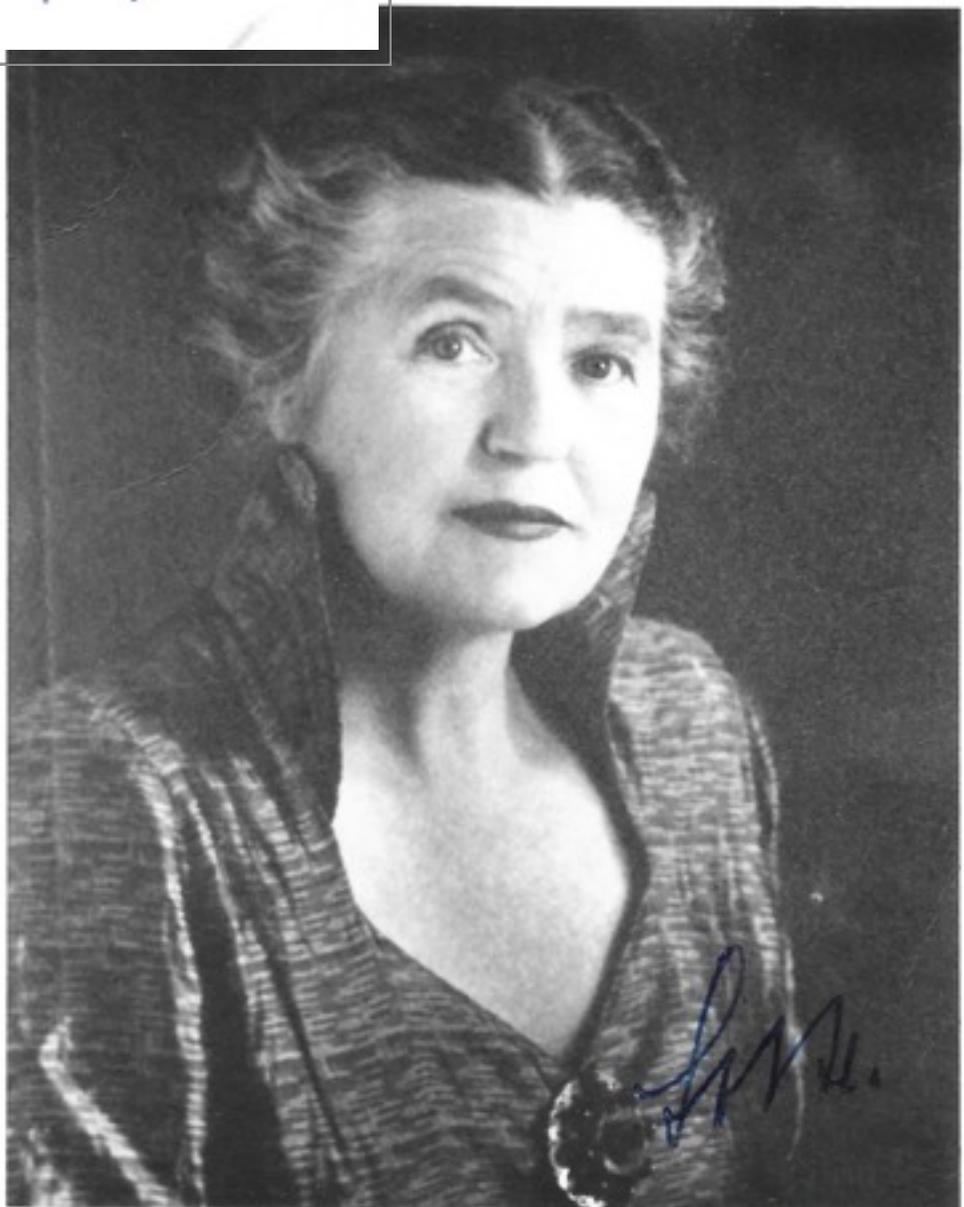
Can you not come
to London ? ? ?
Much love to you
and Miriam.



Dear Herman - I
 am thinking
 of you! The world
 does not look
 promising.
 What would you
 say to Yaremita?
 Much love



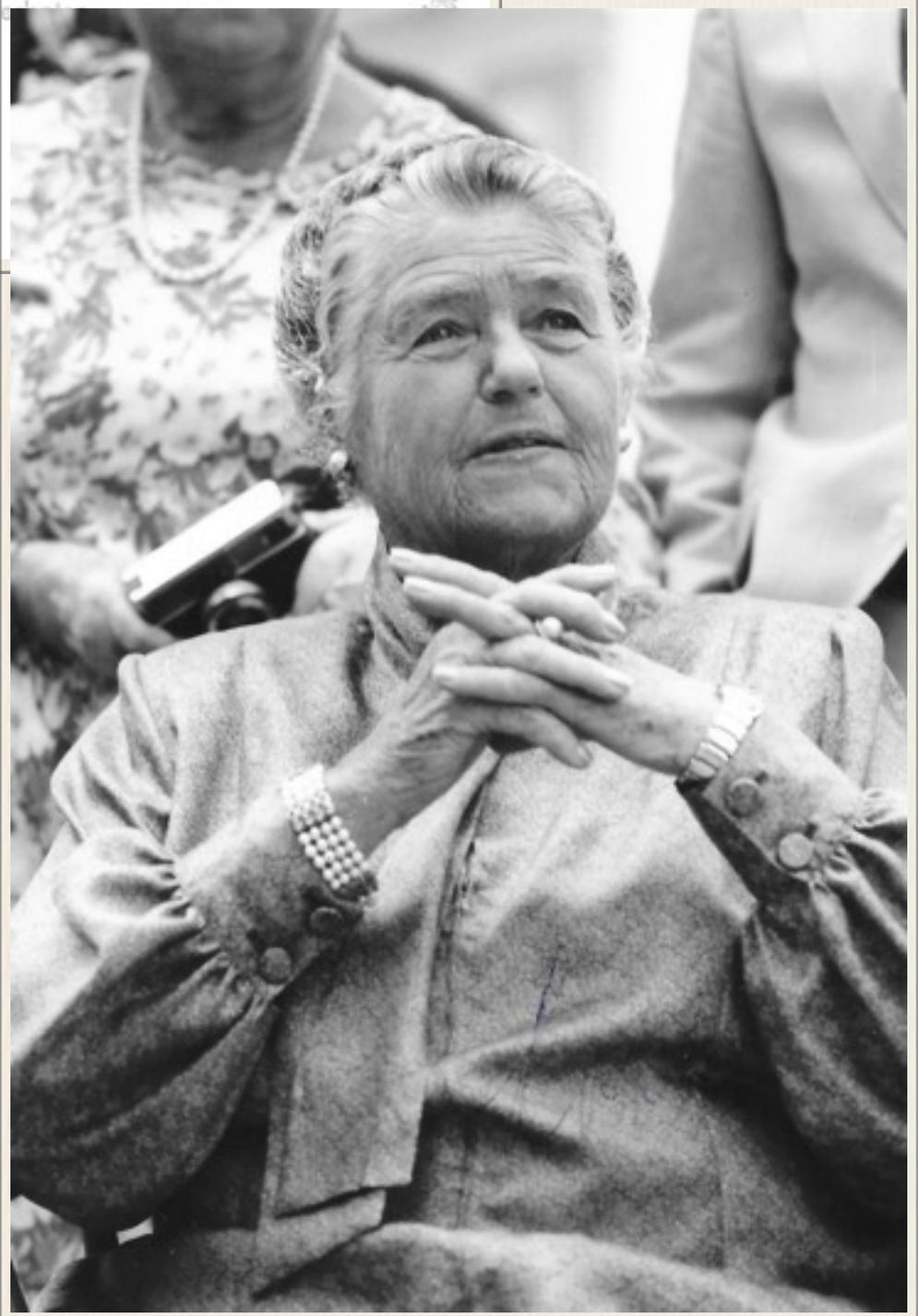
This is L. L. the
formidable me!
I look very intelli-
gent, more than in
reality. But don't
dare to agree
with me!!!



I look mis-
leadingly
intelligent!

Echte
Photographie

Photo Ellinger, Salzburg, Schwarzstraße 11
Nachdruck v



Dear Mr. Schorastin,
you cannot convince
me that the voices
sound well. I
would shoot my-
self if that is
my voice!
See you in
Evaresta. Love
to you both.



Lathkef M. M.

Here are samples of the photo post cards that LL often sent to fans.





YACHT HARBOR, SANTA BARBARA, CALIF.

Southern California's mile high Coast Range forms a colorful backdrop for this colorful city. Santa Barbara has enjoyed immense growth in the last ten years.

NATURAL COLOR
 SERIALIZED
 SEP 3 1968
 SAN FRANCISCO, CALIF.



*Dear Miss Murray,
 Thank you for
 your kind letter
 and warmest
 regards! Yours -
 John DeFuria*

*Miss Josephine Murray
 2120 Santa Barbara
 Street
 Santa Barbara,
 Cal.*

C9069—Color Photo by Hilt Hansen





Articles

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1. The Singing Actress Attacks Her Part
2. The Fine Art of Lieder Singing
3. “Dreiklang” or Triad, a Poem (with translation)
4. Back in Vienna
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6. Back From America
7. Salzburg (in both the original German and English translation)
8. Bruno Walter (in German only)
9. Toscanini
10. “Why don’t you sing in Germany?”

There’s no doubt that Lehmann considered herself a writer. Poetry, a novel, her early autobiography, the pedagogical books, all were published in her lifetime. Her satirical novelette *On Heaven, Hell, and Hollywood* can be found in this volume. In the following pages you’ll find articles that Lehmann wrote about her experiences in the States, a poem, and other pieces meant for publication in American magazines.

Theatre Arts Monthly April 1937; also *Players At Work* 1937 as
"The Singing Actor"

The Singing Actress Attacks Her Part

LOTTE LEHMANN

The good fortune which enabled us to add Mme. Lehmann's article to this series on the working methods of distinguished players still prevails, permitting us to announce for next month a study of 'The Dancing Actor: Fred Astaire'. — Editors' Note.

THE APPROACH to a new part in opera is a highly individual problem for each singer. The obvious approach is, of course, through the music, and most singers focus their attention first upon the music as the only real clue to the dramatic action.

This is in direct contrast to the method of approaching a song, however. In studying a song I never begin with the music, but first consider the text, to which the accompaniment is, in the beginning, of secondary importance. I build up my songs from their actual foundations — the words — my interpretations flowing always from a deep sense of the poetry in the music. It is this poetry which inspires the composer to build up the wondrous interweaving of speech and melody that is a song; it is this poetry which inspires him to interpret the verse in his music and to create a harmonious entity. To many singers the poetry will necessarily seem secondary until it is recreated through union with the music, and thus expressed more clearly and more meaningfully to all the senses. But to me the actual sound of the words is all-important; I feel always that the words complete the music and must never be swallowed up in it. The music is the shining path over which the poet travels to bring his song to the world.

For an operatic part, on the other hand, I always start with the score as a foundation for the interpretation. Only from a study of the score can there come a true emotional understanding of the dramatic action of the opera, and it is only after I am thoroughly familiar with the music that I immerse myself in the libretto, to study my role from its purely dramatic aspect in order to judge whether I am suited to it.

THEATRE ARTS MONTHLY

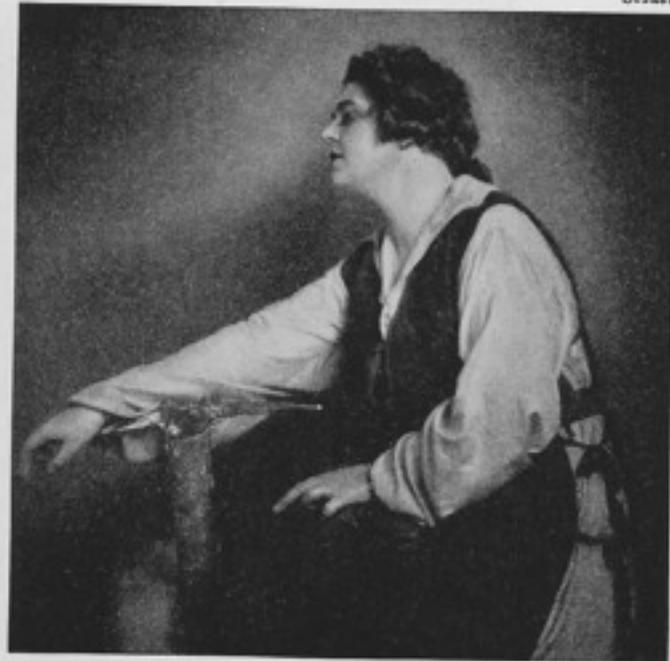
The singing actress must always find the clue to a character in opera for herself. A stage director can help her, to be sure, but the greatest stage director, the one whom one follows as a final authority, is the music. The singer who approaches his part, looking on the music as of secondary importance, as though he were approaching a play instead of a music-drama, is not only a bad musician but a bad operatic artist. In the true artist there is an inherent inner capacity to sense musical and dramatic values simultaneously, and without this sixth sense the opera singer will never be able to give a convincing portrayal, no matter how much study is put into a role.

The singer who is creating an operatic part is naturally less free than the dramatic actor. He is, to some extent, the slave of the music, and must follow it and adapt all his actions to it. I have sometimes envied the freedom of the stage actor, who has the opportunity of unrestrained surrender to the character he is portraying. But when I once confessed this to a great actress whom I admired, she answered: 'Good Gracious! — and I envy you, who have the mighty stream of music to carry you on, to release the underlying emotion, so that an inappropriate gesture or a falsity of mood is almost impossible.' On closer thought I realized how true this was. To the opera singer the music is the basis of all stage behavior, a fine restraining force, at the same time as it is the root of all character interpretation.

My own acting always stems from personal experience and a mental conception of what is true and beautiful in life. But when I am on the stage I forget self and audience, everything but the role I am playing and the music I am singing. For only when heart and mind fuse into perfect union can one produce a characterization of poetic vitality and basic truth.

The most rewarding parts I have played in opera have been those in which I could express a really vital, human quality, while still retaining a correct singing style. A pure singing role, however, whose ultimate success lies only in a correct vocal and technical approach and not in the living character, has never interested me. The parts I have enjoyed the most have been the Marschallin in *Rosenkavalier*, Leonora in *Fidelio*, Elisabeth in *Tannhäuser* and Sieglinde in *Die Walküre*, roles of varied type; I should be sorry indeed to be limited to Wagnerian parts.

The Wagnerian singer must, of course, suit her mood and action



Seiner

LOTTE LEHMANN

SINGING ACTRESS

With one of the world's magnificent voices and blessed as well with an acting ability rare among opera stars, Lotte Lehmann, author of the accompanying article, is on the roster of artists at the Metropolitan Opera House, where she sings all too rarely, and is a bright light in the annual Salzburg Festival productions. She appears, above, as Sieglinde in *Die Walküre*; upper right, as Leonora in *Fidelio*; right, as Manon in the opera of the same name.



Skall



LOTTE LEHMANN against backgrounds evocative of operatic magnificence: As Desdemona in the Viennese production of Verdi's *Otello*; and as Eva, one of her many Wagnerian roles, in *Die Meistersinger*.



General Photographic Agency, Ltd.

THE SINGING ACTRESS

to the nobility and flow of the music, which dictates this action. In a Strauss role, however, the singing actress must act her part freely and with seeming inattention to the restrictions of the music. That is, perhaps, why Christine in Strauss' *Intermezzo* was, for me, the most difficult role to prepare and sing. I did the premiere in Dresden, where Strauss himself was present at all the rehearsals and made very clear to me the manner in which he wanted the role to be treated. He wanted a new vocal style, half speaking and half singing, and emphasized that, although he had written exact notes for the part, he wished me rather to build up my own interpretation than to adhere too meticulously to these notes. As Christine I played the part of a shrew (incidentally a caricature of a composer's wife); in her scolding and tempestuous moods I was required to be fully cognizant of the music and yet to subordinate it entirely to the action and speech. I found it very difficult to acquire this technique, but Strauss was pleased with the results. Probably the reason this role has never become popular in Europe is because its new singing style is completely foreign to the usual opera technique.

To sing the Marschallin in *Rosenkavalier* on one night, striving for a mellow, understanding characterization, and on the next night to sing the youthful, passionate Leonora in *Fidelio* is to exercise one's full range of emotions. It is continual exercise of this sort from which the singing actress and her audience benefit, the actress acquiring new means of expressing music and drama, and affording new satisfaction to the audience.

In every detail of performance a singing actress is dependent on the singers who play opposite her. I have never understood the star who enjoys playing with a mediocre cast in order to shine out the more brilliantly himself, for the essence of any fine dramatic or operatic production is harmonious integration of all performances. Alfred Jerger, with whom I sang in Strauss's *Intermezzo* and *Arabella*, and the unforgettable Richard Mayr, furnished perfect complements to my acting efforts, I found. I will never forget our *Rosenkavalier* rehearsals in which Mayr, playing the part of Baron Ochs, struck the keynote of the whole performance for me in his vivid characterization. Stage association with other inspiring actors is a stimulation for one's own performance that cannot be measured. The final integration of the

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work of one actor with another comes, of course, through the stage director.

We have come to realize the close integration between all aspects of opera, to know that neither music nor action, nor staging, is sufficient unto itself, or unto an operatic production as a whole. A practical and effective stage director will not attempt to force his ideas on an actress, nor will a sensitive interpreter persist in a portrayal which does not jibe with the rest of the production. There must always be give and take between stage director and singing actor or actress, to bring two dissimilar interpretations into a satisfactory dramatic balance. Most conductors concern themselves solely with the music, but there are exceptions. Toscanini and Bruno Walter, for example, have an eye for the stage as well as the music, and with such men as these one hardly needs a regisseur.

I shall always remember with gratitude the man to whom I owe the original decision to attempt *Fidelio*. It was on the occasion of the Beethoven Centenary in 1926 that Franz Schalk inspired me to try this. I trusted his friendly advice and can never forget his interpretation of this noblest of all operas, his humble, wholly forgetful musicianship, and — I may rightly be proud to say it — his joy in my Leonora. I have since sung the role under various conductors, but I shall always remember most fondly Franz Schalk to whom I owe Leonora, Bruno Walter who led me to a deeper conception of the part, and Arturo Toscanini who raised me above myself with his strong, suggestive will. Schalk, if he liked a voice very much, was apt to forget in his enthusiasm that there are limits to a singer's powers. Walter, on the contrary, was careful always to eliminate the element of strain. His deep understanding and great sympathy for the singer are perhaps not to be equaled. The artist is continually protected by his consideration, and technical difficulties of singing and nervous inhibitions alike are easily overcome under such a conductor. When first I sang opera under the inexorable Toscanini I was a little apprehensive. One hears everywhere of Toscanini's inspiring rehearsals, but also a good deal about his lack of consideration. I had even heard that he required ten hours a day of singing with full voice. (My hair stood on end at this thought.) Actually Toscanini was full of consideration, always advising us to save our voices when, under the spell of his magic, we spent ourselves too lavishly. One thing, to be sure, he demanded: concentra-

THE SINGING ACTRESS

tion — unconditional devotion to the task in hand and complete, perfect understanding of its scope. But no true artist could possibly remain passive in the presence of this passionate, almost fanatic will. Toscanini knows no concessions, he despises all incompetence, and where Walter overcame difficulties with understanding and sympathy, it was Toscanini's glowing will that wrought perfection. It is an overpowering force that would impel one to follow him even if the Maestro's own selfless devotion to his work did not immediately rule out anything but uninterrupted concentration on the part of the musicians under him.

It may be of interest to the reader to know something of the rehearsal procedure for a new opera. After thoroughly studying the libretto and music by himself the singer has several rehearsals with the co-repetitor. It is the co-repetitor who assists the conductor at all rehearsals and often conducts the singers from the prompt-box at a performance, so that the conductor can give more attention to the orchestra. When he has thoroughly mastered the part, the singer goes over it with the conductor at the piano for several rehearsals. Then follow more rehearsals with the other singers, but without chorus. These rehearsals take place on the stage with the co-repetitor at the piano and under the direction of the regisseur. During stage rehearsals the regisseur makes constant suggestions, since he sees the stage as a whole, which of course the singer is not able to do. The regisseur is, as it were, the mirror in which the unified production is reflected. Next come rehearsals with chorus, and, finally, with the orchestra. It is important to note that there is never a rehearsal without music, and that the action is never disassociated from the musical background.

The physical means of projecting a characterization in opera — the gesture and movement — are, of course, affected not only by the scale of the music but (just as a dramatic performance would be) by the scenic production and the size of the stage and auditorium.

Where there may be three or twenty-three theatres in a large city, there is rarely more than one opera house. The opera auditorium must, therefore, be large enough to accommodate a goodly audience at one time. Then, too, where the theatre stage may be intimately proportioned for drawing-room comedy with a small cast of characters, operatic stages must be large enough to accommodate huge choruses.

THEATRE ARTS MONTHLY

Wagner was the first composer to take the size of the opera house into consideration and to write operas of broad universal theme to which the sweeping and elemental gesture (which the size of the opera house demands) is far more suited than is the minute and intimate gesture of the small stage. Perhaps the reason that the public recognizes a tradition of convincing operatic acting in the Wagner operas is because of their very adaptability to the large operatic stage. The old Italian and French operas, on the other hand, with their small scale action, have had to be over-acted on the big opera stages, in order to be projected across the footlights at all; and so an audience, accustomed to fine nuances of acting on the legitimate stage, is often apt to think of the opera singer as over-playing his role.

Dr. Herbert Graf's Philadelphia production of *Der Rosenkavalier* two years ago, in which the stage was cut down to proportions suited to the action of the boudoir and tavern scenes, which are on small comedy scale, enabled the opera actors to play the opera with a new respect for its subtle comedy values. The reverse problem presented itself to Dr. Graf at Salzburg this past summer, however. There it was found necessary to enlarge a very small opera stage. Dr. Graf did an extraordinary job with the tiny Salzburg Festival stage in putting on the mob scene and the final festival scene in *Die Meistersinger*. In each case he had two-hundred-and-twenty-five people on a tiny stage, and, since he could not fit them gracefully on one level, he built up various levels, accommodating three times as many people as would have been possible otherwise.

Whatever questions of technique and problems of production may precede the operatic performance, it has been my own experience that in the instant of the actual singing of an opera role we are apt to forget all technicalities. When I am giving myself over completely to any part, I do not have time to analyze my approach or attack. I am afraid I play the part only as I know in my heart that it *must* be done, unconsciously echoing Mephisto's advice to Faust in Goethe's illuminating lines:

Grau, teurer Freund, ist alle Theorie —
Und grün des Lebens gold'ner Baum.

(All theory, dear friend, is drab —
And fresh the golden tree of life.)

THE FINE ART OF LIEDER SINGING

by LOTTE LEHMANN

THE Lied, developed from its modest predecessor, the folk song, to the refined sphere of the art song, is the ideal union of poetry and melody. The Lied is essentially and completely separated from the opera. In the opera the artist must portray a living fate. Scene follows scene and the ensemble is as important as the individual singer. Even the greatest "star" cannot give the illusion of a completely rounded performance if he is surrounded by mediocrity. It is not the individual performance which is effective; on the contrary, the more the singer feels himself above his surroundings the more is that very harmony, which is essential for bringing the opera to life, disturbed.

I might say—the greater the artist, the greater will be his desire to be a part of the whole, rather than an outstanding figure, and certainly there is no more beautiful experience in the life of an opera singer than the feeling that through his complete harmony with the ensemble he has been able to give it inspiration and carry it with him, just as on other occasions he himself has been inspired and raised to a new level of accomplishment through the superlative performance of a great colleague.

What a different world is the concert platform of the Lied singer! Devoid of all outward aids, without the illusions which scenery conveys, he stands alone on the bare platform. His ideal is to create entirely from within himself, within the simple and compressed frame of a short song, the poetry and melody to which he gives the quality of his artistic personality. To prevent a song so that the audience forgets both itself and the singer and is lost with him in the mysterious depths of something at once selfless and transcendent—that is the goal of the Lied singer.

The Lied is a wonderful interweaving of word and tone. The text must be sung, therefore, as though it were created to be recited and the melody as if it were a song without words. To remain within the limits set by the style of Lied singing and yet to transform the stage into a living scene—that is the great task of the artist. The more he gives of his own feeling the more is he creative in his own right. If one sees a picture which is only photographic and in no sense inter-

A Distinguished Exponent Discusses Some of Requirements

pretive, one does not consider it true art. The painter must inspire the picture with his own creative breath, must give it the stamp of his own personality, in order to make it a living thing.

The same may be said of singing. No one can be convincing who does not feel deeply. Nevertheless, to remain the master of one's feeling so that it does not inhibit and hinder the development of the tone is a difficult task. We all strive for perfection, however unattainable it may be. Perfection, however, does not lie alone in technique; this can only provide the instrument on which the artist plays. Perfection requires the awakening strength which comes only from the heart.

When I study a new Lied program I put it aside for a few days after I have mastered it technically and musically. I must not fall into a routine which is the enemy of true art. I want always to experience anew when I sing, and my feeling must not be dimmed or spent. For this reason, for some days before a recital, I do not think at all of my program, but rather sing other songs in order to attain distance. The return to the selected program is then like a rebirth, a fresh and vitalizing experience.

The road toward becoming a Lied singer is a long one. I had to learn everything through my own experience. I had to make my own mistakes, working out my path for myself. Certainly I studied with accompanists, followed much advice, mistrusted many warnings, considered much which was traditional, but accepted only that which I could make my own. I was always seeking and setting new goals for myself.

I cannot forget or fail to mention here the great artist who gave me and has continued to give me great inspiration—Bruno Walter. I found in him the confirmation of my conception that the Lied—always within the limits set by the style of Lied singing—can be a dramatic

scene, seized from the purely spiritual and transformed into the pulsebeats of reality. To come back to painting—delicate water-colors give a landscape a subtle transparency, yet the same landscape when painted with the more intense splendor of oil colors, seems changed into something very different. In the same way, the same song can be sung with very different conceptions.

There is no right or wrong way if the conception is born of a deep conviction. There is nothing I hate more than the doctrine that a song must be sung in just one way. Art must be alive and living feeling must spring from the ever changing richness of the heart. I do not always sing a song the same way. I often surprise myself when following a momentary inspiration. The singer who in himself is not capable of changing conceptions would certainly be no creative artist.

To find the measure and determine the limits which separate the Lied from a theatrical effect without at the same time losing dramatic power is only the result of the deepest knowledge and understanding. This is not easy to explain with words; only by singing illustrations of what I mean could I attempt to make it entirely clear.

Perhaps Elisabeth Schumann is

today the singer who best represents the style of Lied singing in its purest form. In crystal clarity her Lieders soar as in the cloudless blue of the heavens. Mozart and Schubert cannot be sung more beautifully. She is the representative of the Lied in its purest style entirely freed from theatrical effect. There is not the slightest trace remaining in her singing to indicate that she was once at home in the opera.

Just as the most important thing in the opera is to throw one's self completely into the character which one represents, so is it necessary in Lied singing to make the words of the poem a living creation. Poem and melody are of equal importance. They are interwoven in one another, flowering as from a single root. In my opinion no one can be a good Lied singer who cannot recite the poem, without music, convincingly. If I am learning a song, I recite it for myself. It was the poem which inspired the composer. I must also feel the poem as he felt it, in order to re-create the music.

A Lied singer must be both poet and musician in a re-creative sense. As Beethoven has said: "Melody is the sensual life of poetry." So the singer must make both melody and poetry his own, but, in addition, in order to bring them to glowing life, he must give to them his own singing soul.

Handwritten notes and diagrams:

- Box with 12: Writing
- Box with 6: Schubert
- Box with 12: Schubert
- Box with 6: Schubert
- Box with 13: Schubert
- Diamond with 6
- Triangle with 13

A hitherto unpublished poem by Lotte Lehmann. An English translation follows.

D R E I K L A N G

von Lotte Lehmann

Des Dichters gluehende Gedanken
Zu Versen in einander ranken,
Aus denen seine Seele ringend spricht -
Und so entstand ein Kunstwerk: das Gedicht.

Musik bringt das Gedicht zum Toenen.
Auf Schwingen, zarten, wunderschoenen,
Der Vers, zwiefach geboren, klingend zieht -
Musik und Dichtung formten so das Lied.

Das Lied jedoch soll Euch verkuenden,
Was mir in tiefem Nachempfinden
Aus Dichtung und Musik erklang:
Ich will es Euch erzaehlen im Gesang.

Here's an English translation of Lehmann's poem "Dreiklang" or "Triad" by Judith Sutcliffe.

The poet's thoughts
Interweave tendrils of verse
From which his soul speaks clearly.
And thus is formed The Poem.

Music brings tonality to the words,
Gently, beautifully,
And the verse, twice born, grows in sound
And thus is formed The Song.

Yet the song must express to you
Through the music and words
What I most deeply feel
And I will tell it to you in Singing.



The following pages are too clean for Lehmann's typing and are probably reworked from either her handwriting or typed pages. There is no indication of the proposed publisher.

It is marvelous to be back in Vienna at Easter time. The winter in America was unusually severe and long, and now it seems as though I were suddenly transported into blooming spring. I think gratefully of my season in America which was so enormously eventful, and I look forward to Vienna, and the pleasure of singing the role of "Tatiana" with my honored and beloved friend Bruno Walter. To work on a new role with him means for me a period full of new and splendid artistic impressions and inspirations. How fortunate are we that this conductor, acclaimed by the entire world, should have made his headquarters at our own Vienna opera! It makes me full of gratitude.

And now I must speak of another great man, an absolute super-being: of Maestro Arturo Toscanini. I learned to know him this last winter in New York and had the great good fortune to sing under his conductorship on the radio. Perhaps you do not know that radio organization is differently handed in America than in Europe. There, large firms buy an hour of radio time. At this time they present a concert of the highest quality, in order to begin and end with a short advertising speech. The Metropolitan Opera performance is broadcast each Saturday - I am not sure which company it is which pays this enormous sum, in order to advertise its product in the intermission. The most distinguished and most expensive concerts are sponsored by the Cadillac Automobile

Company. They pay fantastic sums in order that after such a concert, lasting about an hour, they may devote five moments to speaking about their incomparable and excellent Cadillac. The climax for me was a concert under Toscanini, who directed at the Radio City studio for the first time and had brought with him his marvelous Philharmonic orchestra. I was soloist at the concert. To see Toscanini rehearse and direct is an unforgettable experience. To see him stride to the dais with rapid steps, with merely a distracted greeting to a wildly acclaiming public, is to feel at once how remote is any trace of pose or calculated effect, from this man. The public is there to listen - well and good - but for him it does not exist. He produces for himself, completely absorbed in his art. And I am sure that the sounds of applause, reaching his ears, drag him back, almost protesting, into the world of reality - and he waves his thanks briefly and almost reluctantly - in vivacious Latin fashion - relegating his success to his orchestra. The atmosphere at the beginning of the concerts is charged with intense expectancy. There is something of the magician about him - and one senses the tense concentration of the orchestra, meeting his dominating will with every nerve of its own will. Three short raps on his stand - he conducts everything from memory - and with the last short rap, flashing like the stroke of a whip - he launches headlong into the music.

It was glorious to sing under him and I am proud that he attended my subsequent concerts and operatic performances and showed as much benevolence and friendship for me as I feel veneration and admiration for him.

This year I sang for the first time in the Metropolitan in company with many good friends.....whom I was delighted to see again. It was wonderful to sing under Artur Bodanzky. The Metropolitan has been directed for many years by Gatti-Casazza, for whom all members feel a warm friendship. Gifted with exceptionally un-Italian equanimity, his very presence is calming and his solemn judgments in prima-donna battles are proverbial. One can see him at any time without ceremony. Never before have I seen a theatrical manager who cares so little about appearing to be the Boss, and who really is one.

During the season I had little opportunity to sing at the Metropolitan, due to my many concert dates. For next season, there is talk of "Rosenkavalier" - with myself in the role of "The Marschallin" for the Metropolitan opening. Perhaps they will also revive "Fidelio" for me, which I fervently hope. Nevertheless, my concert activity will not be in any way limited by the Metropolitan, for I am happy that I am equally at home in the concert and opera worlds and would never give up the one for the other. Inexhaustible - the concert possibilities in America! In the provinces the programs must be varied and in several languages and intermixed with arias, which I am unused to singing at concerts..... The public of the large cities, however, is as

understanding and exacting as in any European metropolis. The reaction to a good artistic program is a great joy and satisfaction to any serious artist. The gigantic concert halls (even in small cities) are astonishing - seating capacity for 5,000 to 6,000 people! One of the most beautiful concert halls I have ever seen is in Toledo, Ohio. Surrounded by a gallery and columns in Greek style, with a deep blue ceiling over the hall, it is like a dark night sky, when the lights fade at the beginning of the concert. It gave me the impression of standing in one of the unforgettable classical theatres of Athens....

One more friendship I must mention - my acquaintance with the enchanting Geraldine Farrar, once the favorite Star of the Metropolitan. She is still so lovely that it seems impossible to me to address her, as one would others, by her first name Geraldine - and so I called her "Loveliest,". Whoever has once seen those luminous eyes, radiating youth and fire, from under silver grey hair, that flowerlike mouth, a little tired, perhaps, will understand this. We were with her for luncheon and she reminisced of an unbelievably glorious past. By the way, she admires Bruno Walter enormously and regretted greatly that she had never sung under him. I listened to her untiringly.

I have left behind me in New York many dear friends and parting was very sad, in spite of all joyous anticipation of Vienna. However, one should never look back, and there is so much of beauty ahead of us. There is always something new to enjoy - Vienna, London, Paris, vacation, Salzburg. ~~and~~

I shall be singing in Salzburg all during August, where we plan a Liederabend with Bruno Walter at the piano, and an orchestra concert under Toscanini, besides my routine performances! All these mean true rejoicing to me.



The following pages are too neat for Lehmann's typing. It is probably a re-working of a Lehmann manuscript by Frances or a secretary.

SUMMERDAYS BETWEEN BUFFALO & MILWAUKEE,

By Lotte Lehmann.

It is in the early part of January, 1934. A furious storm is raging and beating against the ice-covered windows of our hotel-room in Buffalo. Our Song-Recital is advertised for the evening, therefore the wise thing to do is to stay indoors, where it is warm, and take things easy. But - with ~~the~~ Niagara Falls so near, how could I resist the temptation to see them at close range! I wrapped myself in furs, heavy blankets and warm overshoes and off we drove. The automobile practically fought its way through the driving storm, that came up whistling from the almost frozen waves of Lake Erie. In spite of the cold and driving wind we made good headway, thanks to the good American roads, and soon we reached the Canadian border. And I do believe the Falls are even more impressive from the Canadian side than ~~from~~ on the American side. The picture in front of us made an unforgettable impression - words cannot express the beauty and gigantic grandeur of the Falls, with the tumbling, snowwhite showers of water turbulently falling over the cliffs, down into the seething and steaming, noisily foaming waters. Underneath the Falls there is a cellar-like tunnel with observation platforms hewed in, where the View of the Falls is most awesome; they seem to fall right on top of us and we feel like pigmies in a world of giants. We were given heavy, high rubber boots and raincoats, and resembled the advertisements of fishermen of the North.

There was something else we saw that almost took our breath away: We beheld the miracle of burning water! It is a fountain that sprays water, thor^{ough}ly drenched with natural gasses. A spark ignites it into a living flame, which, however, does not burn anything.

You may throw a scarf into this flame and remove it again unspoiled. It seems almost fantastic to see a guide fill a glass with this liquid fire. The legend tells us that the Indians fled in panic when they first discovered this wonder in nature; - and later they prayed to it as if it were a God with God power.

Well satisfied with our most interesting trip, we returned home, and after the concert the express train carried us southward, towards the land of eternal sunshine. However, we interrupted our trip to Havana, ~~Spain~~, by stopping off for one day in Atlanta, Georgia. Cottonfield on cottonfield, as far as the eye can see, warmed by the Southern sun; springflowers, green grass, budding trees - negro village after negro village with their delapidated huts, each with its traditional veranda and hammock.

The beautiful home of my friend, more beautiful in contrast to the surrounding poor quarters, is located in the well-kept *Residential* section ~~of the white people~~, where one villa and its surrounding garden is more imposing than the next, all in Southern, Colonial architecture. In the evening we were invited to a ~~at~~ Negro church, where negroes sang their old spirituals in a most effective manner. My friend's cook is Prima Donna of the choir, and she arranged this special negro musicale for our benefit. It was most touching and very interesting to watch with what concentration these black faces devoted their whole attention to the singing of these beautiful old hymns! As clear as a bell and peculiarly plaintive sounded the well harmonized negro melodies through the mystical semi-darkness of the old ~~deteriorated~~ *dilapidated* negro-church. A beautiful old song that they rendered, for instance, contained these lines:

I have no shoes, you have no shoes,
We all have no shoes, but when we reach heaven,
Our white souls will not need shoes.

How ~~real~~ ^{real} seemed to us their childish desire to have a white soul!

The following morning we awoke in Miami. The blue Florida sky in its silken beauty spread its glamour over thousands of palm trees and flower-covered gardens - in other words we had arrived in a land of warm summer. It seemed a shame that we had very little time to spend in Florida, as the schedule of the airplane leaving for Havana was timed to the arrival of the train. An enormous four-propeller hydroplane awaited us, sparkling and glistening, as it rested on the edge of the mirror-clear water, in the benign sunshine. There was room for at least 38 passengers; it was equipped with most comfortable armchairs placed near enormous windows, that permitted a gorgeous view. Amid deafening noise, the silver-winged bird slowly arose out of an immense wave, that for the moment darkened everything, causing something like twilight inside the plane. Below us we saw the chain of islands stretched out from Miami to Key West, the farthest point of Florida, cleverly ~~connected~~ ^{connected} by a railroad - a masterpiece of technic. Before we knew it, we saw below us the Gulf of Mexico, and a short two hours later, we descended into Havana. And immediately the gaily colored picture book of Havana was opened up before our eyes. Painted as if by the magic hand of the artist, this fairyland called Havana appeared before us: Colorful masses of black, yellow and white faces, gleaming white dresses, parasols, enormous hats worn by Spaniards, naked shining negroe-bodies, covered with colored rags instead of clothing... deafening noise everywhere! Wildly gesticulating men are carrying an immense flag with the Cuban colors. Music, strident music everywhere! Miguel Gomez, Havana's former President, had returned with us on our airplane. Some months before, he was banished from Cuba, and escaped serious danger to his life by fleeing, but now he was received with open arms and joy everywhere. Hardly did he step off the plane, before he was surrounded by enthusiasts and raised upon

upon the shoulders of admirers, so that all might see the slender, small figure of their new leader. Speechless we remained at the pier, taking it all in, but suffering from the most unbearable heat. My black coat was so out of place, that I seemed to have come from a masquerade; therefore, as soon as I reached the hotel, it was banished in the farthest corner of the large wardrobe, together with all ~~the~~ other wearing apparel that seemed to exude warmth. The Hotel Nationale lies directly on the open ocean. The view from our windows is overwhelmingly beautiful, but two immense holes in the walls of my room are silent witnesses of the heavy shooting during the Revolution, that almost demolished this beautiful hotel. Work is going on steadily in an effort to eradicate all the damage done. There are very few people in the Hotel at present; in fact there are very few visitors in Cuba, due to the fear of the revolution that has lasted for months. However, now everything is quiet and calm again, and if shots are fired thru the city, they are to express joy- and how else can Cubans express their pleasure and happiness at having a new president than by shooting?!- At noon we sat in the grand pillar hall (the dining room). In front of us ~~were~~ ^{were} rows on rows of palmtrees, flowers, the ocean and sunshine- sunshine flooding and beautifying everything. The very thin white dress I was wearing seemed almost too warm; we had completely forgotten that somewhere in the world there was winter with snow, ice and terrific storms, and Niagara Falls, covered almost completely with icicles. Here we enjoyed hot summer-days and all the pleasures that they bring. Not a corner in Havana that we did not investigate. Could there possibly be ~~xxx~~ anything of importance in Havana and surrounding towns that we missed? I doubt it; our new-found Austrian compatriots spread out all the beauties of Cuba as if on a magic

carpet, They founded a new Austrian Club or Society, and to my delight I was made the first honorary member. Their friendliness and kindness in making our visit to Havana so interesting and beautiful, shall ever remain in my memory. Each in turn tried to do his or her best to make our stay a memorable one: Long automobile trips inland, charming and unstinting hospitality - I can't begin to describe how kind they were and pleased to again see new Austrian faces and hear tales of the old homeland. I can't remember ever having told so many "tales of Vienna" as I did to my compatriots in Havana.

There in Havana it is impossible to go to sleep nights, what with the beautiful sky covered with millions of stars, hanging low, everyone walking, talking, singing and shouting, the only thing to do is to join in the throng of people standing in the streets shoulder to shoulder ~~xxxxxx~~ with negroes, chinese, cubans, spaniards all having the same rights, so different from the South of the U.S.A. where there is such a difference made between black and white. To escape the crowd you may sit in one of the many outdoor restaurants or cafes, and watch the panorama pass before your eyes: In the background the enormous Capital of white marble, in the foreground an overflow of automobiles and humanity. An orchestra of Mulatto-girls plays Cuban melodies: to our ears toneless, shrill, peculiar-rhythms without melody - noises produced with brass instruments, contraptions of coccoanut-shell and bamboo-sticks. Hundreds stand closely pressed together, listening to this would-be music. The police may try to chase them away and keep a clear thorofoare, but to no avail. They may move a few steps, as if they were leaving, only to stand still again and listen rapturously. There are powdered and rouged colored girls in white dresses, suspicious looking young men and dirty children in rags. You don't dare to look at these

ragamuffins. Should they catch your eye, they immediately start begging, and they are born comedians. They twist their eyes, gnash their teeth and appear abject creatures of misery. All know the one English phrase, useful to their business, learned from earliest childhood: Mister, one cent. Although warned by my friends not to pay any attention to them, I cannot withstand their pleading. And now begins the handing out of pennies; again and again I have to have money changed into pennies, but I simply cannot refuse those pleading eyes and outstretched hands. They notice soon that I like them and they immediately inform all their comrades. Babies, the cutest little devils, hardly able to speak, come up with outstretched hands, pleading: Mitta, a cent. And how pleased they look, how they roll their eyes, and how sweetly they smile, showing their glistening teeth, when the cent disappears in their filthy little fists. There is a Cuban boy, who looks very much like Jackie Coogan: his shirt is in rags, dramatically thrown over one of his dirty shoulders; around his waist he has a piece of rope in a vain effort to hold what is left of his trousers. He comes back again and again, thinking I do not recognize him. And again and again I hand him a cent, just to see his eyes light up. If only he didn't think it necessary to make those deplorable faces, as if he were dying of starvation, each time he appears. All the other boys seem alike to me because they are black, while my "Jackie" is distinctly white, therefore easily recognizable. At last he feels he ought to repay so much kindness, and he starts dancing the rumba in dead earnest, but after that he almost demands a cent. Then there was a coal-black negro-boy who came with his Mother, a very well-dressed woman. He got his penny without begging and smiled charmingly up at me. After awhile he had to go home, so he placed his little black hand on my shoulder and with gestures informed me that he was

going home. He looked up at me so hopefully and with such anticipation, that I could not refuse to give him another cent - and then what joy and what a smile played on his face! - Then there was one who did magic tricks and very skillfully too. I really admired his ability, but what attracted me was his face, not the face of a five-year old child, but that of a grown rascal: the tough winking of his eyes, and the nonchalance with which he blew cigar smoke through his nose! However, little "Jackie" remained my favorite, although I never saw him after that first day. As my accompanist, Erno Balogh, who likes his little joke, said to me, "With all the cents you gave him, he took a rest cure in Miami."

On the day that our President Roosevelt recognized the new Cuban President, all Havana lost its head. There was as much shooting as in wartimes. In the early morning they started in with their machinegun-fire, as a sign of Universal joy; all day long blank bullets were shot into the air, and in the evening, outside the cafe, there was so much noise that it was impossible to hold a conversation with someone sitting close to you. The Capitol was illumined from top to bottom - a most impressive sight. But when revolver shots were added to the harmless popguns, we found it better to return to our hotel, and I did not feel safe until I was tucked into bed, under the mosquito-netting, altho the big holes in the wall were not encouraging. I say under the mosquito-netting, because the first night I slept without that protection and the thousands of bloodthirsty mosquitoes did their worst.

Each new day brought more exciting experiences. One day we made a gorgeous automobile trip into the country, past dozens of poor negro-villages, with sights interesting enough to shoot with my ever-ready moving-picture-camera. We passed whole forests of bamboo-

sticks, huts covered with straw, palmtrees and wild growing parasite plants. Naked negro-children sucking sugar-cane, lying lazily in the sun. Gorgeous big pineapples lying around as if carelessly thrown away, whole branches of bananas, costing but a few cents, gigantic lobsters, all kinds of tasteful sea-food costing not more than ten cents a piece. And yet you see hundreds and hundreds of such poverty-stricken people who haven't even those few cents. One can't imagine the poverty that exists in these inland villages, and under what conditions these poor people exist! The eternal sun with its tropical climate enables these poor negroes to live anywhere- a hovel seems enough protection.

We drove through the ill-kept estate of the Insane asylum, consisting of several houses. It was amazing to see that most of the inmates were negroes - sitting at their grated windows, with black noses pressed against the grating - a most depressing sight! We drove very slowly, and suddenly a harmless, fat negress jumped up on the running board and talked and talked vehemently. We could not understand what she said, but her eyes sparkled dangerously, and her hands fumbled in front of our faces. "She asks five cents admission", said our friend and guide, Herr von Namatny. I was so frightened, that I handed her a much bigger amount, and then I feel sure she thought me crazy, because with a yell of joy she jumped off the running-board and waved to us to come in the house with her. It goes without saying, that we drove off in a hurry.

But on the same trip I had another narrow escape and thanked God for the speed of our motor-car. I had gathered a bunch of children together for a shot with my camera. They came closer and closer, watching the softly purring machine. They came from all sides naked or in rags. Frightened, I ran into the car, where they followed me. They clustered around the car like bunches of grapes

holding on to the car and us with their filthy hands and bodies... all around us wide-open doll-eyes, glistening teeth, shouting: "Mister, one cent." We threw out on the street whatever change we had. The kids fell over each other to get the money, while that gave us a chance to drive off in a cloud of smoke and speed, thanking God for the escape. As I looked back I saw a crowd running after us with outstretched hands and shouting. I sincerely wished I had a purse filled to overflowing with pennies for those poor humans.

A dip in the ocean after all that excitement and heat was greatly appreciated by us all, although the water was lukewarm and hardly refreshing therefore. However, the bathing pavillion is most beautifully arranged and layed out, and lying in the shade of a palmtree, surrounded by peace and snow-white sand, I tried to remind myself that we were in the month of January and that somewhere in the world there was ice, sleet and snow.

The two Concerts I gave for the Societe ProArte, made me realize that in spite of the continuous revolutions, the people there still love and appreciate music and art. The audience was enthusiastic, grateful and warm in their praise. ~~Speaking of warmth~~ *My* accompanist Mr Balogh and myself will never forget the experience of appearing in Havana. In fact we felt as if we were in a steam-room performing, and after the Concert we were all in. I must admit that after the last group of songs on my program, I had a greater desire for a shower than an overwhelming ovation.

We disliked leaving Havana and especially our newfound friends of the Austrian Society. They came with us to the airport and watched us take off, waving to us until we disappeared on the horizon. Havana itself disappeared like a dream. A few hours of grace in Miami, which gave a worthy finish to our holiday. We reached Miami

towards evening, still intoxicated from the colorful unreality of the setting sun sinking into the ocean, shedding all the colors of the rainbow over the islands at our feet. The whole world beneath seemed steeped in pastel-colored glass and as if drawn by a mystical painter's hand - a vision fantastically and beautifully unreal. And now back on Mother earth, we drove through Miami and Miami Beach. Never have I seen such wasteful luxury, waste and beauty crammed into a few hours of admiring wonder. Homes and villas, that only an Indian Maharadja of fabulous wealth, could imagine. Palmtrees on palmtrees, endless rows on rows of flowers in the wildest profusion, a picture of beauty and splendor. We rested in the beautiful Hotel Flamingo. Under immense palmtrees, filled with big cocconuts, we relaxed in a hammock. The chirping of crickets, the perfume of flowers permeating the air, the sound of the running fountain somewhere, sometimes, as if lost in a dream the sound of a playful wave on the beach, shining glow-worms ^{or fireflies} in the air and disappearing in the grass, all this is an ideal frame for us to rest and dream in. And yet it is January - unbelievable.

But we must leave, we must go back to snow and ice and Milwaukee. After 51 hours on the train we reach Milwaukee. It is bitter cold and we are cold clear through to the marrow, in spite of warmest clothing. Of course it is January and to be expected. It is winter and in the middle of winter. To dream of palmtrees and eternal sun is beautiful. But why be sad or angry: After each dream no matter how beautiful, must come the awakening.

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This article doesn't seem to be from Lehmann's typewriter and has been edited to some extent, as if for publication.

BACK FROM AMERICA

by

Lotte Lehmann

I think with great joy and gratitude of the time spent in America, of great New York which I have learned to understand and love. The time of making tremendous earnings there is, to be sure, past, but I have come in an almost more interesting period. [I see in the entire country an almost uncanny increase in musical understanding. A ~~Whoever travels through the country as I have, can well judge of the noticeable difference between now and some years ago.~~ sdet All the cities are attempting to found operas - at first for a few weeks - to bring together good orchestras, to engage well-known soloists. In my programs German song always triumphed, and if up to three years ago (when I began my concert tours) a song of lighter character, sung with reluctance, won applause, now the Americans are beginning to sense the beauty of a Schubert, a Schumann, of a Brahms and Hugo Wolf.] I speak not of New York - New York is not "America". New York is wholly international, the public demanding and discriminating as only that of some large European city. A proof to me of this was the enormous success of a recital by Elizabeth Schumann which I was charmed and delighted to attend. Her very delicate art, a pleasure to all who appreciate the finer things of art rather than mere sensation, brought a storm of applause. They understood her and that does credit to the audience. As I said, I speak now of only the provincial towns - everywhere there is growing understanding,

everywhere the naive desire to learn, characteristic of the American. We in Europe have long lived in the shadow of sacred tradition. The post-war period which made unscrupulous men rich, eager for sensation and superficial, and, therefore, inimical to true art, is past - gone as a dirty billow which washes over the changelessly beautiful marble steps of an eternal temple. There in America they are still building that temple. And it is a beautiful, gratifying thought that one may share in its structure. For this reason ^{How I} love these long journeys from place to place, and the sleeping car has already become for me almost my second home.... But it must be an American sleeping car: the broad bed with the many cushions is so comfortable that my husband once said to me in fun, "Such an American sleeping car should be provided for you in Vienna since you sleep so especially well in it." But it would lack here the friendly grinning black face of the Pullman porter who is as attentive as a private servant, and for a dollar tip drags out cushions and covers and little bags for the washing and the hat, and a sheet in which the coat is wrapped; puts flowers on ice and sees to it that breakfast is brought punctually to the "drawing-room", - the delicious coffee with incomparable cream, - the orange juice, to drink which the first thing in the morning is an inviolable and very pleasant rite.... Eating has improved much in America. I always loved the large choice of salads and fruit juices, but they are just beginning to prepare "with love" meat, fish, vegetables. Or - do I only find everything better because America has become familiar to me? My apartment on Central Park on the thirty-second floor had a glorious view out over the park - in the evening especially a fairy-like

picture, and from another side we looked out upon Valhalla: the skyscrapers which for me, in spite of familiarity, never lost that almost ghostlike and fantastic provocation that lies in the fearless competition of human cleverness with all the elements. Would not a hurricane pull down these steep, slender cardhouses? Are they so defiant with their walls of steel?.. Far below in unbroken succession the gleaming chain of automobiles twines and untwines itself. I will never forget the midnight hour of this New Year's Eve, the first which we spent in New York - hundreds, perhaps thousands (what is a number in this country?) of autos jammed together between Fifth Avenue and Broadway in Central Park in the inextricable traffic of New Year's Eve. All the autos began to honk until up in our usually quiet thirty-second floor there sounded over the infernal symphony of angry, impatient auto horns, the pealing of many New Year's bells. There was something uncanny about it.... We were in our quiet apartment as though entirely alone upon a mountain peak - over a world that had gone mad...

Generally over there in America everything runs to extremes - for example, at the time of the Hauptmann trial there was hardly anyone in the whole country who could escape from this Hauptmann psychosis. Columns - page long articles, pictures of Lindbergh, generally fondly called "Lindy", of Hauptmann, the States Attorney, lawyers, Frau Hauptmann, their child, for example kneeling at the bed praying for the father, or crying, "Father must come home"... It was said that Lindy in spite of the cold always went without a coat, that Hauptmann, generally called "Bruno", always wore the same grey suit, and Frau Hauptmann had freshly waved hair. In a Movie a short scene from

the trial was shown in spite of vigorous censorship. After the picture which lasted scarcely five minutes was over, the house was emptied, no one having interest in the coming thrilling drama.... I will not exclude myself; I was drawn into this vortex of the trial and read the reports of "Bruno" before anything else in the paper.... Who there still speaks of the trial now? Tempo Tempo.... Yes, it's all like a racecourse, but one feels that one lives.... Really on the trips it was comparatively very peaceful for me, but the days in New York between trips! Without routine this whirl can scarcely be borne. There I was photographed with embroidery in my hand, on which I looked down in a complete daze; my protest was futile; it is for a woman's paper and shall be entitled, "The artist loves to do needlework at home." I laughed tears over that. When would I have time to sew? No matter, my personal representative (a "star" must have such over there) consoled me that the chief thing was for the women to believe it. Another picture in a chiffon velour, - ostensibly I wear only chiffon velour; then a huge flower wreath that the fascinating Geraldine Farrar sent me for "Tosca"; with another present from her, a fan which she carried as "Manon" and I as the "Marschallin"; then surrounded by small stuffed dogs which are a feeble substitute for my two real dogs left in Vienna.... It had been heard that I loved these toy dogs - and I have been presented with an ever-growing menagerie, among which the proudest example can wag its tail and bark, if it is wound up.... There is strong competition for the much photographed white fur cat which is able to move a lorgnette and fan gracefully.... When I left America an interviewer asked me how many such animals I owned. "Twenty-eight," quickly said my clever dear

secretary, Constance, before I could give a disillusioning figure. "Twenty-eight, is that so?" was the answer, filled with respect, and the pencil hurried to write down the impressive number....

Soon America lay in the distance - an America which I now know well and which I love. I should have remained until the end of July for a radio engagement - it was a tempting offer, but - Vienna, "my home" - Vienna that is now coming into spring.... The opera - rides in the Prater - my little house in Hinterbruhl ... And in between the Covent Garden season in London to which I am a constant visitor. So I said "No" and spent first a few days upon the Riviera as a fore-taste of summer. While I write this I sit stealing a last holiday in Venice on the homeward journey, and am much distressed that it is very cold and rains, after indescribably sunny days on the picturesque Cap Martin, with a daily morning swim in the sea! But Venice, the fairy city, the city of dreams, the loved one, is wholly disenchanted, - grey, grey. The canals are dark, the water without the flattering sun shockingly dirty, the picturesque houses squat as behind black veils, the gorgeous palaces on the Grand Canal dismal and without the Italian cheerfulness, the gondolas look like gloomy coffins with their rain covers and black tassels. I am sad that Venice is so miserable. I had only seen it in radiant sunshine and in intoxicating starlight nights. How happily the songs used to sound from the gondolas decorated with lanterns. Also yesterday they sang, a gondola passed the hotel on the Grand Canal but it sounded rather out of place in this cold and the poor tenor surely caught a cold with his high C....

There is still no season here, still not many foreigners, one hears some English and much German. A brave father of a family ordered in painstaking Italian whereupon the waiter answered in German. The gentleman was visibly offended, he had not polished up his Italian for nothing. He said vigorously, "Si" - Italian from head to foot.... Naturally they ate spaghetti and drank Chianti. The pigeons in the market place are hungry for prey, as are the photographers. Oh no, thank you - I have been sufficiently photographed "over there". But when I bought corn to feed the pigeons they fluttered around so gracefully, sat coquettishly on my shoulders, on my head - I must please my tyrant, Constance, who begged imploringly for European pictures.... Ecco - and already a frightful picture is made.... But absolutely private - for no newspaper! And that is the beauty of it.... That is so wonderfully European, and I laugh aloud in the rain: in the morning early I am in Vienna, in my country, and again will feel: at home....

Lehmann wrote this article about Salzburg (and especially its Festival) possibly for the July 1937 issue of Harpers Bazaar. Their archives however reveal no Lehmann articles. The English translation appears in 9 pages.

S a l z b u r g

Wie gut ist der Gedanke, dass in unserer Zeit - einer Zeit wirtschaftlicher und politischer Wirren - noch soviel Sehnsucht in den Menschen uebrig geblieben ist, Sehnsucht nach Schoenheit, nach der Welt, die jenseits aller Realistik liegt: der Kunst. Und so kommen alljaehrlich Tausende von allen Enden der Erde, um Musik zu hoeren, Schauspiele zu geniessen, Kunstwerke zu sehen. Festspielstaedte ueberbieten sich in ihren Gaben - und unter ihnen ist die allerlieblichste unser Salzburg. Der Anstrom der internationalen Gesellschaft ist so gross geworden, dass das Festspielhaus sich als viel zu klein erwiesen hat. Und so wird es um- und ausgebaut werden: das haessliche graue Entlein wird ein stolzer Schwan sein ... Salzburgs groesster Protektor, Freund und - last not least - Magnet Toscanini setzte sich im vergangenen Herbst mit grosser Zaehigkeit fuer diesen Gedanken ein - und was er einmal will und wuenscht, darf nicht nur Wunsch und Gedanke bleiben: also wird das Haus jetzt neu erstehen ... Der Zuschauerraum fasst die Menge der Menschen nicht mehr, die Buehne, klein und primitiv, genuegt nicht mehr den wachsenden Anspruechen an die Scene. Beinahe muesste ganz Salzburg ausgebaut werden, um alle die Fremden, die in dichten Scharen herbeistroemen, gut unterzubringen ... Aber das ist nur ein schlechter Scherz, denn diese bezaubernde Gebirgsstadt moechte ich nicht um ein Atom anders sehen, als sie ist - - und Pltz fuer moderne Riesenhotels gibt es Gott sei Dank auch nicht ... Dass die teuren Hotels ausverkauft bis zum Dach sind in der Hochsaison, ist ein erfreuliches Zeichen des Wohlstandes ... Denn die Preise sind ganz betracichtlich hohe. Im Winter schon muss man seine Zimmer- und Wohnungsbestellungen machen, wenn man sicher gehen will.

Besonders

Besonders Zimmer mit Bad sind eine Raritaet und dementsprechend hoch bewertet ... Und es ist ratsam, Billets fuer die Vorstellungen fruehzeitig reservieren zu lassen - nur ahnungslose Neulinge fragen an der Abendkasse nach einem guten Platz an einem der "Galaabende", an denen die Festspielzeit ueberreich ist ... Wir mitwirkende Kuenstler nehmen uns fast alle ein Haus in Salzburgs Naehel, um wenigstens auf Stunden dem grossen Trubel der festlich bewegten Stadt entfliehen zu koennen und uns trotz konzentrierter Arbeit die Illusion der Sommerferien zu bewahren...

Alle sind wir uns dessen bewusst, dass Hoechstleistungen erwartet werden und geboten werden muessen. Deshalb ist fuer uns diese Zeit immer eine Zeit grosser Anspannung, Aber wir werden getragen von dem Enthusiasmus des wirklich kunstgeniessenden Publikums, angeregt durch die Atmosphaere um uns.

Es ist eigentlich immer spannend, durch die Strassen zu gehen: man trifft Beruehmtheiten aus aller Welt. Café Bazar, Café Tornaselli - beide bekannt als Treffpunkt aller derer, die sehen wollen und gesehen werden wollen ... Fast jeder traegt die entzueckende landesuebliche Tracht: die Damen das Dirndlkleid und die Herren den Salzburger graenen "Janker" mit kurzen Hosen. Beim Sporthaus Lanz und den anderen Trachtengeschaeften ist ein Betrieb wie in einem Bienenhaus. Immer wieder neue Muster, nach alten Vorlagen gezeichnet, tauchen auf, immer wieder neue Farbschattierungen, neue raffinierte Kleinigkeiten, die die staedtische Dame in ein zierliches Dirndl verwandeln mit "wahnsinnig echten" Strohhueten, wie sie die Bauernmaedels auf der Alm beim Heuen tragen ... Im letzten Sommer hatte Lanz ein neues Muster kreiert: kleine Motive aus dem "Rosenkavalier". Ich habe ein reizendes Gartenkleid davon. Aber auch prachtvolle ur-

alte

alte echte Stoffe findet man in den Trachtengeschäften: Bauerntücher in verblassten Brokattoenen, Schärzen in unwahrscheinlich prächtigen Farben, zerschliessen und zermuerbt - Bauernschmuck aus alten Gold und Silber. Wie wunderbar und kostbar die echten alten Trachten sind, konnte man im vergangenen Sommer auf der St. Gilgner Hochzeit sehen, die einer der Höhepunkte der sommerlichen Sensationen war: in jedem Jahr wird dem ärmsten Brautpaar einer alteingesessenen oesterreichischen Familie die Hochzeit aus dem Herma Schuschnigg-Fonds gerichtet. Die Stiftung ist zum Andenken an die edle Gattin unseres Bundeskanzlers gegründet worden, die durch ein furchtbares Autounglück einem blühenden Leben entrissen wurde. Das Brautpaar, das so glücklich ist, anserwählt zu werden, war im vorigen Sommer in St. Gilgen am Wolfgangsee ansässig. Halb Salzburg kam zur Hochzeit, auf der der Bundeskanzler selbst und Minister Ferner die Trauzeugen waren. Der Erzbischoff von Salzburg traute das junge Paar, ich sang in der Kirche die schönen Bibelworte: "Wo Du hingehst, da will auch ich hingehen."

Geld, eine Wohnungseinrichtung, Geschenke - alles wurde den Beiden zuteil, die ihr Glück kaum fassen konnten. Unzählige Trachtenvereine kamen aus dem ganzen Salzkammergut - und es glückte nur so in der warmen Sommersonne von leuchtenden Farben und prunkenden Goldhauben ...

Ich hatte ein Haus in St. Gilgen gemietet und machte die ganzen aufregenden Hochzeitsvorbereitungen mit, als ob sie mich selbst angingen. Ein paar Tage vorher machte, der Landessitte gemäß, der "Hochzeitslader" mit dem Brautigam und einem Zeugen die Runde: er trägt einen hohen, mit Bändern geschmückten Stock in der Hand, sein Hut ist wie der des Brautigams

tigams mit Blumen und Baendern verziert - und natuerlich sind alle Drei in Festtracht. Hiersel, der "Lader", sagt in jedem Haus ein langes Gedicht auf, in dem er den Gast eindringlich ermahnt, nur ja nicht schuechtern im Schenken zu sein ... Ein besonders langer Vers warnt vor Raufereien ... Wir versprochen ihm, zu kommen und alle Mahnungen zu befolgen ... In jedem Hause werden die Drei natuerlich mit Wein und Wurstbrotten bewirtet - und der Hiersel sagte, vertraulich mit den listigen Augen zwinkernd: "Mir san fruh kumma, denn abends da ham ma sovuel g'soffen, dass ma uns net zur Frau Kammerseengerin traun taeten." Wir lachten sehr und schenkten ihnen fleissig ein - und sie zogen mit verdaechtig leuchtenden Augen ab trotz der fruehen Morgenstunde ... In der Tuer drehte sich der Zeuge, der junge Bruder des Braeutigams, um und sagte beinahe klaeglich: "Des halt' ja kan Mensch aus, des Gesaufe ..."

Der Braeutigan sah auf meinem Fluegel Bilder von Toscanini und Walter stehen, erkannte sie sofort und sprach davon, dass er sie uebers Radio gehoert habe. Das ist so ganz typisch fuer Oesterreich, fuer dieses durch und durch musikalische Volk: dieser ganz einfache Holzfaeller, bisher der Alleraermste im Ort, fing an, voll Interesse ueber Musik zu sprechen ... Ich glaube nicht, dass man noch irgendwo in der Welt diese tief eingewurzelte Liebe zur Musik in einem Volk findet. Musik ist eben ein Teil ihres Lebens, es gehoert dazu, ist Notwendigkeit.

Der Wolfgangsee ist einer der schoensten der Seengruppe im Salzkammergut. Wir besuchten oft das am anderen Ende des Sees gelegene St. Wolfgang, in dessen alter Kirche ein ueberwaeltigend schoener Altar steht - und am Seegestade das beruehmte "Weisse Roessl". Man geht dorthin, um auf der breiten Seeterrasse Kaffee zu

grinken

trinken - eine der "oesterreichischen Jausen" angesichts des weiten, blauen Sees, auf dem die Segelboote wie weisse Schmetterlinge schweben und die eifrigen Dampfer immer von Neuem unzählige Menschen an den Landungssteg bringen, alle in bunten Bauerntrachten, viele "Dirndl" mit rotgefärbten Nägeln und platinblonden Haaren, mit rubinroten Lippen, mit hohen Stoeckelsandalen, mit breiten Bauernhueten, mit grellen Schuerzen - - ein Durcheinander von Stadt und Land, bunt wie das Gewirr der Sprachen. Keine Nation fehlt! Und wenn ein bekannter Wagen irgendeines "Stars" durch die schmalen Gassen faehrt, so wird man von ihm in allen Sprachen zu einander sprechen ...

Wir hatten in St. Gilgen einen herrlichen Blick ueber den See hinweg - uns gegenueber lag der Schafberg mit seiner ragenden Spitze. St. Gilgen war leider nur ein wenig zu weit fuer mich, die ich durch die neu inscenierten Meistersinger viele Proben hatte und so durch das viele Hin- und Herfahren manche Zeit verlor, in der ich mich haette ausruhen koennen.

Fuer den kommenden Sommer habe ich mir in grosserer Naeh Salzburgs eine Villa mit sehr grossem Garten gemietet. Ich werde erst in allerletzter Stunde eintreffen koennen, denn von U. S. A. aus mache ich den "kleinen Umweg" ueber Australien, um nach Oesterreich zu gelangen ... Meine Konzerte enden in Australien gerade so, dass ich mit dem naechsten moeglichen Schiff erst kurz vor Beginn der Festspiele in Genua lande und nach Salzburg fliegen muss, um wenigstens eine Probe fuer die Eroeffnungsvorstellung zu haben. Der gestrenge Maestro wird, fuerchte ich, boese sein - und ich muss versuchen, ihn mit einem besonders guten Fidelio zu versoehnen ... Moegen mir alle Goetter gnaedig sein!! In diesem Jahr singe ich nicht wieder

wieder die Eva mit ihm, die reizende Maria Cebotari nimmt meinen Platz ein, waehrend ich zum ersten Mal die Graefin in italienischer Sprache unter Walter singe. Ich freue mich ganz besonders auf diese Figaro-Auffuehrung, in der Pinza der Figaro sein wird. Mit Bruno Walter zu singen, ist ein Getragenwerden auf behutsamen Haenden. Mit Toscanini zu singen, ist ein bedingungsloses Folgenmuessen, und immer wieder wie die atemraubende Sensation einer Premiere ... Schade, dass ich in diesem Sommer nur die beiden Fideliovorstellungen mit ihm habe! Auch der Rosenkavalier steht wieder auf dem Spielplan - Knappertsbusch, der stuermisch wie kaum ein anderer Wien eroberte, wird dirigieren. Ich sang die Marschallin schon in Wien unter seiner prachtvollen Leitung und freue mich nun auf die erneute Zusammenarbeit.

Richard Mayr aber, der unvergessliche Ochs von Lerchenau, liegt auf dem alten, poesieumwobenen St. Petersfriedhof - und viele Menschen, die den beruehmt schoenen, historischen Friedhof besuchen, werden an seinem Grabe stehen bleiben und in Wehmut dieses wunderbaren Kuenstlers gedenken.

Jedoch der Tag in Salzburg ist ausgefuellt wie nur denkbar - niemand hat Zeit zu laengerem Verweilen... Das Leben pulsiert in schnellem Tempo - Feststimmung laesst keine traurigen Gedanken aufkommen. Da geht man von Reinhardts "Jedermann" - der nicht mehr wegzudenken ist aus dem alljaehrlichen Spielplan - von seinem "Faust" mit dem erschuetternden Gretchen der Wessely - zu einem Toscanini-Konzert, einem Walter-Abend - einer Weingartner-Vorstellung ... Da sieht man auf der Strasse Chaljapins prachtvollen Kopf die Menge ueberragen, neben ihm sein bildhuebsches Tochterchen. Da ist einer der Thimigs - vielleicht gar die immer scheue und in sich verschlossene Helene Thimig, Reinhardts Gattin ... Da sind die schoenen Tochter von Bruno Walter ... Da

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ist die Tanzmeisterin Wallmann - da ist sogar Marlene Dietrich in einem totsichlichen Salzburger weissen Regenmantel und giftgruenem Bauernhut ... Und die Auto- parade abends ... Cadillacs, Rollsroyces, Lincolns streiten um den Schoenheitspreis vor der staunenden Menge der Neugierigen, die entlang der Zufahrtsstrassen stehen - und bei der Bruecke, die in ihrem bunten, flatternden Flaggenschmuck so recht der Rahmen dieses allabendlichen festlichen Wagensaufzuges ist ... Elegante Frauen haben ihr Dirndlkleid gegen kostbare Abendgewaender vertauscht ... Pelze, Brillanten ... Entzueckende Sommerabendcapes ... Vor dem Festspielhaus stauen sich die Wagen. Die Zufahrt ist beschwerlich in den engen Strassen. Einigen "Prominenten" ist es erlaubt, vor der Buechnehtuer zu halten. Jeder kennt Toscaninis und Walters grosse Cadillacs ... Die Menge undraengt die Wagen. Walter hat sein liebes Laecheln fuer sie auch in aller Hetzjagd der Arbeit. Es ist so Teil seines Wesens, dass er garnicht anders kann, als verstaendnisvoll und guetig sein. Toscanini ist unduldsam und ablehnend. Er eilt mit finsterem Gesicht durch die ihn Bestuermenden, entwischt den Photographen, kommt boese wie ein zuernender Gott in die Tuer, wenn man ihn belaestigt hat. Er lebt ganz jenseits jeder Sensation, hasst und verachtet sie und ist ungluecklich, dass er selbst die groesste Sensation der Musikwelt geworden ist ... Gute Musik will er machen, nichts weiter ... Er liebt Salzburg, liebt das oesterreichische Land, liebt die konzentrierte Arbeit, das fuehlbare Streben nach Vollendung um ihn herum. Er, der selbst Vollendung ist, will nichts als diesen Willen nach Vollendung spueren - das macht ihn gluecklich. Aber das Drum und Dran - Glanz der Festspiele, Neugier des Publikums, Bitten um Autogramme, Photographen - das alles hasst er aus Herzensgrund. Es macht ihn wahnsianig, wenn

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perfection

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er nicht puenktlich beginnen kann. Und fast nie kann
das geschehen: die Auffahrt ist zu beschwerlich. Doktor
Kerber, der Leiter der Festspiele, sieht immer wieder
besorgt auf die Uhr, greift immer nervoeser nach dem
Telefon. Baron Puton, der Praesident der Festspiele,
wechselt ^{wechsell} aengstliche Blicke mit ihm, wenn der Bericht ^{schert}
besagt: "Wegen des Regens doppelte schwierige Anfahrt,
Verspaetung heute erheblich ..." Kerber murmelt einen
echt salzburgischen Fluch ueber ^{den} salzburgischen "Schnuerl-
regen" und geht herunter, nach dem Rechten zu sehen.
Mein Gott - das Haus ist seit Monaten sozusagen bis
zum Dach ausverkauft - und wie langsam fuehlt es sich -
jetzt, wo es laengst begonnen haben muesste! Kerber
weiss, dass der grosse Maestro oben in der Tuer des
kleinen Dirigenzimmers steht, ^{dark + dangerous} duester und gefaehr-
lich + der Taktstock tanzt in der nervoesen Hand ...
Man weiss nie recht, was nochgeschehen kann ... Ker-
ber steht der Angatschweiss auf der Stirn trotz seines
zur Schau getragenen gemuetlichen Humors ... Aber es
geht ja doch immer alles gut - Beifallsjubel des Be-
gruessens, das jaeh abgebrochen wird durch eine kurz
abwehrende Geste ... Und dann: Musik ... Und dann: eben
Toscanini am Pult ... Auf der Buehne herrscht groesste
Spannung. ^{Trusion} Leinsdorf, des Maestro hochtalentierter
"treuer Gesell", ^{betont} der Proben vorbereitet, begleitet,
souffliert, ist immer da, immer in der Naeh, immer
hilfsbereit. Und jeden Abend ist das so: wir stehen
da und warten wie vor einem aufregenden ersten Start ...

Ueber die lauschende Menge im Saal hinweg aber
schweben Klaenge ewiger Schoenheit - und alle Nationen
verstehen und fuehlen die unvergaengliche Sprache des
Genius, der die Werke erschuf, die Besitz der Welt
sind - einer Welt ohne Grenzen ...

Spaet zur Nachtzeit aber, wenn Salzburg schlaeft
und nun nach verrauschtem Tag und festlichem Abend

wieder

- 9 -

floats

wieder die zauberhaft liebliche, stille Mozartstadt
geworden ist, geistert durch die alten, winkligen
Gassen vielleicht ein blasser Schein: der erhabene
Schatten Mozarts, Salzburgs unsterblicher Sohn ...

Salzburger

Canthel

Mutter

Amontal



Never fear, you don't need to unscramble this page. The following page offers you the final English translation. This page does provide some idea of the translator's work.

1

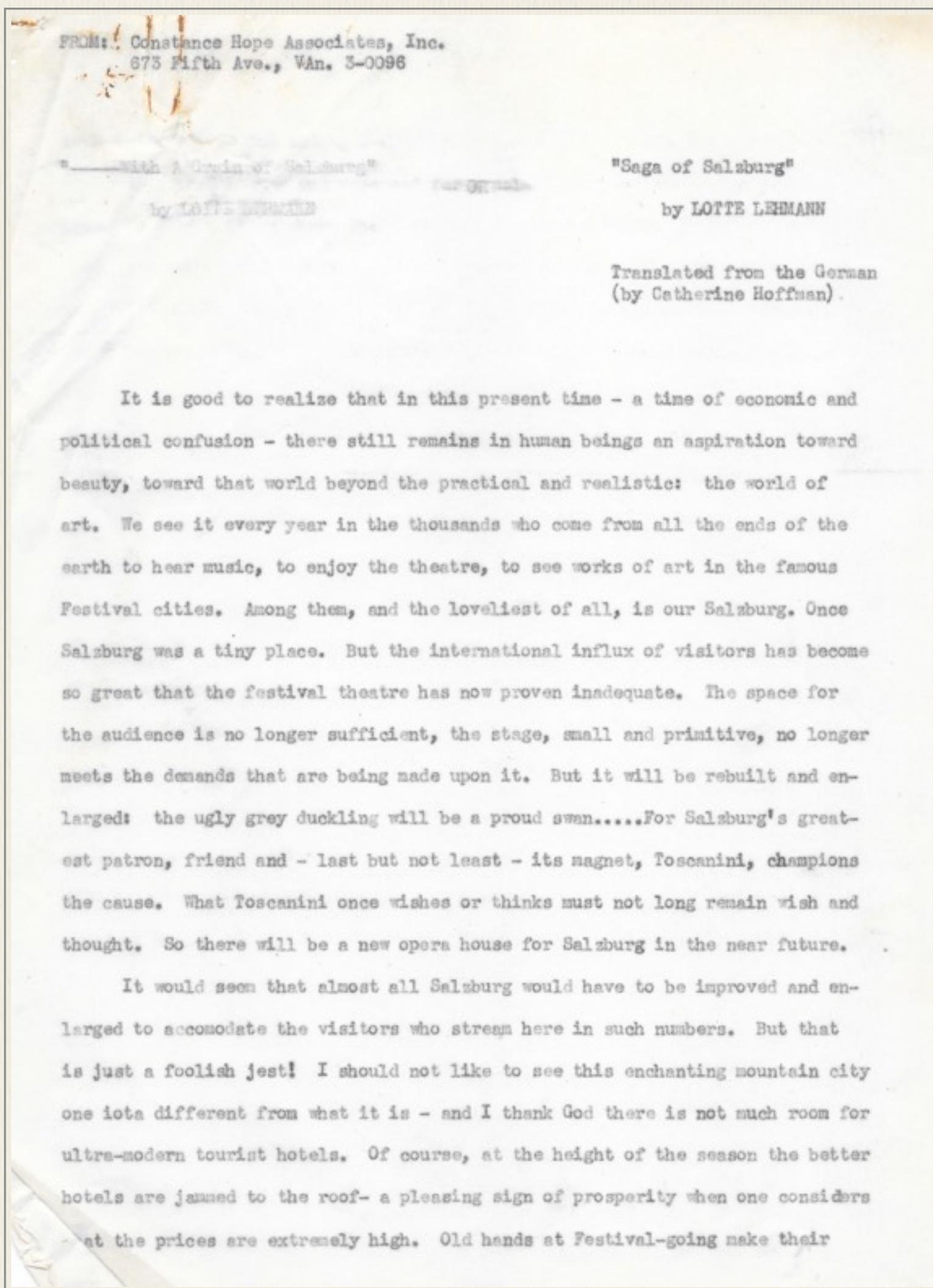
How good ^{It is to realize} is the thought that in ^{this present} time - a time of economic and political confusion -

there still remains in human beings ^{all} ~~as much aspiration~~ aspiration toward beauty, toward that world ~~which is beyond the practical, realistic world of art.~~ ^{we see it} every year

^{in the thousands who come} at the Festival Cities; ^{the theatre} Festival cities vie with one another in their offerings - and among them is the loveliest of all our Salzburg. ^{Once a tiny town,} The international influx of ^{visitors} has become so great that the festival theatre has ^{now} ~~become~~ very inadequate ^{problem} and it will be rebuilt and enlarged: the ugly grey duckling will be a proud swan Salzburg's greatest patron, friend and - last not least - magnet, ^{Chapman} Toscanini ~~has~~ ^{has} taken on this cause with great tenacity ^(resolution?) and so ^{and so} ~~the~~ ^{the} house will arise anew... The space for the audience is no longer sufficient, the stage, ~~small and primitive,~~ ^{hits} no longer ^{to} sufficient ~~for~~ the growing demands upon it. ^{It would seem that} ~~almost all~~ Salzburg ^{is} ~~is~~ ^{indeed} must be rebuilt to provide for ^{improved} ~~all~~ the visitors who stream ^{each} here in ~~great~~ ^{hordes}... But

no. this is ~~a~~ a bad jest, ~~I~~ I should not like to see this enchanting mountain city ^{there is not} ~~changed one iota,~~ ^{of course, at the height of the season} one atom different from what it is -- and thank God there ~~is~~ ^{is} no ~~much room for ultra-modern tourist hotels.~~ ^{the expensive hotels are sold out to the roof,} ~~the height of the season~~ is a pleasing sign of prosperity ... ^{and} the prices are extremely high. ^{Old havers at Festival going make their own} Reservations ~~must be made~~ ^{are being arranged} the winter before, ~~in order to be sure of them.~~ ^{Knowing the rarity of} ~~Rooms with bath~~ ^{combined with good Austrian cooking} ~~and it is~~ ^{that they must} ~~advisable, to make early reservations for the performances - only the naive ask at the box office for good seats for the gala evenings,~~ ^{although there are many of them during} the festival season ~~abound~~..

The reference to the Constance Hope Associates tells us that this was one of the many ways that the agency hyped Lehmann in the States. At first, this offended Lehmann, but soon she learned the need for such efforts in the huge country.



room reservations and eating arrangements the winter before, for rooms with bath are a treasured luxury and reserved for a select few; and of course everyone wants to find a place where there is good Austrian cooking. They know too that they must make early reservations for the performances - only the uninitiated would presume to ask at the box office for good seats for the gala evenings, of which there are many during the festival season. We participating artists usually rent houses in the vicinity of Salzburg, in order to withdraw for a few hours at least, from the confusion of the hectic festival city and to preserve, in spite of our concentrated work, the illusion of a summer vacation....

We are all conscious that performances of the highest order are expected of us in Salzburg, and that we must give of our best. Consequently, this is always a time of some strain for us artists. But we are also constantly buoyed up by the enthusiasm of a truly appreciative and art-loving public, and by the vital, sincerely musical mood of the place.

It is always amusing to walk through the little Salzburg streets: One meets celebrities gathered from all over the world. The Cafe Bazar, Cafe Tomaselli - both are known as rendezvous of all those who wish to see and wish to be seen.....Almost everyone wears the local peasant costume: the women the dirndl dress and the men the green "Jackerl" of Salzburg, with short breeches. There is a beehive of activity at the local peasant modistes, the sporting goods store of Lanz, and the other peasant clothing stores. There one finds a new thrill each day: - some model designed after an old pattern, some bright new color or some "elegant" novelty to decorate those "wahnsinnig echten" (wildly authentic) straw hats the city ladies have copied from the hats the peasant girls wear in the sunny pastures at harvest time.....Last summer Lanz created a new pattern: tiny motifs from scenes of "Rosenkavalier". I have a charming garden dress of this material.

In the peasant shops one finds also some rare old materials: Peasant shawls in faded brocades, aprons of still magnificent colors (though the fabrics are often threadbare), peasant jewelry of old gold and silver.

We had a chance to admire some of these old things last summer at the St. Gilgen wedding which was one of the highpoints of the season's festivities. The government has established a charming custom: Each year a fine wedding is given to the poorest engaged couple from an old established Austrian family. The fund for this annual wedding party is established in memory of our Chancellor Schuschnigg's wife, who was killed in a dreadful automobile accident, and is known as the Herma Schuschnigg Fund. We were fortunate last summer, for the bridal couple which was chosen lived in our own little village, St. Gilgen on the Wolfgangsee. Half of Salzburg came to the wedding, and Chancellor Schuschnigg himself and Minister Ferner were the witnesses. The archbishop of Salzburg married the young couple in the church, and I sang for them the beautiful Biblical text, "Whither thou goest, there will I go also".....Money, housefurnishings and other gifts - all were bestowed upon the joyous pair, who could hardly believe their rare good luck. Countless peasant hordes arrived from throughout the Salzkammergut. Each local peasant group wore its particular costume, or "Tracht" as they call it - and the shining colors, authentic old fabrics and sparkling gold headdresses glittered in the warm summer sunshine.....

I had rented a house in St. Gilgen and took part in all the exciting preparations for the wedding as actively as if it had been in my very own family. A few days before, according to the country custom, the official "Inviter to the Wedding" made the rounds, accompanied by the bridegroom and a witness. All three were in holiday attire, their hats decorated with flowers and ribbons. The witness also carried a stick from which hung festive streamers. It is not fitting among the peasants to mail an invitation. You are only properly invited to a wedding when you are personally bid to the ceremony by word of mouth. So, with

due formality, we listened to Hiersel, the summoner, as he recited a long poem, in delightful dialect, in which he admonished the guests not to be hesitant about giving presents. An especially impressive verse warned against all brawls. We promised him to go and to follow all his advice carefully. Naturally, the three were regaled in every house with wine and "wurstbrot" (sausage sandwiches), and Hiersel confided to me, winking slyly, - "We come here early because by evening we have drunk so much we might disgrace ourselves before the Frau Kammerangerin."

Laughingly, we refilled the wine glasses many times, and in spite of the early morning hour they withdrew with suspiciously shining eyes. At the door the witness, the younger brother of the bridegroom, turned around and said almost despairingly, - "How will I get through all this drinking today?"

During the visit the bridegroom saw standing on my piano pictures of Toscanini and Walter, recognized them immediately and said how much he had enjoyed their conducting over the radio. Now that is so typical of Austria and its thoroughly musical people: - this simple woodcutter, the poorest man in the village, speaking enthusiastically and intelligently about music. I don't believe that anywhere else in the world does one find such a deeply-rooted love of music in the common people. Music is a vital part of life in the Salzkammergut. It belongs to life. It is a necessity!

The Wolfgangsee, on which our house was located, is one of the most beautiful of the group of lakes of the Salzkammergut. We often visited the little village of St. Wolfgang which is situated on the other end of the lake, in which there is an old church with a most beautiful altar and, on the lake shore, the famous "White Horse Inn". On its broad terraces one enjoys the "Austrian Jause" - afternoon coffee - looking out over the wide blue lake where the sailboats float like white butterflies. The busy steamer is always depositing new guests on the landing step, all bravely attired in peasant costume. Young women with reddened nails, platinum

blonde hair, ruby red lips and high-heeled sandals, sport broad peasant hats and bright peasant aprons; a strange mixture of city and country, variegated as the confusion of speech that prevails. Every nation is represented, it seems! And when a familiar car of one of the Salzburg "Stars" drove through the narrow streets, there is a babel of comment about it in all languages.

From our home in St. Gilgen we had a wonderful view across the lake. Opposite us lay the Schafberg with its often-climbed peak. But St. Gilgen was a bit too far from Salzburg for me, as I had rehearsals each day because of the newly produced "Meistersinger", and for the coming summer I have rented a villa with a large garden, much nearer to Salzburg. I arrive only at the very last minute, for this year I make the trip from the United States to Austria with just a little detour, via Australia, in April, May and June. My concert tour in Australia is crowded with engagements to the last possible moment, so that only by a complicated changing of boats can I arrive in Genoa just before the beginning of the Festival. Then I must fly to Salzburg in order to have at least one rehearsal for the opening performance. The severe Maestro will, I am afraid, be angry at such tardiness and I will have to try and appease him with an especially good "Fidelio". May the gods be kind to me! I will also sing the "Countessa" in "The Marriage of Figaro" under Bruno Walter in Italian for the first time. I am very happy about this performance, in which Ezio Pinza is to do the "Figaro". To sing with Bruno Walter is to receive patient musical guidance, to be led along easily by his ever-stimulating direction. To sing with Toscanini is to follow, to conform unconditionally to his every musical wish; and every performance with him has the breath-taking sensation of a premiere. It is a pity that I have only two performances of "Fidelio" with Toscanini this summer. "Der Rosenkavalier" is also on my schedule, - directed by Dr. Knappertsbusch, the conductor who has taken Vienna by storm. I have sung the "Marschallin" already under his baton and am happy at the opportunity of working

with him again. But when I think of "Rosenkavalier", I think instinctively of Richard Mayr, that unforgettable "Ochs von Lerchenau" who lies in Salzburg in the old and memorable cemetery of St. Peter. Many people who visit that famous and hallowed spot now stand at his grave and think in sorrow of that artist who was so vital a part of the Salzburg Festivals.

But days in Salzburg are unbelievably full. No one has time for dreaming too long. Life pulses in rapid tempo and the Festival mood permits of no sed thoughts. One goes from Reinhardt's "Everyman" (which is an essential part of each year's program) to his "Faust" (made more moving than ever by the Gretchen performance of Paula Wessely) to a Toscanini concert; a Walter soiree; a Weingartner performance.....On the street one glimpses Chaliapin's splendid head towering above the crowd, and beside him his pretty daughter. There is one of the Thimigs, - it is the every-shy and retiring Helene Thimig, the wife of Reinhardt. And there are the lovely daughts of Bruno Walter. Here is the ballet mistress, Wallmann. There is even Marlene Dietrich, in a ravishingly chic white raincoat, and violent green peasant hat.....

In the evenings there is a regular parade of automobiles.....Cadillacs, Rolls Royces and Lincolns compete for the admiration of the crowd which lines the streets near the Festspielhaus, brimming over onto the famous bridge that crosses the river Salzach. The bridge, bedecked with many-colored banners that flutter gaily in the breeze, is a fitting approach for the festive procession of cars which crosses it each evening on the way to the performance.....The dirndl dresses have been exchanged for thrilling evening frocks...there are furs, jewels... enchanting summer evening wraps. The cars must stop long before they approach the Festspielhaus, for it is impossible for them to get through the narrow streets. Only a few prominent people are privileged to drive all the way to the entrance.

Of course everyone recognizes the big Cadillac cars that belong to Toscanini and Walter. As they arrive the cars are immediately besieged by admiring hordes...Walter, in spite of all the pressure of his work, always has a warm smile for them. This cordiality is so much a part of his being that even when he is most harassed, he cannot be other than understanding and benevolent to his public. Toscanini, as he enters the Festspielhaus, is hurried and aloof. He rushes through the eager mob, his face averted, avoids the photographers, and if the throng has annoyed him, arrives at the stage door fuming like a wrathful god. He lives completely withdrawn from notoriety, hates and despises the sensational, and is sad that he himself happens to be the greatest sensation of the musical world....He wishes to make great music, and nothing else....He loves Salzburg - he loves the Austrian countryside, and he thrives on the concentrated work and the intense striving toward perfection which he demands from those associated with him. He, who himself is perfection, will not tolerate anything except perfection in the artists about him. That is his driving force. But the superficial glamour of the Festival, the curiosity of the public, the autograph seekers, the photographers; all these he hates bitterly. It infuriates him if he cannot begin on time. But he seldom can! -For this is unpunctual Austria, and the approach to the Festspielhaus is far too inconvenient.

Dr. Kerber, the director of the Festival, glances anxiously at the clock, and reaches nervously for his telephone to get the latest report on the house. Baron Puthon, the President of the Festival, exchanges an anxious look with him when he receives the report "There will be considerable delay this evening, due to the difficulty of driving through the rainy streets"....Kerber murmurs a typically Salzburgian curse on the Salzburg "Schnuerlereggen" (Lace Rain), - then goes downstairs to try to speed things up. "Heavens! The house has been completely sold out for months and yet it fills so slowly. The curtain should have gone up long ago!" Kerber knows that upstairs, in the tiny conductor's

room, the great Maestro is pacing up and down, gloomy, dark and menacing. The conductor's baton dances in his nervous fingers. One never knows what he may do next....In spite of his outward good humor, Kerber is feeling very anxious (telltale beads of sweat stand out on his forehead)....But in the end it is the usual triumph. Toscanini enters and interrupts the thunderous applause which greets him, with a short, almost defensive gesture. And then - Music. At last Toscanini takes command....On the stage the greatest tension prevails. Leinsdorf, the highly talented "treuer Gesell", devoted co-worker of the Maestro, who prepares the rehearsals, who accompanies the singers at the piano, and who is ever ready at the prompter's box, is there, eager to help at any moment. And it is the same at every performance - we wait on the stage expectant and tense as though each time it were the first performance.

Then over the waiting throng in the concert hall swells the sound of great music, and people of every nation understand the incomparable speech of genius which makes great musical works the possessions of the entire world - a world without frontiers.

Late at night, when Salzburg is asleep after an exciting day and festive evening, and has become once again the enchantingly sweet and stilled old city, I fancy there floats through the narrow, winding passageways a pale form: Can it be the noble shade of Mozart, Salzburg's immortal son.....?

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No English translation of Lehmann's "Bruno Walter" is available.

B R U N O W A L T E R

1. Der Operndirigent

Da lag eines Tages ein Kontrakt für die Royal Opera Coventgarden in London auf meinem Frühstückstisch in Wien. Es war im Jahre 1924. London war immer meine Sehnsucht gewesen, seit ich einmal als junge Anfängerin (im Jahre 1914) im alten Drurylane Theatre unter Sir Thomas Beacham die "Sophie" im "Rosenkavalier" gesungen hatte, für Claire Dux einsingend. Damals hatte die grosse, glanzvolle Stadt einen unauslöschlichen Eindruck auf mich gemacht und meine sehnsüchtigen Gedanken waren oft und oft zu dem in seiner Schmucklosigkeit imponierenden Hause gewandert, das alljährlich im Frühling die berühmtesten Namen der Musikwelt vereint: Das Coventgarden Opera House. Endlich kam nun mein Ruf dorthin auch zu mir! Und doch, es war eine Bedingung im Kontrakt, die schwer erfüllbar schien: Ich sollte die "Marschallin" singen, ja, das Engagement war hauptsächlich auf diese Rolle konzentriert. Ich hatte sie niemals gesungen, nicht einmal studiert, sondern hatte seit einigen Jahren die Rolle der "Sophie" mit der des "Oktavian" vertauscht. Es war wenig Zeit zu wirklich sorgfältiger Vorbereitung - und dass eine solche mehr denn je nötig war, sagte mir der Name des Dirigenten, unter dem der "Rosenkavalier" als Eröffnungsvorstellung der Saison gegeben werden sollte: Bruno Walter.

Ich war ihm bisher noch nie begegnet, hatte immer gewünscht, mit ihm singen zu dürfen - und hier nun war die grossartige Gelegenheit, die ich mir nicht entgehen lassen konnte. Ich nahm die Chance, sagte zu, und stürzte mich in das Studium der "Marschallin." Es war nicht leicht, in so lächerlich kurzer Zeit diese Rolle zu lernen: Ich stand als eine der meist beschäftigten Sängerinnen im Repertoire der Wiener Oper und stahl mir sozusagen jede Stunde des Studiums.

Als ich Bruno Walter in der ersten Ensembleprobe in London traf, kam mir die Kühnheit meines Unterfangens erst so recht zum Bewusstsein. Ich war nicht einmal musikalisch sicher, die ganze Partie war ungeschliffen und noch nicht mein eigen. Und hier sah ich am Klavier den Künstler, der mehr als je ein Anderer tiefste Durchdringung des Charakters der Rolle forderte und vor dessen fanatischem Willen, ein lebendiges Wesen zu gestalten, keine leere Opernrolle, ich mich schon von Anfang an als unzulänglich fühlte. Hätte ich nur mehr Zeit gehabt! Es war wirklich eine unentschuld bare Selbstüberschätzung, dass ich dieses verlockende Engagement angenommen hatte, wissend, ich konnte nicht mein Bestes geben.

Bruno Walter war nicht zufrieden mit mir. Ich fühlte seinen missbilligenden Blick mehr als einmal zu mir schweifen, wenn ich über eine schwierige musikalische Phrase stolperte, und ich begann, mich zu fürchten vor diesen dunklen Augen, in denen ich nichts als Missfallen las.

Schliesslich gestand ich ihm, dass ich die "Marschallin" noch nie gesungen, aber nichts gesagt hatte, nur, um wieder im Coventgarden Opera House zu singen - und last not least, mit ihm singen zu dürfen. Ich glaube nicht, dass ihm dieses Geständnis gefiel. Für ihn gab es keine Erwägungen persönlicher Natur, wenn es sich um eine künstlerische Frage drehte. Er übersah stirnrunzelnd die Situation: Es war zu spät, eine Aenderung zu unternehmen - vielleicht hatte ihm auch meine Stimme gefallen - jedenfalls half er mir durch intensive Arbeit zu einem schönen Erfolg.

Dieses, unter einem ungünstigen Stern stehende erste Zusammentreffen war der Anfang einer mein Leben unedllich bereichernden Freundschaft. Künstlerische Arbeit mit Bruno Walter, die mir durch Jahre vergönnt war, wurde ein unerschöpflicher Born der Inspiration für mich. Ich habe

viele meiner Partien mit ihm gesungen - in Wien, Berlin, London, Paris.

Und das gegenseitige Verstehen hatte für mich etwas Einziges und Beispielloses. Wenn man mich fragt, wer mein grösster Lehrer gewesen ist in meiner langen Opernkarriere, sage ich immer ohne Zögern: Bruno Walter.

Er hatte wie kein Anderer die Fähigkeit, die Individualität des darstellenden Künstlers herauszuheben. Es ist immer eine Gefahr für den Leitenden, seine eigene Persönlichkeit, ohne so zu wollen, auf den Künstler zu verpflanzen, der ihm aus grosser Bewunderung heraus vielleicht auch dann folgen würde, wenn das eigene Empfinden andere Wege diktierte.

Bruno Walter war zu sehr Theatermensch durch und durch, um nicht die Vielfältigkeit zu lieben, die aus den verschiedenen Naturen ausstrahlt. Ja, nichts entzückte ihn mehr als Probleme im Ausdruck, in der Auffassung. Ich glaube, es hätte ihn tödlich gelangweilt, mit Menschen zu arbeiten, die aus unfruchtbarer Blässe ihrer Persönlichkeit heraus widerspruchslose Sklaven seines Willens waren. Gewiss, es reizte ihn, den nimmermüden Erwecker aus leeren Masken lebendige Wesen zu schaffen. Aber er musste fühlen, dass unter der Oberfläche technisch guten Singens, unter der Hemmung ungeschickter Gesten, ein empfindendes Wesen um Ausdruck rang. Da konnte Walter Wunder wirken. Wenn aber alles nur Oberfläche war, nur Stimme, nur Technik, litt er, wie jeder Schöpfer leiden muss, der seinem Geschöpf nicht den lebendigen Odem einhauchen kann.

Wenn ich einer Opernvorstellung Bruno Walters beiwohnte, bedauerte ich das ihm zujubelnde Publikum beinahe: Diese Menschen hatten nur das fertige Werk gehört, aber hatten nicht die Freude erlebt, es unter seiner Direktion entstehen zu sehen. Diese köstliche Ziselierarbeit, die in dem grossen Schwung der Aufführung untertauchte wie die Milliarden Wassertropfen in einem Strom - die war es, die so Vollendetes schuf.

Walters Entzücken am Aufbau einer Rolle, einer Szene, war beispiellos. Er war ein Theatermann voll Phantasie, er liebte es, immer neue Wege zu gehen, konnte mit überraschend jugendlichem Enthusiasmus über Opernszenen sprechen, die in Routine erstarrt und verstaubt waren, und die er neu und interessant zu gestalten verstand, allein schon im kurzen Umriss eines Gespräches. Das war für mich überhaupt das Wunderbare an Walter: Man brauchte mit ihm nur zu sprechen - und der Regisseur war eigentlich überflüssig... Er entwickelte rasch und bildhaft klar seine Auffassung einer Szene, nahm Gegenanregungen entzückt entgegen, baute mit blitzenden Worten das Theater überzeugend auf - ein Theater, in dem alles lebte und atmete, und in dem eher ein Fehler toleriert wurde, als tote Routine, dessen grimmiger Feind er war. Schablonenhafte Glätte, trauriger Ersatz für blutvolles Erleben, war ihm verhasst. Er wünschte Perfektion - aber er verzichtete viel eher einen musikalischen Fehler, als ein kaltes unenthusiastisches Herz.

Ich entsinne mich eines sehr bezeichnenden Gespräches zwischen ihm, einer recht guten, äusserst korrekten und unrührbar kalten Sängerin, und mir. Ich hatte mir ein paar Ungenauigkeiten zuschulden kommen lassen und eilte zu Walter nach dem ersten Akt, um mich zu entschuldigen. Er stand vor Beginn des zweiten Aktes auf der Bühne im Gespräch mit der erwähnten Sängerin. Ich ging zu ihm und sagte, ~~ein~~ Theaterjargon für ungenaues Singen gebrauchend: "Verzeihen Sie! Ich habe wieder mal schrecklich geschwommen!" Meine Kollegin sah entsetzt Walter an, ein Donnerwetter erwartend, aber er warf mir einen lächelnden Blick zu und sagte zu ihr: "Man muss aber gestehen, die Lehmann schwamm mit ganzer Seele..." Meine Kollegin war überrascht: "Das sagen Sie, der Unerbittliche, vor dem wir zittern?" Walter ging mit einem Scherzwort weg, aber ich weiss, was er hätte antworten wollen: "Der wahre Künstler hat Gutes und Böses in sich. Fehlerles ist nur das mechanische Instrument. Ich ziehe ein schlagendes Herz vor..."

2. Bruno Walter am Klavier

Ein Wohltätigkeitskonzert brachte mir erste Begegnung mit Bruno Walter am Klavier. Es war der Auftakt zu einer langen Reihe von unvergesslichen Liederabenden mit ihm, in denen für mich das Konzert selbst ebenso wie die Vorbereitung dazu eine Quelle reiner Freuden bedeutete.

Ich habe mit hervorragenden Begleitern gesungen - aber ein Konzert mit Walter war immer etwas ganz Besonderes. So wie Festspiele sich herausheben aus dem Lauf der musikalischen Veranstaltungen eines Jahres, mögen diese auch noch so schön und hochwertig sein, so waren die Liederabende mit Walter am Klavier Festspiele für mich.

Wie verstand er, ein Lied aufzubauen, es in ein Drama zu verwandeln, ihm atemraubendes Leben zu geben, ohne jemals den Grenzpfad zu überschreiten, der von der Reinheit des Liedes in die ^{er}erdverbundene Region der Operndramatik führt!

Das war das Geheimnis des Zusammenklingens, als er und ich ^{und} auf dem äußerlich begrenzten Gebiet des Liedersingens trafen - äußerlich begrenzt, innerlich überströmend in unendlichem Ausdrucksreichtum.

Ich habe im Liedersingen viel von Bruno Walter gelernt, viel Anregung empfangen und - was mir fast wichtiger ist - Bestätigung meiner eigenen Überzeugung.

Was für Erinnerungen! Die alljährlichen Liederabende in den Salzburger Festspielen! Trotz all seiner erschöpfenden Probenarbeit fand er immer Zeit zu diesem schon traditionell gewordenen Konzert, das im Mozarteum stattfand und für mich selbst "mein eigenes Festspiel" in den Festspielen bedeutete. Oft hatten wir nur Zeit für eine einzige kurze Verständigungsprobe - und Walter wehrte Fragen ab: "Wir verstehen uns schon - ich muss mit ihr nicht alles doppelt und dreifach durchnehmen..." Aus diesem Sichverstehen erwuchs ein Zweiklang, in dem das Klavier sang und die Stimme in die Tonflut des Instrumentes tauchte, als sein sie eine Quelle, aus der die Töne rauschten. Es war die Urquelle "Harmonie."

3. Bruno Walter : Der Mensch

Aus Walters Gesicht sprachen zwei Wesen: Die schöne, geistig bewegte Stirn, die dunklen Augen, aus denen orientale Schwermut, tiefstes Versenkensein und Durchdringung leuchteten, zeigten den überströmenden Reichtum seines Geistes, seiner genialen Seele. Die scharfgeschnittenen, weiten Nasenflügel waren Zeugen glühenden Temperamentes, der volle, sensitive Mund verriet Genussfreudigkeit und war umschattet von Melancholie. Seltsam veränderte sich dieses Gesicht, wenn Walter lächelte. Sein lebhafter Sinn für Humor spielte um die Augen, die plötzlich das nach innen gekehrte Verlorensein in strahlende Heiterkeit verwandelten. Liebenswürdigkeit war der Grundzug von Walters Wesen. Die Orchester, die unter ihm spielten, liebten ihn. Er hatte Verständnis für die Schwierigkeiten, verlor nie die Geduld, machte keine Szenen. Und darum folgten sie ihm freudig und mit Hingabe. Sein angeborener Charme legte sich versöhnend und unwiderstehlich auch über ein Wort, das Hoffnungen zerstörte.

Ich entsinne mich eines Sängers, dem eine Rolle nach der anderen abgenommen wurde - selbstverständlich, und das kann ich nicht genug betonen: nur aus rein künstlerischen Erwägungen heraus. Er war zu Walter gegangen, um sich zu beschweren. "Was sagte Walter?" fragte ich ihn. "Oh, er war wie ein Vater zu mir, und nahm mir eine andere Rolle weg..."

Das war sehr charakteristisch. Unfähig, ein hartes Wort zu sagen, umkleidete er auch eine Ablehnung mit der ihm eigenen Wärme und verständnisvollen Freundlichkeit.

Wie so viele Menschen in hervorragenden leitenden Stellungen, war er innerlich voller Abwehr allen jenen gegenüber, die immer wieder mit Bitten und Gesuchen zu ihm kamen. Vielleicht war es eines der Geheimnisse unserer nicht nur künstlerischen, sondern auch persönlichen Freundschaft,

dass ich nie etwas von ihm erbat. Er selbst wollte die Künstler wählen, die ihm gefielen, und mit denen zu arbeiten schöpferische Freude für ihn war. Ein sich an ihn Herandrängen hatte keinen Sinn. Mit wunderbarem Humor durchschaute er die Anstrengungen der Schmeichler - und wir haben oft zusammen über eine Sängerin gelacht, die ihm nachstellte, und wenn sie ihn unglücklicherweise erwischte, ihn mit enthusiastischen Worten der Anbetung überschüttete, die er, höflich lächelnd, anhörte, dabei verzweifelt einen Weg zur Flucht suchend.

Man konnte mit Walter lachen, wie mit keinem Anderen. Es war ein Humor, der tief in seinem schattenhaft zwiespaltigen Wesen lag, ein Humor, der sich nicht im Erzählen von Witzten zeigte, sondern der spontan aus Eigenstem leuchtete und wärmte und gut und sonnig war.

Das Leben war hart zu Bruno Walter und machte den zutiefst Friedliebenden zum ruhelosen Wanderer. Er hat Deutschland, das Land seiner Geburt, innig geliebt. Es war das alte Deutschland der Dichter und Denker, das seine Seele zu eigen war. Entwurzelt, von brutaler Gewalt vertrieben, wurde er Franzose, um dann seine Zugehörigkeit zu einer damals bald ebenso geknechteten Nation mit dem freien und unberührbar demokratischen Amerika zu vertauschen, diesem Hafen der Kultur und des freien Menschentums.

Doch der Leidgeprüfte hatte viel mehr zu erdulden: Es erscheint wie ein Wunder, dass Walter nicht zugrunde ging, als ihm ein über alles geliebtes Wesen auf schreckliche Weise entrissen wurde. Aber er war wie der Vogel Phoenix: Er stieg leuchtend aus der Asche auf und breitete seine Schwingen aus. Aus unsagbarem Leid schien neue Kraft in seine Seele zu fluten.

Seine Gattin wurde oft missverstanden, denn ihre Bereitschaft, ihn zu beschützen, zu warnen, ihre feurig ergebene Treue, waren immer Ausstriche des Kampfes. Scharfe Worte verletzten manche, und nicht viele fühlten hinter der Herbitheit ihres Wesens das aufrichtige, gute Herz.

Sie starb nach langem Leiden, das er hingebend mit ihr ertrug. Sein Lebensabend wurde verschönt durch die unwandelbare Liebe und Hilfe seiner Tochter Lotte und durch das Glück einer Freundschaft mit einer Frau, der er verbunden war durch lebenslange Erinnerungen. Er gab sich mehr und mehr einem tief wurzelnden Glauben hin: der Anthroposophie. Er fühlte sich geleitet von dieser ihm innig bewussten Macht und gab in vielen Plattenaufnahmen der Welt eine köstliche Erbschaft. In erhabenen Klängen schenkte er wieder, was er von einer höheren Gnade empfangen hatte, in Freuden und in Leiden. Denn Freud' und Leid waren die Wurzel, aus der sein glühendes Schaffen erwuchs, - das Schaffen und das Erleben. Für Walter hieß es: Musik.



1933

One page is in the original German followed by the whole article by an unknown translator.

T O S C A N I N I

von Lotte Lehmann

Er ist wie die Flamme, die glueht und leuchtet, so lange sie existiert ... Man kann ihn sich nicht vorstellen als einen Mann, der mit dem Alter muede wird des brennenden Fanatismus', muede des ^{relentless} nimmer-rastenden Schaffens - ruhesuchend, resignierend, abschliessend ... Dieses heftig pulsierende Blut wird ihn immer ruhelos machen - dieser Daemon Musik, dem er sich mit Haut und Haar verschrieben hat, wird ihn nie freigeben bis zum letzten Atemzuge. Denn die Musik ist fuer ihn keine guetige und holde "Frau Musica" - sie ist eine gnadenlose, urgewaltige Gottheit, der er verfallen ist und der zu dienen immer wie ein Kampf ist, ein erbittertes Ringen, ein schwer erstrittener Sieg ...

*Violently
that urgent
pulsing blood
of his will
keep him for
ever as then*

Der Maestro ist bekannt als unerbittlich. Aber er ist es vor allem auch sich selbst gegenueber. Die beispiellosen Triumphe, die er in aller Welt feiert, koennen ihn nie in seinem Urteil beirren. Er legt den hoechsten Masstab an sich selbst und an alle, die mit ihm arbeiten. Er verlangt das Aeusserste, da er das Aeusserste gibt. Seine Besessenheit hat etwas Ergreifendes und Erschreckendes. Es gibt kaum einen Kuenstler, der nicht vor ihm zittert. Ich habe mich aus Angst vor diesem sagenhaft unduldsamen Maestro gestraeuft, mit ihm zu singen ... O - diese nie wieder gut zu machende Torheit! Aber ich hatte soviel von seiner Strenge, seiner finsternen Konzessionslosigkeit gehoert, dass ich eine Eva unter ihm in Milano refuesierte ... Ich sah ihn zum ersten Male - ein Jahrzehnt spaeter - in einem New Yorker Recital. Niemand hatte mir von seiner Anwesenheit erzaehlt - aber mitten in einem Lied sah ich ploetzlich den bekannten und markanten Kopf ... Mir blieb buchstaeblich der Ton in der Kehle stecken ...

Einige Zeit darauf wurde ich fuer eine Radiostunde engagiert.

TOSCANINI

by Lotte Lehmann

He is like flame, which glows and blazes as long as it exists... One cannot imagine him as a man who as he grows old wearies of burning fanaticism, of unremitting creative activity - seeking repose, giving up, coming to a halt... That violently pulsing blood of his will always make him restless - that daemonic master, Music, to whom he has bound himself body and soul, will never let him free to his last breath. For to him music is no kindly, gracious "Lady Musica", but a merciless, prepotent divinity under whose power he has fallen, and whose service is as it were a perpetual battle, a bitter struggle, a hard-won victory...

The Maestro is known as inexorable. But he is inexorable chiefly toward himself. His unexampled triumphs the world over can never cloud his judgment. He applies the highest standard to himself and to all who work with him. He requires the uttermost of others because he gives his uttermost himself. He is like a man possessed, and this quality in him has something stirring and frightening about it. There is scarcely an artist who does not tremble before him. For fear of this fabulously impatient Maestro I set myself against singing with him - Oh, that piece of unredeemable idiocy! But I had heard so much about his

severity, his gloomy uncompromisingness, that I refused to play Eva under him in Milan... I saw him for the first time - ten years later - at a New York recital. No one had told me he was there - but in the middle of a song I suddenly saw the famous, striking head... The note I was singing literally stuck in my throat.

Some time later I was engaged for a radio hour. Conductor: Arturo Toscanini. To my surprise he was very kind and gentle in the piano rehearsal - but in the orchestra rehearsal I found out again what it was to be afraid... I kept thinking: "Well then, if he shouts at me just one single time in such a rage as he's in with the orchestra now, I won't be able to sing ~~one more~~ ^{another} note." Perhaps this immoderacy in anger is part of the Italian temperament. Yet to me there is always something tragic about it in this remarkable person, for it comes from a passionate longing for perfection. Whatever might be a hindrance on ~~that~~ road, down which he storms like a noble thoroughbred horse straining every nerve, is to him a torture, a useless waste of time... Inadequacies on the part of the artists working with him incense him exactly as does importunate admiration on the part of his adoring public. His violent desire for undisturbed concentration has made him impatient even ~~in~~ ^{over} every-day trifles: he can't find something or other - his baton, or the pictures of his family, which he puts up in his dressing room back stage - and at once he flies into a white-hot fury... He

feels his thoughts, which are music, and then more music, have been disturbed, and he suffers from the disturbance as from some physical torment.

Remarkable, and as if in contradiction to his violent temperament, are the great exactitude and sense of order which are ~~xx~~ a particularity of his. No one is farther from being "a genius in untidiness". On the contrary: he loves to be well-dressed and faultlessly tailored, and has an ingrained feeling for distinction. He loves his family tenderly and is always surrounded by his wife and children. He is scarcely ever to be seen without his kindly sweet-natured Signora Carla. This deep-rooted sense of family is of course definitely an Italian trait. But otherwise there is nothing "typical" about this person who is a strange and unique phenomenon as an artist - not comparable to anyone or anything - always interesting - always astonishing and fascinating one anew.

The Salzburg Festival now has the good fortune of ~~to~~ counting the Maestro among its "stars". What's more he would never forgive me if he knew that I had just called him a star... Nothing is more hateful to him than that concept. So I have committed a mortal sin in using it - but I can't do otherwise than say, which is true, that he is the shining central point of the Festival, that the fact that he is a sensation, which he detests, dogs his footsteps, that no primadonna, no matter how world-famous, no tenor, no matter how spoilt a darling of the

public, can withstand his popularity... Popular -- no, that's not the right word: people are too much afraid of him to be able really to love him... The public is afraid of him too: sometimes when at the beginning of a performance or of a concert he comes to the stand and his reception by the audience seems to him to exceed a pleasant polite greeting, he breaks off the applause with a single lordly gesture. They all know that it makes him angry if they go on clapping and calling out contrary to his wishes. And they are afraid of putting him in a rage... If one didn't know him one might believe it was sheer caprice that makes him so violent about having his own way. But actually it is nothing more than impatience at being disturbed in that condition of quivering concentration in which he finds himself whenever he has anything to do with music. Outwardly completely under control, he vibrates inwardly at the highest nervous tension - for now everything is subject to his will: now he is at once to serve and to rule, to conquer and to surrender.. Three short sharp taps of the baton, which at such a moment is like a foil of steel in the small energy-freighted hand - the music begins - the world is engulfed, for him, and for anyone who can experience the highest fulfillment of music...

We who are lucky enough to work with him in Salzburg have at times gone ~~xxx~~ through fire and water with him before some of these performances. We have seen him sombre

and despairing, have trembled to see him shake his head and breathed again when he smiled... He is at all rehearsals. He watches everything. For us there is no such thing as "walking through a part" in rehearsal, but he does allow us to sing at half-voice, to spare our strength. Everyone had told me the contrary about him, and I was very much afraid of his legendary lack of consideration. To my great and joyful surprise however he himself advised sparing our voices. That is the sole concession he makes. Otherwise he demands absolute concentration in every rehearsal, absolute intensity. It doesn't even occur to one to walk through the part: he emanates such magic force, one is so much in the power of his fanatical will, that no true artist~~s~~ can help being carried away, and even hardened old troopers wake up, and are plunged in a fiery ~~xxxxxxx~~ current of surging artistic experience...

But he is terrifying when he is silent - when he sits there in an angry withdrawn silence and looks at us full of contempt, as if we were enemies... I have been through rehearsals with him, when he drove us all half mad with that silence of his. Something has irritated him - something has disappointed him. And now he is in anguish, exhausted, sitting there beside the piano in a passivity which in him is doubly unbearable. We hesitate - look at once another questioningly - exchange despairing glances with the stage manager - hasty whispered

questions go from one to another: "What's the matter with him? What is he angry about? If only he'd say something!..."

But he persists in that silence, behind which looms a volcano of rage that may break out over our heads at any moment... Finally I take courage, go up to him and ask: "What is it, Maestro?"

Silence...

"Are you displeased with us?"

Silence...

"Then tell us what we're doing wrong."

At that he raises his eyes with a tragic expression of hopelessness:

"Manca il fuoco..."

New anecdotes about him keep cropping up and making the round of the theatre: that he can burst into tears of despair when something doesn't suit him... that he leaves rehearsals and has his chauffeur and factotum Emilio drive him far away where he sits somewhere in a lonely village inn, disgusted with life and full of loathing for so many shortcomings... They tell stories about his shyness in attending large parties and official receptions... about his often tragi-comic outbursts of fury from which the orchestras that play under him are the chief sufferers. Of these he makes one single marvellous ringing singing instrument... I once heard a gray-haired musician in the orchestra say, after rehearsal:

"He treats us like schoolboys. You'd like to hate him if you didn't have to worship him..." But how could anyone hate him? It is the work alone that he serves. And when he is angry at the performance of a single person or of a group, it is always on account of the work and never has to do with the individual. In his music he frees himself from any personal tie.

In private life he is an extraordinarily simple, slightly shy, childish and kindly person. He loves his friends, who are just as subject to his personal charm as is the whole musical world to his artistry... When he is separated from them, he does not write to them, and ~~xxxxxxx~~ shows an irresistible surprise that anyone might expect to hear from him... "But I never write.." I have heard him say to his friends in answer to a gentle reproach, and that must be taken for explanation, excuse and penitent confession... But it is accompanied by a completely disarming smile - and they forgive him, having never been angry with him...

Near Salzburg the Toscanini family lives in a very quiet and secluded house. The "family" means children and grandchildren - he must have them all around him... Lots of friends come and go - and I can't imagine that the Maestro has much quiet in his quiet sequestered house. His family is just as well known in Salzburg as he is himself. And Pitiu, the little old griffon, inseparable from Signora Carla, is a popular Salzburg

Besides,
 personality. /XXXXXXXXXXXX fate has found in him a com-
 pensating instrument of justice: Pitiu has neither fear
 nor reverence nor admiration for the Maestro..Instead
 he avenges all of us who tremble so before him: he yelps
 at him with the most extraordinary lack of respect,
 indeed, he goes so far as to bite the man we all fear
 in the leg... Toscanini is enchanted by this fearless
 Siegfried in the form of - may Signora Carla forgive
 me! - a rather shabby little cur...Apparently it does
 his soul good to meet with so much bristling hatefulness.
 He stretches out his arms to him and calls "Amore mio!" -
 and that is the signal for a convulsive access of rage on
 the part of the little beast. Then Toscanini goes to
 lures him on more urgently.
 Pitiu and /XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX With high-pitched
 angry yelps Pitiu sets to biting the Maestro's trouser-
 legs, until the Signora takes her darling in her arms and
 consoles him for all these sallies against his little
 angry old heart... She loves him tenderly, and he would
 die for his mistress. Once I took a snapshot of Signora
 Carla with her Pitiu in one arm and my sweet little
 Pomeranian, Jimmy, on the other - and she said, quite
 amazed and a little annoyed: "But Jimmy looks much hand-
 somer on the picture than Pitiu..."

Pitiu, I love all dogs, and I love you too. But
 you're no beauty... Your mistress thinks you're beautiful,
 and yet you're just an ugly little lump when you lie there
 on the cushions of the beautiful big Cadillac...

Everyone knows the Maestro's car even from a distance. It's as if a king were riding through the town, the people crowd so to snatch a glimpse of him next to the chauffeur Emilio where he always sits... Photographers lie in wait for him, while foolhardy autograph hunters stand with their books out, like swords from the scabbard, beside the stage door of the Festspielhaus. Emilio clears the way for the Maestro, who hastily passes straight through people, irritated, embarrassed, in a fit of immediate vexation. Last year an old lady sent me her autograph book with a heart-rending plea for Toscanini's autograph: perhaps I might succeed in getting it. So I went firmly into the lion's den, where I found Emilio and said to him in an off-hand way: "Emilio, please give this book to the Maestro. I'm asking for his autograph." Emilio looked at me as if he doubted of my sanity...

"I can't do it," he said with resolution, "the Maestro would strike me dead..."

At that moment he came in the door. He saw the book in my hand, took it from me, turned over the leaves, found old names, old memories, smiled gently and yieldingly and, with the pencil that had been cleverly smuggled into his hand, obediently and unresistingly wrote "Arturo Toscanini" in the book...

Emilio and I exchanged a look of understanding, and I triumphantly left the room, a victor...Just the same it was unusual to find him so pleasant before a performance:

ordinarily his inward excitement makes him pale and abstracted; he stands nervously in the doorway of his dressing-room, which is very badly placed because of the narrowness of the building. Everyone has to pass his door; it's one continual restless coming and going. But they all pass by with a reverential greeting; no one addresses him: they all know that he hates any distraction when he is about to conduct. Usually he has his aid and support, Eric Leinsdorf, with him, his particular protege, who always prepares the scores of the operas for him and plays the piano at all rehearsals. If anything is said, it's about music only - and almost solely about the work which in a few minutes is to be wakened to new life by the hand of the Maestro... It is always like a release from almost unbearable tension when the call-boy comes and gives the signal: "Everything ready...". With rapid steps, despite his extreme shortsightedness, the Maestro hurries down the stairs. Applause, the lights dim, three sharp taps on the stand...the music begins...

Oh, may the world be granted many more years in which to hear the brusque accent of that magic wand in his hand! Many years more in which to be borne through the heights and depths of human experience by the music which this miraculous man transmits to us as if it streamed creatively from him himself in the instant of its renewal...! Humanity, which loses itself in strife and wrangling over wealth and possession, over power and precedence, needs prophets such

Toscanini - ll.

as he of a pure and ~~xxxxxxxxxx~~ flawless beauty in
which the good of all the worlds merges in sounding
harmony!



This was written before Lehmann developed her Goering story found in a chapter of its own. It's also before her Post Script to *Midway in my Song*, which I append.

FROM: Constance Hope Associates, Inc.
545 Fifth Avenue, N.Y.C. VaS-0096
(Edith Behrens)

TO THE EDITOR:

Mrs. Lotte Lehmann, Viennese soprano of the Metropolitan Opera Company has not sung in Germany for two years. In this article, written by Mrs. Lehmann herself, she discusses her relations with the third Reich, and the point of view of the artist in political matters.

Article by Lotte Lehmann

(Translated from the German)

"Madame Lehmann, why don't you sing in Germany", is the stereotyped question of practically every interviewer. And I always make the same reply..."I prefer not to discuss that question. I am an artist and have nothing to do with politics. I do not talk of things I do not understand, so please spare me political questions."

Probably my English is not clear enough -- for the next morning I pick up the papers and read in pained astonishment the exact opposite of what I have said on the subject. Since the silence in which I had hoped to retire has not been successful, I now am therefore resorting to candor.

Contrary to reports, no one in Germany ever attempted to forbid my singing abroad. They merely suggested it to me and tried to make clear that at this time an artist such as I must surely regard it as an obvious duty to sing only in Germany. Under these conditions, the most generous offers were made in order to engage me for the Berlin State Opera. I am a person who unfortunately always speaks her mind, and in this case as well, I did not hesitate

to declare that I have always felt that I belonged to the world and the world to me, and that I would never let myself be permanently tied to any one place. I wish to fulfill my engagements "On Wings of Song," the world over. I again stated that I am, and wish to remain, an internationally-minded artist -- an artist for all countries. And this was evidently not satisfactory!

I have never considered, in my concert programs, that Brahms was a German, or Puccini an Italian, or whether Schubert was an Austrian or Mendelssohn an Aryan. I make music, and music is my world -- a world far lovelier, more immaculate, and far more blessed than all the politics on earth. Music brings nations together, politics divides them. Music is God's gift, politics is man's work. This country where I was born and grew up will always remain my homeland even though I am forbidden it. Austria, too, which speaks my mother tongue, and which is now my homeland, I dearly love. I am too far removed from political problems to see any arbitrary boundaries. It is enough to be able to carry the great music of homeland in the form of songs and operas all over the world.

It is difficult for me to believe that there is a land in which I am "undesirable." From the world in which I live no human tongue can forbid me.

Here is the Postscript to *Midway In My Song* that Lehmann added to her autobiography. At this time the Nazi regime had annexed Austria and harshly enforced many of their racial laws.

Postscript May 1938

“This book of my memoirs was written before Germany annexed Austria.

“My blood is German, my whole being is rooted in the German soil. But my conception of art is different from that of my country.

“I cannot serve politics. I can only serve that which always has been and still is the mission of my life. I cannot paint political boundaries on the measureless ways of the art world. I will not, and cannot probe whether the people to whom I give my art are good or bad, believers or unbelievers; nor does it interest me to what race they belong or to what politics they subscribe. I want to be an artist—nothing else. I want to live in my world which is more beautiful and loftier than all man-made countries or all states, my world of music. I want to sing the songs that I love, without questioning to what race the composer belonged. God put music into my heart and a voice into my throat. I serve Him when I serve music. I no longer understand the land of my birth.

“And I who was born a German, and who was bound to Austria with the bonds of deepest love—I stand now at the door of America. I want to become an American citizen. I am sure that I shall find my third home here and that I shall not again need to wander. I want to become a good American. But that which was my beloved Homeland will live on for me in my songs.”



LL's Death, Books, Centennials, Ring

DIE WIENER STAATSOPER
nimmt Abschied von ihrem Ehrenmitglied

KAMMERSÄNGERIN
LOTTE LEHMANN

am Freitag, dem 25. Februar 1977.

Die Trauerfeier beginnt um 13 Uhr im Foyer der Wiener Staatsoper.
Anschließend wird die Urne in einem Ehrengrab der Stadt Wien auf dem
Wiener Zentralfriedhof, Eingang 2. Tor, beigesetzt.

Wien, im Februar 1977

THE VIENNA STATE OPERA takes leave from their honored member Kammersängerin Lotte Lehmann on Friday, the 25th of February 1977. The funeral service begins at 1:00pm in the foyer of the Vienna State Opera. Afterward the urn will be buried in an honor grave of the City of Vienna at the Vienna Central Cemetery.

Some of the important material that Judy Sutcliffe sent, included the last letter that Lehmann wrote, the various newspaper articles on her death, and other memorabilia that seemed to fit as sections in this chapter. Following the opening on Death, the sections are: Books, Centennials, Ring.

Since this chapter deals with Lehmann's death, I believe it's only fair to include her birth certificate, which does verify her birth year as 1888, no matter the variety of years found in some sources.

Furtalburg am *1. März* 1888

Vor dem unterzeichneten Standesbeamten erschien heute, der Persönlichkeit nach _____

_____ *Er* taunt,
die Wittwe des verstorbenen Carl Lehmann geb. Lehmann

wohnhaft zu *Furtalburg, Herzogstrasse No. 11*

_____ *evangelischer* Religion, und zeigte an, daß von der *Mutter* *Pauline Lehmann geb. Lehmann*
Schwester, Johann Friedrich,

_____ *evangelischer* Religion,
wohnhaft *bei dem Metzgermeister*

zu *Furtalburg in der Messinggasse*

am *ersten und zwanzigsten* *Februar* des Jahres
tausend acht hundert achtzig und *acht* *Uhr* mittags
um _____ *Uhr* ein Kind *weiblichen*
Geschlechts geboren worden sei, welches _____ *in* Vornamen
Pauline Friedrike Sophie

erhalten habe _____

Borgelesen, genehmigt und *unterschieden*
Carl Lehmann

Der Standesbeamte.
Klein

The New York Times'
obituary for Lotte
Lehmann on this
and the following
pages.

Lotte Lehmann Dies at 88; Diva and Lieder Specialist

By ALDEN WHITMAN

Lotte Lehmann, one of the most illustrious operatic sopranos and lieder singers of her day, died in her sleep yesterday at her home in Santa Barbara, Calif. She was 88 years old and had been in failing health for several months.

Mme. Lehmann (she was of an era when the great prima donnas were always addressed as Madame) performed in every major opera house in Europe and the United States and under every major conductor in her stage career, which extended from 1910 to 1945.

She was a lovely Eva in "Die Meistersinger," a dramatic Sieglinde in "Die Walküre," a radiant Elsa of Brabant in "Lohengrin," an awesome Elisabeth in "Tannhäuser" and a matchless Marschallin in "Der Rosenkavalier," a role she made synonymous with her name. Moreover, she was a diva in the regal manner.

In her lieder singing career, which continued until 1951, she excelled in songs by Schubert, Schumann, Brahms, Wolf and Strauss and never failed to pack recital halls. Her accompanists included such distinguished musicians as Bruno Walter and Paul Ulanowsky.

Although she had long been celebrated throughout Europe



Associated Press, 1968

Lotte Lehmann

and had made her American debut with the Chicago Civic Opera in 1930. Mme. Lehmann did not make her Metropolitan Opera bow until 1934, when she was almost 46 years old. She was acidulous in blaming the Metropolitan's management for the delay, accusing it of being "passive" and of "taking no interest in me."

Despite her successes in New York, and the raptures she excited among critics and opera-goers, she said after she left the company that "I never really felt at home on this longed-

Continued on Page D14, Col. 1

Lotte Lehmann, Diva and Lieder Specialist, Dies at 88

Continued From Page A1, Col. 3

for stage." The Metropolitan, she insisted, "came as a sort of anticlimax."

In 1962 she returned to the Metropolitan to direct a production of "Der Rosenkavalier." Her relationship with the management on that occasion was serene.

In her opera prime Mme. Lehmann was statuesque and amply proportioned, with thick, short walnut hair, dark brown eyes and a plump and childlike face. She made an indelible impression as she moved about the stage, for she was an actress of uncommon talent and communicativeness, as well as a singer of great emotional range and limpidity.

'I Live What I Sing'

"...I give myself to my part with all my soul," Mme. Lehmann explained. "I cannot think of technical matters while I sing, because I live what I sing so completely that there is no room left for anything else."

She had a voice that for a Wagnerian soprano was not large in volume. Her pianissimo, however, was of exquisite quality and her fortissimo pierced the climaxes of the orchestra without difficulty. Her enunciation, even in moments of tense dramatic activity, was remarkably clear.

Her voice was esteemed by her peers. Hearing her for the first time, Enrico Caruso embraced her and exclaimed:

"Ah, brava, brava! Che bella magnifica voce! Una voce Italiana!"

Generous in Praise

Other singers were equally generous in their praise. Among composers, Richard Strauss preferred Mme. Lehmann above all others as a soprano in his operas. Conductors, even including the mercurial Arturo Toscanini, admired her abilities.

Although Mme. Lehmann sang Sophie and Octavian in "Der Rosenkavalier," a third soprano role, that of the Marschallin—a woman with much experience in affairs of love—was her most famous. Discussing it, Harold C. Schonberg, music critic of The Times, wrote:

"Talking about it, strong men snuffle and break into tears. They discuss her with the reverence of a legal mind talking about Justice Holmes, or a baseball connoisseur analyzing Hornsby's form at the plate, or the old-timer who remembers Toscanini's Wagner at the Metropolitan Opera. In short, she was The One: unique, irreplaceable, the standard to which all must aspire."



Sam Falk

Lotte Lehmann helping restage "Der Rosenkavalier" at the Metropolitan Opera House in 1962. The singer at the left is Regine Crespin.

voice possessed less volume than formerly and was used with caution on top notes." The Times's Noel Straus wrote, "her every phrase was so replete with meaning and so deeply communicative that never has her artistry in the role worked with greater conviction of impressiveness."

Mme. Lehmann appeared with virtually all the great singers of her era, including Ganna Walska, Maria Jeritta, Lauritz Melchior, Lily Pons, Ezio Pinza, Feodor Chaliapin, Frieda Hempel, Richard Tauber and Lawrence Tibbett.

In addition to Toscanini and Bodansky, her principal conductors were Sir Thomas Beecham, Otto Klemperer, Franz Schalk and Bruno Walter.

As a lieder singer Mme. Lehmann ranked at the top.

Intensity and Understanding

"Lehmann brought to the concert stage an alliance of words and song, an intensity and an understanding, that gave audiences a new insight into artist and music," Mr. Schonberg recalled in a Times article on the singer's 75th birthday. "Lehmann's voice was a large one of rather dark coloration. She may not have been one of the great vocal technicians, and she admits as



Mme. Lehmann as The Marschallin in "Der Rosenkavalier," about 1934.

The singer's home outside Vienna, where she lived until World War II, was sumptuously furnished. Her Park Avenue apartment in New York was

was in Hamburg in 1910, when she sang Freia in "Das Rheingold." It was at Hamburg that she met Otto Klemperer, the conductor who encouraged her artistic development, and one of her early triumphs was as Elsa of Brabant in "Lohengrin," with Klemperer conducting.

In 1914 she scored heavily in London as Sophie in "Der Rosenkavalier," with Sir Thomas Beecham in the pit. She was shortly engaged for the Vienna Court Opera. There she perfected her Wagnerian roles and met Giacomo Puccini and Strauss. She was the Young Composer in the Vienna premiere of Strauss's "Ariadne auf Naxos" and she sang Suor Angelica in Puccini's "Tritico" at its Vienna premiere.

First in Strauss Role

Triumph followed triumph in the nineteen-twenties. She toured South America in 1922 and in the same year sang the Marschallin at Covent Garden, London. Three years later she was Christine in the Vienna premiere of Strauss's "Intermezzo." Her first "Fidelio," sung that year, was such a success that it was repeated in Paris, London and Stockholm. In 1928 she was at the Salzburg Festival in "Der Rosen-

was The One: unique, irreplaceable, the standard to which all must aspire."

Audience 'a Melting Blob'

"She generated love," Mr. Schonberg continued, in explanation of her extraordinary rapport with audiences. . . . Lehmann in her concert and opera days had only to walk on stage to reduce the audience to a melting blob.

"She was the most aristocratic of artists, and also the most intelligent. Whether or not her interpretations were worked over, they always sounded spontaneous and instinctive."

Vincent Sheean, the writer, who heard Mme. Lehmann many times, was haunted by her.

"The peculiar melancholy expressiveness of her voice," he wrote, "the beauty of her style in the theater, the general sense that her every performance was a work of art, lovingly elaborated in the secret places and brought forth with matchless authority before our eyes, made her a delight that never staled."

"She was like that Chinese empress of ancient days who commanded the flowers to bloom—except for Lotte they did."

Mme. Lehmann had an immense repertory, perhaps 100 roles, for her early career was fashioned in German opera houses where she had to sing virtually everything. In addition to Wagner and Strauss, in all of whose major operas she appeared, her principal roles were Leonora in "Fidelio," Floria Tosca in "Tosca," Donna Elvira in "Don Giovanni," Tatjana in "Eugen Osegin," Manon in "Manon Lescaut," Mimi in "La Bohème," Marguerite in "Faust" and Turandot in "Turandot."

Glowing Review

Her New York debut on Jan. 11, 1934, was made as Sieglinde in "Die Walküre," with Artur Bodansky conducting. Hubbard Hutchinson, covering the event for The Times, wrote:

"She had not been on the

been one of the great vocal technicians, and she admits as much. Her singing could have moments of effort, moments when her vocal unease was characterized by breathiness.

"In a curious way, those moments were part of her charm. They suggested to the audience that she was not an inhumanly perfect singing machine; that she, too was human, with human limitations. Nobody cared about these occasional lapses, as they would have cared with a lesser artist, for at all times the flame of Lehmann's inspiration burned so strongly that it burned away the imperfections."

Farewell in Town Hall

It was at a lieder recital in Town Hall in 1951 that Mme. Lehmann announced her retirement as a singer. Stepping to the footlight at intermission, she said, "This is my farewell recital."

"No! No!" the audience cried.

"I had hoped you would protest," the soprano continued when the shouting had abated, "but please don't argue with me. After 41 years of anxiety, nerves, strain and hard work, I think I deserve to take it easy."

Then, referring to the aging Marschallin, who gives up her young lover in "Der Rosenkavalier," Mme. Lehmann said:

"The Marschallin looks into her mirror and says, 'It is time.' I look into my mirror and say, 'It is time.'"

Many in the throng wept.

Later, backstage, she remarked:

"It is good that I do not wait for the people to say: 'My God, when will that Lotte Lehmann shut up!'"

Mme. Lehmann lived on a royal scale and thought in royal terms. Opera audiences were "my audiences"; the public was always "my public"; the conductor was "my conductor." Those were not expressions of egotism so much as they were those of a queen accepting her due.

ly furnished. Her Park Avenue apartment in New York was equally lavishly got up, in what one visitor called a "fussily Victorian" manner.

She traveled with two Viennese maids and a housekeeper, two Pomeranians, a make-believe white Persian cat, a huge leather folder of pictures of her mother, another large leather folder of pictures of her father, a third big leather folder of photographs of her brother, Fritz, and a fourth huge folder of pictures of her husband.

Souvenirs Always Along

All these photographs were set up not only in Mme. Lehmann's home or hotel room but also in her dressing room at the opera house or concert hall. In the dressing room they were joined by two miniature Indian totem poles, the root of a Christmas tree, three rosaries, an ancient doll named Poupée, a lace handkerchief embroidered with the opening phrases of the principal arias in a dozen of her operatic roles, a ring that once belonged to Sarah Bernhardt, a wooden elephant, a fan presented by Geraldine Farrar, and an ivory squirrel.

Before each performance Mme. Lehmann was wont to kiss the pictures of her mother, her father, her brother and her husband and to kiss the doll. She also said the beads of one of her rosaries.

Although Mme. Lehmann was a Prussian by birth, she adopted Austria as her country, Vienna in particular. She liked its gemütlichkeit and its cuisine, whose rich pastries she was rarely ever able to pass up.

Lotte Lehmann was born in Perleberg, Germany, on Feb. 27, 1888. Her singing lessons began when she was 12 years old, with Erna Tiedke in Berlin. She studied there later with Helene Jordan and Eva Reinhold.

After further study with Mathilde Mallinger, a Wagnerian star, she made her debut in a bit part with the Hamburg Opera. Her first major role

Paris, London and Stockholm. In 1928 she was at the Salzburg Festival in "Der Rosenkavalier" and "Fidelio." Musical Europe was at her feet. She was called to La Scala to sing under Toscanini.

Mme. Lehmann's American debut occurred on Oct. 28, 1930, when she sang Sieglinde at the Chicago Civic Opera House. Afterward she toured the country in lieder recitals.

During World War II Mme. Lehmann, who had become an Austrian citizen, was naturalized as an American citizen. After her retirement from the Metropolitan she made her home in Santa Barbara, Calif.

Gave Classes on Coast

In California she became a patron of the theatrical arts, gave master classes in lieder singing and operatic performance, taught at the Music Academy of the West, in Santa Barbara and painted in oils.

Mme. Lehmann published four books—"Eternal Flight," a novel issued in 1937; "Midway in My Song," an autobiography that came out in 1938; "My Many Lives," a second autobiography that appeared in 1948; and "Five Operas and Richard Strauss," which was issued in 1964.

In 1926 the singer was married to Otto Krause, a former Austro-Hungarian cavalry officer. Mr. Krause died in 1939. The couple had no children.

Mme. Lehman had a number of honors and decorations, among them the Gold Cross of Austria and the Legion of Honor.

There will be no funeral service. A memorial service will be held at the Music Academy of the West on Sunday at 2:30 P.M.

Roy H. Workman, 77, Dead; Former I.T.T. Controller

Roy H. Workman, who retired in 1969 as controller of the International Telephone and Telegraph Corporation, died Wednesday in Paul Kimball Hospital, Lakewood, N. J. He

Vienna takes leave of LL: the internment of her ashes in the grave of honor. An error under the second photo: not Mariandl, but the Marschallin.

Wien nimmt Abschied von Lotte Lehmann

Von Andrea Seeböhm

Morgen, Freitag, wird Lotte Lehmann in einem Ehrengrab der Stadt Wien auf dem Zentralfriedhof begraben.

Es war ein lebenslanger Wunsch der im August verstorbenen großen Sängerin, in jener Stadt, in der sie die glücklichste Zeit verlebte, ihre letzte Ruhestatt zu finden.

Das erstmal war Lotte Lehmann – damals 26 Jahre alt – 1914 nach Wien gekommen. Ein „Gastspiel auf Engagement“ als Evchen in Wagners „Meistersingern“ unter der Leitung von Franz Schalk hatte sie in die Kaiserstadt gebracht. Publikum und Presse zeigten sich von der jungen Norddeutschen – sie stammte aus Perleberg in der Priegnitz – angetan. Die Hofopern-Direktion bot ihr einen Vertrag an.

Doch die Lehmann kehrte zunächst an ihr Hamburger Stammhaus zurück, an dem sie – mit einer Anfangsgage von 200 Mark – ihre ersten Bühnenschritte gewagt hatte: als zweiter Knabe in der „Zauberflöte“, als Sängerknabe im „Tannhäuser“, als Gerhilde in der „Walküre“.

Rührende Unbeholfenheit

Nach ihrer ersten Freya im „Rheingold“ (unter Arthur Nikisch) hatte ihr die Hamburger Presse „rührende Unbeholfenheit“ attestiert. Doch schon folgten größere, schwierigere Partien: die Gutze, die Irene im „Rienzi“, die Sophie im „Rosenkavalier“, die Eurydike am selben Abend, als Caruso (mit Leoncavallos „Bajazzo“) am Hamburger Stadttheater gastierte. „Que bella magnifica voce! Una voce italiana“, schwärmte der berühmte Tenor nach der Vorstellung und schlug sie gleich als seine Micaela für „Carmen“ vor. Überglücklich sagte die Lehmann zu – doch die Intendanz untersagte ihr das Wagnis, das nur wenige Tage später stattfinden sollte: Sie hatte die Partie nicht studiert.

Otto Klemperer, gerade nach Hamburg gekommen, erarbeitete mit ihr in einer Woche die Uta im „Lohengrin“. Auch diese letzte „Prüfung“ bestand sie, obwohl es bei den Proben etli-

che Wutausbrüche Klemperers gegeben hatte.

Fast 50 Jahre später trafen die beiden in London wieder zusammen. Es entspann sich folgender Dialog: „Was tun Sie hier, Frau Lehmann?“ – „Ich halte Meisterkurse ab, sie sind sehr erfolgreich.“ – „So ich hatte eigentlich gehofft, daß Sie – seit Sie zu singen aufgehört haben – alle jene Partien endlich lernen würden, die Sie früher gesungen haben. Sie waren immer eine berühmte Schwimmerin!“ – „Und Sie hatten immer eine böse Zunge. Lachen Sie nur, aber das Publikum liebt meine Kurse. Ich habe sogar wieder gesungen.“ – „Gesungen? Hahaha – was haben Sie denn gesungen?“ – „Die ‚Fidelio‘-Arie. Natürlich das meiste davon eine Oktave tiefer.“ – „Oh, eine Oktave tiefer? In E-Dur oder Es-Dur?“ Eine Anspielung auf jene Zeit, da Toscanini in Salzburg der Lehmann zuliebe, die mit den hohen Tönen stets Schwierigkeiten hatte, die Arie um einen Halbton heruntertransponierte.

Klemperers Zuneigung

Wer Klemperer gekannt hat, der weiß, daß solche Sticheleien lediglich aus großer Zuneigung und Liebe entsprangen. Die Lehmann hatte er so ins Herz geschlossen, daß er sogar seiner Tochter den Namen Lotte gab.

Doch zurück nach Wien. 1916 trat Lotte Lehmann endlich ihr Engagement an der Hofoper an, und zwar mit der Agathe im „Freischütz“. Sie stieß zu jenem glanzvollen Ensemble, dem unter anderen Selma Kurz, Marie Gutheil-Schoder, Maria Jeritza, Leo Slezak, Alfred Piccaver und Richard Mayr angehörten. Sie brauchte einige Zeit, um sich mit ihrer deutschen Gründlichkeit und Ehrlichkeit, mit ihrer unverblühten Offenheit und

Redlichkeit in dem Intrigennest zurechtzufinden.

Vor allem die Tatsache, daß die Jeritza zahllose Partien ihres eigenen Repertoires sang (Elsa, Elisabeth, Sieglinde, Tosca, Oktavian), machte ihr das Leben nicht leichter. Aber spätestens mit der Wiener Uraufführung der „Ariadne“, bei der sie auf ausdrücklichen Wunsch von Richard Strauss den Komponisten sang, gelang ihr der endgültige Durchbruch. „Seit gestern abend, 8.30 Uhr, weiß ganz Wien, wer Lotte Lehmann ist“, schrieb eine führende Wiener Tageszeitung.

Nach dem Zusammenbruch der Monarchie war sie es auch, die als erste den erneuerten Titel einer österreichischen Kammeropernsängerin erhielt.

Ahnung ihrer Persönlichkeit

Sie war die erste Färberin in der „Frau ohne Schatten“, die erste Wiener Schwester Angelica (Puccini), die erste Christine im „Intermezzo“ (in Dresden). Wer nachprüfen will, wie sie Oper, wie sie Lieder gesungen hat, der bekommt durch ihre Platten eine Ahnung von ihrer Persönlichkeit. Zu haben sind derzeit in Wien Schumanns „Frauenliebe und -leben“ (am Klavier: Bruno Walter) sowie sechs Arienplatten und der legendäre „Walküren“-Ausschnitt unter Bruno Walter. Ihre Marschallin, längst Operngeschichte geworden, hüten jene Glücklichen, die den 1933 entstandenen Querschnitt besitzen, als Kostbarkeit. Das „Ja, ja“ dieser Aufnahme ist weltberühmt geworden: Elisabeth Schumann hat den resignierten Seufzer nachträglich à la Lehmann in das Mikrophon gehaucht, weil die Marschallin selbst bereits abgereist war...

„Meine große Schwäche war der Mangel an perfekter Technik“, hat die Lehmann einmal behauptet. Aber bis zuletzt wußte sie, daß sie anderes, Wichtigeres, Unwiederbringliches zu bieten hatte, nämlich Wärme, Menschlichkeit, Wahrheit im Gesang. London, Paris, New York – die Welt lag ihr zu Füßen. Glücklich war sie, die 1938 aus Abscheu vor der neuen Macht nach Amerika emigrierte, nach eigenen Aussagen vor allem in Wien. Hierher, an die Seite ihrer Eltern, die ebenfalls auf dem Zentralfriedhof begraben sind, führte sie nun auch ihre allerletzte Reise.

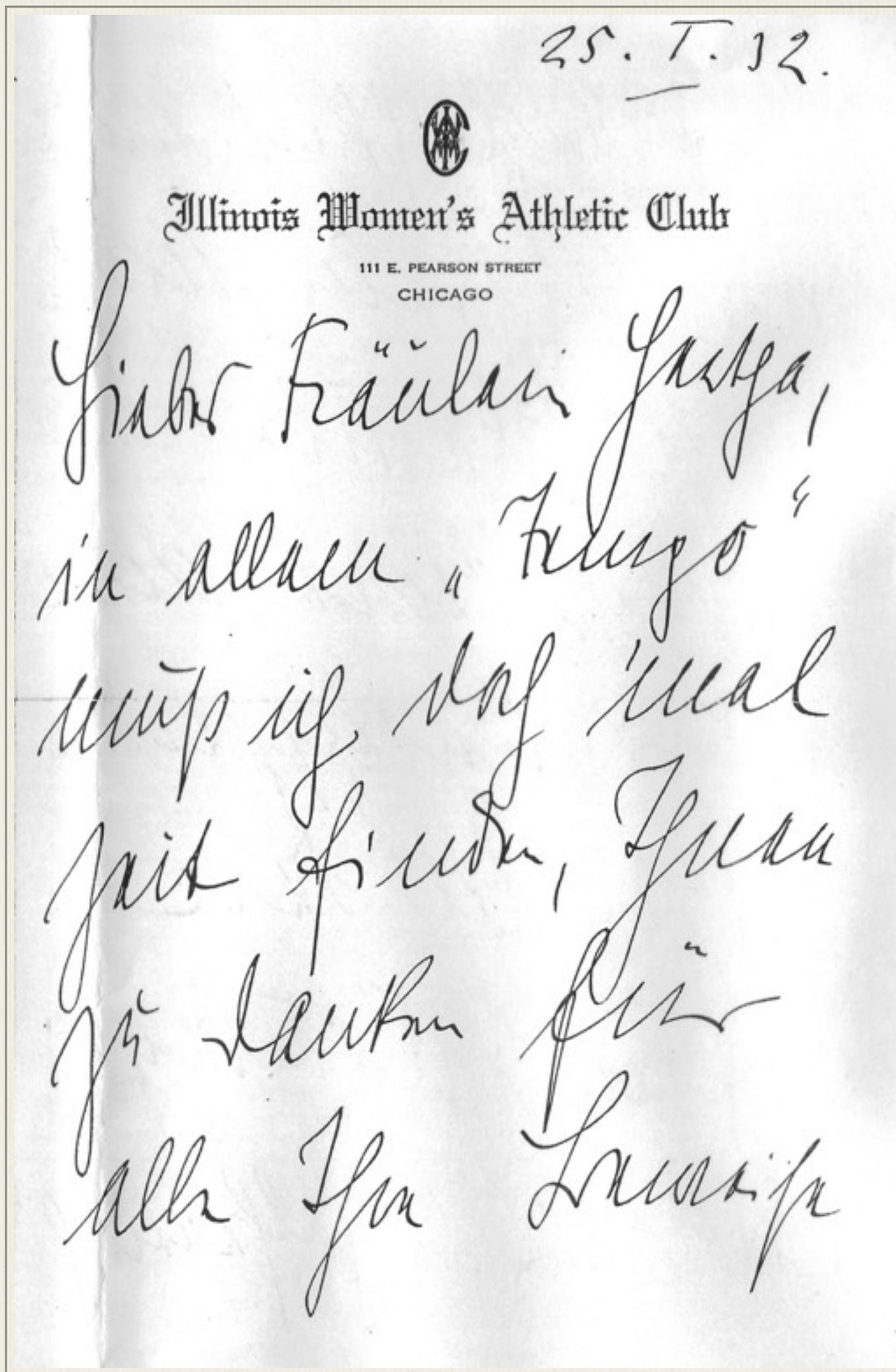


Bei Ehrung in Wien: Lotte Lehmann mit Ma



Mariandl im „Rosenkavalier“: Die Lehmann mit

One of the first letters Lehmann wrote to a fan who was to become one of her best friends, Hertha Schuch. Following this letter, you'll find the last letter Lehmann wrote, was also to Hertha. Both a transcription and translation follow.



Die Aufhängigkeit und
Gabe. Ich bin mir
so sehr darüber —
wie sehr leicht man
es, zu interessieren
wissen all' die
Leute, gläubig
bin mir! Gaffentlich

beten Sie mich in
Minn - es geht
wirklich bei "Müt"
dazu !!

Es kann mich zwar
aller Götter sein
unabhängig auf
Minn auch, Liebe,

so ganz unerschaffen
Misch — und Natur

weisen der Natur =

Wesen der Natur

und Lüge...

ganzlich gipfel die

Im

Josephson.

Most of Lehmann's ancient Sütterlin handwriting was deciphered by Ulrich Peter.

Liebes Fräulein Hertha,

25. I. 32

in allem „Tempo“ muß ich doch ´mal Zeit finden, Ihnen zu danken für all Ihre Beweise der Anhänglichkeit und Liebe. Ich freue mich so sehr darüber _ wie sehr lernt man es, zu unterscheiden zwischen all' den Briefen, glauben sie mir! Hoffentlich besuchen Sie mich in Wien _ es gehört wirklich kein „Mut“ dazu!!

Ich freue mich trotz aller Erfolge hier unbeschreiblich auf mein armes, liebes, so ganz unvergleichbares Wien _ und denke zwischen den Wolkenkratzern an Wald und Berge.

Herzlich grüßt Sie

Ihre

Lotte Lehmann

Dear Fraulein Hertha,

25 January 1932

in all the “speed” I must find time to thank you for all your evidence of attachment and love. I'm so happy about it _ how much one learns to distinguish between all the letters, believe me! Hopefully you will visit me in Vienna _ it really doesn't take any “courage” [to do that] !

Despite all the successes here, I am indescribably looking forward to my poor, dear, so completely incomparable Vienna _ and between the skyscrapers [here in Chicago] am thinking of the forest and mountains. [of Vienna]

Warm regards to you

Your

Lotte Lehmann

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA 93110

August 17, 1976

Meine liebe Hertha:

Du kannst mir einen sehr grossen Gefallen tun: Bitte geh zur Creditanstalt-Stefansplatz wo Du ja auch Dein Konto hast und frage was los ist. Sie haben mir am 5. Juli versprochen meinem Ersuchen gemäss alles Geld was ich dort habe, per Scheck an mich zu schicken. Es sollten in Schilling 5,000 dort behalten, was ich spaeter zu 10.000 abaenderte. Ich habe keinerlei Aufklaerung um die ich bat, bekommen, und keinen Scheck. Die Pension fuer August kam an, aber keine Abrechnung wie ich sie gewoehnlich bekomme. Ich kann mir nicht vorstellen was da los ist. Ich bin Dir sehr dankbar, wenn Du Dich der Sache annimmst.

Hoffentlich geniesst Du den Besuch Deiner Schwester.

Und hoffentlich fuehlst Du Dich all right,
Ich selbst habe eine boese Zeit und hoffe, dass es mir bald wieder besser geht.

Herzlich gruesst Dich Deine

Lotte.

DER LETZTE BRIEF!

Bericht:

Sofort bei Erhalt dieses Briefes war ich bei der C.A. und muSte dort erfahren: Frau Lehmann sei gestorben und das Konto ist bereits gesperrt!

In the final letter Lehmann was to write, she asks her long time friend Hertha to check on a financial matter at the Vienna bank that handles her pension from the Vienna Opera. On the second page Lehmann writes that she's going through a bad time and hopes that she'll soon be better. She died eight days later.

Below, Hertha writes that by the time she received the letter the account was closed because of Lehmann's death.



Lehmann's best friend in Vienna, Hertha Schuch. Above at Lehmann's 1937 departure from Vienna and below, at her gravesite. Elizabeth Hvolbøll (who'd studied briefly with Lehmann) and her son Eric are also there.



“God’s most beautiful creation,” Toscanini’s words about Lehmann, the headline of the *Stuttgarter Zeitung* announcing her death. LL’s last student sang at Bayreuth.

Stuttg.Ztg. 28.8.76

Stuttgarter Zeitung

Gottes schönste Erfindung

Zum Tode der Sängerin Lotte Lehmann 1928

Sie haben alle von ihr, die am Donnerstag im Alter von 68 Jahren in Santa Barbara Californien gestorben ist, geschwärmt. Bruno Walter, der sie nicht nur als Dirigent, sondern auch bei Liederabenden am Klavier begleitet hat: „In Lotte Lehmanns Marschallin begegnete ich jenem seltenen Phänomen der Identität vom Künstler mit der dichterischen Gestalt, durch das ein vergängliches theatralisches Erlebnis zum dauernden Eindruck wird. Arturo Toscanini, der sie die „schönste Erfindung des lieben Gottes“ nannte und sagte: „Wenn die Lehmann einen Schuß macht, ist sie mir noch immer lieber als die anderen, wenn sie ganz genau singen.“ Richard Strauss, für den sie drei seiner Uraufführungen gesungen hat, den Komponisten in der „Ariadne auf Naxos“, später 1919 in Wien die Kaiserin der „Frau ohne Schatten“ und schließlich 1925 in Dresden die Christine, das Konterfei von Frau Pauline Strauss, im „Intermezzo“.

Ihr Rollenrepertoire war breit, umfaßte lyrische ebenso wie dramatische Partien. Puccini — dessen erste deutsche Turandot sie gesungen hat — Massenet und die Frauenpartien in den beiden großen Opern Korngolds liebte sie ebenso wie Beethovens Leonore, mit der sie in Salzburg der frühen dreißiger Jahre Triumphe feierte. Wer sie selbst nicht mehr gehört hat, kann sich von der Wirkung ihrer Persönlichkeit auf der Bühne wohl nur schwerlich ein Bild machen. Die Platte, die man sich zu Hause auflegen kann, können zwar vom Schmelz ihrer Stimme, von den Wandlungsmöglichkeiten ihres eher dunklen Soprans einen Eindruck geben, doch die Größe dieser Sängerin lag, wie alle versichern, die sie noch auf der Bühne gesehen

haben, in der Verschmelzung von gesanglichem und darstellerischem Ausdruck.

Lotte Lehmann, aus dem Märkischen stammend, begann ihre Sängerkarriere 1910 am damaligen Hamburger Stadttheater unter dem jungen Dirigenten Otto Klemperer. Im Kriegsjahr 1914 wechselte sie an die Wiener Hofoper, deren Ensemble sie bis zur Okkupation Österreichs durch die Nationalsozialisten angehörte. Hermann Göring wollte sie, wie man sagt, zu einer deutschen „Primadonna assoluta“ machen, wenn sie nur noch in Deutschland singe, was die international längst berühmte Sängerin ablehnte. Daraufhin erhielt sie 1934 ein Auftrittsverbot im Reich. Durch zahlreiche Gastspiele an der Met in New York und in anderen amerikanischen Städten hatte Lotte Lehmann ihre zweite, ihre amerikanische Karriere gut vorbereitet, die ihr selbst für die dortigen Verhältnisse ganz ungewöhnliche Erfolge eintrug. 1951 hat sie sich von Podium und Bühne zurückgezogen.

Der Titel eines der von ihr im Alter erfaßten Bücher heißt „My many Lives“ — und er trifft genau die ständigen Aktivitäten dieser Frau. Nachdem sie die Bühne verlassen hatte, zog sie sich nicht in den Ruhestand zurück, sondern begann eine neue wieder von Erfolgen getragene Karriere als Gesangslehrerin in Santa Barbara in Kalifornien. Ihre Schule wurde zur Talentschmiede für viele bekanntgewordene amerikanische und europäische Sänger. Bis ins höchste Alter hat sie unterrichtet. Noch in diesem Sommer geschah es, daß eine junge, in Bayreuth debutierende Sängerin in ihrem Lebenslauf vermelden konnte, sie komme aus der Gesangsklasse von Lotte Lehmann.

pd

Frankfurter
Allgemeine
Zeitung

Frankfurter Allgemeine Zeitung's notice of LL's passing. Her painting and writing are listed, and Grace Bumbry is mentioned as one of her students.

Ylotte Lehmann 4.8. gestorben

Zum Tod der großen Opernsängerin

Geläufige Gurgeln, um mit Mozart zu sprechen, gibt und gab es viele — Sängern aber, die nicht nur eine schöne Stimme haben, sondern auch ein außergewöhnliches Maß an musikalischer Intelligenz, an persönlicher „Ausstrahlung“, die umfassend musikalisch und im weiteren Sinne künstlerisch begabt sind, können an den Fingern einer Hand abgezählt werden. Lotte Lehmann, 1888 in Perleberg bei Berlin geboren, hatte in Berlin studiert und machte rasch Karriere: 1910 wurde sie nach Hamburg verpflichtet, sang sich dort quer durchs Repertoire jugendlich-dramatischer Partien (Elsa in „Lohengrin“, Margarete in „Faust“, Agathe im „Freischütz“, Eva in den „Meistersingern“) und wurde schon als 26jährige an die Wiener Hofoper geholt, wo sie als „Komponist“ in der Wiener Fassung der „Ariadne“ (1916) Richard Strauss so begeisterte, daß er sie für Partien in „Die Frau ohne Schatten“ (Färberin), „Intermezzo“ und „Arabella“ engagierte. 1924 sang sie erstmals die Marschallin im „Rosenkavalier“ (Covent Garden London), die zu ihren glanzvollsten Rollen gehörte.

Die Ablehnung eines Angebots Görings, nur noch in Deutschland aufzutreten, trug ihr 1933 ein Auftrittsverbot ein. Sie sang bis zum Anschluß Österreichs noch an der Wiener Staatsoper, emigrierte dann in die Vereinigten Staaten; wo sie als Strauss- und Wagner-Sängerin Furore machte. 1946 verabschiedete sich Lotte Lehmann mit einem letzten Auftritt an der Metropolitan Opera von der Bühne, 1951 gab die als Liedsängerin nicht minder Geschätzte ihren letzten Konzertabend.

Die großen Dirigenten, unter deren Leitung sie sang, wie Schalk, Bruno Walter und Toscanini, waren von ihrer Stimme und Musikalität hingerissen — das, was davon erlernbar ist, gab sie als Gesangspädagogin in Santa Barbara (Kalifornien) weiter. Unter anderen zählte Grace Bumbry zu ihren Schülerinnen.

Nachdem sie sich von Opernbühne und Konzertpodium zurückgezogen hatte, widmete sie sich neben ihrer Unterrichtsarbeit der Malerei und der Keramik, setzte ihre schriftstellerische Tätigkeit fort (bereits 1923 waren von ihr „Verse in Prosa“ erschienen, später folgten mehrere autobiographische Werke), versuchte sich — allerdings erfolglos — an der „Met“ als Regisseurin und war selbstkritisch genug, den Versuch nicht zu wiederholen.

Zahl und Art der Auszeichnungen, die sie erhielt, bleiben üblicherweise gehobenen Diplomatenkarrieren vorbehalten: Ehrenlegion und Palmenorden, Bundesverdienstkreuz und fünf Doktorenhüte ehrenhalber, um nur einiges davon zu erwähnen.

Nach langer Krankheit starb die Künstlerin, 88 Jahre alt, in ihrem Haus in Santa Barbara — ihre Stimme ist nicht erloschen. Auch künftige Generationen werden sie von den vielen Schallplatten, auf denen sie verewigt ist, kennenlernen. dp

Groß mit Strauss Zum Tode Lotte Lehmanns

Die Nachricht vom Tode Lotte Lehmanns weckt nicht nur bei den Opern- und Konzertfreunden der älteren Generation persönlichen Widerhall. Als legendäre Künstlererscheinung war sie in den europäischen und amerikanischen Musikzentren bis zu ihrem Tode hochverehrt. Sie starb — wie gestern kurz gemeldet — in Santa Barbara an der kalifornischen Küste, wo sie seit 1939 ein Haus mit Blick auf das Meer besaß. Nach dem Kriege erhielt sie die amerikanische Staatsbürgerschaft und ging damit Europa endgültig verloren.

Ihr Lebensweg aber begann in Deutschland. 1898 wurde sie im märkischen Perleberg geboren; an der Berliner Musikhochschule ausgebildet, debütierte sie bereits 23jährig an der Hamburger Oper als Elsa in Wagners „Lohengrin“. 1915 wurde sie nach Wien verpflichtet, wo sie bei der Uraufführung von „Ariadne auf Naxos“ auf Wunsch von Richard Strauss die Rolle des Komponisten übernahm. Später gehörte die Titelrolle dieser Oper zu ihren größten Erfolgen. 24 Jahre war sie die gefeierte Primadonna der Wiener Staatsoper. Bei den späteren Strauss-Premieren war sie stets beteiligt, so in „Die Frau ohne Schatten“, „Arabella“ und in „Intermezzo“ an der Dresdener Staatsoper. Als Marschallin im „Rosenkavalier“ war sie an allen großen Häusern berühmt.

Damals hörte man sie in Wagner- und Strauss-Rollen auch in Berlin am königlichen Opernhaus Unter den Linden. Vielleicht erinnern sich noch ältere Musikfreunde an ein Konzert in der alten Philharmonie, bei dem sie den damals noch nicht 20jährigen Chronisten mit Liedern von Strauss in eine Art Rauschzustand versetzte. Lotte Lehmann war eben nicht allein eine mit üppigen Stimmmitteln begabte Sängerin. Sie ließ sich niemals zur Übernahme hochdramatischer Wag-



LOTTE LEHMANN

nerpartien verführen, sondern gewann ihre Hörer eher durch die glühende Intensität ihres Vortrags. Zehn Jahre lang, von 1927 bis 1937, war sie Star der Salzburger Festspiele. Auf Gastspielreisen kam sie schon 1922 nach den USA. 1930 triumphtierte sie an der Chikagoer Oper als Sieglinde, 1934 an der New Yorker Metropolitan Opera.

Daß wir sie endgültig an Amerika verloren, geht auf das Konto des nationalsozialistischen Regimes. Ein Versuch Görings, Lotte Lehmann als Primadonna an die Preußische Staatsoper zu verpflichten, scheiterte an der Klausel, daß sie nur innerhalb der Grenzen Großdeutschlands singen dürfe. Es hieß damals, die Sängerin habe einen Vertrag gefor-

Berlin's *Tagesspiegel's* notice of LL's death includes mention of her participation in the Salzburg Festivals from 1927–1937.

But there's an error: she didn't sing in the USA in 1922, that was actually in South America. Also, she left Austria before the annexation. It is, however true that Eisenhower praised her.

Daß wir sie endgültig an Amerika verloren, geht auf das Konto des nationalsozialistischen Regimes. Ein Versuch Görings, Lotte Lehmann als Primadonna an die Preußische Staatsoper zu verpflichten, scheiterte an der Klausel, daß sie nur innerhalb der Grenzen Großdeutschlands singen dürfe. Es hieß damals, die Sängerin habe einen Vertrag gefordert, der auch nach dem etwaigen Zusammenbruch des Dritten Reiches Gültigkeit behalten solle. Nach dem „Anschluß“ Österreichs ging sie auf Rat Bruno Walters, den sie als ihren größten Lehrer bezeichnet hat, endgültig nach Amerika. 1946 trat sie zum letzten Male in der Met auf, ihr letzter Liederabend fand 1951 ebenfalls in New York statt.

In ihren letzten Lebensjahrzehnten versammelte sie noch einen Kreis ausgewählter Schüler um sich, unter denen Grace Bumbry bedeutende Erfolge hatte. Für ihren weltweiten Ruhm zeugten zahlreiche Ehrungen. Sie war Ehrenmitglied der Wiener Oper, sie trug den Ehrenring der Wiener Philharmoniker, die Große Silbermedaille Salzburgs, das Offizierskreuz der Französischen Ehrenlegion und wurde mit vier Ehrendoktoraten ausgezeichnet. Sie widmete sich bis zuletzt ihren Liebhabereien: Malerei, Keramik, Schriftstellerei. Die Amerikanerin deutscher Herkunft, die Eisenhower das „singende Weltwunder“ genannt hatte, feierte ihren 80. Geburtstag mit einem spektakulären Galadiner, bei dem ihr 200 Prominente aus Kunst, Gesellschaft und Politik huldigten. Dann wurde es stiller um sie.

K—r

The *Hamburger Abendblatt's* headline uses the words of Thomas Mann as he described Lehmann "Dear Lady Sunshine." The operas of Richard Strauss written with her voice in mind are listed. Her novel is misnamed, but otherwise the information is correct.

Hbg. Abendbl. 27.8.76



Liebe zu Richard Strauss: Lotte Lehmann in einer ihrer früheren Glanzrollen, als Octavian, 1915

Lotte Lehmann – „die liebe Frau Sonne“

A 27.8

In Amerika gestorben / Weltkarriere begann in Hamburg

Die weltberühmte Sopranistin Lotte Lehmann ist am Donnerstag in Santa Barbara (Kalifornien) gestorben. Sie war 88 Jahre alt. Toscanini sprach einst von ihr als der „schönsten Erfindung des lieben Gottes“. Präsident Eisenhower nannte sie „Amerikas singendes Weltwunder“. In Salzburg wurde eine Straße nach ihr benannt. Lotte Lehmann erhielt zahlreiche Orden und fünf Ehrendoktorhüte. Als Strauss- und Wagner-Sängerin feierte sie ihre größten Triumphe.

Lotte Lehmann stammte aus Perleberg in der Mark Brandenburg und studierte an der Berliner Musikhochschule. Ihr erstes Engagement hatte sie von 1910 bis 1914 an der Hamburger Oper. Ihr Freund und Kollege aus jener Zeit, Paul Schwarz, erinnert sich tiefbewegt: „In Leo Blechs Oper ‚Versiegt‘ machten wir 1912 unsere erste Bekanntschaft. Seitdem waren wir unzertrennlich. Lotte Lehmann hat mit kleinsten Partien begonnen und lange mit der Elsa im ‚Lohengrin‘ und der Elisabeth im ‚Tannhäuser‘ kokettiert – und ist dann die Beste in diesen Rollen geworden! Sie hat sich während und nach ihrer Operkarriere auch in aller Welt für das deutsche Lied eingesetzt. Sie bezauberte vor

allem durch den innigen, süßen Klang ihrer Stimme und ihre überaus deutliche Aussprache, selbst bei den höchsten Tönen. Wenn sie das Meistersinger-Quintett begann, ‚Selig wie die Sonne‘ – das war zu schön!“

„Liebe Frau Sonne“ nannte sie denn auch Thomas Mann, und Richard Strauss schwärmte: „Ja, die Lotte ist eine Einmaligkeit!“ Er mußte es wissen, denn Lotte Lehmann sang noch zu seinen Lebzeiten in den

Strauss-Opern „Ariadne“, „Die Frau ohne Schatten“, „Intermezzo“ und „Arabella“, und im „Rosenkavalier“ verkörperte sie nacheinander die Sophie, den Octavian und die Marschallin.

Als Hitler 1933 in Deutschland an die Macht kam, wollte Göring sie zur deutschen „Primadonna assoluta“ machen, doch Lotte Lehmann lehnte ab und ging nach Österreich und schließlich in die USA. Von 1934 bis 1946 begeisterte sie das Publikum an der New Yorker „Met“. Dann zog sie sich von der Opernbühne zurück. 1951 gab sie in New York ihren letzten Liederabend.



Liebe zu Hamburg: Die hochbetagte Lotte Lehmann kam 1967 zu Besuch

Aber sie setzte sich noch nicht zur Ruhe. Sie unterrichtete viel (ihre bekannteste Schülerin ist Grace Bumbry). Sie führte 1962 Regie in einer „Rosenkavalier“-Inszenierung der „Met“. Sie widmete sich ihren Liebhabereien, der Malerei und Keramik, und sie setzte die schon früher begonnene Reihe ihrer Buchveröffentlichungen fort. Den „Versen in Prosa“ (1923) und der Novelle „Ewige Flucht“ (1937) folgten u. a. die Schrift „Mehr als Singen“ und autobiographische Texte. 1967 besuchte Lotte Lehmann noch einmal Hamburg, zum 80. Geburtstag von Paul Schwarz. Mit ihm traf sie sich noch bis 1974 regelmäßig in Badgastein.

K.F.

Süddeutsche
Zeitung

Süddeutsche Zeitung's headline is "A serious Primadonna," which they also write is incorrect because of her lack of ego or vanity. The notice calls her Marschallin the century's best.

Eine ernste Primadonna

Zum Tod von Lotte Lehmann

Sie eine Primadonna zu nennen, heißt schon, ihr Unrecht tun. Lotte Lehmann, die jetzt 88jährig in Santa Barbara in Kalifornien gestorben ist, hatte nichts von der egozentrischen Eitelkeit der gezielten Starsängerinnen. Sie war eine ernste Gestalterin und muß — Richard Strauss wie Bruno Walter, das Salzburger wie das New Yorker Publikum haben es bestätigt — die Rosenkavalier-Marschallin des Jahrhunderts gewesen sein. Platten verraten noch, wie sie in dieser Partie jede Nuance mit Herz und Noblesse gestaltet hat. Streng war ihr Anspruch nicht nur gegen sich, sondern auch gegen andere: Nach ihr gab es eine einzige Sängerin, die sie als Marschallin gelten ließ — die Schwarzkopf.

Lotte Lehmann stammte aus der Mark Brandenburg und kam 1914 an die Wiener Oper. Sie war die klassische Fidelio-Leonore, die erste deutsche Turandot, vor allem auch eine romantische Liedersängerin hohen Ranges; Bruno Walter, den sie ihren „größten Lehrer“ nannte, hat sie dabei oft begleitet. In Deutschland ist sie nach 1933 nicht mehr aufgetreten, aus Protest; aber in Amerika hat sie noch bis 1951 gesungen.



Wer eine Vorstellung von Lotte Lehmanns Kunst gewinnen will, der höre sich den ersten Walküren-Akt unter Bruno Walter an — eine ihrer schönsten Platten, die noch ahnen läßt, wie einst Toscanini sich zu jenem viel zitierten Superlativ hinreißen ließ: Lotte Lehmann sei „des lieben Gottes schönste Erfindung“. Go

An announcement of Lehmann's death from Austria's *Kurier*, calls her a legend. Her attributes included ensemble singing, singing actress, recitalist. Considering her excellent recordings, they write: "A legend has passed. But she is however not yet dead."

Lotte Lehmann ist in Kalifornien gestorben

Sie war die Marschallin dreier Dezennien

Eine Legende ist gestorben: Lotte Lehmann, 88, ist Donnerstag nach längerer Krankheit in ihrem Haus in Santa Barbara (Kalifornien) verschieden.

Die Lehmann – das war nicht irgendeine große Sängerin. Das war ein Synonym für Ensemblekunst, Singschauspiel, Vortragskultur, vor allem aber auch für eine Opernpartie, die man mit ihr identifiziert hat: die Marschallin im „Rosenkavalier“.

Dabei hat die aus Perleberg (Brandenburg) gebürtige Sopranistin bald nach ihrem Hamburger Debüt im Jahre 1910 in Richard Strauss' neuer Oper zuerst die Sophie gesungen, und dann, bei ihrem ersten Wiener Auftreten 1916, den Oktavian, ehe sie zur Marschallin dreier Dezennien wurde. Mit dieser Rolle verabschiedete sie sich auch 1945 an der Metropolitan Opera von der Bühne.

Die Lehmann, die 1934 nach den USA gekommen war und während der Nazizeit nicht mehr nach Deutschland und Österreich zurückkehrte, hat Strauss und Puccini, Mozart und Wagner gesungen – ein umfangreiches Rollenfach, das auch viele jener Novitäten enthielt, die in den zwanziger und dreißiger Jahren als modern galten, aber nicht überlebten.

Schallplattenaufnahmen haben die Wärme des Timbres, die Ausdruckskraft der Stimme, die Noblesse des Vortrags bewahrt. Man hört daher auch heute noch, was unsere Eltern behaupteten: Lotte Lehmann muß eine bedeutende Gestalterin gewesen sein. Auch von Liedern, die sie noch bis 1951 gesungen hat.

Eine Legende ist gestorben. Aber sie ist deshalb noch nicht tot.
K. L.



In Santa Barbara gestorben:
Lotte Lehmann, 88 Jahre

4/28.8.
Zum Tode Lotte Lehmanns

DW. Santa Barbara

Lotte Lehmann, Opernsängerin amerikanischer Staatsbürgerschaft und deutscher Abstammung, ist mit 88 Jahren im kalifornischen Santa Barbara gestorben. Als Elsa in Wagners „Lohengrin“ errang sie vor dem Ersten Weltkrieg erste Erfolge und eroberte nach dem Krieg die europäischen Bühnen mit ihren Darbietungen in unter anderem „Der Rosenkavalier“ und „Die Meistersinger“.

Lotte Lehmann wurde am 27. Februar 1888 in Perleberg in Brandenburg geboren. Nach ihrem ersten Engagement in Hamburg verpflichtete man sie 1916 an die Wiener Staatsoper, der sie bis 1939 angehörte. In der



Lotte Lehmann

FOTO: UPI

Wiener Uraufführung der „Ariadne“ von Richard Strauss begeisterte sie den Komponisten so sehr, daß er selbst mit ihr eine Rolle für die Premiere seiner „Frau im Schatten“ einstudierte.

1930 gab die Sängerin als Sieglinde in der „Walküre“ ihr amerikanisches Debüt in Chicago. Nach der Machtergreifung Hitlers lehnte sie Görings Angebot ab, deutsche „Primadonna assoluta“ zu werden, und ging 1934 nach Österreich, das sie nach dem Anschluß 1938 verließ.

Sie emigrierte in die USA, wo sie vor allem als Wagner- und Strauss-Sängerin Ruhm erlangte. 1946 trat sie zum letzten Mal in der „Met“ auf und widmete sich nach ihrem letzten Konzert 1951 ihren Liebhabereien wie der Malerei und der Schriftstellerei. An der Musikakademie von Santa Barbara bildete sie einige auserwählte Schüler aus, darunter Grace Bumbry. Zu Lotte Lehmanns Auszeichnungen gehören die große Silbermedaille von Salzburg und das Offizierskreuz der Französischen Ehrenlegion.

This notice includes mention of the fact that Strauss helped LL study his role for her as the Dyer's Wife in *Die Frau ohne Schatten*. It is implied that she only began singing in Vienna after the Göring encounter and that she left Austria after the annexation.

Books

This section represents two of the many books about Lotte Lehmann. The first book that I mention, *Mehr als eine Sangerin* (More than a Singer), is a compilation of photos of and letters to and about Lehmann, assembled and “written” by Berndt Wessling. Lehmann herself supplied much of the material used in the book. It is only available in German and has never won much praise. It tends to show only the favorable words about Lehmann.

The second book is the “authorized” biography of Lehmann written by Beaumont Glass while actually living in her home Orplid, in Santa Barbara. He had access to her letters and other documents because her companion, Frances Holden, was an active participant. You’ll find photos of them together in the backyard of Orplid. I wrote the discography for the book.

There was some controversy when a competing “centennial” Lehmann book was written by Alan Jefferson, who felt that he was prevented from access to information that was important for his work. This matter is addressed in a letter from Frances.

Other Lehmann biographies and works can be found in the Bibliography chapter.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

21. Maerz 1968

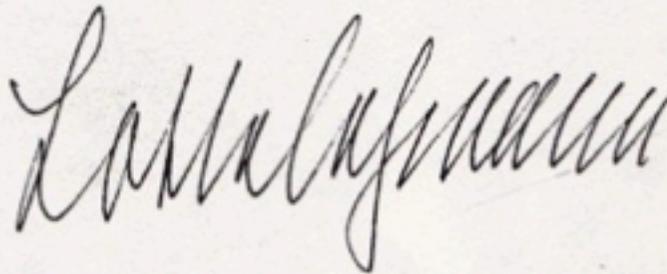
Lieber Herr Wessling:

Ich danke Ihnen herzlich fuer das ausgezeichnete
Buch ueber Leopold Ludwig, und natuerlich auch fuer die
Artikel mit denen Sie so schmeichelhaft meinen
Geburtstag feierten.

Ich bin oft gefragt worden warum ich meine
Memoiren nicht beende. Um aber so ehrlich zu sein wie
ich es wuensche zu sein, muesste ich vieles sagen was
weder gut fuer mich noch fuer andere waere,

Mit vielen herzlichen Gruessen bin ich

Ihre



In this letter LL rejects the idea of her cooperating with the problematic singer/writer Berndt Wessling in providing material for the end of her career that occurred after her memoir *On Wings of Song* aka *Midway in My Song*. He ended up writing a kind of tribute/biography called *Mehr als eine Sangerin*, that didn't really provide the material she feared would be "bad for her as well as for others" and so was just a bland puff piece with letters from famous colleagues saying nice things.

„Keine zweite Lehmann“

EIN BESUCH IN WIEN UND EIN NEUES BUCH

Von Franz Endler

„So setzte ich mich vors Schreibzeug. Kaum hatte ich den ersten Schluck feierlich geschlürft, so polterte Engel ins Zimmer, placierte sich neben mich und machte sich daran, ein Fußbad im Waschbecken zu nehmen. Ich teilte den kostbaren Wein mit ihm und in verhaltenem Grimm und mit komischer Eile. Dann ging ich allein in einen Liederabend der Lotte Lehmann aus Hamburg.“

Die Lektüre von Joachim Ringelnatzens „Als Mariner im Krieg“ hat also doch einen aktuellen Bezug. Lotte Lehmann aus Hamburg, die für ihn einen Liederabend gab, ist vor wenigen Tagen zur 100-Jahr-Feier der Oper am Ring in Wien gewesen, ist gerade jetzt auf Kur in Badgastein und wird sich während der Salzburger Festspiele bei einer Präsentation des Buches „Lotte Lehmann... mehr als eine Sängerin“ wieder der Öffentlichkeit stellen. Den Ringelnatz hat sie nie gelesen.

Wohl aber das eben erwähnte neue Buch von Berndt W. Wessling (Residenz-Verlag), ein Denkmal der Liebe und der aufopfernden Arbeit, wenn diese Charakterisierung gestattet ist. „Ich finde das Buch außerordentlich schön und bewundere den Residenz-Verlag, der sich so viel Arbeit gemacht

gleich man in Santa Barbara einen Konzertsaal nach mir benannt hat und ich jeden Tag, wenn ich die Zeitung aufschlage, nachsehen kann, was man im Lotte-Lehmann-Auditorium spielt.“ Frau Lehmann ist wirklich nicht größenwahnsinnig, eher nett und angenehm und sehr schlagfertig.

Eine Verehrerin bringt Rosen und die Lehmann ist interessiert, warum man denn in Wien nun auch Hosen trägt als Frau. „Bei mir daheim ist es heiß, da verstehe ich das. Aber in Wien? Liebt man den Unterschied der Geschlechter nicht mehr?“ Und in die Jubiläumsausstellung der Staatsoper, der sie ein Bild per Luftfracht — selbstbezahlt — gesandt hat, wird sie nicht gehen, weil dies doch zu anstrengend wäre. „Ist die Jeritza schon da?“ Die Jeritza ist noch nicht da, und Kammersängerin Lotte Lehmann macht sich nicht allzuviel draus. „Wir haben in New York ein Fernsehen miteinander gehabt, da hat sie gebeten, man möchte doch die Jahreszahlen weglassen. Aber ich habe sie daran erinnert, daß wir keine Teenager mehr sind und daß jeder weiß, daß wir 1916 schon ganz wacker gesungen haben.“

In Wien wird die Lehmann so bald keinen Gesangskurs geben. Als sie das einmal tat, hatte sie erschreckend „schlechtes Material“, und wenn sie es jetzt noch tut, dann nur daheim oder mit bereits voll ausgebildeten Künstlerinnen, denen sie noch aus ihrer Erfahrung mitteilt. „Aber die sollen keine zweite Lehmann werden, eine war durchaus genug.“

In Santa Barbara freilich werden auch nichtprofessionelle Sänger manchmal mit der Lehmann arbeiten. Ein Kurs an der Universität heißt „A Genius at Work“ und ist Dichtern und Komponisten und eben auch Lotte Lehmann gewidmet, der man beim Unterricht zuhören darf. „Ich erkläre da vor allem Lieder, mühe mich, den Inhalt allen Anwesenden nahezubringen und hoffe, daß dann jeder Sänger seinen eigenen Weg zu einer richtigen Interpretation findet.“ Und beim Gespräch über diese Lehrtätigkeit wird die Lehmann plötzlich ruhig und kontemplativ. „Eigentlich ist diese Arbeit für mich sehr interessant. Ich lerne dabei, warum ich früher einmal ein Lied so oder so gesungen habe — jetzt kann ich es erklären und anderen Künstlern weitergeben, damals habe ich es intuitiv richtig gemacht. Aber das ist wohl auch kein Ausnahmefall, man weiß ja immer erst dann, wenn man die Stimme verliert, wie man eigentlich hätte singen sollen.“

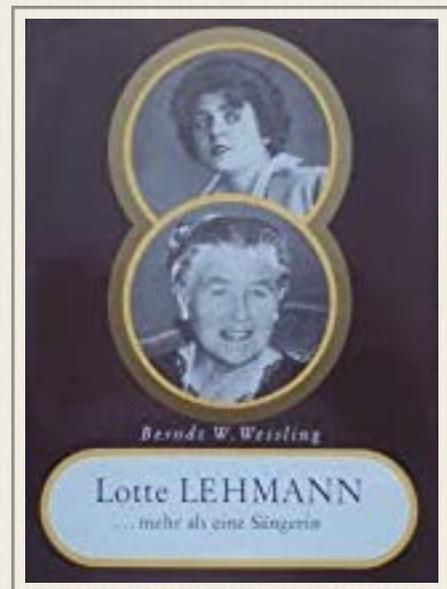
Bei all diesen freundlichen Worten klingt keine Wehmut mit und selbstverständlich auch keine falsche Koketterie, die Lehmann weiß, daß sie ein Star war und ein Star geblieben ist, sie weiß, daß man sie heute noch immer verehrt, und sie ist gewiß, daß das auch immer so bleiben wird. Sind die Schallplatten, die sie gesungen hat, dafür verantwortlich. „Ich finde einige sehr gut. Selbstverständlich bin ich kritischer als jeder andere Zuhörer, wenn ich die Platten jetzt



Photo: „Die Presse“/Blaha
„MAN KANN RUHIG SAGEN: 81“

Schlagfertig und lebenswürdig zeigte sich

A visit to Vienna to celebrate the Opera's centennial and the announcement of the book on Lehmann by Berndt Wessling called *Mehr als eine Sängerin*.



“No second Lehmann” A visit in Vienna and a new book.

“Nothing invented” is the headline for this excerpt from the Berndt Wessling book *Lotte Lehmann, mehr als eine Sängerin* that includes such interviews as the one found here by her early singer/colleague, Paul Schwarz.

LOTTE LEHMANN

Nichts erfunden

Zu dem, woran man sein ganzes Leben lang denken wird, kam ich in Hamburg und Badgastein, wohin es Frau Lotte auf ihren Kreuzfahrten über den gesamten Globus gelegentlich trieb (sei es, um alte Freunde wiederzusehen oder sich über die gefräßigen Gasteiner Elchhörnchen zu ärgern).

Zuerst hatte ich die schöne Aufgabe, sie in einen vollbesetzten Festsaal der Hansestadt zu geleiten, wo sie vor einer überdimensionalen Schokoladentorte saß, die unter der Hitze der Schein-

Gekürzter Auszug aus dem Buch „Lotte Lehmann, mehr als eine Sängerin“ von Berndt W. Wessling, das – gerade rechtzeitig zu Beginn der Salzburger Festspiele – im Salzburger Residenzverlag erschienen ist. Residenz-Verleger Wolfgang Scheffler gab vergangene Woche einen Empfang für die 82jährige Künstlerin.

werfer genauso dahinschmolz wie die Gäste unter den lieblichen Blicken der vierfachen Frau Doktor Lehmann.

Sie verbreitete, ohne viel zu sagen, so viel Glanz und gute Laune, daß verdiente Kammer-sängerinnen, die zu ihrer Begrüßung gekommen waren, ihrer Euphorie in schrillen Trillern und Verzückungslauten Ausdruck gaben und ein hoher Senatsbeamter ständig vor sich herplapperte: „Ich werd' verrückt! Ich werd' verrückt!“ Das klingt beinahe unwahr; aber es ist kein Gramm an der Sache gelogen.

Und dann durfte ich am nächsten Tag zu ihr ins Hotel kommen, wo wir ein Fernsehinter-view machten, an dem auch ihr früherer Kollege Kammer-sänger Paul Schwarz teilnahm.

Das ging so vor sich: Madame empfing in, purpurnem Sammet-mantelkleid, das oben von einer goldenen Agraffe geschlossen wurde. Sie nickte uns huldvollst zu und feuerte sogleich das Team an: „Nun macht aber schnell zu, denn Ausdauer habe ich nicht!“

Sie saß neben ihrem „Genossen“ Paul Schwarz, hatte einen hübschen japanischen Fächer in der Hand, den sie im Schoß hin und her drehte, und sagte ihm ins Gesicht: „Du bist auch nicht jün-ger geworden!“

Schwarz: „Aber du...!“

Madame Lehmann: „Ich kann mir das auch leisten.“

Paul Schwarz: „Du siehst tat-sächlich immer noch so aus wie 1910, als du nach Hamburg kamst.“

Madame: „Danke. Aber wie weißt du, was 1910 mein Gesicht war, da du doch erst 1912 nach Hamburg gekommen bist?“

Schwarz: „Ich hatte dich vor-ausgeahnt.“

Madame: „Um Ausreden warst du noch nie verlegen.“

Schwarz: „Und dann hast du gleich den Pagen im ‚Lohengrin‘ gesungen...“

Madame Lehmann: „Um diese kleine miese Rolle habe ich sogar Tränen vergossen. Ich hatte nicht aufgepaßt. Und so wollte sie mir der Dirigent Gustav Brecher wieder wegnehmen. Da bin ich hin zu ihm und habe ihn ange-bettelt: ‚Können Sie mir nicht die Rolle wiedergeben?‘ Und da hat der Brecher gesagt: ‚Sie kriegen sie wieder; aber aufpassen, sonst ist es endgültig vorbei mit dem Pagen!‘ Stell' dir das vor: wegen so einer miesen Rolle habe ich mich fast umgebracht!“

Schwarz: „Aber dann merkte man bald, was in dir steckte, und ich habe dir als Junker Spärlich, der dann bald zum Fenton avancierte, ‚o süße Anna!‘ ins Ohr geflüstert.“ (Er singt eine Melodie).

Madame Lehmann: „Mensch, du kannst ja immer noch singen. Ich kann das gar nicht mehr. Aber tröste dich: es klingt wie ein alte Blechtopf...!“

Schwarz: „Dafür hast du, mein Kind, ja auch in deinem Leben genug gesungen.“

Madame: „Gott sei Dank nicht alles mit dir. Das hätte ich ja gar nicht ausgehalten!“

Schwarz: „Übrigens: wenn du mich noch öfter unterbrichst, dann werden die Zuschauer die-ser Sendung ganz schön protes-tieren. Du bringst mich total au-dem Konzept, weißt du das?“

Madame: „Wie interessant, daß ich noch einen Mann aus dem Konzept bringen kann!“

Schwarz: „Und wenn du hun-dert Jahre alt bist, kannst du das noch, weil du einen unbesieg-baren Charme hast!“

Madame Lehmann: „Du trägst ganz schön auf, mein Lieber. Und wenn ich hundert Jahre alt bin, dann bist du hundertundeins. Wie tröstlich, daß ich so viel jün-ger bin als du.“

Schwarz: „Ja, man kann wirk-lich sagen, daß du kaum älter ge-worden bist.“

Madame (mit blitzenden Augen): „Du könntest fast mein Vater sein!“

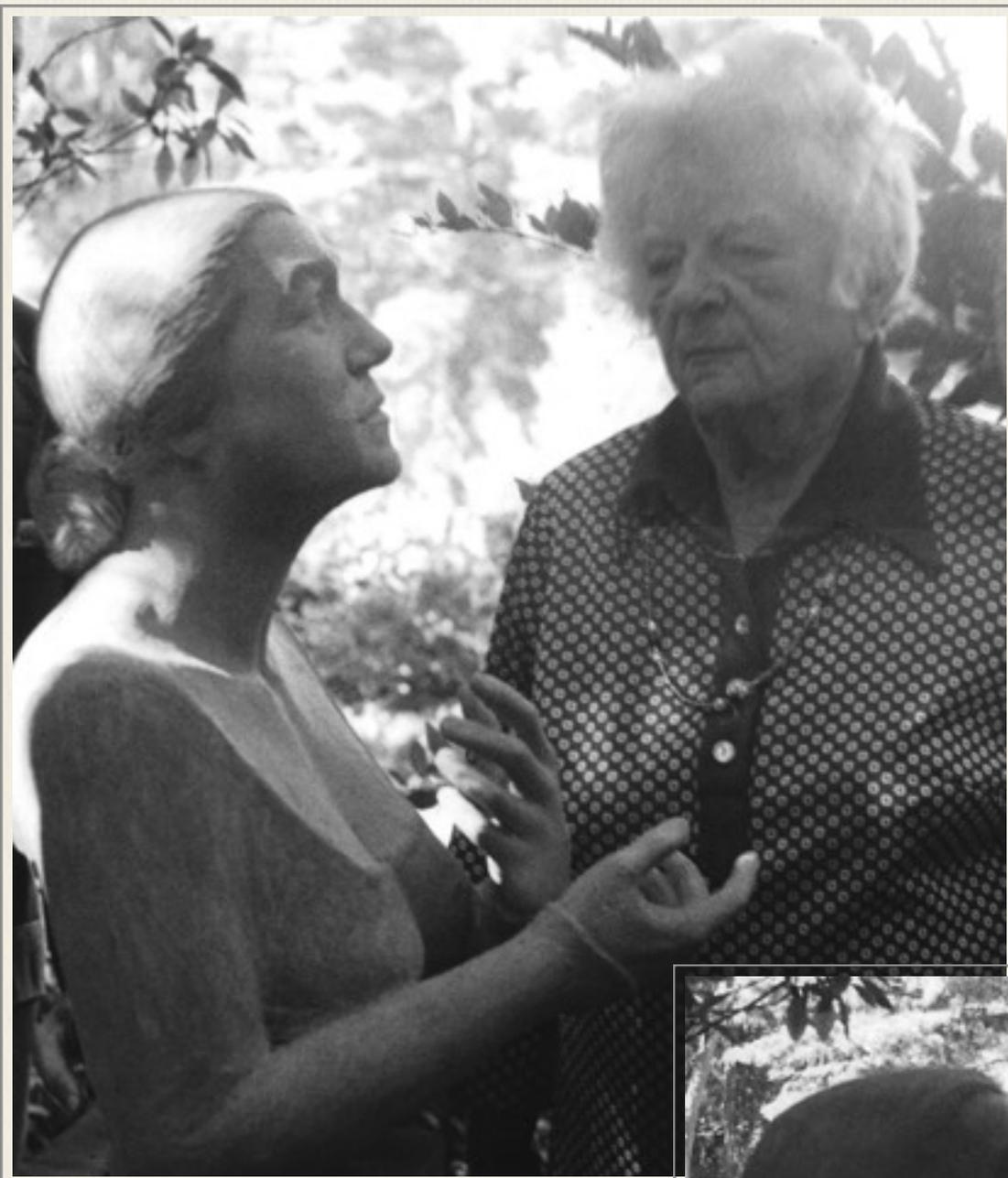
Schwarz: „Dein Sohn, mein Teure, nichts als dein Sohn!“

Madame Lehmann: „Und einen wie dich hat der Jell durchgehen lassen!“



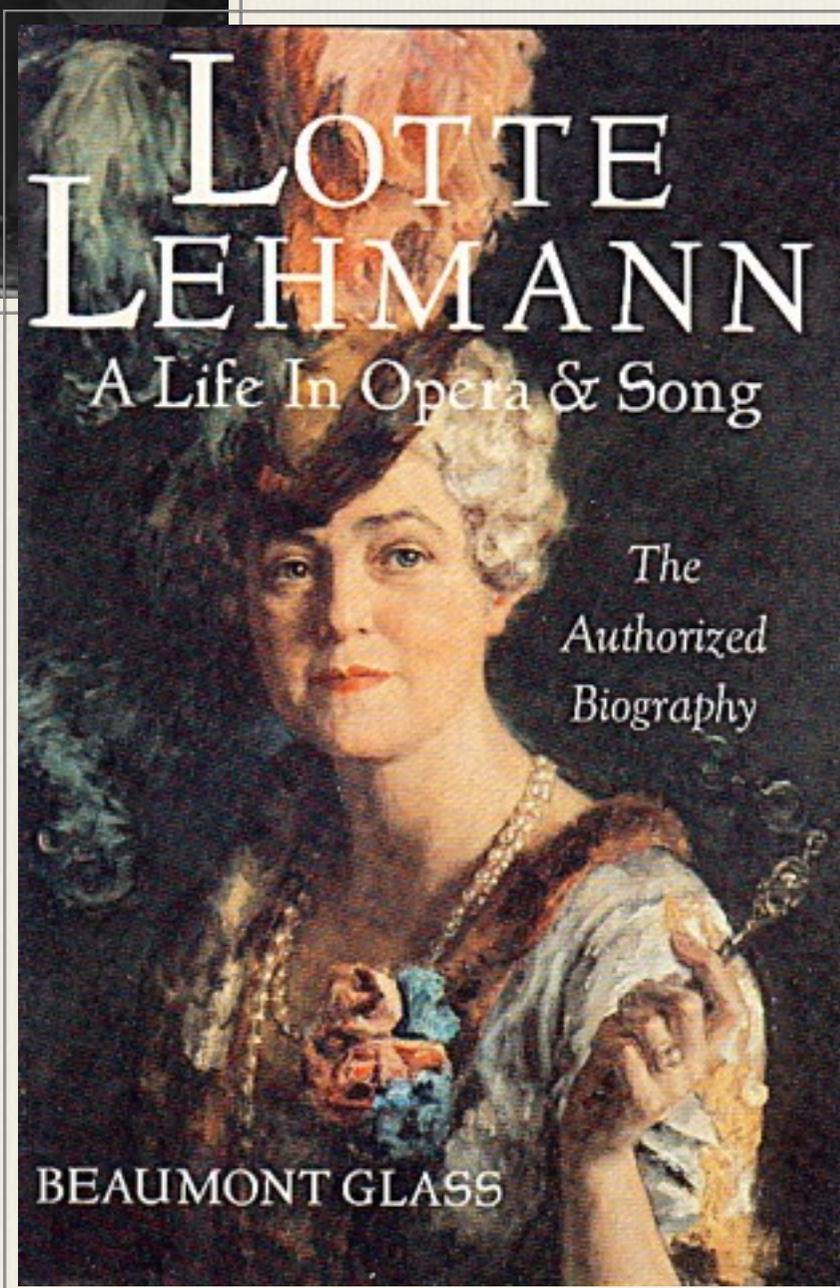
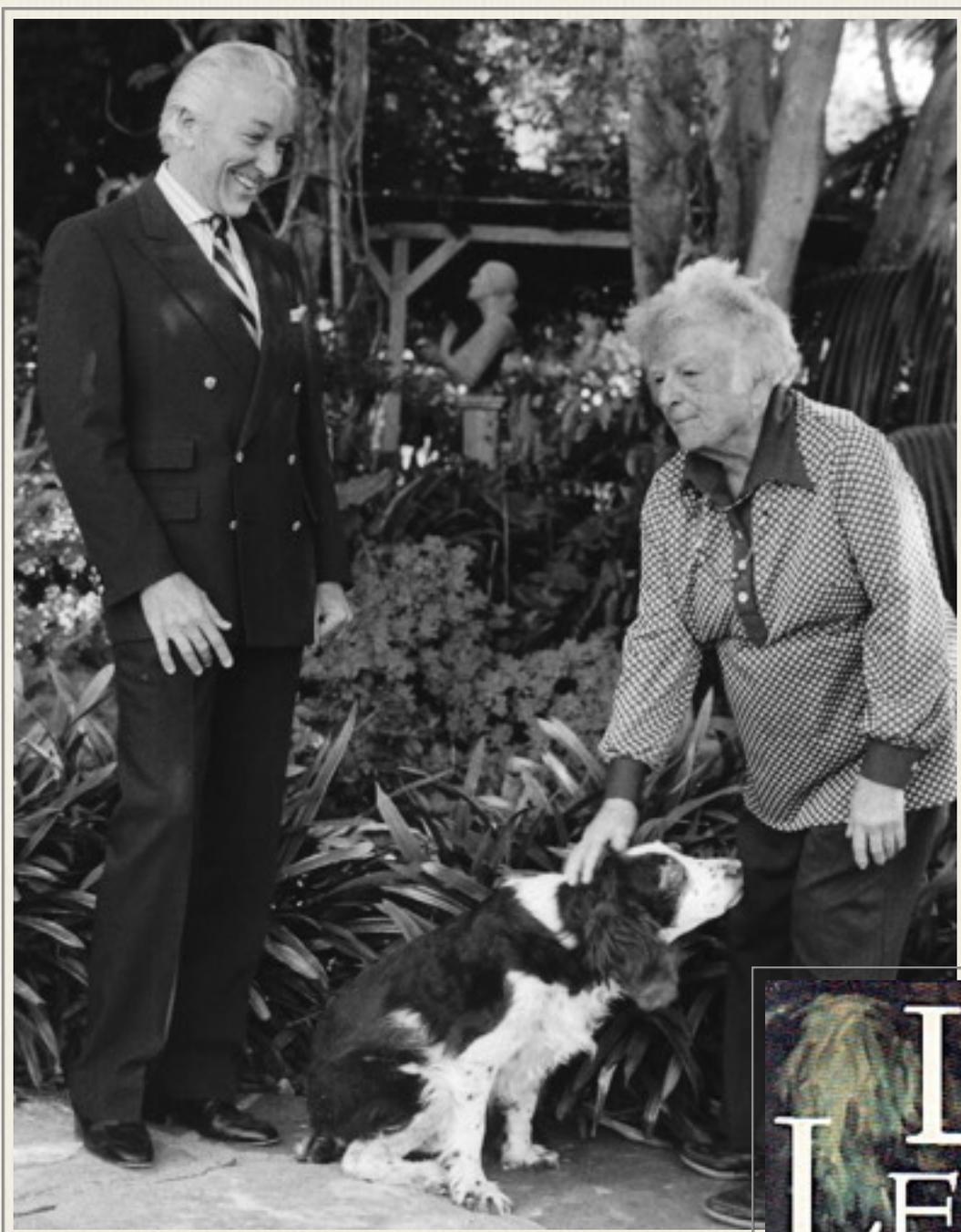
WOCHENPRESSE-Photo: Barbara Pfeil

Lotte Lehmann, Christa Ludwig: Mehr als eine Sängerin



Frances Holden and
Beaumont Glass with the
terra cotta bust of
Lehmann at Orplid.
These photos were taken
while Glass was living at
Orplid writing his book
*Lotte Lehmann: A Life in
Opera & Song.*





A second centennial biography of Lehmann was written by Alan Jefferson. There was some controversy as to access to material allowed or denied. Frances Holden's letter to one of the reviewers sheds some light on the matter.

Frances Holden
4565 Via Huerto
Santa Barbara, California 93110

November 19, 1988

Desmond Shawe-Taylor
15 Furlong Road
London N 78LS, England

Dear Mr. Shawe-Taylor,

Your review of the Lotte Lehmann biographies has moved me to write you as you were responsible for Mr. Jefferson's contact with me.

As you seem in doubt about my part in the choice of biographers, I would like you to know what really happened.

When I first heard from Mr. Jefferson, I immediately read his books. The Beecham biography I felt was very inadequate and completely lacked any clue to Sir Thomas' personality. As I am not a musician I consulted some of the Music Dept. of UCSB and was told that they did not think favorably of his other books.

I wrote Mr. Jefferson that I would want a sampling of what he would write about Lotte. His reply indicated a fair appraisal of her as an artist but a completely wrong interpretation of her personality. He even went so far as to state that all her women colleagues hated her! With two exceptions Lotte's colleagues were her friends, Elisabeth Schumann especially, but also Tilly Zweig, Bella Paalen, Risë Stevens, Rose Bampton, etc. We saw much of Elisabeth Rethberg when living in Riverdale.

I wrote him then that I thought his source of information was rather prejudiced and I needed to see more of his book.

Then Julia McCrea telephoned me several times from New York and got me almost to the point of agreeing to accept Mr. Jefferson. At that point, what Mr. Jefferson called an introductory chapter arrived. In that he tells about all that Lotte's "daughter" had suffered getting her "mother" out of Vienna, and how she was still suffering for what she had done for her "mother."

As Lotte was in New York at the time of the Anschluss and did not return to Vienna until 1955 and had never had a daughter, that seemed too much. He obviously didn't research his "facts."

Ms. McCrea told the UCSB Librarian when they met later in Chicago that they had papers proving that this woman was Lotte's daughter. When

Dr. Boissé asked to see the papers she said she could not reveal them. That was the end of Mr. Jefferson for us.

At just that time I had a Christmas card from Beau Glass saying that he had so many notes written when he was Lotte's assistant at the Music Academy of the West that he would like to publish them. I showed this note to the steering committee of the Centennial and they asked that Beau come to Santa Barbara to meet with them. He did and they agreed to his writing the biography.

No one else would have devoted himself to the research and writing as Beau did. I learned much about Lotte's European career and Lotte herself that even I had not realized in spite of knowing her first as artist and then as a friend for 44 years. I had nothing to do with writing the book other than providing material. Everything he wrote was his choice, which I often questioned to no avail. The only thing I insisted on was that there be no misrepresentations. There was only one instance of that where he wrote what he wanted to believe but which was not true (a matter of religion).

Did his book convey the real Lotte? NO!

But who could? I have been several times asked to write her biography but have had to refuse as I felt there was nothing I could say of her personally that was 100% true.

Who could convey her radiance, her need to be creative, her wisdom, her love of beauty in all its forms, her superb sense of humor, and at the same time her earthiness and impulsiveness, which often led her to do things which she regretted sometimes deeply.

She was a combination of opposites. One of the delights of living with her was that it was a constant challenge and gave me the feeling expressed in "Cäcilie- "Wenn du es wüsstest, was leben heisst, umhaucht von der Gottheit Weltschaffendem Atem, Zu schweben empor, lichtgetragen, Zu seligen Höhn, Wenn du es wüsstest, Du lebtest mit mir!"

Please excuse the inadequacy of this letter. It is just a small attempt at the impossible but I did want you to know the truth about the biographies as I know how much Lotte liked and respected you.

Very sincerely yours,

Books

Lotte Lehmann— A Life in Opera and Song

by Beaumont Glass
Capra Press 1988. 330 pp. \$18.95.

Beaumont Glass was a studio accompanist and general assistant for Lotte Lehmann during her teaching years in California, and his engaging, fun-to-read book does nothing to shake the expectations engendered by the subtitle *The Authorized Biography*. "Authorized" in this case means presumably that Lehmann's longtime companion and heir, Frances Holden, cooperated and made source materials available. In most cases, it means more generally that no critical evaluation of the subject will be undertaken, and that any failings will be treated in a sympathetic, not to say defensive, light.

So there is no real attempt to place Lehmann's art in a musical or historical context, and while there are references to the great singer's ability to be "difficult," occasionally "unreasonable," and hard to



get close to, there is practically nothing among the plentiful anecdotes to suggest just what the manifestation of those tendencies might have been like. All of the familiar stories from her early years—disaster at the Gerster singing school, promises made and unkept by opera managers—are recounted without any noticeable attempt to find out anything about them beyond what Lehmann recalled.

But it was in Lehmann's nature to inspire just such essentially uncritical warmth in nearly everyone who knew her, and in nearly everyone who hears her still on records. It is hard to carp at the tone of a biography that only reflects what one instinctively feels oneself. If Glass has done little in the way of independent research on the events of the singer's life, he has brought to print a fascinating wealth of private let-

ters and other material from Miss Holden's library and the Lotte Lehmann Archives at Santa Barbara.

These have all the vital glow and the candor that the recordings lead us to expect. The picture of Lehmann's apprentice days, as it emerges in letters to her brother, a patroness and others (I especially like the one in which she is a little confused about all those Valkyries and says she is about to sing "Gerlinde"), is fascinating. Lehmann was not a fast, bright, obviously promising young talent. Throughout her career she had a weak sense of rhythm, and at the beginning her difficulty in learning roles, her habit of beating time with her hands and feet during performances and her frequent musical mistakes caused the authorities in Hamburg to doubt she had much of a future.

It was her sincerity and above all "the sensuous sound of her voice" that got her through. She was clearly an individual. She later recalled an early desire to do "with complete independence... what my feeling drove me to do... without wanting to copy—perhaps without being able to copy; for imitation is a talent in itself—a dangerous talent which I fear [in students] almost more than a lack of talent."

Glass' gloss on that passage brings Lehmann into the sphere of the more conventionally admirable young singer, with "the good sense to study the work of all the other great artists of her time, to draw the best of each into her inner self, and then to go her own way." But this misses the point, and the point holds a lesson. Nothing in the accounts of the time suggests that Lehmann had any knack for drawing on the best work, or any work, of other singers. Indeed, she struggled with what many of them found easy, and what she drew on was in herself.

In this she was tolerated because some perceptive people around her sensed a voice and an inner gift of importance. Would such gifts be perceived, such tolerance extended today? Standards of musicianship, which Lehmann never quite met, are considerably more stringent now. On the other hand, standards of vocal quality, which she met gloriously, are much relaxed and almost irrelevant in some circles today.

Lehmann's later career and life are detailed, with excerpts from reviews, letters and her published writings. The documentation of these is generally adequate though sometimes a little hard to use. Most valuable for many readers will be the comprehensive discography, listing 553 items (including live performances, interviews and master classes), with a separate index and a concordance of LP reissues. A more interpretive kind of Lehmann biography would be good to have, but this one is well worth enjoying. WILL CRUTCHFIELD

Combines devotion, factuality... and insight in the right proportion.
—GEORGE JELLINEK
WQXR RADIO

Lotte Lehmann
A Life in Opera & Song
BY BEAUMONT GLASS

The authorized biography of the legendary international star contains rare photographs and full discography. \$18.95/cloth.

Order from Capra Press, P.O. Box 2068, Santa Barbara, CA 93120. (Add \$1.50 P&H; in CA add 6%.) Charge on MC or VISA. 805/966-4590.



**Lotte Lehmann:
A Life in Opera
and Song**

*by Beaumont Glass
(Capra Press, 1988)*

The biography of one of the 20th century's greatest prima donnas; she lived in Santa Barbara for quite some time.

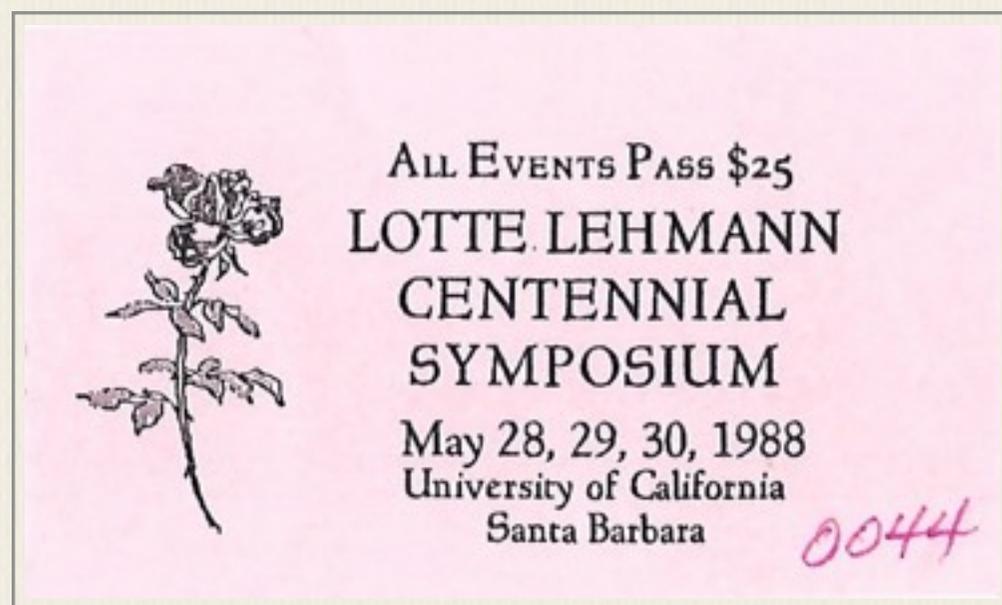
Lotte Lehmann met Otto Krause, her handsome future husband, in a most unusual way: she was his birthday present. A present from his wealthy wife, who wanted something very special for that special occasion. He was a great opera-lover and his favorite singer was Lotte Lehmann. His wife, for whom money was no object, gave a splendid party and engaged Fraulein Lehmann to sing. For Lotte, it was love at first sight. She had never experienced that feeling so overwhelmingly before. Every note she sang became a billet doux. The recipient was just as smitten as the gift. He left his wife and—temporarily—his four children. The first Mrs. Krause deeply regretted her generous, extravagant impulse, which had turned out to be much more expensive than she had ever dreamed. One can understand her bitterness; but she rather overdid her fury as the woman scorned. She adamantly refused to give Otto a divorce and began to make Lotte's life as as miserable as possible. Since she was very rich and influential, she could afford to make Lotte very miserable indeed. All Vienna was titillated at the scandal.

Centennials

There are two Lotte Lehmann Centennials covered in this section. One was held at the Vienna Opera and the other in the Lotte Lehmann Hall as well as other buildings of the campus of the University of California Santa Barbara.



Here are two tickets to the Lehmann Centennial celebration held by the Vienna Opera. Her student, Grace Bumbry, sang and Marcel Prawy narrated. Lehmann's voice was heard on recordings.



Here is the pass offered to those wishing to attend all the events held at UCSB in honor of Lehmann's Centennial.



LOTTE LEHMANN
1888-1988
An Introduction

Judy Sutcliffe's introductory brochure for the Lehmann Centennial that took place at the University of California Santa Barbara. The date on the cover page marks the 100 years, but implies that Lehmann lived that long. She died in 1976.

Seltsam beglückend ist's, zu denken
Daß es durch Wunderkraft gelingt,
Millionen singend mich zu schenken,
Zu denen meine Stimme dringt.

Dem Vogel gleich, auf schnellen Schwingen
Entschwebe ich der engen Welt—
Und weit von hier lauscht meinem Singen
Ein jeder, dem es wohl gefällt.

Es weitet sich der Saal, in dem ich stehe,
Zu grenzenlosem Himmelsraum—
Und jede Ferne wird zur Nähe—
Und Wirklichkeit ein alter Traum.

— Lotte Lehmann

It makes me strangely happy to think
That a miraculous power
Sends me singing to the millions,
Giving me to those my voice has reached.

Birdlike, on swiftest wings
I sweep out over the narrow world
And far from here someone
Who may love my singing listens.

The hall in which I stand widens
Into boundless heavenly space—
Every distant place draws near—
And real is an ancient dream.

—Translation, Judy Sutcliffe

Geronima Press
2216 Cliff Drive • Santa Barbara, CA 93109

WE MOVED ON to the next tapes, and there were six of them, I believe, all transferred from National Educational TV films of Lotte's master classes in opera and lieder filmed in late July of 1961, when Lotte was seventy-three.

She was beautiful. This is the closest I will ever be to seeing the real artist or woman, and it didn't take enormous imagination to see what a wonder was there and what a marvel had been. I had been so taken with the master class that Gary Hickling put on audio tape for Marcel Prawy's Vienna lecture. In it Lotte sang the entire Marschallin's monologue from *Rosenkavalier*. Lo and behold, that was what was on this videotape. And there she was, holding the mirror, her eyes flashing in moments and shadowing in others as the emotions cascaded across voice, face and form.

The wonderful thing to me is that she envelopes every mental idea with complete expression of soul and body. Intelligent understanding floats in the voice, soaring outward in the accentuation of meaning of each phrase. A supreme intelligence is there in the life and light of her eyes and in the expression of eyebrows, in the tilt of head and turn of mouth. The thoughts she expresses do not stop there but move onward in concert with the body; her strong shoulders, arms and torso lift and turn, embodying the nuances of the voice. This is the way a dancer's body should be, radiating music with every slightest tightening and turning of the tiniest muscle. But it is much more than that. The unity of mind and body that was evident in Lotte is of a very high spiritual

level. It bespeaks a vast and vibrant intelligence that is far beyond the commonplace, but it is also an intelligence that was not intellectual or rational but intuitive and emotional. It came from her heart and from her rich experience of life and loves, not from schools or books. It was a gift of interpretation with which she physically and psychically embodied the spiritual and emotional ideas that rested in the intentions of poets and composers. She brought them forth into reality for shimmering moments made real for her listeners. She was able to open spiritual doors or channels through herself and to transmute with exceptional purity the best and highest musical thoughts. Because she was such a clear and exquisite transmitter, many common mortals were able to hear and to perceive the original beauty intended by the poet and composer. Because they could hear and see radiant love so clearly, they were often moved to ecstasy or tears, an emotional reaction which was also a spiritual reaction in the very highest religious sense. No wonder that Frances gave most of her life to the furtherance of this remarkable being. No wonder that people—speaking of myself, at least—still veil with tears when hearing her voice. She raised up everyone around her, her fellow singing actors on the stage and her listeners, raised them to a higher spiritual level for at least the moments of the musics' passage. I don't think very many singers reach that spiritual level of activity, because very few human beings do.

Judy Sutcliffe, Santa Barbara
From a letter, January 17, 1988



LOTTE LEHMANN CENTENNIAL 1988

**Schedule Set For Lehmann Centennial Symposium--
UC Santa Barbara, May 28-30 1988**

Saturday, May 28, 1988:

Afternoon Session

- 2 PM Opening Remarks by Dr. Barbara Uehling (Chancellor, UC Santa Barbara), Dr. Vernon Cheadle (Chancellor at UC Santa Barbara when Lehmann Archives were established) and Dr. Donald Davidson (University Librarian at UC Santa Barbara when the Lehmann Archives were established)
- 2:30 PM Maurice Abravanel: His Recollections of Lotte Lehmann
- 3:15 PM Beaumont Glass: "Lehmann's Biography in Words, Pictures and Music"
- 5 PM Opening of Lehmann Art Exhibit, College of Creative Studies Gallery, UC Santa Barbara (Wine and Cheese Reception)

Evening Event

- 8 PM Concert featuring Carol Neblett, soprano; Lotte Lehmann Concert Hall, UC Santa Barbara

Sunday, May 29, 1988:

Morning Session

- 10 AM Dr. Richard Exner and Dr. Dolores Hsu: "Lehmann and Richard Strauss"
- 11 AM Dr. Edward Downes: "Lehmann's Opera Career"

-- Lunch Break 12:30-2 PM --

Afternoon Session

- 2 PM Beaumont Glass: "Lehmann's Concert Career"
- 3:30 PM Alan Rich: "Lehmann as an Interpreter"

Evening Event

- 8 PM Multi-Media Presentation/ Lotte Lehmann Hall, UC Santa Barbara: "Lehmann's Sung and Painted Interpretations of Schubert's *Die Winterreise*"

Monday, May 30, 1988

Morning Session

- 10 AM Gary Hickling: "Lehmann's Recordings and Discography"
- 11 AM "Lehmann as a teacher": Panel Discussion with former students, highlighted by video and audio tapes of Master Classes with Lotte Lehmann
- 12:30 PM Closing Remarks

Lotte Lehmann as a Celebrity

Lotte Lehmann is certainly remembered by many as one of the great singing actresses of the twentieth century. Others may remember her as a writer, painter and teacher. However, it is perhaps less well known that through her artistry, humanity and generosity Mme. Lehmann became one of the best-loved celebrities of her time.

Of course, Mme. Lehmann was greatly admired and acknowledged in the world of art music. She received many awards for her musical genius, with the following representing only the most prominent ones:

- Given title of "Kammersingerin" by Vienna State Opera (1926)
- "Honorary Lifetime Member" of Vienna State Opera (1928)
- The "Golden Palm" Medal from France (1928)
- Swedish Medal of Letters and Arts (1929)
- First Austrian woman singer to possess the decoration of French Legion of Honor; "chevalier" (1931) and, later, "officier" (c1950)
- First Woman to receive the ring of honor from the Vienna Philharmonic (1933)
- Gold Medal of Honor, First Class, from the Republic of Austria (1934)
- First woman singer to be on the cover of *Time* magazine (18 February 1935)

- Cover of *Musical Courier* (9 March 1935)
- Cover of *Opera News* (26 December 1938)
- Given a testimonial plaque in 1942 on the 10th anniversary of her Town Hall Recitals
- Certificate of Appreciation from General Omar Bradley for outstanding service to U.S. War Veterans (1945)
- Invited to Vienna as special guest of President Theodor Koerner when Vienna State Opera reopened (November 1955)
- Cover of *Music and Musicians* (September 1957)
- Woman of the Year, City of Santa Barbara (1958)
- Testimonial from the Music Academy of the West (1958)
- Honor Cross of Art & Science from the 2nd Austrian Republic (1961)
- Ring of Honor, from the Soloists of the Vienna State Opera (1962)
- Great Service Cross of the German Republic (1963)
- Hero's Ring from the City of Vienna (20 June 1964)
- Woman of the Year, Los Angeles Times (1965)
- Lotte Lehmann Day, proclaimed by City of Santa Barbara (27 February 1965)
- Woman of the Year, City of Santa Barbara, 1965
- Honored guest at the occasion of the closing of the "old" Metropolitan Opera facility (1966)
- Lotte Lehmann Archives and Lotte Lehmann Concert Hall, dedicated at the University of California at Santa Barbara (1969)
- The "Lotte Lehmann Promenade" dedicated in Salzburg (July 1970)
- Honorary Doctorates from University of Portland, Mills College, Northwestern University, and University of California at Santa Barbara

Music

Opera legend Lotte Lehmann will be remembered at UC Santa Barbara this weekend with performances, seminars and lectures.

Treasured memories of one of opera's greats

16/6

By Alan Rich
Herald Examiner music critic

If you're lucky enough to be as old as I, Lotte Lehmann must surely figure in your personal memories. If not ... well, there are the records, and the reminiscences of us cackling oldsters.

Lehmann was born 100 years ago this year; the anniversary came in February, but the major local celebration takes place this weekend at UC Santa Barbara. There, in a series of talks, seminars and concerts, we'll pool our recollections.

Mine include one short stage performance, in 1946, as Sieglinde to Lauritz Melchior's Siegmund in an evening of Wagnerian scenes to honor Melchior's 20th anniversary at the Met. Lehmann had retired from opera the year before, but she came back this once, and I remember most of all her clutching, frantic, desperate gestures as she virtually clawed a declaration of love out of that great motionless hulk of a tenor.

I don't have as clear an aural image of that night, but then again there is the Lehmann-Melchior performance of that music, Act 1 of "Die Walkuere," with Bruno Walter and the Vienna Philharmonic, recorded 10 years earlier. That performance (still available on Angel's cheapo Seraphim label and bound to be reissued on CD one of these days) ranks as one of the greatest recorded performances of anything.

Santa Barbara had been Lehmann's American home since 1934; she died there in 1976, active to the end in passing on her own particular spark. She helped found that excellent summer program, the Music Academy of the West, one of the best American training programs for singers.

The list of singers who worked with her in Santa Barbara is impressive indeed; Grace Bumbry, Marilyn Horne, Carol Nebbett (who will give a concert tomorrow night as part of the Lehmann celebration), Jeannine Altmeyer — these are but a few of the distinguished names.

Some may be surprised to learn that Lehmann was born in Prussia; everything about her musical persona seems to come from the other end of the Germanic world, from Vienna most of all. So much for stereotypes; that melting lilt you hear on her old recording of bits from "Die Fledermaus," the warmth and wit of her Marschallin in EMI's cut-down "Der Rosenkavalier" ...

these made up the new accent she acquired when she moved southward early in her career.

Currently, there aren't many Lehmann recordings in the catalog: the Wagner, a Viennese collection on CBS-Odyssey, another Odyssey disc enshrining the Schumann "Frauenliebe und Leben" and "Dichterliebe" cycles, with Bruno Walter's marvelous collaboration at the piano, which she recorded too late in life. Surely there must be plans afoot to restore the earlier treasures: the Strauss, the operatic collections, the songs she recorded for EMI at the height of her expressive mastery.

There was an earnestness, a pleading in her singing that might be considered old-fashioned by singers today. Certainly she could ham up a choice item, even in a setting as modest as a Lieder recital. But the overacting, she made you believe, grew out of her own passionate clinging to that particular song; it was never the kind of contrived veneer that later singers — Elisabeth Schwarzkopf most of all — felt they needed to put over a song they didn't really believe in.

Lehmann's singing gave off, more than anything, the sense of complete belief in what she was doing. She was the most literate of singers, which is what enabled her to master the Marschallin's words and music, that most subtle musico-dramatic romp on the part of both Strauss and his librettist Hugo von Hofmannsthal. She sang the role when she was far older than the character the authors had conceived. But if you can get hold of the off-the-air recording from January 1939, distributed by the Metropolitan Opera Guild to substantial donors, you'll hear the wisdom in that performance that has made every Marschallin since Lehmann's time sound shallow.

There are some singers around who have some, at least, of what Lehmann accomplished in her singing: the ability to create a whole world, a little larger than life but beautifully proportioned, out of something as modest as a Schubert song. Barbara Hendricks is one, and her Schubert Lieder collection on EMI, issued about a year ago, has in it some of Lehmann's visionary manner.

Basically, however, Lehmann's kind of intense involvement with whatever she sang has been replaced in public taste by a cooler, less committed kind of singing — some of it, to be sure, very beautiful. The



archetype, I suppose, is the singing of Lehmann's contemporary Elisabeth Schumann (the Sophie on her EMI "Rosenkavalier" abridgement).

Believe me, I adore Schumann's work, too, and hold her two-LP Schubert album (on EMI) in my inner circle of treasures. Her descendants are Elly Ameling and the upcoming Dawn Upshaw.

But in her own realm of expressiveness, Lehmann ruled unchallenged. There is no mistaking her voice, even at the end of her career: that slight breathiness, that sly humor that always seemed poised on the brink of exquisite melancholy — all that, and that passion that burned the listener with its intensity without ever breaking out of the framework of musical artifice. There will never be another Lehmann.

THERE WILL, HOWEVER, be another "Ring," and another. Even in these days of famine among proper Wagnerian singers, one reads of at least two complete recording projects underway to add to the half-dozen "Rings" currently available.

Yet, the latest entry is in a class by itself. London's "Ring" weighs in at 15 CDs; RCA's runs to 18; Karajan's on Deutsche Grammophon is 19. Are you ready, then, for a complete "Ring" on seven (seven!) compact discs, and a strong, good-sounding performance at that?

The recording, on the Rodolphe label distributed here by Harmonia

Mundi, is the complete broadcast of the 1953 production at Bayreuth, with the noble Clemens Krauss as conductor, and the cast including such luminous names as Hans Hotter (Wotan), Regina Resnik (Sieglinde), Astrid Varnay (Brunnhilde), and Ramon Vinay (Siegmund), all at the gleaming height of their singing careers.

Why only seven discs? The gimmick here is that the recording is monaural, so that each disc can hold twice as much information as on a stereo recording. The set comes packaged with an adaptor that takes about half a minute to attach to your CD player. You play Side One once, and the adaptor feeds the mono signal to both sides of your amplifier. Then you flick the switch and play that side again, and you get the second half. The complete "Das Rheingold" fits onto one disc, running two hours 28 minutes; the other versions require three. There's a middle position on the switch, which allows the CD player to function as a normal stereo playback.

It works; there's no bleed-through from one channel to the next, and the sound is brilliant and thoroughly convincing. Will all future mono reissues be made this way, using only half the normal space? Will future CD players come with that simple mono-stereo switch built in?

Don't count on it. Dominated as these days are by the masters of media hype, those suggestions are much too sensible.



LOTTE LEHMANN CENTENNIAL 1988 NEWSLETTER

Published by The Lehmann Archives, University of California, Santa Barbara, 93106

Daniel C. Jacobson, Editor

No. 8

June, 1988

Hundreds Come to UC Santa Barbara to Celebrate the Lehmann Centennial

During Memorial Day weekend 1988, Mme. Lotte Lehmann was honored and remembered in the concert hall that bears her name at the University of California at Santa Barbara. This three-day centennial symposium, sponsored by the Library and Lehmann Archives at UCSB, featured presentations by several noted scholars in areas relating to the life and career of Lotte Lehmann.

The symposium began in the early afternoon on Saturday, May 28. Dr. Joseph Boissé, University Librarian at UC Santa Barbara, provided introductory comments as Master of Ceremonies. Then Dr. Barbara S. Uehling, UCSB Chancellor, opened the festivities by officially welcoming the audience and participants on behalf of the campus. The next two speakers, UCSB Chancellor Emeritus Dr. Vernon I. Cheadle and University Librarian Emeritus Dr. Donald Davidson, offered their personal reflections on Mme. Lehmann and described how the Lehmann Archives came to UCSB. Maestro Maurice Abravanel gave a touching and informative account of his close association with Lehmann, sharing his knowledge of her as a person and as an artist. Next, the recollections of two of Mme. Lehmann's dearest friends, Dr. Frances Holden and Gwendolyn Koldofsky, were shown through a videotaped interview, moderated by Dr. Dolores M. Hsu, Chair of the UCSB Department of Music. The Saturday afternoon session ended with Beaumont Glass' authoritative paper on the life of Mme. Lehmann, highlighted with music and projections of rare photographs.

At 5 PM on Saturday, a wine-and-cheese reception marked the official opening of the Lehmann Centennial Art Exhibit at the Gallery of the UCSB College of Creative Studies. Over sixty of Lehmann's artworks were displayed, including tapestries, painted representations of song-cycles, portraits, porcelain plaques, and glass mosaics. The exhibit was designed by Tim Schiffer, the Gallery Director. Other exhibits of Lehmann's paintings and memorabilia were on display in the UC Santa Barbara Library and in Cheadle Hall, the administration building at UCSB.

On Saturday evening at 8PM soprano Carol Neblett, a former student of Mme. Lehmann, presented a concert in her teacher's honor. Her accompanist was Levering Rothfuss, who studied with Gwendolyn Koldofsky at the University of Southern California. The three hundred people who attended the concert at Lehmann Hall were treated to a rich assortment of songs by Schubert, Brahms, Debussy and Strauss. The highlight of the evening was Ms. Neblett's encore rendition of Schubert's *An die Musik*.

On Sunday, May 29, Mme. Lehmann's musical accomplishments were discussed by five leading experts in the fields of music and literature. In the first session Dr. Dolores M. Hsu of the UCSB Department of Music and Dr. Richard Exner of the UCSB Department of

Germanic Studies lectured on the collaboration of Lehmann with Richard Strauss and Hugo von Hofmannsthal. Dr. Exner's paper, entitled "Some Thoughts on the Magic of Courage and Metamorphosis," was so well-received that it elicited dozens of requests for transcript copies, which are now available through the UC Santa Barbara Library.

The Sunday morning session ended with a fascinating lecture by the esteemed opera authority, Dr. Edward Downes. He had been scheduled to speak on Mme. Lehmann's opera career, but this aspect had been covered so well in Beaumont Glass' biographical lecture on Lehmann that Dr. Downes decided to avoid duplication by delivering a delightful extemporaneous talk about his own recollections of Lotte Lehmann. The Sunday afternoon session featured two lectures: the first, another outstanding audio/visual lecture by Beaumont Glass--this one on Lehmann's career as a concert recitalist; and the second, a comprehensive discussion of Lehmann's interpretative gifts by the eminent music critic, Alan Rich.

Sunday evening marked the unveiling of a special multi-media presentation of Mme. Lehmann's sung, spoken, painted and written interpretations of Franz Schubert's *Die Winterreise*. The visual presentation was designed by Dr. Richard Oglesby and Willis Flachsenhar of the Instructional Development Division at UC Santa Barbara and Dr. Daniel Jacobson, Planning Coordinator of the Lehmann Centennial. The production required over 400 slides based on two different sets of twenty-four paintings completed by Lehmann in the 1940s. The soundtrack was a compilation of Lehmann's RCA and Columbia recordings, transferred for this project by William Moran, Honorary Curator of the Stanford University Archive of Recorded Sound.

The final day of the Centennial Symposium began with Gary Hickling's detailed survey of Lehmann's recordings. Mr. Hickling spent several years compiling, cross-checking and updating his recently-completed Lehmann discography, which is included in Beaumont Glass' new biography on Lotte Lehmann: "Lotte Lehmann--A Life in Opera and Song." Next, two videotaped excerpts from Lehmann's 1961 masterclasses at the Music Academy of the West were shown. The first excerpt was a scene from Beethoven's *Fidelio*, and the second excerpt was an segment from Strauss' *Der Rosenkavalier* during which Mme. Lehmann demonstrates her rendition of the Marschallin's monologue. The final segment of the symposium was an animated panel discussion about "Lehmann as a teacher," featuring seven of Mme. Lehmann's former students: Patricia Jennings Armstrong, Kay Duke Ingalls, Evangeline Noël Glass, Martha Longmire, Kay Griffel Sellheim, Joy Kim Slote, and Luba Tcheresky. The panel was moderated by Carl Zytowski of the UCSB Department of Music, who was an assistant to Mme. Lehmann at the Music Academy of the West and who is a leading authority on opera and song.

After a brief commentary by Dr. Jacobson, the three-day tribute to Lotte Lehmann was concluded. The symposium achieved its goals, for those who attended and participated in it left with a greater appreciation for Lehmann's artistry and a deeper understanding of her as a person. Through such knowledge Mme. Lehmann's legacy will continue to thrive for generations to come.

Announcements

- This is the last issue of the *Lotte Lehmann Centennial Newsletter*. Those of you who wish to be informed of matters relating to Mme. Lehmann should write to :

Lotte Lehmann League
c/o Gary Hickling
161 B. Kalaheo Avenue
Kailua, HI 96734

- After July 1, 1988 all correspondence relating to the Lotte Lehmann Centennial or the Lehmann Archives should be sent to:

Dr. Joseph Boissé
Lotte Lehmann Archives
University Library
University of California
Santa Barbara, CA 93106
(805) 961-3256

- In October or November 1988, RCA plans to release a new Lotte Lehmann compact disc in honor of her centennial. The CD will be approximately 70 minutes in length, and it will include some recordings that have never been released, and other recordings that never appeared in LP format.

Lehmann Centennial Items Available for Purchase

The Lehmann Centennial has been commemorated
by several special items:

Lotte Lehmann Centennial Record Set: A boxed, 3-record set of newly-discovered recordings from a rare set of radio broadcast discs made for Columbia Records in 1941. This set features 44 songs by Beethoven, Brahms, Mendelssohn, Mozart, Schubert, Schumann, R. Strauss, Wagner, Wolf, as well as several Christmas favorites. Each song is introduced by Mme. Lehmann's own spoken commentary. A 27-page book with program notes, texts and translations is included.

Ordering information:

Send a check or money order for \$23.⁹⁵ (includes shipping and handling)

Payable to: **Lotte Lehmann Centennial Album**
c/o Dr. Joseph Boissé
Library, University of California
Santa Barbara, CA 93106

The New Lotte Lehmann Biography:

Lotte Lehmann--A Life in Opera and Song by Beaumont Glass.

A new, comprehensive, and authorized biography of Mme. Lehmann. Includes many rare photographs, a complete discography, and translations of many personal letters.

Ordering information:

Write or call the publisher, or contact your local bookseller.

Publisher:
Capra Press
629 State Street
Santa Barbara, CA 93101
(805) 966-4590

Martin Bernheimer reviews the UCSB Lehmann Centennial for the *Los Angeles Times* on this and the following three pages.



Lotte Lehmann, with friend, enjoys first visit to Santa Barbara during tour in February, 1938.



Lehmann in her signature role, the wise and charming Marschallin of Richard Strauss' "Rosenkavalier," ca. 1935.



Lehmann confers with erstwhile student, Marilyn Horne, at Times Woman of the Year reception, 1964.

Centennial Celebration for a Singing Actress

By MARTIN BERNHEIMER

SANTA BARBARA—Contrary to popular myth, she wasn't the only great Germanic soprano of her time.

The stately Kirsten Flagstad had a much bigger voice and a better technique. Frida Leider commanded the heroic challenges—Isoide and Brunnhilde—that eluded her. Maria Jeritz was more glamorous, more temperamental. Elisabeth Rethberg mastered the lofty Verdi heroines that she avoided.

Still, Lotte Lehmann was unique.

Tenors loved her. "Che bella magnifica voce!" exclaimed Enrico Caruso, who wanted to sing Don José to her Micaela. Leo Slezak said "she possessed our secret weapon—the only one we have: heart." Lauritz Melchior simply called her "My Sieglinde."

Conductors loved her. Otto Klemperer, Franz Schalk, Bruno Walter, Richard Strauss and Hans Knappertsbusch sang her praises lustily, and they represented just a small part of a large chorus. Arturo Toscanini found her so appealing, off stage as well as on, that he permitted her the indulgence of a downward transposition in Fidelio's "Abscheulicher."

Composers loved her. Citing her "rare fusion of a soulful voice with excellent articulation of the text with genial force of expression and a lovely stage appearance," Richard Strauss insisted that she sing the premieres of his revised "Ariadne auf Naxos," his "Frau ohne Schatten" and "Intermezzo." He was willing, moreover, to temporarily sanction any liberties she would take with the vocal line.

LOS ANGELES TIMES/CALENDAR

Puccini felt that she was the first soprano who really could validate his "Suor Angelica." That she did so in the wrong language was irrelevant.

Audiences adored her, from her debut as a bit player in Hamburg in 1910 to her years as a reigning diva in Vienna to her career as a song specialist throughout America to her extended farewells in Southern California.

A final performance of her signature role, the Marschallin in "Der Rosenkavalier," took place with the San Francisco Opera in Los Angeles on Nov. 1, 1946. (The Times review, dated Nov. 2, doesn't even mention the milestone.) Her valedictory recital followed five years later in Pasadena. The masses continued to adore her in old age as she performed—the verb is emphatically accurate—in public master classes.

□

Even critics adored her, most of the time. A Beckmesser or two may have lamented her tendency to approximate pitches or distort rhythms as she sacrificed precision to passion. Others worried about her top tones in later years, or her eagerness to usurp lieder that tradition had assigned exclusively to male voices. A few iconoclasts grouched that she conveyed housewifely decency even when she wanted to be very complex and very grand.

But no one doubted her profound poetic instincts or took her interpretive rapture for granted. No one questioned the radiance of her tone or the generosity of her spirit.

Lehmann was capable of disarmingly

candid self-appraisal. Possibly protesting too much, she liked to admit that her technique was somewhat erratic, especially in matters of breath control. Although she enjoyed a splendid success at the Vienna premiere of Puccini's "Turandot" in 1926, she said she took greater pleasure in the performance of Maria Nemeth, her alternate in the strenuous title role.

Still, she knew her strengths. "I am a person," she declared, "who cannot do anything without being totally, compulsively devoted to the effort."

The effort eventually embraced lecturing, writing, painting and stage directing as well as singing. After Lehmann died at her beloved home in Santa Barbara on Aug. 26, 1976, aficionados everywhere continued to worship her. Fanatics with long and/or rose-colored memories dismissed such soprano whippersnappers as Reining, Bampton, Varnay, Schwarzkopf, Della Casa, Grummer, Steber, Crespin, Soderström, Rysanek, Jurinac and Altmeyer. "Very nice," they invariably clucked, "but you didn't see Lehmann."

The world at large, however, proved somewhat fickle. Much of the huge but in many ways frustrating Lehmann discography lapsed into library limbo. A new, more inhibited generation of performers and audiences tended to find her art oddly effusive and dangerously old-fashioned. The ranks of the devout began to thin.

Lehmann would have been 100 on Feb. 27, 1988. It was, clearly, time for revival and reappraisal. It was time for a centennial

celebration. UC Santa Barbara, which houses the exhaustive Lehmann archives, provided just that last weekend.

For three busy, potentially hypnotic days, the cold little concert hall—it happens to be called Lotte Lehmann Hall—in this mirage of a campus by the sea was warmed with lectures, concerts, multimedia presentations, panel discussions, fanciful séances and fancy tributes. An "official" biography was introduced. Paintings were exhibited. Rare recordings were played. Hyperbole flowed in sincere abundance.

Lehmann's erstwhile students came to the shrine. Her friends, colleagues and associates came. Her disciples came. Who says nostalgia isn't what it used to be?

Ironically, the people who didn't come turned out to be the ones who could have benefited most from the illustrious examples and poignant testimonials. The crowds, though vastly enthusiastic, were disappointingly small and distinctly mature. Despite the scholarly ambiance, one saw few young faces.

□

After the inaugural ceremonies on Friday, Maurice Abravanel took the podium. Now 85, he offered vivid recollections of his collaborations with Lehmann, as conductor and as administrator at the Music Academy of the West. He spoke with extraordinary warmth of her impetuosity and her flexibility. He invoked the poetic excitement of her creations and confirmed the prosaic insignificance of her miscalculations.

Please Turn to Page 69

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Lehmann

Continued from 5th Page

He was the first of many speakers to stress the singer's concern for the word and its telling inflection. "With Lehmann," he said, "expression was everything."

Variations on this reverential theme were immediately provided, via videotape, by Dolores M. Hsu, UCSB music department chairman; Gwendolyn Koldofsky, Lehmann's longtime accompanist, and Frances Holden, Lehmann's muse, companion, rock of Gibraltar and personal Brangäne.

Beaumont Glass, erstwhile assistant to Lehmann at the Academy and now head of the opera department at the University of Iowa, offered a thoughtful preview of his new biography of the soprano (Capra Press, Santa Barbara: \$18.95).

Paradox clouded the picture that night when Carol Neblett, who for a short time had coached repertory with Lehmann, offered a recital in her mentor's honor. Contrary to the exalted Lehmann tradition, Neblett sang over-familiar music of Schubert, Brahms, Debussy and Strauss with much luminous tone and little interpretive insight. The words counted for little, and the subtleties behind the words counted for less.

Ironically, Neblett's duochromatic delivery and chronically glamorous image suggested nothing so much as a latter-day incarnation of Lehmann's arch-rival, Maria Jeritza.

The symposium reached its high point Sunday morning with a brilliant paper presented by Richard Exner of the Santa Barbara faculty. This imposing literary authority chose a subject—the strange but mutually enriching relationship between Richard Strauss and his librettist Hugo von Hofmannsthal—that bore only a tangential relationship to Lehmann. However, Exner explored that subject, and its capricious arguments regarding

the relative impact of word and music, with probing wit and contextual wisdom.

Edward Downes completed this most stimulating session with personal recollections of the prima donna in Europe. He mentioned that Lehmann claimed to admire Flagstad's singing but found her Scandinavian colleague cold. He also mentioned, conversely, that the essentially prim and placid Flagstad admired Lehmann's singing but found that she enacted Sieglinde "as if doing a striptease."

To belie the notion that Lehmann always had difficulties with her top voice, the visiting musicologist played an early recording of Butterfly's entrance aria. Lehmann rode the crest of the climax to an effortless, gleaming high D-flat. It elicited a collective gasp.

Betraying his own special fondness for Lehmann, Downes admitted that the heart-bedecked tie around his neck had been an impulsive mid-interview gift from the prima donna some 50 years ago. It elicited wild applause.

The afternoon session found Beaumont Glass returning to recount Lehmann's concert career. At the end, he played the famous recording of "An die Musik" as sung by the soprano at her final New York recital. Choked with emotion, she was unable to utter the last grateful apostrophe to her art: "Ich danke dir." Even now, 37 years after the event, this remains a wrenching document of renunciation.

Redundancy began to set in as



HAL BOUCHER

Lehmann celebrates her 80th birthday in 1968 with heldentenor Lauritz Melchior, left, and conductor Maurice Abravanel.



ELLEN JASKOL

Beaumont Glass, left, meets Maurice Abravanel at opening of exhibition of Lehmann's paintings in Santa Barbara, May 1988.

Redundancy began to set in as Alan Rich, music critic of the *Herald Examiner*, traced the evolution of Lehmann's art through successive recordings of the same material. One had to admire his sentimental enthusiasm even if one could disagree with his premise—"She became a more conscious singer with age."

The concert Sunday night, interesting if not entirely successful, was a ghostly experiment devoted to the monumental "Winterreise." Some 400 slides allowed us to examine Lehmann's pretty, naive illustrations—in toto and in nervously changing detail—on a big screen. Meanwhile, Lehmann's isolated recordings of the songs that comprise Schubert's tragic cycle were pieced together for a less than cumulative sound track. Under these contrived circumstances, the comic-bookish, essentially amateurish paintings somehow managed to overwhelm the pathos of the music and obscure the ardent professionalism of the singing.

On Monday, Gary Hickling, a

exhibition of Lehmann's paintings in Santa Barbara, May 1988.

bassist of the Honolulu Symphony, offered an illuminating, obsessive glimpse into the Lehmann discography. Then the houselights went down and a shadowy, elderly Lehmann appeared in film clips from her famous master classes. She impersonated a melodramatic Ortrud for an innocent student mezzo. With minimal prodding, she enacted the Marschallin's entire monologue while croaking the vocal line an octave or two below the normal terrain.

She exuded eloquence and savoir-faire. Music and the theater obviously were in her blood. The sound of applause, she often admitted, was irresistible to her. The documents are important.

Still, one must question their educational value. Lehmann reportedly exhorted her students not to copy her. In her classes, however, she seemed to prefer demonstrating to teaching.

Here, she would say, you smile. Here, you take three steps, raise an

arm and look upward. . . .

It looked terrific when she did it. It looked silly when those nice, ultra-American kids imitated her.

The symposium closed with seven of Lehmann's erstwhile students joining in an awe-inspired if not awe-inspiring panel discussion. Significantly, only one of the participants, the soprano Kay Griffel, had gone on from the Lehmann classroom to a reasonably substantial career.

Actually, many singers attended Lehmann's classes. But none emerged as an artist who could even approach Lehmann's stature. If Lehmann knew her own secrets, she did not know how to pass them on.

The evidence suggests that she was not a great teacher. Nor, for that matter, does she seem to have been a great writer or a great painter. It doesn't matter.

She was a great singing actress. That is enough.

We can see it clearly now. □

Some of the Lehmann centennials weren't official. Coveney wrote this for *Opera News*.

Opera News 3/12/88

THE LEHMANN MYSTIQUE

Recalling an unforgettable soprano on the centenary of her birth:
a previously unpublished tribute

by John Coveney

Sometimes I fancy myself belonging to an exclusive New York club, The 3,500 Plus. It is one that cannot admit additional members, because "3,500" refers to those who had seats for Lotte Lehmann's debut at the old Metropolitan Opera House on January 11, 1934, and "Plus" refers to those of us in standing room. I had just turned eighteen, and the event remains as vivid now as it was then, not because I have a good memory but because I can never forget it.

That night I realized opera could be a stunning experience, that singing could rank with the noblest of human achievements. The magnificent violence of the *Walküre* prelude had spent itself, and the storm-driven Siegmund (Lauritz Melchior) staggered into Hunding's hut, uttered his cry of exhaustion and collapsed. In the flickering firelight a graceful figure emerged from the shadows. Tentativeness, curiosity and apprehension were in her movements even before she sang Sieglinde's questioning first lines. Then for the first time I heard the perfect enunciation charged with quiet emotion, the concern with text and meaning, that were hallmarks of a Lehmann performance, approached by a few and exceeded by none. "Ein fremder Mann? Ihn muss ich fragen. Wer kam in's Haus und liegt dort am Herd?" Gentle phrases, sung at *pp* but so arresting that my attention was instantly riveted. As Richard Capell was later to write in *Grove's Dictionary*, "Along with her rich vocal gift went a rare theatric power of establishing herself from the first phrase of a part as ardently engaged and quiveringly sentient."

Long before the first act was over, as she conversed with the stranger in her household in tones of fear, growing awareness and eventual ecstasy, I experienced a joy that I relive each time I remember that night. Every nuance of Sieglinde's character was implicit in her beautiful voice,

and explicit in her appearance and action. Her musical and dramatic instincts were unerring.

We were treated to two more Lehmann roles that season, Elisabeth and Eva, and

schallin with Chaliapin's Boris and Mary Garden's *Mélisande*.

Our sadness following her official Met farewell on February 23, 1945, was mitigated by her continuing career as the pre-

eminent recitalist of her day. She had sung in New York two years prior to her Met debut, at Town Hall in 1932, where she was surprised and delighted to see Geraldine Farrar in the audience. About American audiences she wrote in her autobiography, "I vow obstinately to myself that I will conquer them, that I will entrap them in a net of lieder I will cast over them." She thought nothing of performing *Winterreise*, *Die Schöne Müllerin* and other cycles usually associated with male singers, and three all-Hugo Wolf recitals on successive Sundays were a matter of course for her.

She would never leave us altogether; indeed we were inclined to think of her as immortal. Joseph Wechsberg would paraphrase our feelings when he wrote, "She started in Hamburg and ended on Olympus." But the time inexorably did come, on Friday evening, February 16, 1951. It was the last of her fifty-five recitals in

New York alone over nineteen years, though it was not advertised as such. She had just finished the first half and was acknowledging the applause from a full house. Unexpectedly she made a gesture for silence and to everyone's consternation announced it was her farewell. Some of us murmured, "No! No!" some shouted "Never!" and some wept. Smiling, she said she had hoped we would protest but her decision was irrevocable. She spoke of her joys and agonies during forty-one years of public performing, thanked specific friends and colleagues and then bid good-bye in a remarkable valedictory that concluded:

You have always given me more than I gave you. I explain what I mean. When I came home after a recital, I had always

continued on page 46



the following year she added Elsa, Tosca and the Marschallin to her Met repertory. *Der Rosenkavalier* had been absent for some years. Thanks to Lehmann's fame abroad as the Marschallin, plus interest created by her Vienna recording of extensive scenes, which had reached America just a year before, it was decided to revive the work at a Milk Fund benefit matinee on Friday, January 4, 1935. By that time I had determined to hear every Lehmann performance possible, and this was the one that earned her the cover of *Time* magazine, the second musician to be so honored. It was also the one of which Vincent Sheean would later write that it was "spun from within like the spider's web, and the beholder had nothing left to do but to marvel and to weep." He ranked Lehmann's Mar-

Lehmann, continued from page 14

the feeling of deep dissatisfaction. I know so much better what perfection means, perfection which always was a goal for me and never attained. There are so many limitations, vocal limitations, limitations in my technique, in my expressive power. So, I have sometimes failed you. But you as a public have been perfect. You were kind and understanding. You gave me enthusiasm, you gave me everything, and you gave me your heart. So when I say good-bye to you I say good-bye not to a public but I say good-bye as though to a very beloved person, and I will cherish the memory as long as I live. You have given me much inspiration, you were the wings on which I soared, and if sometimes it was possible for me to take you with me on my flight into beauty and into a better world, then perhaps I have achieved a fraction of what I wanted to give you.

Afterward in a crowded greenroom Lehmann told fans and friends she had decided to retire while people might still say "Why do you retire?" instead of "Why don't you retire?"

Such are the sometimes pleasant turns of fate that almost a decade later I found myself professionally involved with Lotte Lehmann. She was living in Santa Barbara, and I was working in Los Angeles for Angel Records. It was November 1959, and the San Francisco Opera was bringing *Die Frau ohne Schatten* to Los Angeles, just forty years after the world premiere in Vienna. Lehmann had been invited as guest of honor. During the intermission I finally stood in the presence of the person who had meant so much to me for twenty-five years. After the introductions I stammered, "Mme. Lehmann, I hope you'll be pleased to know we will reissue your *Rosenkavalier* in February."

I hoped there wouldn't be a furtive tear of gratitude, an emotional embarrassment to everyone. Indeed there was not. Instead she smiled and said, "That's very nice, but couldn't you get it on the market before Christmas?" I was delighted. Here was a person—as I was to learn, an intensely human one, warm, loving, witty and at times

acerbic. During the cautious professional exchange of letters that ensued over the final details of the reissue, an incipient friendship developed, and soon the eighty miles between Los Angeles and Santa Barbara shrank until they seemed like adjacent cities.

Her warmth and good humor were matched by inexhaustible energy. During her performing career, beginning as early as 1942, she had at all times at least one pupil or protégé. Professional singers sought her guidance, Eleanor Steber and Jeanette MacDonald being among the very first. The former prepared *Frauenliebe und Leben* with her help, and the latter was coached for her Canadian appearances as Marguerite and Juliette. After 1951, with more time at her disposal, these pursuits increased. The best-known of her later protégés was Grace Bumbry.

Master classes followed in America, Austria and England, along with three books (in addition to five published during her performing career), two TV series here and in England, several one-woman shows of her paintings, tapestry exhibitions, a worldwide correspondence and annual junkets to Europe, always including her beloved Vienna. Beyond all this stands probably her proudest achievement, the role she played in building the Music Academy of the West in Santa Barbara. She had spent Christmas in that city with her husband during her first American tour and in 1940, two years after his death, returned to make it her home for the last thirty-six years of her life.

Leo Slezak said of her, "She had the secret, the only secret we have—heart. The sound that comes from the heart goes straight to the listener's heart. Perhaps he does not even know what it is that warms the cockles of his heart, what gives him so much satisfaction, what makes him so happy." That possibly comes closest to defining the Lehmann mystique, and it is another way of saying she engendered a love that took a powerful hold on her audience. □

MR. COVENEY was a frequent panelist on Texaco's Opera Quiz and director of artist relations for Angel-EMI Records until his death in 1979.

Meier, continued from page 28

some human problem, and one has to get to the bottom of that first. That's how one learns to know oneself better, to inquire about things. Then one can live these things out somewhere. Naturally, each role shows only parts of a given human problem, but thank goodness, they are always different parts. That makes it so alive."

Predictably, Meier finds the most satisfaction in rich characters, such as Kundry. "You will never find out her true being. You can see Kundry in 100 guises, and that won't be enough. I have no favorite role, but I adore Santuzza, Eboli, the *Walküre* Fricka, all full of temperament and many colors. That's the primary thing—that a character have different human sides and somewhere an insoluble problem." How do these characters and their problems come to life? "I have a picture of the character, but not in concrete terms. You don't need great 'Herz-Schmerz' gestures. That's absolutely laughable. When you know what you're singing, it already shows in your face. Your posture, your whole body tension carries to the audience, whether it's five meters or twenty or thirty."

Meier's own acting has evolved under the tutelage of well-known directors, without formal instruction. "You can teach acting only to a certain extent. If 'expression' is buried in the body somewhere, hidden by shyness, then a good director can pull it out. But it must be there, plus something we call 'talent.'"

Despite her own store of talent and her ongoing success, Meier insists upon humility before the art itself. "To exploit the privilege of being a singer to promote oneself, I find that horrible. To serve the music with all the means one has, that is truly fun. As long as one tries to trace the truth that lies in the music—how far one succeeds is another question—and keeps the eyes open, then one doesn't become blinded by a certain degree of success. It's exciting for me to sing in big houses, but that's not a goal. My goal is to work at the highest level, with a super orchestra, marvelous colleagues, a wonderful conductor. And that could be in the provinces." Like everything else, it is all a question of quality. □

Another unofficial Lehmann centennial, this one in German from Vienna

E i n A b e n d f ü r L o t t e L e h m a n n

anlässlich der 100. Wiederkehr des Geburtstages
der Künstlerin am 27. Februar 1988

Zusammenstellung und verbindende Worte:
Gerhard Hnatek

Johann Sebastian Bach: Bist du bei mir

Lotte Lehmann war mit ihrer künstlerischen Ausdruckskraft und der Einzigartigkeit ihrer Stimme eine der bedeutendsten Sängerrinnen in unserem Jahrhundert. Ein Kritiker schrieb einmal über sie: Ihre Stimme jauchzte lerchenhaft auf, um nachtigallensüß zu verschweben. Sie besaß die so seltene Begabung, dem Wort denselben Stellenwert zu verleihen wie der Musik. Wenn sie vom Frühling sang, dann glaubte man ihr förmlich den frischen Hauch des Frühlings, wenn sie die Rose besang, den Duft der Rose zu spüren. Darüber aber stand der Glanz ihrer einzigartigen Persönlichkeit, der in seiner Unnachahmlichkeit fast jeden berührte, der diese außergewöhnliche Künstlerin noch persönlich erleben durfte.

Eugen d' Albert: Zur Drossel sprach der Fink op. 9/4

Lotte Lehmann wurde am 27. Februar 1888 in Perleberg, einer Kleinstadt in der Mark Brandenburg in einer sangesfreudigen Beamtenfamilie geboren. Im Jahre 1902 zogen die Lehmanns nach Berlin, in der Absicht, es sich zu verbessern. Dort besuchte Lotte eine Höhere Mädchenschule, denn auf Wunsch des Vaters sollte sie Lehrerin werden. Da Lotte aber immer schon gern sang, wurde man auf ihre auffallend schöne Stimme aufmerksam und ihre erste Gesangspädagogin war Fräulein Helene Jordan an der königlichen Hochschule für Musik. Doch bis zum Ende ihres Studiums mußte die angehende Sängerin noch so manche Hürde überwinden. Durch eine Erkrankung ihrer Lehrerin wandte sie sich hilfesuchend an die damals sehr berühmte Stimmpädagogin Etelka Gerstner. Die nahm Lotte sogleich als Schülerin ihrer Privatschule auf und übergab ihre weitere Ausbildung an Fräulein Eva Reinhold.

Doch die angehende Sängerin fühlte sich durch die Lehrmethoden ihrer neuen Lehrerin eingeengt und unverstanden. Nach einigen Monaten kam es zum verzweifelten Bruch zwischen ihr und Fräulein Reinhold, die meinte, Lotte Lehmann hätte weder Talent noch

Stimme. Verzweiflung - Anklagen - Selbstbeschuldigungen - Zusammenbruch. Doch ihr Entschluß, doch noch eine anerkannte Künstlerin zu werden, war nun schon zu tief in ihrem Herzen verankert gewesen.

W. A. Mozart: Arie der Gräfin aus "Die Hochzeit des Figaro"

So schrieb sie an Mathilde Mallinger, die das Evchen in der Meistersinger-Uraufführung gesungen hatte, und durfte ihr alsbald vorsingen. Frau Mallinger verstand es, auf Lotte in der rechten Art und Weise einzugehen. Erst sie erschloß ihre Stimme. Dort studierte die junge Sängerin etwa ein volles Jahr, und ihre Lehrerin sah, daß sie schon so gute Fortschritte machte, um ins Engagement zu gehen.

Nach etlichen Probesingen bei verschiedenen Agenturen, wobei sich Lotte überdies noch sehr schüchtern und ungeschickt benahm, gelang ihr dann doch der Sprung auf die Bretter, die die Welt bedeuten. Ihr erstes Engagement erhielt die blutjunge Anfängerin im Jahre 1910 an das Hamburger Stadttheater, wo sie es anfangs nicht gerade leicht hatte.

Nach vielen kleinen Nebenrollen gelang ihr dann 1914 der Durchbruch, und zwar im jugendlich-dramatischen Fach als Elsa in Wagners Lohengrin. Diese Rolle begründete den anhaltenden Erfolg und stetigen Aufstieg Lotte Lehmanns. (Sie hören nun die allererste Aufnahme Lotte Lehmanns aus dem Jahre 1914.)

Richard Wagner: Erzählung der Elsa aus "Lohengrin"

Weitere Erfolge blieben nicht aus, und mit der Zeit stärkte sich auch ihr Selbstvertrauen. Das aber ganz besonders, als sie bei einem Gastspiel Enrico Carusos am selben Abend als Euridike in Glucks Orpheus und Euridike auf der Bühne stand und danach die anerkennenden Worte des großen Sängers empfing.

Als sie der Direktor der Wiener Hofoper, Hans Gregor in einer Carmenvorstellung als Michaela hörte, erhielt sie sofort einen Vertrag nach Wien, wo sie von 1916 bis 1937 engagiert war und auch ihren Wohnsitz hatte. Wien und die Hofoper - Das war für die junge Sängerin der Traum aller Träume. Doch es war Krieg, und sie kam in eine schwere Zeit hinein.

Hermann Leopoldi: Wien, sterbende Märchenstadt

Anfangs kam sie natürlich als Brandenburgerin bei ihren neuen Kol-

legen nicht sonderlich an, doch sie lernte rasch. Mit der Zeit wurde sie zum Ingegriff der wienerischsten Sängerin und sie erhielt vom Wiener Publikum das höchste Adelsprädikat, das man in Wien erreichen kann: Sie wurde "Die Lehmann".

Im Jahre 1916 also begann ihre über 20 Jahre andauernde Mitgliedschaft zum Ensemble der Wiener Staatsoper. Hier erhielt sie auch sogleich die Aufgabe zugeteilt, den Komponisten in der Uraufführung der Zweitfassung von "Ariadne auf Naxos" zu singen. Übrigens verkörperte sie in dieser Oper später auch die Titelrolle. Es folgten weitere Strauss-Partien, wie die Färberin in der "Frau ohne Schatten" sowie die Christine in "Intermezzo" und die Arabella in gleichnamiger Oper. Doch eine Partie Richard Straussschen Schaffens wird für immer mit dem Namen Lotte Lehmanns verbunden bleiben: Die der Feldmarschallin, Fürstin Werdenberg im Rosenkavallier. Sie spielte nicht, sie war die Marschallin.

Richard Strauss: Monolog der Marschallin aus "Der Rosenkavallier"

In ihrem autobiographischen Buch "Anfang und Aufstieg" schrieb sie: "Der beste Lehrmeister ist das Leben. Seine Höhen und Tiefen muß man durchlebt haben, um ein großer Künstler zu werden, ein Darsteller von Fleisch und Blut. Die Routine, die von Laien oft überschätzt wird, ist ja nur das äußere Kleid. Aber den Herzschlag einer Partie kann nur der fühlen, dessen Herz selbst schneller geschlagen hat in Schmerz und Freude, in Sünde und Sühne. Nur aus Lebendigem wird Lebendes geboren."

Das war auch bei den großen Frauengestalten Puccinis der Fall, die sie fast alle verkörperte und der alternde Maestro war voll des Lobes bezüglich Lotte Lehmanns Gestaltungskraft.

Giacomo Puccini: Arie der Mimi aus "La Boheme"

Am 27. März 1927, anlässlich der Beethoven-Zentenarfeier sang diese überragende Künstlerin unter der Leitung Franz Schalks erstmals die Leonore in Fidelio. Tiefer, ergreifender, herzlicher, inniger und mitreißender ist diese Figur wahrscheinlich nicht wieder dargestellt worden.

Ludwig van Beethoven: Arie der Leonore aus "Fidelio"

Ihre hauptsächlichsten Partner an der Wiener Oper waren Alfred Piccaver, Leo Slezak und später auch der junge Jan Kiepura.

Piccaver schrieb einmal in einem Brief:

„... es gibt unter den Wiener Sangesdamen die zierlichen Blümchen Rührmichnichtan, die überstolzen Palmwedlerinnen, auch hochdramatische Absolutistinnen genannt, die rampenlichtsüchtigen Sopran-Tigerinnen, die mit echtem Schmuck an Händen und Füßen klingeln und ihre Zungen herausstrecken, als wollten sie das Publikum beschnüffeln; aber es gibt nur eine Sängerin, die gerader heraus ist als gerad, die nicht um Glanz und Glorie buhlt und nach einem schlohweißen Lipizaner verlangt, um in einer Puccini-Oper zu reiten... diese Ausnahme, wie ich sagen möchte, ist Lotte. Ihr Familienname spielt in Wien keine Rolle, obwohl man ihn weiß. Aber: wer Lotte sagt, der sagt alles... und das braucht nicht erst verdolmetscht zu werden.“

Diese Wahrhaftigkeit Lotte Lehmanns erhielt durch ihre Gestaltung von Wagner-Partien unerreichbare Glanzpunkte. Elsa in Lohengrin, Elisabeth in Tannhäuser, Eva in den Meistersingern und vor allem ihre Sieglinde in der Walküre. Mit dieser Rolle gab sie auch am 11. Jänner 1934 ihr Debüt an der Metropolitan Opera, New York. Ihre Partner waren dabei unter anderem Lauritz Melchior als Siegmund und Emanuel List als Hunding. Im Juni 1935 wurde in Wien unter der Leitung Bruno Walters der 1. Akt Walküre mit der gleichen Sängerbesetzung für die Schallplatte produziert.

Richard Wagner: Erzählung der Sieglinde aus dem 1. Akt "Die Walküre"

In den dreißiger Jahren nahmen die Gastspielreisen Lotte Lehmanns immer mehr zu und mit der Zeit verlagerte sie ihr künstlerisches Wirken auf den Liedgesang.

Robert Schumann: Die Lotosblume op. 25/7

P a u s e

Richard Strauss: Ständchen op. 17/2

Nun kam das Jahr 1938 - Lotte Lehmann sollte nach Berlin engagiert werden. Bei der Vertragsbesprechung kam es zwischen ihr und Hermann Göring zu einem gewaltigen Krach und Lotte Lehmann kehrte Wien und Deutschland den Rücken. Darüber schrieb sie später:

Lotte Lehmann: „Ich war ja schon viele Jahre in Amerika gewesen, hatte Land und Leute einigermaßen kennengelernt, als ich beschloß, ganz in den Staaten zu bleiben. Das war 1938, als Adolf Hitler in Österreich einmarschierte. Ich bin ja sozusagen arisch (dieses herrliche Wort!) und hätte aus diesem Grunde nichts zu befürchten gehabt. Aber da war der Krach mit Göring gewesen, dem das Verbot folgte, daß ich in Deutschland nicht mehr singen durfte. So glaubte ich, daß man mich einsperren oder mit mir sonst etwas machen würde, wenn diese Bande Wien eingenommen hätte. Aber selbst wenn ich das nicht befürchtet hätte: ich bin ein sehr freiheitsliebender Mensch, und ich hätte auf alle Fälle Wien verlassen, denn in Unfreiheit und unter Zwang leben, das Grauen vor Augen... Nein! Alle Welt wußte, daß ich gegen das Regime war. So bin ich weggegangen und habe mich ganz in Amerika niedergelassen.“

Sie wohnte vorerst in der Nähe von New York, wo ihr geliebter Gatte Otto Krause am 11. Jänner 1939 im Alter von 56 Jahren einer tückischen Krankheit erlag.

Robert Schumann: Aus dem Liederzyklus "Frauenliebe und Leben"
Nun hast du mir den ersten Schmerz getan

Nach mannigfachen Schwierigkeiten übersiedelte Lotte Lehmann nach Santa Barbara, Kalifornien, wo sie bei ihrer Freundin Frances Holden bis zu ihrem Tode im Jahre 1976 lebte.

Lotte Lehmann absolvierte zu dieser Zeit viele Konzerttourneen quer durch die Vereinigten Staaten. Erst infolge ihres Wirkens wurde das amerikanische Konzertpublikum mit "The Lied", wie es im anglo-amerikanischen Sprachraum heißt, erst so richtig bekanntgemacht. Mit Bruno Walter verband sie eine enge Künstlerfreundschaft. Über diese Beziehung verfaßte Lotte Lehmann auch folgendes Gedicht:

Mit Bruno Walter am Klavier ...

Es trägt sein Spiel, das sich mir tief verwebt,
Mich fort auf wunderbaren Schwingen.
Ich fühle im Zusammenklingen
Hinströmend meine Seele singen,
Die nun im Willen seiner Hände lebt
und aufwärts schwebt zu lichten Höhen.

Vermählt in einer Melodie -
Geführt und führend - hingerissen
Eines dem andern folgen müssen
In tiefstem Voneinanderwissen:
Gemein ist's der Harmonie.
Und wahres, reines Sichverstehen.

Robert Schumann: Aus dem Liederzyklus "Dichterliebe"
Ich grolle nicht
Am leuchtenden Sommermorgen
Aus alten Märchen winkt es
Die alten bösen Lieder

Übrigens war auch ihre schriftstellerische Ader recht gut ausgeprägt. Unter ihren Werken befinden sich 9 Romane und auch einige Gedichtbände, darunter auch "Verse in Prosa" aus den frühen zwanziger Jahren, den sie ihren geliebten Eltern widmete. (Daraus möchte ich gerne den Beginn vorlesen:)

Nach langen Tagen, arm an Freude
reich an Sorgen, erklingen Abend-
glocken, und schöner Friede sinkt
herab. Die Liebe, die du reich gesäet, blüht
auf in reichem Erntesege. Beglücke lang'
uns noch die Sonne, der Mutteraugen liebe
Sonne! Weitab das Lied der Abendglocken
mahnt uns an dunkle Nacht.

Ofi faßt mich eine Angst, Du könntest
sterben, noch ehe ich das kleine rebumrankte
Haus für dich gebaut, wie ich's ersche. Da
sollst du wohnen in dem Frieden grüner
Bäume, in deren Wipfeln einer abendlichen
Sonne milder Schimmer golden träumt. Die
Sorge ging an dir vorüber - du blickst ihr
sinnend nach und weißt nichts mehr von ihr.
Mild lächelnd siehst du auf in's Licht -
Und deiner Kinder Liebe singt von allen
Zweigen...

Das muß ein Großes sein: die Kraft zu
tiefster Einsamkeit. Da oben sternen-
nah zu wandeln, so hoch, daß aller
Klang der Erde so wie ein Lied der Wogen
wird, das ein urewig sprachenloses Rauschen
dem Strand entgegenträgt.

Das muß ein Großes sein: den kühlen
Odem schneebedeckter Bergespitzen zu spüren
und zu wissen: das heiße Leben, das dort
unten in den Tälern glüht, nie findet es den
Weg zu mir in meine Einsamkeit. Wo ist
die Kraft, die mich hinaufreißt in die Höhen,
nach denen einzig meine Sehnsucht geht? Die
Hände, die mich halten, heißen Liebe, Güte.

Das muß ein schmerzlich Großes sein: die
Kraft, aus lieben, gütigen Händen sich zu
lösen und einzugeh'n in stolze Einsamkeit.

Franz Schubert: Gretchen am Spinnrad
Wiegenlied (Schlafe, holder süßer Knabe)
Die junge Nonne

Im Jahre 1945 nahm sie mit der Rosenkavalkier-Marschallin Abschied von der Opernbühne. Doch sie legte ihre Hände nicht in den Schoß. Sie unterrichtete an der Academy of the West in Santa Barbara Gesang und hatte nun auch Zeit für ihre anderen mannig-

faltigen Talente. Sie malte, machte kunstgewerbliche Arbeiten in den verschiedensten Techniken, schrieb Bücher und erntete auch damit Lob und Anerkennung. Dann kam der 16. Februar 1951. Madame Lehmann, wie sie von den Amerikanern überall genannt wurde, gab in der New Yorker Town-Hall ihr Abschiedskonzert.

Franz Schubert: Aus dem Liederzyklus "Die schöne Müllerin"
Danksagung an den Bach
Der Neugierige

(Vor dem Abschluß noch einige Stücke aus Schuberts "Winterreise".)

Franz Schubert: Aus dem Liederzyklus "Winterreise"
Der Lindenbaum
Frühlingstraum
Der stürmische Morgen
Täuschung
Mut

Die Künstlerin erhielt zahllose Auszeichnungen und Ehrungen. Sie wurde noch zu ihren Lebzeiten zur Legende und zu einem Maßstab. Einem Maßstab, der heute manchmal schon fast verlorengegangen scheint. Einem Maßstab für Aufrichtigkeit, Einfühlungsvermögen, persönliche Ausstrahlung sowie eine natürliche Innigkeit. Alles, was sie tat, tat sie mit ihrem Herzen. Lotte Lehmann schrieb einmal: "Je stärker die Individualität eines Künstlers, um so weniger gilt für ihn der Begriff Konkurrenz", und das traf auf sie selbst in ganz besonderen Maße zu. Die Künstlerin starb am 26. August 1976, 88-jährig, in ihrem Heim in Santa Barbara, und ihre Urne wurde in einem Ehrengrab auf dem Wiener Zentralfriedhof beigesetzt.

Jeder, der sie persönlich, von der Bühne, vom Konzertpodium oder nur durch ihre Schallplatten kennt, wird diese außergewöhnliche Frau, die ihr ganzes Leben der Kunst weihte, niemals vergessen.

Franz Schubert: An die Musik

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E i n A b e n d f ü r L o t t e L e h m a n n

anlässlich der 100. Wiederkehr des Geburtstages
der Künstlerin am 27. Februar 1988

Zusammenstellung und verbindende Worte:
Gerhard Hnatek

Mitglied der Arbeitsgemeinschaft
der Wiener Bezirksmuseen

P r o g r a m m

Johann Sebastian Bach: Bist du bei mir

Eugen d'Albert: Zur Drossel sprach der Fink op.9/4

W. A. Mozart: Arie der Gräfin aus "Die Hochzeit des Figaro"

Richard Wagner: Erzählung der Elsa aus "Lohengrin"

Hermann Leopoldi: Wien, sterbende Märchenstadt

Richard Strauss: Monolog der Marschallin aus "Der Rosenkavallier"

Giacomo Puccini: Arie der Mimi aus "La Boheme"

Ludwig van Beethoven: Arie der Leonore aus "Fidelio"

Richard Wagner: Erzählung der Sieglinde aus dem 1. Akt "Die Walküre"

Robert Schumann: Die Lotosblume op. 25/7

P a u s e

Richard Strauss: Ständchen op. 17/2

Robert Schumann: Aus dem Liederzyklus "Frauenliebe und Leben"
Nun hast du mir den ersten Schmerz getan

Aus dem Liederzyklus "Dichterliebe"
Ich grolle nicht
Am leuchtenden Sommermorgen
Aus alten Märchen winkt es
Die alten bösen Lieder

Franz Schubert: Gretchen am Spinnrad
Wiegenlied (Schlafe, holder süßer Knabe)
Die junge Nonne

Aus dem Liederzyklus "Die schöne Müllerin"
Danksagung an den Bach
Der Neugierige

Aus dem Liederzyklus "Die Winterreise"
Der Lindenbaum
Frühlingstraum
Der stürmische Morgen
Täuschung
Mut

An die Musik

This is the American Judy Sutcliffe's response to the official Vienna Opera Lotte Lehmann Centennial.

VIENNA CELEBRATES LOTTE LEHMANN CENTENNIAL



Lotte Lehmann's unforgettable voice soared once again to the golden heights of the Vienna State Opera on February 28 during an enthusiastic celebration of her 100th birthday. Her voice was tape-recorded, but the tears of remembrance and the enthusiastic applause of a full house were real.

Lehmann, who died in her Santa Barbara home in 1976, was termed "the greatest artist in the world" by conductor Arturo Toscanini. She last sang at the Vienna Opera in 1938, yet Vienna remembered her a half century later with—in addition to the memorial celebration—four radio programs, a half-hour TV program, a Vienna Opera performance of *Der Rosenkavalier* dedicated to her on her birthday, February 27, and an exhibition of photographs and memorabilia in the opera's intermission hall.

"I think most Santa Barbarans would have been astonished to see in what reverence the namesake of Lotte Lehmann Hall is held in Vienna," said Judy Sutcliffe, a local artist who attended the festivities in the Austrian capital with Santa Barbara attorney Eric Hvolboll. "Lotte had not sung on that stage for 50 years and yet all these people, young and old, thronged the seats and the boxes to celebrate her centennial."

"It was immensely impressive," added Hvolboll. "We know her in Santa Barbara as the founder of the Music Academy, but the degree of her reputation in Europe as a singer and personality is really unappreciated here."

"The sound system of the Vienna Opera is magnificent," commented Sutcliffe, "and Dr. Marcel Prawy interspersed his two and a half hour lecture on Lotte's career with recordings of her voice—she recorded hundreds of songs between 1914 and the 1950's. The recorded voice was clear and vibrant, and it filled that beautiful opera house as if she were really there."

"A past director of the opera, Egon Seefehlner, was asked by Prawy to describe the indescribable, Lotte's voice. He said that Lotte Lehmann's voice was the only one that could make him weep. And there were few dry eyes in that place. I could hear the sniffles in the handkerchiefs every time Lotte's voice rang out."

As a special tribute to Lehmann, one of her most famous students, soprano Grace Bumbry, came to the stage to talk with Prawy about Lehmann's influence as a teacher of lieder and opera interpretation. Miss Bumbry had studied with Lehmann at the Music Academy of the West and in private lessons as well.

Miss Bumbry sang *Auf dem Kirchhofe* twice to demonstrate how Lehmann had taught her students to dramatically as well as musically express the emotion and meaning of a song.

Added Sutcliffe, "I was delighted to see that Capra Press' new biography of Lehmann was lying on the table by Marcel Prawy, and that he was holding it on the TV show as well. An advance copy of the just-published book by Beaumont Glass had been air-expressed to Prawy just two weeks before the birthday celebration. Many of the rare photos in the book were blown up for use on TV and in the exhibition." During his lecture, Prawy personally thanked several people associated with the Lotte Lehmann Centennial and the Lehmann Archives at UCSB: Frances Holden, Lehmann's longtime friend; UCSB Library Director Joseph Boissé; biographer Beaumont Glass; discographer Gary Hickling; Centennial coordinator Daniel Jacobson, and Ms. Sutcliffe, who assisted Capra Press in book design and production.

"I had brought two copies of the new biography with me," relates Sutcliffe, "one for Hertha Schuch, a friend of Lotte and of Frances Holden. I wasn't sure to whom I would give the second copy. One day Eric and I were wandering around the streets behind the opera house and came upon a book store which had a small exhibition of books written by Lotte Lehmann in the window. She wrote a novel and poetry as well as several books on song interpretation.

I was so happy to see this that I went inside and thanked the proprietor, a white-haired Mr. Heidrich. He said Lotte used to buy books at his shop, and that he had a collection of her books. He told me to come back the next day for copies he would make of Vienna newspaper articles about Lotte's part in the dedication of the rebuilt opera building in 1955. I gave him my extra biography when I went back, and he was very touched, and said that he had sent in an order for books for his shop from Capra Press earlier that morning.

"Seefehlner, who recently retired as Vienna Opera director, spoke very beautifully about Lotte Lehmann during the celebration. He first heard her sing when he was fourteen, and many

times after until the war. He met her again during the 1955 festivities at the reopening of the Vienna Opera.

"Then he said that his next meeting with Lehmann was in 1976 when he sat in his office at the Opera, staring in disbelief at a small bronze box on his desk labeled *Lotte Lehmann*. 'All that was left of that glorious voice and presence was a mere handful of sand,' he said." The urn of ashes sent from Santa Barbara was given a funeral ceremony on the marble steps of the Opera entryway and then buried in the Vienna cemetery.

Eric Hvolboll relates, "We went to the cemetery to put flowers on the grave for Frances Holden. Lotte Lehmann's grave is in the section reserved for Vienna's greatest musicians, artists and scientists. We went with Hertha Schuch, a musician and a friend of Lehmann since 1931. The black gravestone has on it in gold a German phrase by Richard Strauss that means 'When she sang, she moved the stars.'

"Hertha told us that during the years of Allied bombing raids on Vienna she always carried her collection of Lehmann records, letters and photos on her back into the bomb shelters. The first communication she received from Lotte after the war was a big CARE package sent from Santa Barbara."

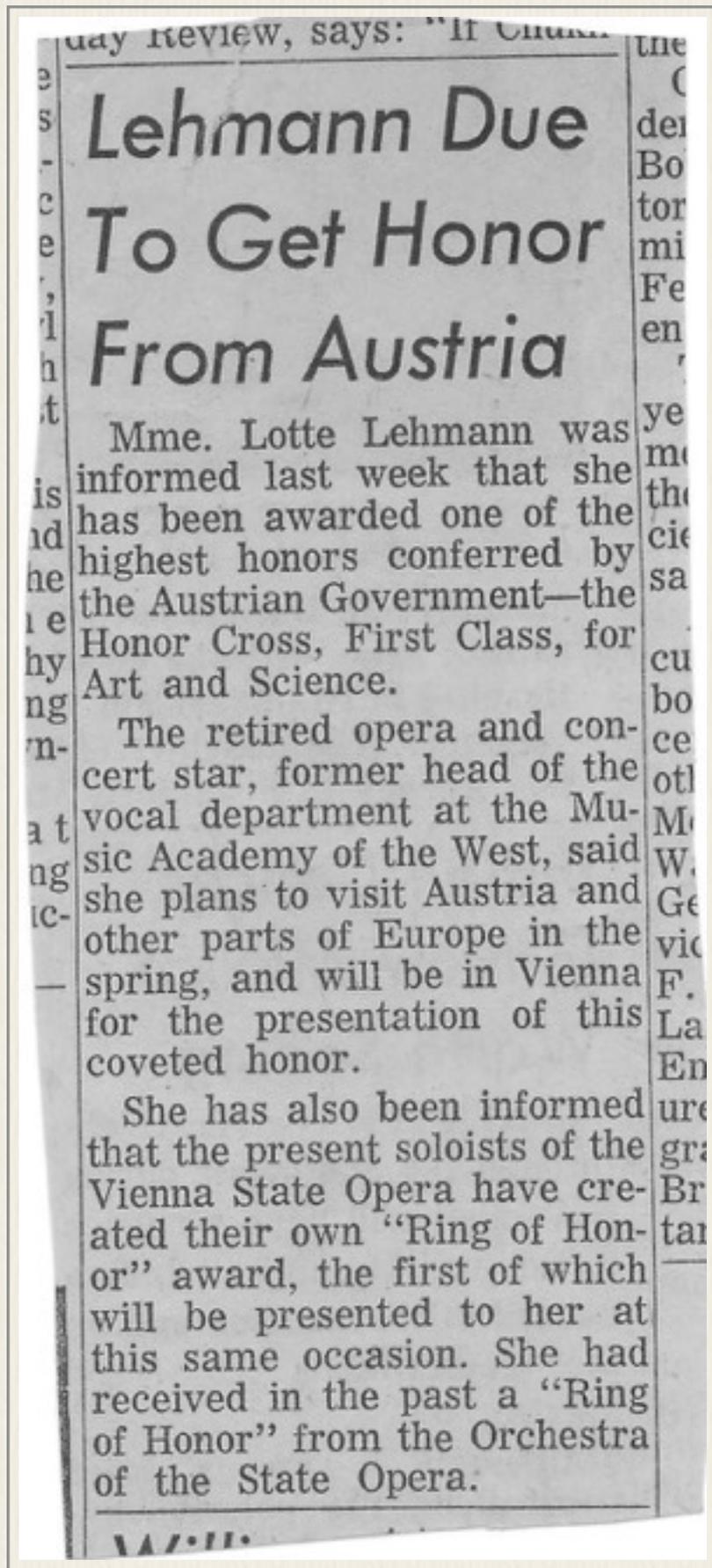
Hertha Schuch and her husband Michael, a retired geophysics professor, will be flying to Santa Barbara for the Lotte Lehmann Centennial celebration to be held at UCSB during Memorial Day weekend, May 28, 29 and 30. Participants scheduled to take part include former director of the Music Academy of the West Maurice Abravanel, soprano Carol Neblett, NYU professor Dr. Edward Downes, music critic Alan Rich, biographer Beaumont Glass, discographer Gary Hickling, and many others.

Reservations for the three-day symposium and a list of events may be obtained by sending \$25 to the Lotte Lehman Centennial, care of Dr. Joseph Boissé, UCSB Library, Santa Barbara 93106.

Lotte Lehmann's grave with the special centennial wreathes of 27 February 1988.



Ring



The first mention of the "Ring of Honor" that was to become the "Lotte Lehmann Honor Ring" mentioned in the following articles and letter.

Lehmann received the “Lotte Lehmann Honor Ring” from the Vienna State Opera, 1955.

The Vienna Opera bestowed on Lehmann the Lotte Lehmann Honor Ring (*Lotte Lehmann-Gedächtnisring*) in 1955, the year of the re-opening of the Vienna Opera. The proclamation read, in part: “In appreciation of Lehmann’s great merit as one of the most important artists in the history of opera, and who contributed to the glory of Vienna Opera between the two World Wars.”

After Lehmann wore it for decades, the famous ring was returned to the Vienna Opera, along with Lehmann’s specification that the ring was to be given to the female singer designated unanimously by the artists’ union, and thereafter to be passed on to the artist named in that singer’s will. On 15 September 1979, the great Leonie Rysanek was the second recipient of the Lehmann ring.

Upon her death in 1998, Rysanek specified that it should pass to Hildegard Behrens, who passed away in 2009 without stipulating its successor. The artists’ union was again convened to choose the new holder of the Lotte Lehmann Honor Ring. They solidly elected Kammersängerin Waltraud Meier. On 21 April 2011, at the conclusion of the Vienna Opera’s performance of *Parisifal*, Meier, who had sung Kundry, was presented with the Lotte Lehmann Honor Ring.



After Lehmann's death, her close friend, Hertha Schuch wrote to the administration of the Vienna Opera to make sure that the "Lehmann Ring" would be awarded to a German singer as was Lehmann's wish.

Wien, 15. Juni 1979.

An den Verband der Solisten der Wiener Staatsoper
W i e n.

Betr.: LOTTE LEHMANN-RING.

Anlässlich meines Besuches in Santa Barbara, dem letzten Heim unserer unvergeßlichen LOTTE LEHMANN, zeigte mir deren Freundin Mrs. Frances HOLDEN unter den vielen Ehrenzeichen auch den Ring, den Lotte Lehmann von den Solisten der Wiener Staatsoper gewidmet erhielt.

Auf meine Initiative kamen wir überein, diesen Ring als "LOTTE LEHMANN-RING" weiter zu geben, und zwar an eine deutschsprachige Sängerin, die sich um die Wiener Oper verdient gemacht hat und dem Rollenfach Lotte Lehmann's am nächsten kommt.

Die Weitergabe des Ringes soll, ähnlich dem "Iffland-Ring" des Wiener Burgtheaters, entweder testamentarisch oder durch Rückgabe an den Solistenverband der Wiener Staatsoper zur weiteren Vergebung in obigem Sinne erfolgen.

Die Erstvergabe bedarf der Zustimmung der Spenderin Mrs. Holden, weshalb ich ersuche, Ihre Vorschläge bekannt zu geben.

Hertha Schuch-Stodolowsky
Gumpendorferstr. 22/12
1060, Wien.

The "Lotte Lehmann Ring" was first passed on to Leonie Rysanek.

WOCHENEND-MAGAZIN — New Yorker Staats-Zeitung u. Herold, 29./30. SEPTEMBER 1979

Jetzt trägt Leonie Rysanek den "Lotte Lehmann Ring"

Eine grosse Ehrung für die Wiener Künstlerin

Kammersängerin Leonie Rysanek erhielt dieser Tage in der Wiener Staatsoper vom Präsidenten des Solistenverbandes den "Lotte Lehmann-Gedächtnis-Ring". Dieser Ring wurde vor 30 Jahren vom Wiener Solistenverband für Lotte Lehmann gestiftet, um die großen Verdienste der Künstlerin um die Wiener Staatsoper zu würdigen.

Lotte Lehmann bestimmte, daß nach ihrem Tode der Ring der würdigsten Sängerin des Hauses am Ring auf Lebzeiten weiterzuleiten ist. Der Solistenverband der Staatsoper beschloß einstimmig, daß dieser Ring Leonie Rysanek, als erster Trägerin nach Lotte Lehmann, gebühre.

Die Wiener Sopranistin dankte gerührt und sagte, daß es für sie die größte Auszeichnung ist, die sie erhalten könne, zum einen, weil sie die erste Trägerin des Ringes nach Lotte Lehmann sein darf, zum anderen, weil Sängerkollegen, die um die Schwere des Berufes wissen, sie dafür für würdig befunden haben.

Die Verbindung Leonie Rysaneks mit Lotte Lehmann ist leicht erklärbar. Beide verbinden ihre Karriere mit dem berühm-

ten Wiener Bariton Alfred Jerger. Für Lotte Lehmann war er der große Partner auf der Bühne (Scarpia, Mandryka), für die Rysanek war er ihr Entdecker. Beide verbinden viele Partien: von der Myrtole (Die toten Augen) bis zur Marschallin, von der Tosca bis zur Desdemona, von der Fiddio-Leonore bis zur Sieglinde, Elsa, Tannhäuser-Elisabeth, von der Agathe bis zu den großen Strauß-Partien.

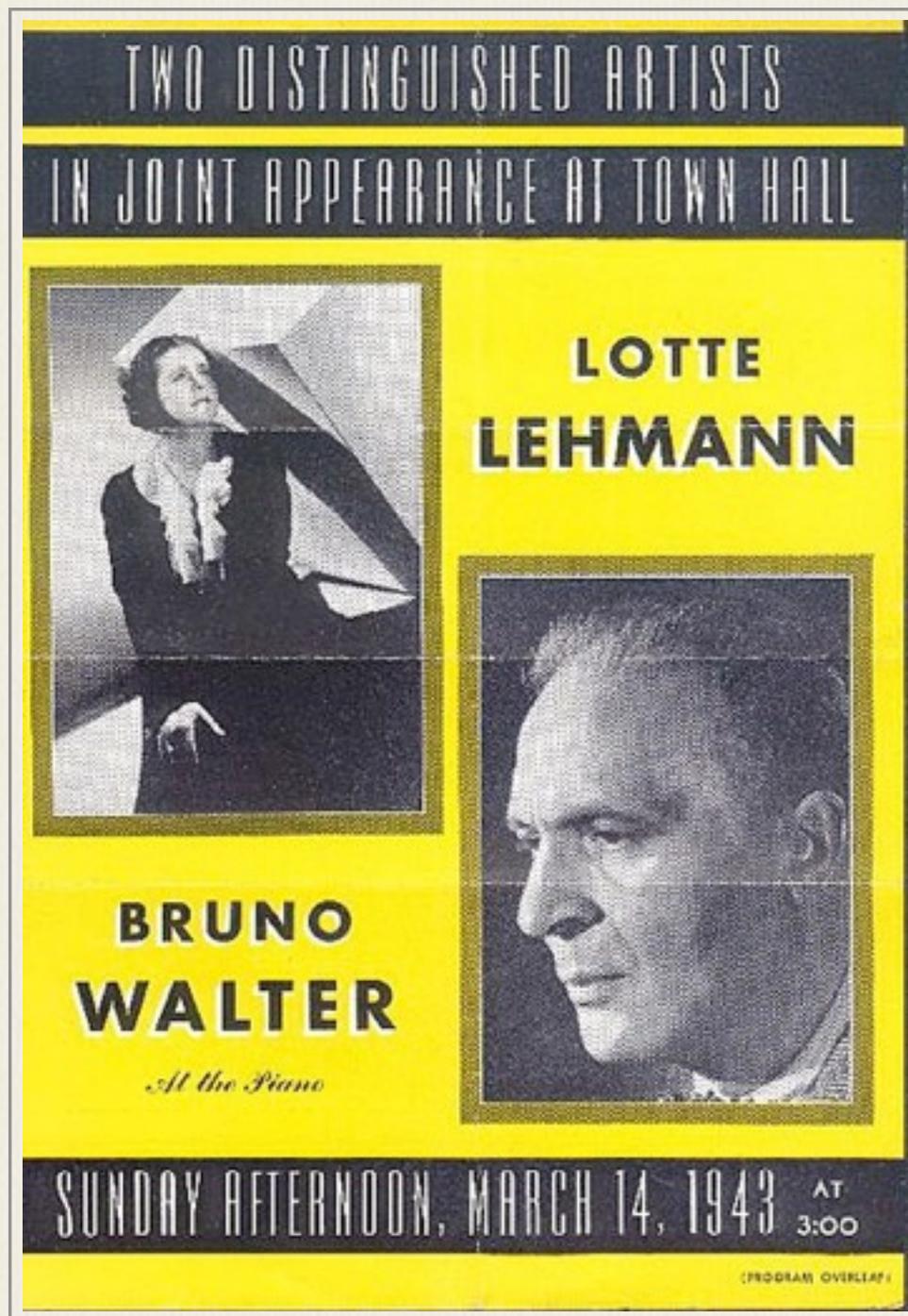
Menschlich verbindet beide die Natürlichkeit, der Ernst, mit dem sie sich ihrer Berufung verschrieben haben und beide feierten Triumphe an allen großen Opernhäusern der Welt, an denen Leonie Rysanek heute noch zu Hause ist.

Beider Karrieren sind auch eng mit dem Namen Strauß verbunden: Lotte Lehmann erarbeitete alle diese Partien mit dem Komponisten selbst, Leonie Rysanek zählt zu den führenden Strauß-Interpretinnen der Bühne unserer Zeit.

Der "Lotte Lehmann - Gedächtnis - Ring" erhält für die Oper nun die Bedeutung, wie der Iffland-Ring im Schauspiel und der Nikisch-Ring bei den Dirigenten. Diese Ringe tragen zur Zeit Josef Meinrad und Karl Böhm.



Playbills/Programs



Here you'll be able to explore some of the variety of opera and recital playbills and programs that featured Lehmann. Of course this is only a sampling in graphic form of what can be found in the complete Discography or Chronology which offer detail. Notice the listings of the famous-in-their-time fellow singers, conductors, and directors.

SALZBURGER FESTSPIELE 1936

DIE MEISTERSINGER VON NURNBERG

OPER IN 3 AUFZÜGEN VON
RICHARD WAGNER

DIRIGENT:
ARTURO TOSCANINI

INSZENIERUNG:
HERBERT GRAF

BOHNENBILD:
ROBERT KAUTSKY

KOSTÜME:
WILLI BÄHNER

ORCHESTER:
DIE WIENER PHILHARMONIKER
CHOR UND BALLETT DER WIENER STAATSOBER

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Lotte
LEHMANN
SOPRANO



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1930

NOTICE.

Those unable to remain until the close of the last Act are requested to leave during the interval immediately preceding it, and thus avoid disturbing the Artists and the Audience while the performance is proceeding.

For the convenience of all attending the performances, the management request Visitors to attend punctually, and to arrive in their seats at least five minutes before the commencement of each Act.

Tuesday, May 6th, at 8.15

In German

DIE FLEDERMAUS

JOHANN STRAUSS

Gabriel von Eisenstein	WILLI WORLE
Rosalinde	LOTTE LEHMANN
Frank	WALDEMAR STAEGEMANN
Orlofsky	MARIA OLCZEWSKA
Alfred	KARL JÖKEN
Falke	GERHARDT HÜSCH
Blind	HEINRICH TESSMER
Adèle	ELISABETH SCHUMANN
Frosch	EDUARD HABICH
Ida	NORA GRUHN

Conductor . . . BRUNO WALTER

Miscellaneous from DE WAGNERVEREENIGING, AMSTERDAM

ACT I. Eisenstein's House.
ACT II. Ballroom at Orlofsky's.

THE STORY—continued

name, meets her, and is charmed with her; he meets also his own wife, disguised in a mask, and she entices from him his watch, with which afterwards to convict him.

ACT III.

The following morning all meet in the office of the Prison Director, who had also attended the ball, and there become acquainted with Eisenstein. His warder, Frosch, has in the meantime made merry in his own way over a bottle of wine. Rosalinde and Falke are, of course, able to clear up the confusion. The imprisoned singing teacher now changes quarters with Eisenstein, who is further confounded by Rosalinde confronting him with his watch, and is obliged to ask her forgiveness.

Wednesday, May 7th, at 7

DIE MEISTERSINGER

Thursday, May 8th, at 5.30

PARSIFAL

Friday, May 9th, at 5

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DIE FLEDERMAUS

On "His Master's Voice" Records

Overture - Berlin State Opera Orchestra, conducted by Ernst Viesbig C1414, 4/5

Du und Du, Walze - Vienna Philharmonic Orchestra, conducted by Erich Kleiber C1676, 4/5

Spiel' ich die Unschuld vom Lande and Mein Herr Marquis. SCHUMANN ES45, 4/4

Mein Herr, was dächten Sie von mir. SCHÖNE D1733, 6/8

Vocal Gems (in German). Grand Opera Company C1847, 4/5

Selection. March Weber & His Orchestra R3380, 3/4

Exclusive "His Master's Voice" artists appearing to-night

SCHUMANN OLSZEWSKA

"Adèle" "Orlofsky"

Die heiligen drei Könige aus Morgenland and Die Meinsucht ES16, 4/6

Nightingale Song and Nur wer die Schwärze

Operntheater

Montag den 20. Oktober 1919

Im Jahres-Abonnement

4. Viertel

113. Vorstellung im Saison-Abonnement

Bei erhöhten Preisen

Für das Pensions-Institut des Operntheaters

Die Frau ohne Schatten

Oper in drei Akten von Hugo Hofmannsthal — Musik von Richard Strauß

Spielleitung: Hr. Breuer

Musikalische Leitung: Hr. Reichenberger

Der Kaiser	.....	Hr. Leuer
Die Kaiserin	.....	Hr. Kurina
Die Amme	.....	Hr. Weidt
Geisterbote	.....	Hr. Manowarda
Die Erscheinung eines Jünglings	.....	Hr. Blei
Die Stimme des Falken	.....	Hr. Michael

Barak, der Färber	.....	Hr. Nahr
Sein Weib	.....	Hr. Lehmann
Der Einäugige	} des Färbers Brüder	Hr. Madin
Der Einarmige		Hr. Scletto
Der Budlige		Hr. Arnold

Kaiserliche Diener, fremde Kinder, dienende Geister, die Stimmen der Wächter, Geisterstimmen

Entwürfe: Alfred Roller

Schauplätze der Handlung: I. Aufzug: Auf einer Terrasse über den kaiserlichen Gärten. — Färberhaus. — II. Aufzug: Färberhaus. — Wald vor dem Pavillon des Falkners. — Färberhaus. — Schlafgemach der Kaiserin. — Färberhaus. — III. Aufzug: Unterirdischer Keller. — Geistertempel: Eingang. — Geistertempel: Inneres. — Landschaft im Geisterreich.

„Die Blätter des Operntheaters“ zum Preise von 3 Kronen sowie die Textbücher zum Preise von 9 Kronen 60 Heller sind an der Kassa erhältlich

Nach dem zweiten Akt eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung vor ¼ 4 Uhr

Anfang 4 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für:

Dienstag den 21. Die Jahreszeiten der Liebe — Faun und Nymphe — Die Prinzessin von Tragant (Anfang 5½ Uhr)
Mittwoch den 22. Neu einstudiert. Die Bohème. Zu erhöhten Preisen. Bei aufgehobenem Jahres-, Saison- und Stammis-Abonnement. Für die amerikanische Kinderhilfe-Aktion (Anfang 5 Uhr)

Weiterer Spielplan

Donnerstag den 23. Die Frau ohne Schatten. Zu erhöhten Preisen. Für das Pensions-Institut des Operntheaters (Anfang 4 Uhr)
Freitag den 24. Der fliegende Holländer. (Anfang 5½ Uhr)
Samstag den 25. Die Bohème. Zu erhöhten Preisen. Für das Pensions-Institut des Operntheaters. (Anfang 5½ Uhr)
Sonntag den 26. Die Frau ohne Schatten. Zu erhöhten Preisen. Für das Pensions-Institut des Operntheaters (Anfang 4 Uhr)

Preis 60 Heller

Operntheater

Vorstellung des Burgtheaters

Sonntag den 7. März 1927

Beethoven=Zentenarfeier

Bei aufgehobenem Jahres- und Stammis-Abonnement Beschränkter Kartenverkauf
zu erhöhten Preisen

Egmont

Trauerspiel in fünf Aufzügen von Goethe
Musik von Beethoven

Regie: Franz Serlet &	Dirigent:
Margarethe von Parma, Tochter Carl des Fünften, Regentin der Niederlande	Maria Mayer
Graf Egmont, Prinz von Gauc	Paul Hartmann
Wilhelm von Oranien	Hans Siebert
Herzog von Alba	Max Devrient
Ferdinand, sein Sohn	Alfred Dohner
Machiavell, im Dienste der Regentin	Hans Marr
Richard, Egmonts Geheimschreiber	Philipp Jesta
Silva } unter Alba dienend	Fred Hennings
Gomez } unter Alba dienend	Wilhelm Schmidt
Märchen, Egmonts Geliebte	Auguste Binköddy
Ihre Mutter	Babette Devrient-Reinhold
Drakenburg, ein Bürgersohn	Emmerich Reimers
Bansen, ein Schreiber	Otto Trepler
Jetter, Schneider	Fritz Straßni
Soest, Krämer	Armin Seydelmann
Zimmermann } Bürger von Brüssel	Hanns König
Sieisensieder } Bürger von Brüssel	Otto Kub
Buhl, Soldat unter Egmont	Ludwig Andersen
Mussum, Invalid (taub)	Ferdinand Raierhofer
Erster Bürger	Josef Wiesner

Hofsleute, Soldaten, Diener, Volk

Ort der Handlung: Brüssel

Bühnenbilder: Alfred Koller

Märchen-Lieder, gesungen von Fr. Kammerfängerin Lotte Lehmann

„Dirigent“ Dr. Felix Weingartner a. G.

Das offizielle Programm nur bei den Billetteuren erhältlich. Preis 50 Groschen

Nach dem zweiten Aufzug eine größere Pause.

Kassen-Eröffnung nach 6 Uhr Anfang 7 Uhr Ende vor 11 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Montag den 28. Don Juan. Zu besonderen (Anfang 7 Uhr) 2. Viertel

Operntheater

Sonntag den 5. April 1931

Im Abonnement

Erhöhte Preise

59. Vorstellung

Fidelio

Oper in zwei Akten von L. van Beethoven

Regie: Dr. Tuhau

Dirigent: Dr. Heger

Florestan, ein Gefangener	Dr. Kalenberg
Leonore, seine Gemahlin, unter dem Namen Fidelio	Fr. Lehmann*
Don Fernando, Minister	Dr. Hammes
Don Pizarro, Kommandant eines Staatsgefängnisses	Dr. Zerger
Rocco, Kerkermeister	Dr. Manowarda
Marzelline, seine Tochter	Fr. Schumann
Jaquino, Pförtner	Dr. Gallos
Erster } Gefangener	Dr. Bernig
Zweiter }	Dr. Sttl

Staatsgefängene. Wachen. Volt

* Ehrenmitglied

Ort und Zeit: Spanien Karl III. Um 1770

Inzenierung von Dr. Lothar Wallerstejn

Das offizielle Programm nur bei den Billetturen erhältlich. Preis 50 Groschen

Nach dem ersten Akt eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Rassen-Eröffnung nach 6 $\frac{1}{2}$ Uhr Anfang 7 $\frac{1}{2}$ Uhr Ende nach 10 Uhr

Während der Vorspiele und der Akte bleiben die Saalküren, zum Parkett, Parterre und den Galerien geschlossen. Zuspätkommende können daher nur während der Pausen Einlaß finden

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Montag den 6. Tosca. Erhöhte Preise (Anfang 7 $\frac{1}{2}$ Uhr)

Dienstag den 7. Die Frau ohne Schatten. Im Abonnement. Erhöhte Preise (Anfang 6 $\frac{1}{2}$ Uhr)

Weiterer Spielplan:

Mittwoch den 8. Jonny spielt auf. Im Abonnement (Anfang 7 $\frac{1}{2}$ Uhr)

Donnerstag den 9. Der Barbier von Bagdad. Hierauf: Scheherazade. Theatergemeinde Serie B, blaue Mitgliedskarten. Beschränkter Kartenverkauf (Anfang 7 Uhr)

Im Redoutensaal: Neu einstudiert und inszeniert: Der Wildschütz (Anfang 7 Uhr)

Freitag den 10. Die Bohème. Im Abonnement (Anfang 7 $\frac{1}{2}$ Uhr)

Samstag den 11. Ariadne auf Naxos. Dirigent: Dr. Dr. Richard Strauß. Im Abonnement (Anfang 7 $\frac{1}{2}$ Uhr)

Sonntag den 12. Turandot. Erhöhte Preise (Anfang 7 $\frac{1}{2}$ Uhr)

Im Redoutensaal: Der Wildschütz (Anfang 7 Uhr)

„Tiberrufer“, Wien IX.

 **Zum Dienstgebrauch** 

SALZBURGER FESTSPIELE 1934

IM FESTSPIELHAUS

FIDELIO

Oper in 2 Akten von Ludwig van Beethoven

Dirigent: Clemens Krauss
Inszenierung: Lothar Wallerstein
Bühnenbilder: Clemens Holzmeister

Florestan, ein Gefangener . . . Franz Völker
Leonore, seine Gemahlin (Fidelio) Lotte Lehmann
Don Fernando, Minister . . . Karl Hammes
Don Pizarro, Kommandant eines
Staatsgefängnisses . . . Alfred Jerger
Rocco, Kerkermeister . . . Richard Mayr
Marzeline, seine Tochter . . . Luise Helletsgruber
Jaquino, Pförtner . . . Hermann Gallos
Erster Gefangener . . . William Wernick
Zweiter Gefangener . . . Karl Ettl

Staatsgefängene, Wachen, Volk

Ort und Zeit: Spanien zur Zeit Karls III. um 1770

Orchester: Wiener Philharmoniker
Chor der Wiener Staatsoper

Nach dem 2. Bild eine größere Pause

Staatsoper

Sonntag den 2. Jänner 1921

Bei aufgehobenem Jahres- und Stammsitz-Abonnement Zu erhöhten Preisen

Die Meistersinger von Nürnberg

Oper in drei Aufzügen von Richard Wagner

Spielleitung: Dr. Wymetal

Musikalische Leitung: Dr. Scholl

Hans Sachs, Schuster	} Meistersinger	Dr. Engel
Veit Pogner, Goldschmied		Dr. Markhoff
Kunz Vogelgefang, Kürschner		Dr. Gallos
Konrad Nachtigall, Spengler		Dr. Rabin
Sixtus Beckmesser, Stadtschreiber		Dr. Wiedemann
Fritz Kothner, Bäcker		Dr. Arenn
Balthasar Zorn, Zingießer		Dr. Paul
Ulrich Eislinger, Würzkrämer		Dr. Dreuer
Augustin Moser, Schneider		Dr. Tragler
Hermann Ortel, Seifensieder		Dr. Ruzzarelli
Hans Schwarz, Strumpfwirker		Dr. Detetto
Hans Folz, Kupferschmied		Dr. Wagner
Walther von Stolzing, ein junger Ritter aus Franken		Dr. Vestvig
David, Sachsens Lehrling		Dr. Raiff
Eva, Pogners Tochter		Hr. Lehmann
Margdalena, Evas Amme	Dr. Mittel	
Ein Nachtwächter	Dr. Stehmann	

Bürger und Frauen, aller Zünfte, Gesellen, Lehrlinge, Mädchen, Volk

Schauplatz der Handlung: Nürnberg um die Mitte des 16. Jahrhunderts

Erster Aufzug: Im Innern der Katharinenkirche

Zweiter Aufzug: In den Straßen vor den Häusern Pogners und Sachsens

Dritter Aufzug: a) Sachsens Werkstadt, b) ein freier Wiesenplan an der Pegnitz

Die „Blätter des Operntheaters“, Heft 8, zum Preise der von 9 Kronen, sowie Textbücher zum Originalpreise sind an Kassa erhältlich

Während der Aufzüge bleiben die Saaltüren geschlossen

Nach dem zweiten Aufzuge eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben.

Kassen-Eröffnung vor 4 $\frac{3}{4}$ Uhr Anfang 8 $\frac{1}{4}$ Uhr Ende nach 10 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für:

Montag den 3. Die Bohème. Zu erhöhten Preisen (Anfang 6 $\frac{1}{2}$ Uhr)
Dienstag den 4. Elektra (Anfang 7 Uhr)

Weiterer Spielplan:

Mittwoch den 5. Der Mantel — Schwester Angelica — Gianni Schicchi. Zu erhöhten Preisen (Anfang 6 $\frac{1}{2}$ Uhr)
Donnerstag den 6. Coppelia — Kteller Brüder Japonet — Die Jahreszeiten der Liebe (Anfang 7 Uhr)
Freitag den 7. Rigoletto. „Rigoletto“ Hr. Karl Kenner vom Opernhaus in Köln a. G. Bei aufgehobenem Jahres-Abonnement. Zu erhöhten Preisen (Anfang 6 $\frac{1}{2}$ Uhr)
Samstag den 8. Die Entführung aus dem Serail (Anfang 7 Uhr)
Sonntag den 9. Tannhäuser. „Wolfram“ Hr. Karl Kenner vom Opernhaus in Köln a. G. Bei aufgehobenem Jahres-Abonnement. Zu erhöhten Preisen (Anfang 6 Uhr)

Mit: *Mamma u. Pünke*

Preis 2 Kronen 80 Heller

(1. Parterre)

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Leibnits 'Donaperle' edelster Sekt!

Operntheater

Montag den 17. April 1933

Die Meistersinger von Nürnberg

Oper in drei Aufzügen von Richard Wagner

Spielleitung: Hr. Dr. Wallerstein

Dirigent: Hr. Clemens Krauß

Hans Sachs, Schuster	} Meistersinger	. . . . .	* * *
Veit Pogner, Goldschmied		. . . . .	Hr. Mayr*
Kunz Vogelgesang, Kürschner		. . . . .	Hr. Maigl
Konrad Nachtigall, Spengler		. . . . .	Hr. Duhan
Sigtus Bedmesser, Stadtschreiber		. . . . .	Hr. Biedemann
Frik Rothner, Bäcker		. . . . .	Hr. Madin
Balthasar Zorn, Zinngießer		. . . . .	Hr. Arnold
Ulrich Eislinger, Würzkrämer		. . . . .	Hr. Wolken
Augustin Moser, Schneider		. . . . .	Hr. Bernigt
Hermann Ortel, Seifensieder		. . . . .	Hr. Muzzarelli
Hans Schwarz, Strumpfwirker		. . . . .	Hr. Reich
Hans Folk, Kupferschmied		. . . . .	Hr. Scholtys
Walther von Stolzing, ein junger Ritter aus Franken		. . . . .	Hr. Kalenberg
David, Sachsens Lehrbube . . . . .		. . . . .	Hr. Zimmermann
Eva, Pogners Tochter . . . . .	. . . . .	Fr. Lehmann*	
Magdalena, Evas Amme . . . . .	. . . . .	Fr. Rünger	
Ein Nachtwächter . . . . .	. . . . .	Hr. Madin	

Bürger und Frauen aller Zünfte, Gesellen, Lehrbuben, Mädchen, Volk

Schauplatz der Handlung: Nürnberg. Um die Mitte des 16. Jahrhunderts

Erster Aufzug: Im Innern der Katharinenkirche

Zweiter Aufzug: In den Straßen vor den Häusern Pogners und Sachsens

Dritter Aufzug: a) Sachsens Werkstatt, b) ein freier Wiesenplan an der Pegnitz

* Ehrenmitglied

In Szene gesetzt von Dr. Lothar Wallerstein

Entwürfe der Bühnenbilder und Kostüme von Ludwig Sievert

Elektrische Musikwiedergabe-Einrichtung durchgeführt von Ing. Hermann May, mit Lautsprecher und Verstärker der Firma Geija, Nigl & Co., Wien

* * * „Hans Sachs“ Hr. **Friedrich Schorr** von der Metropolitan Opera in New York a. G.

Das offizielle Programm nur bei den Billetturen erhältlich. Preis 50 Groschen — Garderobe frei

Nach dem ersten Aufzug eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung vor 5 1/2 Uhr

Anfang 6 Uhr

Ende vor 11 Uhr

Während der Vorspiele und der Akte bleiben die Saaltüren zum Parkett, Parterre und den Galerien geschlossen. Zuspätkommende können daher nur während der Pausen Einlaß finden

Das Publikum wird höflichst ersucht, von Beifallskundgebungen bei offener Szene Abstand zu nehmen

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Dienstag den 18. Ballett-Abend. Suite im alten Stil — Der Zauberladen — Der Schneemann — Johann Strauß-Tänze. Im Abonnement II. Gruppe (Anfang 7 1/2 Uhr)

Mittwoch den 19. Don Carlos. Bei aufgehobenem Jahres-Abonnement. Werbevorstellung zu besonders herabgesetzten Preisen (1 bis 11 S) Anfang 7 Uhr

Operntheater

Donnerstag den 14. Oktober 1926

Bei aufgehobenem Abonnement

Zu besonderen Preisen

Sum ersten Male:

Turandot

Lyrisches Drama in drei Akten und fünf Bildern von G. Adami und R. Simon

In Deutsche übertragen von H. Brüggenmann

Musik von Giacomo Puccini

(Das letzte Duett und das Finale der Oper sind nach hinterlassenen Skizzen vervollständigt worden von F. Alfano)
Inszenierung von Dr. Lothar Wallerstejn

Regie: Dr. Dr. Wallerstejn a. G.

Musikalische Leitung: Dr. Schall

Turandot, eine chinesische Prinzessin	Fr. Lehmann
Altoun, Kaiser von China	Dr. Bernigf
Timur, entthronter König der Tartaren	Dr. Markhoff
Der unbekannte Prinz (Kalaf), sein Sohn	Dr. Slezal*
Li, eine junge Sklavin	Fr. Kurrina
Wing, Kanzler	Dr. Duhon
Pang, Marschall	Dr. Gallos
Pong, Küchenmeister	Dr. Raiff
Ein Mandarin	Dr. Rabin
Der junge Prinz von Persien	Dr. Nemeth
Der Scharfrichter	Dr. Schreitter

Die kaiserlichen Wachen, die Gehilfen des Henkers, Knaben, Priester, Mandarine, Würdenträger, die acht Weisen, Turandots Kammerfrauen, Diener, Soldaten, Bannerträger, Musikanten, Schatten der Verstorbenen, geheimnisvolle Stimmen, die Menge

In Peking — In vergangenen Tagen

Entwürfe: Alfred Koller — Ausführung der Kostüme: Eigene Schneiderei und Werkstätte für dekorative Kunst (Berman)

* Ehrenmitglied

Das offizielle Programm nur bei den Billetteuren erhältlich. Preis 50 Groschen

Nach dem ersten Akt eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung nach 6½ Uhr Anfang 7½ Uhr Ende vor 10½ Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Freitag den 15. Turandot. Inszenierung: Dr. Dr. Lothar Wallerstejn vom Opernhaus in Frankfurt als Gast. „Der unbekannte Prinz“ (Kalaf) Dr. Jan Riepara von der Staatsoper in Warschau a. G. Bei aufgehobenem Abonnement. Zu besonderen Preisen (Anfang 7½ Uhr)
Samstag den 16. Das Rheingold (Anfang 7½ Uhr) 4. Viertel

Weiterer Spielplan:

Sonntag den 17. Die Walküre. Bei aufgehobenem Abonnement (Anfang 6 Uhr)

„Illustrierte“, Blau 12.

Staatsoper

Sonntag den 13. März 1921

Zugunsten des Deutschen Hilfsvereines

Bei aufgehobenem Jahres- und Stammes-Abonnement

Zu besonderen Preisen I.

Die Walküre

In drei Aufzügen von Richard Wagner

Spielleitung: Hr. Wymetal

Musikalische Leitung: Hr. Reichenberger

Personen der Handlung:

Sigmund	Hr. Schubert	Gerhilde	} Walküren	Hr. Guffa
Hunding	Hr. Markhoff	Ortlinde		Hr. Born
Wotan	*	Waltraute		Hr. Birchtöf
Sieglinde	Hr. Lehmann	Schwertleite		Hr. Mittel
Brünnhilde	*	Helmwige		Hr. Mihacsek
Frida	Hr. Paalen	Siegrune		Hr. Jovanovic
		Grimgarde		Hr. Paalen
		Rohweife	Hr. Szterenyi	

Schauplatz der Handlung:

Erster Aufzug: Das Innere der Wohnung Hunding's

Zweiter Aufzug: Wildes Felsengebirg

Dritter Aufzug: Auf dem Gipfel eines Felsberges (des „Brünnhildensteines“)

* * * „Wotan“ Hr. Michael Bohnen a. G. (10. Gastspiel)

* * * „Brünnhilde“ Hr. Marie Lorenz-Höllischer von Karlsruhe a. G.

Während der Aufzüge bleiben die Saaltüren geschlossen

Nach jedem Aufzug eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben.

Anfang 5 1/2 Uhr

Ende vor 10 Uhr

Kartenverkauf findet heute statt für:

Montag den 14. Die Jüdin. Zu besonderen Preisen I. (Anfang 6 1/2 Uhr)
Dienstag den 15. Die tote Stadt. Bei aufgehobenem Jahres-Abonnement. Zu besonderen Preisen II. (Anfang 6 1/2 Uhr)

Weiterer Spielplan:

Mittwoch den 16. Der Evangelist (Anfang 6 1/2 Uhr)
Donnerstag den 17. Lotca. Zu besonderen Preisen I. (Anfang 7 Uhr)
Freitag den 18. Siegfried. „Brünnhilde“ Hr. Marie Lorenz-Höllischer von Karlsruhe a. G. „Wanderer“ Hr. Michael Bohnen a. G. (11. Gastspiel). Bei aufgehobenem Jahres-Abonnement. Zu besonderen Preisen II. (Anfang 5 1/2 Uhr)
Samstag den 19. Die Walküre (Anfang 6 1/2 Uhr)
Sonntag den 20. Götterdämmerung. „Brünnhilde“ Hr. Marie Lorenz-Höllischer von Karlsruhe a. G. „Hagen“ Hr. Michael Bohnen a. G. (12. Gastspiel) Bei aufgehobenem Jahres- und eingeschränktem Stammes-Abonnement. Zu besonderen Preisen I. (Anfang 5 1/2 Uhr)

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Leibentfrofts „Donaperle“ edelster Sekt!

Operntheater

Sonntag den 15. März 1925

Erhöhte Preise 73. Vorstellung im Abonnement

Die Walküre

In drei Aufzügen von Richard Wagner

Regie: Hr. Lurnau

Dirigent: . . .

Personen der Handlung:

Siegmund	Hr. Vestwig	Helmwige	Frl. Helletsgruber
Hunding	Hr. Markhoff	Ortlinde	Frl. Born
Wotan	Hr. Manowarda	Siegrune	Frl. Jovanovic
Sieglinde	Frl. Lehmann	Waltraute	Frl. Baalen
Brünnhilde	Frl. Kappel	Schwertleite	Frl. Bauer-Pilecla
Frida	Frl. Baalen	Hohweife	Frl. Anday
Gerhilde, Walküre	Frl. Rajdl	Grimmerde	Frl. Szatmari

Schauplatz der Handlung:

Erster Aufzug: Das Innere der Wohnung Hunding's
 Zweiter Aufzug: Wildes Felsengebirg
 Dritter Aufzug: Auf dem Gipfel eines Felsberges (des „Brünnhildensteines“)

* * * Dirigent Hr. Robert Heger von der Staatsoper in München a. G.

Das offizielle Programm nur bei den Billeteuren erhältlich — Preis 30 Groschen
Preise der Plätze siehe Interatentell

Während der Aufzüge bleiben die Saaltüren geschlossen

Nach jedem Aufzug eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben.

Kassen-Eröffnung vor 5½ Uhr Anfang 6 Uhr Ende vor 10½ Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Montag den 16. Cavalleria rusticana, „Santuzza“ Hr. Rose Pauli-Dreesen vom Oberhaus in Köln als Gast — Der Bajazzo. Gewöhnliche Preise (Anfang 7 Uhr) 2. Viertel

Dienstag den 17. Manon (Moffenet). Erhöhte Preise (Anfang 7 Uhr) 1. Viertel

Weiterer Spielplan:

Mittwoch den 18. Hoffmann's Erzählungen. Ermäßigte Preise (Anfang 7 Uhr) 4. Viertel

Donnerstag den 19. Wiener Walzer — Die Puppenfee — Sonne und Erde. Ermäßigte Preise (Anfang 7 Uhr) 3. Viertel

Im Redoutensaal: Così fan tutto (Anfang 7 Uhr)

Freitag den 20. Neu einstudiert: Hernani, „Don Carlos“ Commendatore Mattia Battistini a. G. Dirigent: Hr. Pietro Mascagni a. G. Bei aufgehobenem Abonnement. Besondere Preise (Anfang 7 Uhr) 2. Viertel

Samstag den 21. Der Bajornerbaron. Erhöhte Preise (Anfang 7 Uhr) 1. Viertel

Sonntag den 22. Die Meistersinger von Nürnberg. Erhöhte Preise (Anfang 5½ Uhr) 4. Viertel

SPEZIAL-DAMENFRISSEUR Gesichtsmassage

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THIS EVENING'S PERFORMANCE

Der Ring des Nibelungen

RICHARD WAGNER

Wednesday, May 2, 1928, at 5

DIE WALKÜRE

In German

Siegmond	LAURITZ MELCHIOR
Wotan	WILHELM RODE
Hunding	OTTO HELGERS
Brunnhilde	ELISABETH OHMS
Sieglinde	LOTTE LEHMANN
Fricka	MARIA OLCZEWSKA
Gerhilde	THERESA AMBROSE
Ortlinde	MAY BUSBY
Waltraute	ANNY ANDRASSY
Schwertleite	CARYS DAVIES
Helmwige	ODETTE DE FORAS
Siegrune	GLADYS PALMER
Grimgerde	ENID CRUICKSHANK
Rossweisse	EVELYN ARDEN

Conductor BRUNO WALTER

Operntheater

Freitag den 9. Jänner 1931

Im Abonnement

Erhöhte Preise

6. Vorstellung

Die Walküre

In drei Aufzügen von Richard Wagner

Spielleitung: Hr. Dr. Wallerstein

Dirigent: Hr. Clemens Krauß

Personen der Handlung:

Siegmond	Hr. Graarud	Gerhilde	Frl. Rosanik
Hunding	Hr. Mahr*	Ortlinde	Frl. Bullard
Wotan	Hr. Rode	Waltraute	Frl. Anday
Sieglinde	Frl. Lehmann*	Siegrune	Frl. Michalsky
Brünnhilde	Frl. Wildbrunn	Rosweiße	Frl. With
Fricka	Frl. Anday	Grimgerde	Frl. Paalen
Helmwige, Walküre	Frl. Hellesgruber	Schwertleite	Frl. Szanthe

* Ehrenmitglied

Schauplatz der Handlung:

Erster Aufzug: Das Innere der Wohnung Hundings

Zweiter Aufzug: Wildes Felsengebirge

Dritter Aufzug: Auf dem Gipfel eines Felsberges (des „Brünnhildensteines“)

Inszenierung: Dr. Lothar Wallerstein

Technische Einrichtung: Bühneninspektor Ferdinand Jaschke — Dekorationen gemalt von Robert Kautsky

Offizielle Programme sind nur bei den Billeteuren zum Preise von 50 Groschen erhältlich

Nach jedem Aufzug eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung nach 5½ Uhr Anfang 6½ Uhr Ende vor 11 Uhr

Während der Vorspiele und der Akte bleiben die Saaltribünen zum Parlett, Parterre und den Galerien geschlossen. Zuspätkommende können daher nur während der Pausen Einlaß finden

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Samstag den 10. Les petits riens — Scheherazade — Josephs-Legende. Dirigent der „Josephs-Legende“ Hr. Dr. Richard Strauß. Im Abonnement (Anfang 7½ Uhr)

Sonntag den 11. Siegfried. „Siegfried“ Hr. Gottlieb Pistor vom Opernhaus in Köln a. G. Erhöhte Preise (Anfang 6 Uhr)

Weiterer Spielplan:

Montag den 12. Die Bohème. Theatergemeinde Serie A, weiße Mitgliedskarten. Beschränkter Kartenverkauf (Anfang 7½ Uhr)

Dienstag den 13. Hoffmanns Erzählungen. Im Abonnement. Erhöhte Preise (Anfang 7 Uhr)

THEATRE NATIONAL OPÉRA

JEUDI 15 JUIN 1933

RIDEAU à 19 h. 45

(Le Spectacle se terminera vers 23 h. 55.)

395^e Représentation

LA VALKYRIE

Opéra en 3 actes de **Richard WAGNER**

(en Allemand)

<i>Siegmond</i> M. Lauritz MELCHIOR	<i>Sieglinde</i> M^{me} Lotte LEHMANN	<i>Brunnhilde</i> M^{me} Frida LEIDER
<i>Wotan</i> M. SCHORR	<i>Fricka</i> M^{me} Sabine KALTER	<i>Hunding</i> M. KIPNIS
<i>Helmwige</i> M^{me} Milly MORERE	<i>Guerhilde</i> M^{me} Jane LAVAL	<i>Ortlinde</i> M^{me} Germaine HAMY
<i>Waltraute</i> M^{me} MAHIEU	<i>Siegrune</i> M^{me} MANCEAU	<i>Schwertleite</i> M^{me} MONTFORT
<i>Rosvalse</i> M^{me} LUMIERE	<i>Grimgerde</i> M^{me} ALMONA	

Chef d'Orchestre : **M. Wilhelm FURTWÄENGLER**

Les portes de la salle seront fermées au début de chaque acte

Vendredi 16 Juin LA JUIVE	Samedi 17 Juin FAUST
Lundi 19 Juin ROMEO et JULIETTE	Mercredi 21 Juin Le Chevalier à la Rose

Bureau de location de 11 h. à 19 h. - On peut louer par téléphone de 19 h. à l'heure du Spectacle: Opéra 15 59, 59-59

Operntheater

Donnerstag den 5. Februar 1931

Erhöhte Preise

Lohengrin

Romantische Oper in drei Akten von Richard Wagner

Regie: Hr. Duhan

Dirigent: Hr. Reichenberger

Heinrich der Vogler, deutscher König	Hr. Zec
Lohengrin	Hr. Wolff
Elfa von Brabant	Hr. Lehmann*
Friedrich von Telramund, brabantischer Graf	Hr. Schipper
Ortrud, seine Gemahlin	Hr. Müller
Der Heerrufer des Königs	Hr. Hammes
	Hr. Tomel
	Hr. Wernigk
Bier brabantische Edle	Hr. Wolfen
	Hr. Muzzarelli

* Ehrenmitglied

Sächsische und thüringische Grafen und Edle. Brabantische Grafen und Edle, Edelfrauen, Edelknaben, Mannen, Frauen, Knechte

Ort der Handlung: Antwerpen — Zeit: Die erste Hälfte des zehnten Jahrhunderts

Offizielle Programme sind nur bei den Billeteuren zum Preise von 50 Groschen erhältlich

Nach dem ersten Akt eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung nach 5 1/2 Uhr ! Anfang 6 1/2 Uhr Ende vor 10 1/2 Uhr

Während der Vorspiele und der Akte bleiben die Saaltüren zum Parlett, Parterre und den Galerien geschlossen. Zuspätkommende können daher nur während der Pausen Einlaß finden

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Freitag den 6. Carmen. Im Abonnement. Erhöhte Preise (Anfang 7 Uhr)
Samstag den 7. Der Opernball. Im Abonnement. Erhöhte Preise (Anfang 7 1/2 Uhr)

Weiterer Spielplan:

Sonntag den 8. Nachmittags 2 Uhr. Matinee: Wien: Walzer — Die Puppenfee — Klein Ibas
Blumen. Ermäßigte Preise
Abends 7 Uhr: Der Rosenkavalier. Erhöhte Preise
Montag den 9. Bozzed. Theatergemeinde Serie E, gelbe Mitgliedskarten. Beschränkter Kartenverkauf
(Anfang 7 1/2 Uhr)

Operntheater

Sonntag den 5. Oktober 1930

Im Abonnement

Erhöhte Preise

134. Vorstellung

Tannhäuser und der Sängerkrieg auf Wartburg

Handlung in drei Aufzügen von Richard Wagner

Regiechef: Hr. Duhan		Dirigent: Hr. Schall
Hermann, Landgraf von Thüringen		Hr. Mauowarda
Tannhäuser		* * *
Wolfram von Eschenbach	} Ritter und Sängere	Hr. Schipper
Walther von der Vogelweide		Hr. Maifl
Viterolf		Hr. Madin
Heinrich der Schreiber		Hr. Wernig
Reinmar von Zweter		Hr. Etl
Elisabeth, Nichte des Landgrafen		Hr. Lehmann*
Venus		Hr. Wildbrunn
Ein junger Hirt		Hr. Michalsky
Erster	} Edelknabe	Hr. Hofanis
Zweiter		Hr. Kasl
Dritter		Hr. Mathias
Vierter		Hr. Weis

Thüringische Grafen, Ritter und Edelleute, Edelfrauen, ältere und jüngere Pilger,
* Ehrenmitglied Sirenen, Najaden, Nymphen, Bacchantinnen

Schauplatz der Handlung: Erster Aufzug: Das Innere des Hirsberges bei Eisenach, ein Tal vor der Wartburg; zweiter Aufzug: auf der Wartburg; dritter Aufzug: Tal vor der Wartburg — Zeit: Im Anfang des dreizehnten Jahrhunderts

Venusberg-Bachanal, einstudiert von H. Kröllner. Mitwirkende: Hr. Dirl, Verka, Fränzl F., Horvath, Knöpfler, Manninger, Steinlein H., Steinlein F., Köcher, Guttera, Szafal, Chandras, Schauburger, Klma, Slamerseg, Zauner, Hr. Dubois und das Ballettkorps

* * * „Tannhäuser“ Hr. Kammerjänger **Curt Taucher** von der Staatsoper in Dresden a. S.
Das offizielle Programm nur bei den Billetturen erhältlich. Preis 50 Groschen

Nach dem ersten Aufzuge eine größere Pause.

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Kassen-Eröffnung nach 5 1/2 Uhr Anfang 6 1/2 Uhr Ende vor 10 1/2 Uhr

Während der Vorspiele und der Akte bleiben die Saalüren zum Parlett, Parterre und den Galerien geschlossen. Zuspätkommende können daher nur während der Pausen Einlaß finden

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Montag den 6. Die verkaufte Prout. Theatergemeinde Serie E, gelbe Mitgliedskarten. Beschränkter Kartenverkauf (Anfang 7 Uhr)

Dienstag den 7. Turandot. Im Abonnement. Erhöhte Preise (Anfang 7 1/2 Uhr)

Weiterer Spielplan:

Mittwoch den 8. Così fan tutte. Im Abonnement (Anfang 7 1/2 Uhr)

Donnerstag den 9. Manon (Massenet). Erhöhte Preise (Anfang 7 Uhr)

Im Redoutensaal: Angelina (Anfang 8 Uhr)

Freitag den 10. Der Troubadour. Im Abonnement. Erhöhte Preise (Anfang 7 1/2 Uhr)

Samstag den 11. Margarethe (Faust). Im Abonnement. Erhöhte Preise (Anfang 7 Uhr)

Sonntag den 12. Eine Nacht in Venedig. Im Abonnement (Anfang 7 Uhr)

Operntheater

Mittwoch den 12. Februar 1919

Im Jahres-Abonnement

2. Viertel

26. Vorstellung im Saison-Abonnement

Bique-Dame

Oper in 3 Akten (7 Bildern)

Text mit Benützung der gleichnamigen Novelle Puschkins von N. Tschaiowski
Für die deutsche Bühne bearbeitet von Max Kalbed

Musik von P. Tschaiowski

Ingenieurung: Hr. v. Symetal

Musikalische Leitung: Hr. Reichenberger

Hermann	Hr. Slezak
Graf Tomsky	Hr. Wiedemann
Fürst Zelesky	Hr. Duhan
Czetelinsky	Hr. Breuer
Szurin	Hr. Rabin
Tschaplisky	Hr. Arnold
Karumoff	Hr. Stehmann
Ferkordner	Hr. Rittmann
Gräfin	Hr. Kittel
Lisa	Hr. Lehmann
Pauline	Hr. Bauer v. Pileka
Gouvernante	Hr. Sztéreny
Rascha	Hr. v. Thann

Wärterinnen, Gouvernanten, Ammen, Spaziergänger, Gäste, Kinder, Spieler usw. — Ort der Handlung: St. Petersburg, Ende des 18. Jahrhunderts

Personen des Zwischenstückes:

Chloë	Hr. Schöne
Daphnis (Pauline)	Hr. Bauer v. Pileka
Plutus (Graf Tomsky)	Hr. Wiedemann

Schäfer und Schäferinnen

Die Tänze ausgeführt von den Damen Perterka, Wopalensky, Spuller, Windbed, Buchinger, Bichler, Fleischinger, Voitelberger, Fränzl F., Brach, Kunz, Guttera M. und das Ballettkorps

Das Textbuch ist an der Kassa um 3 Kronen 30 Heller erhältlich

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben

Nach dem ersten Akt eine größere Pause

Abendklassen-Eröffnung vor 5 Uhr

Anfang 5½ Uhr

Ende nach 8 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für:

Donnerstag den 13. Carmen (Anfang 5½ Uhr)
Freitag den 14. Der Rusikant (Anfang 6 Uhr)

Operntheater

Im Abonnement

Dienstag den 24. September 1935

I. Gruppe

Eugen Onegin

Lyrische Szenen in sieben Bildern. Text nach Puschkine

In teilweiser Neugestaltung der Bernhard'schen Übersetzung und neuer Bühneneinrichtung

Musik von P. Tschaikowsky

Spielleitung: Hr. Dr. Otto Erhardt a. G.

Dirigent: * * *

Larina, Gutsbesitzerin . . .	Frl. Baalen	Ein Hauptmann	Hr. Ettl
Tatjana } deren Töchter . . .	Frl. Lehmann*	Sarepli	Hr. Muzzarelli
Olga }	Frl. Anday	Triquet, ein Franzose . . .	Hr. Mailf
Filipjewna, Wärterin . . .	Frl. Szanthe	Faktotum auf Larinas Landgut	} Hr. Remeth
Eugen Onegin	Hr. Svéd	Villot, Diener Onegins . . .	
Lenski	Hr. Kullmann	Ein Müller	Hr. Birkmeyer F.
Fürst Gremin	Hr. Hofmann	Ein Vorsänger	Hr. Kolowratnik

Aristokraten: Die Herren Fled, Mantut, Pissl, Poltschel, Sawka — Klatschbasen: Die Damen Mathias, Stroiniga, Szmatary, Zehelmayer

* Ehrenmitglied Ballgäste, Gutsbesitzer und deren Frauen, Offiziere, Landleute

Die Handlung spielt teils auf Larinas Landgut, teils in St. Petersburg um 1825

1. Bild: Hof — 2. Bild: Tatjanas Stube — 3. Bild: Garten — 4. Bild: Ball auf Larinas Gutshof —
5. Bild: Eides Feld bei einer Mühle — 6. Bild: Fest in einem reichen Hause in Petersburg — 7. Bild:
Empfangsraum im Hause des Fürsten Gremin

Orchester: Die Damen Szakal, Pokorny, Fiedler, Drapal, die Herren Fränzl B., Fränzl R., Binder und das Corps de Ballet

Mazurka: Die Damen Pfundmayer, Verka, Szakal, Swiezinsky, die Herren Fränzl B., Binder und das Corps de Ballet

Trepac: Frl. Krauseneder, Hr. Fränzl B., Fränzl R. und die Damen Klima, Schäfer, Michl, Stanik, Pokorny, Drapal, Greger, Lutwal, die Herren Nowak, Klos, Pichler, Kaiser, Raimund, Pokorny, Jandofsch, Wendrat

Walzer und Polonaise. Polonaise: Hr. Remeth und das Corps de Ballet — Walzer: Das Corps de Ballet

In Szene gesetzt von Dr. Otto Erhardt

Choreographie und Einstudierung der Tänze: Margarete Wallmann

Bühnenbilder: Robert Kautsky

Belze: Internationales Pelzhaus Penizel & Rainer, I. Bez., Singerstraße 8

* * * Dirigent: Hr. Bruno Walter a. G.

Nach dem dritten und fünften Bild eine größere Pause

Das offizielle Programm nur bei den Billetteuren erhältlich. Preis 50 Groschen — Garderobe frei

Kassen-Eröffnung vor 7 Uhr

Anfang 7 $\frac{1}{2}$ Uhr

Ende nach 10 $\frac{1}{2}$ Uhr

Werbeabonnement

vom 1. Oktober bis 31. Dezember 1935. 5 bis 7 Vorstellungen. U. a.:

Zar und Zimmermann — Die lustigen Weiber von Windsor
— Tannhäuser — Don Carlos — Zigeunerbaron — Gioconda — Die Afrikanerin — Die Hochzeit des Figaro — Lohengrin — Die Meistersinger von Nürnberg — Billiger Abonnementspreis

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Mittwoch den 25. Gioconda. Im Abonnement I. Gruppe (Anfang 7 $\frac{1}{2}$ Uhr)

Donnerstag den 26. Der Zigeunerbaron. „Barinkay“ Hr. Kurt Preger vom Neuen Deutschen Theater in Prag a. G. (Anfang 7 Uhr)

Weiterer Spielplan:

Freitag den 27. Fidelio. Im Abonnement I. Gruppe (Anfang 7 $\frac{1}{2}$ Uhr)

Samstag den 28. Der Troubadour. Im Abonnement I. Gruppe (Anfang 7 $\frac{1}{2}$ Uhr)

Sonntag den 29. Neu einstudiert und inszeniert: Die lustigen Weiber von Windsor (Anfang 7 Uhr)

Kartenverkauf für alle Bundestheater an den Tageskassen: I., Bräunerstraße 14, an Werktagen von 9—18:30 Uhr (am Vorstellungstage selbst nur bis 16:30 Uhr und an der Abendkasse), an Sonn- u. Feiertagen von 9—17 Uhr. Telephonische Bestellungen von Sizen (mit Ausnahme der Säulensitze) ausschließlich unter der Telephon-Nummer R-28-3-20

Lehmann's last appearance on stage in Vienna.

KONZERTDIREKTION DR. ARTUR HOHENBERG
III, Lottizogestrasse 20 (Konzerthaus) — Telefon U-16-1-79, U-16-1-100
Verkaufsstelle: I, Operngebäude, Tel. R-27-2-11, von 10—1 und 3—6 Uhr

GROSSER MUSIKVEREINS-SAAL
Freitag, den 1. Oktober 1937, um 1/2 8 Uhr abends

LIEDERABEND
Kammersängerin

LOTTIE LEHMANN
Am Klavier: Professor

BRUNO WALTHER

PROGRAMM:

SCHUBERT . . . An die Musik
Im Abendrot
Gretchen am Spinnrad

SCHUMANN . . . Dichterliebe. Ein Lieder-Zyklus von H. Heine.
1. Im wunderschönen Monat Mai. — 2. Aus meinem
Tränen sprächen. — 3. Die Rose, die Lilie, die
Tauke, die Sonne. — 4. Wenn ich in deine Augen
seh'. — 5. Ich will meine Seele tauchen. — 6. Im
Rhein, im heiligen Strome. — 7. Ich grille nicht.
— 8. Und wüßten's die Blumen. — 9. Das ist ein
Flöten und Geigen. — 10. Hör' ich das Liedchen
klingen. — 11. Ein Jüngling liebt ein Mädchen. —
12. Am leuchtenden Sommermorgen. — 13. Ich
hab' im Traum geweinet. — 14. Allnächtlich im
Traume. — 15. Aus alten Märdchen. — 16. Die alten,
bösen Lieder.

Pause

BRAHMS . . . Mainacht
Sonntag
Therese
O liebliche Wangen

R. STRAUSS . . . Befreit
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Ständchen

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LEHMANN



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PROGRAMME

Caro mio ben	-	-	-	-	-	-	<i>Giordani</i>
Lasciatemi morire!	-	-	-	-	-	-	<i>Monteverde</i>
O del mio dolce ardor	-	-	-	-	-	-	<i>Gluck</i>

" CARO MIO BEN, "

Caro mio ben, credimi almeno,
Senza di te languisce il cor;
Il tuo fedel sospira ognor,
Cessa, crudel, tanto rigot.

English Version.

My dearest one, believe me,
I languish but for thee;
Thy faithful heart I'm trusting;
Cesse, then, thy cruelty.

" LASCIATEMI MORIRE ! "

Lasciatemi morire!
E che volete
Che mi con forte
In così dura sorte,
In così gran martire?
Lasciatemi morire!

English Version.

Let me die! What comfort have I left in this my
hard fate, my cruel suffering? Let me die!

" O DEL MIO DOLCE ARDOR. "

O del mio dolce ardor, bramato oggetto,
L'aura che tu respiri alfin respiro?
Ovunque il guardo in giro
Le tue vaghe sembianze
Amor in me dipinge;
E il mio pensier sì fugge
Le più liete speranze;
E nel desio che così m'emprie il petto
Cerco te, chiamo te, gemo e sospiro!

English Version.

O my dear love, my heart's worship, at
last I am near thee!
Wh'er I turn my eyes love for me paints
Thy picture, and in my heart spring
ardent hopes of happiness.
I seek thee, I call to thee, I sigh and
breathe thy name!
O my dear love, my heart's worship, at
last I am near thee!

Wonne der Wehmut
 Ich liebe dich
 Freudvoll und leidvoll
 Die Trommel gerühret

Beethoven

"WONNE DER WEHMUT."

Trocknet nicht, Tränen der ewigen Liebe!
 Ach, nur dem halb getrockneten Auge,
 Wie öde, wie todt die Welt ihm erscheint!
 Trocknet nicht, Tränen unglücklicher Liebe!

Goethe.

English Version.

Dry not, ye tears of love eternal,
 Ah, to the eye that is but half dried,
 How void, how dead the world doth appear!
 Dry not, ye tears of love unrequited!

"ICH LIEBE DICH."

Ich liebe dich, so wie du mich,
 Am Abend und am Morgen,
 Noch war kein Tag wo du und ich
 Nicht theilten uns're Sorgen.
 Auch waren sie, für dich und mich
 Getheilt, leicht zu ertragen;
 Du tröstetest im Kummer mich,
 Ich weint' in deine Klagen.
 D'rum Gottes Segen über dir,
 Du meines Lebens Freude;
 Gott schütze dich, erhalt' dich mir,
 Schütz' und erhalt' uns Beide!

English Version.

I love you, dear, as you love me,
 From early morn till morrow;
 There's ne'er a day but you and I
 Have shared our load of sorrow.
 But lighter far my burdens grew
 When you were near to share them,
 And when the troubles came to you,
 'Twas I who helped you bear them.
 Then God protect and bless you, love,
 My true and tender-hearted;
 May He look down from Heav'n above
 And grant we ne'er be parted!

"FREUDVOLL UND LEIDVOLL."

Freudvoll und leidvoll, gedankenvoll sein!
 Langen und bangen in schwebender Pein,
 Himmelhoch jauchzend, zum Tode betrübt;
 Glücklich allein ist die Seele die liebt.

Goethe.

English Version.

Joyful and mournful, what changes are mine!
 Longing and dreading to hope and to pine,
 Heaven high exulting, then drooping in woe,
 Happiness only in true love we know.

"DIE TROMMEL GERÜHRET."

Die Trommel gerühret, das Pfeifchen gespielt!
 Mein Liebster gewaffnet dem Haufen befehlt!
 Die Lanze hoch führet, die Leute regieret,
 Wie klopft mir das Herz! wie wallt mir das Blut!
 O hätt' ich ein Wämmelein, und Hosen, und Hut!
 Ich folg' ihm zum Thor 'nans mit muthigem Schritt,
 Ging durch die Provinzen, ging überall mit,
 Die Feinde schon weichen, wir schiessen dazwischen,
 Welch Glück sondergleichen, ein Mannsbild zu sein!

Goethe.

English Version.

The drums loud are beating, the flutes shrilly play,
 My lover in armour directs the array,
 His lance proudly raising, he marshals the way,
 How throbs my fond heart! How warm the blood
 glows!
 Oh, had I a helmet, a doublet and hose,
 I'd follow him boldly wherever he goes,
 And gaily march onward with soldier-like tread,
 The enemies waver, among them we fire,
 What joy could one only to manhood aspire!

INTERVAL OF TEN MINUTES

Du bist wie eine Blume
 Alte Laute
 Ich grolle nicht
 Frühlingsnacht

Schumann

"DU BIST WIE EINE BLUME."

Du bist wie eine Blume,
 So hold und schön und rein;
 Ich schau' dich an, und Wehmuth
 Schleicht mir in's Herz hinein.
 Mir ist als ob ich die Hände
 Auf's Haupt dir legen sollt',
 Betend dass Gott dich erhalte
 So schön, so rein und hold.

Heine.

English Version.

Thou'rt like a tender flower,
 So pure, so bright, so blest;
 I gaze on thee and sorrow
 Steals softly in my breast.
 I feel as if in devotion
 My hands on thee would rest,
 Praying that God e'er should keep thee,
 So pure, so bright and blest.

"ALTE LAUTE."

Hörst du den Vogel singen?
 Siehst du den Blütenbaum?
 Herz, kann dich das nicht bringen
 Aus deinem bangen Traum?
 Was hör' ich? Alte Laute
 Wehmüt'ger Jünglingsbrust,
 Der Zeit, als ich vertraute
 Der Welt und ihrer Lust,
 Die Tage sind vergangen,
 Mich heilt kein Kraut der Flur;
 Und aus dem Traum, dem bangen,
 Weckt mich ein Engel nur.

J. Kerner.

English Version.

Hear'st thou the song of the birds?
 Seest thou the trees in bloom?
 My heart! Can nought awake thee
 Out of thy troubled dream?
 I hear but the well-known sounds
 Of youth's care-laden breast,
 Of times when still I trusted
 In pleasure, the world's behest.
 Those days are gone for ever,
 Me no herb of the field can cure,
 And out of my troubled dreaming,
 An angel alone can lure.

Douglas Hamilton.

"ICH GROLLE NICHT."

Ich grolle nicht, und wenn das Herz auch bricht,
 Ewig verlor'nes Lieb! ich grolle nicht,
 Wie du auch strahlst in Diamantenpracht,
 Es fällt kein Strahl in deines Herzens Nacht.
 Das weiss ich längst. Ich sah dich ja im Traume,
 Und sah die Nacht in deines Herzens Raume,
 Und sah die Schlang', die dir am Herzen frisst:
 Ich sah, mein Lieb, wie sehr du elend bist.

Heine.

English Version.

I'll not be angry—though my heart should break—
 Ever more, lost one! No complaint I'll make.
 Though thou may'st sparkle 'neath thy diamonds bright,
 No ray can pierce thy heart's unceasing night.
 I've known it long. In vision saw I thee,
 How night doth fill thy heart unceasingly,
 And how the serpent at thy heart doth gnaw—
 How wretched, love, thou art, too well I saw.

"FRÜHLINGSNACHT."

Über'm Garten durch die Lüfte
 Hört' ich Wandervogel zieh'n,
 Das bedeutet Frühlingsdüfte,
 Unten fängt's schon an zu blüh'n.
 Jauchzen möchte' ich, möchte weinen;
 Ist mir's doch, als könnt's nicht sein!
 Alte Wander wiedererscheinen
 Mit dem Mondesglanz herein.
 Und der Mond, die Sterne sagen's,
 Und im Traume rauscht's der Hain,
 Und die Nachtigallen schlagen's:
 "So ist deine, sie ist dein!"

J. v. Eichendorf

English Version.

In the air above the meadows
 Birds of passage flew to-day,
 And I know that spring, recurring,
 Turns to bloom each budding spray.
 I could weep for very gladness:
 Can the wondrous tale be true?
 Mystic light of thought and moonbeams
 Streams the open window through.
 And the stars declare the message,
 In my dreams by breezes blown,
 And the nightingales repeat it:
 "She is thine, and thine alone."
 M.

Japanisches Regenlied

Und gestern hat er mir Rosen gebracht

All' mein Gedanken, mein Herz und mein Sinn

Kling!

Mara

Strauss

" JAPANISCHES REGENLIED."

Wo ich ferne des Mikans
Hohen Gipfel zagen seh,
Fällt der Regen endlos nieder,
Nieder endlos fällt der Schnee.
Ganz so endlos wie der Regen
Und der Schnee vom Himmel taust,
Ist auch endlos meine Liebe
Seit ich dich zuerst ersahst.

English Version

Where afar the white Mezzano
Her high peak aloft doth throne,
There the rain falls ever downward—
Downward ever falls the snow.
Ev'n so endless as the rainfall
And the snow her heav'n's renew,
Is my endless love a-longing
Since my eyes have gazed on you.

" UND GESTERN HAT ER MIR ROSEN GEBRACHT."

Ach, gestern hat er mir Rosen gebracht;
Sie haben geduftet die ganze Nacht.
Für ihn geworben, der meiner denkt,
Da hab ich den Traum einer Nacht ihm geschenkt.
Und heute geh' ich und lächle stumm,
Trag seine Rosen mit mir herum,
Und warte und lausche, und geht die Tür,
So sinnet mein Herz—ach, kün er zu mir!
Und küsse die Rosen die er mir gebracht,
Und gehe und suche den Traum der Nacht!

Th. Lingen.

English Version

Oh, yesterday he brought roses to me. I have felt
their perfume through the whole night; they have
spoken for him who thinks of me, so I gave him the
dream of a night.
And to-day I wander and silently smile, carrying his
roses along with me, and wait and listen, and when
moves the door, my heart trembles—oh, should he
come to me!
I kiss the roses which he brought and seek the dream
of the night.

Eva Russell.

" ALL' MEIN GEDANKEN, MEIN HERZ UND MEIN SINN."

All' mein Gedanken, mein Herz und mein Sinn,
Da, wo die Liebe ist, wandern sie hin!
Geh'n dass Wegs trotz Mauer und Thor,
Da hält kein Riegel, kein Graben nicht vor;
Geh'n wie die Vögelin hoch durch die Luft,
Suchen kein Brücken über Wasser und Kluff;
Finden das Stüblein finden das Haus,
Finden ihr Fenster aus allen heraus,
Und klopfen und rufen: "Mach' auf, lass uns ein,
Wir kommen vom Liebsten und grüssen dich fein!"

Felix Dahn.

English Version

All my thoughts, my heart and mind
Wander to where my love is,
Going their way despite wall and gate:
No bolt or ditch prevails.
They go, like the birds, high through the air,
Needing no bridges o'er water and cleft:
They find the town and find the house,
And find her window from among them all,
And knock and call: "Open, let us in;
We come from your lover with a sweet greeting."

" KLING."

Kling!
Meine Seele giebt seinen Ton,
Und ich wälzte die Arme
Von dem wütenden Harme
Wider Zeiten zerrißen schon.

Sing!
Meine Seele, den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle,
Heil dir! goldklotter Innenklang.

Kling!
Meine Seele, dein Leben
Quellendes, Irisches Gebild,
Blühendes hat sich begaben
Auf dem verdorrten Gefild.

Karl Henckell.

English Version

Sing!
O my spirit, sing forth with joy!
For I deem that thy sadness
Has turned into gladness,
Pain to blessing without alloy.

Sing!
O my soul, thy thanksgiving song!
Render thy grateful confession,
Cast from thy heart its oppression,
Welcome the joys that in thee belong.

Sing!
O my spirit, with all thy powers!
Peace hath come after the strife,
Now for thee blossom sweet flow'rs
On the dear pathway of life.

Constance Bach.

Operntheater

Donnerstag den 27. Dezember 1923

Bei aufgehobenem Jahres-Abonnement

Zu erhöhten Preisen

Margarethe (Faust)

Oper in vier Akten, Text nach Goethe von F. Barbier und M. Carré, übersetzt von Gollmid — Musik von Ch. Gounod

Spielleitung: Dr. Kunze

Musikalische Leitung: Dr. Reichenberger

Faust	Dr. Slezak
Mephistopheles	Dr. Jerger
Valentin	Dr. Groenen
Brander	Dr. Madin
Siebel	Frl. Hellesgruber
Margarethe	Frl. Schmann
Marthe	Frl. Bauer-Pilicka

Studenten, Soldaten, Bürger, Mädchen und Frauen, Volk, Hexen und Gespenster, Schutzgeist

Vorkommende Tänze:

Laïs: Frl. Pichler, Aspasia: Frl. Buchinger M., Cleopatra: Frl. Pfundmeyer, weiters die Damen Fränzl F., Rindszentu, Berka, Dirl, Fränzl H., Andpfer, Loisch, Raab, Raninger, Heinrich und das Ballettkorps

Das offizielle Programm nur bei den Biletteuren erhältlich Preis 1800 Kronen

Nach dem zweiten Akt eine größere Pause

Der Beginn der Vorstellung sowie jedes Aktes wird durch ein Glockenzeichen bekanntgegeben.

Kassen-Eröffnung vor 6 Uhr

Anfang 6 1/2 Uhr

Ende 10 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Freitag den 28. Die Frau ohne Schatten. Zu erhöhten Preisen (Anfang 6 Uhr) 4. Viertel
 Samstag den 29. Violanta — Josephs-Legende. „Violanta“ Frl. Vera Schwarz a. G. Bei aufgehobenem Jahres-Abonnement. Zu erhöhten Preisen (Anfang 7 Uhr) 1. Viertel

Weiterer Spielplan:

Sonntag den 30. Laubhüser. „Elisabeth“ Frl. Vera Schwarz a. G. Zu besonderen Preisen (Anfang 6 Uhr) 2. Viertel
 Im Redoutensaal: Ballett-Soirée. Couperin — Navel — Rameau — Johann Strauß. Zu erhöhten Preisen (Anfang 7 1/2 Uhr)
 Montag den 31. Wiener Walzer — Die Puppenfee — Sonne und Erde. Bei aufgehobenem Jahres-Abonnement. Zu besonderen Preisen (Anfang 7 Uhr) 3. Viertel

„Abend III“, Wien IX.

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12

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1842-1878
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1932 . . . NINETY-FIRST SEASON . . . 1933
2839TH CONCERT

FOURTH SUBSCRIPTION CONCERT
PHILADELPHIA ACADEMY OF MUSIC

Monday Evening, January 23, 1933

AT EIGHT-FIFTEEN

Under the Direction of
BRUNO WALTER

Assisting Artist:
LOTTE LEHMANN, *Soprano*

PROGRAM

1. STRAUSS.....Tone-poem, "Don Juan," Op. 20
2. (a) GLUCK.....Aria from "Alceste": "Divinités du Styx"
(b) WEBER.....Aria from "Oberon":
"Ocean! Thou Mighty Monster!"

LOTTE LEHMANN

INTERMISSION

3. SCHUBERT.....Symphony in C major, No. 7
 - I. Andante—Allegro ma non troppo
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale

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SPECIAL CONCERT FOR MEMBERS

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Assisting Artist:
LOTTE LEHMANN, Soprano

1. BEETHOVEN.....Overture to "Egmont," Op. 84
 2. BEETHOVEN.....Symphony No. 1, in C major, Op. 21
 - I. Adagio molto; Allegro con brio
 - II. Andante cantabile con moto
 - III. Menuetto: Allegro molto e vivace; Trio
 - IV. Finale: Adagio; Allegro molto e vivace
 3. BEETHOVEN.....Aria of Leonore, from "Fidelio"
LOTTE LEHMANN
 4. BEETHOVEN.....Overture to "Leonore," No. 3, Op. 72
- INTERMISSION
5. WAGNER.....Prelude and Liebestod, from "Tristan und Isolde"
 6. WAGNER.....(a) "Schmerzen"
(b) "Im Treibhaus"
(c) "Träume"
LOTTE LEHMANN
Bruno Walter at the Piano
 7. WAGNER.....Prelude to "Die Meistersinger"

ARTHUR JUDSON, Manager BRUNO ZIRATO, Assistant Manager
MRS. HENRY M. ALEXANDER, Chairman, Pension Fund
THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society

ORCHESTRA PENSION FUND
It is requested that subscribers who are unable to use their tickets kindly return them to the Philharmonic-Symphony Offices, 113 West 57th Street, or to the Box Office, Carnegie Hall, to be sold for the benefit of the Orchestra Pension Fund. All tickets received will be acknowledged.

NOTICE
The order of tonight's program has been changed. The group of Wagner's songs will be sung immediately after the intermission, and will be followed by the Prelude and Liebestod, from "Tristan und Isolde."



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ETCHING BY WM. C. McNEELY

c# 6363

LOTTE LEHMANN

"FIRST LADY OF SONG"

PAUL ULANOWSKY at the Piano

TWO LIEDER RECITALS

SUNDAY AFTERNOON
FEBRUARY 20, 1949
AT 3:00 O'CLOCK

TOWN HALL

THURSDAY EVENING
MARCH 3, 1949
AT 8:30 O'CLOCK

PROGRAM — FEBRUARY 20

<p>I. Der Wanderer an den Mond An die Nachtigall Nachtgesang An mein Klavier</p>	}	SCHUBERT
<p>II. Die Liebende schreibt Das Mägdchen Hin und wieder siegen Pfeile Am See Gott im Frühling</p>		
<p>III. An die Geliebte Der Genesene an die Hoffnung Sich' Du O Mutter Morgens Frühling über's Jahr</p>	}	WOLF
<p>IV. An eine Acoliberle Sterb' ich, es heißt in Blumen Nimmersatte Liebe Tretet ein, edler Krieger</p>		

PROGRAM — MARCH 3

<p>I. Ihre Stimme Ständchen Abendlied Requiesce</p>	}	SCHUMANN
<p>II. Du bist wie eine Blume Die Meerlilie Ich wandelte unter den Bäumen Siegel nicht in Trauerfossen Der Hinkelbein</p>		
<p>III. L'Escompte Infidélité</p>	}	MASSÉ
<p>IV. La Vie Antérieure Sérénade Florentine Le Musoir de Reconnance</p>		
<p>V. Du mein Herz mit Krossstein Was auch, Mägdchen Die Zeitlose Cuecile</p>	}	STRAUSS

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THIS EVENING'S PERFORMANCE

Thursday, June 17, 1926, at 8

VERDI'S OPERA

OTELLO

(In Italian)

Desdemona		LOTTE LEHMANN
Emilia		JANE BOURGUIGNON
Otello		GIOVANNI ZENATELLO
Iago		GIUSEPPE NOTO
Cassio		LUCI CILLA
Lodovico		EDOUARD COTREUIL
Roderigo		OCTAVE DUA
Montano		MICHELE SANPIERI

Conductor . . . VINCENZO BELLEZZA

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Lehmann**

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LEHMANN

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a dramatization of her musical career

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PATRICIA BEEMS
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PHILIP HARVEY**

Accompanied by
FRITZ ZWEIG



THE SIXTH EVENT
in the
ZELZER CONCERT SERIES

Season 1949-50

Lotte Lehmann



PAUL ULANOWSKY at the Piano

SATURDAY EVENING, FEBRUARY 25th, 1950
AT 8:30 P. M.

ORCHESTRA HALL

CHICAGO

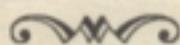
Close

The
Lobero Theatre Foundation

PRESENTS

LOTTE LEHMANN

Gwendolyn Williams Koldofsky
AT THE PIANO



LOBERO THEATRE

TUESDAY EVENING, NOVEMBER 15, 1949

SANTA BARBARA, CALIFORNIA

Program

I

Wir Wandelten (Daumer) Brahms

We wandered together in silence. What were you thinking? My thoughts were like golden chimes.

An ein Veilchen (Hoelty) Brahms

Within your petals, Oh violet, you hold my tears. If my beloved should pluck you, settle close to her heart and tell her that the dew within your cup poured from my heart as it wept longing for death.

Nicht mehr zu dir zu gehen (Daumer) Brahms

I swore that I would never see you again, yet every evening I come to you, the victim of my consuming love. I do not want to live—yet I want to live for you. Give me life or death—all me truly what you feel for me.

Botschaft (Daumer) Brahms

Beneath go to my beloved! If she should ask for me say that my grief was more than I could bear, but since she thinks of me my hope returns.

II

Frauenliebe und Leben (Chamisso) Schumann

Seit ich ihn gesehen: Since I have seen him I am as if blind. I see only his image before me.

Er der herrlichsten von allen: The noblest of all, you are like a star above me. In humility I worship you, feeling unworthy to be yours.

Ich kann's nicht fassen, nicht glauben: I cannot believe that he has really chosen me.

Du Ring an meinem Finger: Oh ring upon my finger you have taught me the blessings of love.

Helf mir, ihr Schwestern: Help me, sisters, to be lovely as his bride.

Süßer Freund, du blickst mich verwundert an: Dear one, you look at me so wonderingly. Let me tell you my blessed secret.

An meinem Herzen, an meiner Brust: Holding my child to my breast I know there is no joy like that of motherhood.

Nun hast du mir den ersten Schmerz getan: Now you have brought me my first sorrow, for you are dead. I have loved and lived. Now I live only in memory.

INTERMISSION

III

Nocturne (Bouchoir) Chausson

The night is dark and still enshrouding earth and sea in mysterious slumber. On a bed of roses I say to him that we shall die together with a smile on our lips if ever our love should die.

Dernier Vœu (de Banville) Hahn

When death takes us in a last kiss and covers us with its wings, may we rest under the same stone. May our spirits bloom together and doves kiss endlessly above our graves.

Chanson Triste (Lahor) Duparc

In your heart dwells a moonbeam - to escape this troubled life I will drown myself in its clarity. If you would hold my head in your arms I would forget my grief and drink from your eyes caresses which I might deserve.

Beau Soir (Bourget) Debussy

When at sunset the meadows are rosy and a soft breeze drifts over the fields, everything seems to say that one should be happy. One should rejoice in being alive while one is young. Because we shall vanish as this cloud vanishes—it sinks into the ocean—and we into our grave.

Manoline (Verlaine) Debussy

Serenading young men and their lovely listeners exchange compliments. Amidst their gaily sounds the seductive song of a mandoline.

IV

Ruhe, meine Seele (Henckell) Strauss

Rest troubled spirit. Your suffering was like the raging storm. These are terrible times which torment us. Be still my soul and forget what threatens you.

Die Zeitlose (von Gilm) Strauss

In the empty meadow flowers saffron. It is like a lily, like a rose—but it is poison exhaling a reddish glow from its cup. The last flower, the last love, both are beautiful but deadly.

Wozu noch, Mädchen (von Schack) Strauss

Why, my girl, do you try to deceive me? Welcome your happiness and admit that you are in love! Nature whispers to you: "We know it, child!" Why, my girl, do you try to deceive me?

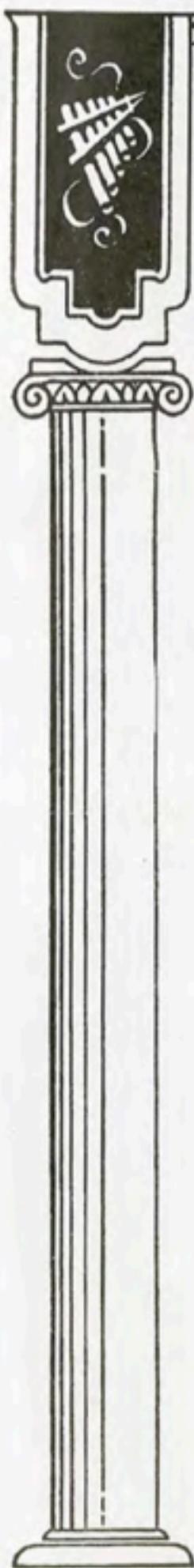
Traum durch die Daemmerung (Bierbaum) Strauss

I wander slowly through the twilight, in happy expectation. I do not hurry, the loveliest woman awaits me. I go to her as if drawn by a velvet ribbon.

Staendchen (von Schack) Strauss

Open the door softly my child. With steps like a fairy come to me in the moonlit garden. Let us sit here secretly under the linden. The nightingales shall dream of our kisses and when they awaken the roses will glow from the blissful beauty of the night.

THE STEINWAY PIANO IS FROM THE SANTA BARBARA MUSIC CO.



EASTMAN THEATRE CONCERTS

... Program ...

Lotte
LEHMANN

Friday Evening
March 21, 1941



Under Direction of
ROCHESTER CIVIC MUSIC
ASSOCIATION

EASTMAN THEATRE
of THE UNIVERSITY OF ROCHESTER

FRIDAY EVENING, MARCH 21, 1941

SONG RECITAL by

LOTTE LEHMANN

Leading Soprano, Metropolitan Opera Association

PAUL ULANOWSKY at the Piano

. . . Program . . .

1. **FRANZ SCHUBERT**

- (a) AN DIE MUSIK—O lovely art, my joy and inspiration—I give my life to thee!
- (b) DER TOD UND DAS MAEDCHEN—The maiden begs Death to pass her by, but Death replies: "Give me thy hand, fair maiden, and come with me."
- (c) DIE POST—Through the streets the post-horn rings. You ask, my heart, what news it brings? It comes from where, not far from here, there lived one whom I held most dear. Ask then of him how she doth fare—if still perchance she dwelleth there.
- (d) *UNGEDULD—I'd carve it on the bark of every tree—on every page should be inscribed, "Thine is my heart, and shall be thine forever!"

2. **ROBERT SCHUMANN**

- (a) DER NUSSBAUM—The tree whispers to the sleeping maiden, telling her of the bridegroom who will soon come to claim her.
- (b) ICH GROLLE NICHT—I blame thee not, although my heart must break.

3. **JOHANNES BRAHMS**

- (a) *DER TOD, DAS IST DIE KUEHLE NACHT—Death is the cooling night and life the sultry day. I lie upon my couch—in the tree above, a nightingale sings its song of love.
- (b) O LIEBLICHE WANGEN—O fair cheeks of roses, where young Love reposes!

PROMENADE INTERMISSION—Fifteen Minutes

4. **REYNALDO HAHN**

- (a) D'UNE PRISON—"Alas", cries the prisoner, "how I did waste the youth that was my dower, to find myself behind these prison walls!"
- (b) OFFRANDE—Offering.

5. **RICHARD HAGEMAN**

- (a) MUSIC I HEARD WITH YOU—
- (b) AT THE WELL—

6. **HUGO WOLF**

- (a) VERBORGENHEIT—Let my heart cherish unspoken all its rapture and its pain.
 - (b) IN DEM SCHATTEN MEINER LOCKEN—In the shadow of my tresses my beloved sleeps. Shall I waken him? Ah, no!
-
-

7. **RICHARD STRAUSS**

- (a) MORGEN—Tomorrow, the sun will shine again, and we will go together, hand in hand toward the beckoning shore, wrapped in the silence of our happiness.
- (b) ZUEIGNUNG—Ah, thou knowest, sweet, my anguish—in thy absence how I languish! Love its sorrow doth impart. Thanks, sweetheart!

*VICTOR RED SEAL RECORDS

Tour Direction: COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System

Division: Metropolitan Musical Bureau, Inc.
113 West 57th Street New York

PROGRAM AND MAGAZINE OF THE

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THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

TUESDAY EVENING, FEBRUARY 20, 1945

EIGHTH IN THE MAJOR CONCERT SERIES

LOTTE LEHMANN

soprano

PAUL ULANOWSKY AT THE PIANO

PROGRAM BEGINS ON PAGE 5

I

Dido's Lament Purcell

Tu lo sai Torelli

You know how deeply I love you, cruel one! I know that I am not worthy of you but whatever I have done, I love you, and you cannot doubt the depth of my devotion.

Das Veilchen Mozart

A violet blossoming in the meadow saw a lovely shepherdess approaching. It thought, "If only I were the most beautiful flower in the world that I might adorn her!" The careless shepherdess crushed it with her foot. Dying, it rejoiced that one so lovely had destroyed it.

Die Verschweigung Mozart

Whenever Damon sees Chloë he tries to tell her of his love. He kisses her hand and she understands him. He has often watched her swimming in the stream. He is young and she is beautiful—what more is there to tell.

PROGRAM CONTINUES ON PAGE 7

II

Im Abendrot Schubert

How beautiful is Thy world, O Father, touched by the magic
splendor of the setting sun! How can I ever fear or doubt
Thy loving care. Until I die, my heart will thirst for its
heavenly light.

Das Fischermaedchen Schubert

O lovely fisher-maiden, as you trust the stormy sea, trust
in my heart! My love is like the sea, and many a pearl lies
within its depths.

Der Wanderer Schubert

From the mountains I wandered into the valley, always sigh-
ing sadly, "Where?" Wherever I go I feel lost and forlorn.
I seek the land of my dreams. Wandering on, I sigh
"Where?" The wind breathes the answer: "There, where
you are not, there is happiness."

PROGRAM CONTINUES ON PAGE 9

An ein Veilchen Brahms

Within your blossom, O violet, you carry my tears. If my
beloved should pluck you, nestle close to her heart and say
that the dew within your cup poured from my heart as it
wept, longing for death.

Der Jaeger Brahms

My beloved is a hunter; he is handsome, but his heart is
wayward. He knows all the ways—he enchants every girl.
He always gets his way—but he will only get me through the
church door.

INTERMISSION

(smoking permitted only in the outer lobby)

PROGRAM CONTINUES ON PAGE 12

III

La Vierge à la crèche dell' Acqua

The holy Virgin sings a sweet lullaby to the little Jesus, but He will not sleep. Vainly she pleads. At last she begins to cry softly, and lo, suddenly He closes His eyes in sleep.

L'Invitation au voyage Duparc

Come with me, beloved, let us live together in a country which is like your tender beauty. There we shall know only loveliness, peace, and luxurious and voluptuous delight.

PROGRAM CONTINUES ON PAGE 14

D'une prison Hahn

Seeing above him the little patch of sky, a swaying branch, a singing bird, and listening to the distant churchbell and to the faint clamor of the city, the prisoner asks himself in desperation what he has done with his life, his youth.

Si mes vers avaient des ailes Hahn

My poems would fly softly to your beautiful garden, had they wings like the bird. They would fly like sparks to your fire-side, had they wings of the spirit. They would hasten to you night and day, if they had the wings of love.

Paysage Hahn

I know a corner in Brittany where one hears the murmur of the sea, where I would have loved to take you in the days of the autumn. The deep eternal song of the sea would have been the accompaniment to our love.

PROGRAM CONTINUES ON PAGE 16

IV

Fear Not the Night	Hageman
Music I Heard with You	Hageman
Summer Night	Willian
In the Silence of the Night	Rachmaninoff

STEINWAY PIANO

NEXT CONCERT IN THIS SERIES
ARTUR RUBINSTEIN, PIANIST, TUESDAY EVENING, MARCH 6

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1946-1947

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LOTTE LEHMANN, *Soprano*

PAUL ULANOWSKY *at the Piano*

WEDNESDAY EVENING, FEBRUARY 26, 1947, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Freudvoll und leidvoll (Goethe) }
Ich liebe dich (Herrose) } BEETHOVEN
In questa tomba oscura (Carpani) }
Der Kuss }

Frühlingstraum }
Der Fischer (Goethe) } SCHUBERT
Die Krähe }
An den Mond (Hölty) }
Ungeduld }

INTERMISSION

Ruhe Süßliebchen (Tieck) }
Der Kuss (Hölty) } BRAHMS
Wenn du nur zuweilen lächelst (Daumer) }
Das Mädchen (Kapper) }

Auf einer Wanderung (Mörrike) }
Auf einem grünen Balcon (Spanish) } WOLF
Bescheidene Liebe }
Meinem Kinde (Falke) } STRAUSS
Ständchen (v. Schack) }

NOTE.—The University Musical Society has presented Lotte Lehmann on one previous occasion,
as follows: January 25, 1935.

*The Steinway piano, furnished through the courtesy of Grinnell Brothers, is the
official concert instrument of the University Musical Society*

A R S L O N G A V I T A B R E V I S

Gala Concert

LOTTE LEHMANN

and

BRUNO WALTER



TUESDAY AFTERNOON, JULY 28, 1942

AT 3:15

GRANADA THEATRE

(By Courtesy of Messrs. Warner Bros.,
C. J. Walker, Mgr.)

Proceeds for the Benefit of

SANTA BARBARA CHAPTER

AMERICAN RED CROSS



PROGRAM

I.

- WHO IS SYLVIA - - - - - Schubert
SHE NEVER TOLD HER LOVE - - - - - Haydn
THERE'S NOT A SWAIN - - - - - Purcell
DRINK TO ME ONLY WITH THINE EYES - - - - - Old English

II.

- AN DIE MUSIK - - - - - Schubert

O lovely art which lifts me from the misery of life, and opens before me the gates of a more beautiful world, I gratefully worship you.

- STAENDCHEN - - - - - Schubert

O beloved come to me in the garden. Even the nightingale is pleading for me. Come and give me happiness.

- ERLKOENIG - - - - - Schubert

The father, his sick child in his arms, rides through the night. The child in his delirium hears the king of evil spirits luring and threatening him. He cries out in his terror. The father shudders—the horse gallops wildly. The journey ends—but in the father's arms—the child lies dead.

- LOTOSBLUME - - - - - Schumann

The lotus flower languishes in the sunlight awaiting the night and her true lover the moon, to whom alone she unfolds her shimmering beauty.

- AUFTRAEGE - - - - - Schumann

The poet addresses the streamlet, the dove, the moon: "Tarry! You must carry countless greetings to my beloved. Fain would I go myself to beg a kiss but I cannot travel swiftly enough for the fever of my desire.

III.

- LA VIERGE A LA CRECHE - - - - - Dell'Acqua

The holy Virgin sings a sweet lullaby to the little Jesus, but he will not sleep. Vainly she pleads. At last she begins to cry softly and lo! suddenly he closes his eyes in sleep.

D'UNE PRISON - - - - - Hahn

Seeing above him the little patch of sky, a swaying branch, a singing bird and listening to the distant churchbell and the faint clamor of the city, in desperation the prisoner asks himself, what he has done with his life, his youth.

OFFRANDE - - - - - Hahn

Here are flowers and fruits, and here is my heart, which is yours. I return to you, let me rest at your feet dreaming of your embrace.

*exquisite
PPP-*

L'INVITATION AU VOYAGE - - - - - Duparc

Come with me beloved, live with me in a country, which is as your tender beauty. There we shall know nothing but loveliness, peace and luxurious and voluptuous delight.

*✓
dracool
mimic*

PHIDYLÉ - - - - - Hahn

The cool grass and the poplar's shade invite to dreams away from the sun of noon. But, when the fiery disk is spent and day is done, then let thine arms enfold me, Phidylé, and bliss is won.

*long no. (pist)
like*

VERBORGENHEIT - - - - - Wolf

Let my heart cherish unspoken all its rapture and and its pain. Though the remembrance of worldly joys may sometimes lure me yet I remain in the beauty of my solitude.

*Recuer - The IV. "Spices Waltz"
- rapid - brilliant*

AUCH KLEINE DINGE KOENNEN UNS ENTZUECKEN - - - - - Wolf

Even little things may give us pleasure. We treasure the little pear above all other gems, and of all flowers what is sweeter than the budding rose.

DIE MAINACHT - - - - - Brahms

A night in May — In utter loneliness I wander. From above me comes the song of the amorous doves. Knowing that I shall never experience the ideal fulfillment of my dreams I remain in the darkness and feel the lonely tears course down my cheeks.

WIEGENLIED - - - - - Brahms

Good evening, good night. Sleep my darling until morning awakes you. Sleep guarded by angels in dreams' paradise.

O LIEBLICHE WANGEN - - - - - Brahms

O lovely cheeks, which tempt my desire, O radiant eyes, O lovellest of all, O Heaven on earth, when will you be mine?



*(By request of numerous patrons doors to the auditorium will remain closed until completion of the opening selection.)
Steinway Piano used from the Santa Barbara Music Co., Inc., Dealers*

Southern Air



Newspaper Notices

**OVATION FOR DEBUT
OF LOTTE LEHMANN**

**'Walkuere' Audience Greet
New Sieglinde With Signs
of Hearty Approval.**

A STIRRING PERFORMANCE

**Newcomer to Metropolitan Stage
Proves Wagnerian Singer
of First Rank.**

DIE WALKUERE. Music Drama in three acts, by Richard Wagner. In German. At the Metropolitan Opera House.

Sigmund.....	Lauritz Melchior
Hunding.....	Emanuel List
Wotan.....	Ludwig Hofmann
Sieglinde.....	Lotte Lehmann (debut)
Brunnhilde.....	Gertrude Rappet
Fricka.....	Karis Branzell
Heinwige.....	Dorothee Manaki
Gerhilde.....	Phradie Wells
Ortlinde.....	Margaret Halstead
Roswisse.....	Ina Bourskaya
Gringarde.....	Phine Faico
Waltraute.....	Doris Doe
Siegrune.....	Eka Vettori
Schwertleite.....	Ira Petina

Conductor, Artur Bodanzky.

Mme. Lotte Lehmann, who made her Metropolitan debut as Sieglinde in "Die Walkeure" last evening, has long been known to New York audiences as a recitalist of rare artistry, particularly in her treatment of German lieder. She had not been on the stage ten minutes when it was apparent beyond doubt that she was also a Wagnerian singer of first rank. To those familiar with her lieder...

This section offers a random sampling of newspaper and magazine notices that mention Lehmann's performance. Many more such reviews can be found at the [Documents](#) section of the Lotte Lehmann League.

OYATION FOR DEBUT OF LOTTE LEHMANN

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Gerhilde.....Phradie Weiss
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Roswelsee.....Ina Bourskaya
Grimgerde.....Phine Falco
Waltraute.....Doris Doe
Siegrune.....Eica Vettori
Schwertleite.....Irma Petina
Conductor, Artur Bodanzky.

Mme. Lotte Lehmann, who made her Metropolitan debut as Sieglinde in "Die Walkuere" last evening, has long been known to New York audiences as a recitalist of rare artistry, particularly in her treatment of German lieder. She had not been on the stage ten minutes when it was apparent beyond doubt that she was also a Wagnerian singer of first rank. To those familiar with her lieder singing her finished phrasing, precise in definition yet always plastic, and her crystalline diction, were no surprise. Yet even her admirers in the recital field were not altogether prepared for the other qualities she brought to her superb impersonation; the dramatic fire, the capacity to endow the vocal line with a breadth befitting Wagner's immense canvas yet to retain always the purely musical finish she might have bequeathed to a phrase of Hugo Wolf; her telling restraint and sureness as an actress. At the end of the first act a cheering audience recalled her seven times.

Mme. Lehmann's voice is not immense in volume as operatic voices go, yet she used it so beautifully that it seemed far larger than it is. Her pianissimo, of exquisite quality, carried to the furthest corner of the house; her fortissimi pierced without difficulty the climaxes of the orchestra. At the beginning of the scene with Sigmund, and indeed well into the middle of Act I, it was not a warm voice and there were moments of slight departure from pitch, and apparently slight forcing at the top, as in the final apostrophe to Sigmund.

This *New York Times* review of Lehmann's Metropolitan Opera debut as Sieglinde proved this "newcomer" deserved her "hearty approval."

Mme. Lehmann's voice is not immense in volume as operatic voices go, yet she used it so beautifully that it seemed far larger than it is. Her pianissimo, of exquisite quality, carried to the furthest corner of the house; her fortissimi pierced without difficulty the climaxes of the orchestra. At the beginning of the scene with Sigmund, and indeed well into the middle of Act I, it was not a warm voice and there were moments of slight departure from pitch, and apparently slight forcing at the top, as in the final apostrophe to Sigmund.

But if her first act was of a sort to startle the critical faculty into sharp attention and admiration, her performance in the second had an electrifying quality that swept that faculty away for once and made even the guarded listener a breathless participant in the emotions of the anguished Sieglinde.

There was another moving performance last night, of another sort. It was Karin Branzell's heroic treatment of the Fricka. Despite the fact that she was ill, she played with a gallant courage that imparted its own desperate quality, by no means inappropriate, to the rôle. This admirable interpretation was companioned by Mr. Melchior's fine Sigmund, Mr. Hoffmann's noble and convincing Wotan, and the other general merits of a notable evening.

H. H.

An announcement of a small lip operation which may have left Lehmann with a slight droop for the rest of her life.

rat Dr. Karl Klecka bestellt. — Die Staatsopernsängerin Lotte Lehmann mußte sich gestern einer kleinen Operation unterziehen, die sich infolge Vernachlässigung einer kleinen entzündlichen Stelle am Munde als notwendig herausstellte und von Professor Dr. Votheiken, dem Dr. Zifferer assistierte, vorgenommen wurde. Die Künstlerin litt bereits am Tage der Abschiedsvorstellung Piccavers an heftigen Schmerzen, schob aber die Operation auf, um nicht absagen zu müssen. Fräulein Lehmann wird durch ungefähr zwei Wochen ihrer künstlerischen Tätigkeit entzogen sein. — Professor Edmund Hellmer hat

Neue Freie Presse. 13 Januar 1924

<p>lungen phonia-Ika 3—5 Uhr, Teleph. 72054.</p> <hr/> <p>to Wiesenthal und d. Gr. K.-S. st Matrecker-Bux- M. K.-S. a Melius (Newyork) konzert. Gr. M.-S. r. Liederabend. M. K.-S. otte Anday. Arien- Kl. M.-S. o (Cello). Konzert mit d: Alfred Arbter dolf Nilius. Gr. K.-S. änemark). Cello M. K.-S.</p>	<h2 style="margin: 0;">HELLER-KONZERTE</h2> <p style="margin: 0;">Kassa: Helleische Buchhandlung (Bukum A.-G.), 1., Bauernmarkt 3 (10 bis 1 und 3 bis 5 Uhr). Telephon 67364.</p> <hr/> <p>Januar: Heute Sonntag: IV. Orchesterkonzert. Dirigent: Dr. N. Rumschitzky (London). Mitwirkend: Das Sinfonieorchester. Gr. M.-S.</p> <p>Mi. 16. Mara Ziperowitsch. Einziger Tanz- abend. Sezessionsaal Gr. M.-S.</p> <p>Mi. 16. Ludwig Franchetti. Zwei Klavierabende So. 20. Kl. M.-S.</p> <p>Mo. 21. Lotte Lehmann. Einziges Konzert. Gr. K.-S.</p> <p>Di. 22. Dr. Paul Weingarten. Schumann- Abend. M. K.-S.</p>	<p>Konzert- direktion GE Tel. 32846 VII., Na Kartenverkauf: Musikve</p> <hr/> <p>Januar: Heute Sonntag: Morgen Montag: Do. 17. Böhmisch Fr. 18. Ludwig II. Sa. 19. Ludwig II. Mo. 21. Nelly Frie Di. 22. Marie Ru Kroemer. Do. 24. Rose Attle abend. Mitwi (Newyork), 61</p>
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A 1924 notice of a LL recital in the large concert hall in Vienna.

PROGRAM IS GIVEN BY LOTTE LEHMANN

Metropolitan Star Heard in
Her Last Recital of Season
at Town Hall

SCHUBERT LIEDER IS SUNG

Artist Scores With Singing of
'Du Bist die Ruh' Following
'Der Doppelgaenger'

By NOEL STRAUS

Lotte Lehmann, the Metropolitan soprano, gave her last recital of the season last night at Town Hall under the auspices of the Central Synagogue Sisterhood. Miss Lehmann was in her best voice from the start of the evening and never has her singing been more genuinely communicative.

The artist's control of tone was nowhere more remarkably exhibited than in the two daringly juxtaposed lieder of Schubert, "Der Doppelgaenger" and "Du Bist die Ruh'." To attempt the delicate, sustained utterances of the latter lyric hard upon the heels of a song like "Der Doppelgaenger," which requires the utmost vocal stress, was a feat only the elect among singers could hope to bring to a successful issue. And Miss Lehmann did not spare herself a whit in the first of the two numbers in order to accomplish this. The initial Schubert group culminated with "Der Erlkoenig."

In her interpretation of this ballad Miss Lehmann avoided the overly melodramatic treatment so frequently brought to its measures by artists of lesser caliber and insight. She led to a climax of compelling power at the words "Erlkoenig hat mir ein Leid's gethan," and made the final "war todt" unusually impressive by filing her voice down to an awed whisper instead of employing weighty tones there.

Much of the success of this song was due to the splendid accompaniment supplied by Paul Ulanowsky, whose support throughout the program was of a superior order. Fine as Miss Lehmann's work had been in the Schubert selections, it was surpassed in the ensuing Schumann group, where a peak of attainment was reached with a ravishing envisagement of "Der ist's." Certain phrases, like the first statement of the oft-repeated "Dich hab' ich vernommen, ja du bist's," were so exquisitely intoned that it was no wonder the song had to be given a second time. On the same high level were two other of the Schumann offerings, "Schoene Wiege meiner Leiden" and "Der Nussbaum."

How well Miss Lehmann has mastered the English tongue was exemplified by her excellent diction in a group of songs in the vernacular by Hageman, Carpenter and Amy Worth. Lieder by Wolf and Strauss completed the program. Many encores were demanded, among them Schubert's "Staendchen," Schumann's "Widmung," Brahms's "O Hebliche Wangen" and William James's "Haunted Garden."

LL's photo in her breakout role as the Composer in the reworked *Ariadne auf Naxos*.

DIE BÜHNE

Sängerin am Hoftheater wirkte, den Vorzug, vielen Proben unter Strauß in ihrem Hause beiwohnen zu dürfen und schließlich ebendort Strauß einmal vorgeführt zu werden, was zu einem Probesingen auf der Bühne des Hoftheaters vor dem Generalintendanten Hans von Bronsart und Dr. Eduard Lassen überleitete und nach welchem ich als Volontärin für das Hoftheater engagiert wurde. Strauß fand viel Gefallen an meinem Talent, studierte sehr viel mit mir und suchte mich bei jeder Gelegenheit einer Neustudierung oder Absage einer Sängerin zu beschäftigen. So sang ich unter ihm die erste Dame in der „Zauberflöte“, die Baronin im „Wildschütz“, Marie im „Zar“, Ännchen im „Freischütz“, Artemis in der Gluckschen „Iphigenie“, den Friedensboten im „Rienzi“, die erste Magd im „Faulen Hans“ von Alexander Ritter, dann in einer Oper von Mottl, deren Namen mir entfallen ist, usw. Strauß brachte mich auch in den „Blumenmädchen“-Chor nach Bayreuth, wo ich von der „höchsten Höhe“ herab die unerhörtesten Eindrücke in mein junges Künstlerherz aufnahm. Nach Straußens Weggang von Weimar habe ich ihn immer nur vorübergehend gesehen, hörte Konzerte unter ihm, in denen Frau Pauline ganz wundervoll zum erstenmal mit Orchester seine Lieder sang, und trat ihm erst wieder nahe bei der damaligen ersten Aufführung des „Rosenkavalier“ hier in Wien. Die erfreuliche Anerkennung Straußens, die er

meiner Darstellung schenkte, eröffnete mir eine herrliche Perspektive und was Straußens Schöpfungen mir für meine Kunst geworden sind, ist wohl nicht nötig zu sagen. In einem Briefe Straußens, den er mir im März 1915 schrieb, nachdem er mich zum erstenmal in Berlin als „Elektra“, die er selbst dirigierte, gesehen hatte, sagt er mir:



„Ariadne auf Naxos“ in Wien

Oben:

Lotte Lehmann als Komponist; Lucy Weidt als Primadonna

Unten (von links nach rechts):

Selma Kurz als Zerbinetta; Karl Aogard Oestig als Bacchus; Hans Duhan als Harlekin (im Hauptspiel); Marie Jeritza als Ariadne.

(Photos Setzer, Bild Duhan: Photo Löwy)

DIE BÜHNE

seines Lebens und bringt dazwischen ein Problemchen ins Rollen, das nicht viel mehr als ein Lustspielvorwand ist. Übrigens damals bei Scribe mag es noch wirklich eine Art Problem gewesen sein, daß eine vermehrte Aristokratin den Plan faßt, Schneiderin zu werden. Heute, da Schneiderinnen längst zur Gesellschaft gehören und die Schneider Kommerzialräte sind und der Fürst Youssonpoff in Paris ein Schneider, regt sich kein Mensch mehr drüber auf, wenn „Leonie“ im dritten Akt in ihrem Modésalon steht und in Toilettefragen Bescheid weiß, als hätte sie in Maison Spitzer das Licht der Welt erblickt. „Leonie“ bei Scribe, noch ein Ausnahmefall, ist längst zum Typus der reg-samen Frau von Heute geworden. Egal, ob sie jetzt, wie in diesem Lustspiel Aristokratin oder Bürgerliche ist. Es ist die Frau, energisch, zielbewußt und klug genug, sich selbst ihren Weg im Leben zurecht zu machen. Dieser Frau begegnet man jetzt schon allerorten in den Stücken moderner Lustspielschreiber, sie ist auch in „Leonie“ da und man freut sich über Takt und Sicherheit, mit denen sie eine Reihe wahrhaft hübscher, echt lustspielmäßiger Situationen findet.

Hans Brahm, der Regisseur der



Mayen

Häussermann

Lewinsky

Vorstellung, hat die Aufführung mit sehr vielen netten, eigenen Ideen, auf einen leichten, eleganten Ton gestellt und so moussiert das Lustspiel bald wie Soda mit Himbeer, bald wie Champagner. Else Wohlgemuth spielt eine wirklich vornehme Leonie, distinguirt bis ins letzte ihrer Gefühle, sie trägt ihre gute Lustspiellaune so elegant wie die schönen Kleider. Lili Marberg ist eine Marquise mit großem

Salon „die chicste Frau von Paris“ und sie bringt für diese Rolle Haltung, Noblesse, Distanz und Ironie auf. Frau Wilke ist neckisch und gut angezogen. Frau Mayen naiv-liebenswert, Frau Lewinsky gesellschaftlich - überlegen. Herr Aslan strömt Eleganz aus, Herr Häussermann stottert so vergnügt, daß es ein Vergnügen ist.

Scapin.



„Intermezzo“. Alfred Jerger — Lotte Lehmann

Kammersängerin
Lotte
Lehmann
und Kammersänger
Carl Ziegler

die Träger
der Hauptrollen im
„Intermezzo“,
haben die Lebens-
würdigkeit, am
Sonntag, den 23. d. M.
im Buchladen der
„Bühne“
am Kohlmarkt Nr. 7
von 12 bis 1 Uhr
mittags Autogramme
für die Leser der
„Bühne“ zu geben.



„Intermezzo“, Lotte Lehmann — Carl Ziegler
Photos Willinger

DIE BÜHNE



Die Frau ohne Schatten
in Wien

Von links nach rechts:
Marie Jeritza als Kaiserin, Lotte
Lehmann als Färberin, Richard
Mayr als Barak, Lucy Weidl als
Amme, Karl Aagard Oestvig als
Kaiser. (Photos Sitzer)

Orchester, dirigierte. In der Oper leitete Strauß außer den „Meistersingern“, die Dr. Lassen nicht abgab, alle Wagner-Opern; studierte den „Rienzi“ ein und schuf die erste „Tristan“-Aufführung mit einheimischen Kräften — eine künstlerische Tat für das kleine Weimarsche Theater, von der man noch heute mit höchster Begeisterung spricht. Neben diesen großen Werken brachte er einen neuen „Fidelio“, „Freischütz“, eine wundervolle „Iphigenie auf Aulis“ — aber außerdem waren es auch die Spielopern, die dem zweiten Kapellmeister

zu dirigieren zuzielen und denen er seine ganze Liebe und Hingabe schenkte. „Wildschütz“, „Wallenschmied“, „Zar und Zimmermann“ usw. dirigierte er zu aller Entrücken und die Neugestaltungen der „Zauberflöte“, des „Don Juan“ und „Figaro“ haben mir einen Vorgeschmack der großen Mahler-Roller-Zeit gegeben.

Fräulein Pauline de Ahna, seine damalige Schülerin und jetzige Gattin, hatte er als jugendlich dramatische Sängerin nach Weimar gebracht. Sie sang unter seiner Führung alle großen Partien, wie „Elsa“, „Elisabeth“,

„Isolde“, „Fidelio“, „Agathe“, „Gräfin“, „Elvira“ usw. und errang mit ihrer hohen Gesangskultur und ihrer eigenartigen musikalisch-dramatischen Darstellung die größten Erfolge. Das letzte große Erlebnis vor Straußens Weggang von Weimar war die Uraufführung des „Guntram“, seiner ersten Oper, in der die de Ahna die weibliche Hauptrolle der Freihild kreierte. Im Sommer nach diesen Weimarschen „Guntram“-Aufführungen verheiratete sich Strauß mit Fräulein de Ahna und ging als Kapellmeister an das Münchner Hoftheater.

Während dieser großen Weimarschen Zeit unter Strauß war ich, wie schon erwähnt, hauptsächlich Zuschauer und -hörer. Ein 15jähriger Backfisch, genoß ich im Hause meiner Lehrerin, Frau Naumann-Gungl, die als dramatische



LL along with the all-star cast in a Vienna production of *Die Frau ohne Schatten* by Strauss.

Sammlung Korty



Der Wiener „FIDELIO“ gestern und heute

Links: Lorie Weidt als Fidelio

Rechts: Alfred Piccaver (Florestan) und Lotte Lehman (Fidelio) an der Wiener Staatsoper

Photo Wöllinger



Wirkung die tiefere Idee fehlt. (Übrigens hat das Schauspiel im Buch einen anderen Schluß, als auf der Szene des Volkstheaters, dessen Direktor vor Strichen nie zurückscheut, selbst wenn es solche durch die dramaturgische Rechnung des Verfassers sind. Bei Alfred Neumann läßt sich Pahlen, sobald er den Zaren tot auf dem Boden liegen und sein Werk vollbracht sieht, von seinem Stepan töten — und mit dieser größten Geste bestätigt er die Selbstlosigkeit seiner patriotischen Unternehmung; auf dem Volkstheater gibt es nur einen Toten, den Zaren. Vielleicht sollte auf diese Weise der geschichtliche Parallelismus zu unseren letzten Revolutionen hervorgehoben, die „Aktualität“ offener werden.) Die Sprache des schmalen Werkes legitimiert den Autor kaum als Dichter, wohl aber eine groß gedachte und erfundene Szene: der liebernde, angstgehetzte Zar flüchtet sich an die Brust seines Feindes, das Opfer sitzt dem Jäger auf den Knien und hält ihn umschlungen, hilflos und zärtlich wie ein krankes Kind, vor ihm zu ihm sich rettend.

Die von Dr. Rudolf Beer geleitete Aufführung am Deutschen Volkstheater war in der Ensemble-Wirkung vortrefflich, sie war in jeder Hinsicht eine Aufführung des alten Volkstheaters, denn es wirkten Klitsch, Onno, Erika Wagner, Forest, Kutschera mit, Kräfte zumeist, die auch vor fünfzehn Jahren diese Rollen gespielt hätten. Protagonist des Schauspiels wie der Aufführung ist Pahlen, den Klitsch mit dunklen Farben malte und mit Geheimnis umschattete; er

sprach mit tiefer Stimme, die gleichwohl nichts von ihrer Schärfe verlor, er übersetzte sich gleichsam selber aus dem Hell-Blonden ins Tief-Schwarze. Den Zaren spielte Forest als besoffene und verwirrte Kreatur, er ließ sich durchaus gehen und torkelte durch das Stück, Verwüstung anrichtend. Onno als Zarewitsch: jung, edel, vibrierend, doch gehalten. Der Erfolg war so vollkommen, daß man annehmen könnte, auch das jugendliche Publikum der Volkstheater-Galerien sei sei das alte geblieben.

V. W.

From Lehmann's tour of Australia, New Zealand, etc.

LOTTE LEHMANN.

Wellington has fallen captive to the charms, the incomparable artistry, the glorious voice, and the generosity of the world-famed prima donna, Lotte Lehmann. A farewell concert will be held in the Town Hall next Saturday night, and a capacity house is expected. "The beloved Lehmann" will present a programme of operatic and lieder gems, and old and modern English songs. Extra numbers will be chosen by the public. Special requests should be sent to the manager, Grand Opera House, Wellington. Among the operatic arias chosen by Madame Lehmann are those so widely diversified as "Elsa's Dream," from "Lohengrin" (Wagner); Salome's aria from "Herodiade" (Massenet), and Mimi's song from "La Boheme" (Puccini). Paul Ulanowsky, the solo pianist and accompanist, who has made himself very popular with Wellington audiences, will be heard in compositions by Scriabin, Schubert, and Johann Strauss.

As a teacher, Lehmann counseled her students not to mix opera arias into a recital. But she and her generation did so frequently. Here, the first section of the recital was all Mozart arias. Also, her pianist, Paul Ulanowsky played piano solos.

THE WEST AUSTRALIAN, WEDNESDAY

LOTTE LEHMANN.

MOZARTEAN LOVELINESS.

A Fine Lieder Group.

(By "Fidelio.")

The curtain rose at the Capitol Theatre last night on a Mozart opera, with Madame Lehmann by turns a countess, a lady's maid and a page. These roles are all in that enchanting work "The Marriage of Figaro" (after Beaumarchais) and our eminent visitor sang, for her opening group, an air from the music of each. The programmes printed the titles in German and, parenthetically, in English. Most music-lovers here, however, are likely to recognise them more readily from the Italian. They were: "Porgi Amor," in which the countess discourses exquisitely albeit disconsolately upon love; "Deh vieni non tardar," the not less exquisite song of Susanna which can be criticised solely from the standpoint of the critic who remarked that "the music is far too exalted for the situation"; and "Voi che sapete," the graceful song of Cherubino, the page.

Here were delights indeed. The music's lovely lines came from Madame Lehmann perfectly poised, perfectly shaped, irreproachable purity of style being mated with warmth of expression. Her superb vocal control was nowhere more convincingly shown. The treatment of "Voi che sapete" by the way, was notable, by comparison with some other renderings of it that one remembers, for its great animation—the impulsive young page to the life. Madame Lehmann returned to give an encore and we—well, some of us—held our breaths. Would she break this Mozartean spell? She did not. We were blessed with the well-known Cradle Song ("Schafe mein Prinzechen").

Vitality and Eloquence.

The second group consisted of Lieder. There is really no avoiding glowing adjectives: the singing here also was glorious, in its rich inner vitality and eloquence of expression. There was, to begin with, the tumult of emotion in the heart of the young bride (Schumann). Then from the piano came the rolling storminess that ushers in Brahms's "In the Graveyard." Madame Lehmann made most moving the change that comes when, after a pause, the music passes quietly into a major key with the comfort of the word "Arise," expelling the desolation of "gone." Schubert's delicate "To the Nightingale" was the perfect foil to this mood of high seriousness, and thence the step was easily taken to wolf's "You think to catch me with a little thread," in which Madame Lehmann was to perfection the vivacious coquette: "I am in love—but not with you." But we had not quite done with emotional tension. A masterly, gripping performance of one of the greatest of all songs, Schubert's "The Wraith" (or, as it is sometimes called, "The Phantom Double"), given as encore, completed this part of the programme.

The next part does not compel us to glowing adjectives. Quilter (at the beginning of the group with "Now sleeps the crimson petal," and at the end of it with "Love's Philosophy") was indeed well enough, but two unfamiliar songs by Hageman were below the level of the two we hear more frequently, and for one by Worth one can find nothing to say. From these we stepped up again, in a final selection, to Grieg ("In the Boat" and "I Love Thee"), followed by Marx and Pfitzner, two modern German composers, each presenting to us a cheerful young hussy ("The Shy Lover" and "Gretel"). Gretel tripped across the scene in peasant-dance rhythms. The first of the encores at this stage was Strauss's "Devotion," the second, Brahms's "Lullaby," most charmingly sung. Could one wish for a more perfect ending?

Mr. Paul Ulanowsky chose his solos from Debussy—"La Solree dans Grenade," "La fille aux cheveux de lin" and "Doctor Gradus" (which is good fun). A Brahms waltz, but not the universally popular one, made an attractive additional item. The audience was again large and cordially appreciative. Madame Lehmann's final Perth recital will be given tomorrow night.

DESERTED HIS POST.

Unique Charge Against Constable.

Anfang und Aufstieg einer berühmten Sangeskünstlerin

Lotte Lehmann, die gefeierte Sängerin des Metropolitan Opernhauses, deren Künstlerroman „Orplid, mein Land“ berechtigtes Aufsehen erregte, tritt in diesen Tagen wieder mit einem Werk an die Öffentlichkeit. Die hervorragende Künstlerin, die jetzt in Australien Triumphe feiert, dann im August zu den Festspielen nach Salzburg geht und im Winter nach New York zurückkehrt, hat diesmal unter dem Titel „Anfang und Aufstieg“ die Erinnerungen ihres Lebens niedergeschrieben. Wir sind in der Lage, jetzt schon aus dem Buch ein Kapitel zum Abdruck zu bringen.

„Leider habe ich nie Tagebuch geführt, nie Aufzeichnungen gemacht, so daß ich vielleicht nicht alle Ereignisse in genauer Reihenfolge wiederzugeben imstande sein werde. Aber das ist ja auch nebensächlich. Ich schreibe diese Erinnerungen auf meinen Reisen in Amerika und während mich Expresszüge in rasendem Tempo durch die Wüste von New-Mexiko führen, durch Kaliforniens Orangenplantagen, durch Canadas Eis und Schnee durch

The lower notice tells us that Lehmann will sing no more in Germany, even though she and her husband are “Arians.” She doesn’t feel free to choose what she wants to sing there.

The top notice is a review of Lehmann’s autobiography *Anfang und Aufstieg*, later translated into English as *On Wings of Song* or *Midway in my Song*.

LOTTE LEHMANN SINGT NICHT MEHR IM DRITTEN REICH

Lotte Lehmann, die große Sängerin, die eben erst wieder im Theater des Casinos in Deauville gefeiert wurde und gestern die Rückreise nach Amerika angetreten hat, erklärte einem französischen Journalisten folgendes:

„Nein, ich bin nicht aus Deutschland vertrieben. Ich bin Arierin und mein Mann ist es auch.“

„Warum verlassen Sie, die noch im vorigen Jahr wie keine andere Künstlerin in «Fidelio» und anderen unter der Leitung Bruno Walters und Toscaninis gefeiert wurde, Sie, die den musikalischen Ruhm der Wiener Oper ausmachen und bei Ihrem seltenen Erscheinen in Paris Triumphe erlebt haben, dann Ihre Heimat?“

„Warum? Weil ich mich in meinem Vaterland nicht mehr frei fühle, weil ich weiterhin frei leben und das Recht haben will, Stücke von Mendelssohn, Hugo Wolff oder Marx aufzunehmen, wie wes mir gefällt. Deshalb habe ich meine Heimat verlassen, aber ich habe sie freiwillig verlassen... Jawohl, nichts in der Welt wiegt die Freiheit auf. Ich werde deshalb in den Vereinigten Staaten die amerikanische Staatsbürgerschaft erwerben.“

Announcements: above, that Lehmann sang with success Elsa, Desdemona and Margarete at the Budapest Opera. Middle: a Lehmann recital of Brahms, Schumann, Cornelius, Marx, Strauss with Ferdinand Foll, piano. Bottom: that same recital is announced but with the added information that LL was to leave Vienna for an extended engagement at La Scala. Because of rumors she'd heard of how difficult it could be for singers to work with Toscanini, she cancelled her contract and never sang opera at La Scala.

nächsten Sonntag.
 — Lotte Lehmann hat an der Budapester Oper als Elsa, Desdemona und Margarete mit großem Erfolge gastiert. Die Kritik lobt anlässlich der letzten Partie „den Zauber ihrer durch vornehmsten Kunst geadelten Stimme, ihrer Bewegung und ganzen Persönlichkeit“.
 — Intendant Konrad M... von Oberbunzen...
 +

G u t m a n n.
 — Lotte Lehmann: Einziges Konzert, großer Konzertsaal, Montag den 21. d., abends 7 Uhr, Brahms = Schumann = Cornelius = Marx = Strauß. Am Klavier: Professor Ferdinand Foll. Karten an der Konzertkasse der Hellerschen Buchhandlung (Bukum U. G.), 1. Bezirk, Bauernmarkt 3.
 — Lauten. Gitarren...
 +

quavante.
 — Morgen Montag Lotte Lehmann einziges Konzert, großer Konzertsaal, abends 7 Uhr. Am Klavier: Professor Ferdinand Foll. Fräulein Lehmann erscheint nach mehrjähriger Frist zum erstenmal wieder vor dem Wiener Publikum als Liedersängerin. Ihr Programm umfasst Gesänge von Brahms, Schumann, Cornelius, Marx und Strauß. In diesem Konzert nimmt Fräulein Lehmann für längere Zeit Abschied vom Wiener Publikum, da sie wenige Tage später für mehrere Monate nach Italien reist, wo sie zunächst zwei Monate an der Mailänder Scala gastiert. Restliche Karten an den Konzertkassen des Konzerthauses und der Hellerschen Buchhandlung (Bukum U. G.), 1., Bauernmarkt 3.
 +

Nice words from an unknown writer for an unnamed American publication.

Lotte Lehmann

To witness a performance of Lotte Lehmann on the opera stage is not only to hear beautiful singing, but to learn more of the primitive courtesy and deep human compassion of Sieglinde, the wistfulness and religious faith of the mediaeval princess, Elisabeth, or the serene dignity and resignation of the 18th Century Marschallin.

To sit for an hour with Mme. Lehmann is to warm oneself at the fire by which the magic of her art is fused. Here is a woman approaching middle life, wise, calm, happy in the atmosphere of friends and flowers. But here also burns a flaming torch of creation, an artist who must always be welding new expressions of her genius, whether a book, a poem, a painting.

In her autobiography, *Midway in My Song*, Mme. Lehmann has described the discouragements of her early musical life, the harsh verdicts of her teachers, the slow progress of her career. Born in the small town of Perleberg, on the North Sea, she went through the usual Conservatory routine and later studied with Mathilde Mallinger, a celebrated Wagnerian singer.

The operatic debut in Hamburg was an inconspicuous affair, and it was only when she substituted for a colleague as Elsa in *Lohengrin*, that Lotte Lehmann came into her own. Shortly afterward she was engaged by the State Opera in Vienna, where Richard Strauss insisted that she sing the leading role in *Ariadne auf Naxos* and later wrote *Arabella* especially for her.

Mme. Lehmann first came to the United States for the 1950-51 Chicago season when she made her American debut as Sieglinde, the role of her first Metropolitan appearance on January 12, 1954.

Meanwhile the soprano was slowly but surely perfecting herself in the art of lieder singing. "The more the artist gives of his own feeling," she wrote in the *Times*, some years ago, "the more is he creative in his own right. The painter must inspire the picture with his own creative breath, must give it the stamp of his own personality, in order to make it a living thing.

"There is nothing I hate more than the doctrine that a song must be sung in just one way. Art must be alive and living feeling must spring from the ever changing richness of the heart."

This rich emotional expression finds its way into whatever medium Mme. Lehmann chooses to vary her days. When motoring near the Santa Barbara home where she lives more than half the year, she writes poetry, choosing her native German, although she is learning to think in English, which she now speaks with ease and eloquence. Her books have been published in translation, but she is unwilling to translate her lyrics. Poetry cannot be changed into other words than those in which it was originally conceived, is her belief.

In the field of painting, Mme. Lehmann has become especially interested in portraiture, inspired by the painter Schattenstein, whose Marschallin hangs above her hearth. A sister of charity, eyes falling reverently to her missal is a recent achievement, hanging on the wall of her hotel sitting room.

Not content with the arts, the great singer has decided to share her energies with the young singers of the next generation. Today she seeks for talent, believing that the inevitable reaction from a period of "half talent" is the American genius of the future.



Miscellaneous Documents



LL's "business card" from the time when she'd been named Kammersängerin and when the Vienna Opera was still called the Vienna Court Opera (thus the "k. k.")

There are some documents from Lehmann's life that are interesting, but are difficult to characterize or assign to a particular chapter. In random order, here are letters to colleagues, the infamous Profile from the *New Yorker*, and even the menu celebrating her 80th birthday. In her day, Franz Schalk was one of the most important conductors of the Vienna Opera, and you'll find his memorial at which Lehmann sang.



MME. LOTTE LEHMANN EIGHTIETH BIRTHDAY DINNER

FOR LOTTE LEHMANN, February 27, 1968

Lotte, when I was young you filled my heart
With such great song that, though I still was green,
I played Octavian's enraptured part
To one who was my own, my Marschallin.
And when, half happy and yet half way sad,
We sat beneath the Opera's chandeliers,
A dreaming woman and a yearning lad,
It was your voice that sang away our tears.
Now I am old, but you will never age.
You are a part of that first fearful joy,
The voice that drew my heart out of its cage,
Still sings of love to that enchanted boy.
Voice, art, and dream are in my memory hung,
Forever beautiful, forever young.

Robert Nathan

M E N U

Kalte Kraftbrühe mit Trauben "Sieglinde"

Käsekräpferl

Paprikahuhn "Eva"

Spargel mit Haselnüssen "Ariadne" Gruner Reis "Arabella"

Erdbeercrème "Marschallin"

Wiener Kipferl Kaffee mit Schlagobers

Champagne

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P R O G R A M

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Presentation of the Medallion of the City
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Poem by Robert Nathan
Dedicated to Mme. Lehmann

Read by
Dame Judith Anderson
Mr. Lauritz Melchior

Tribute to Mme. Lehmann
Mr. Maurice Abravanel, Music Director
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Presentation of Scroll
Mr. Reginald Faletti
On behalf of the Board of Directors,
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Mme. Lotte Lehmann

Augustus Higginson, Page

Greg Ellis, Fanfare

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February 27, 1968
Briarwood Golf Club

These four pages cover the memorial service for the highly respected Vienna Opera conductor Franz Schalk. He was especially loved by Lehmann, who sang Mahler's "Um Mitternacht" with the orchestra conducted by Bruno Walter.



Franz Schalk



Franz Schalk.

In tiefer Bevegung werden alle Musiker die Kunde vom Tode Franz Schalks bekommen haben. Es gab vielleicht lärmendere Berühmtheiten als die seinige, aber ich kenne keinen Künstler, der Prestige und Autorität in gleichem Maße besaß. Mehr als ein ruhmreicher Dirigent, mehr als ein großer Theaterdirektor, ragte seine moralische Größe über das Gebiet der Musik weit hinaus. Er war ein „Faktor in Europa“.

Schon die Art, auf welche er es verstand, nach dem Kriege, inmitten scheinbar unentwirrbarer Schwierigkeiten, den Glanz der Wiener Oper zu erhalten, ja zu vergrößern, hat in hohem Maße das Prestige Oesterreichs in der Welt gehiebert und seine dortige Leistung brachte ein Ergebnis von allgemeiner und bedeutender Tragweite.

Es ist zum größten Teil das Werk Franz Schalks gewesen, wenn das im Jahre 1927 in Wien stattgefundene Beethoven-Fest von einem unergleichlichem Glanz erfüllt war und der Ruhm dieser Feier in der ganzen Welt widerhallte. Ihm ward die einzigartige Gabe, ward das höchste Privilegium verliehen, Wiedererwecker eines der größten Meisterwerke aller Zeiten, des „Fidelio“ zu werden. Ich glaube, vor seiner Art es aufzuführen kann niemand sagen, er habe Beethovens Werk früher bereits wirklich gehört. Nach Verlaufe von mehr als hundert Jahren wirkte Franz Schalk auf eine besondere, geheimnisvolle Weise mit dem toten Meister zusammen und hat das vollendete Werk, lebenerweckend seiner Liebervollendung zugeführt. Eine überragende künstlerische Kraft, die er in der großen lyrischen Tragödie Lotta Lehmann gefunden, verkörperte dabei auf das Wunderbarste seine Absichten.

Abgesehen von seinem Genius, vollbrachte Schalk diese Höhe nachschaffender Erweckung kraft seiner Treue und seiner Gewissenhaftigkeit, Mühe, die seine ganze Natur bis in die letzte Faser durchdrangen. Ich kenne in der Geschichte kein anderes Beispiel von der gleichen Art. Als jemand ihm nach einer Tristan-Aufführung sagte, wie wunderbar er dirigiert habe, erwiderte er: „Nicht ich habe Tristan, Tristan hat mich gelehrt“. Dieser Ausspruch ist für Schalk völlig kennzeichnend. So verlegte er sich zum Beispiel, beim Erscheinen des Kommandeurs im „Don Juan“, dessen Wiedergabe in seiner Auffassung die Hörer erschauern ließ, die berühmten Posaunen blasen zu lassen: Sie standen nicht in Mozarts Manuskript. Er sagte mir einmal nach einer Aufführung der Fünften, das ist das hohe Lied der großen und gesinnungstreuen Treue. Es waren Eigenschaften, die auch ihn charakterisieren, den Painlevé anlässlich eines Festes, das die Revue musicale Franz Schalk gab, als „grand ambassadeur de la paix“ bezeichnete.

Man hat Schalk häufig und mit gewissem Recht in erster Linie als großartigen Erhalter einer prachtvollen Tradition geschildert. Wenn man auch zugeben muß, daß gewisse aktuelle Konzühnheiten ihn etwas aus der Fassung brachten, so sollte man ebensowenig jene anderen Züge seines Temperaments außeracht lassen, die gerade uns, einen Kreis gewissermaßen die Jugend repräsentierender Musiker, empfinden lassen, welche glücklich verständnisvolle Art er unter Umständen für sie besaß und bei der Wiedergabe ihrer Werke, wie zum Beispiel im Jahre 1930 in Salzburg, auf das Hervorragendste erwies.

Schalk liebte Frankreich, liebte Paris. Ich sehe ihn am Pult des Theatre des Champs Elysees anlässlich jener Mozart-Aufführungen im Jahre 1924, die uns mit einem Schloge seine Größe offenbarte. Ich sehe ihn wieder vor mir in jener Apotheose, zu der die Vorstellungen sich gestalteten, welche die Wiener Oper 1928 an der Großen Oper in Paris gab, Aufführungen, die für uns Alle zu magistralen Lehren wurden. Ich sehe ihn auch vor mir, wie er im vergangenen Jahr, mit unachahmlichem Schwung den geistvollsten aller Walzer der „Fledermaus“, herrlich zum Erlingen brachte, denn dieser Wiener besaß ja für Humor das allerfeinste Organ. Geist — er hatte dessen so viel, Manches und Manches konnte er damit versorgen — es war ein Geist, der ihn bisweilen fürchten ließ, aber daneben welche unbedingte Verlässlichkeit in allen künstlerischen Fragen und Verhandlungen, welche ergreifende Treue in seinen menschlichen Beziehungen.

Schalk war seit langer Zeit und oftmals leidend. Aber eine plötzliche Energie, eine Art geistiger Stichflamme zuckte plötzlich in ihm auf und in der großen Flamme waren seine ganzen physischen Leiden wie ausgelöscht. — Ich habe ihn auf der Promenade in Mentone mit Mühe etliche hundert Meter zurücklegen, und wenige Stunden später in San Remo, ohne wahrnehmbare Anstrengung, eine Orchesterprobe leiten sehen, die zu den längsten und erschöpfendsten gehörte, die mir je vorgekommen sind. Ist diese „Energie spirituelle“ — ich habe Schalk gegenüber sehr oft an den Bergson'schen Ausdruck denken müssen — in seiner Entfaltung vielleicht bereits von der außergewöhnlichen Atmosphäre begünstigt worden, welche die Umgebung Gustav Mahlers kennzeichnete?

Wie dem auch sei, eines steht fest, die hohe Tugend Franz Schalks wird in Europa fehlen. Sie wird dem Gleichgewicht der europäischen Kunst fehlen, in welcher Schalk, für meine Vorstellung, einen der wesentlichsten Bestandteile gebildet hat. Und ach, viel schmerzlicher fehlen wird er allen denen, die sich ihm menschlich oder künstlerisch nähern durften. Man konnte solcher Ehre nicht teilhaftig werden, ohne von hoher Verehrung ergriffen und von der Empfindung getragen zu werden, für die Größe dieses Mannes, der einer der edelsten Diener am Werke der Kunst und darüber hinaus, in dem umfassendsten Sinn, den solches Wort besitzt, ein Diener am Geiste war.

Raymond Petit.

Erschienen in der „Revue musicale“, 1. Oktober, Paris.

Großer Konzerthaus-Saal
Sonntag, den 6. Dezember 1931, mittags 12 Uhr

Gedächtnisfeier
für
Franz Schalk

Dirigent: Bruno Walter

Ausführende:

Kammersängerin Lotte Lehmann
Staatsopernsängerin Luise Helletsgruber
Staatsopernsängerin Rosette Anday
Kammersänger Koloman v. Patáky
Kammersänger Richard Mayr
Die Wiener Philharmoniker
Das Wiener Sinfonie-Orchester
Der Staatsopernchor
Die Wiener Sängerknaben
Professor Franz Schütz (Orgel)

Gedächtnisrede: Prof. Dr. Robert Konta

Preis 1 Schilling (inkl. Steuer)

Vortragsfolge:

Ludwig van Beethoven . . . Overture zu „Coriolan“

Gustav Mahler „Um Mitternacht“ Lotte Lehmann

Um Mitternacht.

Um Mitternacht hab' ich gewacht und aufgeblüht zum Himmel;
Kein Stern vom Sterngezwimmel hat mir gelacht um Mitternacht.
Um Mitternacht hab' ich gedacht, hinaus in dunkle Schranken.
Um Mitternacht.

Es hat kein Lichtgedanken mir Trost gebracht um Mitternacht.
Um Mitternacht nahm ich in acht die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzens war angefaßt um Mitternacht!

Um Mitternacht kämpft' ich die Schlacht, o Menschheit deiner Leiden;
Nicht konnt' ich sie entscheiden mit meiner Macht um Mitternacht.

Um Mitternacht hab' ich die Nacht in deine Hand gegeben;
Herr! Herr über Tod und Leben, du hältst die Wacht,
Du hältst die Wacht, du hältst die Wacht um Mitternacht!

(Bildert.)

Gedächtnisrede gehalten von Professor Dr. Robert Kosta

Anton Brudner IX. Sinfonie D-moll

Feierlich

Scherzo (Bewegt, lebhaft)

Adagio (Sehr langsam, feierlich)

„Te Deum“ für Soli, Chor, Orchester
und Orgel

(Solo-Quartett: Luise Helletögruber, Rosette
Anday, Rosoman v. Patasy, Richard Mayr)

„Te Deum“.

Te Deum laudamus; te Dominum
confitemur. Te aeternum Patrem om-
nis terra veneratur.

Tibi omnes Angeli, tibi coeli et uni-
versae potestates, tibi Cherubim et Se-
raphim incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus
Deus Sabaoth. Pleni sunt coeli et terra
majestatis gloriae tuae. Te gloriosus
Apostolorum chorus, te Prophetarum
laudabilis numerus, te Martyrum can-
didatus laudat exercitus; te per orbem
terrarum sancta confitetur ecclesia:
Patrem immensae majestatis, vene-
randum tuum verum et unicum filium,
sanctum quoque paraclitum Spiritum.

Dich, o Gott, loben wir! Dich, o Gott,
bekennen wir! Dich, ewiger Vater, verehrt
die ganze Erde.

Alle Engel, Himmel, die gesamten
Mächte, Cherubim und Seraphim rufen mit
unaufhörlicher Stimme Dir zu: Heilig,
heilig, heilig, Herr Gott Sabaoth. Voll sind
Himmel und Erde von Deiner Herrlichkeit
und Majestät. Dich preiset die glorreiche
Schar der Apostel, der Propheten lobwür-
dige Zahl, der Märtyrer glänzendes Heer;
Dich bekennet auf dem ganzen Erdkreise die
heilige Kirche; Dich, den Vater von unend-
licher Majestät, Deinen verehrungswürdigen
und einzigen Sohn, und auch den Tröster,
den heiligen Geist.

These *New Yorker* magazine pages written by Marcia Davenport annoyed LL, who felt that they emphasized the trivial. It was, however, ready by many.



Lotte Lehmann

IF, through some porter's mistake, you should set about unpacking Lotte Lehmann's luggage, you would find not only wigs and jewels, makeup, throat antiseptics, and dog-eared scores, but these things as well:

One leather folder of pictures of *die Mama*; one folder of pictures of *mein lieber Vater*; one folder of pictures of Brother Fritz; one folder of pictures of "Kahti," otherwise Herr Otto Krause, her husband; two or three rosaries; two miniature Indian totem poles; one ragged piece of ribbon, cross-stitched with sentimental German mottoes; one floppy doll, with a crocheted skirt and half a head, called Poupée; one small piece of wood shaped like an elephant; a ring of Sarah Bernhardt's; a fan of Geraldine Farrar's; an ivory squirrel; and Mucki, a white fur cat with mechanical innards that enable it to twirl a fan in one front paw and a lorgnette in the other.

All these go everywhere with Madame Lehmann, and most of them are in her dressing-room for every performance. Rapidly she kisses the doll, the cat, and all the photographs, one after the other, then sprays her throat, crosses herself, and steps on the stage. Even if Herr Krause happens to be present in the flesh—and he usually is—all his pictures receive their ceremonial kisses. From time to time special talismans are added: two small Japanese dolls, for instance, when Lehmann sings *Madama Butterfly*. At recitals, a tattered little word-book comes in for osculation, and is carried on the stage as well. A woman who has thirty-three active rôles in her operatic repertoire

* * * PROFILES * * *

SONG AND SENTIMENT

needs no written words for her *Lieder*, and Lehmann is too nearsighted, anyway, to read the pages. But the book appears, to the irritation of certain spectators who don't understand its moral significance or the occupation it gives the singer's hands, which are almost square, with blunt fingers.

Lehmann is a woman of simple German sentiment. She is gentle and jolly, of medium height, and plump. Her hair is short and brown. On her right hand, she wears a thick gold German wedding ring. She is rooted and earthy. Her speaking voice is intimate and a bit throaty. She has rather heavy eyebrows, unusually mobile and expressive, and her eyes are characteristically humorous. When she sits on a camp stool in the wings during a rehearsal at the Metropolitan, she looks rather like the schoolmistress her father wanted her to be. Five minutes later, in an old blue dress, with a round comb skinning her hair back, she walks on the stage and complete dramatic illusion walks on with her. She doesn't sing much at a rehearsal—*mezzo-voce* is enough—but even the stagehands have been seen to stop dragging things around to watch her. She works earnestly, and achieves a striking balance between creative assertion and submission to the conductor. She takes scrupulous care of her health. She has no children. She has limited her private life to the minimum of emotional exactions and has reserved her strength to lavish on her work.

If you persist in believing that a prima donna's glamour lies in the number of her lovers and the glitter of her Bohemianism, you don't know the truth about prima donnas. The frivolous ones get a good deal of passing acclaim and a good deal of eventual oblivion. The late Lilli Lehmann, on the other hand, draws pilgrims to her grave and still has critics writing about her, while Sembrich's recent funeral, twenty-six years after her retirement, packed St. Patrick's Cathedral with mourners, and the music pages in the daily papers with rich reminiscences. Lotte Lehmann (who is not related to Lilli) is of that great and serious school. Her characterizations are an outstanding argument against the valid claim that opera is ridiculous. It is so often ridiculous because of hefty howlers whose presence automatically

destroys theatrical illusion. Lehmann knows how to build up this illusion. More than anybody in the musical theatre, perhaps, she has the gift of projecting herself into the acted character. Her aging Marschallin in "*Der Rosenkavalier*," sadly relinquishing her youthful love to the inevitable, has caused a great number of critics to call Lehmann such things as "the best living opera singer" and "the most illustrious singing actress of our time." Her repertoire includes operas of Mozart, Beethoven, Weber, Wagner, Strauss, Puccini, and a good many others.

The Metropolitan delayed for years before bringing Lehmann here, and now that she is here, her appearances are infrequent. Singers like Lehmann are a problem for opera managements in that they take a performance out of the rut of easy-to-cast mediocrity; only a first-class cast can meet the challenge of excellence. Last year, when Lehmann first sang at the Metropolitan, the critics marvelled at the proof of this. Also, she has what is called temperament. In its best sense, temperament is something both psychical and cerebral and it can be utterly without the physical absurdities of hair-tearing, hand-wringing, or plate-throwing. Temperament, as found in Lehmann, seems to mean, too, that if the other singers are hams, they will be a thousand times more ham in their inadequacy, and that if they are competent, they will rise with Lehmann to genuine inspiration. Lauritz Melchior demonstrates this latter case every time he sings with Lehmann, and says so.

She is thorough and the source of her thoroughness is the obscure petty-official German family into which she was born, some thirty-eight years ago, in a village called Perleberg, not far from Hamburg and the Baltic Sea. Her childhood was typical—pigtales and dolls, tinselled Easters and Christmases, thrilling fifteen-mile holiday railway excursions, with plenty of *Mama's* homely provisions, and going to school, and sewing and dusting. *Der Vater* was a minor official in the government, confident of a pension at the end of a proper lifetime of service. His sole ambition for Lotte was some job, preferably teaching school, that would ultimately give her a pension. He harped on this theme while she was begging to study music,

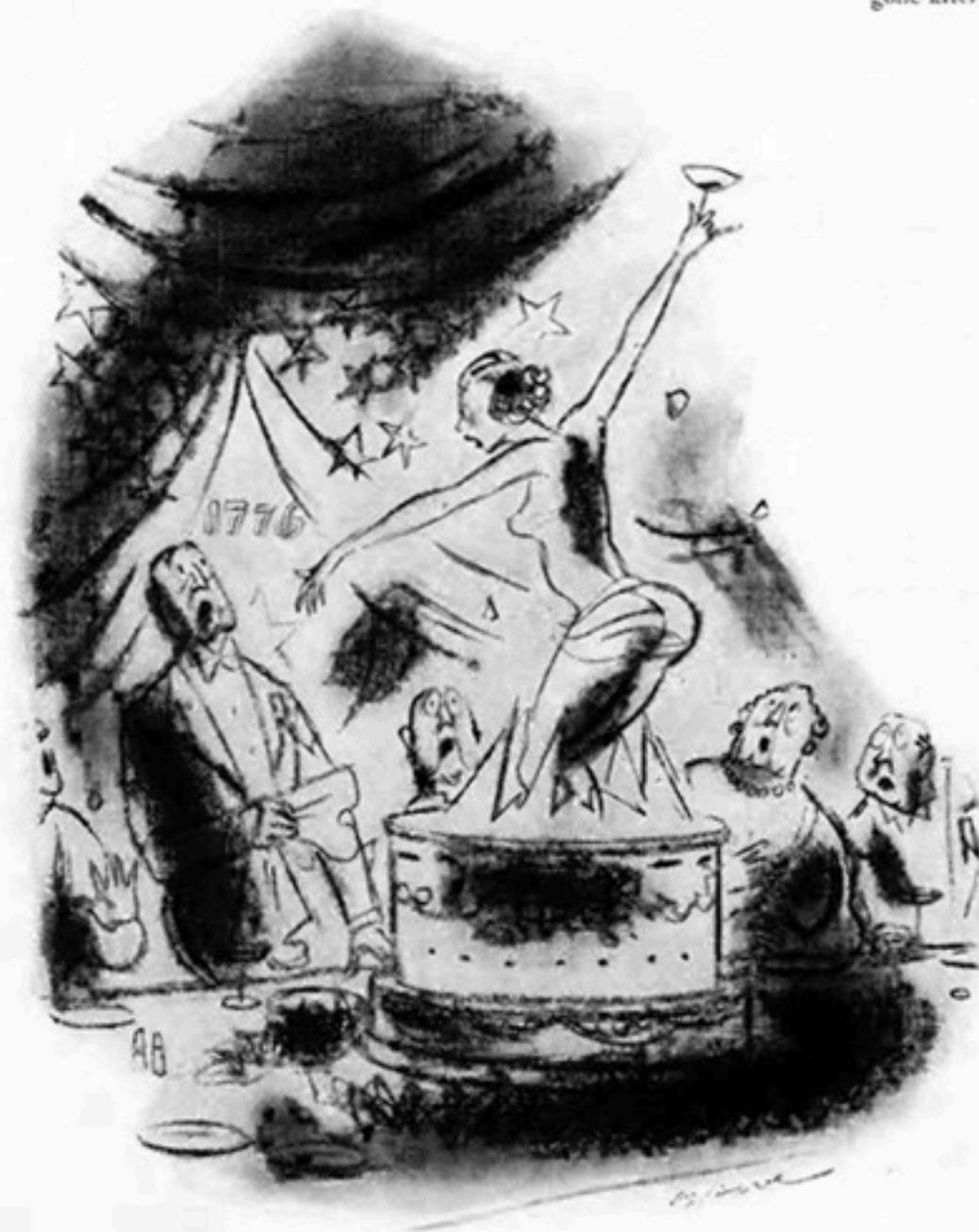
while she was studying, after she began to sing in opera, after she was world-famous. Finally, when she was decorated with the highest Austrian musical honor and given the title of *Kammersängerin*, he said, "Good. Now you will have a pension."

When Lotte was in her teens, the family was transferred to Berlin. There she did badly enough in school to convince her father that she could never pass the examinations required of a schoolteacher. He urged her to equip herself for some kind of office work. She was at the romantic age and had already had a first love for a youth named Ulli. Then she went on to a promise of marriage with one Willy, and

pointed to her betrothal as a sufficient excuse to disregard her father's plans for her. Willy went off to serve his term in the army, and Lotte, instead of entering the commercial school her father had chosen, was enrolled at the Royal Academy of Music through the offices of a lady in the flat upstairs, whose uncle ran the canteen in the Academy. When Lotte was sure she was going to be a singer, she wrote Willy that if she did marry him, she would always love him less than her singing, and gave him permission to retreat from the engagement. He did retreat, and dropped further into the obscurity in which Lotte herself had been born.

She had no overnight leap to success after that. Her first contract was with the Hamburg Opera, for three years at two hundred marks (about fifty dollars) a month. Of her debut as Freya, the critic of the *Hamburger Fremdenblatt* wrote, "A Fräulein Lehmann sang and acted with touching awkwardness." In the early months of the World War, the manager of the Vienna Court Opera, out scouting for talent, engaged Lehmann, and she has been one of the most important singers of the Vienna Opera ever since. She is the only woman who is an honorary life member of it.

Lehmann's father died about ten years ago, and her mother, who had gone afterward to Vienna to stay with her, died there in the autumn of 1933.



"B-but, young lady,
we ordered a Boy Scout waving a flag!"

HERR KRAUSE, whose towering height and imposing manner belie the diminutive Kahti, is a Viennese gentleman of the type that songs are written about. Courtly and dashing, he seems always to be just out of the saddle. Before and all through the war he was an officer of husars in the Austrian army. He claims to be the most constant subscriber the Vienna Opera has ever had. It was there that he first saw Lehmann and fell in love with her. Thus you may paint your own picture of the stage-door devotion, flowers, Sacher suppers, and waltzing romance that preceded his marriage in 1926 to the prima donna of his dreams. Both Herr Krause and his wife are gay and spirited, free from the familiar pathos of postwar Vienna. On the serious side, he is a vice-president of the Vienna Phoenix Insurance Company, and when in Vienna is much the man of affairs. The affairs are arranged, however, to permit him to be with his wife



"If the rest of the regiment was here, we could surround them."

most of the time when she is travelling.

Last fall Lotte Lehmann walked off the Île-de-France carrying a small, straggling potted plant. Somebody asked her about it. "Oh, it's a gift," she said. "Somebody sent it to me in Paris. I couldn't leave it behind!" Then she filed her customs declaration, exact and honest and German to the last detail. Since she never throws anything away, she has a steadily mounting mass of junk with which to fill up her trunks. There is no attempt to minimize the value of anything she declares; on the contrary, she writes enthusiastically of possessions she is proud of. She will put down, "One perfectly beautiful blue silk dress" or "Five pairs of fine real-silk stockings" or "One green velvet evening cloak, not so new."

She never packs anything herself; Kahti does it all. She always carries a very large handbag without any money in it. She never travels with a maid; she is too simple in taste, and perhaps a little too economical. Last year some friends gave Lehmann a birthday party, with a huge cake iced and decorated with inscriptions in Dean's best manner. She said she must take the whole thing back to Vienna with her. They told her the filling would get stale. "Very well then," she said, "but I must have

the top with all the beautiful *Glückwünsche* on it." So she took a knife and sliced off the whole top of the cake and handed it to Kahti to put in a trunk. He got it in somewhere.

In New York, Lehmann lives at Essex House, where she enjoys "the Central-Park." She gets up early in the morning, and after breakfast sits down to write. She loves to write articles and likes to have them published. Last year she wrote a five-thousand-word piece of praise about Havana and sent it to the publisher of the *New-Yorker Staats-Zeitung*, with strict admonitions not to shorten it. He didn't, but he had to wait some weeks to find space for it. She has written two autobiographical volumes, one of which already has been published in Germany. She keeps up a huge correspondence and is incredibly punctilious about answering personally all invitations, notes, and even fan mail. She never goes out socially in this country, and hardly at all in Europe, having no taste for superficial acquaintances. She has a few close friends and a vast public, and that, she says, is all there is room for in her emotions. She writes habitually in German, easily in French, and with charming artlessness in English. Even if she does not know you very well, she will end a note: "Much

love, your Lotte Lehmann." Her handwriting is free and bold.

Five or six mornings a week, in New York, the hairdresser and Balogh, her accompanist, arrive together at eleven o'clock. She stops writing then and, still at her desk, picks up her sewing. While her hair is being done, she sews and sings. Lehmann usually has opera tickets for the hairdresser, the hotel baggagemaster, or any such person whom she likes, but not for other admirers. Simple tastes that seldom change are characteristic of Lehmann. Every evening for supper she has the same meal—the traditional *kalter Aufschnitt* of Germany and a bottle of Pommard, preferably of 1926. She never drinks beer. Dining at a hotel or restaurant, she firmly refuses dessert. She urges everybody else at the table to have some ice cream, though, and people who know her well order some whether they want it or not. While Kahti and the others talk, Lehmann toys with a spoon and keeps tasting the ice cream on her right and on her left. Presently both dishes are empty. This has been going on for a long time now and nobody ever says anything about it. She loves American tomato juice; it and silk stockings are all she buys to take back to Europe. She hates to shop for clothes and will let friends or acquaintances go out and buy her a dress or a hat as long as they know the sizes she should have. She puts her clothes on any old way unless somebody is there to fuss over her.

Last year, when she and Olszewska were singing in "Tannhäuser," Lehmann, in the white satin and pearl tiara of Elisabeth, was in the wings when Olszewska came off the Venusberg, wrapping herself in a negligee and groaning what a horrible wench this Venus was. "Ja, ja," consoled

the sainted Elisabeth, "but what a pretty *déshabillé* that is, Maria. Where did you get it?"

"In a place called Bloomingdale," confided Olszewska. "*Schön, nicht?*" She turned the hem and the seams for inspection. "Five dollars ninety-five."

Lehmann was thrilled. "Really? Could I get one? *Aber rose*, like yours?"

"Certainly," Olszewska said. "They have lots just like this. *Pink, heist es.*"

LEHMANN is felicitously stagestruck. She has a dramatic voice, not too vast, which she uses with real musicianship. Her faintest pianissimo is perfectly heard and her fortes ring with vitality. Caruso called it "a beautiful, magnificent Italian voice." It has, in addition to color and splendor, sincerity and profound humanity. There are occasional faults of unevenness and variations of tone. Sometimes she faults slightly in pitch. Some critics think she overdramatizes *Lieder*. Her lower register is extremely sensuous, and her full middle notes brilliant, with an undertone of physical warmth. In phrasing and the expressive use of song, she has no peer. Her musical intelligence, very rare among singers, delights the conductors she works with. Otto Klemperer gave her her first lead, as Elsa. She finds nobody more sympathetic than Bruno Walter, who is at his best as an opera conductor. And she is daft about Toscanini. (He also about her.) They first worked together last year, on the Cadillac radio hour, and everybody concerned, including the sponsor, was covered with glory. Lehmann's voice is good on the radio, though it does not sound as well on the phonograph. She is one of the big radio draws here, always precipitating a flood of fan mail, and consequently drawing a fee for a broadcast more

than twice the size of her opera stipend.

She could make much more money by devoting all her time to concerts and radio, but she doesn't want to; she considers herself primarily an opera singer. She sings concerts for their material rewards and opera because she loves it. She would probably cancel any concert date in favor of an opera performance, if the question ever came up. She says she loves best the parts "in which I live a whole fate in one evening—Sieglinde, Elisabeth, the Marschallin, and Fidelio," the last being one of her finest impersonations. Other singers are fascinated by her and she by them. Rosa Ponselle met her for the first time in a crowded greenroom and without any words rushed into her arms. Last year, after hearing Ponselle's Donna Anna, Lehmann was moved to tears and was hav-

ing a little cry on the staircase when an admirer rushed up and started to gush about her singing the week before. Lehmann stopped her brusquely. "How can you say such things to me," she scolded, "when you have just heard Ponselle sing like that? Go away."

The most casual acquaintance of Lehmann's could not miss the fact that she is folksy. Levees in her dressing-room are the opposite of the "Ah-Madame-you-were-too-divine" school. Those friends who aren't speechless with emotion gather round and gossip. Lehmann likes the dish. She dwells on the human trivialities that are supposed to bore us all. People come out asking each other, "How can she be that way? How can she remember where she met my father-in-law?" She is interested in how the house reacted and whether the new costume looked



"Remember, dear?"

well, but she has to be pushed before she will take a curtain call alone.

Lehmann has a number of the Continental honors and decorations, and is one of the few women who are Chevaliers of the Légion d'Honneur. She uses that designation, a little oddly, on her visiting cards. She is the idol of the Paris Opéra, of Covent Garden, and of most other European opera houses, except those in Germany. She has now joined some of her great colleagues in exile—voluntary, in her case, but inevitable. One day last fall, Hermann Wilhelm Göring sent his own plane to Vienna to bring her to Potsdam for lunch and a conference. When she got there, she was allowed to wait while Göring went horseback riding in his private ring. At lunch, Göring asked her to confine all her singing to German stages. She refused on artistic grounds and was flown back to Vienna. Then, a few days later, she was informed that she need not appear any more in Germany at all.

Long before the darkness fell on Germany, her home had been in Vienna. The Krauses have a flat there, a fussy, baroque Viennese flat with gilt moldings and plush tablecloths and pets and photographs. They also have a country house at Hinterbrühl-bei-Wien, presided over by a domestic named Resi, who is known as the most tactfully musical servant in Europe; when her mistress is not there, Resi sings aggressively. Lehmann goes to the country house for the bits of the year in which she is not filling engagements. She never cooks or bakes or counts linen. She plays the piano and rides and swims. She is a particularly good swimmer, and considers swimming the best conditioner for singers. When she has time some day soon, she wants to go and try "that wonderful Schwimmbad of St. George's in Brooklyn" that her friends here have told her about.

—MARCIA DAVENPORT



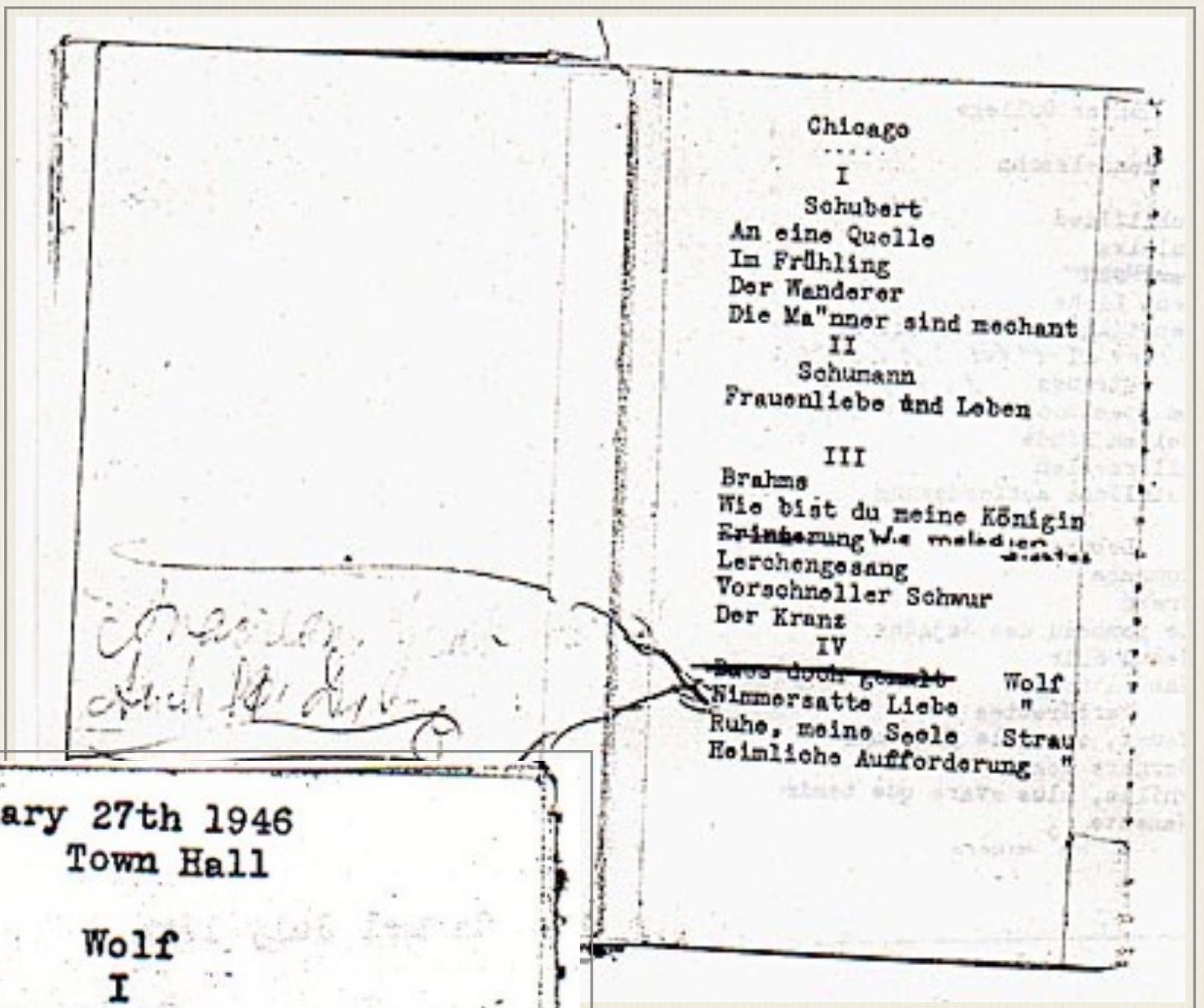
"Oh, there you are, Wilbert! Mr. Kinsolving has been explaining my legal position to me—in case you predecease me."

COLOSSAL IMPUDENCE

Some Recent Examples of Unusual Presumption as Noted in the Press of the World

LOCALE	EXEMPLIFIERS	EXAMPLES
Los Angeles	Burglars	They stole a thousand square feet of dance floor from Mike Del Zoppo's beer garden.
Groton, Massachusetts	Fox	In the middle of a hunt, he turned on the hounds and chased them.
London	Dole recipients	They arrived at the government bureau in taxicabs to collect their unemployment pay.
Pine Valley, Oregon	Unnamed husband	He wrote to the county clerk, requesting a divorce decree by return mail, and enclosing a three-cent stamp to cover expenses.
Paris	Jean Charles Millet, grandson of the French master	When charged with selling fake "Millet" canvases, he asked for a discharge on the ground that he had made no sales to Frenchmen—only to Americans and Englishmen.
Raleigh, North Carolina	Woodpecker	It pecked every day for a week at the head of a granite statue of a former governor of the state.
Obereith, Austria	Marie Hoeglinger	She set fire to her master's house because the fleas in it annoyed her.

—W. E. FARBEIN



January 27th 1946
Town Hall

Wolf

I

M I 35 Fussreise
I 2 6 Und willst du d.s.s.
M I 28 Begegnung
G 3 23 Blumengruss
S 3 8 Mögen alle bösen Zunge

II

M 2 4 Im Frühling
V.D.1 17 Wiegenlied im Sommer
E 1 10 Verschwiegen Liebe
M 1 32 Nimmersatte Liebe

III

I 1 20 Dass doch gemalt
S 1 12 Nun wandre, Maria
M 1 26 Das verlassene Mädlein
I 3 8 Sterb' ich so hält --
G 3 16 Der Schäfer

IV

M 3 50 Denk' es o Seele
G 3 34 Frühling über's Jahr
M 2 44 Auf ein altes Bild
M 2 20 Elfenlied

Lehmann typed up the pages for a little book that listed the songs she wanted to sing while on tour. You'll see her changes and in smaller hand-printed words, those made by Ulanowsky.

January 20th Town Hall

Schumann

I

- I 27 Lied der Braut I
- I 29 Lied der Braut II
- I 174 Der arme Peter 1
- I 176 Der arme Peter 2
- I 177 Der arme Peter 3

II

- I 12 Jemand
- 3 115 Der Zeisig
- ~~1 123 2 112 Muttertraum~~ *Dein Angesicht*
- 2 6 Ich wandelte
- ~~3 125 Der Gärtner~~
- 1 178 Die Soldatenbraut*

Brahms

- ~~1 124~~ *Wie Melodien zieht es*
- ~~8 172 Erinnerung~~
- Tr* 4 123 Es hing der Reif
- 4 102 Vorschneller Schwur 216
- I 80 Alte Liebe 127

IV

- I 52 O wusst ich doch 171
- 4 34 Lerchengesang 178
- 3 137 O komm', holde
- S. Von ewiger Liebe
- I 88 Der Kranz

These little booklets of specific repertoire for a recital have helpful notes: "I 27" refers to the first book of Schumann Lieder and the page on which "Lied der Braut I" can be found. On this page LL changed "Der Gärtner" to "Die Soldatenbraut," while Ulanowsky altered "Muttertraum" to "Dein Angesicht" and "Erinnerung" to "Wie Melodien zieht es."



FIRST DAY COVER

№ 2188



Bedeutende Frauen



Lotte Lehmann

ERSTTAGSBRIEF

COLOR DE LUXE

1989





MAW, AL

4.8.63

6

August 4th 1963.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

AUG 6 1963

9

[Popper]

6

Dearest Jan -

thank you for your letter. I know that you have very little time and believe me that I appreciate your writing to me. Now it is the Manhattan School for Katsuhi. I hope he choose the right thing. He really does not need lessons in interpretation or opera scenes.. He need vocal lessons. But I have talked so much to him, he listens, says "Yes, Madame Lehmann" - and does what he wants to do... I really should give up to get ex-cited about all these kids. Frances and I hope you come out here very soon and we send you both much love.

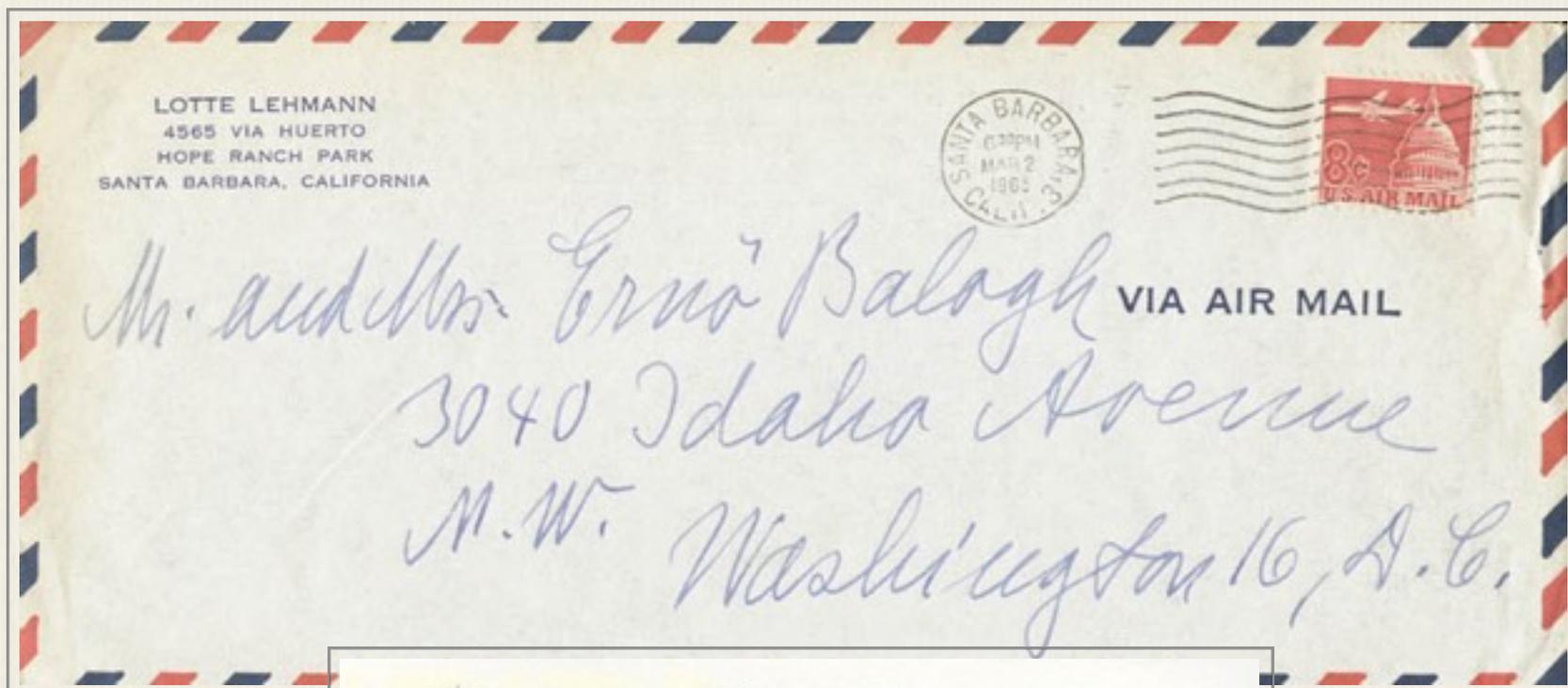
Ever yours



Believe it or not; I would like to go to Japan for some classes... (With 75!!!)
Gwendoline Koldofsky says that she even would pay her own fare if necessary.
I am not as generous as that...

Mme Lehmann concerns herself with the vocal problems of Katsuumi Niwa who was about to enter Juilliard (not Manhattan as Lehmann writes). He was brought to the US by Dr. Jan Popper. Her worry was confirmed by Jennie Tourel with whom he studied at Juilliard. Tourel thought he was a tenor and would only teach him if he changed from being a baritone. At that point Niwa didn't want to learn new roles etc. as a tenor, so he sought different teachers who'd allow him to remain a baritone. Ironically, when he returned to Japan, his major teacher agreed with Tourel, he restudied his vocal technique, ending with a long and successful career as a tenor in Japan. His respect for Lehmann never altered.

Ernö Balogh was Lehmann's pianist for the years preceding her association with Paul Ulanowsky, which lasted until the end of her performing/recording career.



Dearest Ernö —
Thank you for
remembering my
birthday with so
good wishes.
Today I am very
tired from "Gefest-
sein"... Therefore
only this short
note. Much love
to you and your
lovely wife.
Your very old friend
Lotte.



AERIAL VIEW OF SANTA BARBARA, CALIF.
Famed for its Mission and great natural beauty, this city of 50,000 has gained international renown for its annual Fiesta in August. Spanish architecture predominates.
Color by Josef Muench

Dear Ernest - Thank
you for remembering
my birthday.
I am happy that
you enjoy life.
Love to
you both. You
are
mine.

BERKELEY 2, CALIF.
MAR 2 1961
5-PM
SANTA BARBARA, CALIF.

Mr. Ernest Balogh
3040 Idaho
Avenue N.W.
Washington
D.C.

Distributed by Mission News Agency, Santa Barbara, Calif. —



Mr. Ernest Balogh
3040 Idaho
Avenue N.W.
Washington
D.C.



WASHINGTON
MAR 2 1961
D.C.

Dear Ernest —
Thank you for remembering
my birthday today. It
is so wonderful to
be so old. But
I feel very much
younger! Much love
to you and Malvina
ever yours
Lore

SANTA BARBARA, CALIF.
FEB 29 1964
5-PM
SANTA BARBARA, CALIF.

Distributed by Mission News Agency, Santa Barbara, California

YACHT HARBOR, SANTA BARBARA, CALIF.
Southern California's mile high Coast Range forms a colorful backdrop for this colorful city. Santa Barbara has enjoyed immense growth the last ten years.

Color Photo by Hilt Hansen
©9069

LL writes to Lauritz Melchior about the arthritis which forces her to walk with two canes. But she admits most of her life was without pain.

Mein lieber Lauritz —
ich kann nur hoffen,
dass es Dir besser geht
als mir: die Arthritis
plagt mich sehr, ich
gehe mühsam an
zwei Stöcken. Aber
ich will nicht klagen:
durch mein ganzes
Leben war ich frei
von Schmerzen, darum
frage ich sie aber nun
doppelt schwer!
Hinglichst Deine Fatte.

Lehmann wrote her preferred Siegfried, tenor Lauritz Melchior, this letter of consolation upon the death of his wife. She assures him that his wife's spirit is still with him in whatever he does and was deeply touched that he sang at his wife's funeral.

24. Februar 1963.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

Mein lieber Lauritz -

moeglicherweise hast Du diese beiden Bilder nicht - hoffentlich machen sie Dir Freude. Eins ist in Miami aufgenommen, das andere auf einem Dampfer wahrscheinlich Europa oder Bremen.

Ich hatte Dir so gern Sovibles gesagt, aber meine Worte ertranken in Traenen.

Ich habe Dich sehr bewundert. Du hast der Welt die tapfere Aussenseite gezeigt, aber Alle, die Dich kennen und Kleinchen kannten und Eure grosse, harmonische Liebe - die wissen, wie es in Deinem Herzen aussieht...

Du musst versuchen, Trost darin zu finden, dass es Euch vergoent war, durch viele Jahre hindurch gluecklich zu sein. Kleinchen hat Dich nur ein einziges Mal im Stich gelassen: als sie starb... Und wenn es wahr ist, dass man WISSEN fortlebt, dann wird sie sich im Jenseits aengstigen, wie nun DEIN Leben verlaufen soll ohne sie. Und sie wird Dir die noetige Kraft senden, dessen bin ich sicher. In Allem, was Du tust, wirst Du sie um Dich spueren und wirst ihrem Rat folgen, wie Du es immer getan hast.

Ach, mein lieber Lauritz, es ist so schwer, auszudruecken, was ich sagen moechte. Ich empfinde so tief mit Dir und wuerde so gern Trost wissen.

Es schenkt mir der einzige Trost, dass Du weisst, sie ist bei Dir.

Ich glaube dies von ganzem Herzen.

Bitte nur nicht zu lange in dem Haus. Ich' nach New York, zu anderen Freunden, in eine andere Umgebung. Es wird Dir gut tun.

Ich fand die Gedenkrede des Generalkonsuls wunderschoen und so sehr treffend. Und es ruehrte mich tief, dass Du mitsangst bei der Hymne. Es war so, als ob Du Abschied nahmst von Kleinchen genau so, wie sie es geliebt hat: singend...

God bless you.

Immer Deine alte Freundin

Lotte

August 1963.

LOTTE LEHMANN
4565 VIA HUERTO
HOPE RANCH PARK
SANTA BARBARA, CALIFORNIA

To the Ford Foundation.

Gentlemen -

Luba Tscheresky has studied with me for some years. She is a highly talented soprano with a very pleasing personality. Her voice is very beautiful.

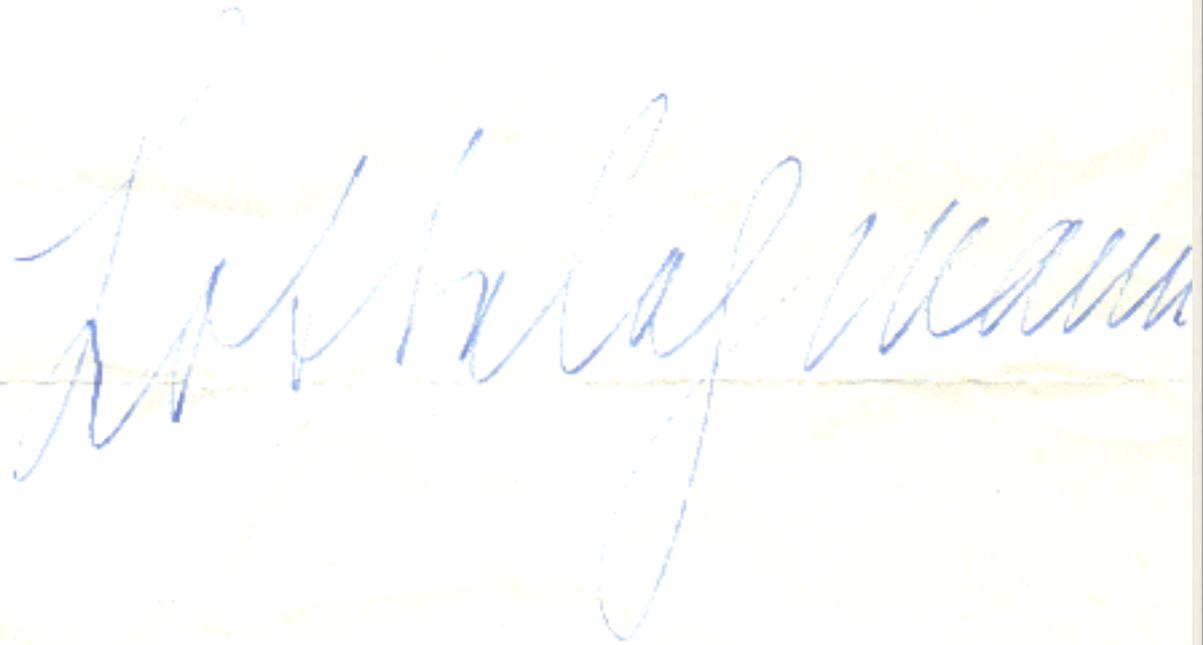
She went to Europe - and even before she got in touch with an Agent she got a quite outstanding contract with the Zuerich Opera. This contract starts in autumn 1964.

She has to prepare several roles and also to better her knowledge of the German language. She wants to accomplish this in the time she has till autumn 1964. But financially she would be unable to do so if she would not get sufficient help.

If you would help her, I assure you that you would support a very deserving artist and I beg you with all my heart to do so.

Thanking you for your consideration

I am sincerely yours



Though Lehmann signed this letter, it is too neat to have been typed by her. She did hire secretaries for some of her correspondence.

Hotel Ambassador West
Chicago, Ill.
March 1, 1945

Dear Mrs. Sander:

Please excuse me for thanking you at this late date for the lovely handkerchief you sent me thru my brother. I am very happy to have it and can put it to very good use.

I would like to take this opportunity of telling you once more how much I enjoyed hearing you sing for me.

I found your voice very warm and of a lovely quality, and you have a wonderful talent of expression.

My warmest wishes for a successful career are with you.

With kindest regards, I am

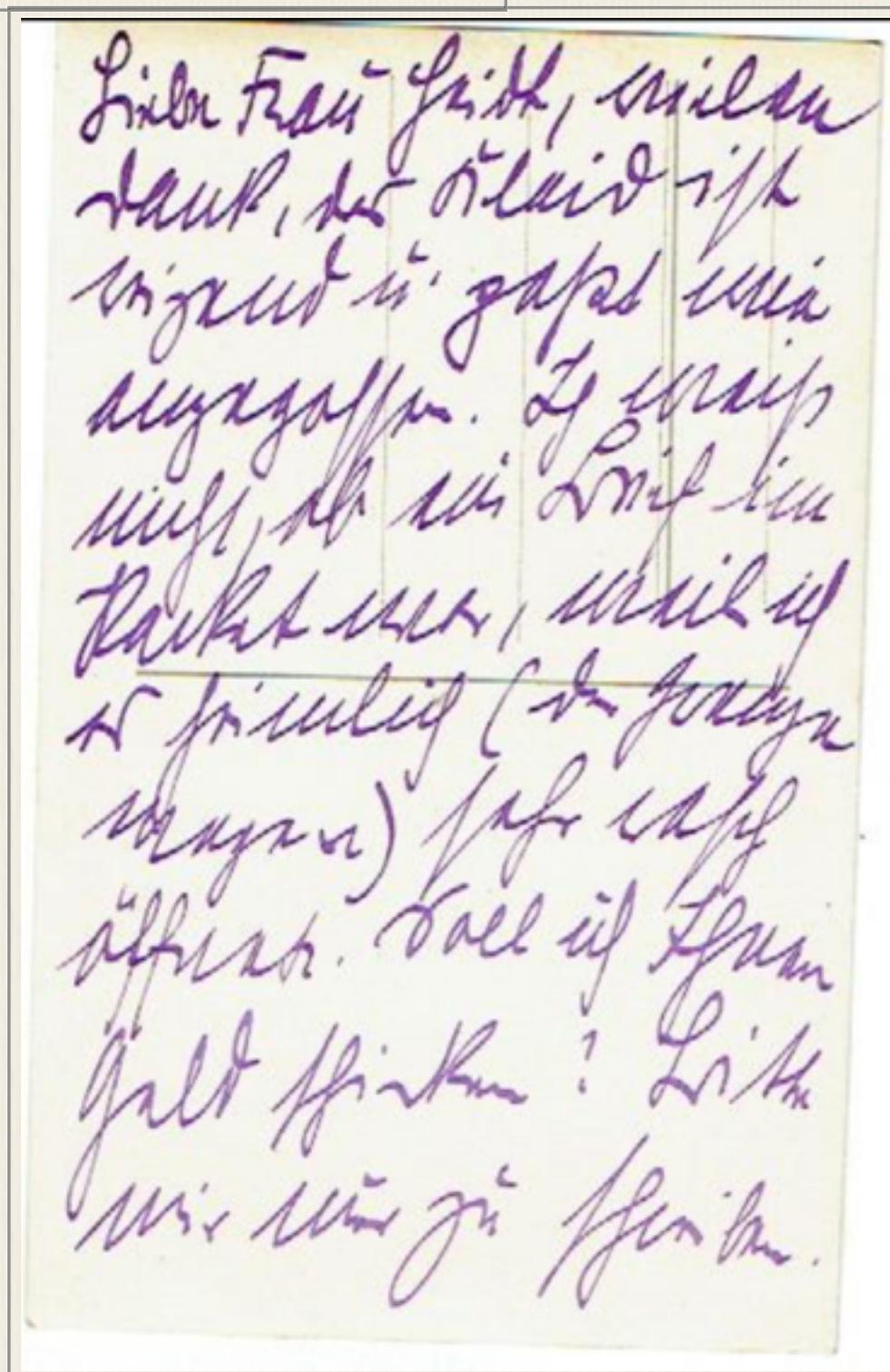
Sincerely yours,

A handwritten signature in blue ink, appearing to read "Lillian Lehmann". The signature is written in a cursive style with a horizontal line underlining the name.

Mrs. Judith Sander
360 West 55th Street
New York, N. Y.



I've been told that these cards were written by Lehmann to a maid of hers.





Lotte Lehmann

By ULRIC DE VAERE

FIRST EDITION 1971

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Born in 1932, Ulric de Vaere is a poet and writer with an interest in classical music and film stars.

Lotte Lehmann
An

Appreciation

By

Ulric De Vaere

WINDSOR HOUSE
LONDON

Lehmann—The Unforgettable

In our changing world of music during the greater half of this century, numerous people in Europe and the United States were fortunate enough to hear in opera and concert the beloved Soprano Lotte Lehmann.

Her twenty-four years (1914-1938) as a star of the first magnitude at the Vienna State Opera established her name internationally as the foremost singing dramatic interpreter of her time.

Part of the great Vienna ensemble whose names included Richard Mayr, Alfred Jerger, Elisabeth Schumann, Richard Tauber, Alfred Piccaver, Maria Jeritza, Lauritz Melchior, Karl Aagard Oestvig, Leo Slezak and Conductors Bruno Walter, Richard Strauss, Arturo Toscanini (in Salzburg), Franz Schalk, Hans Knappertsbusch and Felix von Weingartner made opera memorable in the truest sense of the word.

One cannot help but feel when hearing Strauss's last opera, *Capriccio*, that perhaps he was thinking of Lotte Lehmann while creating the role of the Countess. It is his most warm and humane character after the Marschallin, which the beloved artist made legend for all time.

And if one listens to Lehmann's recordings—of Leonore's *Abscheulicher*, *Wo Eilst du Hin* from *Fidelio*, Isolde's *Liebestod* from *Tristan und Isolde* (the most moving interpretation I have ever heard)—the simple beautiful carol *Adeste Fidelis* (it is truly Christmas the way Lehmann sings it)—Robert Schumann's lovely duets with Lauritz Melchior, and the famous *Rosenkavalier* excerpts with Richard Mayr and Act One of *Die Walküre* with the noble Bruno Walter conducting the Vienna Philharmonic—this alone is enough to make known Lehmann's luminous art, and reveals what great singing is all about.

* * * *

Erich Wolfgang Korngold, whose operas *Die tote Stadt*, *Das Wunder der Heliane* and *Laura* in *Der Ring des Polykrates*, Lehmann sang in Vienna, told me once Lotte Lehmann had the most beautiful voice he ever heard.

Lehmann brought performance standards to such heights that the roles of Leonore in Beethoven's *Fidelio*, Sieglinde in Wagner's *Die Walküre*, Tatyana in Tchaikovsky's *Eugene Onegin* and the Marschallin in Strauss's *Der Rosenkavalier* will always be associated with her name.

Eventually international fame brought Lehmann to the leading opera houses of the world including the Metropolitan Opera, Paris, Stockholm and Covent Garden stages.

Puccini was deeply moved and wept over her heartfelt portrayals of *Suor Angelica* and *Manon Lescaut*.

Richard Strauss created the Dyer's wife in *Die Frau Ohne Schatten*, *Christine* in *Intermezzo* and *Arabella* for Lehmann.

The approach to the vast repertoire of Lieder calls for an artist of mature insight, profound understanding and knowledge of music and life in all its phases, an inner quality of charity and complete devotion to one's art. The supreme example of these qualities in a Liedersinger was Lotte Lehmann.

One must listen to the recordings of Madame Lehmann to appreciate fully the exactness of interpretation, along with the beauty of an affluent voice, that captures the essentials of true Lieder singing. Her art was not merely the art of singing, but the art of understanding. She re-creates the creator's intentions. This is true art.

Lotte Lehmann's book, *More Than Singing*, reveals nobly the true expression of Lieder and the art of song, and no singer or music lover should be without this valuable legacy.

Lotte Lehmann with her writing, painting and teaching remains a vital human being who has helped many young musicians and artists along the difficult road towards recognition.

The greatest tribute I can pay this beloved artist is to compare her to a great city —

There is only one Vienna—and there is only one Lehmann. The world is enhanced by the presence of both.

ULRIC DE VAERE

July 1971.



Photos



It is amazing to continue to find newly discovered photos of Lehmann. Some of these demonstrate her costumed, in makeup ready to go on stage. Others include random photos, whether studio or casual. Many new ones have been sent by Judy Sutcliffe. Private as well as professional photos were included in her treasure-trove. The cover photo of this chapter above was never released even though it was the only color studio photo of Lehmann; it wasn't focused enough, but is still an enjoyable one to view.

This and the following three portraits were photographed by Lehmann's friend, Dr. Schornstein, at the Orrington Hotel in Evanston during one of her many master class periods at Northwestern University.



















In make up as the Dyer's Wife.



With baritone Joseph von Manowarda in
Frau ohne Schatten



*Musikverein Gießen!
Lotte Paalen*
Si' abelriegl, Juni 1935.

Lotte

Bella Paalen

Hertha

Adelheid (Opern Gardrobier)

Teddy

Friedl

With contralto Bella Paalen, fan Hertha Schuch, Adelheid (opera dresser), Teddy and Friedl (the last two unknown). 1935



The photo below with
Toscanini was rejected
because LL's eyes are
shut. It's still fun to see
the loving couple
together.

One of the Lehmann/Toscanini photos not
generally encountered because Lehmann
is in shadow.





Another rejected photo
because LL's eyes are
closed.







Lotte Lehmann and her pianist Paul Ulanowsky in various poses for the photographer. I especially like the ones where Lehmann's eyebrows are raised in the passion of what she's singing.



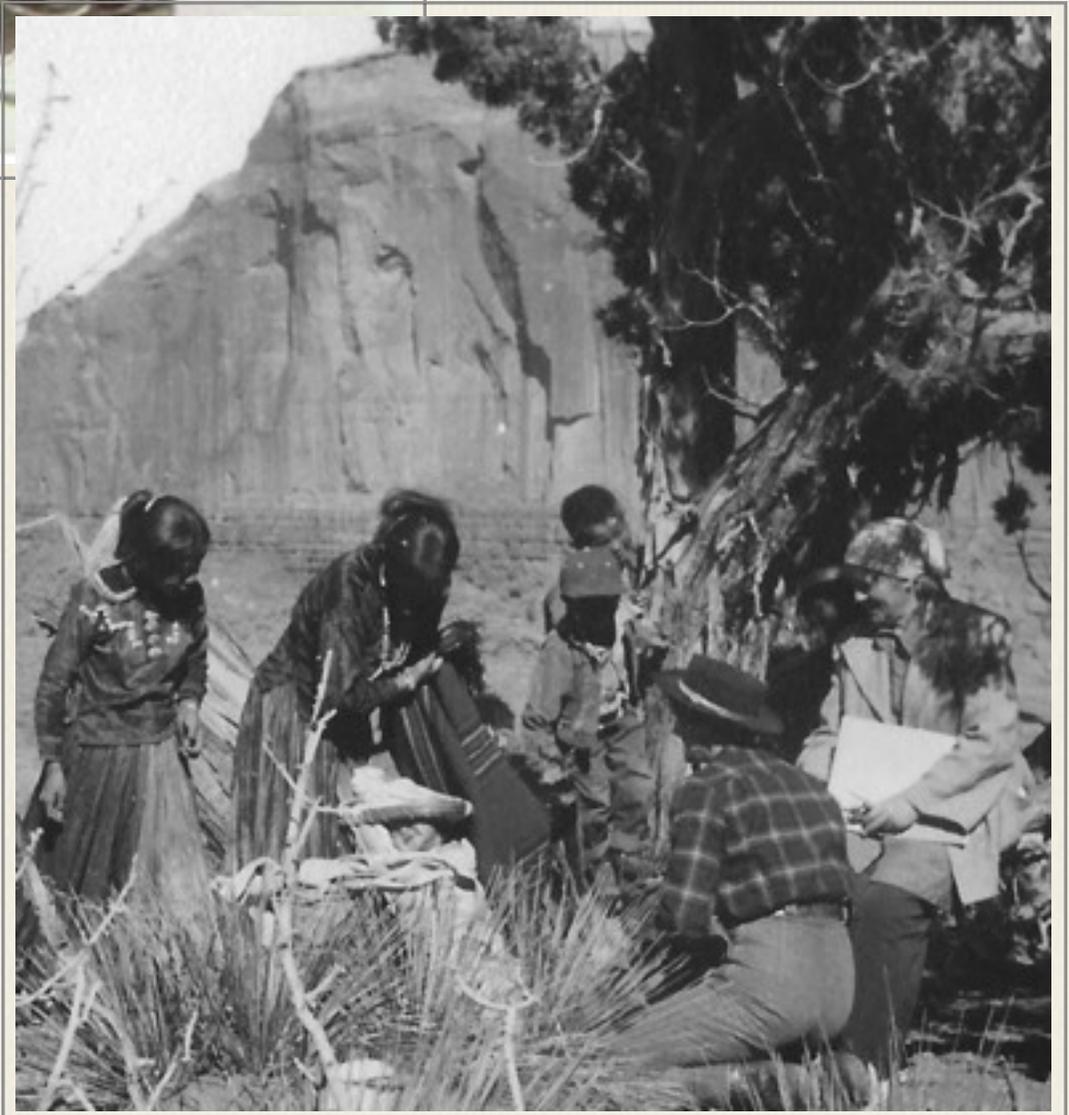








With Indians in
Monument Valley,
Colorado. LL is
partially in the
shade.





We've seen this photo of Lehmann and Kiepura in Korngold's *Das Wunder der Heliane* many times before, but this is closer to the original so is much clearer.



The best photo we have of Lehmann (as Arabella) with Strauss. It was to be their final photo together. Lehmann left Europe in 1937.



This and the follow two pages of publicity photos were taken in her Santa Barbara home. In the one above, notice the oil painting of Lehmann as Fidelio that now hangs in the MAW.



Mein
lieben, guten
Trau
Danzlichter
Freid-

Sally

Sally
November
1955.





Studio photos released from Hertha Schuch's collection in wonderful focus and condition.



An early photo of LL as the Marschallin (above) in a newspaper clipping and below, as Fidelio, made for a stereopticon.





Kashlafusuu



Kashlafusuu



Lotta Laflamme.



Mrs. L. Freda Grist!
Lm Lotta Laflamme





Act I Marschallin



Lotta Lenzen

Salzburg as Act III Marschallin



This page and the next display photos of Lehmann with Bruno Walter in Salzburg recitals. All four of them are new to my experience.





Lotte Lehmann with her loves: husband Otto, little dog, fancy car.



LL with her husband Otto. The other lady has not been identified.

On her 1937 Australian tour she obviously stopped in Fiji. Though she wrote about the tour, there wasn't a mention of this country.

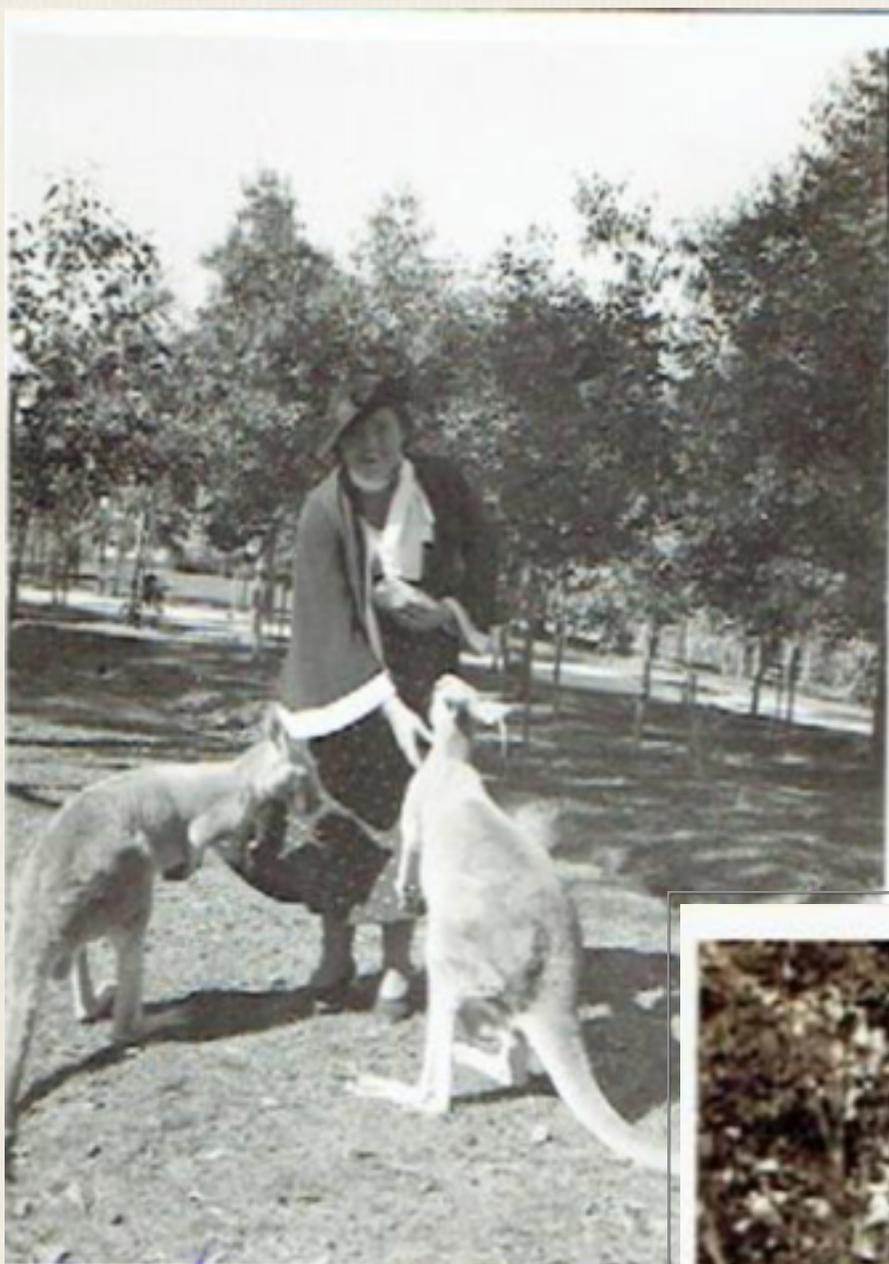


*Fiji. 1937.
Lillalofu*



*Fiji. 1937.
Lillalofu*

More photos from the 1937 Australian tour showing the animal-loving Lehmann. Koalas were found in other photos of the time, but the kangaroo photo is a discovery.



Sydney 1937.
Lehmann

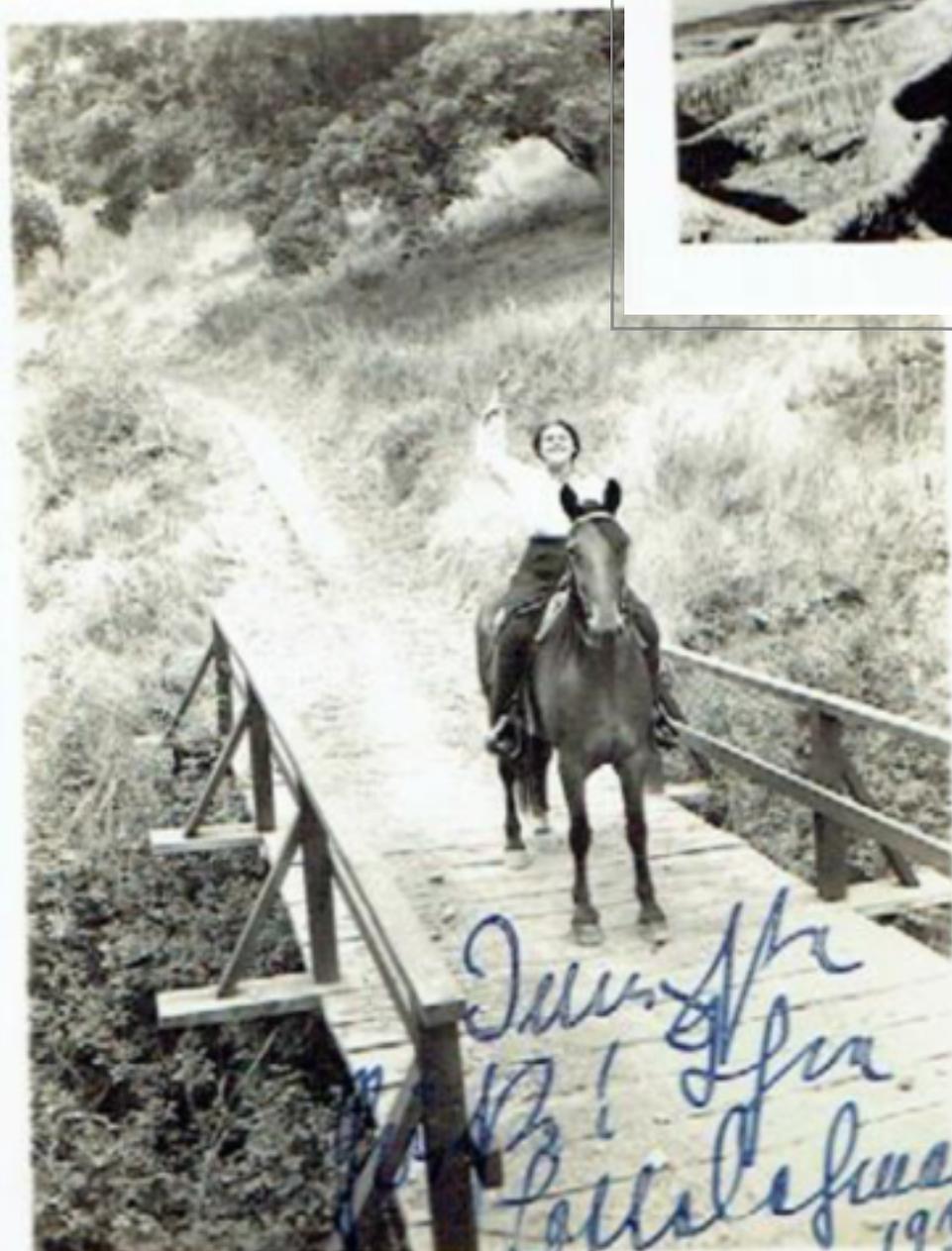


Australia
1937.

Lehmann



Lotta Refsum
August 1939



Dear Mr
B! for
Lotta Refsum
1939





Lehmann with unknown woman.

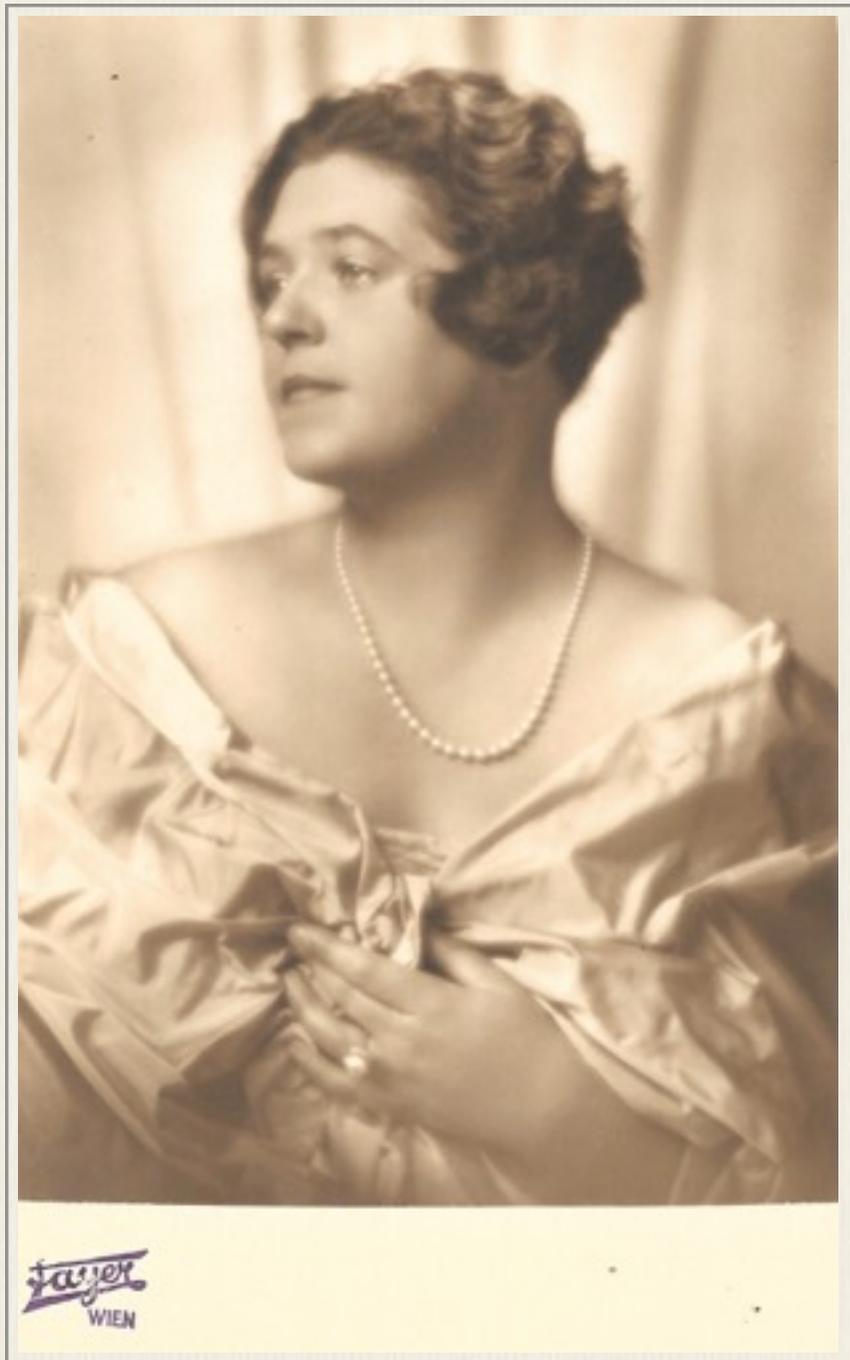




Lehmann with husband
Otto







1928



Dated 1942, but I've seen as early as 1937.



Two photos that have been available previously, but here in clearer versions. The top one shows Lehmann with Ulanowsky after a recital which followed her NYC “farewell.” In the lower one, a rare chance to see Lehmann in action probably as Elsa in *Lohengrin*.





A master class at UCSB with Altmeyer and Rothfuss in *Die Walküre* Act I. The microphone that Lehmann was wearing makes me hope that the recording of this class might still turn up some day.



One of the seldom seen photos of LL in a wheel chair, when the arthritis pain proved too much to bare with just a walking cane.



With singer/philanthropist Noël Sullivan and dogs

LL with former mezzo soprano or contralto Ruth Michaelis who ended her career teaching in Santa Barbara at the MAW.





Both photos with Ruth Michaelis, above in LL's home, Orplid and below, in an unknown location. We have copies of the many letters that LL wrote to Michaelis, friendly and grateful.





This set of LL photos was taken in Salzburg, perhaps when the city or Austria itself was honoring her.







A rare opportunity to see Lehmann in action on the stage. Perhaps *Otello*?



LL as the Marschallin in Act I, probably during a dress rehearsal



Youthful photos of
LL as the
Marschallin.





Unusual photo of LL as
Act III Marschallin with a
smile. Below, Act I with
Vera Schwarz as
Octavian.





Alfred Jerger; LL; Lothar Wallerstein, the director; and Richard Strauss in a photo for his opera *Arabella*.



LL followed by Toscanini and his chauffeur.



LL in costume for *Intermezzo* with composer Strauss.



There probably aren't many singers who were able to stand beside their own portraits at the gallery of the old Met.

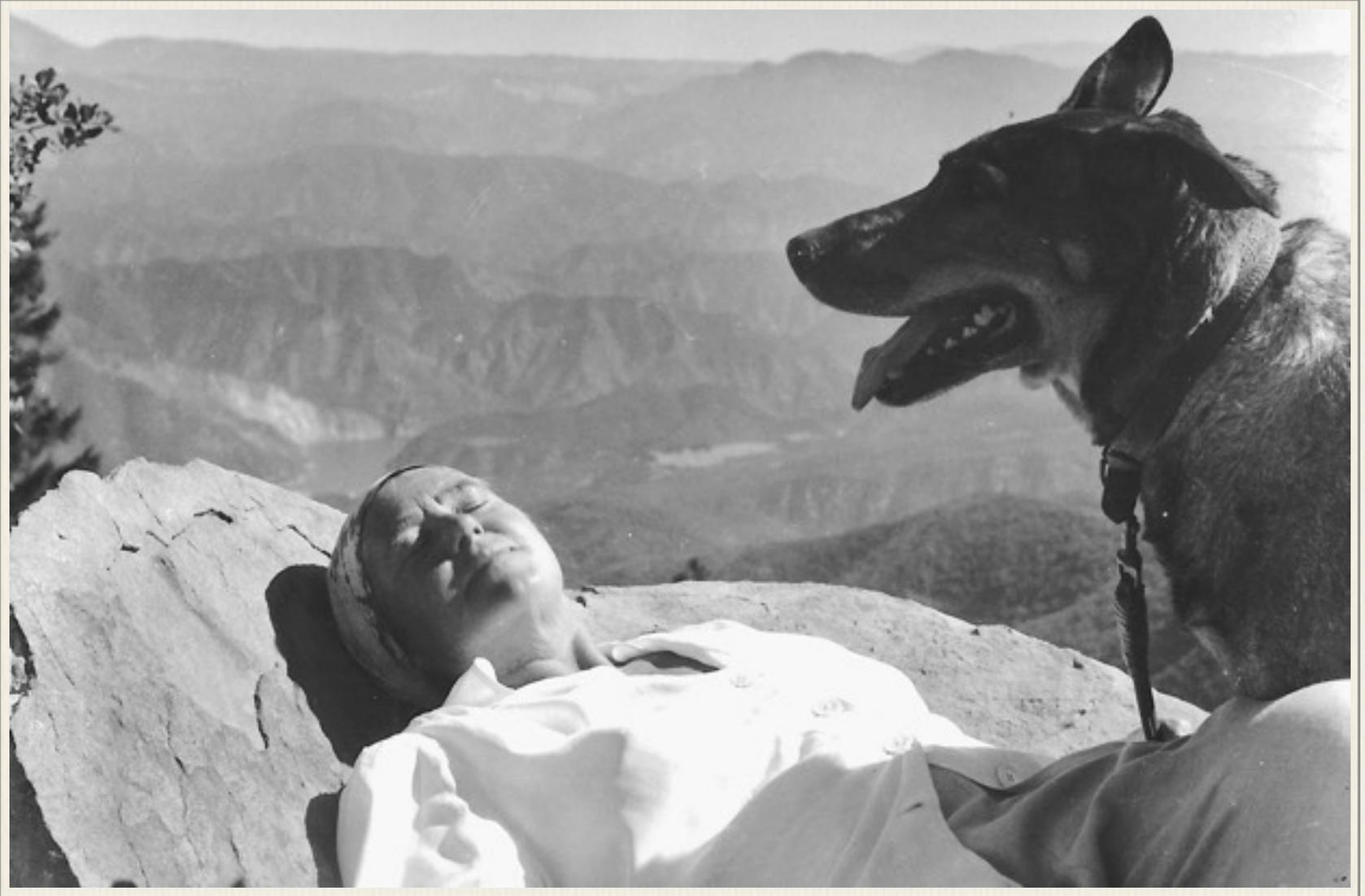
Lehmann at her first California home in the mountains behind Santa Barbara. It burned and they moved to Hope Ranch Park, near the the beach.



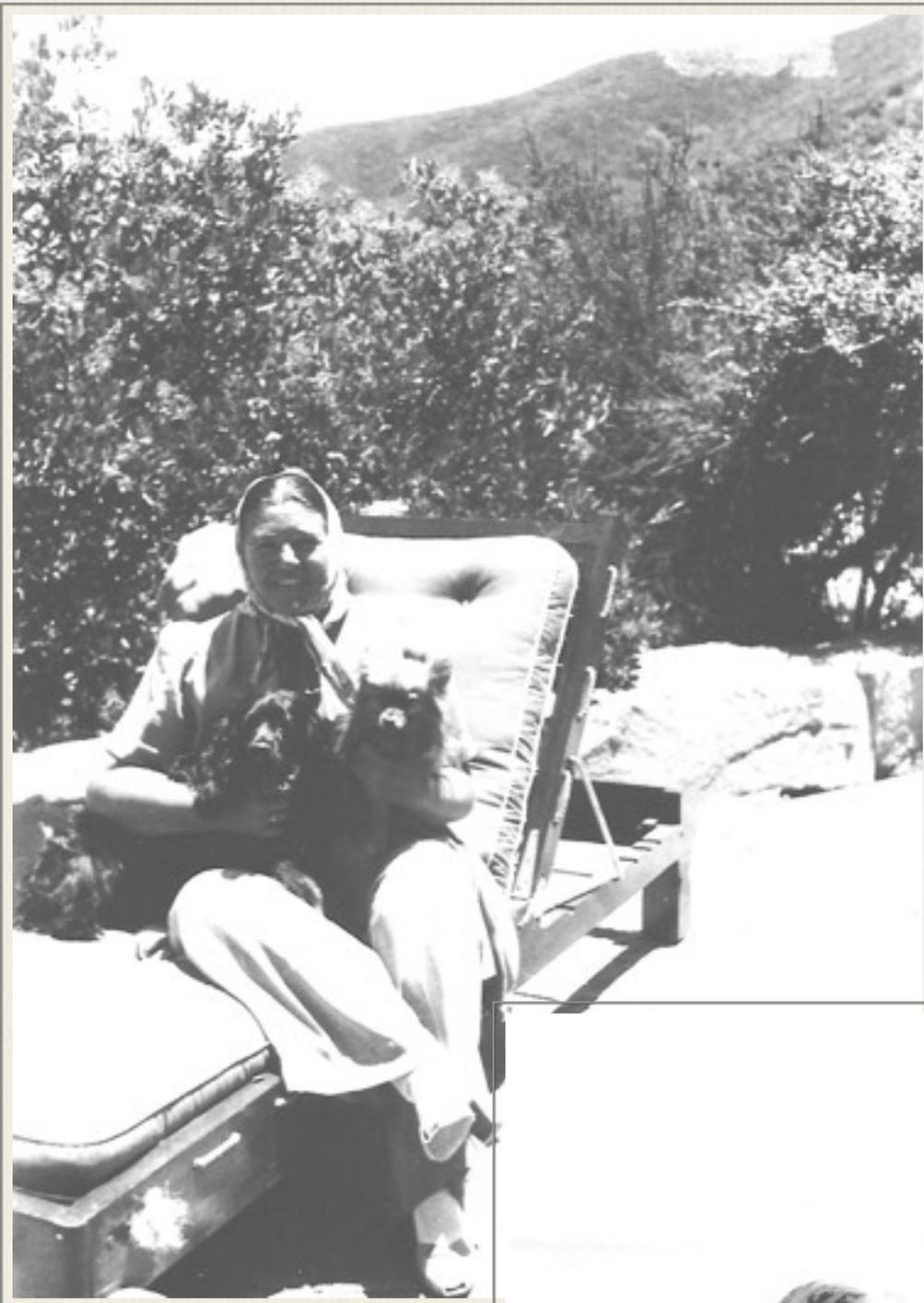


More photos of LL in her
mountain home.

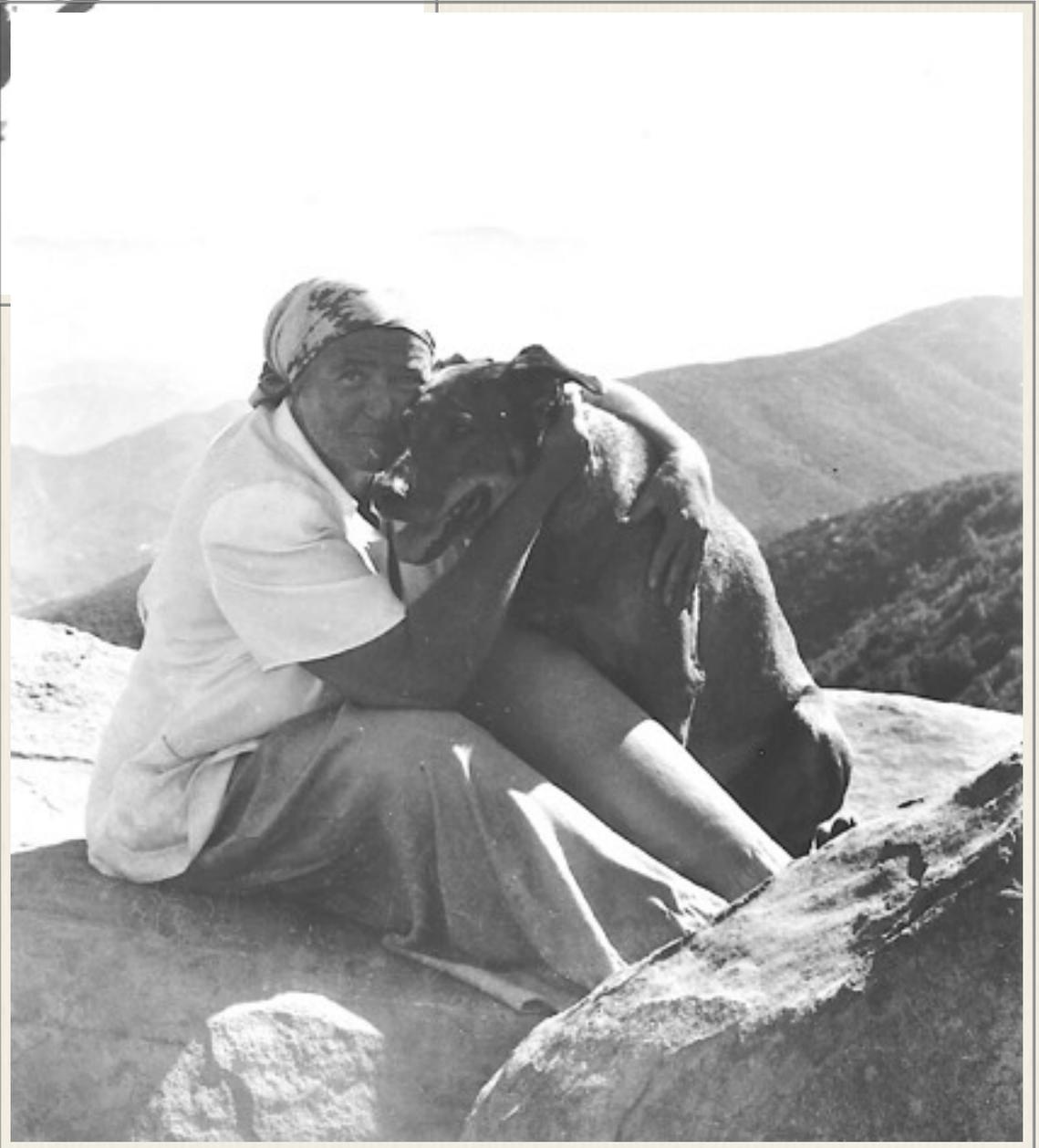




Siesta time in her mountain home



Though difficult to reach
and isolated, LL and
Frances loved their first
California home.





Lehmann's Roles

A close reading of the following list can provide a kind of mini-biography of Lehmann: small roles at the beginning of her career, the rather precipitous growth to larger, more demanding characters. She also performed many roles in now-forgotten operas that every opera house tries out.

The listing doesn't always indicate the number of performances of each role (except in Vienna) nor how the roles were assumed in other houses, particularly in the United States. It also excludes the roles she prepared but never performed in their entirety (e.g., *Isolde*.) Further excluded are arias and duets she recorded and/or sang in concert but never on stage. Those are included in Appendix A: Song Repertoire and Discography. Her master classes and private lessons also included operatic material, not in her stage repertoire.

Lehmann's fame in the United States is mistakenly associated with a few Wagner roles and one Richard Strauss role. This does great injustice to the range of roles she sang, and the extraordinary number of different roles which was 93. According to Alan Jefferson's biography, the total number of her operatic performances was 1,613.

Lehmann's final appearance in opera was as the Marschallin in *Der Rosenkavalier* on 1 November 1946, with the San Francisco Opera in Los Angeles.

The first performance of each role is listed in chronological order by composer, by the season (20/21 means the season of 1920–1921) and the city: Hamburg (H), Vienna (V), London (L), Dresden (D).

Lehmann's Vienna Opera appearances were central to her career, but who could guess which role she sang most frequently there? Not the Marschallin (48) or *Fidelio* (35), but *Manon* (66).

The following list was compiled by André Tubeuf, with help from the author.

- d'Albert: *Tiefland*: Pepa, 12/13 H (Hamburg 3); Marta, 20/21 V (Hamburg & Vienna 3); *Die toten Augen*: Myrtole, 15/16 H (Hamburg 13+7 as guest); also with the Prague Opera and Berlin Charlottenburg.
- Beethoven: *Fidelio*: Leonore, 26/27 V; (Vienna 35) (other performances in Salzburg, Hamburg [as guest], Berlin, Paris [with the Vienna Opera on tour], Stockholm [with the Vienna Opera on tour], Antwerp, & London) for a grand total of 82!
- Bittner: *Der Musikant*: Friederike, 18/19 V; (Vienna 6); *Die Kohlhaymmerin*: Helene, 21/21 V; (Vienna 2).
- Bizet: *Carmen*: Micaëla, 11/12 H; (Hamburg 29); (Vienna 17).
- Blech: *Versiegelt*: Else, 12/13 H; (Hamburg 3).
- Brandt-Buys: *Die Schneider von Schonau*: Veronika, 16/17 V; (Vienna 4).
- Branfels: *Don Gil*: Juana, 24/25 V; (Vienna 3).
- Cornelius: *Der Barbier von Bagdad*: Margiana, 14/15 H; (Hamburg 5); (Vienna 10).
- Giordano: *André Chenier*: Maddalena (Madeleine), 25/26 V; (Vienna 16)
- Gluck: *Orphée ed Eurydice*: Eurydice, 11/12 H; (Hamburg 3) *Iphigenie en Aulide*: Iphigenie, 13/14 H (Hamburg 3).
- Goetz: *Der Widerspenstigen Zähmung*: Katherine, 27/28 V; (Vienna 3); Lehmann sang Katherine's famous aria many times in concerts and recitals all over the world.
- Goldmark: *Das Heimchen am Herd*: May, 11/12 H; (Hamburg 4).
- Gounod: *Faust*: Marguerite, 16/17 V; (Vienna 24) also guest performances in Breslau, etc.
- Halevy: *La Juive/Die Jüdin*: Rachel/Recha, 15/16 H (Hamburg 5+1 as guest) (Vienna 14)
- Heuberger: *Opernball*: Angele, 14/15 H; (Hamburg 10); (Vienna 3).
- Humperdinck: *Hansel und Gretel*: Sandmännchen, 10/11 H; (Hamburg 9); Taumännchen, 11/12 H (Hamburg 1).
- Kaiser: *Theodor Körner*: Christine, 14/15 H; (Hamburg 5).
- Kienzl: *Der Evangelimann*: Martha, 12/13 H; (Hamburg 17); *Der Kuhreigen*: Blanchefleur, 21/22 V (Vienna 3).

- Korngold: *Der Ring des Polycrates*: Laura, 18/19 V; (Vienna 2); *Die tote Stadt*: Marietta/Marie, 24/25 V; (Vienna 3), Berlin, etc.; *Das Wunder der Heliane*: Heliane, 27/28 V; (Vienna 7, also Hamburg 2, as guest).
- Mascagni: *Cavalleria Rusticana*: Lola, 10/11 H (Hamburg 2).
- Massenet: *Manon*: Manon, 16/17 V; (Vienna 66); *Werther*: Charlotte, 17/18 V; (Vienna 16).
- Meyerbeer: *Le prophète*: Choirboy, 10/11 H (Hamburg 7).
- Mozart: *Die Zauberflöte*: Second Boy, 10/11 H; First Boy, 11/12 H; Pamina, 13/14 H; (Hamburg 9); (Vienna 20); *Così fan tutte*: Dorabella, 12/13 H (Hamburg 9), Covent Garden, etc.; *Figaros Hochzeit*: Countess, 13/14 H; (Hamburg 16) (Vienna 6), Covent Garden, etc.; Lehmann also sang arias of Cherubino in concerts; *Don Giovanni*: Elvira, 26 L; (London 3).
- Nicolai: *Die Lustigen Weiber von Windsor*: Anna, 10/11 H; Frau Fluth, 16/17 V; (Vienna 9).
- Offenbach: *Fortunios Lied*: Max, 10/11 H; (Hamburg 5); *Hoffmanns Erzählungen*: Antonia, 12/13 H, (Hamburg 21) (Vienna 15); *Giulietta*, 16/17 V, (Vienna 1); *Orpheus in der Unterwelt*: Eurydice, 13/14 H, (Hamburg 12).
- Pfitzner: *Palestrina*: Silla, 18/19 V; (Vienna 6).
- Puccini: *La bohème*: Mimi, 19/20 V; (Vienna 37); also Hamburg [as guest], Berlin, Dresden); *Madama Butterfly*: Butterfly, 20/21 V; (Vienna 24) (also Hamburg [as guest], Berlin, Prague, San Francisco); *Suor Angelica*: Angelica, 20/21 V; (Vienna 13); *Tosca*: Tosca, 22/23 V; (Vienna 15; Hamburg [as guest]; San Francisco; Metropolitan); *Manon Lescaut*: Manon, 23/24 V; (Vienna 7); *Turandot*: Turandot, 26/27 V; (Vienna 12), also Berlin 4, Breslau, Hamburg [as guest] 2); *Il tabarro*: Giorgetta, 31/32 V; (Vienna 4).
- Strauss J.: *Der Zigeunerbaron*: Irma, 10/11 H (Hamburg 4); *Die Fledermaus*: Orlovsky, 14/15 H, (Hamburg 8); *Rosalinde*, 30 L (London 7); (Vienna 1).
- Strauss, R.: *Der Rosenkavalier*: Sophie, 10/11 H (Hamburg 19) (London 2) (Leipzig 1); *Octavian*, 14/15 H (Hamburg 14); (Vienna 12); *Marschallin*, 24 L (London 24); (Vienna 48) (Salzburg 18) and Hamburg as guest, Paris, Berlin, Philadelphia, Cleveland, Chicago, San Francisco 9, and the Metropolitan 34; *Ariadne auf Naxos*: Echo, 12/13 H (Hamburg 8); (This was the opera in its

first version); *Komponist*, 16/17 V, (Vienna 38); *Ariadne*, 22/23 V; (Vienna 25); *Die Frau ohne Schatten*: Färberin, 19/20 V; (Vienna 11); *Intermezzo*: Christine, 24 D (Dresden 4); (Vienna 14); *Arabella*: Arabella, 33/34 V; (Vienna 5).

Tchaikovsky: *Pique Dame*: Lisa, 18/19 V; (Vienna 14), Berlin etc.; *Eugen Onegin*: Tatiana, 33/34 V; (Vienna 11); (many times in Berlin).

Thomas: *Mignon*: Mignon, 16/17 V; (Vienna 18).

Verdi: *Otello*: Desdemona, 22/23 V; (Vienna 16) (also in London 3, Dresden, Berlin, and Budapest).

Wagner: *Tannhäuser*: Second Page, 10/11 H; First Page, 10/11 H; Shepherd, 12/13 H; Elisabeth, 14/15 H (Hamburg 5), (Vienna 40); *Das Rheingold*: Freia, 10/11 H (Hamburg 20); (Vienna 3); Wellgunde, 12/13 H (Hamburg 6); (Vienna 1); *Die Meistersinger*: Apprentice, 10/11 H; Eva, 13/14 H (Hamburg 12); (Vienna 54); *Lohengrin*: First Squire, 10/11 H; Elsa, 12/13 H (Hamburg 28); (Vienna 39); *Rienzi*: 2nd Messenger of Peace, 11/12 H; Irene, 12/13 H; *Die Walküre*: Ortlinde, 12/13 H; Gertlinde, 12/13 H; Sieglinde, 13/14 H (Hamburg 8); (Vienna 32); *Parsifal*: 4th Flower Maiden, 13/14 H; 5th Flower Maiden, 14/15 H; (Vienna 7); *Götterdämmerung*: Guttrune, 13/14 H (Hamburg 13); (Vienna 8) (also on tour in South America); 3rd Norn, 13/14 H; Wellgunde, 16/17 H.

Weber: *Der Freischütz*: First Bridesmaid, 10/11 H; Agathe, 11/12 H (Hamburg 32); (Vienna 18); *Oberon*: *Meermädchen*, 12/13 H (Hamburg 6); Lehmann recorded and often sang the aria “Ozean, du Ungeheuer” from Weber’s *Oberon* as a concert piece.

Weingartner: *Kain und Abel*: Ada, 14/15 H.

Wolf-Ferrari: *Der Schmuck der Madonna*: Second Girl, 11/12 H; Stella, 12/13 H.

Zaiczek-Blankenau: *Ferdinand und Luise*: Luise, 17/18 V; (Vienna 6).

Song Repertoire

These are songs or arias that Lehmann sang for her recitals and recordings. The sheer number of composers she sang is amazing. The list is arranged by composer. Following the list are samplings from several recital years.

Alfano

Risurrezione: aria (in concert)

Queen Marie Antoinette

C'est mon ami

Arne

Not known which Arne songs she sang

Bachelet

Chère Nuit

Ernö Balogh (Lehmann's pianist)

Do not chide me

Wem gilt der Gesang

Wo ich heut' gewesen

Marion Bauer

Only of thee and me (an English version of "Solo de ti y de mi")

Solo de ti y de mi

Bayly

Long, long ago

Beethoven

Adelaide

Andenken (Ich denke dein)

An die ferne Geliebte (cycle)

Der Kuss

Der treuer Johnnie (Folk Song)

Die Trommel gerühret

Die ehre Gottes an der Natur

Fidelio: Abscheulicher and Komm' Hoffnung and O namenlose Freude (duet) in

concert performances

Freudvoll und Leidvoll

In questa tomba oscura

Mit einem gemalten Bande

Neue Liebe, neues Leben

Sehnsucht

Wonne der Wehmut

Zärtliche Liebe (Ich liebe Dich)

Benatzky

Ich muß wieder einmal in Grinzing sein

Berger

Ach wer das doch könnte

Frühling ist es wieder

Bergerettes

Bergère légère

Il était un bergère

Nanette

Philis, plus avare que tendre

Venez, agréable printemps

Berlin

God bless America

Berlioz

Absence

La damnation de Faust: Es war ein König in Thule

L'île inconnue

Bizet

Carmen: duet in concert performance

Blech

Heimkehr vom Feste

Bohm

‘s Zuschau’n

Still wie die Nacht (also in English)

Boito

Mefistofele: Siehe, ein bleichen Morgenlicht

Brahms

Abendregen

Ach, wende diesen Blick

Alte Liebe

Am Sonntagmorgen

An die Nachtigall

An eine Aeolsharfe

An ein Veilchen

Auf dem Kirchhofe

Auf dem See

Auf der Heide weht der Wind

Bei dir sind meine Gedanken

Bescheidene Liebe

Bitteres zu sagen denkst du

Botschaft

Cradle Song (in English)

Dämmerung senkte sich von oben

Das Mädchen spricht

Da unten im Tale

Dein blaues Auge

Der Gang zum Liebsten

Der Jäger

Der Kranz

Der Kuss

Der Schmied
Der Tod, das ist die kühle Nacht
Die Kränze
Die Mainacht
Die Nachtigall
Die Schalle der Vergessenheit
Dämmerung senkte sich
Ein Sonett
Ein Wanderer
Erinnerung
Erlaube mir, feins Mädchen
Es hing der Reif
Es liebt sich so lieblich im Lenze
Es träumte mir
Feinsliebchen, du sollst....
Feldeinsamkeit
Frühlingslied
Frühlingstrost
Geheimnis
Gute Nacht
Hier, wo sich die Straßen scheiden
Immer leiser wird mein Schlummer
Komm' bald
Lerchengesang
Liebestreu
Magyarisch
Meerfahrt
Mein Mädels hat einen Rosenmund
Meine Liebe ist grün
Minnelied
Mondenschein
Nachtigall

Nachtigallen schwingen
Nachtklang
Nachtwandler
Nachwirkung
Nicht mehr zu dir
O komme holde Sommernacht
O liebliche Wangen
O wüsst' ich doch den Weg zurück
Regenlied
Ruhe Süßliebchen
Salamander
Salome
Sandmännchen
Sapphische Ode
Schwesterlein
Schön war, das ich dir weihte
Sehnsucht
Serenade
Sommerabend
Sonntag
Spanisches Lied
Steig' auf, geliebter Schatten
Ständchen: Der Mond steht...
Therese
Trennung
Unbewegte, laue Luft
Vergebliches Ständchen
Versunken
Von ewiger Liebe
Vorschnellner Schwur
Wenn du mir zuweilen lächelst
Wenn um den Holunder der Abendwind kost (Junge Lieder II)
Wie Frühlingsblumen weht es

Wie Melodien zieht es mir
Wie bist du, meine Königin
Wie die Wolke noch der Sonne
Wie froh und frisch
Wiegenlied
Willst du, dass ich geh'
Wir wandelten
Zigeunerlieder (cycle)

Bransen

Love's melody

Cadman

Joy

Carpenter

The sleep that flits on baby's eyes
When I bring to you colored toys

Gustave Charpentier

Louise: Depuis le jour (as Seit diesem Tage)

Charles

When I have sung my songs to you

Chausson

Le temps des lilas
Les papillons
Nocturne

Chopin

Der Ring
Litauisches Lied

Chorales

Ach bleib mit deiner Gnade
Aus tiefer Not
Christi Mutter stand mit Schmerzen

Ein feste Burg ist unser Gott
Es blüht der Blumen eine
Herbei o ihr Gläubigen
Geleite durch die Welle
Ich bete an die Macht der Liebe
Jesus, meine Zuversicht
O du fröhliche
O Haupt voll Blut und Wunden
O heil'ger Geist, kehr bei uns ein
Wir glauben all' an einen Gott

Christmas Music

Adeste Fidelis
Es ist ein Ros' entsprungen
Good King Wenceslas
The first noel
Silent night

Cimara

Canto di Primavera

Clifton

If music be the food of love

Cornelius

Aus dem hohen Lied
Brautlieder (cycle)
Du und ich (duet)
Ein Ton
Erwachen
Vorabend
Wiegenlied

Cowler

Es gibt eine Frau, die dich niemals vergißt

H. H. Cunn or Cummins

Lie there, my lute

Reposa ahi, laúd mio (a Spanish translation of “Lie there, my lute”)

D’Albert

Die toten Augen: Psyche wandelt; Amor und Psyche (in concert)

Debussy

Beau soir

Colloque sentimental

Green

La chevelure

La flûte de Pan

La mort des amants

Le tombeau des Naiades

Mandoline

Romance

Dell’ Acqua

La vierge à la crèche

Duparc

Extase

Le manoir de Rosamonde

La vie antérieure

L’invitation au voyage

Phidylé

Rencontre

Sérénade Florentine

Eulenburg

Monatsrose

Rankende Rose

Seerose

Weiß und rote Rose

Wilde Rose

Fauré

Après un rêve

Rencontre

Seth Felt

To Electra

Ferrari

Le Miroir

Flotow

Arias (in concert)

Franz

Aus meinen grossen Scherzen

Die Heide ist grün

Dies und das

Ein Friedhof

Er ist gekommen

Für Musik

Gute Nacht

Im Herbst

Im Rhein, in heiligen Strome

Marie

Ständchen

Weißt du noch

Giuseppi Giordani

Caro mio ben

Giordano

André Chenier: aria and duet (in concert)

Gluck

Alceste: Dieux de la nuit éternelle, also Divinités du Styx

O del mio dolce ardor

Godard

Jocelyn: Berceuse

Goetz (Götz)

Der Widerspenstigen Zähmung: Arie der Katharina (in concert)

Gounod

Ave Maria (on Bach's music)

Faust: Duet (in concert)

Vierge d'Athènes

Gretchaninoff

Cradle Song

Folksong

My native land

Over the steppe

Grieg

Auf dem Kahn (Im Kahne)

Ein Schwan

Ich liebe Dich

Letzte Frühling

Hageman

At the well

Do not go, my love

Fear not the night

Music I heard with you

The cunning little thing

The night has a thousand eyes

Handel

Rinaldo: Lascia ch'io pianga

Xerxes: Largo: Ombra mai fu

Hahn

À nos morts ignorés

Dernier voeu
D'une prison
La nuit
L'énamourée
Le rossignol des Lilas
Le printemps
L'heure exquise
L'incrédule
Lydé
Offrande
Paysage
Pholoë
Phyllis
Si me vers avaient des ailes

Hamilton-Harty

The scythe song

Haydn

She never told her love

Hildach

Der Lenz

Der Spielmann

Hinton

Cradle song

Hummel

Halleluja

Humperdinck

Die Lerche

William James

Bush song at dawn

Covent Garden

Haunted garden

Hail magic power (to the words of Lotte Lehmann)

Cyril Jenkins

As the moon's soft splendor

Music, when soft voices die

Jensen

Blütenwind

Lehn deine Wang' an meine Wang'

Murmelndes Lüftchen

O laß dich halten, gold'ne Stunde

Ketèlbey

Andachtsstunde

Heiligtum des Herzens

Wilhelm Kienzl

Gute Nacht, ihr Freunde

Maria auf dem Berge

Die verschwiegene Nachtigall

So lang du mich entbehren kannst

Venus mater

Korngold

Die tote Stadt: aria (in concert)

Das Wunder der Heliane: aria (in concert)

Lehar

Die lustige Witwe: aria (in concert)

Leopoldi

Wien, sterbende Märchenstadt

Liszt

Es muß ein Wunderbares sein

Lorelei

Mignons Lied

Mahler

Das irdische Leben

Erinnerung

Ich bin der Welt abhanden gekommen

Ich ging mit Lust durch einen grünen Wald

Liebst du um Schönheit

Lob des hohen Verstandes

Serenade

Symphony No. 4

Um Mitternacht

Rückertlieder

Wo die schönen Trompeten blasen

Martini

Plaisir d'amour

Josef Marx

Der bescheidene Schäfer

Der Ton

Hat dich die Liebe berührt

Selige Nacht

Und gestern hat er mir Rosen gebracht

Massenet

Hérodeade: Il est doux, il est bon (in concert)

Manon: Gavotte (in concert) (also in English as "Listen to the voice of youth")

May

Der Duft, der eine schöne Frau begleitet

Mendelssohn

Auf Flügeln des Gesanges (also in English as "On wings of song")

Bei der Wiege

Der Mond

Die Liebende schreibt

Entsagung

Es weiß und rät es doch keiner
Frage
Gruß
Lieblingsplätzchen
Morgengruß
Neue Liebe
Pagenlied
Schilflied
Suleika
Venetianisches Gondellied

Meyer-Helmund

Das Zauberlied

Molloy

The Kerry dance

Monro (also Munro)

My lovely Celia

Monteverdi

Lasciatemi morire

Frank Moser (only sung on one occasion in 1919)

Bei einem Springbrunnen

Bitte

Die Einsame

Geistergruss

Liebestrunken

Nacht

Mozart

Abendempfindung

Als Luise die Briefe...

An Chloe

Dans un bois solitaire

Das Veilchen

Die Verschweigung

Don Giovanni: La ci darem/Reich mir die Hand (as duet in concert)

Magic Flute: Duet of Pamina and Papageno (in concert)

Marriage of Figaro: Heil'ge Quelle (Porgi amor); O säume länger nicht (Deh vieni);
Ihr, die ihr triebe (Voi che sapete)

Sehnsucht nach dem Frühlinge

Warnung

Wiegenlied (Schlafe mein Prinzchen), (actually by Flies, not Mozart)

Müller

Oh love of God most full

Mussorgsky

Songs and Dances of Death (complete and selections) (in German and in English)

Nicolai

Die lustigen Weiber: Nun eilt herbei (in concert)

Paladilhe

Psyché

Perrari

Le miroir

Pfitzner

Gretel

Puccini

La bohème: Mimi's aria (in concert)

Madame Butterfly: Un bel di; Butterfly/Pinkerton duet (in concert)

Tosca: duet (in concert); Vissi d'arte (in Italian and German in concert)

Purcell

Dido: When I am laid in earth (Dido's Lament)

There is not a swain

Quilter

I arise from dreams of thee
Love's philosophy
Now sleeps the crimson petal

Rachmaninoff

In the silence of the night

Ralton

Eine kleine Liebelei

Ravel

Nicolette

Reger

Marias Wiegenlied
Virgin's slumber song (in English)
Waldeinsamkeit

Roessel

Wo du hingehst

Rogers

Star

Rosen

Wenn du einmal dein Herz...

Rubinstein

Es blinkt der Thau, also as: The dew is sparkling
Romance

Sadero

Fa la nana

Schubert

Am Meer
Am Grabe Anselmos
Am See

An den Mond (both Hölyty and Goethe versions)
An die Leier
An die Musik
An die Nachtigall
An eine Quelle
An mein Klavier
An Sylvia (also in English)
Auf dem Wasser zu singen
Auflösung
Ave Maria
Das Fischermädchen
Das Mädchen
Das Rosenband
Dass sie hier gewesen
Dein ist mein Hertz
Der Doppelgänger
Der Erbkönig
Der Fischer
Der Jüngling an der Quelle
Der Jüngling und der Tod
Der Kreuzzug
Der Musensohn
Der Tod und das Mädchen
Der Wanderer
Der Wanderer an den Mond
Die Allmacht
Die Forelle
Die junge Nonne (also in the orchestrated version)
Die Liebende schreibt
Die Männer sind méchant
Die Rose
Die schöne Müllerin (cycle) (also excerpts)
Die Stadt

Die Taubenpost
Die Unterscheidung
Du bist die Ruh'
Emma
Fischerweise
Frühlingssehnsucht
Ganymed
Geheimes
Gott im Frühlinge
Gretchen am Spinnrade
Hark, Hark! the Lark (in English shortly after the war)
Heimliches Lieben
Hin und Wieder...
Im Abendrot
Im Frühling
Im Herbst
Lachen und Weinen
Liebesbotschaft
Liebeslauschen
Litenei auf das Fest Allerseelen
Mignon
Mit dem grünen Lautenbande
Nachtgesang
Nacht und Träume
Nähe des Geliebten
Nur wer die Sehnsucht kennt
Rastlose Liebe
Rosamunde
Schäfers Klagelied
Schlummerlied
Schwanengesang (not the cycle)
Sei mir gegrüsst
Seligkeit

So laßt mich scheinen (Lied der Mignon)
Ständchen (Leise flehen...) (also in English)
Suleikas Gesang
Suleika II
Um Mitternacht
Wanderers Nachtlied
Was ist Sylvia? (also in English)
Wiegenlied (Schlafe, schlafe holder...)
Winterreise (cycle) (also excerpts)

Schumann

Abendlied
Alte Laute
An den Sonnenschein
Aufträge
Aus den hebräischen Gesängen
Aus den östlichen Rosen
Belsazar
Botschaft
Brautlieder I and II
Dein Angesicht
Der Hidalgo
Der Himmel hat eine Träne geweint
Der Nussbaum
Der Zeisig
Der arme Peter (3 songs)
Dichterliebe (cycle) (Ich grolle nicht performed separately)
Die Blume der Ergebung
Die Kartenlegerin
Die Lotosblume
Die Meerfee
Die Soldatenbraut
Du bist wie eine Blume

Erstes Grün

Frauenliebe und -leben (cycle)

Frühlingsnacht

Geisternähe

Glühwürmchen

Heiss mich nicht reden

Hochländisches Wiegenlied

Ich denke dein

Ich wandelte unter den Bäumen

Ihre Stimme

Im Westen

In der Fremde

Jemand

Kommt dir manchmal in den Sinn

Leis' rudern hier

Liebesbotschaft

Lieb' Liebchen, leg's Händchen

Lied der Braut

Lied der Mignon

Lied der Suleika

Liederkreis Opus 39 (song cycle). This includes songs performed separately: In der Fremde, Waldesgespräch, Frühlingsnacht, etc.

Marienwürmchen

Mein Wagen rollet langsam

Meine Rose

Meine Töne still und heiter

Mit Myrten und Rosen

Mondnacht

Nur ein lächelnder Blick

O ihr Herren

O Sonnenschein

Provincialisches Lied

Romanze

Rose, Meer, und Sonne
Röselein
Schöne Fremde
Schöne Wiege meiner Leiden
Serenade
Singet nicht in Trauertöne
Sitz' ich allein
Soldatenbraut
So wahr die Sonne scheint
Talismane
Träumerei (as vocalise in *Big City* movie)
Duets: Unter'm Fenster, Ich denke Dein, Er und Sie, Liebhabers Ständchen,
Familien gemälde, So wahr die Sonne scheint
Volksliedchen (Wenn ich früh in den Garten geh')
Waldesgespräch
Was soll ich sagen
Wenn durch die Piazzetta
Wer machte dich so krank?
Widmung (also in English as "Dedication")
Zwei Lieder der Braut
Zwei venetianische Lieder
Zwielicht

Scott

Blackbird's song

Sibelius

Hundert Wege

Sieczynski

Wien du Stadt meiner Träume

Sjøberg

Visions (Tonerna)

Stolz

Im Prater blüh'n wieder die Bäume

J. Strauss Jr.

Der Zigeunerbaron: Wer uns getraut (in concert)

Heut' macht die Welt Sonntag für mich (arr. Dostal)

R. Strauss

Allerseelen

All mein Gedanken

Ariadne auf Naxos: Es gibt ein Reich (in concert)

Barcarolle

Befreit

Cäcilie

Das Geheimnis

Dein blaues Auge

Der Rosenkavalier (excerpts in concert)

Die Georgine

Die Nacht

Die Zeitlose

Du meines Herzens Krönelein

Freundliche Vision

Geduld

Georgine

Gesang der Apollopriesterin

Heimliche Aufforderung

Ich trage meine Minne

Im Spätboot

Kling!

Meinem Kinde

Mit deinen blauen Augen

Morgen!

Ruhe, meine Seele

Salome (excerpt in concert)

Schlechtes Wetter
Seitdem dein Aug' in meines schaute
Ständchen
Traum durch die Dämmerung
Von dunklem Schleier umspinnen
Wiegenlied
Wie sollten wir geheim sie halten
Wozu noch, Mädchen
Zueignung

Tchaikovsky

Eugen Onegin: Letter aria (in German, in concert)
Nur wer die Sehnsucht kennt (also in English as None but the Lonely Heart)

Ambrois Thomas

Mignon: Kennst du das Land, also in English: Knowest Thou the Land, also as
Connais tu le pays

Thompson

Velvet shoes

Torelli

Tu lo sai

Traditional

American National Anthem (Oh, say can you see...)
Charming Chloe (words of Burns)
Come let's be merry
Drink to me only with thine eyes
Have you seen but a white lily grow?
I know where I'm goin'
John Anderson
Londonderry Air
Oh whistle and I'll come to thee
The last rose of summer
The plague of love

The sweet little girl that I love
Thine is my heart
Woulds't thou behold

Wagner

Die Walküre: Du bist der Lenz (in concert)

Lohengrin: Elsas Traum; Du Ärmste kannst wohl nie ermessen;
Wedding Scene, (duet); (all in concert)

Tannhäuser: Dich teure Halle; Elisabeth's Prayer (both sung in concert)

Tristan und Isolde: Liebestod (sung in concert)

Wesendonck Lieder (complete or one or more)

Weingartner

An den Schmerz (a cycle dedicated to Lehmann)

Weckerlin (arranger)

William

Summer night

Maman, dites-moi

Wolf

Ach, des Knaben Augen

Als ich auf dem Euphrat schiffte

Anakreons Grab

An die Geliebte

An eine Aeolsharfe

Auch kleine Dinge

Auf dem grünen Balkon

Auf ein altes Bild

Auf einer Wanderung

Begegnung

Benedeit die sel'ge Mutter

Bescheidene Liebe

Bit' ihm o Mutter

Blumengruß

Das verlassene Mägdlein
Das Vöglein
Daß doch gemalt all deine Reize wären
Denk' es o Seele
Der Freund
Der Genesene an die Hoffnung
Der Gärtner
Der Knabe und das Immelein
Der Mond hat eine schwerer Klag...
Der Schäfer
Die Bekehrte
Die Nacht
Die Spröde
Dies zu deuten
Du denkst mit einem Fädchen
Elfenlied
Er ist's
Frage und Antwort
Frühling übers Jahr
Fußreise
Gebet
Geh', Geliebter, geh' jetzt
Gesang Weylas
Goldfäden
Heb' auf dein blondes Haupt
Heimweh
Heut' Nacht erhob ich
Im Frühling
In dem Schatten meiner Locken
In der Frühe
In hab' in Penna
Lied vom Winde
Mein Liebster singt

Mignon (Kennst du das Land)
Mir ward's gesagt
Mitternacht
Mögen alle bösen Zungen
Morgenstimmung
Morgentau
Nachtzauber
Nein, junger Herr
Nimmersatte Liebe
Nun laß uns Frieden schließen
Nun wandre Maria
Peregrina I
Schlafendes Jesuskind
Schwieg einmal still
Storchenbotschaft
Sterb' ich, so hüllt in Blumen meine Glieder
Tretet ein, hoher Krieger
Träume
Über Nacht
Um Mitternacht
Und willst du deinen Liebsten sterben sehen
Verborgeneheit
Verschwiegene Liebe
Waldmädchen
Wenn du, mein Liebster, steigst zum Himmel auf
Wer rief dich denn?
Wer sein holdes Lieb verloren
Wer tat deinem Füßlein weh?
Wiegenlied im Sommer
Wie glänzt der helle Mond,
Wie lange schon
Zitronenfalter in April
Zur Ruh', zur Ruh'

Amy Worth

Midsummer

The little betrothed

The little god in the garden

Ernst Wunderlich

Gute Nacht

A Sampling of Some Special Seasons:

In 1946 and 1947 Lehmann sang the following songs in recital throughout the United States. The songs are in alphabetical order by composer. There are many non-German songs, which one expects so soon after the war.

Bergerettes: Venez, agréable printemps; Bergère légère; Philis, plus avare que tendre; Nanette; Il était un bergère

Folk Songs: Come let's be merry; John Anderson; I know where I'm goin';
O whistle and I'll come to thee

Bachelet: Chère Nuit

Brahms: Bescheidene Liebe; Sehnsucht; Sommerabend; Mondenschein;
Vorschneller Schwur; Alte Liebe; Wie Melodien zieht es mir;
An ein Veilchen

Chausson: Les papillons

Clifton: If music be the food of love

Debussy: La chevelure; La flûte de Pan; Le tombeau des Naiades; Beau soir;
Mandoline; Green; Romance

Hahn: Paysage

Martini: Plaisir d'amour

Mendelssohn: Suleika

Perrari: Le miroir

Schubert: Das Fischermädchen; Im Frühling; Schwanengesang

Schumann: Die Soldatenbraut; Der Zeisig

Strauss: Ruhe, meine Seele; Meinem Kinde; Im Spätboot; Befreit; Die Georgine;
Von dunklem Schleier umspinnen; Heimliche Aufforderung

Torelli: Tu lo sai

Wolf: Auf einer Wanderung; Dass doch gemalt; Wiegenlied im Sommer;
Nimmersatte Liebe; Elfenlied; Fußreise; Begegnung; Blumengruß;
Mögen alle bösen Zungen; Der Schäfer; Nun wandre, Maria;
Das verlassene Mägdlein; Sterb' ich so hüllt; Denk' es o Seele

Lehmann listed in her repertoire booklet but didn't sing: Alban Berg's Im Zimmer
and Die Nachtigall.

In 1948 and 1949 Lehmann included:

Brahms: Minnelied; Nicht mehr zu dir zu gehen; Salome

Chausson: Nocturne

Duparc: Le manoir de Rosamonde; Sérénade Florentine

Hahn: Dernier voeu

Mendelssohn: Suleika

Schubert: An den Mond; Der Wanderer an den Mond; Die Unterscheidung; Gott
im Frühlinge; Nachtgesang; Schäfers Klagelied

Wolf: Der Hidalgo; Ich wandelte unter den Bäumen

Schumann: Romanze; Er ist's

Strauss: Die Bekehrte; Die Spröde

Schubert Repertoire

Here are the Schubert songs that Lehmann sang (in the chronological order as she added them to her repertoire.)

Schubert: Die junge Nonne; Nacht und Träume; (1918); Ständchen; Der Tod und das Mädchen; Litanei; Ave Maria; An die Musik (1929); Nachtgesang; Du bist die Ruh'; Der Doppelgänger; (1929); Erlkönig; Ganymed, Geheimes; Auf dem Wasser...; Rastlose Liebe; Die Allmacht; (1930); Am Grabe Anselmos, Der Kreuzzug, Der Jüngling und der Tod; Faut-il en vain médire; An Sylvia; Mignon; Wiegenlied; Der Wegweiser; (1931); Frühlingsglaube; An die Leier; Im Abendrot; An eine Quelle; An die Laute; Amour sans trêve; Barcarole (1933); Der Lindenbaum; Im Herbst; Ungeduld; Heimliches Lieben; Schwanengesang; (1934); Romance from Rosemunde; Die Stadt; Das Rosenband; (1935); Gretchen am Spinnrade; Nähe des Geliebten; Auflösung; (1936); Dein ist mein Hertz; (1937); Liebesbotschaft; An die Nachtigall; (1939); Nur wer die Sehnsucht kennt; *Winterreise*; (1940); *Die schöne Müllerin*; Das Fischermädchen; An den Mond; Lachen und Weinen; (1942); Suleikas Gesang; Die Forelle (1943); Der Wanderer; Mit dem grünen Lautenbande; (1944); O lasst mich scheinen; Fischerweise; Der Jüngling an der Quelle; Sei mir gegrüsst; Am Meer; Schlummerlied; Suleika II; Im Frühling; Die Männer sind mechant; (1945); Hark, hark! the Lark; Dass sie hier gewesen; (1946); An Grabe Anselmos; An den Mond; Der Fischer; (1947); Schäfers Klagelied; Das Echo; Emma; An den Mond (Goethe poetry); Der Musensohn; Lachen und Weinen; Wiegenlied; Die Unterscheidung; Um Mitternacht; Die Rose; Frühlingssehnsucht (1948); Gott im Frühling; An mein Klavier; Die Liebende schreibt; Am See; Das Mädchen; Hin und wieder (1949); Liebeslauschen; Seligkeit; (1951)



Discography

This chronological discography is designed to satisfy the needs of both the serious collector as well as the casual listener.

The sections are:

Commercial Recordings

Non-Commercial Recordings

LP Reference

Index

CD Index

This first major section of the discography includes commercial recordings made on “shellacs” (nominally 78rpm records) from 1914 until 1949. The discography’s three-digit index number is followed by the name of the opera (upper-case) or the name of the song. (These numbers are no longer in exact order; much current research has revealed different dates, etc. and this updated discography reflects this.) Then the aria or song and the composer. The next data are the matrix, followed by catalogue numbers and the LP reference. (The word “matrix” means the original master made from the hot-wax disc on which the original sound was recorded.)

The numbers that follow “LP:” refer to the LP Index found at the end of listings (both commercial and non-commercial).

Unless otherwise stated, all entries are sung in German.

A word about original speeds of the 78s recorded before 1931. The well-known discographer William Moran has pointed out the fact that no written record was kept of the speeds used in early recordings. “A deviation in speed of 4 revolutions per minute (rpm) changes the pitch (and thus the key) by one-half

tone. Not only is the pitch incorrect...but...the tone and quality of the voice is distorted,” writes Mr. Moran in *Nellie Melba: A Contemporary Review*. The speed of Lehmann 78rpm recordings varies from 72–87rpm. The careful listener can compare the recording against the published key. (See the chapter “[Early Recordings.](#)”)

This Lehmann commercial discography is based on that of Floris Juynboll, which appeared in the March 1985 *Stimmen die um die Welt gingen* magazine. With the publication of *Lotte Lehmann: A Centenary Biography* by Alan Jefferson, Juynboll considerably altered and expanded his original publication (especially the listing of commercial recordings). I refer to his data as “J.” in both the commercial and non-commercial sections. There is also the German-language publication of Jefferson’s biography which has an amended Lehmann discography by Juynboll, published by Schweizer Verlagshaus, Zürich, in 1991. When additions or corrections seemed warranted, they have also been included in the present discography.

The Lehmann discography by H. P. Court, updated by Clyde Key, was also helpful. Many thanks to the others who helped: William Moran, who gave me basic instruction and format advice as well as data; Mark Obert-Thorn, Alan Kelly, England; R. Peter Munves, of CBS; Edwin Matthias of the Library of Congress; Robert Kenselaar of the Rodgers & Hammerstein Archive; Elisa Schokoff of the Museum of Broadcasting; Jerry Minkoff, researcher, and editor; Joseph Pearce and Harold Huber, private collectors; Manfred Miethe for the German proofreading; Katsuumi Niwa, Frank Manhold, and Paul Glassman; Dixon Smith, for computer aid; and Frances Holden, Dan Jacobson, Martin Silver, Jim Stenger, Judy Sutcliffe, and Christian Brun in Santa Barbara.

After the Commercial Discography, you’ll find the Non-Commercial Discography. This section continues to grow with discoveries of new “live” Lehmann recordings. The three-digit numbering begun in the Commercial Discography continues. This is useful when using the Index which references both the Commercial and Non-Commercial Discographies. There are often random CD references in both of them.

The Index that follows the LP Reference is complete: arias, Lieder, and master classes are all included. The same three-digit number applies.

The CD Index that follows is divided: *Die Walküre* ; *Der Rosenkavalier*; the Opera Arias; the Lieder; the Opera Aria and Lieder Potpourris, and finally the Miscellaneous CDs. You'll find the same three-digit numbers used in the Commercial and Non-Commercial Discographies referenced in the CD Index. The Potpourri CDs listed above have gained in importance with the recent Marston Records release of Lehmann's acoustic recordings and her electric ones made for Odeon in Berlin.



An almost-candid shot of the three after a *Der Rosenkavalier* performance. Lehmann is holding on to conductor Artur Rodzinsky and Grete Stuckold, as Octavian, is trying to strike a masculine pose.

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set.

Bridge to Eternity

Du, für den Augenblick geboren,
Gesang, Wort, Instrumentaton,
Bist nicht für immerdar verloren,
Entschwindend im Entstehen schon!

Die Technik hat dich kühn entrissen
Dem schnellen Flug der flücht'gen Zeit
Und bannte dich in tiefem Wissen
In eine schöne Ewigkeit

Wie wunderbar ist es, zu denken,
Dass es dem Menscheng Geist gelang
Auf's Neue stets der Welt zu schenken,
Was überströmend einst die Seele sang!

You, who for a moment's span were made,
Song, word, and evanescent tone,
Are not lost forever in the shade,
In mystic darkness of a source unknown.

Boldly snatched from time's remorseless
flight,
By new-found might of Science held in
place.
You live, enchanted, in the glorious light
Of immemorial and eternal space.

Oh wondrous force! How strange it is to
think
Than man's unfathomed genius can prolong
The fragile chain that holds from Lethe's
brink
The fleeing beauty of a moment's song.

On this and the following pages you'll find recording work sheets from the 1940s of Lehmann recordings for Columbia. The rather casual nature of the whole endeavor, the many changes that were made, the references to royalties to be paid (or not), and of course the technical information about the matrix or catalog numbers is all fascinating to observe.

Contract		DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
EXCLUSIVE ARTIST		7/2/41	CO-31698	WAGNER, Schwanen-ML 5778	ML 57266	10/15/42			
LOTTE LEHMANN Col. Masterworks		6/30/41	CO-31699	MENDELSSOHN; Morgengruss					
S.S. #130-12-6023			CO-31700	MENDELSSOHN; Venetianisches Gondellied	ML 5778	10/15/42		7344-0	Sept 1942
April 5, 1940			CO-31701	MENDELSSOHN; Neue Liebe				ML 57265	
One year			CO-31702	SCHUMANN; Der Nussbaum ML 5778					
February 11, 1941			CO-31703	BEETHOVEN; Wonne der Wehmut					
January 21, 1942			CO-31704	BEETHOVEN; Andenken					
January 21, 1942			CO-31705	BEETHOVEN; Der Kuss ML 5778					
January 21, 1942				Die Trommel Geruehret					
January 21, 1942			CO-31706	BEETHOVEN; In Quete-Tomba-Geura					
January 21, 1942			CO-31707	WOLF; Verborgenheit					
January 21, 1942			CO-31708	WOLF; Zur Ruh, Zur Ruh ML 5778					
January 21, 1942			CO-31709	WOLF; Gesang Weylas					
January 21, 1942			CO-31710	BRAMMS; Wiegenlied					
January 21, 1942				Ständchen					
January 21, 1942			CO-32035	BRAMMS; Wiegenlied ML 5778					
January 21, 1942			CO-32036	BRAMMS; Ständchen ML 5778	10/15/42	ML 57266		Royalty 7300-0	Mar 1942
February 11, 1941		6/22/42	XCO 32966	SCHUBERT; Schöne Wiliam	ML 5996			19-615	July 1946
February 11, 1941			XCO 32967	" " "	6/25/42				
February 11, 1941			XCO 32970	" " "	ML 76927/8				
February 11, 1941			XCO 32971	" " "					
February 11, 1941			XCO 32972	" " "					
February 11, 1941			XCO 32973	" " "					
February 11, 1941			XCO 32974	" " "					
February 11, 1941			XCO 32975	" " "					
February 11, 1941			XCO 32976	" " "					
February 11, 1941		6/25/42	XCO 32968	" " "					
February 11, 1941			XCO 32969	" " "					
February 11, 1941			XCO 32974	" " "					
February 11, 1941			XCO 32977	" " "					
February 11, 1941			XCO 32978	" " "					
February 11, 1941			XCO 32979	" " "					
February 11, 1941				with PAUL ULANOWSKY, Pianist					

DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
7/9/41	00-31488	WAGNER; Der Engel					
	00-31489	MOZART; Sehnsucht nach dem Frühling					
	00-31490	MOZART; Warnung					
	X00-31491	MOZART; Das Veilchen					
	X00-31492	WAGNER; Träume ML 5778 14 57266		10/15/62		71468.0	Aug. 1943
	00-31493	WAGNER; Im Treibhaus					
	00-31494	WOLF; Wer tat deinem Pflölein weh?					
	00-31494	WOLFGANG; Wien, du Stadt meiner Träume				Royalty 71-494	Apr. 1942
6/26/41	00-31485	SCHUMANN; In der Fremde					
		Volkliedchen					
	00-31486	SCHUMANN; Aufträge ML 5778 10/15/62		10/15/62			
	00-31487	SCHUMANN; Die Lotosblume					
6/24/41	00-31508	SCHUMANN; Frauenliebe-und-Leben, Op. 42	XLP 15249	ML 4788	ML 262 4/15/51	71-539	July 1943
		Seit ich ihn gesehen		32 16 0315			
	00-31509	Er, der Herrlichste von allen	with	5/26/69			
	00-31510	Ich kann's nicht fassen	BRUNO WALTER, Piano				
	00-31511	Du Ring an meinem Finger					
	00-31512	Helft mir, ihr Schwestern					
	00-31513	Süßer Freund, du blickest					
	00-31514	An meinem Herzen					
	00-31515	Nun hast du mir den ersten Schmerz getan					
7/14/41	00-31521	ARNOLD; Da Draussen in der Wachau				Royalty 71-494	Apr. 1942
	00-31522	STOLZ; Im Prater Blüh'n Wieder die Bäume					
	00-31523	LEOPOLDI; Wien, Sterbende Maerchenstadt					
	00-31524	MONRO; My Lovely Celia					
	00-31525	HAYDN; She Never Told her Love					
	00-31526	BEHATSKY; Ich muss wieder einmal in Grinzling sein				Royalty 71-494	Apr. 1942
	00-31527	STRAUSS-DUSTAL; Heut Macht die Welt Sonntag fuer Mich					
	00-31528	C'est mon Ami					
	X00-31529	Maman dites Moi					
		La Vierge a la Creche					
		La Mero Michel					
7/2/41	00-31693	MEHNELSSOHN; On Wings of Song				Royalty 17344.0	Sept. 1942
	00-31694	STRAUSS; Allerseelen				X-270	Oct. 1946
	00-31695	STRAUSS; Morgen ML 5778					
	00-31696	STRAUSS; Zueignung ML 5778					
	00-31697	STRAUSS; Ständchen ML 5778		10/15/62			

EXCLUSIVE ARTIST
LOTTE LEHMANN
 Col. Masterworks
 S.S. #130-12-6023
 April 5, 1940
 One year
 February 1, 1941
 January 31, 1942
 Jan 31, 1943
 12 1/2-hr. broadcasts
 \$13,000.00 for above (see contr.)
 1 year - on 10% royalty basis
EXERCISED
 Recordings in excess of 12 - 10% roy.
NOTE: WE GET ANOTHER OPTION BEGIN FEB. 1, 1943. SEE LETTER M/14/41 EXER.
WE GET ANOTHER OPTION BEGINNING FEB. 1, 1944.

First Album

G. Schirmer Vol. 34

ARTIST: Heinrich Schumann

piano accomp

Date: 6/20/72
Hour: 11 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:35	
1	2	PB				1:20	
→ 1	3	OK	Wandering (Das Wandern)		1A	1:38	with 2B
→ 1	4	OK	Whither? (Wohin?)		1B	2:14	[1+2] - 3:52 ^{XC032966-1} (3:57)
→ 1	5	NG	Halt by the Brook (Halt)			1:23	
→ 1	6	OK	" " " "		2A	1:26	with 2B ^{XC032967-1}
→ 2	1	OK	Thanks to the Brook (Dankessung an den Bach)		2B	1:58	[3+4] - 3:24 = (3:29)
2	2	NG	Aster Walk (Am Feuertisch)			1:15	
2	3	NG	" " " "			2:32	
2	4	NG	" " " "			1:20	
2	5	LB	" " " "			1:30	
2	6	NG	" " " "			2:37	
3	1	SB	The Question (Der Neugierige)			1:20	
3	2	LB	" " " "			1:30	
3	3	NG	" " " "			4:00	
3	4	NG	Morning Greeting (Morgengruß)			2:56	
3	5	NG	" " " "			2:54	
4	1	NG	The Miller's Flowers (Des Müllers Blumen)			1:20	
→ 4	2	OK	" " " "		5B	1:56	[5] with 5A
→ 4	3	NG	Morning Greeting (Morgengruß)			1:25	^{XC032970-1}
→ 4	4	OK	" " " "		5A	2:02	[7] 17+8: 3:59 (4:09) ^{XC032971-1A}
→ 4	5	OK	Teardrops (Tränenperlen)		6	4:27	[9] ^{XC032972-1} (9:08) ^{XC032973-1}
→ 5	1	OK	Pause (Pause)		7	4:05	[10] ^{XC032974-1} (9:07) ^{XC032975-1}
→ 5	2	OK	With the green hat-bow (Mit dem grünen Hutband)		8A	1:55	[11] [12] ^{XC032976-1} (9:07) ^{XC032977-1}
→ 5	3	OK	The Hunter (Der Jäger)		9A	1:30	[13] [14] ^{XC032978-1} (9:07) ^{XC032979-1}
→ 5	4	OK	The Favorite Color (Die Liebe Farbe)		10	4:25	[15] ^{XC032980-1} (9:25) ^{XC032981-1}
6	1	NG	The Hateful Color (Die Böse Farbe)			1:55	
→ 6	2	OK	" " " "		11	1:58	[16] ^{XC032982-1} (1:58) ^{XC032983-1}
→ 6	3	NG	Mine (Mein)			2:07	

First Album - G. Schirmer Vol. 34			ARTIST: Max Reger		Piano accomp ¹		Date: 6/2/42
							Hour: 11 A.M.
Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin			1:31	
1	2	PB				1:20	
→	1	3	OK	Wandering (Das Wandern)	1A	1:38	with 2B K
→	1	4	OK	Whither? (Wohin?)	1B	2:14	(1+2) - 3:52 XCO 32968-1 (3:52)
→	1	5	NG	Halt by the Brook (Halt)		1:23	
→	1	6	OK	" " " "	2A	1:26	with 2B G XCO 32967-1
→	2	1	OK	Thanks to the Brook (Dankessung an den Bach)	2B	1:58	(3+4) - 3:24 = (3:29)
	2	2	NG	After Work (Am Feierabend)		1:15	
	2	3	NG	" " " "		2:32	
	2	4	NG	" " " "		1:20	
	2	5	LB	" " " "		1:30	
	2	6	NG	" " " "		2:37	
	3	1	SB	The Question (Der Neugierige)		1:20	
	3	2	LB	" " " "		1:30	
	3	3	NG	" " " "		4:00	
	3	4	NG	Morning Greeting (Morgengruß)		2:56	
	3	5	NG	" " " "		2:54	
	4	1	NG	The Miller's Flowers (Des Müllers Blumen)		1:20	
→	4	2	OK	" " " "	5B	1:56	(P) with 5A G
→	4	3	NG	Morning Greeting (Morgengruß)		1:25	XCO 32970-1
→	4	4	OK	" " " "	5A	2:03	(7) 17+P: 3:59 (4:08) 5
→	4	5	OK	Tea-time (Theä:cauagen)	6	4:27	(8) XCO 32971-1A (4:27) 6
→	5	1	OK	Pause (Pause)	7	4:08	(9) XCO 32972-1 (4:08) 7
→	5	2	OK	With the green hat (Mit dem grünen Hut)	8A	1:55	(10) 11+12 XCO 32973-1 (4:02) (4:07) 8
→	5	3	OK	The Hunter (Der Jäger)	9A	1:30	(11) 13+14 XCO 32974-1 (3:02) (3:07) 9
→	5	4	OK	The Favorite Color (Die liebe Farbe)	10	4:25	(12) XCO 32975-1 (4:25) 10
→	6	1	NG	The Hateful Color (Die böse Farbe)		1:55	
→	6	2	OK	" " " "	11	1:58	(13) XCO 32976-1 (1:58) 11
→	6	3	NG	Mine (Mein)		2:07	

Job CRC-H 152

ARTIST: LOTTE LEHMANN, Bruno Walter *Piano*

Date: June 24, 1941
Hour: 10:30-2:00

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Schumann Song Cycle <i>Frühlingslied und Leben</i>	1		Playback
1	2			1	2:27	
1	3	OK		1	2:25	CO 31508-1-1A
1	4			2		Breakdown
1	5			2		Breakdown
1	6			2	2:51	
2	1	OK		2	2:55	CO 31509-1-1A
2	2			3	2:00	
2	3	OK		3	1:55	CO 31510-1-1A
2	4			4		Breakdown
2	5			4		Breakdown
2	6			4	2:09	
3	1	OK		4	2:15	CO 31511-1-1A
3	2			5	3:13	
3	3	OK		5	3:18	Clicks in safety CO 31512-1-1A
3	4			6	2:30	
4	1	OK		6	2:31	CO 31513-1-1A
4	2			7	1:10	
4	3	OK		7	1:10	CO 31514-1-1A
4	4			8	3:42	too long
5	1			8	3:05	
5	2			8	3:13	
5	3	OK		8	3:23	CO 31515-1-1A

Job # 149

ARTIST: Lotie Lehmann (ex. Ulanovsky)

Date: June 26, 1941
 Hour: 10:30 AM - 1:30 PM

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		{ In 195 Freunde } Schlusssatz	}	2:45	
1	2		The same		2:57	
✓ 1	3	OK	The same		2:55	CO 31485-1-1A
1	4		Aufträge - Playback			
1	5		" "			
2	1		" "	}	2:12	
2	2		" "			
✓ 2	2	OK	Aufträge (Schwarz)		2:15	CO 31486-1-1A
2	3		Die Lotoblume "			Reception
2	4		" "		2:13	
2	5	OK	" "	2:10	CO 31487-1-1A	
3	1		Der Nussbaum		3:07	

Handwritten signature or initials

Job #155 (Hollywood)

ARTIST: Lottie Lehmann, accompanied by Paul Ulanowsky

Date: June 30, 1941
Hour: 10:30 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		Playback			2:20	
	2		Morgenruss (Mendelssohn)			2:25	
	3	OK	"		10"	2:29	Co-31699-1-1
	4	OK	Venezianisches Gondellied (Schubert)		10"	2:18	Co-31700-1-1
2	1	OK	Neue Liebe (Mendelssohn)		10"	2:20	Co-31701-1-1
	2		Der Hirschen (Schubert)			3:04	
	3	OK	"		10"	3:12	Co-31702-1-1
3	1	OK	Waldesruh (Beethoven)		10"	2:35	Co-31703-1-1
	2		Andenken (Beethoven)			2:52	Co-31704
	3	OK	"		10"	2:57	Co-31704-1-1
	4		Der Preis und Die Trennung (Beethoven)			3:13	(Takes with balance number)
4	1	OK	"		10"	3:14	Co-31705-1-1
	2		Impresso (Beethoven)			3:16	
	3	OK	"		10"	3:17	Co-31706-1-1
N 6-5	1	OK	Serenade (Bizet)			1:31	Commt Smith or Lehmann before recording
	2		Verborgenheit (Wolf)			2:56	
	3	OK	"		10"	2:58	Co-31707-1-1A
	4		Zur Ruh', zur Ruh' (Wolf)				Breakdown
6	1		"				"
	2	OK	"		10"	2:37	Co-31708-1-1
	3		Gesang Weylas (Wolf)				Breakdown
	4		"				"
	5	OK	"		10"	1:54	Co-31709-1-1
	6		(a) Wiegenlied; (b) Serenade			3:30	
7	1	OK	"				(7 min. total time) Commt Smith before recording
	2		Schmerzen (Wagner)				Co-31710-1-1A

Job #161

ARTIST: Lehman, accompanied by Ulanovsky

Date: July 2, 1941
 Hour: 10:15 - 12:30 P.M.

Disc No.	Cut No.	O.K. Cue	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		On Wings of Song (Mendelssohn)				Breakdown
	2		" " " "			3.33	
	3	OK	" " " "			3.20	Co-31693-1-1A
	4	OK	Allerseele (Strauss)			3.02	Co-31694-1-1A
2	1		Morgen (Strauss)			3.35	
	2		" " " "				Breakdown
	3	OK	" " " "			3.08	Co-31695-1-1A
	4	OK	Zueignung (Strauss)		10	1.38	Co-31696-1-1A
	5		STändchen (Strauss) - Serenade (Op 17 No 2)				Breakdown
	6		" " " "			2.21	
3	1		" " " "			2.20	
	2	OK	" " " "			2.19	Co-31697-1-1A
	3	OK	Schmerzen (Wagner)			2.31	Co-31698-1-1A
	4		A Sehnsucht nach dem Frühling (Mozart) (b) Komung (Mozart)			3.05	

Handwritten signature or initials.

Job # 1164

ARTIST: Lotte Lehmann, accompanied by Ulanovsky

Date: July 9, 1941
Hour: 10.15-1.45

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
1	1	OK	Engel (Wagner) (Fünf Gedichte)			Breakdown
	2	OK	"	10"	2.42	Co-31488-1-1A
	3	OK	(a) Sehnsucht nach dem Frühling (Mozart); (b) Warnung (Mozart)	10"	3.05	Co-31489-1-1A
	4		Das Veilchen (Mozart)			Breakdown
	5		"			"
	6	OK	"	10"	2.30	CO 31490-1-1A
2	1		Träume (Wagner)		4.30	
	2	OK	"	11"	4.30	XCO 31491-1-1A
3	1		Im Treibhaus		5.40	
	2	OK	"	12"	4.26	XCO 31492-1-1A
4	1		Wer tar deinem Frässlain Wel? (Wolf)			Breakdown
	2		"		2.39	"
	3		"			Start breakdown
	4	OK	"	10"	2.39	CO 31493-1-1A
	5		Wien, du Stadt meiner Träume			Breakdown
5	1	OK	"	10"	3.10	CO 31494-1-1A
	2	OK	La vierge à la crèche		2.35	No - remake later

WS

H167

ARTIST: Madan-Lotte Lehmann W. Klawnowsky

Date: 7/14/41
Hour: 10:15 A.M. - 11:45

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
	1		Da Draußen in der Wachau			Playback
1	2	OK	Da Draußen in der Wachau	10"	3:03	CO-31521-1
1	3	OK	Im Prater blühen wieder die Bäume	10"	3:15	CO-31522-1
2	1	OK	Wien, sterbende Märchenstadt	10"	1:40	CO-31523-1
2	2		C'est Mon Ami - Mon Ami dit moi			Bread Down (Mechanical)
2	3	OK	" " " " " " " "	12"	4:32	X6-31528-1
2	4	OK	La Vierge à la Croche - La Mère Michel	12"	3:42	X6-31529-1
3	1	OK	My Lovely Celia	10"	2:05	CO-31524-1
3	2	OK	She Never Told Her Love	10"	2:55	CO-31525-1
3	3	OK	Ich Muss wieder einmal in Grinzing sein	10"	2:00	CO-31526-1
3	4	OK	Heut macht die Welt Sonntag fuer mich	10"	2:40	CO-31527-1
<p>Restrictions on coupling See Bill Richards letter of July 14, 1941</p> 						

Job #202

ARTIST: Lotte Lehman - Bruno Walter

Date: 2/15/41
Hour: 10:30 A.M. - 2:30

Disc No.	Cut No.	O.K. Cut	TITLE - MOVEMENT	Part of Set	Time	COMMENT
✓ 1	1	OK	Schumann Cycle (4-5)	II	2:30	Co-31377-1 10
1	2		" " (6-7)	III	1:15	BD
1	3		" " (6-7)		4:00	NG
1	4		" " (8-9-10)		4:00	BD
2	1		" " (8-9-10)	IV	4:18	NG
✓ 2	2	OK	" " (8-9-10)	IV	4:20	XCo-31381-1 12
2	3		" " (11-12)	V	3:30	NG
✓ 3	1	OK	" " (13-14)	VI	3:15	Co-31378-1 10
3	2		" " (15)	VII	1:20	BD
3	3		" " (15)	VII	2:40	NG
3	4		" " (15)	VII	1:30	BD
✓ 3	5	OK	" " (15)	VII	2:40	XCo-31379-1 12
4	1		" " (16)	VIII	1:05	NG
✓ 4	2	OK	" " (16)	VIII	4:00	XCo-31382-1 12
✓ 4	3	OK	" " (1-2-3)	I	2:40	Co-31380-1 10
4	4		" " (7)	III	1:45	NG
5	1		" " (6-7)	III	1:10	NG
5	2	OK	" " (6)	III	2:10	Cut after 2:10 to #7
5	3		" " (7)	III	1:05	NG XCo-31383-1
5	4	OK	" " (7)	III	1:50	Couple with #6 on 5
5	5	OK	" " (11)	V	1:03	Cut after 1:03 to #12 on 5
6	1		" " (12)	V		NG
6	2		" " (12)	V		NG XCo-31384-1
6	3	OK	" " (12)	V	2:10	Couple with #11 on 5

119

Commercial Recordings

001-002

Pathé, Berlin

Two acoustic, single-sided, center start, etched label discs made in Berlin in 1914, possibly 87 rpm, 11 1/2", entitled "Lotte Lehmann, Stadt-theater Hamburg." No orchestra or conductor is known. The matrix is followed by catalogue numbers and the LP reference. The LP reference numbers can be found at the end of the discography.

1914

001 LOHENGRIN: Einsam in trüben Tagen (Wagner); 55978; 42048; coupling 5844; (Cylinder to disc transfer number RA-1110); LP: 54.

002 LOHENGRIN: Euch Lüften, die mein Klagen; 55979; 42048; coupling 5844; (Cylinder to disc transfer number RA-1108); LP: 54.

003-048

Deutsche Grammophon Gesellschaft/Polydor, Berlin

Approved for registration or issue from December 1916 to early 1921, the individual dating is only approximate. The RPM varies from 78–80. These acoustic recordings also appeared on the Vocalion label and are so listed when this occurred. The matrix is followed by three catalogue numbers: 1) 12" single-sided, which begin with 76, or 12" double-sided, which begin with 72; 2) 10" single-sided, which begin with 74, or 10" double-sided which begin with 70 or 80; and 3) the international catalogue number begins with 040 or numbers prefixed with "B". Juynboll states: "Some titles were recorded twice or three times during the same recording session. Each recording of the same title bearing the same matrix number is technically known as a take. Take 1 is the initial recording, the repeat

would be take 2, a second repeat take 3, and so on. A later take could be made at a subsequent session....” Juynboll also states that the L or m at the end of the matrix numbers denotes that the recording engineer was Franz Hampe. At this point in the history of recordings the “1/2” referred to that rare second take. References to “J.” means to Floris Juynboll.

Oct. '17

Studio orchestra, conducted by Bruno Seidler-Winkler

003 TANNHÄUSER: Dich teure Halle (Wagner); 1101 m; 76353; 72902; 043294; American Voc. B 35045; LP: 54, 66, 74.

004 TANNHÄUSER: Allmächt'ge Jungfrau (Wagner); 1102 m; 76354; 72902; 043295; LP: 54, 65, 66.

005 LOHENGRIN: Du Ärmste kannst wohl nie ermessen (Wagner); 1103 m; 76355; 72903; 043296; LP: 19, 54, 65, 66, 68.

006 CARMEN: Ich sprach, dass ich furchtlos mich fühle (Bizet); 1104 m unpublished. J. states that this is believed to have been an earlier version of 021, which was either rejected or damaged during processing.

007 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1105 m unpublished. See 022

008 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' (Weber); 1106 m; 76356; 72904; 043297; LP: 45, 54, 64.

009 DIE MEISTERSINGER: Gut'n Abend, Meister (Wagner); with Michael Bohnen, bass; 1107 m; 76357; 85305; 044299; LP: 19, 48, 54, 65, 66, 68; Also Preiser, Court Opera Classics, CO 387 “Michael Bohnen.”

010 DIE MEISTERSINGER: Doch starb eure Frau; 1108 m; 76364; 85305; 044306; with Bohnen; LP: 19, 48, 54, 65, 66, 68; Also Preiser, Court Opera Classics, CO 387 “Michael Bohnen.”

011 FAUST: Es war ein König in Thule (Gounod); 1109 m; 76368; 72905; 043309; LP: 54.

012 FAUST: Er liebt mich (Gounod); 19037 L; 74607; 70694; 2-43540; LP: 54, 66.

013 FAUST: Auf, eilet! Auf, eilet! (Trio) (Gounod); 19038 L; 74596; 80079; 3-44159; with Robert Hutt, tenor & Michael Bohnen, bass; LP: 49, 54, 66; also Preiser, Court Opera Classics, CO 410 "Michael Bohnen."

Sep. '18

Studio orchestra, conducted by Bruno Seidler-Winkler

014 LA BOHEME: Man nennt mich jetzt Mimi (Puccini); 1220 m; 76402; 72907; 043338; LP: 53.

015 EUGEN ONEGIN: Ich schrieb' an Sie (Tchaikovsky); 1221 1/2 m; 76369; 72906; 043310; LP: 52, 66.

016 MIGNON: Kennst du das Land (Thomas); 1223 m; 76403; 72907; 043339; LP: 53, 74, also Top Artist Platters: T-318 "Twenty Great German Singers of the Twentieth Century".

017 MADAME BUTTERFLY: Eines Tages sehen wir (Puccini); 1224 m; 76411; 72909; 043355; LP: 53, 66.

018 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); 1225 m; 76414; 72910; 043363; LP: 52, 65, 66.

019 FIGAROS HOCHZEIT: O säume länger nicht; 1226 m; 76477; 72910; 043333; Voc. B 24072; LP: 52, 66, 65.

020 CARMEN: Ich sprach, dass ich furchtlos mich fühle; (Bizet); 1227 m; 76478; 72914; Voc. B 24073; LP: 52, 65.

021 MIGNON: Dort bei ihm ist sie jetzt (Thomas); 1228 m; 76413; 72909; 043362; LP: 53.

022 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1229 m; 76482; [B24088]/(1106m) 76356 [043297]; 72904; Voc. B 24088; both sides of this aria were originally recorded as matrices 1105m and 1106m (see 007 & 008). The first side was rejected or damaged. Part one of the aria was recorded again

during this session as matrix 1229m. The original record of side two on matrix 1106m was released along with the second recording of side one.

LP: 45, 54, 64.

023 MADAME BUTTERFLY: Über das Meer (Puccini); 19184 L; 74604; 70693; 2-43529; LP: 53, 66.

024 MANON: Nützet die schönen, jungen Tage (Massenet); 19185 1/2 L; 74598; 70693; 2-43525; LP: 53, 66.

025 DIE WALKÜRE: Du bist der Lenz (Wagner); 19186 L; 74597; 70692; 2-43524; LP: 54.

Sep. '20

Studio orchestra, conducted by Bruno Seidler-Winkler

034 SCHWESTER ANGELICA: Ohne Mutter (Puccini); 1920; 150 ap; 76405; 72908; 043346; LP: 52, 64.

035 SCHWESTER ANGELICA: O Blumen, die ihr Gift; 151 ap; 76406; 72908; 043347; LP: 52, 64.

036 FIGAROS HOCHZEIT: So lang' hab' ich geschmachtet (Mozart); 152 ap; 76412; 72933; 044328; with Heinrich Schlusnus, baritone; LP: 53, 65, 66.

037 DIE ZAUBERFLÖTE: Bei Männern, welche Liebe fühlen; 153 ap; 76415; 72932; 044330; with Schlusnus; LP: 53.

038 MIGNON: Ihr Schwalben in den Lüften; (Thomas); with Schlusnus; 154 ap; 76409; 72932; 044326; LP: 53, 65.

039 DON GIOVANNI: Reich' mir die Hand, mein Leben (Mozart); with Schlusnus; 155 ap; 76410; 72933; 044327; LP: 53, 65, 66.

Oct. '20

Studio orchestra, conducted by Bruno Seidler-Winkler

026 OBERON: Ozean, du Ungeheuer (Part 1) (Weber); 1377 m; 76455; 72913; Voc. B 24036; LP: 52, 64, 66.

027 OBERON: Ozean, du Ungeheuer (Part 2); 1378 m; 76456; 72913; B 24037; LP: 52, 64, 66.

027.1 1379m (J. speculates that this is “probably an earlier version of an aria subsequently re-recorded. The title is unknown.”

028 DER WIDERSPENSTIGEN ZÄHMUNG: Es schweige die Klage (Götz); 1380 m; 76483; 72914; Voc. B 24089; LP: 52, 64, 66.

029 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei (Nicolai); 1381 m; 76421; 72911; Voc. B 24011; LP: 53.

030 DIE LUSTIGEN WEIBER VON WINDSOR: Ha, er wird mir glauben; 1382 m; 76422; 72911; Voc. B 24012; (Part 2); LP: 53.

031 UNDINE: So wisse, dass in allen...(Lortzing); 1383 m; 76484; 72915; Voc. B 24090; LP: 52, 64.

032 UNDINE: Doch kann auf Erden; 1384 m; 76485; 72915; Voc. B 24091; (Part 2); LP: 52, 64.

033 DIE TOTEN AUGEN: Psyche wandelt...(d’Albert); 19259 L; 74608; 72692; Voc. B 4000; LP: 54, 65.

Jun. '21

Studio orchestra, conducted by Bruno Seidler-Winkler

040 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); 416 1/2 as; 76486; 72903; Voc. B 24092; LP: 54, 65, 66.

041 DIE WALKÜRE: Der Männer Sippe; 417 1/2 as; 76487; 72906; Voc. B 24093; LP: 54, 66, 74; also DB 2721 176 “300 Jahre Staatsoper Hamburg.”

042 DER FREISCHÜTZ: Und ob die Wolke (Weber); 418 as; 76488; 72916; Voc. B 24094; LP: 52, 65, 66.

1921

043 HOFFMANNS ERZÄHLUNGEN: Sie entfloh’ (Offenbach); 419 as; 76489; 72916; Voc. B 24095; LP: 52, 65, 66.

044 Cäcilie (R. Strauss); 420 as; 76454; 72912; Voc. B 24029; Voc. B 35034; LP: 53, 63.

045 Morgen (R. Strauss); 421 as; 76490; 72917; Voc. B 24096; LP: 54.

Sep, '21

Studio orchestra, conducted by Bruno Seidler-Winkler

046 Der Spielmann (Hildach); 530 as; 76453; 72912; Voc. B 24028; LP: 53.

047 DIE JÜDIN: Er kommt zurück (Halevy); 531 as; 76464; 72905; Voc. B 24045; LP: 52, 66.

048 FIGAROS HOCHZEIT: Ihr, die ihr Triebe (Mozart); 1121 ar; 74615; 70694; Voc. B 4010; LP: 53, 66.

049-080

Odeon

Acoustic 12" recordings made from 1924–1926. The matrix is followed by the single sided, (Lxx or Rxx), then the double-sided catalogue numbers (prefixed with an O-). J. says that the O-9500 series did not come into use until the end of 1926. The rpm's vary from 72-80. More information provided by J.: "...Odeon required their artists to make at least two recordings of every title, and this is the reason why some copies of an issued title show that it was pressed from take 1, while other copies show take 2, and why this occurred so frequently."

13 Feb. '24

Members of the Berlin State Opera Orchestra; conductor Dr. Carl Besl (also listed as "Franz Besl")

049 MANON: Folget dem Ruf, so lieblich zu hören...Nützet die schönen... (Massenet); xxB 6945; Lxx 80934; O-9510;); LP: 51, also Top Artists Platters: T-306 "Twenty Great Sopranos".

050 TOSCA: Nur der Schönheit...(Puccini); xxB 6946; Lxx 80935; O-9511; LP: 24, 51.

051 LA BOHÈME: Man nennt mich Mimi; xxB 6947; Lxx 80933; O-9502; LP: 51, 64.

052 MANON LESCAUT: Ach, in den kalten Räumen hier; xxB 6948; Lxx 80936; O-9503; LP: 51.

053 MADAME BUTTERFLY: Eines Tages seh'n wir; xxB 6949; Lxx 80937; O-9503; LP: 51.

18 Feb. '24

Members of the Berlin State Opera Orchestra; conductor Dr. Carl Besl (also listed as "Franz Besl")

054 Wiegenlied (R. Strauss); p. Besl; xxB 6950 unpublished, see 074.1; J.: destruction requested 11 May '26.

055 Freundliche Vision (R. Strauss); with piano or orch.?.; xxB 6051 unpublished, see 074.2

056 MANON: 's ist für ihn...Leb' wohl mein liebes kleines Tischchen (Massenet); xxB 6952; Lxx 80938; O-9510; LP: 19, 51, 68.

057 TANNHÄUSER: Dich teure Halle (Wagner); xxB 6953; Lxx 80939; O-9504; LP: none.

058 DIE WALKÜRE: Du bist der Lenz; xxB 6954; Lxx 80940; O-9504.

24 Mar. '24

Members of the Berlin State Opera Orchestra; conductor Georg Szell

059 TANNHÄUSER: Allmächt'ge Jungfrau; 24 Mar. '24; xxB 6972; Lxx 80947; O-9509; LP: 51, 74.

060 OTHELLO: Sie sass mit Leide auf öder Heide (Verdi); xxB 6973; Lxx 80955; O-9511; LP: 51, 64.

061 LOHENGRIN: Euch Lüften die mein Klagen (Wagner); xxB 6974; Lxx 80979; O-9509; LP: 51.

17 Apr. '24

Members of the Berlin State Opera Orchestra; conductor Georg Szell

062 DIE TOTE STADT: Glück, das mir verblieb; (Korngold); xxB 6993-4; (J.: take 2); (later...5 Jan. 1932 re-recorded with electric microphone overdubbing the orchestra accompaniment and preserving the original sound of the vocalists...on xxB 6993-II-O and on 28 Jan. 1932 on xxB 6993-III-O, as well as xxB 6993-IV-O. Further transfers on 13 Mar. 1933 with orchestra accompaniment led by Frieder Weissmann on xxB 8558-O and xxB 8558-II-O); Lxx 80944; O-9507; O-8613; Parl. R 20258; Am. Decca 29012; AR 1081; take 1 first held in reserve, later also used; with Richard Tauber, tenor; many shellac re-issues--see 201; J: "The earlier pressings, with a rim before the music begins, are take 2.") LP: 17, 20, 40, 67, also EMI RLS 7700 "The Art of Richard Tauber".

063 DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt; xxB 6994 (takes 1, 2 & 4 may have been used. J.: both 1 & 2 used); Lxx 80945; O-9502; LP: 17, 19, 51, 64, 68, 84.

17 Oct. '25

Members of the Berlin State Opera Orchestra; conductor Hermann Weigert

064 DER FREISCHÜTZ: Wie nahte mir der Schlummer; (Weber); xxB 7239; Lxx 81100; O-9516; LP: 19, 68, 74.

065 DER FREISCHÜTZ: Alles pflegt schon.längst der Ruh'....leise, leise, fromme Weise; xxB 7240; Lxx 81101; O-9516 (take 2 also used); LP: 19, 68, 74.

066 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); xxB 7241; O-9518; (J.: record issued in Feb. '27 so no Lxx single-sided number assigned. Lehmann is reported to have made electric repeats but there are no entries in the recording books, nor have any electric versions been discovered.); LP: 51, 68.

066.1 DIE ZAUBERFLÖTE: Ach ich fühl's, es ist entschwunden; (Mozart); xxB 7242; (unpublished). J.: "The master may have been damaged during processing."

067 LOHENGRIN: Einsam in trüben Tagen; (Wagner); xxB 7243; O-9518; (see 066 for Lxx data and rumors of repeats); LP: 17, 20, 51.

068 DER ROSENKAVALIER: Kann mich auch an ein Mädels erinnern (R. Strauss); xxB 7244; Lxx 81103; O-9517; LP: 51, 68.

22 Oct. '25

Members of the Berlin State Opera Orchestra; conductor Hermann Weigert

069 MIGNON: Kennst du das Land, wo die Zitronen blühn?; (Thomas); xxB 7250; Lxx 80997; O-9515; LP: 51.

070 MADAME BUTTERFLY: Über das Meer...(Puccini); with female chorus; xxB 7251-2; (also take 1 used); Lxx 81102 ; O-9517; with high Db at the end; LP: 51.

071 FAUST: Ich gäb' was drum...Es war ein König in Thule (Gounod); xxB 7252; Lxx 80998; O-9515; LP: 51.

072 Stille Nacht (Gruber); xxB 7253; Rxx 80600 (Brown Label); O-8540 (later); LP: none.

073 O du fröhliche (Traditional); xxB 7254-2; Rxx 80601 (Brown Label); O-8540 (later); (both takes used); LP: none.

074 a)Da unten im Tale b)Gute Nacht (Brahms); xxB 7255; p. Weigert; unpublished.

4 or 7 Dec. '25

Pianist Hermann Weigert

074.1 Wiegenlied (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25); repeat of 18 Feb. '24 (see 054); xxB 6950-2; unpublished.

074.2 Freundliche Vision (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25) repeat of 18 Feb. '24 (see 055); xxB 6951-2; unpublished.

2 Mar. '26

Pianist Hermann Weigert; violinist Bela Dajos

074.3 Morgen (R. Strauss); xxB 7432; (J.: xxB 7432-2; "A transfer was made (take 3) but spoiled during processing: 'could only be used for a sample' 12 Aug. '26). Destruction was requested on 27 Apr. '27."); unpublished.

074.4 Mit deinen blauen Augen (R. Strauss);; xxB 7433; unpublished.

5 Aug. '26

Pianist Hermann Weigert; violinist Bela Dajos

075 Allerseelen (R. Strauss); xxB 7577; O-8608 assigned, never catalogued; unpublished.

076 a)Zueignung b)Cäcilie (R. Strauss); xxB 7578; O-8608 assigned, never catalogued; unpublished.

076.1 a)Aufträge (Schumann) b)Heimkehr vom Feste (Leo Blech); xxB 7436; unpublished.

5 Aug. '26

Pianist Mischa Spoliansky; violinist Bela Dajos

077 a)Monatsrose b) Wilde Rose (Philipp zu Eulenburg); 5 Aug. 26; xxB 7579; O-8703; 77 RPM; Am. Decca 25800; (J.: "take 2 was spoiled during processing and could be used only as a sample copy...Electrical repeats have been reported but copies have not been seen and no entry has been traced in the recording books." I spoke with the a recording engineer of that session. Lehmann had first recorded these "Rosenlieder" with the new electric microphone, but the tests sounded shrill to her. They re-recorded them with an upgraded recording horn and everyone present preferred this version. When Odeon released the set of recordings, they nevertheless labeled the records as "electric"); LP: none.

078 Weisse und rote Rose (Eulenburg); xxB 7478; O-8703; Am. Decca 25800; see 077; p. Spoliansky; LP: none.

079.1 Der Nussbaum (Schumann); 5 Aug. 26; xxB 7480; unpublished.

080 Heidenröslein (Werner); xxB 7581; O-8704; Am. Decca 25801; LP: none. J: “Both catalogues and labels give Schubert as the composer. In the recording book his name is crossed out and ‘Werner’ substituted.”

31 Aug. '26

Pianist Mischa Spoliansky; violinist Bela Dajos

(though the following entry is out of numerical order; it is in chronological order.)

079 a) Rankende Rose b) Seerose (Eulenburg); xxB 7479; O-8704; Am. Decca 25801; LP: none.

081-134

Odeon (Electric)

Berlin; 1927-1933. The first number is the matrix “xxB” for 12” (the O-8700 and up) & “Be” for 10” (O-4800 and up), this is followed by the catalogue number. Thereafter: 1) English Parlophone (R 20000 and up which are 12” and RO 20000 and up which are 10”); Parlophone historic reissues are prefixed PXO for 12” and PO for 10”) Other affiliated labels include: 2) American Columbia 3) American Decca 4) French Odeon 5) Austrian Odeon 6) Italian 7) Argentinian 8) Australian (sic) Parlophone (AR). If a number, followed by a bracket, does not appear, it means that no release under that label is known. The speed varies from 75 to 80 RPM, but usually is 78 RPM. The “Berlin State Opera Orchestra” often means “members” of that group. These ensembles in general often received varying titles.

16 Feb. '27

Berlin-Charlottenburg Opera Orchestra or Members of the Orchestra of the Berlin City Opera; c. Fritz Zweig

081 TURANDOT: In diesem Schlosse vor vielen tausend Jahren; (Puccini); 16 Feb. '27; WxxB 7609; O-9602 a (later O-8720); 1)R 20014; 4)123.601; LP: 20.

082 TURANDOT: Die ersten Tränen; WxxB 7610; O-9602 b (later O-8720); 1)R 20014; 4)123.601; Puccini's first version with high C; LP: 50, 68.

083 OBERON: Ozean, du Ungeheuer (Weber); WxxB 7611 and WxxB 7612; (J.: take 1 was perhaps also used. Most copies show take 2; in the German version, by J. exactly the opposite is listed); O-8742 a/b; 1)R 20024; 2)9055M; 3)29014; LP: 17, 20, 50, 64.

084 OBERON: Ozean, du Ungeheuer; WxxB 7611-2 and WxxB 7612; 1)R 20024.

085 ANDREA CHENIER: Von Blut gerötet war meine Schwelle; (Giordano); WxxB 7613; not published in Germany; 1)R 20025; LP: 68, 70.

18 Feb. '27

Members of the Orchestra of the Berlin City Opera; c. Fritz Zweig

086 JOCELYN: Ach war es nicht ein Traum...Am stillen Zufluchtsort--Berceuse (Godard); WxxB 7618-2; (J.: take 1 probably held in reserve); O-8709 a; 1)R 20019; 4) 123.621); LP: 68, 70

087 O lass dich halten, gold'ne Stunde (Jensen); WxxB 7619; O-8709 b; 1)R 20019; 4)123.621; LP: none.

088 Murmelndes Lüftchen; WxxB 7620-2; not published in Germany; 1)R 20025; LP: none.

089 Auf Flügeln des Gesanges (Mendelssohn); WxxB 7621; O-8713 a; 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: none.

090 Von ewiger Liebe (Brahms); WxxB 7622; O-8713 b (later O-8763); 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: 23.

6 Dec. '27

Chamber orchestra, conducted by Manfred Gurlitt

091 An die Musik (Schubert); WxxB 7873; O-8724 a (later O-8763); 1)R 20051; 2)9073M, later 5017O-D; 3)25798; 8)AR 1019; LP: 68.

092 Ave Maria (Schubert); (only two verses); WxxB 7874; O-8719 a; 1)R 20050; 3)25797; 7)177.024; 8)1009; (J.: Dutch Odeon AA 178.024b, Brazil D 7107, Spain 121.025); LP: none.

093 Du bist die Ruh' (Schubert); (first version); (J.: Mandyczewski version...without the minor third higher note on the repeat of 'deinem Glanz' on the last page); WxxB 7875; O-8724 b; 1)R 20051 3)25798; 7)177.069; 8)1010; LP: none.

095 Sei mir gegrüsst (Schubert); WxxB 7876; O-8725 a; 1)R 20052; 2)9073M later 50170; 3)25799; 7)177.069); 8)AR 1019; LP: 25

096 Auf dem Wasser zu singen (Schubert); ;WxxB 7877; O-8725 b; 1)R 20052; 2)9073; 3)25799; 8)AR 1010; LP: 25

097 Der Lenz (also Lenz) (Hildach); (J.: 6 Dec. '27 take 1 and 13 Mar. '28 take 2, only take 2 was used); LWxxB 7878-2; O-8727 a; 2)9054M; 3)25802; LP: none.

098 Der Spielmann (Hildach); WxxB 7879; O-8727 b; 2)9054M; 3)25802; chamber orchestra; (J.: on the 1921 Polydor recording the song is sung in F; this recording in G); LP: none.

099 Ständchen (Leise flehen...) (Schubert); WxxB 7880; O-8719 b; 1)R 20050; 3)25797; 7)177.042; 8)AR 1009; (J.: Brazil D 7107, Spain 121.025); LP: 50.

094 Der Tod und das Mädchen (Schubert); WBe 6397; O-4800 a; 1)RO 20061; 3)20281; 7)196.030; LP: 50, 68

9 Dec. '27

Chamber orchestra, conducted by Manfred Gurlitt

100 Geheimes (Schubert); WBe 6400; O-4800 b; 1)RO 20061; 3)20281; 7)196.030; LP: 25.

10 Dec. '27

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

101 TOSCA: Qual' occhio al mondo (It.) (Puccini); WxxB 7881-2; O-9603 a (take 1 was also used) (later O-8743); Lxx 9603; 1) R 20048; 3)29016; 4)123.602, 7)177.068; 8)AR 1054; with Jan Kiepura; LP: 20.

102 TOSCA: Amaro sol per te (It.) (Puccini); WxxB 7882-2; (later O-8743); Lxx 9603; 1) R 20048; 3)29016; 4)123.602, 7)177.068; 8)AR 1054; with Jan Kiepura; LP: 68.

13 Dec. '27

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

103 FIDELIO: Komm' Hoffnung (Beethoven); WxxB 7885; O-8721 a; 1)R 20053 (later PXO 1013), Austrian Parl. BX 601; 3)25803; 4)123.603; 8)AR 1026; LP: 1, 15, 17, 20, 41, 42, 74.

104 FIDELIO: Ich folg' dem inneren Triebe (Part 2); WxxB 7886 O-8721 b; 1)R 20053 (later PXO 1013), Austrian Parl. BX 601; 3)25803; 4)123.603; 8)AR 1026; LP: 1, 15, 17, 20, 41, 42, 74.

105 DER ROSENKAVALIER: O sei er gut Quinquin...Die Zeit, die ist sonderbar Ding; (R. Strauss); WxxB 7887-1-2; (both takes used); O-8726 a; 1)R 20054; 3)25817 (take 1); 7) 177.033; 8) AR1022 & (later) PXO 1014 (take 2); LP: 16, 46, 68.

106 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); WxxB 7888-1 (J. lists take 2 as 13 Mar. '28 and includes both takes in all the following release numbers; in his notes he states that take 1 was used for most issues and take 2 for later issues); O-8726; 1)R 20054; 3)25817 (take 2); 7) 177.033; 8)AR 1022 & (later) PXO 1014 (take 1); LP: 16, 20, 50, 74.

13 Mar. '28

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

106 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); WxxB 7888-2; (J. lists take 2 as 13 Mar. '28 and includes both takes in all the following release numbers; in his notes he states that take 1 was used for most issues and take 2 for later issues); O-8726; 1)R 20054; 3)25817 (take 2); 7) 177.033; 8)AR 1022 & (later) PXO 1014 (take 1); LP: 16, 20, 50, 74.

097 Der Lenz (also Lenz) (Hildach); (J.: 6 Dec. '27 take 1 and 13 Mar. '28 take 2, only take 2 was used); LWxxB 7878-2; O-8727 a; 2)9054M; 3)25802; LP: none.

107 DAS WUNDER DER HELIANE: Ich ging zu ihm; (Korngold); LWxxB 7997-2; (J.: probably only take 2 was used with take 1 in reserve); O-8722 a; 3)25805 & 28805; LP: 1, 20 & Record Collector's Choice Bel Canto Disc BC243.

108 DAS WUNDER DER HELIANE: Nich hab' ich ihn geliebt; (Part 2); LWxxB 7998-2; O-8722 b; 3)25805 & 28805; LP: 1, 20 & Record Collector's Choice Bel Canto Disc BC243.

3 Sept. '28

Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda c. Hermann Weigert

109 EVA: So war meine Mutter (spoken dialogue)...Wär' es auch nichts als ein Augenblick (Lehár); (J.: probably the earliest recording of LL's speaking voice); WxxB 8150; O-8730 b; 1)R 20275; 8)AR 1085); LP: 64.

110 Das Zauberlied (Wenn dein ich denk) (Meyer-Helmund); WxxB 8151; O-8730 a; 1)R 20275; 2)9082M; 8)AR 1085; LP: none.

3 Sep. '28

Instrumental quartet, conducted from the piano by Hermann Weigert

115 Eine kleine Liebelei (Harry Ralton [born Karl Heinz Rosenthal]) WBe 7176 ; O-4801 a; (J: Take 2 was held in reserve); LP: none.

116 Frühling ist es wieder (Willy Engel-Berger); WBe 7177; O-4801 b; LP: none.

117 Der Nussbaum (Schumann); WBe 7178; O-4821 a; 1)RO 20071; 2)4065M; 3)20375; with piano only, Weigert; LP: 5, 50, 68.

4 Sep. '28

with Hermann Weigert, piano

119 a)Aufträge (Schumann); WBe 7184-2; O-4821 b ; 1)RO 20071; 2)4065M; 3)20375; b)Heimkehr vom Fest (Blech) recorded on this same matrix? (unpublished); LP: a) 5, 22.

124 Morgen! (R. Strauss); unidentified violinist; WBe 7189; O-4846 a; 1)RO 20081; 3)20339; 8)AR 128; LP: 68.

118 Mit deinen blauen Augen (R. Strauss); unidentified violinist; WBe 7183; O-4846 b; 1)RO 20081; 3)20339; 8) AR 128; LP: none.

4 Sep. '28

Members of the Berlin State Opera Orchestra; c. Hermann Weigert

120 Zur Drossel sprach der Fink (d'Albert); WBe 7185; O-4823 a; LP: 50.

121 Ach, wer das doch könnte (Wilhelm Berger); WBe 7186-2; (J.: "take" 1 probably held in reserve; destroyed on 21 Nov. '29); O-4823 b; 1)RO 20263; 8)AR 259; LP: none.

122 O du fröhliche (Traditional); WBe 7187; O-4810 b; 1)RO 20098; 3)23052; (J.: Brazil A 3122; 8)AR 150); LP: none.

123 Stille Nacht, heilige Nacht (Gruber); WBe 7188; O-4810 a; 1)RO 20098; 3)23052; (J. Brazil A 3122; 8)AR 150); LP: none.

111.1 ARIADNE AUF NAXOS: Sie lebt hier ganz allein...Es gibt ein Reich; R. Strauss; WxxB 8169-1 (This "take" begins eight measures earlier than "take" 2); O-8731 a

111 ARIADNE AUF NAXOS: In den schönen Feierkleidern (R. Strauss); WxxB 8168; O-8731; 1)R 20147; 3)25816; 8)AR1069; Odeon R 20147; (Part 2); LP: 1, 17, 20 (Es gibt ein Reich), 46, 69.

112 ARIADNE AUF NAXOS: Sie atmet leicht...Es gibt ein Reich; WxxB 8169-2; O-8731a/b (take 1 & 2); 1)R 20147 & 3)25816 (take 2 begins 8 measures later); (J.: both takes were used but take 2 is more frequent); (Part 1); AR 1069);.

113 Ave Maria (sung in German) (Bach-Gounod); (J.: 3 Sep.'28, take 2 on 10 Nov. '28, WBe 7174-1-2; O-4802 a; 1)RO 20076; 3)20277; 4)188.651; 6)15005; 8)AR 120; (J.: Chile & Argentina 196.036, Brazil A.3076); LP: none.

114 XERXES or SERSE: Largo (in German) (Handel) (dates etc.see: J. 113); WBe 7175-1-2; O-4802 B; 1)RO 20076; 3)20277; 4)188.651; 6)15005(?); 8)AR 120; J: Take 1 was destroyed on 4 Dec. '28; LP: none

10 Nov. '28

Chamber orchestra, conducted from the piano by Frieder Weissmann

Frauenliebe und 'leben (Schumann)

125 Seit ich ihn geseh'n; WBe 7601; O-4806 a; 1)RO 20090; 2)4070M; 3)20411; 4)188.785; 6)15013; 7)196.274; 8)AR 143; (J.: speed 76 RPM; some sections in certain songs have been repeated, others omitted completely; also: Chile 292545/8, auto coupling: AC 100012/15); LP: 5.

126 Er, der Herrlichste von allen; WBe 7602; O-4806 b; other data see 125.

127 Ich kann's nicht fassen, nicht glauben; WBe 7603; O-4807 a; 1)RO 20091; 2)4071M; 3)20412; 4)188.786; 6)15014; 7)196.275; 8) AR 144; other data see 125.

128 Du Ring an meinem Finger; WBe 7604; O-4807 b; other data see 127.

129 Helft mir, ihr Schwestern; WBe 7605; O-4808 a; 1)RO 20092; 2)4072M; 3)20413; 4)188.787; 6)15015; 7)196.276; 8)AR 145; other data see 125.

130 Süsßer Freund; WBe 7606; O-4808 b; other data see 129.

131 An meinem Herzen an meiner Brust; WBe 7607; O-4809 a; 1)RO 20093; 2)4073M; 3)20414; 4)188.788; 6)15016; 7)196.277; 8)AR 146; other data see 125.

132 Nun hast du mir den ersten Schmerz getan; WBe 7608; O-4809 b; other data see 131.

132.1 Ave Maria (sung in German) (Bach-Gounod); Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda, c. Weigert; See 113; LP none.

132.2 XERXES or SERSE: Largo (in German) (Handel); Members of the Berlin State Opera Orchestra or Chamber Orchestra Hans von Benda, c. Weigert; See 114; LP: none.

12 Nov. '28

with Paul Mania, organ (Welte organ in Lindström Studio 2))

133 Halleluja (Ferdinand Hummel); WxxB 8220 (J.: -2 take 1 held in reserve & 75 RPM); O-8733 a; 1)R 20265; 8)AR 1082); LP: none.

134 Wo du hingehst (Trauungsgesang) (Louis Roessel); WxxB 8221-2; O-8733 b; 1)R 20265; 8)AR 1082); (J: "take" 1 perhaps held in reserve); LP: none.

135-211

17 Dec. '28

Members of the Berlin State Opera Chorus & Orchestra; c. Frieder Weissmann

135 DIE FLEDERMAUS: Herr Chevalier, ich grüsse Sie!; (Finale Act 2) (Joh. Strauss Jr); WxxB 8266-1-2; O-8734 a (both takes were used); 1)R 20085 (take 2) later PXO 1032; 2)9078M, Am. Odeon 3268 & 3)29015 (all take 1); 4) 123. 018 (take 2); 5)BX 602; 7)177.217; 8)AR 1029; with Richard Tauber, Karin Branzell, Grete Merrem-Nikisch, Waldemar Stägemann; LP: 16, 17, 41.

136 DIE FLEDERMAUS: Genug damit, genug; (Joh. Strauss Jr); WxxB 8267-2; O-8734 b; other data see 135; J: only "take" 2 was used; Part 2.

138 DER ZIGEUNERBARON: Er ist Baron (Finale Act 1); (Joh. Strauss Jr); WxxB 8269-1; (J.: -2, only take 1 was used); O-8735 b; other data see 137.

137 DER ZIGEUNERBARON: Ein Fürstenkind (Finale Act 2); (Joh. Strauss Jr); WxxB 8268-2; O-8735 a; 1)R 20104 (later PXO 1034); 2)9079M; 3)29013; 4)123.019; 8)AR 1035; Od. 5172; cast as 135 plus Hans Lange; J.: only “take” 2 was used; LP: see listing 146.

26 Feb. '29

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

143 DER FREISCHÜTZ: Wie nahte mir der Schlummer...Leise, leise fromme Weise; (Weber); LxxB 8305; O-8741 a; 1)R 20087 (later PXO 1016); 2)9060M; 3)29007; 8)AR 1031; O-6950 ?; Am. Odeon 3286; LxxB 8564-OP-II-III (Leise, leise.. only); LP: 1, 16, 17, 20, 74.

144 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh'; (Weber); LxxB 8306; O-8741 b; other data see 143.

144.1 TOSCA: Nur der Schönheit (not published)

144.2 LA BOHEME: Man nennt mich jetzt Mimi (not published)

26 Feb. '29

with Paul Mania, organ (Welte organ in Lindström Studio 2)

139 O Haupt voll Blut und Wunden (Hymn) (Hans Leo Hassler; arranged by J.S. Bach); (J.: speed 76 RPM); LBe 8038; O-4811 a; 1)RO 20215; 3)20336; 8)AR 220; LP: none.

140 Christi Mutter stand mit Schmerzen (Hymn) (anonymous, Cologne 1638); LBe 8039; O-4811 b; all other data see 139.

141 Geleitet durch die Welle (Marienlied by Johann Kaspar Aiblinger); LBe 8040; O-4803 a; 1)RO 20205; 3)20337 8)AR 203; LP: none.

142 Es blüht der Blumen eine (P. A. Schubiger); LBe 8041; O-4803 b; 1)RO 20205; 3)20337; 8)AR 203; LP: none.

16 Apr.'29

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

145 Es gibt eine Frau die dich niemals vergisst (Jim Cowler [born Karl Gustav Herbert Noack]); WBe 8143; O-4805 a; LP: none.

146 Der Duft, der eine schöne Frau begleitet (Hans May); WBe 8144; O-4804 a; 4)188.728; LP: R-1001a & 1002a (A Tribute to Dr. Frieder Weissmann on Ritornello Records).

147 Wenn du einmal dein Herz verschenkst (Willy Rosen); WBe 8145; O-4804 b; 4)188.728; LP: none.

148 Ich hol' dir vom Himmel das Blau; (Lehár); WBe 8146; O-4805 b; LP: none.

13 Jun. '29

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

149 TOSCA: Nur der Schönheit (Puccini); (J.: 26 Feb. '29; Be 8036 unpublished; LxxB 8321-1-2-3; only take 3 accepted; speed 76 RPM and he states that take 1 was destroyed on 13 May '29); LxxB 832-3; O-8736 a; 1)R 20095; 3)25804; Tonalit NM 7065; 8)AR 1061; LP: 20, 26, 68, 70.

150 LA BOHÈME: Man nennt mich jetzt Mimi (Puccini); (J.: 26 Feb. '29; Be 8037 unpublished & other data see 149 but LxxB 8322-1); LxxB 8322-2-3 (Lehmann Archivist Jim Stenger says that it looks like take 3) (J.: take 2 accepted); J. states that take 1 was destroyed on 13 May '29; O-8736; 1)20095; 3)25804; Tonalit NM 7065; 8)AR 1061; LP: 19, 50, 68.

151 Schmerzen (Wagner); LBe 8299-2; (J.: both takes used, take 1 held in reserve); O-4812 b; 1)RO 20100; 2)4059M; 3)20284; 8)AR130; LP: 20, 70.

152 Träume (Wagner); LBe 8300-2; (J.: both takes used, take 1 held in reserve); O-4812 a; 1)RO 20100; 3)20284; 8)AR 130; LP: 20, 70.

153 Widmung (Schumann);LBe 8301-2; O-4824 a; J.: both takes used, take 1 held in reserve; 1)RO 20102; 2)4059M; 3)20376; 8)AR 132; LP: 5.

154 Du bist wie eine Blume(Schumann); LBe 8302; O-4824 b; 1)RO 20102; 3)20376; 8)AR 132; LP: 5

155 Traum durch die Dämmerung (R. Strauss); LBe 8303; O-4820 a; 1)RO 20096; 3)20340; 8)AR 129; LP: none.

156 Ständchen (R. Strauss); Be 8304; O-4820 b; 1)RO 20096; 3)20340; 8)AR 129; LP: none.

3 Oct. '29

with Paul Mania, organ (Welte organ in Lindström Studio 2)

157 O heil'ger Geist, kehre bei uns ein (Chorale) (Philipp Nicolai); LBe 8590; O-4814 a; 1)RO 20320; 2)4062M; 3)20334; 8)AR 312; LP: none.

158 Aus tiefer Not (Chorale) (Wolfgang Dachstein); LBe 8591; O-4815 b; 1)RO 20309; 2)4057M; 3)20333; 8)AR 298; export RA 222118; LP: none.

159 Ach, bleib' mit deiner Gnade (Chorale) (Melchior Vulpius); LBe 8592; O-4815 a; 1)RO 20309; 2)4062M; 3)20333; export RA 222118; LP: none.

160 Jesus, meine Zuversicht (Chorale) (Johann Crüger); LBe 8593; O-4816 a; 2)4057M; 3)20335; LP: none.

161 Wir glauben all' an einen Gott (Chorale) (15th century, arranged by Johann Walter); LBe 8594; O-4816 b; 1)RO 20320; 3)20335; 8)AR 312; LP: none.

162 DIOMEDES: Bist du bei mir (Gottfried Heinrich Stölzel; arranged by J.S. Bach); LBe 8595-2; O-4814 b; (J.: "take" 1 held in reserve); 1)RO 20292; 2)4062M; 3)20334; 8)AR 281; export RA 222105; LP: none.

20 Feb. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer

165 Scheiden und Meiden (Es ritten drei Reiter zum Tore hinaus) (German folk song; arranged by Römer); LBe 8878; O-4817 a; 1)RO 20166; 3)20278; 7)196.134; 8)AR 167; 80 RPM; LP: none.

166 Krasny sarafan (Der rote Sarafan) (Aleksandr E. Varlamov; arranged by Römer); LBe 8879; O-4822 a; 7)196.134; 80 RPM; male chorus; LP: none.

167 Es stieß ein Jäger wohl in sein Horn (German folk song arranged by Römer); LBe 8880; O-4817 b; 3)20278; 80 RPM; chorus; LP: none.

163 Andachtsstunde (Ketelby); (J.: lists this date as unpublished; destroyed 20 Feb.'30; -1 & 19 Jun. '30 for takes -2 &-3 which was held in reserve; ; LBe 8876-2-3; O-4818; 3)23058; see 173.1; LP: none.

164 Heiligtum des Herzens (Ketelby); LBe 8877-2-3; O-4818; 1)RO 20166; 3)23058; 8)AR 167; other data, including "J." see 163.

21 Feb. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer

168 Es waren zwei Königskinder (German folk song arranged by Römer); LBe 8881; O-4822 b; 80 RPM; LP: none.

21 Feb. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

169 TANNHÄUSER: Dich teure Halle (Wagner); LBe 8882; O-4813 a; 1)RO 20139 (later PO 156); 2)4063M; 3)20283; 4)188.059; 5)B 502; 7)196.152; 8)AR 155 (J. lists 169-172 at 80rpm); LP: 17, 15, 20, 42, 70, 74 & LV 10.

170 TANNHÄUSER: Allmächt'ge Jungfrau (Wagner); LBe 8883; O-4813 b; 1)RO 20139 (later PO 156); 2)4063M; 3)20283; 4)188.059; 5)B 502; 7)196.152; 8)AR 155; Spain: 184.180; (J. lists 169-172 at 80rpm); LP: 15, 68, 74.

171 LOHENGRIN: Euch Lüften die mein Klagen (Wagner); LBe 8884; O-4819 b; 1)RO 20113 (later PO 152); 2)4066M; 3)20282; 4)188.060; 5)B 503; 8)AR 139; Brazil A.3128; for best sound this and 172 should begin at 80 RPM and by the end of the disc be at 81 RPM; LP: 17, 15, 70.

172 LOHENGRIN: Einsam in trüben Tagen (Wagner); LBe 8885; O-4819 a; 1)RO 20113 (later PO 152); 2)4066M; 3)20282; 4)188.060; 5)B 503; 8)AR 139; Brazil A.3128; Spain 184.180; 80 RPM; LP: 15, 42.

18 Jun. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

172.1 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini); not published. Later copied onto 10": LBe 9935-O) see: 200.

175 FAUST: Ich gäb' was drum, wenn ich nur wüsst'...Es war ein König in Thule; (Gounod); LxxB 8494; O-8747 b; 1)R 20137; 2)9082M; Hungary: Tonalit NM 7060-b; LP: 68

176 MIGNON: Kennst du das Land? (Thomas); LxxB 8495; 1)R 20137; 2)9082M; Hungary: Tonalit NM 7060-a; LP: 68, 73.

176.1 OTELLO: Sie sass mit Leide auf öder Heide (Verdi); LxxB 8496; unpublished); J. damaged during recording process.

177 a)DIE WALKÜRE: Du bist der Lenz b)TRISTAN UND ISOLDE: Mild und leise (first half of Liebestod) (Wagner); LxxB 8497; O-8745 a; 1)R 20122; 2)9049M; 3)25807; 8)AR 1046; Chile and Argentina: 177.216; LP: a)68, 74.

178 TRISTAN UND ISOLDE: Seht ihr's nicht (second half of Liebestod) (Wagner); LxxB 8498; O-8745 b; 1)R 20122; 2)9049M; 3)25807; 8)AR 1046; Chile and Argentina: 177.216; LP: 177 b) & 178: 1, 17, 20, 74, (& Seraphim 60274) (& ORX 123 Deutsche Gesangs...Bel Canto)

178.1 MADAME BUTTERFLY: Eines Tages seh'n wir; LxxB 8499; not published) (re-recorded to 10-inch matrix LBe 9935-0, artist not present); O-4834 b (later O-4849); LP: 20, 50.

19 Jun. '30

Members of the Berlin State Opera Chorus & Orchestra; c. Ernst Römer and unidentified organist (Welte organ in Lindström Studio 2)

173.1 Andachtsstudne (Ketelby; arranged by Römer); see 163; LBe 8876-2-3; O-4818; a; 3)23058; see 173.1; LP: none.

173.2 Heiligtum des Herzens (Ketelby; arranged by Römer); see 164; LBe 8877-2-3; O-4818 b; 1)RO 20166; 3)23058; 8)AR 167; LP: none.

19 Jun. '30

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

173 Ich grolle nicht (Schumann); LBe 9044; O-4825 a; 1)RO 20185; 2)4092M; 3)20378; 8)AR 178; instrumental trio directed by Weissmann; (J.: speed 80 RPM); LP: 5.

19 Jun. '30

with Frieder Weissmann, piano

174 Erlkönig (Schubert); LBe 9045; O-4825 b; 1)RO 20292; 2)4092M; 6)15005; 8)AR 281; (export RA 222105); LP: 2, 42.

23 May '31

Berlin State Opera Chorus and unidentified organist, (Welte organ in Lindström Studio 2)

179 Ein feste Burg ist unser Gott (Chorale)(Martin Luther); LBe 9488-2; O-4828 a; 1)RO 20368; 3)20338; 7)196.199; 8) AR 335; (male chorus); LP: none.

180 Ich bete an die Macht der Liebe (Chorale) (Bortniansky); LBe 9489-2; O-4828 b; 1)RO 20368; 3)20338; 7)196.199; 8) AR 335; (male chorus); LP: none.

23 May '31

with instrumental trio, conducted from the piano by Frieder Weissmann

181 Die Mainacht (Brahms); LBe 9490-2; O-4829 a; later O-4847; 1)RO 20159; 2)4094M; 3)20285; 8)AR 181; xxRek 22-0; LP: 68.

182 Wiegenlied (Schlaf' Herzensöhnchen) (Weber); LBe 9491-2; O-4838 a; (J.: "take" 1 was originally held as reserve); 1)RO 20185; 3)20378; 8)AR 178; LP: none.

183 's Zuschau'n (Bavarian folk song) (Carl Bohm); LBe 9492-2; O-4838 b; LP: none.

26 May '31

Members of the Berlin State Opera Orchestra; c. Frieder Weissmann

184 MIGNON: Dort bei ihm ist sie jetzt (Thomas); LBe 9493-2; O-4826 a; 1)RO 20174; 8) AR 172; LP: 68.

185 MIGNON: Kam ein armes Kind von fern (Thomas); LBe 9494-2; O-4826 b; 1)RO 20174; 8) AR 172; LP: 20, 70.

186 DIE FLEDERMAUS: Klänge der Heimat (Czardas) (Joh. Strauss Jr.); LBe 9495-2; (J.: take 1 probably held in reserve); O-4831 a; 1)RO 20171 (later PO 163); 2)4101M; 3)20280; 5)B 504; 7)196.161; 8)AR 170; Finland PLE 134; LP: 16, 42.

187 DIE FLEDERMAUS: Mein Herr, was dächten Sie von mir; (Joh. Strauss Jr.); LBe 9496; O-4831 b; 1)RO 20171 (later PO 163); 2)4101M; 3)20280; 5)B 504; 7)196.161; 8)AR 170; Finland PLE 134; LP: 1, 16, 68, 71.

188 Vergebliches Ständchen (Brahms); LBe 9497; O-4829 b; 1)RO 20159; 2)4090; 3)20285; 8)AR 181; with instrumental trio conducted from the piano by Weissmann); (with added instrumental introduction); LP: 50.

23 Apr. '32

Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt

189 DIE ZAUBERFLÖTE: Ach, ich fühl's, es ist verschwunden; (Mozart); LBe 9905; O-4832 b (later O-4851); 1)RO 20194 (later PO 157); 3)20279; 8)AR 194; LP: 15, 20, 50.

190 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei, Witz, heit're Laune; (Nicolai); LBe 9906-2; O-4833 a; 1)RO 20303; 3)23025; 8)AR 295; (export RA 222114); LP: 1, 17, 20, 42, 74.

191 DIE LUSTIGEN WEIBER; Er wird mir glauben (Nicolai); LBe 9907; O-4833 b; 1)RO 20303; 3)23025; 8)AR 295; (export RA 222114); LP: 1, 17, 20, 42, 74.

192 MADAME BUTTERFLY: Über das Meer und alle Lande (Puccini); LBe 9908-2; O-4832 a; (later O-4849); 1)RO 20194 (later PO 157); 8)AR 194; with female chorus; LP: 15, 68, 70.

193 OTELLO: Sie saß mit Leide auf öder Heide (Willow Song) (Verdi); LBe 9909-2; O-4834 a; 1)RO 20248; 8)AR 239; (export RA 222077); LP: 20, 70.

25 Apr. '32

Odeon Chamber Orchestra, conducted by Manfred Gurlitt

194 Die Lotosblume (Schumann); LBe 9910; O-4839; a 1)RO 20207; 2)4049M; 3)20377; 8)AR 199; speed 79 RPM for 194-199); LP: 5, 50, 68.

195 a)An den Sonnenschein b)Marienwürmchen (Schumann); LBe 9911; O-4839 b; 1)RO 20207; 2) 4049M; 3) 20377; 8)AR 199; LP: 5, 23, 50.

196 Die Trommel gerühret! (from Egmont) (Beethoven); LBe 9912; O-4835 a; 1)RO 20196; 3)20276; 8)AR 217; LP: none.

197 Freudvoll und leidvoll (from Egmont) (Beethoven); Be 9913 O-4835 b; 1)RO 20196; 3)20276; 8)AR 217; LP: none.

198 Sandmännchen (Brahms); LBe 9914; O-4836 b (later O-4847); 1)RO 20403; 2)4087M; 3)20286; LP: 50.

199 a)Leise zieht durch mein Gemüt; also called Gruß; (Mendelssohn) b)Der Schmied (Brahms); instrumental trio directed by Gurlitt; Be 9915; O-4836 a; 1)RO 20403; 2)4087M; 3)20286; LP: a)none b)50.

200 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini);Be 9935 (J.: Be 9935-O); O-4834; (later O-4849); At this point J. inserts: 25 May '32 recopying: transfer of 12 inch xxB 8499 (#178.1) onto a 10-inch side; this done by recording engineers; the artist was not present); original recording data see: 172.1; LP: 20, 50.

20 Jun '33

Odeon Opera Orchestra, conducted by Frieder Weissmann

202 WERTHER: Werther, Werther...nicht kann ich mir's verhehlen; (Part 1) (Massenet); LBe 10384-2; O-4845 a; 1)RO 20240; 8)AR 237 (J.: take 2 is used on some copies of AR 237); (export 222077); LP: 1, 68

203 WERTHER: Zum Fenster dringt empor; (Part 2)(Massenet); LBe 10385-2 O-4845 b; 1)RO 20240; 8)AR 237 (J.: take 2 is used on some copies of AR 237); (export 222077); LP: 1, 68

204 HOFFMANN'S ERZÄHLUNGEN: Sie entfloh' die Taube so minnig; (Offenbach); LBe 10386-2; O-4844 a; 1)RO 20263; 8)AR 259; LP: 68, 70.

205 MANON: Folget dem Ruf...Nützet die schönen, jungen Tage; (Massenet); LBe 10387-2; O-4844 b (later O-4850); 1)RO 20248; 8)AR 239; (export 222075); LP: 20, 70, 72.

206 DIE TOTEN AUGEN: Psyché wandelt durch Säulenhallen; (d'Albert); LBe 10388-2; O-4841 a; 1)RO 20229 (later PO 158); 8)AR 226; LP: 1, 15, 20.

207 FIGAROS HOCHZEIT: O säume länger nicht geliebte Seele; (Mozart); LBe 10389-2; O-4841 b (later O-4850) (later...Oct. '41: O-4851); 1)RO 20229 (later PO 158); 3)20279; 8)AR 226; LP: 15, 68.

11 Nov. '33

Members of the Berlin State Opera Orchestra; c. Richard Jäger

208 ARABELLA: Mein Elemer! (Part 1) (R. Strauss); (J.: Lehmann's last session for Odeon took place after she had taken part in the HMV recording of scenes from Der Rosenkavalier on 20-24 Sep. '33); PBe 10468-2; O-4842 a; 1)RO 20237 (later PO 171); 3)23043; 7)196.230; 8)AR 234; 78 RPM; LP: 16, 19, 68, 69, 70.

209 ARABELLA: Wie sagt die Zdenka (Part 2) (R. Strauss); PBe 10469-2; O-4842 b (later O-4850) (later...Oct. '41: O-4851); 1)RO 20229 (later PO 158); 3)20279; 8)AR 226; LP: 15, 68

210 ARABELLA: Er ist der Richtige (R. Strauss); PBe 10470-2; O-4843 a; 1)RO 20236; 3)23048; 7)196.231; 8)AR 233; with Käte Heidersbach; (J.: states that 210

starts at 76 RPM and increases speed to 77 RPM by the end of the side); LP: 20, 69, 70.

211 ARABELLA: Aber der Richtige..(Part 2) (R. Strauss); PBe 10471-2; O-4843 b; 1)RO 20236; 3)23048; 7)196.231; 8)AR 233; with Käte Heidersbach; LP: 20, 69, 70.

212-246

His Master's Voice (HMV)

1933–1935 in Vienna. Matrices are followed by a catalogue number, a slash and then the “coupling” number. Victor assigned CVS for the matrices; HMV used 2WX; both are listed, separated by a slash. Only those recordings that include Lehmann are listed.

20–24 Sep. '33 for DER ROSENKAVALIER (Richard Strauss): Members of the Chorus of the Vienna Staatsoper and of the Vienna Philharmonic Orchestra, conducted by Robert Heger. It was recorded in the “Mittlerer Saal.” The cast included: Richard Mayr, Maria Olszewska, Victor Madin, Elisabeth Schumann, Bella Paalen, Karl Ettl, William Wergnick. The opera was abridged. The complete set: HMV DB 206O-72 (auto. coupling 7547-59), Victor M-196 (single discs 7917-29); AM-196 (auto. coupling 793O-42); auto drop sequence coupling DM-196 (17119-31). HMV matrices begin with 2WX, Victor's with CVS. (J.: The “V” was added by Victor to identify European originals. Two cutting machines were used during the recording sessions, working in parallel. Recordings made on the second machine are shown by an ‘A’ following the take number); only Lehmann recordings are listed. LP: 80

21 Sep. '33

212 DER ROSENKAVALIER: Heut' oder Morgen; CVS 81440/2WX 585-1-1A-2A-3-3A; DB 2071/7928; 32-4120.

213 Marie Theres'!; CVS 81441/2WX 586-1-1A-2-2A; DB 2071/7928; 32-4121.

- 214 Wie du warst! ; CVS 81419/2WX 587-1-1A; DB 2060/7917; 32-4101.
- 215 Lachst du mich aus?; CVS 81420/2WX 588-1-1A-2-2A; DB 2061/7918; 32-4102.
- 216 Der Feldmarschall sitzt; CVS 81421/2WX 589-1-1A-2-2A; DB 2061/7918; 32-4103.
- 217 Ah! Du bist wieder da!; CVS 81425/2WX 59O-1A-2-2A; DB 2063/7920; 32-4107; (217=LP: 18, 20).
- 218 Da geht er hin...; CVS 81424/2WX 591-1-1A-2-2A; DB 2063/7920; 32-4106.
- 219 Wo sie mich da hat...; CVS 81426/2WX 592-1-2; DB 2064/7921; 32-4108; (J.: 24 Sept. takes 3, 3A)
- 220 Weiss bereits nicht...; CVS 81438/2WX 593-1-1A; DB 2070/7927; 32-4118.
- 221 Hat sie schon einmal...; 2WX 594-1 unpublished; see 226.

23 Sep. '33

(continuation of DER ROSENKAVALIER)

- 222 Ich hab' halt schon einmal..; CVS 81439/2WX 60O-1-2-3-3A; DB 2070/7927; 32-4119.
- 223 Die Stimm'! ; CVS 81422/2WX 601-1-2-2A; DB 2062/7919; 32-4104.
- 224 Ich werd' jetzt in die Kirchen geh'n; 2WX 603-1-1A; unpublished; see 227.
- 225 Muss jetzt partout zu ihr; CVS 81437/2WX 604-1-2A; DB 2069/7926; 32-4117/

24 Sep. '33

(continuation of DER ROSENKAVALIER)

- 226 Hat sie schon einmal...; CVS 81423/2WX 594-2-2A-3-3A; DB 2062/7919; 32-4105.

227 Ich werd' jetzt in die Kirchen geh'n; CVS 81427/2WX 603-2A-3-3A; DB 2064/7921; 32-4109.

228 Ja, Ja; 2WX 584-1-2-3-4-5 unpublished (Schumann sang this "Ja, ja" on the recording, but Lehmann had also recorded it, but it didn't fit on the particular pressing that was ultimately used.; J.: Sind halt aso! Ist ein Traum...lists Lehmann in takes 3 & 3A (21 Sept. '33) (unpublished), and 2WX 606-1-1A (24 Sept. '33); (also unpublished).

DIE WALKÜRE (Wagner); Members of the Vienna Philharmonic, conducted by Bruno Walter. Cast: Lauritz Melchior, Emanuel List, Ella Flesch, Alfred Jerger. The recording was made in the "Großer Musikvereinssaal." HMV matrices begin 2VH; Victor's CVS. In the next series the (res) means reserved or held by the factory as "useable" should some accident befall the original plate during processing. Sometimes an accident did happen, so that later editions of a set might contain certain takes "reserved" at the start. Or an approved "reserve" take might be shipped to a different factory, which is why sometimes different "takes" are found on different labels. Catalogue numbers for act 1: HMV: DB 2636-43 (auto. coupling: DB 8039-46); Ger. Col.: LWX 105-112; It.Col GQX 10889-96; Victor: M-298 (8932-9), auto. coupling: AM-298 (8940-47), auto drop sequence coupling, DM-298 (16933-40). Only Lehmann recordings are listed.

20 Jun.' 35

229 DIE WALKÜRE: Ein fremder Mann (Wagner); 2VH 95-1-1a(res)-2/CVS 95834; DB 2636/8932; whole set: LP: 81.

230 Kühllende Labung gab mir; 2VH 96-1-1a(res)-2-2a(res)/CVS 95835; DB 2637/8933.

231 Einen Unseligen labtest du; 2VH 97-1-1a(res)/CVS 95836; DB 2637/8933; see 235.1.

232 Müd' am Herd; 2VH 98-1-1a(res)-2 (unpublished); see 240.

233 Trägst du Sorge; 2VH 99-1-2/CVS 95838; DB 2638/8934.

233.1 Wunder und wilde Märe; 2VH 100-1-1a-2/CVS 95839; DB 2639/8935; (take 2 on 21 Jun. '35).

21 Jun. '35

Continuation of DIE WALKÜRE

234 Die so leidig los; 2VH 101-1-2-2A (res)/CVS 95840; DB 2639/8935; LP: TC 9048=234, 240.

235 Was gleisst dort hell; 2VH 104-1-2(res)-2A/CVS 95843; DB2641/8937.

235.1 Einen Unseligen labtest du; 2VH 97-2(res)-2a crossed out & replaced by "alt per recording dept memo 16.7.35"; see 231.

235.3 Wunder und wilde Märe; 21 Jun. '35; 2VH 100-2; see 233.

236 Der Männer Sippe; 2VH 105-1-1A(res)-2/CVS 95843; DB 2641/8937; Victor 14205 (M-329); LP: 73 & RCA LM 1909.

237 Dich selige Frau; 2VH 106-1(res)-1A-2/CVS 95845; DB 2642/8938; Victor 14204 (M-329), HMV D2202, LP: Electrola EJ 475; 237-239 & 241=1C147).

238 Du bist der Lenz; 2VH 107-1-1A(res)-2/CVS 95846; DB 2642/8938; Victor 15817 (M-633); LP: LCT 1001, LCT 1.

239 Wie dir die Stirn; 2VH 108-1-1A(res)/CVS 95847; DB 2643/8939; see 238.

240 Müd' am Herd; 2VH 98-3-3A/CVS 95837; DB 2638/8934 (see 232) (Kelly: not 3A but just 3); LP: TC 904; see 232;.

241 Siegmund heiss' ich; 2VH 109-1-1A (res)/CVS 95848; DB 2643/8939; Victor 15817 (M-633); LP: LVT 1003, LCT 1001, WCT 2.

22 Jun. '35

Continuation of DIE WALKÜRE: Scenes from act 2 with the same cast; only Lehmann recordings are listed; same prefix numbers apply to HMV & Victor as in 229; HMV DB 3719-28 (auto. coupling 8737-46); Victor: M-582 (15506-15), AM-582 (15516-25), DM-582 (16058-67) (16933-40); LP: 81

242 Raste nun hier; 2VH 110-1A-2-2A(res)/CVS 037525; DB 3724/15511

243 Hinweg! Hinweg!; 2VH 111-1-1A-2/CVS 037526; DB 3725/15512; LP: 20, 42.

244 Horch, o Horch!; 2VH 112-1-1A(res)/CVS 037527; DB 3725/15512; LP: 20, 42.

245 Zauberfest bezähmt ein Schlaf; 2VH 113-1-2(res)-2A/CVS 037532; DB 3728/15515

246 Wehwalt! Wehwalt!; 2VH 114-1-1A-2-2A/CVS 037533; DB 3728/15515.

247-300

RCA Victor

1935-1940 on 10" discs except: 295, 296, 298, & 300 which were 12". Victor matrices begin "BS"(10") or "CS" (12"); HMV: "DA"(10") or "DB" (12"). (J.: Note that UK pressings published in Europe carry matrix prefixes OA (10") and 2A (12"), instead of the Victor prefixes BS & CS). Matrix number is followed by Victor order number, HMV & Australian HMV (EC & ED), Japanese releases (NG, SF & SD), then Victor sets (albums) "M" (where applicable).

17 Oct. '35

New York, Studio 2; pianist Ernö Balogh.

247 An Chloe (Mozart); BS 95611-1-2; 1730; DA 1466; M-292; LP: 58, 60.

248 Die Verschweigung (Mozart); BS 95612-1-2; 1730; DA 1466; M-292; LP: 58, 60.

249 Ungeduld (Schubert); BS 95613-1-2; 1731; DA 1467; NF 4196; M-292; used to complete *Die schöne Müllerin* cycle on Columbia LP in 1964; LP: 58, 60.

250 Im Abendrot (Schubert); BS 95614-1-2; 1731; DA 1467; NF 4196; M-292; LP: 6, 58, 60.

251 Die Kartenlegerin (Schumann); BS 95615-1-2; 1732; DA 1468; NF 4203; M-292; LP: 58, 60.

252 Waldesgespräch (Schumann); BS 95616-1-2; 1732; DA 1468; NF 4203; M-292; LP: 58, 60.

253 Der Tod, das ist die kühle Nacht (Brahms); 17 Oct. '35; BS 95617-1-2; 1733; DA 1469; M-292; LP: 2, 58, 60.

254 a)Therese b)Meine Liebe ist grün (Brahms); BS 95618-1-2; 1733; DA 1469; M-292; LP: 3, 20, 42, 62.

255 Anakreons Grab (Wolf); BS 95619-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57, 62.

256 In dem Schatten meiner Locken (Wolf); BS 95620-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57.

13 Mar. '36

New York, Studio 1; pianist, Ernő Balogh

257 Do not chide me (Eng.) (Balogh); BS 99451-1-1A-2 (J.: 2 in English-published discography; 1 in German-published discography); Not published until CD release.

258 a)My native land (Gretchaninoff) b)Midsummer (Worth) (Eng.); BS 99452-1-1A; 1893; DA 1617; LP: none

259 Fa la nanna, bambin (It.) (Sodero); BS 99453-1-1A-2); Not published until CD release.

260 Canto di primavera (It.) (Cimara); BS 99454-1-1A; Not published until CD release.

261 Ich liebe dich (Beethoven); BS 99455-1-1A-2; 1995; DA 1733; LP: 55, 57.

262 Schlafe, mein süßes Kind (Folk song arr. Alwin); BS 99456-1-1A; 1995; DA 1733; LP: none.

263 D'une prison (Fr.) (Hahn); BS 99457-1-1A; 1972;(J.: issued in Japan on JI 215 possibly coupled with 277 "Tonerna"); LP: none.

264 Vierge d'Athènes (Fr.) (Gounod); BS 99458-1-2-2A; Not published until CD release.

16 Mar. '37

New York, Studio 2; pianist, Ernő Balogh

265 Botschaft (Brahms); BS 0957-1-2-2A; 1857; DA 1604; M-419; LP: 55, 57, 62

266 Gretel (Pfitzner); BS 06656-1-1A; 1858; DA 1572; M-419; LP: 55, 57.

267 Selige Nacht (Marx); p. B.; BS 06657-1-1A-2-2A); 1858; DA 1572; M-419; LP: 57.

268 Storchenbotschaft (Wolf); BS 06658-1-1A; 1860; DA 1602; M-419; LP: 4, 62.

269 a)Der Gärtner b)Du denkst mit einem Fädchen mich zu fangen (Wolf); BS 06659-1-1A-2-2A ; 1860; DA 1602; M-419; LP: 4, 62.

270 a)Für Musik b)Gute Nacht (Franz); BS 06660-1-1A; 1861; DA 1573; M-419; LP: 58.

271 Lehn' deine Wang' (Jensen); BS 06661-1-1A-2 (Moran has both takes listed; J.: underlines 2); 1861; DA 1573; M-419; LP: 57.

272 Alte Laute (Schumann); BS 06662-1-1A; 1859; DA 1571; M-419; LP: 58, 60.

273 a)Du bist wie eine Blume b)Frühlingsnacht (Schumann); BS 06663-1-1A-2-2A); 1859; DA 1571; M-419; LP: b=58, a & b=60.

274 Gretchen am Spinnrade (Schubert); BS 06664-1-1A; 1856; DA 1603; M-419; LP: 6.

275 Wiegenlied (Schlafe, schlafe holder Knabe) (Schubert); BS 06665-1-1A; 1856; DA 1603; M-419; LP: 6.

276 a)Das Mädchen spricht b)Mein Mädel hat einen Rosenmund (Brahms); BS 06666-1-1A-2-2A); (J: underlines 1 in the English-language discography and 2 in the German); 1857; DA 1604; M-419; LP: 55, 57, 62.

277 Tonerna (Visions) (Eng.) (Sjöberg-Balogh); BS 06667-1-1A; 1972; DA 1612; LP: none.

278 Drink to me only (Eng.) (Calcott; arr. Cohen); BS 06668-1-1A; 1893; DA 1612 & 1617; LP: 85.

6 Jan. '39

New York, Studio 2, pianist Paul Ulanowsky

279 Gebet (Wolf); BS 031403-1-1A-2-2A (no take indicated): only LP: 62.

280 Nun lass uns Frieden schliessen (Wolf); BS 031404-1-1A: only LP: 62;

281 Frühling übers Jahr (Wolf); BS 031405-1-1A-2-2A; (1969: not published); (DA 1734: not published); 2029; M-613; LP: 4, 62.

282 Auf ein altes Bild (Wolf); BS 031406-1-1A-2; 2030; DA 1723; M-613; LP: 4, 57, 62.

283 In der Frühe (Wolf); BS 031407-1-1A-2-2A; (1969: not published) (DA 1734: not published); 2029; M-613; LP: 4, 62.

284 Auch kleine Dinge (Wolf); BS 031408-1-1A-2-2A; 2031; DA 1724; M-613; LP: 4, 55, 57, 62.

285 Und willst du deinen Liebsten sterben sehen; (Wolf); BS 031409-1-1A; only LP: 62.

286 Peregrina I (Wolf); BS 031410-1-1A-2-2A (Moran underlines both takes; J.: only1); 2031; DA 1724; M-613; LP: 4, 57, 62.

287 Der Knabe und das Immlein (Wolf); BS 031411-1-1A; only LP: 62.

288 Heimweh (Wolf); BS 031412-1-1A-2-2A; 2030; DA 1723; M-613; LP: 4, 62.

30 Jan. '39

New York, Studio 2; Schumann Duets; Victor Orchestra conducted by Bruno Reibold, with Lauritz Melchior, tenor

289 Er und Sie (Schumann); BS 03186O-1-1A-2-2A; 1906; DA 1716; EC 72; M-560; LP: 59, 55

290 a)So wahr die Sonne scheint b)Unterm Fenster; (Schumann); BS 031861-1-1A; 1907; DA 1717; EC 72; M-560; LP: 59, 55

291 Familien-Gemälde (Schumann); BS 031862-1-1A-2-2A; 1907; DA 1717; EC 72; M-560; LP: 59, 55

292 Ich denke dein (Schumann); BS 031863-1-1A;1906; DA 1716; EC 72; EC 72; M-560; LP: 59, 55

26 Feb. '40

New York, Studio 3; pianist, Paul Ulanowsky; songs from *Die Winterreise*, cycle complete later with Columbia

293 Die Nebensonnen (Schubert); BS 047267-1-1A; 2108; EC 124.; M-692; Japan album LW 45; LP: 6 (complete cycle.); 293, 295, 296, 297, 298 released as "Tribute To Lotte Lehmann" LP in 1952.

294 a)Die Post b)Der stürmische Morgen; BS 047268-1-1A-2-2A; 2108; EC 124.; M-692; Japan album LW 45.

295 Der Lindenbaum; CS 047269-1; 12"-17190; ED 265, (DB 5767 not published); Japan: SD 3136; LP: 58=295, 296, 297, 299.

296 Der Wegweiser; CS 047270-1; 17191; ED 266; (DB 5768) not published); Japan: SD 3137; LP: 58.

297 Die Krähe; BS 047271-1-2-2A; 2109; EC 125; LP: 58.

298 Das Wirtshaus; CS 047272-1-1A-2-2A; (DB 5768 not published); LP: 58..

299 a)Täuschung b)Mut!; BS 047273-1-1A; EC 125; LP: 58.

300 a)Im Dorfe b)Rückblick; p. U.; CS 047274-1-1A; ED 265, (DB 5767); 296, 297, 298 released as "Tribute To Lotte Lehmann" LP in 1952

Columbia

Matrices that begin CO are 10", XCO are 12"; the matrix is followed by the catalogue number divided by a slash; the second is an automatic coupling number; when applicable, an album number follows. 1A, 1B, etc. is actually a second or third take in the Columbia system.

4 Mar. '41

Recorded in Los Angeles; Pianist, Paul Ulanowsky

318 Die junge Nonne (Schubert); XCO 30013-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

321 Der Doppelgänger (Schubert); XCO 30016-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

14 Mar. '41

Recorded in Los Angeles; *Die Winterreise*, almost completing the set begun with Victor; with pianist, Paul Ulanowsky

301 Gefror'ne Tränen (Schubert); CO 29948-1-1A; 17367-D/17464-D; M-587; album (M-587) is 10"; the second (M-466) is 12"; LP: 6 (complete cycle).

302 Wasserflut; XCO 29949-1-1A; 71174-D/72071-D; Canadian Columbia 15485.

303 Der greise Kopf; CO 29950-1-1A-1B; 17369-D/17466-D; M-587.

304 a)Die Wetterfahne b)Letzte Hoffnung; XCO 29951-1-1A; 71175-D/72072-D; M-466; Canadian Columbia 15486.

305 Auf dem Flusse; XCO 29952-1-1A; 71175-D/72072-D; M-466; Canadian Columbia 15486.

306 Rast; XCO 29953-1-1A-1B; 71176-D/72073-D; M-466; Canadian Columbia 15487.

307 Einsamkeit; CO 29954-1-1A-1B-1C-1D-1E; 17368-D/17465-D; M-587.

308 Irrlicht; CO 29955-1-1A-1B-1C-1D; 17368-D/17465-D; M-587.

309 Frühlingstraum; XCO 29956-1-1A; 71176-D/72073-D; M-466; Canadian Columbia 15487.

323 Gute Nacht -Winterreise (Schubert); XCO 30018-1-1A; 71174-D/72071-D; M-466; Can. Col. 15485; LP: 6.

19 Mar. '41

Recorded in Los Angeles; 10 Lieder of Brahms and 2 of Schubert's *Winterreise*;
pianist Paul Ulanowsky

310 Die Mainacht (Brahms); XCO 30005-1-1A-1B-1C; 71060-D/71980-D;
M-453; LP: 3, 11.

311 Feinsliebchen, du sollst mir nicht barfuss geh'n; XCO 30006-1-1A; 71059-D/
71979-D; M-453; LP: 3, 9, 11.

312 An die Nachtigall; CO 30007-1-1A; 17274-D/17439-D; M-453; 10-1551A;
LP: 3, 11.

313 Auf dem Kirchhofe; CO 30008-1-1A; 17274-D/17439-D; M-453; LP: 3, 11.

314 Wie bist du, meine Königin; CO 30009-1-1A; 17273-D/17438-D; M- 453;
LP: 3, 11.

315 Wir wandelten; CO 30010-1-1A; 17273-D/17438-D; M-453; LP: 3, 11.

316 a)Erlaube mir fein's Mädchen b)Da unten im Tale; XCO 30011-1-1A; 71059-
D/71979-D; M-453; LP: 3, 9, 11.

317 a)Sonntag b)O liebliche Wangen; XCO 30012-1-1A-1B; 71060-D/71980-D;
M-453; LP: 3, 11.

319 Der Leiermann- Winterreise(Schubert); CO 30014-1-1A-1B; 17369-D/
17466-D; M-587; LP: 6.

320 Erstarrung-Winterreise (Schubert); CO 30015-1-1A; 17367-D/17464-D;
M-587; LP: 6.

322 Liebesbotschaft (Schubert); CO 30017-1-1A; not published; only LP: 6.

24 Jun. '41

Recorded in Los Angeles; *Frauenliebe und -leben*, with Bruno Walter, piano

324 Seit ich ihn gesehen (Schumann); CO 31508-1-1A; 17362-D; M-539; LP: 12

325 Er, der Herrlichste von allen; CO 31509-1-1A; 17362-D; M-539.

326 Ich kann's nicht fassen, nicht glauben; CO 31510-1-1A; 17363-D; M-539.

327 Du Ring an meinem Finger; CO 31511-1-1A; 17363-D; M-539.

328 Helft mir, ihr Schwestern; CO 31512-1-1A; 17364-D; M-539.

329 Süßer Freund, du blickest mich verwundert an; CO 31513-1-1A; 17364-D; M-539.

330 An meinem Herzen, an meiner Brust; CO 31514-1-1A; 17365-D; M-539.

331 Nun hast du mir den ersten Schmerz getan; CO 31515-1-1A; 17365-D; M-539.

26 Jun. '41

Pianist, Paul Ulanowsky

332 a)In der Fremde I (Aus der Heimat ...) b)Wenn ich früh in den Garten gehe (Schumann); CO 31485-1-1A only LP: 7

333 Aufträge (Schumann); CO 31486-1-1A only LP: 7, 9, 13 (J.: only test pressings made.)

334 Die Lotosblume (Schumann); CO 31487-1-1A; unpublished; (J.: only test pressings made);one may hear a test pressing at the Library of Congress. The performance is fine and so is the recording. I see no reason for its not being published.

30 Jun. '41

Pianist, Paul Ulanowsky

335 Morgengruss (Mendelssohn); CO 31699-1-1A; 17344-D; LP: 9.

336 Venetianisches Gondellied (Mendelssohn); CO 31700-1-1A; only LP: 13.

337 Neue Liebe (In dem Mondenschein) (Mendelssohn); CO 31701-1-1A; only LP: 7 (mis-labeled as by "Wolf").

338 Der Nussbaum (Schumann); CO 31702-1-1A; only LP: 9, 13.

339 Wonne der Wehmut (Beethoven); CO 31703-1-1A; only LP: 7.

340 Andenken (Ich denke dein) (Beethoven); CO 31704-1-1A; only LP: 7.

341 a)Der Kuss b)Die Trommel gerühret (Beethoven); CO 31705-1-1A; only LP:
a) 9, 13, b) 7.

342 In questa tomba oscura (It.) (Beethoven); CO 31706-1-1A; only LP: 9, 13.

343 Verborgenheit (Wolf); CO 31707-1-1A; only LP: 4.

344 Zur Ruh', zur Ruh' (Wolf); CO 31708-1-1A only LP: 4, 13.

345 Gesang Weylas (Wolf); CO 31709-1-1A; only LP: 4, 7.

346 a)Wiegenlied b)Ständchen (Brahms); CO 31710-1-1A became a)CO 32035-1
b) CO 32036-1 (see below)

347 Wiegenlied (Brahms); CO 32035-1-1A; 17300-D; LP: 3, 11, 13.

348 Ständchen (Der Mond steht über...) (Brahms); CO 32036-1-1A; 17300-D; LP:
3, 11, 13.

2 Jul. '41

Pianist, Paul Ulanowsky

349 Auf Flügeln des Gesanges (Mendelssohn); CO 31693-1-1A; 17344-D; LP: 9,
44.

350 Allerseelen (R. Strauss); CO 31694-1-1A; 17385-D; Album X-270; LP: 9, 11.

351 Morgen (R. Strauss); CO 31695-1-1A; 17384-D; X-270; LP: 9, 11, 13.

352 Zueignung (R. Strauss); CO 31696-1-1A; 17384-D; X-270; LP: 9, 11, 13

353 Ständchen (R. Strauss); CO 31697-1-1A; 17385-D; X-270; LP: 9, 11, 13

354 Schmerzen (Wagner); CO 31698-1-1A; only LP: 9, 11, 13.

9 Jul. '41

Pianist, Paul Ulanowsky

355 Der Engel (Wagner); CO 31488-1-1A; only LP: 7.

356 a)Sehnsucht nach dem Frühlinge b)Warnung (Mozart); CO 31489-1-1A; only
LP: 7.

357 Das Veilchen (Mozart); CO 31490-1-1A; only LP: 7.

- 358 Träume (Wagner); XCO 31491-1-1A-1B-1C-1D-1E; 71469-D; LP: 9, 11, 13.
359 Im Treibhaus (Wagner); XCO 31492-1-1A-1B; 71469-D; LP: 11.
360 Wer tat deinem Füsslein weh? (Wolf); CO 31493-1-1A; only LP: 4.(J.: only test pressings made.)
361 Wien, du Stadt meiner Träume (Sieczynski); CO 31494-1-1A; 17304-D; Album M-494; LP: 44.

14 Jul. '41

Pianist, Paul Ulanowsky

- 362 Da draussen in der Wachau (Arnold); CO 31521-1-1A; 17302-D; M-494; LP: 44.
363 Im Prater blüh'n wieder die Bäume; (Stolz); CO 31522-1-1A; 17302-D; M-494; LP: 44.
364 Wien, sterbende Märchenstadt (Leopoldi); CO 31523-1-1A; 17303-D; M-494; LP: 44
365 My lovely Celia (Eng.) (Munro); CO 31524-1-1A; only LP: 44.
366 She never told her love (Eng.) (Haydn); CO 31525-1-1A ; only LP: 44.
367 Ich muss wieder einmal in Grinzing sein; (Benatsky); CO 31526-1-1A; 17304-D; Album M-494; LP: 44.
368 Heut' macht die Welt Sonntag für mich; (after Joh. Strauss Jr. by Dostal); CO 31527-1-1A; 17303-D; M-494; LP: 44.
369 a)C'est mon ami b)Maman dites-moi (Fr.) (Folksongs); XCO 31528-1-1A-1B; only LP: 44.
370 a)La vierge a la crèche)La mère Michel (Fr.) (Folksongs); XCO 31529-1-1A; only LP: 44.

13 Aug. '41

Recorded in Los Angeles or New York; *Dichterliebe* with pianist, Bruno Walter

371 a)Wenn ich in deine Augen seh' b)Ich will meine Seele tauchen (Schumann); CO 31377-1-1A; 17295-D/17440-D; M-486 complete; LP: 12

372 a)Ich hab' im Traum geweinet b)Allnächtlich im Traume; CO 31378-1-1A; 17296-D/17441-D; LP: 12.

373 Aus alten Märchen winkt es; XCO 31379-1-1A-1B; 71309-D/72078-D; LP: 12.

374 a)Im wunderschönen Monat Mai b)Aus meinen Tränen spriessen c)Die Rose, die Lilie, die Taube, die Sonne; CO 31380-1-1A; 17295-D/17440-D; LP: 12.

375 a)Und wüssten's die Blumen b)Das ist ein Flöten und Geigen c)Hör' ich das Liedchen; XCO 31381-1-1A; 71308-D/72077-D; LP: 12.

376 Die alten, bösen Lieder; XCO 31382-1-1A; 71309-D/72078-D; LP: 12

377 a)Im Rhein, im heiligen Strome b)Ich grolle nicht; XCO 31383-1-1A; 71308-D/72077-D; M-486; LP: 12.

378 a)Ein Jüngling liebt ein Mädchen b)Am leuchtenden Sommermorgen; CO 31384-1-1A; 17296-D/17441-D; LP: 12.

22 Jun. '42

Recorded in Los Angeles or New York; *Die schöne Müllerin*, without Ungeduld see: 249; Paul Ulanowsky, piano

379 a)Das Wandern b)Wohin? (Schubert); XCO 32966-1-1A-1B; 71771-D/71778-D; M-615 (complete); LP:14 (complete).

380 a)Halt! b)Danksagung an den Bach; XCO 32967-1-1A-1B-1C-1D-1E; 71771-D/71779-D; LP: 14.

381 a)Morgengruss b)Des Müllers Blumen; XCO 32970-1-1A-1B-1C; 71773-D/71782-D; LP: 14.

382 Tränenregen; XCO 32971-1-1A-1B-1C; 71773-D/71783-D; LP: 14.

383 Pause; XCO 32972-1-1A; 71774-D/71784-D; LP: 14.

384 a)Mein! b)Mit dem grünen Lautenbände; XCO 32973-1-1A; 71774-D/
71784-D; LP: 14.

385 Die liebe Farbe; XCO 32975-1-1A-1B-1C; 71775-D/71782-D; LP: 14.

386 Die böse Farbe; XCO 32976-1-1A; 71776-D/71781-D; LP: 14.

25 Jun. '42

Recorded in Los Angeles or New York; *Die schöne Müllerin*, without Ungeduld see:
249; Paul Ulanowsky, piano

387 Am Feierabend (Schubert); 25 Jun. '42; XCO 32968-1; 71772-D/71780-D;
M-615; LP: 14.

388 Der Neugierige (Schubert); XCO 32969-1-1A-1B-1C; 71772-D/71781-D;
M-615; LP: 14.

389 a)Der Jäger b) Eifersucht und Stolz; XCO 32974--1-1A-1B-1C-1D; 71775-D/
71783-D; M-615; LP: 14.

390 Trock'ne Blumen (Schubert); XCO 32977-1-1A; 71776-D/71780-D; M-615;
LP: 14.

391 Der Müller und der Bach (Schubert); XCO 32978-1-1A; 71777-D/71779-D;
M-615; LP: 14.

392 Des Baches Wiegenlied (Schubert); XCO 32979-1-1A-1B; 71777-D/71778-
D; M-615; LP: 14.

393-421

RCA Victor

1947–1949

The matrices are followed by catalogue numbers (10- are 10" 78 RPMs, 49- are 7"
45 RPMs).

26 Jun. '47

Hollywood Studio; Pianist, Paul Ulanowsky.

393 Ständchen (Leise flehen meine Lieder) (Schubert); D7-RB-0560-1-1A; 10-1498 (J.: later 19-1498); 49-0699 or 49-1498; LP: none.

394 Der Erlkönig (Schubert); 26 Jun. '47 (takes 1, 1A); 11 Jul. '47; (takes 2, 2A); test pressing of 2A at UCSB; D7-RB-0561-1-1A-2-2A; 10-1448 (J.: later 19-1448); 49-1033; (DA 1919); LP: 55, 57.

395 a)He Zigeuner b)Hochgetürmte Rimaflut (Brahms); D7-BR-0562-1-1A; 10-1391 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188); LP: 3, 62; first of 4 listings for Zigeunerlieder.

396 a)Wisst ihr, wann mein Kindchen b)Lieber Gott, du weisst (Brahms); D7-RB-0563-1-1A; 10-1391 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847).

397 a)Brauner Bursche b)Röslein dreie in der Reihe (Brahms); D7-RB-0564-1-1A; 10-1392 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847 in WDM 1188); LP: 3, 62.

398 a)Kommt mir manchmal in den Sinn b)Rote Abendwolken (one verse) (Brahms); D7-RB-0565-1-1A; 10-1392 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188); LP: 3, 62

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26 Jun. '47

Hollywood Studio, Pianist, Paul Ulanowsky.

399 An den Mond (Geuss, lieber Mond) (Schubert); D7-RB-0566-1-1A; 10-1498; (J.: later: 19-1498); 49-0699 or 49-1498; test pressing -1 at UCSB) LP: none.

400 An die Musik (Schubert); D7-RB-0567-1-1A; 10-1448; (J.: later 19-1448 and) 49-1033; (DA 1919); LP: 57.

401 Feldeinsamkeit (Brahms); D7-RB-0568-1-1A; 10-1405; LP: 3, 62.

402 a)Der Kranz b)Der Schmied (Brahms); D7-RB-0569-1-1A; 10-1405; LP: 3, 62.

30 Jun. '47

Hollywood Studio, RCA-Victor Chamber Orchestra; conductor, Richard Lert

403 Ave Maria (sung in Latin); (Bach-Gounod); D7-RB-0578-1-1A only LP: 56 (45 RPM).

404 O come all ye faithful (English) (Traditional); D7-RB-0579-1-1A (J.: 2-2A); 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

405 Stille Nacht...(English & German) (Gruber); D7-RB-0580-1-1A; 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

406 Es ist ein Ros' entsprungen (English & German) (Praetorius); D7-RB-0581-1-1A only LP: 56; see 403.

11 Jul. '47

Pianist, Paul Ulanowsky.

407 a)Der Jüngling an der Quelle b)An die Nachtigall; (Schubert); D7-RB-1300-1-1A-2-2A; 10-1551; (J.: later: 49-1277; M-1342; LP: 6; test pressing of 1A at UCSB.

408 Die Männer sind mèchant; (Schubert) D7-RB-1301-1-1A; 10-1551; (J.: later: 49-1277; M-1342; LP: 55, 57.

409 Nacht und Träume; (Schubert); D7-RB-1302-1-1A-2-2A-2B (2A & 2B recorded on 1 Oct. '47; J.: 2B-2C-2D "Electrical transfers from D7-RB-1302-2 to furnish new masters."); test pressings of 1A & 2B at UCSB; LP: none. Take 2B was used for the CD release.

22 Dec. '47

MGM Orchestra with the St. Luke Choristers; conductor, Robert Armbruster;

410 God bless America (English) (Berlin); D7-RB-2733-1-1A-2-2A; 10-1433; MO-1226; LP: 86; first of 4 recordings made for MGM's film: *Big City* (see 460); also test pressing (26 Nov. '47) with piano, then orchestra & chorus, one verse only, 80 rpm, at UCSB.

411 The Kerry Dance (English) (Molloy); D7-RB-2734-1-1A; 10-1433; MO-1226; LP: none.

412 Träumerei (as a vocalise) (Schumann); D7-RB-2735-1-1A-2-2A-3-3A; 10-1432; MO-1226; (HMV DA 1909); LP: none.

413 Wiegenlied (English) (Brahms); D7-RB-2736-1-1A-2-2A; 10-1432; MO-1226; (HMV DA 1909); LP: none.

9 Mar. '49

Pianist, Paul Ulanowsky.

414 L'enamourée (French) (Hahn); D9-RB-0263-1-1A-1B-1C; all A, B, & C's are transfers from 1 and this applies to the following 5 entries); 10-1509 & DM-1342 (78rpm); 49-0770 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; (J.: 11 Apr. '49 1B-1C used for 49-0769). (I believe this was just the day the engineers transferred the material to the 45rpm's; he lists other such dates in the following 5 entries and then almost corrects this in a note following the entries).

415 Infidélité (French) (Hahn); D9-RB-264-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342 (45 rpm); LP: none; test pressing of 1C at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

416 La vie antérieure (French) (Duparc); D9-RB-265-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342(45rpm); LP:none; test pressing of 1B at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

417 Psyché (French) (Paladilhe); D9-RB-266-1-1A-1B-1C (see 414); 10-1508 & DM-1342; 49-0768 & WDM-B342 (45rpm); LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

418 a)Die Zeitlose b)Wozu noch Mädchen; (R. Strauss); D9-RB-0267-1-1A-1B-1C (see 414); 10-1509 & DM-1342; HMV DA 1943; 49-0769 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; RCA CD 7809-2-GR & 7809-4-GR (cassette).

419 Du meines Herzens Krönelein; (R. Strauss); D9-RB-0268-1-1A-1B-1C (see 414); 10-1508 & DM-1342; HMV DA 1943; 49-0768 & WDM-B342 (45rpm); LP:

none; test pressing of 1C at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

Caedmon

Two LP recordings spoken by Lotte Lehmann.

Oct. '56

420 "Lotte Lehmann Reading German Lyric Poetry" (spoken in German); October 1956; Caedmon TC 1072; Goethe: Mignon; Ganymed, Wanderers Nachtlied, Geheimes, Als ich auf dem Euphrat schiffte; Mörike: Peregrina I, Gebet, Im Frühling, Der Genesene an die Hoffnung, Begegnung, Nimmersatte Liebe, Verborgeneheit; Heine: Dichterliebe; Rilke: Ich lebe mein leben in wachsenden Ringen; von Hofmannsthal: DER ROSENKAVALIER monologue from act 1; Müller: *Winterreise*.

Feb.–Mar. '58

421 "Rainer Maria Rilke: *Die Weise von Liebe und Tod; Das Marienleben*; Read by Lehmann;" (spoken in German); Caedmon TC 1128.

Non-Commercial Recordings

422-553

This section contains a mixture of private recordings of live performances, “air-checks,” tapes of radio and TV performances, film and video documentation of Lehmann’s work. The dating is often only approximate (especially with radio broadcasts which may have been recorded on one date and broadcast later) and the contents, especially of the master classes, is open to conjecture. Also with master classes, how much is there of Lehmann “demonstrating” and teaching, and how much of students’ efforts? She usually introduces the aria by telling some of the story; she recites the Lied in English. During the class she interrupts to make suggestions and comments. If no LP or CD format exists, there follows a possible location of an acetate, tape or cassette. The location of unique items not held by the Lotte Lehmann Archive at the University of California Santa Barbara, will be evident in the listing.

In this non-commercial section, unless otherwise stated, the speaking is in English.

422 TANNHÄUSER: Dich teure Halle (Wagner); 1 Nov. ‘30; Chicago Opera Company; with Paul Althouse, Hans Nisson; c. Egon Pollak; opening of act 2; LP: 31; poor sound.

422.1 ANDRÉ CHÉNIER: Ich war verlassen; (Giordano); 4 Apr ‘33; Vienna State Opera Orchestra; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.2 DIE WALKÜRE: excerpts from Acts 1, 2 and 3; (Wagner); 14 Sep ‘33; Vienna State Opera Orchestra; with Friedrich Schorr, Franz Völker, Maria Jeritza; c. Clemens Krauss; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.3 TANNHÄUSER: excerpts from Act 2; 25 Sep ‘33; (Wagner); Vienna State Opera Orchestra; with Josef Kalenberg, Richard Mayr, Friedrich Schorr; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

423 Broadcast: FIDELIO: Komm Hoffnung (Beethoven); TANNHÄUSER: Dich teure Halle; 11 Feb. '34; General Motors Symphony Orchestra; c. Arturo Toscanini broadcast on "Cadillac Hour"; Broadcast; LP: none; Rodgers and Hammerstein Record Sound Archive is supposed to have the complete Toscanini recordings, but as of October 2000 we have been unable to locate it.

424 TANNHÄUSER: 24 Feb. '34; Metropolitan Opera; Melchior, Olszewska, Ludwig Hoffmann, Hans Clemens; c. Artur Bodanzky; broadcast by American Tobacco Co. (Lucky Strike); LP: none; CD:

425 OTHELLO: excerpts: act 1 duet, act 4 Willow Song and Ave Maria; (Verdi); 1 Jun. '35; Vienna State Opera Orchestra with Gotthelf Pistor; c. Walter; J.: c. Victor de Sabata; LP: none; UCSB: fragments, poor sound.

426 FIDELIO: act 1 to end of Komm' Hoffnung; (Beethoven); 31 Aug 1935; Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler, Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival (Shortwave relay on CBS); LP: UORC-218

426.1 FIDELIO: act 1 (to end of Komm Hoffnung) (Beethoven); 16 Aug. '36 (sic) (this listing is out of chronological order); Vienna Philharmonic at Salzburg; with Alfred Jerger, Anton Baumann; Luise Helletsgruber; c. Toscanini; LP: 76 (shortwave noise.) CD: The Radio Years RY 70 (includes only the Abscheulicher)

427 DIE MEISTERSINGER: excerpts: Act 2 Jerum! Jerum!; Act 3 Quintet; (Wagner); 20 Sep. '35; with Kerstin Thorborg, Magdalena; Eyvind Laholm, Walther; William Wernigk, David; Ludwig Hofmann, Sachs; Vienna State Opera Orchestra; c. Felix Weingartner; LP: 87; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

428 Broadcast: a)LOHENGRIN: Einsam in trüben Tagen (Wagner) b)Wiegenlied (R. Strauss); 24 Nov. '35; RCA Magic Key; NBC Orchestra; c. Frank Black; LP: none; LOC; Since this isn't a recording made to fit onto a limited 78rpm format, we hear the orchestra introduction and a measured performance by Lehmann of the LOHENGRIN aria. Though there's surface noise, the dynamic range is well

captured, as is Lehmann's dramatic nuance; As part of the introduction of the Lied, the announcer quotes someone: "It was for such singers as Lotte Lehmann that Lieder were written." The Strauss suffers because of the orchestra accompaniment. Lehmann takes a breath before the last not "singt" and there's a break in the recording before the last verse. Still, it's the only Lehmann performance of this Lied that we have.

428.1 LOHENGRIN: (Wagner); 21 Dec. '35; Metropolitan Opera broadcast; Lauritz Melchior, Lohengrin; Marjorie Lawrence, Ortrud; Emanuel List, Heinrich; Friedrich Schorr, Telramund; c. Artur Bodanzky; sound quality of original acetates varies; LP: none; CD: Immortal Performances IPCD 1032-3 (latest, best sound available; Melodram MEL 37049; LR 142-5; IMS MDR 37049

429 DER ROSENKAVALIER: excerpts from Acts 1, 2 and 3; (R. Strauss); 22 Apr.'36; Vienna State Opera Orchestra; Elisabeth Schumann, Sophie; Eva Hadrabova, Octavian; Berthold Sterneck, Ochs; c. Hans Knappertsbusch; Teletheater/Belvedere LP 76.23589; CD: Koch Wiener Staatsoper Live; Vol. 12; 3-1462-2

430 Broadcast (contents unknown); 27 Feb. '36 (sic) (this listing is out of chronological order); Kraft Phoenix Cheese Corp.; LP: none; existence ?.

431 DIE MEISTERSINGER: act 1 (Wagner); 8 Aug. '36; Vienna Philharmonic at Salzburg; with Kerstin Thorborg, Magdalena; Hans Hermann Nissen, Sachs; Charles Kullmann, Walther; Hermann Wiedemann, Beckmesser; Anton Dermota, ?; Richard Sallaba, David; c. Toscanini; LP: 78 (shortwave noise and, since it's only act 1, there's not a lot of Lehmann.)

431.1 FIDELIO: act 1 (to end of Abscheulicher) (Beethoven); 16 Aug. '36; see 426.1 (out of chronological order).

432 Broadcast (contents unknown); 26 Nov. '36; (not listed in chronological order); Kraft Phoenix Cheese Corp. "Kraft Music Hall"; LP: none; existence ?.

433 DIE WALKÜRE: act 2 (Wagner); 13 Nov. '36; San Francisco Opera Orchestra; with Kirsten Flagstad, Brünnhilde; Friedrich Schorr, Wotan; Lauritz Melchior, Siegmund; Emanuel List, Hunding; Kathryn Meisle, Fricka; c. Fritz

Reiner; LP: 28; CD: Legato Classics LCD 133-1; Music & Arts CD-1048 (1999); Music & Arts CD-1272 (2013)

434 Broadcast 10 Jan. '37; RCA Magic Key; LOHENGRIN: Du Aermste kannst wohl nie ermessen (Wagner); The Spring (A. Rubinstein) (Eng.); p. Balogh; Wagner: NBC Orchestra; c. Black; LP: none; CD: Music & Arts CD-1279

434 A DIE WALKÜRE; (Wagner); 16 Jan. '37; Metropolitan Opera; Marjorie Lawrence, Brünnhilde; Friedrich Schorr, Wotan; Lauritz Melchior, Siegmund; Emanuel List, Hunding; Kerstin Thorborg, Fricka; c. Artur Bodanzky

434.1 Broadcast interview (fragment): Jul '37 with a Mr. Moses in Australia; Lehmann speaks of her wonderful times there, the book she hopes to write (based on her diaries of her Australian tours) called: "Singing 'Neath the Southern Cross," Moses asks about the animals that she has 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 will sing the role of the Countess (in Italian) with Pinza as Figaro. As it happens she didn't sing this role at Salzburg.

435 Broadcast interview on "Let's Talk It Over"; 30 Dec. '37; NBC radio; Lehmann discusses her art and recent book: "Eternal Flight"; plans for the next Salzburg Festival (which were never realized); etc. LP: none

436 Lieder recital; 18 Jan. '38; Town Hall, New York City; p. Paul Ulanowsky.; LP: 77; (Wolf unless noted); a) Kennst du das Land b) Frühling übers Jahr c) Und willst du deinen Liebsten sterben sehen d) Wenn du, mein Liebster steigst zum Himmel auf e) Verborgeneheit f) In der Frühe g) Auch kleine Dinge h) Der Knabe und das Immelein (repeated) i) Peregrina I j) Er ist's (encore) k) Storchenbotschaft (encore) l) An eine Äolsharfe m) In dem Schatten meiner Locken n) Gebet o) Nun lass uns Frieden schliessen p) Der Gärtner q) Ständchen (R. Strauss) (encore) r) Therese (Brahms) (encore) s) Auf ein altes Bild t) Du denkst mit einem Fädchen mich zu fangen (repeated) u) Heimweh v) Schweig einmal still w) Ich hab' in Penna x) Zueignung (R. Strauss) (encore) y) Heimkehr vom Feste (Blech) (encore) z) Vergebliches Ständchen (Brahms) (encore); aa) Anakreons Grab e) Verborgeneheit from this recital not on LP, only acetates at UCSB; LP: EJS; CD: most of this recital: Music & Art CD-1279

437 Broadcast (discussing the role of Marschallin); 5 Feb. '38 Met. Opera Intermission Feature; LP: none.

438 DER ROSENKAVALIER: complete (R. Strauss); 5 Feb. '38 Metropolitan Opera; with Emanuel List, Ochs; Kerstin Thorborg, Octavian; Friedrich Schorr, Faninal; Susanne Fisher, Sophie; Doris Doe, Annina; Angelo Bada, Valzacchi; c. Artur Bodanzky; LP: 33 (poor sound); CD: LYS 362-327

439 Broadcast (contents unknown); 24 Feb. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

440 Broadcast: 3 Apr. '38 a)TOSCA: Vissi d'arte (It.) (Puccini) b)Zueignung c)Traum durch die Dämmerung d)Ständchen (R. Strauss); "Army Salute Day" (General Malin Craig of the Joint Chiefs of Staff was Lehmann's co-star!) on RCA Magic Key; WJZ was the key radio station of NBC-Blue; NBC Orchestra; c. Frank Black; LP: 7. Note: a-d listed above are correct, but from listening to the broadcast it is apparent that: e) Das Mädchen spricht (Brahms); f)Wiegenlied (Schubert); g)Gretel (Pfitzner) were also broadcast on this date and accompanied at the piano by Paul Ulanowsky; LP: 7 and EJS 425; CD: Music & Arts CD-1279 (except f)Wiegenlied)

441 Broadcast: reading excerpts from her book *Eternal Flight*; 13 Apr. '38; WHN. Interview of Lehmann by Dorothy Arnold as part of a literature course for N Y University; Lehmann speaks of how writing has calmed her after a performance; this novel, *Orplid, mein Land*, 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.

442 Broadcast (contents unknown); 8 Sep. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

443 Broadcast (contents unknown); 2 Oct. '38; RCA Magic Key; NBC Orch.; c. Black; LP: none; LOC.

444 DER ROSENKAVALIER: complete (R. Strauss); 7 Jan. '39; Metropolitan Opera; with Emanuel List, Ochs; Risë Stevens, Octavian; Marita Farell, Sophie;

Friedrich Schorr, Faninal; Doris Doe, Annina; Karl Laufkoetter, Valzacci; c. Artur Bodansky; LP: 39; CD: Naxos 8.110034-36; Immortal Performances IPCD 1023-3.

445 Broadcast (contents unknown); 17 Aug. '39; Kraft Music Hall; existence ?.

446 Broadcast: 18 Sep. '39; None but the Lonely Heart (Tchaikovsky) (Eng.); The Star (James Rogers) (Eng.); Ungeduld (Schubert) (Ger.); This doesn't sound great with an under-rehearsed orchestra; Lehmann sings 3 verses; NBC Orchestra called the Victory Orchestra on the broadcast; Lehmann is announced as "die geliebte Lehmann"; c. Nathaniel Shilkret; RCA Magic Key; LP: none; LOC on an aluminum disc that's been transferred to tape. Original sound problems; CD: Music & Arts CD-1279 (without Ungeduld).

447 Broadcast (contents unknown); 14 Mar. '40; Kraft Music Hall; existence ?.

448 DIE WALKÜRE: complete (Wagner); 30 Mar. '40; Metropolitan Opera (on tour in Boston); with Lauritz Melchior, Siegmund; Friedrich Schorr, Wotan; Marjorie Lawrence, Brünnhilde; Kirsten Thorborg, Fricka; Emanuel List, Hunding; c. Erich Leinsdorf; LP: 27; CD: Immortal Performances IPCD 1027-3 (part of a "Dream Ring" made up of various performances, but mainly the 1940 one; Guild Historical GHCD 2215/7; Walhall WHL1

449 Broadcast interview; 18 Jan. '41; Metropolitan Opera Intermission Feature; LP: none; LOC.

450 Radio Broadcasts for Columbia: "Electrical Transcription licensed only for radio broadcasting"; aired 3 Oct. '41 through 24 Dec. '41; Frank Gallop host; p. U; Lehmann introduces each song; a)Andenken b)Wonne der Wehmut c)Die Trommel gerühret d)Der Kuss (Beethoven); e)An die Musik f)Ständchen g)Der Erlkönig (Schubert); h)Auf Flügeln des Gesanges i)Neue Liebe j)Venetianisches Gondellied (Mendelssohn); k)Abendempfindung l)Das Veilchen m)Warnung n)Gute Nacht o)Frühlingstraum p)Der Leiermann (Schubert); q)In der Fremde II r)Ich grolle nicht s)Der Nussbaum t)Aufträge (Schumann); u)Die Mainacht v)Ständchen w)Wiegenlied x)O liebliche Wangen (Brahms); y)Schmerzen z)Im Treibhaus aa)Träume (Wagner); bb)Zur Ruh; cc)Gesang Weylas dd)Verborgeneheit ee)Wer tat deinen Füsslein weh (Wolf); ff)Allerseelen gg)Zueignung hh)Ständchen

(Strauss); ii) Sehnsucht nach dem Frühling jj) Sei du mein Trost kk) Dans un bois solitaire (Mozart); ll) Der Doppelgänger (Schubert) mm) Die Lotosblume (Schumann); nn) Wiegenlied (Flies) oo) Vergebliches Ständchen (Brahms) pp) Es ist ein Ros' entsprungen (Praetorius); qq) O du Fröhliche rr) O Tannenbaum (Trad.); ss) Silent night (Eng.) (Gruber); matrix numbers: Andenken, Wonne der Wehmut, YTTY 703; Die Trommel gerühret, Der Kuss, YTTY 705; An die Musik, YTTY 706; Ständchen, Erlkönig, YTTY 707; Auf Flügeln des Gesanges, YTTY 761; Neue Liebe, Venetianisches Gondellied, YTTY 762; Abendempfindung, YTTY 699; Das Veilchen, Warnung, YTTY 700; Gute Nacht, YTTY 708; Frühlingstraum, Der Leiermann, YTTY 709; In der Fremde II, YTTY 765; Ich grolle nicht, Der Nussbaum, Aufträge, YTTY 766; Die Mainacht, YTTY 767; Ständchen, Wiegenlied, O liebliche Wangen, YTTY 768; Schmerzen, YTTY 785; Im Treibhaus, Träume, YTTY 786; Zur Ruh, YTTY 787; Gesang Weylas, Verborgene, Wer tat deinem Füßlein weh, YTTY 788; Allerseelen, Zueignung, Ständchen, YTTY 834; Sehnsucht nach dem Frühling, Sei du mein Trost, Dans un bois solitaire, YTTY 835; Der Doppelgänger, Die Lotosblume, YTTY 878, Wiegenlied, Vergebliches Ständchen, YTTY 879; Es ist ein Ros' entsprungen, O du Fröhliche, O Tannenbaum, Christmas message by Lehmann, Silent Night, YTTY 877; LP: LRT 1-3 (except for bb) Zur Ruh); LP: originally 33 rpm, 16"; CD: VAIA 1247-2; EKR CD 18.

450.1 Broadcast Recital: Dichterliebe (Schumann); 24 Jan. '43; Town Hall by WQXR (existence of complete?) Wenn ich in deine Augen seh'; Ich will meine Seele tauchen; Und wüßten's die Blumen; Das ist ein Flöten und Geigen; Die alten, bösen Lieder; from collection of Philip Ulanowsky, now also available at Lehmann Archives UCSB; p. Ulanowsky; CD: Music & Arts CD-1279.

450.2 Broadcast Concert (CBS); 15 Feb. '43; the only work of Lehmann to survive is Schumann: Aufträge with Paul Ulanowsky; private collection.

451 Broadcast: 12 Dec. '43; a) Ständchen (Schubert); Wiegenlied (Brahms); TRISTAN UND ISOLDE: Liebestod (Wagner); San Francisco Symphony; c. Pierre Monteux; The Standard Hour; LP: 7; CD Eklipse: EKR CD20; VAIA 1247-2 (without the Lieder).

451.1 Broadcast: The Standard Hour: 26 Dec '43; a) Drink to me only; b) MIGNON: Connais-tu; c) Londonderry Air; d) Music I heard with you (Hagemann); LP: none

452 Recital: 1944; p. Paul Ulanowsky; a) She never told her love (Haydn); b) Widmung (Schumann); c) Londonderry air d) Drink to me only (Trad.); e) Ständchen (Schubert); f) Auf Flügeln des Gesanges (Mendelssohn); all Eng.; LP: 34.

453 DER ROSENKAVALIER: Ich sag': Pardon mein hübsches Kind (R. Strauss); 23 Feb. '45; Metropolitan Opera; with List, Ochs; Stevens, Octavian; Conner; Sophie; c. Szell; excerpt from live performance; LP: ?; acetate; existence ?.

453.1 Recital: 2 Apr. '45; Town Hall; p. Ulanowsky; [private collection]

454 DER ROSENKAVALIER: act 3 (R. Strauss); 18 Oct. '45; San Francisco Opera; with Risë Stevens, Octavian; Lorenzo Alvaro, Ochs; Nadine Conner, Sophie; Walter Olitzki, Faninal; Herta Glaz, Annina; Alessio de Paolis, Valzacchi; c. George Sebastian; LP: 32. (J.: Private collection: excerpts act 1); CD: EKRCDD 25

455 Recital: Frauenliebe und -Leben (Schumann); 20 Jan. '46; Town Hall; p. Paul Ulanowsky; LP: 83; CD: Music & Arts CD-1235; EKR CD 47

456 Recital: 10 Feb. '46; Town Hall; p. Paul Ulanowsky; a) An eine Quelle b) Der Tod und das Mädchen c) Der Jüngling und der Tod d) Auflösung e) Die Forelle f) Dass sie hier gewesen g) Schwanengesang (Wie klag' ich's aus) h) Die Männer sind méchant (Schubert); i) Zigeunerlieder (8 songs) j) Wie bist du, meine Königin k) Die Kränze l) Es träumte mir m) Frühlingslied n) Willst du, dass ich geh' (Brahms); LP: 82; Music & Arts CD-1279 [without the Zigeunerlieder, but added Der Wanderer and Im Frühling (Schubert)]; EKR CD 47.

457 Concert: 11 Aug. '46; Seattle Symphony Orchestra; c. Carl Bricker; a) Die junge Nonne b) Der Jüngling an der Quelle c) Der Erlkönig (Schubert); d) Träume (Wagner); LP: 34; CD: Eklipse EKRCDD 20

457.1 DER ROSENKAVALIER (part of act 1) (R. Strauss); 8 Oct. '46; San Francisco Opera; with Lorenzo Alvaro, Ochs; (begins with Pardon mein hübsches Kind); Wm. Moran collection at UCSB.

458 Broadcast: radio sketch: “Duffy’s Tavern”; 13 Oct. ‘46; sings a little and speaks (English); LP: 35.

458.1 Broadcast: Late ‘40’s; Morgen (in Eng.?) (R. Strauss) on CBS Ford Show with Dinah Shore and Peter Lind Hayes; existence?

458.2 Recital: 9 Feb ‘47; Town Hall; p. Paul Ulanowsky; a)Widmung b)Aus den östlichen Rosen c)Volkliedchen d)Rose, Meer, und Sonne e)Du bist wie eine Blume f)Mein Wagen rollet langsam g)Lieb’ Liebchen, legt’s Händchen h) Mit Myrten und Rosen i)Talismane j)Lied der Suleika k)Heiss mich nicht reden l)Sitz’ ich allein m)Im Westen n)Hochländisches Wiegenlied o)Aus den hebräischen Gesängen p)Zwei venetianische Lieder q)Die Soldatenbraut r) Der Nussbaum s)Wer machte dich so krank t)Alte Laute u)Er ist’s; Musical America also lists: v)Leis’ rudern hier w) Wenn durch die Piazzetta; (Schumann) radio broadcast, WQXR; existence?

459 Recital: 7 Mar ‘48; Town Hall; p. Paul Ulanowsky; a) Andenken b) Der Treue Johnny c)Neue Liebe, neues Leben (Beethoven) d) Schilflied e) Frage f)Der Mond g)Lieblingsplätzchen h) Gruß i) Pagenlied j)Venetianisches Gondellied k)Die Liebende schreibt (Mendelssohn); l)An die ferne Geliebte (6 songs) (Beethoven); LP: 82; CD: EKR CD 47 [only j, k and l]; Music & Arts CD 1279 [without a, and b, which are in a private collection]

459.1 Recital: 13 March 1948; Town Hall; p. Ulanowsky; a)Neue Liebe b)Suleika c)Auf Flügeln des Gesanges d)Venetianisches Gondellied (Mendelssohn); LP: none; [private collection]

460 Film: MGM’s “Big City”; released in 1948; with Karin Booth, Margaret O’Brien, George Murphy, Danny Thomas, Robert Preston; see 410. Songs listed as “410” appear in the film, but not the same performances. They are often truncated and different arrangements to fit the film’s needs. UCSB has recordings of several performances not used in the movie.

461 Recital: 5 Aug. ‘48; Hollywood Bowl Orchestra; c. Eugene Ormandy; a)Morgen (vn. solo: Sascha Jacobson) b)Allerseelen c)Traum durch die Dämmerung d)Zueignung (R. Strauss); Encores: e)Ständchen (Schubert) f)Wiegenlied (Brahms); with Adolph Baller, piano; LP: Armed Forces Radio

Service; CD: VAIA 1247-2; EKRC D 20; NAXOS Historical 8.110034-36 (as a filler for the 1939 *Der Rosenkavalier*)

462 Recital: 27 Feb. '49; Town Hall; p. Paul Ulanowsky; a) *Als Luise die Briefe* b) *Abendempfindung* c) *Dans un bois solitaire* (Fr.) d) *Die Verschweigung* (Mozart); e) *Dein blaues Auge* f) *Komm' bald* g) *Bitteres zu sagen denkst du* h) *Schön war, dass ich dir weihte* i) *Am Sonntagmorgen* j) *Der Gang zum Liebsten* k) *Der Tod, das ist die kühle Nacht* l) *Liebestreu* m) *Frühlingstrost* n) *Der Kuss* o) *O wüsst' ich doch den Weg zurück* p) *Wie froh und frisch* (Brahms); LP: 83.

463 Broadcast: 8 Jan. '49 (sic. recorded earlier for broadcast at this time; not listed in chronological order); a) *Ständchen* (Schubert) b) *Londonderry air* (Trad.) c) *Widmung* (Schumann) d) *Drink to me only* (Trad.); (all Eng.); Concert Hall; Lionel Barrymore host; (Concert Hall was not a regular radio show, rather a series of electrical transcriptions--recordings sent out for broadcast, primarily to American troops. They were distributed as 16 inch vinylite discs.); LP: EJS/GAO 536.

463.1 Recital: probably 3 Mar '49; Town Hall; p. Paul Ulanowsky; (J.: lists "1949 Song recital; Paladilhe, Hahn, Duparc, Strauss, Schubert; private archive").

463.2 Recital: 10 July '49; Emerson High School, Los Angeles; p. Bruno Walter; *Freudvoll und leidvoll* (Beethoven); *Das Veilchen* (Mozart); *An die Musik* (Schubert); *Anakreons Grab* (Wolf); *Botschaft* (Brahms); LP: none; CD Music & Arts CD 1279

464 Broadcast Recital: 7 May '50; p. Bruno Walter; a) *Ständchen* (Schubert) b) *Auf Flügeln des Gesanges* (Mendelssohn) c) *Wiegenlied* (Brahms) d) *Aufträge* (Schumann); *The Standard Hour*; (though Bruno Walter conducted the San Francisco Symphony Orchestra in orchestral pieces, he accompanied Lehmann on the piano) LP: 7, 8; CD: *Eklipse* EKRC D 20

465 Interview (including E. Schumann) by James Fassett; 5 Feb. '50; N. Y. Philharmonic Intermission Feature; on B. Walter and his importance in their careers; anecdotes.

465.1 Recital: Town Hall, NY; p. Paul Ulanowsky; *Winterreise* (Schubert); radio broadcast on WABF; existence?

466 Interview by M. Mc Bride; 13 Feb. '51; ABC's Mary Margaret Mc Bride Show; LP: none; LOC.

467 Recital (NY Farewell): 16 Feb. '51; Town Hall; p. Paul Ulanowsky; a)Widmung b)O, Ihr Herren c)Ständchen d)Wer machte dich so krank e)Alte Laute (Schumann); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k)Für Musik l)Ständchen m)Gute Nacht n)Weisst du noch o)Dies und das (Franz); p)Wohin? q)Danksagung an den Bach r)Der Neugierige s)Tränenregen t)Die liebe Farbe u)Des Baches Wiegenlied v)An die Musik (encore-incomplete) (Schubert); w)Farewell speech; LP: 47; CD: VAIA 1038

468 Recital (Santa Barbara Farewell): 7 Aug. '51; Lobero Theatre; p. Gwendolyn Koldofsky; a)An mein Klavier b)Der Neugierige c)Fischerweise d)Im Abendrot e)Seligkeit (Schubert); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k) A nos morts ignores l)Pholoe m)Phillis n)Offrande o)Le rossignol des lilas p)Si mes vers avaient des ailes (Hahn)(Fr.); q)Die Mainacht r)Lerchengesang s)Es träumte mir t)Botschaft (Brahms); u)Morgen (encore) (R. Strauss); LP: 79. First issue on LP (from tapes) privately cut for Wm. Moran by Allied Records in Hollywood; plate numbers were: Group 1 IRC 001; Group 2 IRC 002; Group 3 IRC 003; Group 4 IRC 004; issued with plain white labels and supplied with a photostat of the program; CD: EKR CD 35.

469 Master Classes: Pasadena; from 4 Mar. '52 to 2 Apr. '52; p. Koldofsky; a)Heimkehr b)Cäcilie c)DER ROSENKAVALIER: Marschallin's Monologue (R. Strauss); d)Ich grolle nicht (Schumann); e)Tu lo sai (Torelli); f)La flute de pan (Debussy); g)Gesang Weylas (Wolf); h)Im Abendrot (Schubert); i)Der Kuss (Beethoven); j)Warnung (Mozart); k)Les cloches (Debussy); l)Das Veilchen (Mozart); m)Hat dich die Liebe (Marx); n)Anakreons Grab (Wolf); o)Waldesgespräch (Schumann); p)Heimliche Aufforderung (R. Strauss); q)Requerdo (Castelnuevo-Tedesco); r)Chanson d'amour (Chausson); s)Die Verschweigung (Mozart); t)LA BOHEME: Mi chiamano Mimi (Puccini); u)Zur Ruh' (Wolf); v)Hist! (Arnold); w)Zueignung (R. Strauss); x)Maman, dites moi (Folksong); y)Ein junger Dichter denkt (Marx); z)Feast of lanterns (Bartok); aa)In

dem Schatten bb)Über Nacht (Wolf); cc)Der Nussbaum (Schumann); dd)HERODIADE: Il est doux (Massenet); ee)LOHENGRIN: In fernem Land (Wagner); ff)Nicht mehr zu dir (Brahms); gg)Stresa (Watts); hh)Im wunderschönen Monat Mai ii)Aus meinen Tränen jj)Die Rose, die Lilie (Schumann); kk)Die Nachtigall (Brahms); ll)Die heisse schwüle Sommernacht (Wolf); mm)Aufenthalt (Schubert); nn)Le tombeau des Naiades oo)Mandolin (Debussy); pp)Psyché (Paladilhe); qq)Carnaval (Fourdrain); rr)DER ROSENKAVALIER: Duet (R. Strauss); ss)Fischerweise (Schubert); tt)Das Mädchen spricht (Brahms); uu)Träume (Wagner); vv)Wiegenlied ww)Ruhe, meine Seele (R. Strauss); xx)OTHELLO: Credo (Verdi); yy)Auf einer Wanderung (Wolf); zz)D'une prison (Hahn); aaa)Du denkst mit einem Fädchen (Wolf); bbb)DIE WALKÜRE: Du bist der Lenz (Wagner); ccc)Immer leiser (Brahms); ddd)Die Nacht (R. Strauss); eee)LA BOHEME: Che gelida manina (Puccini); fff)A nun takes a veil (Barber); ggg)Die Krähe hhh)Der Jüngling an der Quelle (Schubert); iii)Unbewegte laue Luft (Brahms); jjj)What is sentimentality? kkk)Opening and concluding remarks by Lehmann; LP: private recording and issued by John Campbell.

470 Master class: Music Academy of the West; 28 Aug. '52; LP: private label.

470-474 Contents known but dates perhaps mixed up; sound varies from disc to disc, Lehmann generally introduces the scene or translates the song to English and comments during the “performance”; many students that are became well-known: Marilyn Horne, Benita Valente, Marcela Reale etc.;

470.1 Master class: MAW; Aug. '52 (?); MARRIAGE OF FIGARO act 2 (Eng.) (Mozart); many stage directions, psychological details demanded in the recitatives, short demonstration; Spleen (Fr.) (Fauré); student translates; poem analyzed by Lehmann who suggests expressive breath and a point for a sigh; Ständchen (Strauss); discussion with student over the merits of translating the poems of art songs to English (Lehmann is opposed); comments that the song needs to be more legato; a few demonstrations and asks that “sitz nieder” be sung with more tenderness, not like you were a dentist asking the patient to sit down!; Denk es, o Seele! (Wolf); song examined to stress “paralyzed mankind waiting for death, he knows not when”; Der Zauberer (Mozart); suggests that the singer should be upset that the mother has interrupted the tryst; Le Manoir du Rosemonde (Fr.) (Duparc);

demonstrations to indicate the savage, wild nature of the song, that the man isn't a martyr but takes a wild delight in this terrible adventure; When death will knock at my door (Carpenter); suggestions for a more contemplative interpretation; philosophical analysis of death; Der Nussbaum (Schumann); more legato, demonstration; indicates that the end should be softer, as if falling into a dream; Der Engel (Wagner); more emotion, illustrates; requests imagination and "your heart", to give the feeling that an angel comes down with great wings; Wir wandelten (Brahms); emphasizes serenity in demonstrations; Der Neugierige (Schubert); this should be a dreamy, poetic boy, not matter of fact; Lehmann gives background to the character; the boy sees his whole world balanced on the answer the brook gives; Liebesbotschaft (Schubert); sing it like a running brook with no desperate or sad face; Widmung (Schumann); no translation; Lehmann reminds student not to be sad in this song when speaking of the grave; p. Tilly Zweig; concluding remarks by Lehmann, who says that such farewell speeches are depressing; may sit in an audience and applaud one or another of these students and think "now this is too much Lotte Lehmann". They should kill that and let their own interpretations come through; the imagination should be given freedom and they should be sincere. Everyone approaches things from their own point of view...if you feel something strongly, do it! Don't go for a cheap success, but what is artistically right.

470.2 Master class: MAW; 15 Aug. '53; Die Forelle (Schubert); don't use a tragic face, just sorrow and pity for the fish; short whispered demonstrations; Lehmann describes the scene and the divisions of the song; at the end like talking to a child, sorry but with half a smile: "that's life"; La chevelure (Debussy); demonstrations with and without accompaniment; analysis; not too quick, it can destroy the expression; the hands of your lover are on your shoulder, not your father and it makes you shiver; Zueignung (R. Strauss); no translation; should be three different people, first the shadow of the past, second free from the past and third, whole; whispered demonstration with piano (complete); Erlkönig (Schubert); Lehmann "shows" beginning and demonstrates in a whisper; don't be so strict with the child; don't exaggerate movements, if you do too much, one steps from the sublime into the ridiculous; Lehmann tells Bruno Walter's story of this song as sung by Lilli Lehmann and the comic reaction of an audience member; Music I heard with

you (Richard Hageman); more contemplative, some analysis; Lehmann demonstrates different modes of expression, but also likes that of the student; Chanson a boire (Ravel); (poor recording); some analysis, “too sober”; Gesang Weylas (Wolf); analysis; talk of Lehmann’s dream home called Orplid; sing the word “Kind” with tenderness; breathe after “sich”; corrects German pronunciation; Botschaft (Brahms); asks student Marilyn Horne to study German; emphasize the word “vielleicht”; sing the whole song more lightly; corrects pronunciation of the word “spricht”; Sweet little Jesus boy (Spiritual); even someone of such a different culture, Lehmann says, can notice if enough expression and variety is given; some demonstration; Der Tod, das ist die kühle Nacht (Brahms); talks of Heine writing the poem when he was dying; some analysis of the words; short demonstration; Spleen (Debussy); feel the heartbeat of the music; not light, but with inner feeling and at a certain point Lehmann wants to see a change in the face, reflecting the drama; Der Neugierige (Schubert); don’t be too sure of yourself, this boy is a shy dreamer; demonstration without piano.

470.3 Opera Master class: MAW; Aug. ‘53 (?); DER FREISCHÜTZ: Ännchen-Agathe duet through trio act 2 (German arias, English recitatives); Lehmann demands that the dialogue have moods and drama; some whispered demonstrations; this scene is divided between several discs; L’ENFANT PRODIGUE: Aria de Lia and scene; some instructions during first aria, afterwards the scene is sung uninterrupted; p. Fritz Zweig; summary by Lehmann, asking that the students live and experience the roles, not just sing, tells the story of the barber; looks forward to seeing the students singing professionally;

470.4 Song Master class: MAW; 22 Aug. ‘53; Biterolf (Wolf); analysis; Lehmann asks to see different expressions in the face; energy then emotion; finally the difference between duty and a longing for peace; Die Soldatenbraut (Schumann); (Benita Valente, student); short unaccompanied demonstrations, the singer should be proud of her lover and not sad that he’s not a general, you’d prefer him to be a civilian; Freundliche Vision (R. Strauss); not too quick or violent, but serene and quiet; short demonstrations; Und willst du deinen Liebsten sterben sehen (Wolf); Lehmann asks for exaggeration, not pedestrian, the girl has tried to please her lover by putting her hair up in curls and he could die if she’d loosen it; tells story

about her trying to please her husband-to-be on one of their first dates; Auf das Trinkglas eines verstorbenen Freundes (Schumann); Lehmann analyzes the spiritualism she finds in the poem and asks that the student (Harvey Pressnell, later known as Harve Presnell) not sing it in such an “everyday” manner, rather each verse reveals more of the magic of the moment as the glass is used as a way to be in touch with the dead friend, though the glass is empty the friend’s voice seems to echo from it; Traüme (Wagner); Lehmann forgets the opening words (rare occasion!) and is prompted by the student, “shows” introduction, some singing demonstration as well as explanation: the singer should not be thinking “I hope I will sing this song right”, it will show on the face; Allnächtlich in Träume (Schumann); demonstration, not so quiet, full of breath, unfulfilled, first thought to throw myself at your feet, then tears from the eyes give a different expression, then the loved one gives a bouquet of cypress (instead of roses) and there’s astonishment and disappointment; demonstration of the need to use the eyes while singing; Nun hast du mir... (Schumann); Lehmann says that this is one of the few places where she recommends a slide (to--des Schlaf), not too much reproach, talks of the importance of the first chord for setting the mood of the whole song, wait for the dissonant chord at “die Welt ist leer”, her life has slipped away though her hands she can demonstrate this at the end of the song; difference between the position of the hands which receive and that which shows that she has nothing more to wish for, but each singer must find her own way of showing this; Brauner Bursche führt zum Tanze (Brahms); accent the “rr’s”; sing second verse differently; the three coins that are tossed are perhaps a grand gesture where only one was expected; short demonstrations; Geheimes (Schubert); asks that the audience understands that the singer is amused that others see something different in the lover’s actions; short demonstration; O wüsst ich doch den Weg zurück (Brahms); Lehmann hopes for a really beautiful “piano” from this student who has trouble controlling a large voice; p. Koldofsky; the former Chancellor Schuschnigg tells a “Lehmann story” from his youth in Switzerland; Concluding remarks by Lehmann; says eight weeks too short, needs a year-round school to be a good gardener; tells story of her youth in Perleberg where she wanted to be the lamplighter or the one who lit the fuse for fireworks, and notices she is now both

with her students; would only rather be the lamplighter where the glow will last longer.

471 Master class: see 470; 30 Aug. '52.

471.1 Master class at MAW; 13 Aug. '53; FIDELIO: Komm Hoffnung (Beethoven); Shirley Sproule (student); Lehmann goes to considerable lengths to set the scene; demonstrates how to say the word "Abscheulicher", change the face to reflect that only love and belief that she'll save Florestan, with "komm" Hoffnung more emotion, conviction and voice, fanaticism, inner strength, above human strength, recommends a breath before "dringen".

472 Master class: see 470; 15 Aug. '53.

473 Master class: see 470; 21 Aug. '53.

474 Master class: see 470; 22 Aug. '53.

475 TV Interview by Dr. Jan Popper on "Spotlight on Opera"; discusses career; includes master-class; 1954 or 3 Sep. '61?

476 TV Appearance "An Evening With Lotte Lehmann"; 8 May '54; 30 minute film; p. Zweig; LL introduces arias; students sing .

476.1 Master class at MAW; Aug. '54 (?); ARIADNE AUF NAXOS: Trio and Monologue (R. Strauss); collection of M. I. Shirley Sproule.

477 Interview by Louis Palmer; 30 Sep. '55; on her life, career, MAW, opera in U.S., requirements for singers, about DER ROSENKAVALIER, accompanists, translating opera.

477.1 Interview with unknown reporter; Nov '55? Lehmann speaks of her departure from the stage and talks about her teaching; (Ger.) 2' 45"; Deutsches Rundfunkarchiv.

477.2 Speech by Lehmann at 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 and the many special events to which she was invited; memories of the past and her emotional response to them. LP: original LP acetates.

478 Interview by Walter Todds for BBC; 20 Oct. '56; 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 and 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 Tauber and a bar of chocolate; BBC.

479 TV show: "This Is Your Life, Constance Hope"; 6 Feb. '57; tape possibly with the Hope estate.

480 Interview by John Gutman; 22 Feb. '58; Metropolitan Opera Intermission Feature on her interpretation of the role of the Marschallin in DER ROSENKAVALIER, Strauss, teaching.

481 Master class at MAW; Aug. '58; on DER ROSENKAVALIER: "play-by-play" interpretation.

482 TV show: "This Is Your Life, Lauritz Melchior"; 10 Dec. '58; tape possibly with the Melchior estate.

483 Interview by Roy Plomley for BBC; 14 May '59; from series called "Desert Island Discs", where he introduces his cast-away, 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 Mitternacht, for the artistry of Kathleen Ferrier and 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 Gerard 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; BBC.

484 Interview by Irene Slade on BBC program in a series called “People Today”; 26 Jul. ‘59; 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, memories of first visit to US, Lieder singing and its technique, teaching, impressions of Toscanini, preferences for Romantic composers and her feeling that she lacked the control for Mozart, tribute to Melchior and Elisabeth Schumann, her tastes in dress and food, hobbies; BBC dates this (possibly of actual broadcast) 23 Aug. ‘59; with the following information also included in the interview: Lehmann talks of singing Sophie, the Covent Garden contract, first solo role was as Anna in the MERRY WIVES OF WINDSOR; Hamburg’s regard for her when she decided to leave Hamburg for Vienna; her life in the US after leaving Vienna after the Anschluss; mentions singing with Chaliapin in FAUST; BBC: 2 LP’s: 24810

485 Interview by Studs Terkel; 18 Apr. ‘60; on Lieder, master-class series at Northwestern University, career, what she learned from the Marschallin, retirement, goal as a singer, today’s singers, MAW, Grace Bumbry, modern opera productions, opera in translation, advice to young singers.

486 Master class: NWU; 25, 27, 29 Apr. ‘60; a) Die junge Nonne b) Am Grabe Anselmos (Schubert) c) An den Sonnenschein d) Aufträge e) Geisternähe (Schumann); f) Eine gute, gute Nacht (Brahms); g) Heb’ auf dein blondes Haupt (Wolf); h) Der Mond (Mendelssohn); i) Mit einem gemalten Band (Beethoven); j) Fleur Fanée (Hahn); k) Wozu noch, Mädchen (Strauss); l) Paysage (Hahn); m) Nuits d’été (complete) (Berlioz); n) Schéhérezade (complete) (Ravel); o) Poème d’un jour (complete) (Fauré); p) TANNHÄUSER: Dich teure Halle (Wagner); q) SUOR ANGELICA: Senza madre (Puccini); r) CARMEN: Habanera (Bizet); s) MIGNON: Connais-tu le pays (Thomas); t) WERTHER: Les larmes (Massenet); u) LOHENGRIN: Duet (act 3) (Wagner); v) DIE ZAUBERFLÖTE: O Isis und Osiris (Mozart); w) MERRY WIVES OF WINDSOR: Anna’s aria (Nicolai); x) DIE MEISTERSINGER: Wahnmonolog (Wagner); y) DER FREISCHÜTZ: Agatha’s aria (Weber); z) MANON: Duet of Manon and des Grieux (act 1); p. Donald Isaak; NWU; (at UCSB).

487 Interview by Peter Jacobi; WRMQ; 1 May '60; on retirement, teaching (interpretation not imitation); her career, Bumbry, Vienna, technique, many other roles besides the Marschallin.

488 Interview by Dick Johnson; KDB; 14 Jun. '60; on MAW, teaching in Europe in 1959, plans for production of ARABELLA at MAW.

489 Interview by John Gutman; WOR; 21 Jan. '61; for Met. Opera Intermission on ARABELLA, its similarities to DER ROSENKAVALIER, reason for not creating title role, MAW performance, its English translation (by Gutman.)

490 TV Master classes at MAW; 28 Jul. '61; p. Koldofsky except: a) O Liebliche Wangen; complete song demonstrated by Lehmann; (p. Beaumont Glass); b) In Waldeinsamkeit (Brahms)); short demonstration of how "Windes Atem" must soar not walk; c) Benedeit die selge Mutter (Wolf); d) Die liebe Farbe; Lehmann speaks of sharing with the audience...but not her nervousness; short demonstrations; e) Der Wegweiser (Schubert); f) Frühlingsnacht (Schumann) g) da unten im Tale (Brahms); h) In dem Schatten meiner Locken (Wolf); complete song demonstrated by Lehmann; i) Ich kann's nicht fassen j) Schöne Wiege meiner Leiden k) Nun hast du mir..(Schumann); l) Mignon [Kennst du das Land] (Wolf); m) Gott im Frühling (Schubert); n) Das Mädchen spricht o) Sonntag (Brahms); concluding remarks by Lehmann; she continues to sing through her students.

490.1 TV Master classes at MAW; late Jul. '61; p. Irving Beckman; a) DER ROSENKAVALIER: Monologue (Eng.) (R. Strauss); complete scene demonstrated by Lehmann in German; b) MARRIAGE OF FIGARO: Dove sono, (Mozart); recitative demonstrated in German by Lehmann; c) LOHENGRIN: Elsa-Ortrud duet, act 2 (Wagner); Elsa should not be too dramatic or proud, but softer and more poetic; Ortrud more demonic and poisonous; many demonstrations both acting and singing; some effective close-ups of Lehmann; tells of her early success when Klemperer allowed her to sing Elsa; tells story of Leo Slezak singing "when does the next swan leave?"; d) DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); Lehmann tells story of her outdoor performance of this with Richard Tauber and the joke of the chocolate; short very impressive demonstrations; movements should be youthful, impetuous; handkerchief should be waved with the music; e) FIDELIO: beginning of act 3

LP Reference

This section of the complete discography contains the LPs referred to in the Commercial and Non-Commercial portions.

LP: 1 COLO (or COLH) 112 (ANGEL)=PMA 1057 PARLOPHONE-ODEON (EMI)=GR 2046 (TOSHIBA JAPAN).

LP: 2 77307 (ANGEL JAPAN).

LP: 3 ARTPHONE C22 G0008 (JAPAN).

LP: 4 CS22 G0009 (JAPAN).

LP: 5 YD 3016 (JAPAN).

LP: 6 YD 3017/18 (JAPAN).

LP: 7 BRUNO WALTER SOCIETY BWS 729.

LP: 8 BWS 1009.

LP: 9 CBS (SONY) MASTERWORKS 20 AC 1915 (JAPAN).

LP: 10 20 AC 1914 (JAPAN).

LP: 11 SONC 15117 (JAPAN).

LP: 12 Frauenliebe und -leben and Dichterliebe: COLUMBIA MS 4788=ML 4788=PHILIPS A01265L=ODYSSEY 32 16 0315=CBS (SONY) MASTERWORKS SONC 15112, CBS (SONY) SOCF 134 and CBS 20AC 1913 (JAPAN); CD: CBS MPK 44840; only Frauenliebe und -leben: ML 2182=XLP 15249= ARTPHONE YD 3016 (JAPAN); Dichterliebe only: CBS 72250=ML 4788=ML 2183=C 1020 (UK)=FC 1034 (FRANCE).

LP: 13 COLUMBIA ML 5778=CBS-BRG 72073 (UK).

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LP: 15 DECCA DL 9523.

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LP: 17 EMI CD-COH 7610422
LP: 18 EMI O-83396.
LP: 19 EMI 1C 137-30707/05=SERAPHIM 1B-6105.
LP: 20 EMI 1C 147-29116/117M.
LP: 21 EMI 1C 147-30226/27M.
LP: 22 EMI HLM 7027.
LP: 23 EMI RLS 154 7003.
LP: 24 EMI RLS 743.
LP: 25 EMI RLS 766.
LP: 26 GAO EJS 100.
LP: 27 GAO EJS 178.
LP: 28 GAO EJS 234=BWS/DISCOCORP RR-426 (E80 686/88WC 634/36)
=EDIZIONE LIRICA EL004-2=PEARL GEMM 228/9 (excerpts); LC 33-1
LP: 29 GAO EJS 332.
LP: 30 GAO EJS 425.
LP: 31 GAO EJS 444.
LP: 32 GAO EJS 462.
LP: 33 GAO EJS 496.
LP: 34 GAO EJS 536.
LP: 35 LEGENDARY RECORDINGS LR 142-5.
LP: 36 LR 212.
LP: 37 MET OPERA 206.
LP: 38 MET OPERA 403.
LP: 39 MET 5 (SORIA SERIES).
LP: 40 ODEON OBL 1072(3)/20479=7xBe 169/170 (45rpm).
LP: 41 ODEON-BELCANTODISC ORX 123 (45rpm) (FRANCE).

LP: 42 ODEON (EMI) O-83396.
LP: 43 ODEON OPX 503/505.
LP: 44 ODYSSEY (CBS-COLUMBIA) 32 16 0179. as 7" 45 rpm ABE 10233
LP: 45 OPERA DISC 3086.
LP: 46 PEARL GEMM 259/60.
LP: 47 PEMBROKE=PELICAN 2009 (incomplete) =EMI 1C 027 60386.
LP: 48 PREISER COURT OPERA CLASSICS CO 387.
LP: 49 CO 410.
LP: 50 PREISER LEBENDIGE VERGANGENHEIT LV 22.
LP: 51 LV 94.
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LP: 53 LV 294.
LP: 54 LV 1336.
LP: 55 RCA 430.661 (FRANCE).
LP: 56 RCA CAMDEN CAE 438 (45rpm), LR 212 (only 405).
LP: 57 RCA CAMDEN CAL 378=CDN 1015 (UK)=RS 7 (JAPAN).
LP: 58 RCA LCT 1108=430.529S (FRANCE).
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LP: 60 RCA RS 12 (JAPAN), RCA LM 6130 only An Chloe.
LP: 61 RCA CD 7809-2-GR
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LP: 67 SCALA 837, SCALA 1435, ETERNA 494.
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LP: 70 SERAPHIM 60060=EMI HQM 1121=GR 2198 (TOSHIBA JAPAN);
EMI 2902123/PM 663 and SERAPHIM 613O-1G (only listing 171)

LP: 71 SERAPHIM 60013.

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LP: 74 TOP CLASSICS 9052.

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LP: 76 UORC 218.

LP: 77 UORC 235.

LP: 78 UORC 257.

LP: 79 UORC 306=LOBERO LL 1=AQUITAINE MS90420 ("A nos morts" not included)

LP: 80 DER ROSENKAVALIER (abridged): VICTOR LCT 6005=VICTOR WCT 6005 (45 rpm)=LVT 2002=ANGEL GRB 4001=E 8063O-1= FRENCH S 0014-5=HMV COLH 110-111=ELECTROLA E 30 (80) 63O-6, WCLP 697-8=SERAPHIM 1C 6041(which includes Strauss arias from other operas)=WORLD RECORD CLUB (EMI) SH 181-2=EMI RLS 7704=REFERENCE 143 2943=EMI C 187-29225 M/26; LCT 1=217 and 226 only; act 1 monologue EMI CD: see LP: 17. Now on Référence and Pearl CD's.

LP: 81 DIE WALKÜRE: VICTOR LVT 1003, LCT 1001, WCT 2 (45 rpm) (only 237); EMI ELECTROLA 1C 047-29 116/117 and SERAPHIM 1C 6140 (only 242-243); TC 9048 (only 233 and 239); 1C 147 01259 (only 236-238 and 240); RCA LM 1909 (only 236); LCT 1003, WCT 58, SERAPHIM 60190, HMV COLH 133, EMI ELECTROLA 1C 049-03023M, FALP 50013 and REFERENCE 2C 051 03023M (PM322) (FRANCE) (act 1); ODEON ELECTROLA (EMI) E 80686 88, WCLP 734-6, DANACORD DACO 171-176 (acts 1 and 2); EMI TURNABOUT/VOX THS 65163 (act 2 scenes 3 and 5); EMI ELECTROLA C 147-30 636 m/37, ANGEL 1G 6130 (excerpts); EMI 2902123/PM 663 (act 2). also CD: DANACORD DACO CD 317-318; CD (act 1)

EMI CDH 7610202; also excerpts on Seraphim cassette 4 X G-60113; Seraphim's 13 LP album: "Record of Singing" includes excerpts; two "Stars of the Met" LPs include excerpts: M633-1 15817-A (Du bist der Lenz, 238) and M329-7 14205-A (Der Männer Sippe, 236).

LP: 82 VOCE 69.

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This section features all of the selections of the complete discography in alphabetical order. That means a mixture of arias, songs, interviews, TV appearances, etc.

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4.3 Music & Arts: CD-1272: Wagner: Die Walküre; Act II (San Francisco, 1936) (433); 2013 restoration from new sources.

Der Rosenkavalier CDs:

5. NAXOS Historical Immortal Performances: 8.110034-36; R. Strauss: Der Rosenkavalier; 7 Jan 1939 Live Broadcast of the Metropolitan Opera (444); 5 Aug 1948 Live Lieder Recital: Los Angeles Philharmonic/Eugene Ormandy, Hollywood Bowl; Commentary by Jack Little; with Paul Ulanowsky piano; (461)

5.1 Immortal Performances: IPCD 1023-3; R. Strauss: Der Rosenkavalier; 7 Jan 1939 Live Broadcast of the Metropolitan Opera (444); two interviews with Lehmann, plus other non-Lehmann Rosenkavalier historic recordings. Latest (2012) restoration technology.

6. EMI CLASSICS: Références: CHS 7 64487 2; R. Strauss: Der Rosenkavalier (Abridged); Lehmann/Schumann/Mayr/Olszewska/Heger; (212-228); Lieder: Strauss: Mit deinen blauen Augen (118); Morgen (124); Traum durch die Dämmerung (155); Ständchen (156).

6.1 Pristine Classical: PACO 036A & B: Strauss: Der Rosenkavalier (Abridged); Lehmann/Schumann/Mayr/Olszewska/Heger; (212-228); (Acts 1 & 2 on one CD and Act 3 on another). Rose uses his controversial audio restoration.

6.2 NAXOS: Historical: Great Opera Recordings: 8.110191-92: Strauss: Der Rosenkavalier (Abridged); Lehmann/Schumann/Mayr/Olszewska/Heger; (212-228); (Acts 1 & 2 on one CD and Act 3 on another). Mark Obert-Thorn “archivist and restoration producer.”

6.3 OPERA D'ORO: OPD-1221; Strauss: Der Rosenkavalier (abridged); (212-228).

6.4 Pearl: GEMM CDS 9365: Strauss: Der Rosenkavalier (abridged); (212-228), recorded from the 78rpm discs.

7. LYS: 326-327: Strauss: Der Rosenkavalier; Live 1938 broadcast from the Metropolitan Opera “complete” (438)

8. EKLIPSE: EKRC D 25: Richard Strauss: Der Rosenkavalier Act III; conducted by George Sebastian; 18 Oct 1945; San Francisco Opera (454)

9. Great Operas at the Met: Strauss: Der Rosenkavalier: MET 515-CD; 2 CD set with many excerpts: CD 1: Track 3. Act I: Hat Sie schon einmal mit einmen Kavalier (226); Track 10-11: ...Marie Theres’! Hat mir’s gelobt...ist ein Traum, kann nicht wirklich sein (Finale) (213).

Opera Aria CDs:

10. Preiser: Lebendige Vergangenheit: 89189: Lotte Lehmann: 1. Mozart: Figaros Hochzeit: Heil’ge Quelle, reier Triebe: (106); 2. Mozart: Die Zauberflöte: Ach, ich fühl’s (189); 3. von Weber: Oberon: Ozean, du Ungeheuer (083-084); 4. Beethoven: Fidelio: Komm, Hoffnung (103-104); 5. Wagner: Tannhäuser: Dich, teuer Halle (169); 6. Wagner: Tannhäuser: Almächt’ge Jungrau (170); 7. Wagner: Lohengrin: Einsam in trüben Tagen (172); 8. Wagner: Lohengrin: Euch Lüften die mein Klagen (171); 9. Wagner: Die Walküre: Du bist der Lenz (177a); 10. Wagner: Tristan und Isolde: Mild und leise (177b); 11. Gounod: Faust: Es war ein König in Thule (175); 12. Godard: Jocelyn: Am stillen Zufluchsort (086); 13. Giordano: Andrea Chenier: Von Blut gerötet (085); 14. Puccini: La Bohème: Man nennt mich jetzt Mimi (150); 15. Puccini: Turandot: Die ersten Tränen (082); 16. Strauss: Ariadne auf Naxos: Sie atmet leicht (111-112); 17. Strauss: Der Rosenkavalier: Die Zeit, sie ist ein sonderbar Ding (105); 18. Korngold: Das Wunder der Heliane: Ich ging zu ihm (107-108)

11. Prima Voce: Nimbus Records: Lehmann in Opera: NI7873: 1. Weber: Oberon: Ozean du Ungeheuer: (026-027); 2. Weber: Der Freischütz: Wie nahte mir der Schlummer...Alles pflegt: (007-008); 3. Mozart: Marriage of Figaro: Porgi Amor (in German): (018); 4. Mozart: Marriage of Figaro: Crudel, perché finora (In German): with Heinrich Schlusnus: (036); 5. Mozart: Marriage of Figaro: Deh vieni, non tardar (in German): (019); 6. Mozart: Don Giovanni: La chi darem (in

German): with Heinrich Schlusius: (039); Nicolai: The Merry Wives of Windsor: Nun eilt herbei...ha, ha, ha, er wird mir glauben: (029); 8. Thomas: Mignon: Connais-tu le pays? (in German): (016); 9. Thomas: Mignon: Elle est là, près de lui (in German): (021) 10. Wagner: Tannhäuser: Dich teure Halle: (003); 11. Wagner: Tannhäuser: Allmächt'ge Jungfrau: (004); 12. Wagner: Lohengrin: Du ämerste kannst wohl nie ermessen: (005); 13. Wagner: Die Walküre: Der Männer Sippe: (041); 14. Wagner: Die Meistersinger: Gut'n Abend, Meister...doch starb eure Frau: with Michael Bohnen: (009-010); 15. Wagner: Die Meistersinger: O Sachs, mein Freund (040); 16. Tchaikovsky: Eugen Onegin: Letter Scene (in German): (015)

11.1 Audio Archive Classics: Lotte Lehmann: CLA033; 1. Wagner: Die Meistersinger: O Sachs, mein Freund (040); 2. Wagner: Die Meistersinger: Gut'n Abend, Meister...doch starb eure Frau: with Michael Bohnen: (009-010); 3. Wagner: Tannhäuser: Dich teure Halle: (003); 4. Tchaikovsky: Eugen Onegin: Letter Scene (in German): (015); 5. Nicolai: The Merry Wives of Windsor: Nun eilt herbei...ha, ha, ha, er wird mir glauben: (029); 6. Weber: Der Freischütz: Wie nahte mir der Schlummer...Alles pflegt: (007-008); 7. Weber: Oberon: Ozean du Ungeheuer: (026-027); 8. Wagner: Lohengrin: Einsam in trüben Tagen (172); 9. Wagner: Lohengrin: Euch Lüften die mein Klagen (171); 10. Thomas: Mignon: Elle est là, près de lui (in German): (021) 11. Thomas: Mignon: Connais-tu le pays? (in German): (016); 12. Gounod: Faust: Es war ein König in Thule (175); 13. Gounod: Faust: Er liebt mich (012)

11.2 History: Great Voices of the Opera: Lotte Lehmann/Kirsten Flagstad: 20.3074HI; same as 11.1; CD 2 has Flagstad recordings.

12. EMI: Great Recordings of the Century: CDH 7 61042 2: Opera Arias: Lotte Lehmann: 1. Beethoven: Fidelio: Komm, O Hoffnung (103); 2. Weber: Der Freischütz: Wie nahte mir der Schlummer (143); 3. Weber: Oberon: Ozean du Ungeheuer (083-084); 4. Nicolai: Merry Wives of Windsor: Nun eilt herbeit! (190); 5. Wagner: Lohengrin: Euch Lüften (171); 6. Wagner: Tannhäuser: Allmächt'ge Jungfrau (170); 7. Wagner: Tristan und Isolde: Mild und Leise (177-178); 8. Richard Strauss: Der Rosenkavalier: Da geht er hin (218); 9. Richard Strauss: Ariadne auf Naxos: Sie atmet leicht...es gibt ein Reich (111-112); 10. Richard

Strauss: Arabella: Mein Elemer (208); 11. Korngold: Die Tote Stadt: Der erste, der Lieb' mich gelehrt (062-063); 12. Korngold: Das Wunder der Heliane: Ich ging zu ihm (107-108); 13. Johann Strauss: Die Fledermaus: Klinge der Heimat (186); 14. Lehar: Eva: So war meine Mutter...War es auch nichts als ein Augenblick (109).

13. Minerva: Lotte Lehmann: Her Early Recordings (1914-1917); MN-A10: 1. Wagner: Lohengrin: Einsam in treuben Tagen (001); 2. Wagner: Lohengrin: Euch Lüften, die mein Klagen (002); 3. Wagner: Tannhäuser: Dich teuer Halle (003); 4. Wagner: Tannhäuser: Allmächt'ge Jungfrau (004); 5. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (005); 6. Weber: Der Freischütz: Alles pflegt schon längst der Ruh' (008); 7. Gounod: Faust: Es war ein König in Thule (011); 8. Gounod: Faust: Er liebt mich (012); 9. Puccini: La Bohème: Man nennt mich jetzt Mimi (014); 10. Puccini: Madame Butterfly: Über das Meer (023); 11. Tchaikovsky: Eugen Onegin: Sag, bist als Schutzgeist du gesendet (Ich schrieb' an Sie) (015); 12. Thomas: Mignon: Kennst du das Land (016); 13. Puccini: Madame Butterfly: Eines Tages sehen wir (017); 14. Mozart: Marriage of Figaro: Heil'ge Quelle (018); 15. Mozart: Marriage of Figaro: O säume länger nicht (019) 16. Bizet: Carmen: Ich sprach, dass ich furchtlos mich fühle (020) 17. Thomas: Mignon: Dort bei ihm ist sie jetzt (021); 18. Weber: Der Freischütz: Wie nahte mir der Schlummer (022); 19. Massenet: Manon: Folget dem Ruf, so lieblich zu hören...Nützet die schönen, jungen Tage (024) 20. Wagner: Die Walküre: Du bist der Lenz (025).

13.1. Grammofono 2000: Lotte Lehmann: The International Repertoire: AB 786.31: 1. Wagner: Lohengrin: Einsam in trüben Tagen (001); 2. Wagner: Lohengrin: Euch Lüften, die mein Klagen (002); 3. Wagner: Tannhäuser: Dich teure Halle (003); 4. Wagner: Tannhäuser: Allmächt'ge Jungfrau (004); 5. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (005); 6. Weber: Der Freischütz: Alles pflegt schon längst der Ruh' (008); 7. Gounod: Faust: Es war ein König in Thule (011); 8. Gounod: Faust: Er liebt mich (012); 9. Puccini: La Bohème: Man nennt mich jetzt Mimi (014); 10. Puccini: Madame Butterfly: Über das Meer (023); 11. Tchaikovsky: Eugen Onegin: Sag, bist als Schutzgeist du gesendet (Ich schrieb' an Sie) (015); 12. Thomas: Mignon: Kennst du das Land (016); 13.

Puccini: *Madame Butterfly*: Eines Tages sehen wir (017); 14. Mozart: *Marriage of Figaro*: Heil'ge Quelle (018); 15. Mozart: *Marriage of Figaro*: O säume länger nicht (019) 16. Bizet: *Carmen*: Ich sprach, dass ich furchtlos mich fühle (020) 17. Thomas: *Mignon*: Dort bei ihm ist sie jetzt (021); 18. Weber: *Der Freischütz*: Wie nahe mir der Schlummer (022); 19. Massenet: *Manon*: Folget dem Ruf, so lieblich zu hören...Nützet die schönen, jungen Tage (024) 20. Wagner: *Die Walküre*: Du bist der Lenz (025).

14. The Young Lotte Lehmann: Preiser 89302: 3 CD set: CD1: 1. Weber: *Der Freischütz*: Wie nahe mir der Schlummer (022); 2. Weber: *Der Freischütz*: Alles pflegt schon längst der Ruh' (008); 3. Wagner: *Tannhäuser*: Dich teure Halle (003); 4. Wagner: *Tannhäuser*: Allmächt'ge Jungfrau (004); 5. Wagner: *Lohengrin*: Einsam in trüben Tagen (001); 6. Wagner: *Lohengrin*: Euch Lüften, die mein Klagen (002); 7. Wagner: *Lohengrin*: Du Ärmste kannst wohl nie ermessen (005); 8. Gounod: *Faust*: Es war ein König in Thule (011); 9. Gounod: *Faust*: Er liebt mich (012); 10. Gounod: *Faust*: Auf eilet (013); 11. Wagner: *Die Meistersinger*: Gut'n Abend, Meister (009); 12. Wagner: *Die Meistersinger*: O Sachs, mein Freund (040); 13. Wagner: *Die Walküre*: Der Männer Sippe (041); 14. Wagner: *Die Walküre*: Du bist der Lenz (025); 15. d'Albert: *Die toten Augen*: Psyche wandelt... (033); 16. Strauss: *Morgen* (045); 17. Strauss: *Cäcilie* (044); CD2: 1. Mozart: *Marriage of Figaro*: Heil'ge Quelle (018); 2. Mozart: *Marriage of Figaro*: O säume länger nicht (019); 3. Weber: *Der Freischütz*: Und ob die Wolke (042); 4. Weber: *Oberon*: Ozean du Ungeheuer (026-027); 5. Lorzing: *Undine*: So wisse, dass in allen...(031-032); 6. Halevy: *Die Jüdin*: Er kommt zurück (047); 7. Bizet: *Carmen*: Ich sprach, dass ich furchtlos mich fühle (006); 8. Offenbach: *Tales of Hoffman*: Sie entfloh' (043); 9. Götz: *Der Widerspenstigen Zähmung*: Es schweige die Klage (028); 10. Tchaikovsky: *Eugen Onegin*: Sag', bist als Schutzgeist du gesendet (015); 11. Verdi: *Othello*: Sie sass mit Leide auf öder Heide (060); 12. Massenet: *Manon*: 's ist für ihn...Leb' wohl mein liebes kleines Tischen (056); 13. Strauss: *Der Rosenkavalier*: Kann mich auch an ein Mäd'el erinnern (068); 14. Korngold: *Die tote Stadt*: Der Erste, der Lieb' mich gelehrt (063); CD3: 1. Mozart: *Marriage of Figaro*: Ihr, die ihr Triebe des Herzens kennt (048); 2. Mozart: *Marriage of Figaro*: So lang hab' ich geschmachtet (036); 3. Mozart: *Don Giovanni*: Reich mir die Hand mein Leben (039); 4. Mozart: *Magic Flute*:

Bei Männern, welche Liebe fühlen (037); 5. Nicolai: Die lustigen Weiber von Windsor: Nun eilt herbei (029); 6. Thomas: Mignon; Kennst du das Land (016); 7. Thomas: Mignon: Ihr Schwalben in den Lüften (038); 8. Thomas: Mignon: Dort bei ihm ist sie jetzt (021); 9. Massenet: Manon: Folget dem Ruf, so lieblich zu hören [Nützet die schönen, jungen Tage] (024); 10. Puccini: La Boheme: Man nennt mich jetzt Mimi (014); 11. Puccini: Madame Butterfly: Über das Meer und alle Lande (023); 12. Puccini: Madame Butterfly: Eines Tages seh'n wir (017); 13. Puccini: Schwester Angelica: Ohne Mutter, bist du Kind, gestorben (034); 14. Puccini: Schwester Angelica: O Blumen, die ihr Gift im Kelch verschliesset (035); 15. Puccini: Manon Lescaut: Ach, in diesen kalten Räumen hier (052); 16. Puccini: Tosca: Nur der Schönheit weih' ich mein Leben (050); 17. Hildach: Der Spielmann (046).

15. Koch: Teletheater 76.23589: various artists in operas recorded live (in very limited sound) at the Vienna Opera. Act I “Wie du warst, wie du bist,” Act III “Hab mir's gelobt” Trio from Der Rosenkavalier of 1936 (429); Tannhäuser of 1933 in Act II “O Fürstin! Stehet auf!” (422.3); Die Walküre of 1933 (422.2); Andrea Chenier of 1933 (422.1); Die Meistersinger of 1935 (427).

Lieder CDs:

16. Vocal Archives: VA 1158: Liederabend— Lotte Lehmann – Schumann: Robert Schumann: Bruno Walter, piano; Frauenliebe und -Leben (324-331); Dichterliebe (371-378). [See also #25 below]

16.1 Pristine Classical: PACO 046: Lotte Lehmann, soprano; Bruno Walter, piano; Schumann: Dichterliebe (371-378); Schumann: Frauenliebe und -Leben (324-331); uses Rose's restoration audio technique.

16.2 CBS: MPK 44840: Lotte Lehmann, soprano; Bruno Walter, piano; Schumann: Frauenliebe und -leben (324-331); Dichterliebe (371-378).

17. Music and Arts: CD-1235: Schumann: Dichterliebe and Frauenliebe und -leben: ; Lemann sings on Frauenliebe und -leben from her 20 January 1946 Town Hall recital on CD 2 (455). Paul Ulanowsky, piano. Lani Spahr was the restoration engineer. Dichterliebe is sung by three male singers. The Frauenliebe und -leben is also performed live by Anderson and Ferrier.

18. Eklipse: EKR CD 35: Lotte Lehmann Santa Barbara Farewell 1951 (468); with Gwendolyn Koldofsky, piano.

19. VAI Audio: VAIA 1038: Lotte Lehmann The New York Farewell Recital 1951 (467); with Paul Ulanowsky, piano

20. Eklipse: EKR CD 18: Lotte Lehmann: Complete 1941 Radio Cycle: 2 CDs: (450); with Paul Ulanowsky, piano

21. Eklipse: EKR CD 47: Lotte Lehmann: The Town Hall Recitals: 2 CDs: CD 1: 1. Schubert: An eine Quelle (10.2.46); 2. Schubert: Der Tod und das Mädchen (10.2.46); 3. Schubert: Der Jüngling und der Tod (10.2.46); 4. Schubert: Auflösung (10.2.46); 5. Schubert: Die Forelle (10.2.46); 6. Schubert: Dass sie hier gewesen! (10.2.46); 7. Schubert: Schwanengesang (10.2.46); 8. Schubert: Die Männer sind mechant (10.2.46); 9. – 16. Brahms: Ziegeunerlieder (10.2.46) all these in discography #456; 17. Wie bist du meine Königin (10.2.46); 18. Brahms: Die Kränze (10.2.46); 19. Brahms: Es träumte mir (10.2.46); 20. Brahms: Frühlingslied (10.2.46); 21. Brahms: Willst du, dass ich geh'? (10.2.46); 22. – 29. Schumann: Frauenliebe und -leben (20.2.46); the Schumann in discography # 455; Paul Ulanowsky, piano; CD 2: 1. Mendelssohn: Venetianisches Gondellied (9.2.47) (459); 2. Mendelssohn: Die Liebende schreibt (9.2.47) (459); 3. – 8. Beethoven: An die ferne Geliebte (9.2.47) (459); 9. Mozart: Als Luise die Briefe... (27.2.49); 10. Mozart: Abendempfindung (27.2.49); 11. Mozart: Dans un bois solitaire (27.2.49); 12. Mozart: Die Verschweigung (27.2.49); 13. Brahms: Dein blaues Auge (27.2.49); 14. Brahms: Komm' bald (27.2.49); 15. Brahms: Bitteres zu sagen denkst du (27.2.49); 16. Brahms: Schön war, dass ich dir weihte (27.2.49); 17. Brahms: Am Sonntagmorgen (27.2.49); 18. Brahms: Der Gang zum Liebchen (27.2.49); 19. Brahms: Der Tod, das ist die kühle Nacht (27.2.49); 20. Brahms: Liebestreu (27.2.49); 21. Brahms: Frühlingstrost (27.2.49); 22. Brahms: Der Kuss (27.2.49); 23. Brahms: O wüsst' ich doch den Weg zurück (27.2.49); 24. Brahms: Magelone Lieder: Wie froh und Frisch (27.2.49) (462) Paul Ulanowsky, piano; 25. Brahms: Wiegenlied (12.2.50); Schumann: Aufträge (12.2.50); Schubert: Ständchen (12.2.50); Mendelssohn: Auf Flügeln des Gesanges (12.2.50) (464) Bruno Walter, piano.

22. Claremont: CD GSE 78-50-57: Lotte Lehmann Sings 26 Lieder – Recorded between 1928-1941; 1. Schumann: Der Nussbaum (117); 2. Schumann: Aufträge (119a); 3. Schumann: Du bist wie eine Blume (154); 4. Schumann: Widmung (153); 5. Bach (Stölzel): Bist du bei mir (162); 6. Schubert: Der Erlkönig (174); 7. Wolf: Frühling übers Jahr (281); 8. Wolf: In der Frühe (283); 9. Wolf: Auf ein altes Bild (282); 10. Wolf: Heimweh (288); 11. Wolf: Auch kleine Dinge (284); 12. Wolf: Peregrina I (286); 13. Strauss: Ständchen (353); 14. Strauss: Morgen (351); 15. Strauss: Allerseelen (350); 16. Zueignung (352); 17. Brahms: Wie bist du, meine Königin (314); 18. Brahms: Wir wandelten (315); 19. Brahms: An die Nachtigall (312); 20. Brahms: Erlaube mir, fein's Mädchen (316a); 21. Brahms: Da unten im Tale (316b); 22. Brahms: Feinslibeichen, du sollst mir nicht barfuss geh'n (311); 23. Brahms: Die Mainacht (310); 24. Brahms: Sonntag (317a); 25. Brahms: O liebliche Wangen (317b); 26. Brahms: Auf dem Kirchhofe (313).

23. NAXOS Historical 8.111093: Lotte Lehmann: Lieder Recordings, Vol. 1 (1937-1940): same as CD 1 on 29 below.

24. NAXOS Historical 8.111093: Lotte Lehmann: Lieder Recordings, Vol. 2 (1935-1937): same as CD 2 on 29 below.

25. NAXOS Historical 8.111244: Lotte Lehmann: Lieder Recordings, Vol. 3 (1941): 1-8: Schumann: Frauenliebe und -leben (324-331); 9-24: Dichterliebe (371-378); 25-33: Schubert: Winterreise (selections): 25. Gute Nacht (323); Gefrorene Tränen (301); Erstarrung (320); Wasserflut (302); Rast (306); Frühlingstraum (309); Einsamkeit (307); Letzte Hoffnung (304b); Der Leiermann (319).

26. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 4 (1941) 8.111095: 1. Brahms: Die Mainacht (310); 2. Brahms: Feinsliebchen, du sollst mir nicht barfuss geh'n (311); 3. Brahms: An die Nachtigall (312); 4. Brahms: Auf dem Kirchhofe (313); 5. Brahms: Wie bist du meine Königin (314); 6. Brahms: Wir wandelten (315); 7. Brahms: Erlaube mir fein's Mädchen (316a); 8. Brahms: Da unten im Tale (316b); 9. Brahms: Sonntag (317a); 10. Brahms: O liebliche Wangen (317b); 11. Brahms: Wiegenlied (347); 12. Brahms: Ständchen (348); 13. Wagner: Der Engel (355); 14. Wagner: Im Treibhaus (359); 15. Wagner: Schmerzen (354); 16. Wagner: Träume (358); 17. Wolf: Verborgeneheit (343); 18.

Wolf: Zur Ruh', zur Ruh' (344); 19. Wolf: Gesang Weylas (345); 20. Wolf: Wer tat deinem Füsslein weh? (360); 21. Siczynski: Wien, du Stadt meiner Träume (361); 22. Arnold: Da draussen in der Wachau (362); 23. Stolz: Im Prater blüh'n wieder die Bäume (363); 24. Leopoldi: Wien, sterbende Märchenstadt (364); 25. Benatsky: Ich muss wieder einmal in Grinzing sein (367); 26. J. Strauss II (arr. Dostal): Heut' macht die Welt Sonntag für mich (368).

27. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 5 (1941-1942) 8.111096: 1. Schubert: Der Doppelgänger (321); 2. Schubert: Die junge Nonne (318); 3. Schubert: Liebesbotschaft (322); 4. Strauss: Allerseelen (350); 5. Strauss: Morgen (351); 6. Strauss: Zueignung (352); 7. Strauss: Ständchen (353); Schubert: Die schöne Müllerin: 8. Das Wandern (379a); 9. Wohin? (379b); 10. Halt! (380a); 11. Danksagung an den Bach (380b); 12. Am Feierabend (387); 13. Der Neugierige (388); 14. Morgengruss (381a); 15. Des Müllers Blumen (381b); 16. Tränenregen (382); 17. Mein! (384a); 18. Pause (383); 19. Mit dem grünen Lautenbande (384b); 20. Der Jäger (389a); 21. Eifersucht und Stoltz (389b); 22. Die liebe Farbe (385); 23. Die böse Farbe (386); 24. Trock'ne Blumen (390); 25. Der Müller und der Bach (391); 26. Des Baches Wiegenlied (392).

28. NAXOS Historical: Lotte Lehmann Lieder Recordings Vol. 6 (1947 & 1949) 8.111097: 1. Schubert: Ständchen (Leise flehen meine Lieder) (393); 2.-9.: Brahms: Zigeunerlieder; 2. He Zigeuner (395a); 3. Hochgetürmte Rimaflut (395b); 4. Wisst ihr, wann mein Kindchen (396a); 5. Lieber Gott, du weisst (396b); 6. Braunder Bursche (397a); 7. Röslein dreie in der Reihe (397b); 8. Kommt mir manchmal in den Sinn (398a); 9. Rote Abendwolken (398b); 10. Schubert: An den Mond (Geuss, lieber Mond) (399); 11. Schubert: An die Musik (400); 12. Brahms: Feldeinsamkeit (401); 13. Brahms: Der Kranz (402a); 14. Brahms: Der Schmied (402); 15. Trad.: O come all ye faithful (404); 16. Gruber: Stille Nacht (Ger. & Eng.) (405); 17. Schubert: Der Jüngling an der Quelle (407a); 18. Schubert: An die Nachtigall (407b); 19. Schubert: Die Männer sind mèchant (408); 20. Schubert: Nacht und Träume (409); 21. Schubert: Der Erlkönig (394); 22. Berlin: God bless America (410); 23. Molloy: The Kerry Dance (411); 24. Schumann: Träumerei (as a vocalise) (412); 25. Brahms: Wiegenlied (in Eng.) (413); 26. Hahn: L'enamourée (414); 27. Hahn: Infidèlité (415); 28. Duparc: La vie anterieure (416); 29.

Paladilhe: Psyché (417); 30. Strauss: Die Zeitlose (418a); 31. Wozu noch Mädchen (418b); 32. Strauss: Du meines Herzens Krönelein (419).

29: Romophone 81013-2: Lotte Lehmann: The Complete Victor Recordings (1935-40): CD1: 1. Mozart: An Chloë (247); 2. Mozart: Der Verschweigung (248); 3. Schubert: Ungeduld (249); 4. Schubert: Im Abendrot (250); 5. Schumann: Die Kartenlegerin (251); 6. Schumann: Waldesgespräch (252); 7. Brahms: Der Tod, das ist die kühle Nacht (253); 8. Brahms: Therese (254a); 9. Brahms: Meine Liebe ist grün (254b); 10. Wolf: Anakreons Grab (255); 11. Wolf: In dem Schatten meiner Locken (256); 12. Balogh: Do not chide (257); 13. Gretchaninoff: My native land (258a); 14. Worth: Midsummer (258b); 15. Sodero: Fa la nanna, bambin (259); 16. Cimara: Canto di primavera (260); 17. Beethoven: Ich liebe dich (261); 18. Trad.: Schlafe, mein süßes Kind (262); 19. Hahn: D'une prison (263); 20. Gounod: Vierge d'Athènes (264); 21. Pfitzner: Gretel (266); 22. Marx: Selige Nacht (267); 23. Wolf: Stochenbotschaft (268); 24. Wolf: Der Gärtner (269a); 25. Wolf: Du denkst mit einem Fädchen mich zu fangen (269b); 26. Franz: Für Musik (270a); 27. Franz: Gute Nacht (270b); 28. Jensen: Lehn' deine Wang' (271); 29. Schubert: Gretchen am Spinnrade (274); 30. Schubert: Wiegenlied (Schlafe, schlafe) (275); 31. Schumann: Du bist wie eine Blume (273a); 32. Schumann: Frühlingsnacht (273b); CD2: 1. Schumann: Alte Laute (272); 2. Brahms: Botschaft (265); 3. Brahms: Das Mädchen spricht (276a); 4. Mein Mädchel hat einen Rosenmund (276b); 5. Sjøberg: Visions (Tonerna) (277); 6. Calcott: Drink to me only (278); 7. Wolf: Gebet (279); 8. Wolf: Nun lass uns Frieden schliessen (280); 9. Wolf: Frühling übers Jahr (281); 10. Wolf: Alf ein altes Bild (282); 11. Wolf: In der Frühe (283); 12. Wolf: Auch kleine Dinge (284); 13. Wolf: Und willst du deinen Liebsten sterben sehen (285); 14. Wolf: Peregrina I (286); 15. Wolf: Der Knabe und das Immelein (287); 16. Wolf: Heimweh (288); 17.-21. Schumann Duets: 17. Er und Sie (289); 18. So wahr die Sonne scheint (290a); 19. Unterm Fenster (290b); 20. Familien-Gemälde (291); 21. Ich denke dein (292); 22-32.: Schubert: Winterreise (selections): 22. Die Nebensonnen (293); 23. Die Post (294a); 24. Der stürmische Morgen (294b); 25. Der Lindenbaum (295); 26. Der Wegweiser (296); 27. Die Krähe (297); 28. Das Wirtshaus (298); 29. Täuschung (299a); 30. Mut! (299b); 31. Im Dorfe (300a); 32. Rückblick (300b).

30. Romophone 81032-2: Lotte Lehmann: Lieder by Schubert, Brahms, Wolf, Wagner & Strauss: CD1: 1-19: Schubert: Die schöne Müllerin: 1. Das Wandern (379a); 2. Wohin? (379b); 3. Halt! (380a); 4. Danksagung an den Bach (380b); 5. Am Feierabend (387); 6. Der Neugierige (388); 7. Morgengruss (381a); 8. Des Müllers Blumen (381b); 9. Tränenregen (382); 10. Mein! (384a); 11. Pause (383); 12. Mit dem grünen Lautenbände (384b); 13. Der Jäger (389a); 14. Eifersucht und Stoltz (389b); 15. Die liebe Farbe (385); 16. Die böse Farbe (386); 17. Trock'ne Blumen (390); 18. Der Müller und der Bach (391); 19. Des Baches Wiegenlied (392); 20. Schubert: Der Doppelgänger (321); 21. Schubert: Die junge Nonne (318); 22. Schubert: Liebesbotschaft (322); 23. Strauss: Allerseelen (350); 24. Strauss: Morgen (351); 25. Strauss: Zueignung (352); 26. Strauss: Ständchen (353); CD2: 1. Brahms: Die Mainacht (310); 2. Brahms: Feinsliebchen, du sollst mir nicht barfuss geh'n (311); 3. Brahms: An die Nachtigall (312); 4. Brahms: Aus dem Kirchhofe (313); 5. Brahms: Wie bist du meine Königin (314); 6. Brahms: Wir wandelten (315); 7. Brahms: Erlaube mir fein's Mädchen (316a); 8. Brahms: Da unten im Tale (316b); 9. Brahms: Sonntag (317a); 10. Brahms: O liebliche Wangen (317b); 11. Brahms: Wiegenlied (347); 12. Brahms: Ständchen (348); 13. Wagner: Der Engel (355); 14. Wagner: Im Treibhaus (359); 15. Wagner: Schmerzen (354); 16. Wagner: Träume (358); 17. Wolf: Verborgeneheit (343); 18. Wolf: Zur Ruh', zur Ruh' (344); 19. Wolf: Gesang Weylas (345); 20. Wolf: Wer tat deinem Füsslein weh? (360); 21. Siczynski: Wien, du Stadt meiner Träume (361); 22. Arnold: Da draussen in der Wachau (362); 23. Stolz: Im Prater blüh'n wieder die Bäume (363); 24. Leopoldi: Wien, sterbende Märchenstadt (364); 25. Benatsky: Ich muss wieder einmal in Grinzing sein (367); 26. Dostal: Heut' macht die Welt Sonntag für mich (368).

31. Romophone 81033-2: Lotte Lehmann: The Complete RCA Victor Recordings (1947-49): 1. Schubert: Ständchen (Leise flehen meine Lieder) (393); 2.-9.: Brahms: Zigeunerlieder; 2. He Zigeuner (395a); 3. Hochgetürmte Rimaflut (395b); 4. Wisst ihr, wann mein Kindchen (396a); 5. Lieber Gott, du weisst (396b); 6. Braunder Bursche (397a); 7. Röslein dreie in der Reihe (397b); 8. Kommt mir manchmal in den Sinn (398a); 9. Rote Abendwolken (398b); 10. Schubert: An den Mond (Geuss, lieber Mond) (399); 11. Schubert: An die Musik (400); 12. Brahms: Feldeinsamkeit (401); 13. Brahms: Der Kranz (402a); 14. Brahms: Der Schmied

(402); 15. Trad.: O come all ye faithful (404); 16. Gruber: Stille Nacht (Ger. & Eng.) (405); 17. Schubert: Der Jüngling an der Quelle (407a); 18. Schubert: An die Nachtigall (407b); 19. Schubert: Die Männer sind méchant (408); 20. Schubert: Nacht und Träume (409); 21. Schubert: Der Erlkönig (394); 22. Berlin: God bless America (410); 23. Molloy: The Kerry Dance (411); 24. Schumann: Träumerei (as a vocalise) (412); 25. Brahms: Wiegenlied (in Eng.) (413); 26. Hahn: L'énamourée (414); 27. Hahn: Infidélité (415); 28. Duparc: La vie antérieure (416); 29. Paladilhe: Psyché (417); 30. Strauss: Die Zeitlose (418a); 31. Wozu noch Mädchen (418b); 32. Strauss: Du meines Herzens Krönelein (419).

32. RCA Victor 7809-2-RG: Lotte Lehmann: Wolf, Duparc, Schubert, Brahms: 1. Cimara: Canto de primavera (It) (260); 2. Soderò: Fa la nanna, bambin (It.) (259); 3. Gounod: Vierge d'Athènes (Fr.) (264); 4. Paladilhe: Psyché (Fr.) (417); 5. Duparc: La vie antérieure (Fr.) (416); 6. Hahn: Infidélité (415); 7. Hahn: L'énamourée (Fr.) (414); 8. Hahn: D'une Prison (Fr.) (263); 9. Gretchaninoff: My native land (258a); 10. Worth: Midsummer (258b); 11. Sjøberg: Tonerna (Visions) (Eng.) (277); 12. Trad.: Drink to me only (278); 13. Balogh: Do not chide me (Eng.) (257); 14. Wolf: Nun lass uns Frieden schliessen (280); 15. Wolf: Und willst du deinen Liebsten sterben sehen (285); 16. Wolf: Der Knabe und das Immelein (287); 17. Trad.: Schlafe, mein süßes Kind (262); 18. Strauss: Die Zeitlose (418a); 19. Strauss: Wozu noch Mädchen (418b); 20. Strauss: Du meines Herzens Krönelein (419); 21. Brahms: Das Mädchen spricht (276a); 22. Brahms: Mein Mädél hat einen Rosenmund (276b); 23. Schumann: Waldesgespräch (252); 24. Schumann: Du bist wie eine Blume (273a); 25. Schumann: Frühlingsnacht (273b); 26. Schubert: Im Abendrot (250); 27. Schubert: Der Jüngling an der Quelle (407a); 28. Schubert: An die Nachtigall (407b); 29. Schubert: Nacht und Träume (409); 30. Schubert: An die Musik (400).

33. Eklipse: EKR CD 20: Lotte Lehmann in Concert: 1943-1950; 2 CD set; CD1: 1.-3. Live with San Francisco Symphony; 1. Schubert: Ständchen (451); 2. Brahms: Wiegenlied (451); 4. Wagner: Tristan und Isolde: Liebestod (451); 5. Haydn: She Never Told Her Love (452); 6. Schumann: Widmung (as Dedication in Eng.) (452); 7.-10. Live with Seattle Symphony Orchestra; 7. Schubert: Die junge Nonne (453.1a); 8. Schubert: Der jungling an der Quelle (453.1b); 9.

Schubert: Der Erlkönig (453.1c); 10. Wagner: Träume (453.1d); 11.-16. Live with Hollywood Bowl Orchestra [15. & 16. encores with piano]; 11. Strauss: Allerseelen (461b); 12. Strauss: Traum durch die Dämmerung (461c); 13. Strauss: Morgen (461a); 14. Strauss: Zueignung (461d); 15. Schubert: Ständchen (461e); 16. Brahms: Wiegenlied (461f); 17. Mendelssohn: Auf Flügeln des Gesanges (464b); 18. Schubert: Ständchen (464a); CD2: Interview with Lotte Lehmann and Maria Jeritza (494).

34. Pearl: GEM 0033: Lotte Lehmann: Schubert: Die Winterreise: Recorded for two different record companies on two different occasions: (293-300); and (301-309); Paul Ulanowsky, piano.

35. Pearl: GEMM CD 9119: Schumann – Lieder – Hüsch/Lehmann/Schorr; Dichterliebe with Hüsch; Liederkreis Op. 39 with Schorr and 17-24: Lotte Lehmann's "instrumental ensemble" accompanied Frauenliebe und -leben (125-130).

36. Vocal Archives: VA 1195: Schubert: Die schöne Müllerin (379-392); Paul Ulanowsky, piano.

37. RCA Victor Gold Seal: 7914-2-RG: Lauritz Melchior Arias Duets with Flagstad & Lehmann: tracks 9-11 Schumann Duets with orchestra (289-292).

38. hänsler CLASSIC: LIVING VOICES: CD 94.508; Schumann: Frauenliebe und-leben (1928 with strings and piano) (125-131); Schubert: An die Musik (with orchestra) (091); Du bist die Ruh (with orchestra) (093); Der Tod und das Mädchen (with orchestra) (094); Geheimes (with orchestra) (100); Brahms: Vergeblihes Ständchen (with orchestra) (188); Sandmännchen (with orchestra) (198); Die Mainacht (with orchestra) (181); Von ewiger Liebe (with orchestra) (090); Bach: O Haupt voll Blüt und Wunden (with organ) (139); Trad.: Christi Mutter stand in Schmerzen (140); Bach: Aus tiefer Not (158); Bach: Ach, bleib mit deiner Gnade (159); Bach: Jesus, mein Zuversicht (160); Bach: Wir glauben all an einen Gott (161).

Opera Arias and Lieder Potpourris:

39. Pearl: GEMM CD 9410: Lotte Lehmann Sings Wagner/Richard Strauss: 1. Offenbach: Tales of Hoffmann: Elle a fui (in German) (204); 2. Wagner: Die

Walküre: Du bist der Lenz (1930): (177a); 3. Wagner: Tristan und Isolde: Mild und Leise: (177b); 4. d'Albert: Die toten Augen: Psyche Wandelt: (206); 5. Richard Strauss: Der Rosenkavalier: Die Zeit die ist ein... (105); 6. Richard Strauss: Ariadne auf Naxos: Sie atmet Leicht...In den schönen Feierkleiden: (111-112); 7. Richard Strauss: Arabella: Er ist der richtige (210); 8. Richard Strauss: Arabella: Ich weiss nicht: (211); 9. Richard Strauss: Mein Elemer!...Wie sagt die Zdenka (208-209); 10. Giordano: Andrea Chenier: Maddalena's Aria, Act III (in German) (085); 11. Richard Wagner: Wesendonck Lieder: Träume (152); 12. Richard Wagner: Wesendonck Lieder: Scherzen (151); 13. Richard Strauss: Ständchen (156); 14. Richard Strauss: Traum durch die Dämmerung (155); 15. Richard Strauss: Cäcilie (044); 16. Richard Strauss: Morgen (with violin and piano) (124); 17. Richard Strauss: Mit deinen blauen Augen (with violin and piano) (118); 18. Franz Lehar: Eva: Waltz Song: So war meine Mutter (spoken dialogue)...Wär es auch nichts als ein Augenblick (109); 19. Meyer-Helmund: The Magic Song: Wenn dein ich denk (Zauberlied) (110); 20. Ketelbey: Sanctuary of the Heart (in German) (with chorus) (164).

40. Pearl: GEMM CD 9409: Lotte Lehmann with Kiepura/Tauber: 1. Puccini: Tosca: Ah! Que gli occhi (in Italian) with Jan Kiepura (101); Puccini: Tosca: Vissi d'arte (in German) (149); 3. Puccini: Tosca: Amaro sol per te (in Italian) with Jan Kiepura (102); 4. Puccini: Madame Butterfly: Entrance of Butterfly with chorus (192); 5. Puccini: Madame Butterfly: Un bel di vedremo (in German) (200); 6. Puccini: La Bohème: Si, chiamo mi Mimi (in German) (150); 7. Puccini: Turandot: Del pianto in German (082) 8. Johann Strauss: Die Fledermaus: Mein Herr was dächten... (187); 9. Johann Strauss: Die Fledermaus: Klänge der Heimat (Czardas) (156); 10. Johann Strauss: Die Fledermaus: Herr Chevalier, ich grüsse Sie (135-136); 11. Johann Strauss: Der Zigeunerbaron: Er ist Baron (138); 12. Johann Strauss: Der Zigeunerbaron: Finale Act II (137); 13. Godard: Jocelyn: Berceuse (086); 14. Jensen: O lass' dich halten (087); 15. Jensen: Murmelndes Lüftchen (088); 16. von Eulenberg: Rosenlieder (song cycle): a. Monatsrose b. Wilde Rose c. Weisse und rote Rose d. Rankende Rose; e. Seerose (077-079); 17. Werner: Heidenröselein (080).

41. VAI: VAIA 1247-2: Lotte Lehmann Sings Lieder & Orchestral Songs 1941-1950; Radio broadcasts and live in concert: CD 1 and CD 2: 1-11 (450); 12. Mendelssohn: Auf Flügeln des Gesanges (464); 13. Schubert: Ständchen (464); 14. Strauss: Allerseelen (461); 15. Strauss: Traum durch die Dämmerung (461); 16. Morgen! (461); 17. Strauss: Zueignung (461); 18. Wagner: Tristan und Isolde: Prelude (451); 19. Wagner: Tristan und Isolde: Liebestod (451).

42. The Met Centenarians: Lotte Lehmann: MET 703: 1. Beethoven: Fidelio: Komm' Hoffnung (103); 2. Wagner: Tannhäuser: Dich teure Halle (169); 3. Wagner: Lohengrin: Einsam in trüben Tagen (172); 4. Wagner: Die Meistersinger: O Sachs, mein Freund (066); 5. Wagner: Die Walküre: Hinweg! Hinweg! (243); 6. Thomas: Mignon: Kam ein armes Kind von fern (185); 7. Massenet: Werther: Werther, Werther...nicht kann ich mir's verhehlen (202-203); 8. Strauss: Der Rosenkavalier: O sei er gut Quinquin...Die Zeit, die ist ein sonderbar Ding (105); 9. Puccini: Tosca: Nur der Schönheit (149); 10. d'Albert: Die toten Augen: Psyché wandelt durch Säulenhallen (206); 11. Korngold: Die tote Stadt: Glück, das mir verblieb (062); 12. May: Der Duft, der eine schöne Frau begeistert (146); 13. Beethoven: Zärtliche Liebe (Ich liebe dich) (261); 14. Schubert: Der Lindenbaum (295); 15. Schumann: Die Kartenlegerin (251); 16. Brahms: Botschaft (265); 17. Brahms: Der Tod, das ist die kühle Nacht (253); 18. Marx: Selige Nacht (267); 19. Wolf: Anakreons Grab (255); 20. Wolf: In dem Schatten meiner Locken (256).

Lotte Lehmann: Pearl: GEMM CDS 9234: 2 CD set:

CD1: 1. Weber: Oberon: Ozean du Ungeheuer! (083-844); 2. Weber: Der Freischütz: Wie nahte mir der Schlummer...Leise, leise fromme Weise (143-144); 3. Beethoven: Fidelio: Komm, O Hoffnung (103-104); 4. Massenet: Manon: Folget dem Ruf...Nützet die schönen, jungen Tage (205); 5. Nicolai: Merry Wives of Windsor: Nun eilt herbei, Witz, heit're Laune (190); 6. Mozart: Magic Flute: Ach, ich fühl's, es ist verschwunden (189); 7. Puccini: Madame Butterfly: Über das Meer und alle Lande (192); 8. Wagner: Tannhäuser: Dich teuer Halle (169); 9. Wagner: Tannhäuser: Allmächt'ge Jungfrau (170); 10. Gruber: Stille Nacht, heilige Nacht (123); 11. Trad.: O du fröhliche (122); 12. Wagner: Die Walküre (238); 13. Wagner: Die Walküre (243);

CD2: 1. Strauss: Der Rosenkavlier: Da geht er hin (218); 2. Schumann: Widmung (153); 3. Schumann: Du bist wie eine Blume (154); 4. Schumann: So wahr die Sonne scheint (290a); 5. Schumann: Unterm Fenster (290b); 6. Schumann: Familien-Gemälde (291); 7. -14. Schumann: Frauenliebe und -leben; 7. Seit ich ihn gesehen (324); 8. Er, der Herrlichste von allen (325); 9. Ich kann's nicht fassen, nicht glauben (326); 10. Du Ring an meinem Finger (327); 11. Helft mir, ihr Schwestern (328); 12. Süßer Freund, du blickest mich verwundert an (329); 13. An meinem Herzen, an meiner Brust (330); 14. Nun hast du mir den ersten Schmerz getan (331); 15.-30. Schumann: Dichterliebe; 15. Im wunderschönen Monat Mai (374a); 16. Aus meinen Tränen spriessen (374b); 17. Die Rose, die Lilie, die Taube, die Sonne (374c); 18. Wenn ich in deine Augen seh' (371a); 19. Ich will meine Seele tauchen (371b); 20. Im Rhein, im heiligen Strome (377a); 21. Ich grolle nicht (377b); 22. Und wüssten's die Blumen (375a); 23. Das ist ein Flöten und Geigen (375b); 24. Hör' ich das Liedchen (375c); 25. Ein Jüngling liebt ein Mädchen (378a); 26. Am leuchtenden Sommermorgen (378b); 27. Ich hab' im Traum geweinet (372a); 28. Allnächtlich im Traume (372b); 29. Aus alten Märchen winkt es (373); 30. Die alten, bösen Lieder (376).

44. EJS 425: Potpourri #21: Lehmann, Bori, Pauly, Sack, Mansini, Jeritza, Melchior, Rethberg; Lehmann radio broadcast (440) on tracks 1-4: 1. Puccini: Tosca: Vissi d'arte (in Italian); 2. Strauss: Zueignung; 3. Brahms: Das Mädchen spricht; 4. Schubert: Wiegenlied.

Miscellaneous CDs:

45. Sony Classical: Masterworks Portrait: Songs and Waltzes from Vienna (though it includes orchestra portions conducted by Bruno Walter and the Columbia Symphony, we only list Lehmann selections): 2. Dostal: Heut' macht die Welt Sonntag für mich (368); 3. Leopoldi: Wien, sterbende Märchenstadt (364); 4. Benatzky: Ich muss wieder einmal in Grinzing sein! (367); 6. Arnold: Da draussen in der Wachau (362); 7. Stolz-Rubitschek: Im Prater blüh'n wieder die Bäume (363); 9. Mendelssohn: Auf Flügeln des Gesanges (349); 10. Siczynski: Wien, du Stadt meine Träume (361); 12. Anon.: C'est mon ami (369a); 13. Anon.: Maman dites-moi (369b); 14. Anon.: La mère Michel (370b).

46. Les Introuvables du Chant Wagnérien: EMI Classics CMS 7 64008 2 (4 discs): I only list the portion that involves Lehmann: 11. Wagner: Lohengrin: Euch Lüften (171)

47. MELODRAM: LIVE RECORDINGS: MEL 37049: Wagner: Lohengrin: Lehmann, Melchior, Schorr, List, Lawrence, Huehn, Bodanzky, cond., Metropolitan Opera 1935 (428).

48. Lotte Lehmann: Opern, Operetten, und Schlager: Weltbild History: 701920: 1. Puccini: Tosca: Nur der Schönheit (149); 2. Puccini: Tosca: Qual' occhio al mondo (sung in Italian) (101); 3. Puccini: Tosca: Amaro sol per te (sung in Italian) (102); 4. Nicolai: Merry Wives of Windsor: Nun eilt herbei, Witz, heit're Laune (190); 5. d'Albert: Die toten Augen: Psyché wandelt durch Säulenhallen (206); 6. Korngold: Die tote Stadt: Glück, das mir verblieb (062); 7. Strauss: Der Rosenkavalier: O sei er gut Quinquin...Die Zeit, die ist ein sonderbar Ding; (105); 8. Wagner: Tannhäuser: Dich teure Halle (169); 9. Wagner: Lohengrin: Einsam in trüben Tagen (172); 10. Johann Strauss: Zigeunerbaron: Ein Fürstenkind (137); 11. Johann Strauss: Die Fledermaus: Czardas: Klänge der Heimat (186); 12. Lehár: Eva: So war meine Mutter (spoken dialogue)...Wär es auch nichts als ein Augenblick (109); 13. Lehár: Die lustige Witwe: Ich hol' dir vom Himmel das Blau (148); 14. Trad.: Es waren zwei Königskinder (168); 15. Trad.: Es stiess ein Jäger voll in sein Horn (167); 16. May: Der Duft, der eine schöne Frau begleitet (146); 17. Rosen: Wenn du einmal dein Herz verschenkst (147); 18. Rotter-Stransky, Ralton: Eine kleine Liebelei (115).

49. Arabesque Too: Y2003: Lotte Lehmann: To Honor Her Legacy; her students and colleagues past and present speak and/or sing. Lehmann sings track 1: Mendelssohn: Die Liebende schreibt (459b); Lehmann speaks track 2: On Die Liebende schreibt in a masterclass (514).

50. Music & Arts: CD-1279: Lotte Lehmann: A 125th birthday tribute; (4 CDs and a CD ROM with notes, translations etc.); all tracks restored by Lani Spahr in 2013; the “*” means that the selection has never before been published.

CD 1 (77:39)

R. Strauss: Der Rosenkavalier: O, sei er gut, Quinquin...Die Zeit, die ist ein sonderbar Ding (13.12.27) 2. R. Strauss: Ariadne auf Naxos: Sie lebt hier ganz allein...Sie atmet leicht...Es gibt ein Reich (4.9.28) 3. Beethoven: Egmont: Die Trommel gerühet! (25.4.32) 4. Beethoven: Egmont: Freudvoll und leidvoll (25.4.32) 5. Gounod: Vierge d'Athènes (13.3.36) 6. Wagner: Lohengrin: Du Ärmste kannst wohl nie ermessen (10.1.37)* 7. A. Rubinstein: The Spring (10.1.37)* 8. Wolf: Kennst du das Land (18.1.38) 9. Wolf: Frühling übers Jahr (18.1.38) 10. Wolf: Und willst du deinen Liebsten sterben sehen (18.1.38) 11. Wolf: Wenn du, mein Liebster, steigst zum Himmel auf (18.1.38) 12. Wolf: In der Frühe (18.1.38) 13. Wolf: Auch kleine Dinge (18.1.38) 14. Wolf: Der Knabe und das Immelein (18.1.38) 15. Wolf: Er ist's (18.1.38) 16. Wolf: Storchenbotschaft (18.1.38) 17. Wolf: An eine Äolsharfe (18.1.38) 18. Wolf: In dem Schatten meiner Locken (18.1.38) 19. Wolf: Gebet (18.1.38) 20. Wolf: Nun laß uns Frieden schließen (18.1.38) 21. Wolf: Der Gärtner (18.1.38) 22. Wolf: Du denkst mit einem Fädchen (18.1.38) 23. Wolf: Heimweh (18.1.38) 24. Wolf: Schweig einmal still (18.1.38) 25. Wolf: Ich hab' in Penna (18.1.38) 26. Wolf: Anakreons Grab (18.1.38)* 27. Wolf: Verborgeneheit (18.1.38);

CD 2:

1. R. Strauss: Ständchen (18.1.38) 2. Brahms: Therese (18.1.38) 3. Brahms: Vergebliches Ständchen (18.1.38) 4. Blech: Heimkehr vom Feste (18.1.38) 5. R. Strauss: Zueignung (18.1.38) 6. Puccini: Tosca: Vissi d'arte (3.4.38) 7. R. Strauss: Zueignung (3.4.38) 8. R. Strauss: Traum durch die Dämmerung (3.4.38) 9. R. Strauss: Ständchen (3.4.38) 10. Brahms: Das Mädchen spricht (3.4.38) 11. Pfitzner: Gretel (3.4.38)* 12. Tchaikovsky: None But the Lonely Heart (18.9.39)* 13. Rogers: The Star (18.9.39)* 14. Schubert: Die junge Nonne (4.3.41) 15. Schubert: Der Doppelgänger (4.3.41) 16. Schubert: Liebesbotschaft (19.3.41) 17. Schumann: Aufträge (26.6.41) 18. Mendelssohn: Morgengruß (26.6.41) 19. Mendelssohn: Venetianisches Gondellied 20. Mendelssohn: Neue Liebe (30.6.41) 21. Schumann: Der Nußbaum (30.6.41) 22. Beethoven: Wonne der Wehmut (30.6.41) 23. Beethoven: Andenken (30.6.41) 24. Brahms: Wiegenlied (30.6.41) 25. Brahms: Ständchen (30.6.41) 26. Mendelssohn: Auf Flügeln des

Gesanges (2.7.41) 27. Mozart: Sehnsucht nach dem Frühlinge (9.7.41) 28. Mozart: Warnung (9.7.41);

CD 3:

1. Wagner: Der Engel (9.7.41) 2. Wagner: Im Treibhaus (9.7.41) 3. Wagner: Schmerzen (2.7.41) 4. Wagner: Träume (9.7.41) 5. Schumann: Dichterliebe: Wenn ich in deine Augen seh' and Ich will meine Seele tauchen (24.1.43)* 6. Schumann: Dichterliebe: Und wüßten's die Blumen, die kleinen (24.1.43)* 7. Schumann: Dichterliebe: Das ist ein flöten und geigen (24.1.43)* 8. Schumann: Dichterliebe: Die alten bösen Lieder (24.1.43)* 9. Schubert: An eine Quelle (10.2.46) 10. Schubert: Der Tod und das Mädchen (10.2.46) 11. Schubert: Der Jüngling und der Tod (10.2.46) 12. Schubert: Auflösung (10.2.46) 13. Schubert: Die Forelle (10.2.46) 14. Schubert: Dass sie hier gewesen! (10.2.46) 15. Schubert: Der Wanderer (10.2.46) * 16. Schubert: Im Frühling (10.2.46) * 17. Schubert: Schwanengesang (10.2.46) 18. Brahms: Die Kränze (10.2.46) 19. Brahms: Es träumte mir (10.2.46) 20. Brahms: Frühlingslied (10.2.46) 21. Brahms: Willst du, dass ich geh'? (10.2.46) 22. Gounod/Bach: Ave Maria (30.6.47) 23. Beethoven: Neue Liebe, neues Leben (7.3.48) 24. Mendelssohn: Schilflied (7.3.48) 26. Mendelssohn: Frage (7.3.48) 27. Mendelssohn: Der Mond (7.3.48) 28. Mendelssohn: Gruß (7.3.48) 29. Mendelssohn: Pagenlied (7.3.48) 30. Mendelssohn: Die Liebende schreibt (7.3.48);

CD 4:

1. Beethoven: An die ferne Geliebte (7.3.48) 2. Mozart: Als Luise die Briefe... (27.2.49) 3. Mozart: Abendempfindung (27.2.49) 4. Mozart: Dans un bois solitaire (27.2.49) 5. Mozart: Die Verschweigung (27.2.49) 6. Brahms: Dein blaues Auge (27.2.49) 7. Brahms: Komm' bald (27.2.49) 8. Brahms: Bitteres zu sagen denkst du (27.2.49) 9. Brahms: Schön war, dass ich dir weihte (27.2.49) 10. Brahms: Am Sonntagmorgen (27.2.49) 11. Brahms: Der Gang zum Liebchen (27.2.49) 12. Brahms: Der Tod, das ist die kühle Nacht (27.2.49) 13. Brahms: Liebestreu (27.2.49) 14. Brahms: Frühlingstrost (27.2.49) 15. Brahms: Der Kuss (27.2.49) 16. Brahms: O wüsst' ich doch den Weg zurück (27.2.49) 17. Brahms: Wie froh und frisch (27.2.49) 18. Bruno Walter speaks about Lotte Lehmann (unknown date)* 19. Beethoven: Egmont: Freudvoll und leidvoll (10.7.49)* 20.

Mozart: Das Veilchen (10.7.49)* 21. Schubert: An die Musik (10.7.49)* 22. Wolf: Anakreons Grab (10.7.49)* 23. Brahms: Botschaft (10.7.49)* 24. Groos: Freiheit die ich meine (unknown date)* 25. Lehmann reads her poem: In alten Partituren* 0:46 26. Lehmann speaks about her singing* 1:30 27. Wolf: Gesang Weylas (30.6.41)

Marston Records: Lotte Lehmann Acoustic Recordings: 1914–1926
CD 1 (79:51)

Pathé Frères, Berlin, January 1914

with studio orchestra, with unidentified conductor

1.LOHENGRIN: Einsam in trüben Tagen (Wagner) 3:29

(55978) 35cm center-start disc 5844 [Cylinder to disc transfer number RA 1110]

2.LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:35

(55979) 35cm center-start disc 5844 [Cylinder to disc transfer number RA 1008]

Deutsche Grammophon Gesellschaft/Polydor, Berlin, October 1917 with studio orchestra, conducted by Bruno Seidler-Winkler

3.TANNHÄUSER: Dich, teure Halle, grüß' ich wieder (Wagner) 3:39

(1101m) 76353 [043294]

4.TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 3:56

(1102m) 76354 [043295]

5.LOHENGRIN: Du Ärmste kannst wohl nie ermessen (Wagner) 4:08

(1103m) 76355 [043296]

6.DIE MEISTERSINGER VON NÜRNBERG: Gut'n Abend Meister! ...Doch starb eure Frau (Wagner) 8:40 with Michael Bohnen, bass (1107m) 76357 [044299]/ (1108m) 76364 [044306]

7.FAUST: Il était un roi de Thulé (Es war ein König in Thule) (Gounod) 3:56 (1109m) 76368 [043309]

8.FAUST: Il m'aime (Er liebt mich) (Gounod) 2:31 (19037L) 74607 [2-43540]

9.FAUST: Alerte! alerte! (Auf, eilet! Auf, eilet!) (Gounod) 2:38 with Robert Hutt, tenor and Michael Bohnen, bass (19038L) 74596 [3-44159]

Deutsche Grammophon Gesellschaft/Polydor, Berlin,

September 1918 with studio orchestra, conducted by Bruno Seidler-Winkler

(Within this session, Marston altered the matrix order sequence for musical continuity.)

10.LA BOHÈME: Mi chiamano Mimì (Man nennt mich jetzt Mimi) (Puccini) 4:18 (1200m) 76402 [043338]

11.MADAMA BUTTERFLY: Spira sul mare e sulla terra (Über das Meer und alle Lande) [Entrance of Butterfly] (Puccini) 2:51 (19184L) 74604 [2-43529]

12.MADAMA BUTTERFLY: Piangi? Perché? ... Un bel dì vedremo (Weh' mir, du weinst! ... Eines Tages sehen wir) (Puccini) 4:09 (1244m) 76411 [043355]

13.EUGEN ONEGIN: Kto ti: moi angel li khranitel (Sag', bist als Schutzgeist du gesendet) [Letter Scene] (Tchaikovsky) 3:38 (1221½m) 76369 [043310]

Sung in D-flat

15.MIGNON: Elle est là, près de lui (Dort bei ihm ist sie jetzt) (Thomas) 4:00 (1228m) 76413 [043362]

16.CARMEN: Je dis que rien ne m'épouvante (Ich sprach, dass ich furchtlos mich fühle) (Bizet) 4:17 (1221m) 76478 [B 24073]

17.LE NOZZE DE FIGARO: Porgi, amor qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 3:56 (1225m) 76414 [043363]

18.LE NOZZE DE FIGARO: Deh vieni, non tardar (O säume länger nicht) (Mozart) 3:54 (1226m) 76477 [043333]

19.DER FREISCHÜTZ: Wie nahte mir der Schlummer, bevor ich ihn gesehn?
... Alles pflegt schon längst der Ruh' (Weber) 8:34 (1229m) 76482 [B 24088]/
(1106m) 76356 [043297]

Both sides of this aria were originally recorded during Lehmann's first Deutsche Grammophon session as matrices 1105m and 1106m. The first side was either rejected as unsuitable or it was damaged in processing. Part one of the aria was recorded again during her second session as matrix 1229m. The original recording of side two on matrix 1106m was released along with the re-recording of side one.)

CD 2 (78:53)

Deutsche Grammophon Gesellschaft/Polydor, Berlin,
September 1918 (continued)

1.MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse
(Folget dem Ruf, so lieblich zu hören ... Nützet die schönen, jungen Tage)
[Gavotte] (Massenet) 2:58 (19185¹/₂L) 74598 [2-43524]

2.DIE WALKÜRE: Du bist der Lenz (Wagner) 2:18 (19186L) 74597 [2-43524]

Deutsche Grammophon Gesellschaft/Polydor, Berlin,

September 1920 with studio orchestra, conducted by Bruno Seidler-Winkler

3.SUOR ANGELICA: Senza mamma, o bimbo, tu sei morto (Ohne Mutter bist du, Kind, gestorben) (Puccini) 4:10 (150ap) 76405 [043346]

4.SUOR ANGELICA: Amici fiori che nel picco seno (O Blumen, die ihr Gift im Kelch verschliesset) (Puccini) 3:52 (151ap) 76406 [043347]

5.LE NOZZE DE FIGARO: Crudel! Perchè finora farmi languir così? (So lang' hab' ich geschmachtet) (Mozart) 3:06 with Heinrich Schlusnus, baritone (152ap) 76412 [044328]

6.DIE ZAUBERFLÖTE: Bei Männern, welche Liebe fühlen (Mozart) 3:17 with Heinrich Schlusnus, baritone (153ap) 76415 [044330]

7.MIGNON: Légères hirondelles, oiseaux bénis de Dieu (Ihr Schwalben in den Lüften) (Thomas) 3:34 with Heinrich Schlusnus, baritone (154ap) 76409 [044326]

8.DON GIOVANNI: Là ci darem la mano (Reich' mir die Hand, mein Leben) (Mozart) 3:06 with Heinrich Schlusnus, baritone (155ap) 76410 [044327]

Deutsche Grammophon Gesellschaft/Polydor, Berlin,

October 1920 with studio orchestra, conducted by Bruno Seidler-Winkler

9. OBERON: Ozean, du Ungeheuer (Weber) 7:51 (1377m) 76455 [B 24036]/
(1378m) 76456 [B 24037]

10. DER WIDERSPENSTIGEN ZÄHMUNG: Es schweige die Klage (Goetz)4:22 (1380m) 76483 [B 24089]

11. DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei ... Hahahaha! —Er wird mir glauben! (Nicolai) 6:20 (1381m) 76421 [B 24011]/(1382m) 76422 [B 24012]

12. UNDINE: So wisse, dass in allen Elementen es Wesen gibt (Lortzing) 7:00 (1383m) 76484 [B 24090]/(1384m) 76485 [B 24091]

13. DIE TOTEN AUGEN: Psyche wandelt durch Säulenhallen (d'Albert) 2:33 (19259L) 74608 [B 4000]

Deutsche Grammophon Gesellschaft/Polydor, Berlin, June 1921 with studio orchestra, conducted by Bruno Seidler-Winkler

14. DIE MEISTERSINGER VON NÜRNBERG: O Sachs! Mein Freund! (Wagner) 2:24 (416as) 76486 [B 24092]

15.DIE WALKÜRE: Der Männer Sippe (Wagner) 3:59 (417½as) 76487 [B 24093]

16.DER FREISCHÜTZ: Und ob die Wolke (Weber) 4:22 (418as) 76488 [B 24094]

17.LES CONTES D'HOFFMANN: Elle a fui, la tourterelle. Ah! souvenir trop doux! (Sie entfloh, die Taube, so minnig. O grausames Geschick!) (Offenbach) 3:53 (419as) 76489 [B 24095]

18.Cäcilie, Op. 27, No. 2 (R. Strauss) 2:11 (420as) 76454 [B 24029]

19.Morgen, Op. 27, No. 4 (R. Strauss) 3:40 (421as) 76490 [B 24096]

Deutsche Grammophon Gesellschaft/Polydor, Berlin,

September 1921 with studio orchestra, conducted by Bruno Seidler-Winkler

20.Der Spielmann (Hildach) 3:56 (530as) 76453 [B 24028]

CD 3 (78:45)

Deutsche Grammophon Gesellschaft/Polydor, Berlin,

September 1921 (continued)

1.LA JUIVE: Il va venir (Er kommt zurück) (Halévy) 3:53 (531as) 76464 [B 24045]

2.LE NOZZE DE FIGARO: Voi, che sapete che cosa è amor (Ihr, die ihr Triebe des Herzens kennt) (Mozart) 3:11 (1121ar) 74615 [B 4010]

Odeon, Berlin,

13 February 1924 with members of the Berlin State Opera Orchestra, conducted by Carl Besl

3.MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse (Folget dem Ruf, so lieblich zu hören ... Nützet die schönen, jungen Tage) [Gavotte] (Massenet) 3:06 (xxB 6945) Lxx 80934

4.TOSCA: Vissi d'arte, vissi d'amore (Nur der Schönheit weiht' ich mein Leben) (Puccini) 3:06 (xxB 6946) Lxx 80935

5.LA BOHÈME: Mi chiamano Mimì (Man nennt mich Mimi) (Puccini) 4:22 (xxB 6947) Lxx 80933

6.MANON LESCAUT: L'ho abbandonato ... In quelle trine morbide (Hab' ihn verlassen ... Ach, in den kalten Räumen hier) (Puccini) 2:58 (xxB 6948) Lxx 80936

7.MADAMA BUTTERFLY: Un bel dì vedremo (Eines Tages seh'n wir) (Puccini) 4:08 (xxB 6949) Lxx 80937

Odeon, Berlin,

18 February 1924 with members of the Berlin State Opera Orchestra, conducted by Carl Besl

8.MANON: Allons! Il le faut! Pour lui-même! ... Adieu, notre petite table ('s ist für ihn! ... Leb' wohl, mein liebes kleines Tischchen) (Massenet) 3:44 (xxB 6952)

Lxx 80938

9.TANNHÄUSER: Dich, teure Halle, grüß' ich wieder (Wagner) 3:12 (xxB 6953) Lxx 80939

10.DIE WALKÜRE: Du bist der Lenz (Wagner) 2:06 (xxB 6954) Lxx 80940

Odeon, Berlin,

24 March 1924 with members of the Berlin State Opera Orchestra, conducted by Georg Szell

11.TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 4:12 (xxB 6972) Lxx 80947

12.OTELLO: Piangea cantando nell'erma landa (Sie saß mit Leide auf öder Heide) [Willow Song] (Verdi) 4:29 (xxB 6973) Lxx 80955

13.LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:37 (xxB 6974) Lxx 80979

Odeon, Berlin,

17 April 1924 with members of Berlin State Opera Orchestra, conducted by Georg Szell

14.DIE TOTE STADT: Glück, das mir verblieb (Korngold) 4:14 with Richard Tauber, tenor (xxB 6993-1) Lxx 80944

15.DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt (Korngold) 3:10 (xxB 6994-1) Lxx 80945

16.DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt (Korngold) 2:54 (xxB 6994-2) Lxx 80945

Odeon, Berlin,

17 October 1925 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

17.DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber) 4:09 (xxB 7239) Lxx 81100

18.DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' ... Leise, leise, fromme Weise (Weber) 3:49 (xxB 7240-1) Lxx 81101

19.DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' ... Leise, leise, fromme Weise (Weber) 3:44 (xxB 7240-2) Lxx 81101

20.DIE MEISTERSINGER: O Sachs! Mein Freund! (Wagner) 2:39 (xxB 7241) O-9518

21.LOHENGRIN: Einsam in trüben Tagen (Wagner) 4:13 (xxB 7243) O-9518

22.DER ROSENKAVALIER: Kann mich auch an ein Mäd'el erinnern (R. Strauss) 3:46 (xxB 7244) Lxx 81103

CD 4 (79:00)

Odeon, Berlin,

22 October 1925 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

1. MIGNON: Connai-tu le pay où flerit l'oranger? (Kennst du das Land wo die Zitronen blühn?) (Thomas) 4:24; Sung in Eb (xxB 7250) Lxx 80997
2. MADAMA BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini) 2:40 with female chorus (xxB 7251-1) Lxx 81102
3. MADAMA BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini) 2:38 with female chorus (xxB 7251-2) Lxx 81102
4. FAUST: Je voudrais bien savoir ... Il était un roi de Thulé (Ich gäb' was drum ... Es war ein könig in Thule) (Gounod) 4:27 (xxB 7252) Lxx 80998
5. Stille Nacht (Gruber) 4:21 (xxB 7253) Rxx 80600
6. O du fröhliche (Traditional) 3:17 (xxB 7254-2) Rxx 80601

Odeon, Berlin,

5 August 1926 with Mischa Spoliansky, piano

7. Monatsrose (zu Eulenburg) 1:47 with Dajos Béla, violin (xxB 7477) O-8703
8. Wilde Rose (zu Eulenburg) 2:34 with Dajos Béla, violin (xxB 7477) O-8703
9. Weiße und rote Rose (zu Eulenburg) 2:57 (xxB 7478) O-8703
10. Rankende Rose (zu Eulenburg) 2:03 (xxB 7479) O-8704
11. Seerose (zu Eulenburg) 2:25 (xxB 7479) O-8704

(Dajos Béla is one of the stage names used by the Russian violinist Leon Goltzmann, born Kiev, 25 December 1897, died Argentina, 5 November 1978. Under various pseudonyms such as Dajos Béla, Sándor Jozsi, and Leon Leonidoff, he led symphonic, salon, and dance orchestras on several thousand recordings for Odeon and Parlophone between 1921 and 1933.)

A selection of Lotte Lehmann's electrical **Odeon** recordings

1927-1932

13.TURANDOT: In questa reggia, or son mill'anni e mille (In diesem Schloß, vor vielen tausend Jahren) (Puccini) 4:04 16 February 1927; (xxB 7609) O-9602

14.TURANDOT: Del primo pianto (Die ersten Tränen) (Puccini-Alfano) 3:15 16 February 1927; (xxB 7610) O-9602

15.DAS WUNDER DER HELIANE: Ich ging zu ihm (Korngold) 6:59 13 March 1928; (xxB 7997-2, xxB 7998-2) O-8722

16.EVA: So war meine Mutter (Lehár) 3:56 3 September 1928; (xxB 8150) issued only on Parlophone R 20275

17.Schmerzen (Wagner) 2:40 13 June 1929; (Be 8299-2) O-4812

18.Träume (Wagner) 3:18 13 June 1929; (Be 8300-2) O-4812

19.Die Lotusblume, Op. 25, No. 7 (Schumann) 2:17 2 April 1932; (Be 9910) O-4839

20.An den Sonnenschein, Op. 36, No. 4 (Schumann) 1:16 2 April 1932; (Be 9911) O-4839

21.Marienwürmchen, Op. 79, No. 14 (Schumann) 1:38 2 April 1932; (Be 9911) O-4839

22.Vergebliches Ständchen, Op. 84, No. 4 (Brahms) 2:37 26 May 1931; (Be 9497) O-4829

23.Traum durch die Dämmerung, Op. 29, No. 1 (R. Strauss) 2:51 13 June 1929; (Be 8303) O-4820

24.Ständchen, Op. 17, No. 2 (R. Strauss) 2:51 13 June 1929; (Be 8304) O-4820

25.An die Musik, Op. 88, No. 4, D547 (Schubert) 3:34 6 December 1927; (xxB 7873) O-8724

Languages: All tracks sung in German

A c c o m p a n i m e n t :

CD 4: Tracks 13 and 14 with members of the Orchestra of the Berlin City Opera,

conducted by Fritz Zweig; Track 15 with members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt; Track 16 with members of the Berlin State Opera Orchestra, conducted by Hermann Weigert; Tracks 17 and 18 with members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann; Tracks 19-21 with Odeon Chamber Orchestra, conducted by Manfred Gurlitt; Track 22 with instrumental trio; Tracks 23 and 24 with members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann; Track 25 with Odeon chamber orchestra, conducted by Manfred Gurlitt

Marston Records: Lotte Lehmann Vol. 2: **Odeon** Electric Recordings: 1927–1933
CD 1 (77:47)

16 February 1927

Members of the Berlin City Opera Orchestra (1), conducted by Fritz Zweig

1. TURANDOT: In questa reggia, or son mill'anni e mille (In diesem Schlosse, vor vielen tausend Jahren) (Puccini) 4:01 (WxxB 7609) O-9602 a
2. TURANDOT: Del primo pianto (Die ersten Tränen) (Puccini-Alfano) 3:00 (WxxB 7610) O-9602 b
3. OBERON: Ocean, thou mighty monster (Ozean, du Ungeheuer) (Weber) 7:40 (WxxB 7611 and WxxB 7612) O-8742 a/b
4. OBERON: Ocean, thou mighty monster (Ozean, du Ungeheuer) (Weber) 7:38 (WxxB7611-2 and WxxB 7612) Parlophone R 20024 (2)
5. ANDREA CHÉNIER: La mamma morta m'hanno alla porta (Von Blut gerötet war meine Schwelle) (Giordano) 4:03 (WxxB 7613) Parlophone R20025

18 February 1927

Members of the Berlin City Opera Orchestra, conducted by Fritz Zweig

6. JOCELYN: Cachés dans cet asile où Dieu nous a conduit ... Oh! ne t'éveille pas encore (Am stillen Zufluchtsort ... O Kind, erwache mir noch nicht) [Berceuse] (Godard) 3:37 (WxxB 7618-2) O-8709 a

7. O lass dich halten, gold'ne Stunde, Op. 35, No. 3 (Jensen) 3:23 (WxxB 7619) O-8709 b

8. Murrelndes Lüftchen, Op. 21, No. 4 (Jensen) 3:34 (WxxB 7620-2) Parlophone R 20025

9. Auf Flügeln des Gesanges, Op. 34, No. 2 (Mendelssohn) 3:36 (WxxB 7621) O-8713 a

10. Von ewiger Liebe, Op. 43, No. 1 (Brahms) 3:56 (WxxB 7622) O-8713 b

6 December 1927

Chamber orchestra, conducted by Manfred Gurlitt

11. An die Musik, D. 547 (Schubert) 3:35 (WxxB 7873) O-8724 a

12. Ave Maria, D. 839 (Schubert) 4:27 (WxxB 7874) O-8719 a

13. Du bist die Ruh', D. 776 (Schubert) 4:23 (WxxB 7875) O-8724 b

14. Sei mir gegrüßt, D. 741 (Schubert) 3:35 (WxxB 7876) O-8725 a

15. Auf dem Wasser zu singen, D. 774 (Schubert) 3:20 (WxxB 7877) O-8725 b

16. Der Spielmann, Op. 15, No. 1 (Hildach) 4:21 (WxxB 7879) O-8727 b

17. Ständchen (Leise flehen meine Lieder), No. 4 from SCHWANENGESANG, D. 957 (Schubert) 4:07 (WxxB 7880) O-8719 b

18. Der Tod und das Mädchen, D. 531 (Schubert) 3:03 (WBe 6397) O-4800 a

9 December 1927

Chamber orchestra, conducted by Manfred Gurlitt

19. Geheimes, D. 719 (Schubert) 2:23 (WBe 6400) O-4800 b

Languages: All tracks are sung in German.

(1) Originally Deutsches Opernhaus, it was renamed Städtische Oper after the incorporation of Charlottenburg into Greater Berlin. Today called Deutsche Oper Berlin.

(2) The alternative take 2 of side 1 is presented here with a repeat of side 2, take 1, so that the entire performance can be heard with either take of side 1.

CD 2 (78:40)

10 December 1927

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

1. TOSCA: Qual'occhio al mondo (Puccini)

4:08 with Jan Kiepura, tenor (WxxB 7881) O-9603 a

2. TOSCA: Qual'occhio al mondo (Puccini) 4:03 with Jan Kiepura, tenor (WxxB 7881-2) O-9603 a

3. TOSCA: Amaro sol per te m'era il morire (Puccini) 4:12 with Jan Kiepura, tenor (WxxB 7882-2) O-9603 b

13 December 1927

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

4. FIDELIO: Komm, Hoffnung, lass den letzten Stern (Beethoven) 6:09

(WxxB 7885 and WxxB 7886) O-8721 a/b

5. DER ROSENKAVALIER: O sei er gut, Quinquin ... Die Zeit, die ist ein sonderbar Ding (Richard Strauss) 4:13 (WxxB 7887) O-8726 a

6. LE NOZZE DE FIGARO: Porgi, amor, qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 4:15 (WxxB 7888) O-8726 b

13 March 1928

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

7. LE NOZZE DE FIGARO: Porgi, amor, qualche ristoro (Heil'ge Quelle reiner Triebe) (Mozart) 4:13 (LWxxB 7888-2) O-8726 b

8. Lenz, Op. 19, No. 5 (Hildach) 3:19 (LWxxB 7878-2) O-8727 a

9. DAS WUNDER DER HELIANE: Ich ging zu ihm (Korngold) 7:07
(LWxxB 7997-2 and LWxxB 7998-2) O-8722 a/b

3 September 1928

Members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

10. EVA: So war meine Mutter ... Wär' es auch nichts als ein Augenblick (Lehár) 3:57 (WxxB 8150) O-8730 b

11. Das Zauberlied, Op. 21, No. 2 (Meyer-Helmund) 3:57 (WxxB 8151) O-8730 a

3 September 1928

Instrumental quartet, conducted from the piano by Hermann Weigert

12. Eine kleine Liebelei (Harry Ralton [born Karl Heinz Rosenthal]) 3:02
(WBe 7176) O-4801 a

13. Frühling ist es wieder (Willy Engel-Berger) 3:19 (WBe 7177) O-4801 b

14. Der Nussbaum, No. 3 from MYRTEN, Op. 25 (Schumann) 3:02 with piano only (WBe 7178) O-4821 a

4 September 1928

with Hermann Weigert, piano

15. Aufträge, Op. 77, No. 5 (Schumann) 2:17 (WBe 7184-2) O-4821 b

16. Morgen!, Op. 27, No. 4 (Richard Strauss) 3:15 with unidentified violinist
(WBe 7189) O-4846 a

17. Mit deinen blauen Augen, Op. 56, No. 4 (Richard Strauss) 2:41 with
unidentified violinist (WBe 7183) O-4846 b

4 September 1928

Members of the Berlin State Opera Orchestra, conducted by Hermann Weigert

18. Zur Drossel sprach der Fink, Op. 9, No. 4 (d'Albert) 2:31 (WBe 7185)
O-4823 a

19. Ach, wer das doch könnte, Op. 30, No. 7 (Wilhelm Berger), 2:44
(WBe 7186-2) O-4823 b

20. O du fröhliche (Christmas carol based on hymn "O sanctissima") 3:07
(WBe 7187) O-4810 b

21. Stille Nacht, heilige Nacht (Gruber) 3:07 (WBe 7188) O-4810 a

Languages: All tracks are sung in German except tracks 1-3, which are sung in
Italian.

CD 3 (78:45)

4 September 1928 (continued)

1. ARIADNE AUF NAXOS: Sie lebt hier ganz allein ... Es gibt ein Reich
(Richard Strauss) 7:24 (WxxB 8169 and WxxB 8168) O-8731 a/b (3)

2. ARIADNE AUF NAXOS: Sie atmet leicht ... Es gibt ein Reich (Richard
Strauss) 7:04 (WxxB 8169-2 and WxxB 8168) O-8731 a/b (4)

10 November 1928

Chamber orchestra, conducted from the piano by Frieder Weissmann

FRAUENLIEBE UND -LEBEN, Op. 42 (Schumann)

3. Seit ich ihn gesehen 2:24 (WBe 7601) O-4806 a
4. Er, der Herrlichste von allen 3:14 (WBe 7602) O-4806 b
5. Ich kann's nicht fassen, nicht glauben 2:21 (WBe 7603) O-4807 a
6. Du Ring an meinem Finger 2:48 (WBe 7604) O-4807 b
7. Helft mir, ihr Schwestern 2:33 (WBe 7605) O-4808 a
8. Süßer Freund, du blickest 3:15 (WBe 7606) O-4808 b
9. An meinem Herzen, an meiner Brust 2:00 (WBe 7607) O-4809 a
10. Nun hast du mir den ersten Schmerz getan 3:04 (WBe 7608) O-4809 b
11. Ave Maria (Bach-Gounod) 2:49 (WBe 7174-2) O-4802 a (5)
12. SERSE: Ombra mai fu (Handel) 2:46 (WBe 7175-2) O-4802 b

12 November 1928

with Paul Mania, organ (Welte organ in Lindström Studio 2)

13. Halleluja (Ferdinand Hummel) 4:01 (WxxB 8220) O-8733 a
14. Wo du hingehst (Trauungsgesang), Op. 21 (Louis Roessel) 4:11 (WxxB 8221-2) O-8733 b

17 December 1928

Members of the Berlin State Opera Orchestra and Chorus, conducted by Frieder Weissmann

15. DIE FLEDERMAUS: Herr Chevalier, ich grüße Sie! (Finale, Act 2) (Johann Strauss, Jr.) 7:49 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8266-2 and WxxB 8267-2) O-8734 a/b

16. DER ZIGEUNERBARON: Er ist Baron (Finale, Act 1) (Johann Strauss, Jr.)

4:04 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8269) O-8735 b

17. DER ZIGEUNERBARON: Ein Fürstenkind (Finale, Act 2) (Johann Strauss, Jr.) 3:38 with Richard Tauber; Karin Branzell; Grete Merrem-Nikisch; Waldemar Stägemann (WxxB 8268-2) O-8735 a

26 February 1929

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

18. DER FREISCHÜTZ: Wie nahte mir der Schlummer ... Leise, leise, fromme Weise (Weber) 7:38 (LxxB 8305 and LxxB 8306) O-8741 a/b

26 February 1929

with Paul Mania, organ (Welte organ in Lindström Studio 2)

19. O Haupt voll Blut und Wunden (Hymn) (Hans Leo Hassler; arranged by J. S. Bach) 3:07 (LBe 8038) O-4811 a

20. Christi Mutter stand mit Schmerzen (Hymn) (anonymous, Cologne 1638)
2:58 (LBe 8039) O-4811 b

Languages: All tracks are sung in German.

(3) The two sides comprising this aria were recorded in reverse matrix order. Takes 1 and 2 of the first side were both issued, but take 1 is rarely seen. The major difference between these takes is that take 1 begins eight bars earlier in the score than take two.

(4) The second take of side one is presented here with a repeat of side two, take one, so that the entire performance can be heard with either take of the first side.

(5) Hermann Weigert is mentioned in error on some labels of O-4802; he and the BSO were only employed for the unissued first takes.

CD 4 (79:52)

26 February 1929 (continued)

1. Geleite durch die Welle (Hymn) (Johann Caspar Aiblinger) 2:57 (LBe 8040)
O-4803 a
2. Es blüht der Blumen eine (Hymn) (P. A. Schubiger) 3:00 (LBe 8041) O-4803 b

16 April 1929

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

3. Es gibt eine Frau die dich niemals vergisst (Jim Cowler [born Karl Gustav Herbert Noack]) 3:20 (WBe 8143) O-4805 a
4. Der Duft, der eine schöne Frau begleitet (Hans May) 3:18 (WBe 8144)
O-4804 a
5. Wenn du einmal dein Herz verschenkst (Willy Rosen) 2:46 (WBe 8145)
O-4804 b
6. Ich hol' dir vom Himmel das Blau (Lehár) (6) 3:00
(WBe 8146) O-4805 b

13 June 1929

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

7. TOSCA: Vissi d'arte (Nur der Schönheit) (Puccini) 3:08 (LxxB 8321-3)
O-8736 a
8. LA BOHÈME: Mi chiamano Mimì (Man nennt mich jetzt Mimi) (Puccini) 3:51
(LxxB 8322-2) O-8736 b
9. Schmerzen, No. 4 from FÜNF GEDICHTE FÜR EINE FRAUENSTIMME
[WESENDONCK LIEDER] (Wagner) 2:38 (LBe 8299-2) O-4812 b
10. Träume, No. 5 from FÜNF GEDICHTE FÜR EINE FRAUENSTIMME
[WESENDONCK LIEDER] (Wagner) 3:17 (LBe 8300-2) O-4812 a

11. Widmung, No. 1 from MYRTEN, Op. 25 (Schumann) 2:18 (LBe 8301-2) O-4824 a

12. Du bist wie eine Blume, No. 24 from MYRTEN, Op. 25 (Schumann) 2:43 (LBe 8302) O-4824 b

13. Traum durch die Dämmerung, Op. 29, No. 1 (Richard Strauss) 2:47 (LBe 8303) O-4820 a

14. Ständchen, Op. 17, No. 2 (Richard Strauss) 2:49 (LBe 8304) O-4820 b

3 October 1929

Paul Mania, organ (Welte organ in Lindström Studio 2)

15. O heil'ger Geist, kehre bei uns ein (Hymn) (Philipp Nikolai) 3:01 (LBe 8590) O-4814 a

16. Aus tiefer Not (Hymn) (Wolfgang Dachstein) 3:13 (LBe 8591) O-4815 b

17. Ach bleib' mit deiner Gnade (Hymn) (Melchior Vulpius) 2:58 (LBe 8592) O-4815 a

18. Jesus, meine Zuversicht (Hymn) (Johann Crüger) 3:05 (LBe 8593) O-4816 a

19. Wir glauben all' an einen Gott (Hymn) (Fifteenth century, arranged by Johann Walter) 3:08 (LBe 8594) O-4816 b

20. DIOMEDES: Bist du bei mir (Gottfried Heinrich Stölzel; arranged by J. S. Bach BWV 508) 3:14 (LBe 8595-2) O-4814 b

20 February 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer

21. Scheiden und Meiden (Es ritten drei Reiter zum Tore hinaus) (German folk song; arranged by Römer) 3:20 (LBe 8878) O-4817 a

22. Krasny sarafan (Der rote Sarafan) (Aleksandr E. Varlamov; arranged by Römer) 3:22 (LBe 8879) O-4822 a

23. Es stieß ein Jäger wohl in sein Horn (German folk song; arranged by Römer)
3:07 (LBe 8880) O-4817 b

21 February 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer

24. Es waren zwei Königskinder (German folk song; arranged by Römer) 3:16
(LBe 8881) O-4822 b

21 February 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissman

25. TANNHÄUSER: Dich, teure Halle (Wagner) 2:59 (LBe 8882) O-4813 a

26. TANNHÄUSER: Allmächt'ge Jungfrau (Wagner) 3:15 (LBe 8883) O-4813 b

Languages: All tracks are sung in German.

(6) This selection has often erroneously been ascribed to Lehár's "Die lustige Witwe"; in fact, it is an arrangement of the tune "Gigolette" from Lehár's Italian operetta "La Danza delle Libellule". The confusion has arisen because in earlier times this song was occasionally interpolated into "Lustige Witwe" performances.

CD 5 (81:02)

21 February 1930 (continued)

1. LOHENGRIN: Euch Lüften, die mein Klagen (Wagner) 3:10 (LBe 8884)
O-4819 b

2. LOHENGRIN: Einsam in trüben Tagen (Wagner) 3:24 (LBe 8885) O-4819 a

18 June 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

3. FAUST: Je voudrais bien savoir quel était ce jeune homme ... Il était un roi de Thulé (Ich gäb' was drum, wenn ich nur wüsst' ... Es war ein König in Thule) (Gounod) 4:09 (LxxB 8494) O-8747 b

4. MIGNON: Connais-tu le pays? (Kennst du das Land?) (Thomas) 3:34 (LxxB 8495) O-8747 a

5. DIE WALKÜRE: Du bist der Lenz (Wagner) 1:53 (LxxB 8497) O-8745 a

6. TRISTAN UND ISOLDE: Mild und leise [Liebestod] (Wagner) 5:11 (LxxB 8497 and LxxB 8498) O-8745 a/b

7. MADAMA BUTTERFLY: Piangi? Perchè? ... Un bel dì, vedremo (Weh' mir, du weinst! ... Eines Tages seh'n wir) (Puccini) 3:36 (LxxB 8499; re-recorded to 10-inch matrix LBe 9935-0) O-4834 b

19 June 1930

Members of the Berlin State Opera Chorus and Orchestra, conducted by Ernst Römer, and unidentified organist (Welte organ in Lindström Studio 2)

8. The sacred hour (Andachtsstunde) (Ketèlbey; arranged by Ernst Römer) 3:24 with with Karl Zander, speaker (LBe 8876-2) O-4818 a

9. Sanctuary of the heart (Heiligtum des Herzens) (Ketèlbey; arranged by Ernst Römer) 3:13 (LBe 8877-2) O-4818 b

19 June 1930

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

10. Ich grolle nicht, No. 7 from DICHTERLIEBE, Op. 48 (Schumann) 2:13 (LBe 9044) O-4825 a

19 June 1930

with Frieder Weissmann, piano

11. Erlkönig, D. 329 (Schubert) 2:50 (LBe 9045) O-4825 b

23 May 1931

Berlin State Opera Chorus and unidentified organist (Welte organ in Lindström Studio 2)

12. Ein' feste Burg ist unser Gott (Hymn) (Martin Luther) 3:11 (LBe 9488)

O-4828 a

13. Ich bete an die Macht der Liebe (Hymn) (Bortniansky) 3:06 (LBe 9489-2)

O-4828 b

23 May 1931

with instrumental trio, conducted from the piano by Frieder Weissmann

14. Die Mainacht, Op. 43, No. 2 (Brahms) 3:17 (LBe 9490) O-4829 a

15. Schlaf, Herzenssöhnchen [Wiegenlied] Op. 13, No. 2 (Weber) 2:41

(LBe 9491-2) O-4838 a

16. 's Zuschau'n [Lied im bayrischen Volkston], Op. 326, No. 37 (Carl Bohm)

2:56 (LBe 9492) O-4838 b

26 May 1931

Members of the Berlin State Opera Orchestra, conducted by Frieder Weissmann

17. MIGNON: Elle est là, près de lui (Dort bei ihm ist sie jetzt) (Thomas) 3:15

(LBe 9493) O-4826 a

18. MIGNON: Je connais un pauvre enfant (Kam ein armes Kind von fern)

[Styrienne] (Thomas) 3:01 (LBe 9494) O-4826 b

19. DIE FLEDERMAUS: Klänge der Heimat [Czardas] (Johann Strauss, Jr.) 2:47
(LBe 9495-2) O-4831 a

20. DIE FLEDERMAUS: Mein Herr, was dächten Sie von mir? (Johann Strauss, Jr.) 2:54 (LBe 9496) O-4831 b

21. Vergebliches Ständchen, Op. 84, No. 4 (Brahms) 2:37 with instrumental trio, conducted from the piano by Frieder Weissmann (LBe 9497) O-4829 b

23 April 1932

Members of the Berlin State Opera Orchestra, conducted by Manfred Gurlitt

22. DIE ZAUBERFLÖTE: Ach, ich fühl's, es ist verschwunden (Mozart) 3:17
(LBe 9905) O-4832 b

23. DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei, Witz, heit're Laune (Nicolai) 5:25 (LBe 9906 and LBe 9907) O-4833 a/b

24. MADAME BUTTERFLY: Ah! Quanto cielo! ... Ancora un passo or via (Oh! Weiter Himmel! ... Bald sind wir auf der Höhe) [Entrance of Butterfly] (Puccini)
2:37 with female members of the Berlin State Opera chorus (LBe 9908) O-4832 a

25. OTELLO: Piangea cantando nell'erma landa (Sie saß mit Leide auf öder Heide) [Willow Song] (Verdi) 3:20 (LBe9909) O-4834 a

Languages: All tracks are sung in German.

CD 6 (79:11)

25 April 1932

Odeon Chamber Orchestra, conducted by Manfred Gurlitt

1. Die Lotosblume, No. 7 from MYRTEN, Op. 25 (Schumann) 2:14 (LBe 9910)
O-4839 a

2. An den Sonnenschein, Op. 36, No. 4 (Schumann) 1:16 (LBe 9911) O-4839 b

3. Marienwürmchen, Op. 79, No. 13 (Schumann) 1:37m (LBe 9911) O-4839 b
4. Die Trommel gerühret!, No. 2 from EGMONT, Op. 84 (Beethoven) 2:21
(LBe 9912) O-4835 a
5. Freudvoll und leidvoll, No. 4 from EGMONT, Op. 84 (Beethoven) 2:59
(LBe 9913) O-4835 b
6. Sandmännchen, No. 4 from VOLKSKINDERLIEDER, WoO 31 (Brahms)
2:59 (LBe 9914) O-4836 b
7. Gruß (Leise zieht durch mein Gemüt), Op. 19a, No. 5 (Mendelssohn) 1:21
(LBe 9915) O-4836 a
8. Der Schmied, Op. 19, No. 4 (Brahms) 1:12 (LBe 9915) O-4836 a

20 June 1933

Odeon Opera Orchestra, conducted by Frieder Weissmann

9. WERTHER: Werther, Werther! Qui m'aurait dit la place (Werther, Werther!
Nicht kann ich mir's verhehlen) (Massenet) 6:35 (LBe 10384-2 and LBe 10385)
O-4845 a/b
10. LES CONTES D'HOFFMANN: Elle a fui, la tourterelle (Sie entfloh, die
Taube so minnig) (Offenbach) 3:08 (LBe 10386) O-4844 a
11. MANON: Obéissons quand leur voix appelle ... Profitons bien de la jeunesse
(Folget dem Ruf ... Nützet die schönen, jungen Tage) [Gavotte] (Massenet) 2:53
(LBe 10387) O-4844 b
12. DIE TOTEN AUGEN: Psyche wandelt durch Säulenhallen (d'Albert) 3:03
(LBe 10388) O-4841 a
13. LE NOZZE DE FIGARO: Deh vieni, non tardar (O säume länger nicht)
(Mozart) 3:25 (LBe 10389) O-4841 b

11 November 1933

Members of the Berlin State Opera Orchestra, conducted by Richard Jäger

14. ARABELLA: Mein Elemer! (Richard Strauss) 6:17 (PBe 10468 and PBe 10469) O-4842 a/b

15. ARABELLA: Er ist der Richtige nicht für mich (Richard Strauss) 5:59 with Käte Heidersbach (PBe 10470 and PBe 10471) O-4843 a/b

Appendix

A selection of off-the-air recordings

24 November 1935

The Magic Key Symphony Orchestra, conducted by Frank Black

16. LOHENGRIN: Einsam in trüben Tagen (Wagner) 8:13

17. Wiegenlied, Op. 41, No. 1 (Richard Strauss) 4:09

15 February 1943

CBS radio broadcast with Paul Ulanowsky, piano

18. Aufträge, Op. 77, No. 5 (Schumann) 2:11

7 March 1948

Town Hall recital with Paul Ulanowsky, piano

19. Andenken (Beethoven) 3:15

20. Faithfu' Johnie (Der treue Johnie), No. 20 from 25 Scottish Songs, Op. 108 (Beethoven)) 3:57

21. Neue Liebe, Op. 19a, No. 4 (Mendelssohn) 2:03

22. Suleika, Op. 34, No. 4 (Mendelssohn) 2:39

23. Auf Flügeln des Gesanges, Op. 34, No. 2 (Mendelssohn) 2:36 [incomplete]

24. Venezianisches Gondellied, Op. 57, No. 5 (Mendelssohn) 2:49

Languages: All tracks are sung in German.

Bibliographic Resources

Books by Lehmann

(In chronological order)

Lehmann, Lotte. *Verse in Prosa*. Wien, Leipzig, New York: Hugo Heller-Bukum AG, 1923.

Here's an excerpt:

Das muss ein Grosses sein: die Kraft zu tiefster Einsamkeit. Da oben sternennah zu wandeln, so hoch, dass aller Klang der Erde so wie ein Lied der Wogen wird, das ein urewig sprachenloses Rauschen dem Strand entgegenträgt.

Das muss ein Grosses sein: den kühlen Odem schneebedeckter Bergespitze zu spüren und zu wissen: das heisse Leben, das dort unten in den Tälern glüht, nie findet es den Weg zu mir in meine Einsamkeit. Wo ist die Kraft, die mich hinaufreisst in die Höhen, nach denen einzig meine Sehnsucht geht? Die Hände, die mich halten, heissen Liebe, Güte.

Das muss ein schmerzlich Grosses sein: die Kraft, aus lieben, gütigen Händen sich zu lösen und einzugeh'n in stolze Einsamkeit.

That must be an enormity: the strength to deepest solitude. To wander up there near the stars, so high, that all sounds of the Earth become like a song of the waves, carrying an eternal wordless murmuring (roar) towards the beach.

That must be an enormity: to feel (sense) the cool breath of the snow covered mountain peak and to know: the torrid life that glows down there below in the valleys, never finding its way to me in my solitude. Where is the strength, that pulls me up on to the heights, for which I alone yearn and long? The hands that hold me are called Love and Kindness.

That must be a painful enormity: the strength, from life, to release oneself from loving, kind hands to enter into proud solitude.

- Lehmann, Lotte. *Anfang und Aufstieg: Lebenserinnerungen*. Wien: Herbert Reichner Verlag, 1937. (First edition of Lehmann's autobiography)
- Lehmann, Lotte. *Orplid, mein Land : Roman*. Wien, Leipzig, Zürich: Herbert Reichner Verlag, 1937. (First edition of Lehmann's complicated and intriguing novel)
- Lehmann, Lotte. *Eternal Flight*. New York: G.P. Putnam's Sons, 1937. (English translation of *Orplid, mein Land* by Elsa Krauch,)
- Lehmann, Lotte. *Midway in My Song*. New York: Bobbs-Merrill, 1938 (English translation of *Anfang und Aufstieg* by Margaret Ludwig. Reprint: Westport, CT: Greenwood, 1970. Translated into Japanese by Mizuho Nomizu as: Uta no michi nakaba ni. Tokyo: Misuzushobō, 1984)
- Lehmann, Lotte. *Wings of Song*. London: Kegan Paul, Trench, Trubner & Co., Ltd., 1938. (English translation of *Anfang und Aufstieg* by Margaret Ludwig)
- Lehmann, Lotte. *More Than Singing, The Interpretation of Songs*. New York: Boosey & Hawkes, 1945. Translated by Frances Holden. Reprints: Westport, CT: Greenwood, 1975; New York: Dover paperback, 1985.)
- Lehmann, Lotte; Bernard Taylor. *Lotte Lehmann Album: Favorite Songs From Her Repertoire*. New York, N.Y. : Boosey & Hawkes, [1945]. (How much input Lehmann had in the 1945 spiral bound compendium of well-known Lieder is unknown.)
- Lehmann, Lotte. *My Many Lives*. Translated by Frances Holden. New York: Boosey & Hawkes, 1948. Reprint: Westport, CT: Greenwood, 1974.
- Lehmann, Lotte. *Of Heaven, Hell & Hollywood*. Written in German, translated by Lehmann and corrected by Holden, published in Volume VIII of these presentations, along with the art work she prepared for the small book. Approximately 1950.
- Lehmann, Lotte. *Five Operas and Richard Strauss*. Translated from the German by Ernst Pawel. New York: Macmillan, 1964. Reprint: New York: Da Capo Press, 1982.
- Lehmann, Lotte. *Singing with Richard Strauss*. Translated from the German by Ernst Pawel. London: Hamish Hamilton, 1964.
- Lehmann, Lotte. *Gedichte*. Salzburg: Rudolf Reischl, 1969. (121 pages of poetry in German)

Lehmann, Lotte. *Eighteen Song Cycles: Studies in their Interpretation*. London: Cassell, 1971 (mostly material taken from earlier books, especially *More Than Singing*).

Lehmann, Lotte. *Poems of Lotte Lehmann*. Translated from the German by Judy Sutcliffe. Santa Barbara, CA: Geronima Press, 1987.

Biographies of Lotte Lehmann

In chronological order by publication dates

Wessling, Berndt W. *Lotte Lehmann...mehr als eine Sangerin*. Salzburg: Residenz Verlag, 1969.

A biography with input from many authors (including Lehmann), a wide range of photos; reproduced letters from composers, colleagues and conductors; programs and other memorabilia. Wessling prevaricates (frequently).

Glass, Beaumont. *Lotte Lehmann: A Life in Opera and Song*. Santa Barbara: Capra Press, 1988.

A complete biography, the “official” biography. This official status allowed Glass access to original sources in the Lehmann Archives at UCSB and many interviews with Lehmann’s friend Frances Holden in Orplid where they lived. Many photos. Includes a complete discography by Gary Hickling.

Jefferson, Alan. *Lotte Lehmann: 1888-1976. A Centenary Biography*. London: Julia MacRae Books, a Division of Walker Books, 1988. Translated into German as *Lotte Lehmann: Eine Biographie* by Ulrike and Manfred Halbe-Bauer. Zurich: Schweizer Verlagshaus, 1991.

A fairly complete biography. Since Jefferson didn’t have access to the Lehmann Archives, his book relies frequently on testimony of students and colleagues. Some photos, good statistical tables of Lehmann’s opera performances. An excellent discography by Floris Juynboll; this doesn’t include much information on the non-commercial portion of Lehmann’s legacy.

Wessling, Berndt W. *Lotte Lehmann: “Sie sang, da es Sterne ruhrte. Eine Biographie*. Koln-Rodenkirchen: P.J. Tonger Musikverlag, 1995.

A complete biography in German, which includes much of the same material used in Wessling's (1969) *Mehr als eine Sängerin*, such as the good photos, reproduced letters, memorabilia etc. Includes bit more of the sordid side of diva battles and much conjecture by the late author.

Kater, Michael. *Never Sang for Hitler. The Life and Times of Lotte Lehmann*. Cambridge: Cambridge University Press, 2008.

A thorough look at the historic context of Lehmann's eighty-eight years. Kater doesn't hesitate to analyze or criticize or speculate. No mere account of her successes, this book tells the difficult aspects of Lehmann's personality and her various relationships.

Brown, Kathy H. *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes*. Missoula, MT: College Music Society, 2012. Monographs and bibliographies in American music; no. 23.

Free from typos and factual errors (though Lehmann didn't sing in Salzburg in 1917 and she wasn't the first opera prima donna to appear on the cover of *Time* magazine). There are a lot of photos and nice summaries of Lehmann's life and career before she made America her home. There is a large section of Lehmann's suggestions on art song taken directly from recordings of master classes and private lessons. Often, only Lehmann's translation appears, which though accurate and charming, doesn't offer that much information that can't be found in other sources. There's a smaller section on opera arias. The original core of the book was Dr. Brown's questionnaire that she sent out years ago to 29 of Lehmann's students. Their responses on Lehmann's teaching methods is informative. And throughout the book we're treated to Lehmann's humor and insight. An accompanying CD of actual lessons or masterclasses might have added immediacy and authenticity to the book, but I can imagine that would add too much cost.

Here's the publisher's description:

Kathy H. Brown focuses on the nature and content of the teaching of soprano Lotte Lehmann (1888-1976)—with an emphasis on interpretation of the text—after her immigration to the United States. Advice culled from the transcripts of voice lessons and master classes as well as from questionnaire from students is provided for two-hundred-twenty-three art songs by twenty-six composers and twenty-five arias by

twelve composers. This is preceded by summaries of Lehmann's careers in the opera house and on the recital stage in Europe and America. The volume is illustrated with fifty black-and-white photographs and the black-and-white reproduction of thirty-eight paintings by Lehmann herself in response to specific lieder by Schubert and Schumann.

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Haggin, B. H. *Music in the Nation*. New York: Sloane, 1949, p. 65-6, 134, 227-29.

Kaufmann, Mrs. H. (Loeb) and Hansl, Mrs. Eva Elise (vom Baur). *Artists in Music of Today*. New York: Grosset, 1941, p. 67.

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Lehmann in Other Books

Some of the books are still in print, others you will find on the internet.

Bloomfield, Arthur. *The San Francisco Opera*. Sausalito, CA: Comstock Editions, 1978.

This paperback book traces the history of the opera company from 1922-1978 with many references to Lotte Lehmann and quotations from contemporary critics: "Lehmann, of course, was the Sieglinde of all time, tremendously warm and, in her harrowing second act scene, chillingly intense."

Busch, Max W. and Dannenberg, Peter (Editors). *Die Hamburgische Staatsoper*. Zürich: M&T Verlag, 1988.

This handsome book, with many color, as well as black and white photos, devotes an important chapter to Lotte Lehmann written by Busch. Many unfamiliar photos and precise information on roles and salaries make this an interesting look at Lehmann's first engagement. (She earned 15,000 Marks in her [final] 1915/16 season there.)

Blyth, Alan (editor). *Song on record: I Lieder*. Cambridge: Cambridge University Press, 1986.

Many expert critics (David Hamilton, John Steane, Will Crutchfield, et. al.) write separate chapters (by composer). They have listened closely and provide insight into the styles, techniques and expressive qualities of the singers and pianists that they review. Lehmann comes in for extravagant praise, John Steane, here speaking of her recordings of Wagner's *Schmerzen and Träume*:

“Of course in both performances Lehmann communicates an intense affection, perhaps more warmly than any other singer. Beginning with the utmost tenderness, she catches the yearning feeling in the dotted-note phrases, and then breathes a glowing warmth of spirit into the exclamations, ‘Alvergessen, Eingedenken!’”.

Christiansen, Rupert. *Prima Donna*. Middlesex Harmondsworth: Penguin, 1984.

Also available in hardback from Viking, this history devotes considerable space to Lehmann in a chapter entitled: “Strauss and the Prima Donna in Vienna.” Christiansen writes of Lehmann:

“Her recordings are still extraordinarily vivid documents which communicate something of what everyone who witnessed her recalls as a radiant exultant intensity. There was no posing, no faking, no imposition of false effect.”

Crichton, Kyle. *Subway to the Met: Rise Steven's Story*. New York: Doubleday & Company, 1939.

The great mezzo told her story to the author, and Lehmann comes in for a few mentions:

“Opera buffs still cherish individual Lehmann performances as jewels of perfection. There was never a cheap or tawdry or careless Lehmann appearance. There were great performances that are still spoken of with reverence by opera lovers.”

Davenport, Marcia. *Too Strong for Fantasy*, New York: Charles Scribner's Sons, 1967.

A personal memoir by Davenport who counts Lehmann as one of the best singers she ever heard as well as a personal friend. Lehmann is frankly described as a person, and her impact as a singing actress in the role of Sieglinde evokes the following:

“No voice had ever hit me in that way...the voice, the artist, the personality were all of a piece...She was both feminine humanity and total dramatic illusion.”

Davenport, Marcia. (1936), *Of Lena Geyer*, New York: Grosser & Dunlap, by arrangement with Charles Scribner's Sons, New York 1936.

A novel inspired by Lehmann's performance as Fidelio. A well-written novel, it doesn't pretend to follow Lehmann's life, but is modeled on such dedicated artists as Lehmann represented to Davenport.

“I could see myself... in the balcony at the opera house, and feeling, so acutely that the sensation has never diminished, the first glorious impact of that unforgettable sound.”

Hall, David. (1978), *The Record Book: a Guide to the World of the Phonograph*, Westport CT: Greenwood Press, Westport Conn 1978.

This book provides information about the whole field of recorded sound, so naturally Lehmann can only be briefly cited:

“Lotte Lehmann has well deserved her reputation as one of the great vocal artists of our time; for every work she sings she brings a warm understanding and humanity that makes us overlook occasional weaknesses such as lapses of intonation, too pronounced aspiration, or a strained delivery of a high passage.”

He mentions the famous *Rosenkavalier* and *Walküre* recordings.

Hirschmann, Ira. (1994), *Obligato*, New York: Fromm International Publishing Corporation, 1994, New York.

He recounts his strong impressions of Lehmann, especially her performance of *Winterreise*.

Horne, Marilyn with Jane Scovell. (1984), *Marilyn Horne, My Life*. New York: Atheneum, New York. 1984.

Probably the most readable singer's autobiography that I've ever encountered and Lehmann has a whole chapter to herself, as Horne appeared in master

classes at the Music Academy of the West. Lehmann comes in for a mixture of praise and condemnation.

“Fair is fair, though. If I tell you of Lehmann’s dark side, then I must also tell you that she opened the doors of singing Lieder for me. Her instruction is inextricably woven into my own interpretations. As exponent and teacher, she was incomparable and inspirational.”

Jackson, Paul. (1976), *Saturday Afternoons at the Old Met: The Metropolitan Opera Broadcasts, 1931-1950.*, Portland, OR: Amadeus Press, 1976 Portland, Oregon.

There are many references to Lehmann’s style of singing, quite aside from the meticulous attention to her singing as heard in the (then) surviving off-the-air recordings. Jackson is a careful listener and mixes praise with criticism when needed. And of course, there is much to be enjoyed in the book that has nothing to do with Lehmann.

Moran, William (Editor). (1990), *Herman Klein and the Gramophone*, Portland, OR: Amadeus Press, 1990, Portland, Oregon.

Moran provides a biography and edits Klein’s essays, reviews and other writings from the Gramophone magazine. Lehmann comes in for frequent, if brief, notice. Here in reference to her *Desdemona*:

“—and I have heard nearly all of them—the performance of Lotte Lehmann will remain a fragrant and delicious memory... It was in that most difficult scene of all, the elaborate ensemble that follows after the Moor has struck *Desdemona* before his whole court—it was in this trying episode that Lotte Lehmann did so magnificently both as singer and actress, that she rose to heights never attained here before, at least in my experience.”

Nupen, Christopher (2019),. *Listening through the lens*. London, England: Kahn & Averill, 2019 London.

A long chapter on Lehmann, telling the story of their meeting and her subsequent imprint on Nupen’s life.

“...Madame Lehmann, I came to Vienna looking for a princess but I have found something better. I have found myself in a box at the reopening of the Vienna State Opera with one of the greatest singers that this house has ever known and one of the greatest operatic artist that has ever lived. My visit to Vienna has already given me more than I could have dared to hope for.”

Preven, André (1991),. *No Minor Chords*. New York: Doubleday, 1991 New York.

In a brief mention, Previn discusses Lehmann's role in the MGM movie *Big City*. He was a young pianist on the set at the time.

Rasponi, Lanfranco (1982), *The Last Prima Donnas*, New York: Alfred A. Knopf, 1982 New York.

Many interviews with great singers including one with Lehmann from 1936, where he quotes Lehmann

“Inaccuracy in the notes here and there—that they can accuse me of; but of betraying the text, never. I have given of my voice with no restraint, and I am fully aware that this has to be paid for dearly. But I cannot restrain myself, for I become tremendously involved with a characterization or a song, and the reason for my success has always been that the public knows I am handing it all I have.”

The chapter devoted to Lehmann is mainly comprised of the interview, but includes Rasponi's own remarks and summary of her impact after her death:

“Will we ever again hear Leonore's declaration in the second-act trio sung so expressively, a mixture of terror and faith? There have been many more perfect singers, but few have been more intense and honest than Lotte Lehmann.”

Seebohm, Andrea (editor and contributor), (1987), *The Vienna Opera*, New York: Rizzoli, 1987, New York.

Also available in German: *Die Wiener Oper: 350 Jahre Glanz und Tradition*. This is a beautiful book, with many color, as well as black and white photos; Lehmann appears in photos and ensemble lists, but little text. But Egon Seefehlner does write

“I am not embarrassed to say that Lehmann could move me to tears when she began to sing...Lehmann (was) a great musician who was a triumphant success both on the stage and in the concert hall...”

Vincent, Sheean (1957), *First and Last Love*. Victor Gollancz Ltd., London.

This very personal memoir was dedicated to Mme. Lehmann and has many enthusiastically positive appraisals of her and her work. At one point he writes that Toscanini declared to Lehmann “...at the end of a difficult passage in rehearsal ‘You are the greatest artist in the world.’” Sheean continues:

“Well, she was...every note of her voice conveyed the meaning of the part. Her speaking voice (in Beethoven's *Fidelio*)...had a tenderness...which extended the beauty

of the music even to that part of the drama which is now...so often omitted.” (reference).

Schwarzkopf, Elisabeth (1982),. *On and Off the Record., A Memoir of Walter Legge.*, New York: Charles Scribner’s Sons, 1982, New York.

Legge was a visionary record producer and husband/manager of Schwarzkopf who writes about him and quotes him extensively. Lehmann has a chapter to herself:

“Her impact was, is, and, through her best records, will remain irresistible and engulfing. Lotte sang and acted as if she were inviting, urging every member of her audiences to enjoy her generous heart and her very self.”

Steber, Eleanor., *Eleanor Steber: An Autobiography.* Wordsworth, 1992.

Both colleague and student of Lehmann, Steber recalls many Lehmann performances that moved her and reprints a letter from Lehmann in which the balance between the music and poetry in a song is discussed.

Walter, Bruno (1946),. *Theme and Variations., An Autobiography.* New York: Alfred A. Knopf, New York. 1946. (In German: *Thema und Variationen: Erinnerungen und Gedanken.*, Frankfurt am Main: S. Fischer Verlag, Frankfurt am Main 1988)

An immensely readable book. Walter has cause to mention Lehmann several times. Once regarding Lehmann’s first appearance with him in a Covent Garden performance early in her career:

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



Chronology

Condensed Lehmann Chronology

- 1888 Born in Perleberg, Germany
- 1910 Hamburg Opera debut
- 1916 Sings premiere of revised *Ariadne auf Naxos*, Vienna Opera
- 1919 Sings premiere of *Frau ohne Schatten*, Vienna Opera
- 1920 Sings Vienna premiere of *Suor Angelica*, Vienna Opera
- 1924 Covent Garden debut as the Marschallin in *Der Rosenkavalier*
- 1924 Sings premiere of *Intermezzo*, Dresden Opera
- 1926 Sings Vienna premiere of *Turandot*, Vienna Opera
- 1930 First U.S. appearances
- 1932 First NYC Town Hall recital
- 1933 Sings Vienna premiere of *Arabella*, Vienna Opera
- 1934 Metropolitan Opera debut (Sieglinde in *Die Walküre*)
- 1937 Leaves Vienna for the US; tours Australia
- 1939 Her husband, Otto Krause, dies; second Australia tour
- 1946 Final opera appearances including as the Marschallin
- 1947 Helps found the Music Academy of the West, Santa Barbara, where she lives and teaches at the MAW and privately
- 1947 Appears in MGM's *Big City*
- 1950 Exhibits her paintings
- 1951 Final song recital appearances
- 1952 Master Classes (Pasadena, MAW, and later throughout the world)
- 1953 "Evening with Lotte Lehmann" a series of staged performances, in which her students sang, and Lehmann spoke

1961 NET records her opera and Lieder master classes at MAW; she retires
1969 Teaches master classes again at MAW
1970s Teaches privately and master classes at UCSB
1976 Dies, Santa Barbara, California, U.S.

This “Complete” Chronology can be divided into four parts:

1. Lehmann’s studies and Hamburg Opera years (1888–1916)
2. [Vienna Opera years \(1916–1937\)](#)
3. [U.S. opera/recital years \(1937–1951\)](#)
4. [Teaching years \(1951–1976\)](#)

No chronology for such an active artist as Lotte Lehmann can ever be complete. New information about her performances regularly surfaces. Only a sampling master classes have been located. Almost complete information can be gathered from opera institutions such as Hamburg, Vienna, San Francisco, and the Metropolitan, where records are available, but concerts and recitals are a different matter. The sources are especially meager for Lehmann’s active European recital career. There were three opera venues in Berlin and after the war years their archives were destroyed and are not now available. So Lehmann’s Berlin listings are spotty.

Some of the performances are taken from undated reviews that thus provide only an approximate time frame. In the realm of opera there are often incomplete cast lists, and it is sometimes difficult to know when a certain cast member sang on which performance (especially Covent Garden). From reviews it is often difficult to ascertain names of accompanists or conductors. Frequently the crumbling newspaper accounts are so difficult to read that only fragments of information can be reported. These reviews provide sketchy lists of the songs performed on a recital and sometimes no order is given. But usually one can expect that Lehmann drew from approximately the same songs during a tour.

There are certainly many more performances than have been compiled in the present list. Even so, it’s astonishing: how often Lehmann sang night after night. (When two performances happen on the same date I provide a “!” to demonstrate that it’s not a typo.) It leaves the reader overwhelmed to consider the stamina (physical and psychological) needed to sing at the exalted level that Lehmann maintained. Rehearsal information is not available.

In orchestra concert appearances, only those items that Lehmann sang are listed. The orchestra obviously performed other purely instrumental pieces.

Broadcast dates are confusing: the program may have been recorded earlier and broadcast on the date listed.

Note the many famous conductors under whom Lehmann sang: not only the names one comes to associate with Lehmann, such as Otto Klemperer, Arturo Toscanini, Bruno Walter, and Franz Schalk, but also Artur (Arthur) Nikisch, Wilhelm Fürtwängler, Felix Weingartner, Richard Strauss,

Clemens Krauss, Georg (George) Szell, Charles Münch, Pierre Monteux, Victor de Sabata, Eugene Ormandy, and Maurice Abravanel. See chapter [“Lehmann’s Conductors.”](#) Watch for surprises: the final scene from *Salome*; Mahler’s Symphony No. 4, and Mahler songs with Bruno Walter at the piano; Mussorgksy’s *Songs and Dances of Death*; and rarely heard operas such as Pfitzner’s *Palestrina*, Bittner’s *Die Kohlhaymerin*, or Kienzl’s *Der Kuhreigen*.

I have taken the path of least resistance when it comes to opera titles, using the English form of familiar operas such as *Marriage of Figaro*, *Magic Flute*, *Tales of Hoffmann*, *Merry Wives of Windsor*, etc. The opera names and Lied cycles should be italicized, but that hasn’t been done in this Chronology. The Lied names should be within quotes, but again, that hasn’t been done. Also, as a space-saving measure, when a Lied has been referred to, I have chosen to use an abbreviated version: “Willst du dein Liebsten sterben sehen” becomes “Willst du...”

It may appear to be a typo, but the Germans call Butterfly’s Pinkerton, “Linkerton,” and though *Faust* is called *Margarethe* in German speaking lands, I leave it as *Faust* in this chronology.

During the Hamburg Opera years there were performances in Altona that was then a suburb of Hamburg, and these are noted. The Metropolitan Opera, Vienna Opera, and Chicago Opera toured and the city of those performances is also provided.

The performers (singers and conductors) are listed with their given names the first times they appear. Opera composers’ names are given the first time the opera is listed; the same applies to Lied composers. Lehmann’s name is abbreviated LL; her regular pianists: Ernö Balogh: EB, Paul Ulanowsky: PU; Bruno Walter: BW; Gwendolyn Williams Koldofsky: GK.

The three digit numbers referencing a performance, recording, interview, etc., refer to the Discography found in Volume I.

1888

27 Feb 1888 LL born in Perleberg, Germany

1904–1909

1904 LL begins study at Berlin’s Musikhochschule

Jan 1908 LL begins study at the private school of Etelka Gerster, Berlin

28 Sep 1908 LL sings for Stuttgart Opera intendant, Baron Joachim zu Putlitz; Exzelsior Hotel, Berlin; p. unknown
Carl Maria von Weber: *Der Freischütz*; Agathe’s aria; Wagner: *Lohengrin*; Elsa’s Dream

Dec 1908 LL dismissed from the Gerster school, Berlin

Feb 1909 LL begins private study with Mathilde Mallinger, Berlin

11 Aug 1909 LL sings (again) for Stuttgart Opera intendant, Baron Joachim zu Putlitz
Lieder by Franz and Schumann

24 Oct 1909 Recital: Charity Concert: Perleberg; LL sang eleven numbers; two excerpts from *Lohengrin*; two Schubert Lieders (other pieces unknown)

1910

- July 1910 LL and her parents move to Hamburg
- 2 Sep 1910 Opera debut: Mozart: Magic Flute; LL, Second Boy
Siewert, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl, Papageno; Elisabeth Schumann, First Boy; Birkenström, Third Boy; Gustav Brecher, cond., Hamburg Opera
- 6 Sep 1910 Richard Wagner: Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Siewert, Walter; Edyth Walker, Elisabeth; Hösl, Venus; Schumann, Shepherd; Brecher, cond., Hamburg Opera
- 20 Sep 1910 Wolfgang Amadeus Mozart: Magic Flute: LL, Second Boy
cast as 2 Sep except: Fleisher-Edel, Pamina; Lohse, First Boy
- 23 Sep 1910 Not 16 Sep as stated elsewhere; Wagner; Das Rheingold; LL, Freia
Max Dawison, Wotan; Wiedemann, Donner, Paul Hochheim, Froh; Benarrini, Loge; vom Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfling, Fafner; Hösl, Fricka; Ottilie Metzger, Erda; Artur Nikisch, cond., Hamburg Opera
- 29 Sep 1910 Weber: Der Freischütz; LL, a Bridesmaid
Petzel, Agathe; Schumann, Ännchen; Lattermann, Caspar; Birrenkoven, Max; Wilhelm Harmans, cond., Hamburg Opera
- Sep 1910 Wagner: Die Meistersinger; LL, Apprentice
Dawison, Sachs; Brecher, cond., Hamburg Opera
- 7 Oct 1910 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Hochheim, Walter; Lichtenstein, David; Bella Alten (guest from the Metropolitan Opera), Eva; Mosel-Tomschik, Magdalene; Brecher, cond., Hamburg Opera
- 9 Oct 1910 Der Freischütz; LL, a Bridesmaid
same cast as 29 Sep except: Fleischer-Edel, Agathe; Hochheim, Max; Otto Klemperer, cond.
- 13 Oct 1910 Der Freischütz; Altona; LL, a Bridesmaid
Pricken, Agathe; Schumann, Ännchen; vom Scheidt, Caspar; Birrenkoven, Max; Harmans, cond., Hamburg Opera
- 17 Oct 1910 Die Meistersinger; LL, Apprentice
same cast as 7 Oct
- 24 Oct 1910 Magic Flute; LL, Second Boy
Siewert, Tamino; Winternitz-Dorda, Queen of the Night; Pricken, Pamina; Vogl, Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 30 Oct 1910 Giacomo Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Siewert, Jonas; Wiedemann, Mathiesen; Max Lohfing, Zacharias; Dawison, Oberthal; Brecher, cond., Hamburg Opera

- 18 Nov 1910 Concert: Altona; LL
Bizet: Carmen: Micaëla's aria and Lieder by Franz and Reger
- 26 Nov 1910 Der Freischütz; LL, a Bridesmaid
same cast as 13 Oct except: Lattermann, Caspar
- 27 Nov 1910 Otto Nicolai: The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; von Scheidt, Fluth; Siewert, Fenton; Hindermann, Frau Fluth;
Mosel-Tomschik, Frau Reich; Brecher, cond. Hamburg Opera
- 30 Nov 1910 Hector Gremieux: Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin;
Klemperer, cond., Hamburg Opera
- 2 Dec 1910 Lohengrin; LL, First Page
Pennarini, Lohengrin; Fleischer-Edel, Elsa; Dawison, Friedrich; Walker, Ortrud;
Klemperer, cond., Hamburg Opera
- 4 Dec 1910 Fortunios Lied; LL, Max
same cast as 30 Nov
- 6 Dec 1910 The Merry Wives of Windsor; LL, Anna
same cast as 27 Nov, except: Dawison, Fluth
- 11 Dec 1910 Engelbert Humperdinck: Hänsel und Gretel; LL, Sandman
Vogl, Peter; Reitz, Gertrud; Brandes, Hänsel; Schumann, Gretel; Albert Bing,
cond., Hamburg Opera
- 12 Dec 1910 Wagner: Lohengrin; LL, First Esquire; Hamburg
- 17, 18, 26 Dec 1910 Hänsel und Gretel; LL, Sandman
same cast as 11 Dec
- 29 Dec 1910 Der Freischütz; Altona; LL, a Bridesmaid
same cast as 13 Oct, except: Lattermann, Caspar

1911

- 1 Jan 1911 Hänsel und Gretel; LL, Sandman
same cast as 11 Dec, except: Uplegger, Gertrud
- 3 Jan 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Birrenkoven,
Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik,
Magdalene; Brecher, cond., Hamburg Opera
- 4 Jan 1911 Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin; Carl
Gotthardt, cond., Hamburg Opera
- 9 Jan 1911 Magic Flute; LL, Second Boy
same cast as 24 Oct 1910, except: Winternitz-Dorda, Queen of the Night;
Fleischer-Edel, Pamina
- 16 Jan 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Metzger, Ortrud; Brecher,
cond., Hamburg Opera

- 17 Jan 1911 Fortunios Lied; LL, Max
same cast as 4 Jan
- 24 Jan 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Birrenkoven,
Walter; Lichtenstein, David; Fleischer-Edel, Eva; Mosel-Tomschik, Magdalene;
Brecher, cond., Hamburg Opera
- 5 Feb 1911 Der Freischütz; LL, a Bridesmaid
Pricken, Agathe; Schumann, Ännchen; Lattermann, Caspar; Hochheim, Max;
Harmans, cond., Hamburg Opera
- 10 Feb 1911 Magic Flute; LL, Second Boy
Emil Bär (guest from Rostock Opera), Tamino; Winternitz-Dorda, Queen of the
Night; Fleischer-Edel, Pamina; Vogl, Papageno; Schumann, First Boy;
Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 11 Feb 1911 Der Freischütz; Altona; LL, a Bridesmaid
Pricken, Agathe; Brandes, Ännchen; Lattermann, Caspar; Birrenkoven, Max;
Harmans, cond., Hamburg Opera
- 16 Feb 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Hösl, Bertha; Siewert, Jonas; Wiedemann,
Mathiesen; Lohfing, Zacharias; vom Scheidt, Oberthal; Brecher, cond., Hamburg
Opera
- 17 Feb 1911 Lohengrin; LL, First Page
Birrenkoven, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Walker, Ortrud;
Klemperer, cond., Hamburg Opera
- 20 Feb 1911 Pietro Mascagni: Cavalleria Rusticana; LL, Lola
Bricken, Santuzza; Siewert, Turridu; Mosel-Tomischit, Lucia; Wiedemann, Alfio;
Harmans, cond. Hamburg Opera
- 5 Mar 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Heinrich Knote, Tannhäuser; Dawison, Wolfram;
Siewert, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd;
Brecher, cond., Hamburg Opera
- 7 Mar 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Knote, Walter;
Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene;
Brecher, cond., Hamburg Opera
- 12 Mar 1911 Die Meistersinger; LL, Apprentice
same cast as 7 Mar, except Pennarini, Walter
- 15 Mar 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
same cast as 30 Oct 1910, except: vom Scheidt, Oberthal
- 22 Mar 1911 Hänsel und Gretel; LL, Sandman
Vogl, Peter; Uplegger, Gertrud; Brandes, Hänsel; Schumann, Gretel; Harmans,
cond., Hamburg Opera

- 22 (!) Mar 1911 Magic Flute; LL, Second Boy
Seiwert, Tamino; Winternitz-Dorda, Queen of the Night; Fleischer-Edel, Pamina; Vogl, Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond., Hamburg Opera
- 24 Mar 1911 Der Freischütz; Altona; LL, a Bridesmaid
Petzl, Agathe; Schumann, Ännchen; vom Scheidt, Caspar; Birrenkoven, Max; Klemperer, cond., Hamburg Opera
- 25 Mar 1911 Cavalleria Rusticana; LL, Lola
Hösl, Santuzza, Siewert, Turridu; Rietz, Lucia; vom Scheidt, Alfio; Harmans, cond. Hamburg Opera
- 28 Mar 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Dawison, Wolfram; Siewert, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd; Brecher, cond., Hamburg Opera
- 2 Apr 1911 Lohengrin; LL, First Page
Otto Marak, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Hösl, Ortrud; Klemperer, cond., Hamburg Opera
- 4 Apr 1911 Fortunios Lied; LL, Max
Wiedemann, Fortunio; Winternitz-Dorda, Marie; Schumann, Valentin; Gotthardt, cond., Hamburg Opera
- 5 Apr 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; Wiedmann, Beckmesser; Pennarini, Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene; Brecher, cond., Hamburg Opera
- 7 Apr 1911 Tannhäuser; LL, First Page
same cast as 28 Mar, except: Pennarini, Tannhäuser; Winternitz, cond.
- 10 Apr 1911 Richard Strauss: Der Rosenkavalier; LL, Sophie
Petzl, Marschallin; vom Scheidt, Ochs, Brandes, Octavian; Wiedemann, Faninal; Hochheim, Singer; Brecher, cond. Hamburg Opera
- 12 Apr 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Hösl, Ortrud; Brecher, cond., Hamburg Opera
- 17 Apr 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 Apr
- 20 Apr 1911 Der Rosenkavalier; LL, Sophie, as guest;
Leipzig Opera
- 27 Apr 1911 Der Freischütz; LL, a Bridesmaid
Fleischer-Edel, Agathe; Schumann, Ännchen; Lattermann, Caspar; Birrenkoven, Max; Brecher, cond., Hamburg Opera
- 30 Apr 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 Apr, except: Fleischer-Edel, Marschallin

- 3 May 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Fleischer-Edel, Elsa; Wiedemann, Friedrich; Walker, Ortrud; Brecher, cond., Hamburg Opera
- 6 May 1911 Johann Strauss: Der Zigeunerbaron, LL, Irma
Wiedemann, Peter; Hochheim, Sandor; Schumann, Arsena; Harmans, cond.
Hamburg Opera
- 7 May 1911 Tannhäuser; LL, First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Siewert, Walter;
Fleischer-Edel, Elisabeth; Winternitz-Dorda, Venus; Schlegel, Shepherd; Otto
Nowack, cond., Hamburg Opera
- 9 May 1911 Johann Strauss: Der Zigeunerbaron, LL, Irma
same cast as 6 May, except: Vogl, Peter
- 10 May 1911 Der Rosenkavalier; LL, Sophie
Fleischer-Edel, Marschallin; Lohfing, Ochs, Brandes, Octavian; Wiedemann,
Faninal; Hochheim, Singer; Brecher, cond. Hamburg Opera
- 13 May 1911 Magic Flute; LL, Second Boy
Seiwert, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl,
Papageno; Schumann, First Boy; Birkenström, Third Boy; Brecher, cond.,
Hamburg Opera
- 18 May 1911 Die Meistersinger; LL, Apprentice
Dawison, Sachs; Lattermann, Pogner; vom Scheidt, Beckmesser; Hochheim,
Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik,
Magdalene; Brecher, cond., Hamburg Opera
- 21 May 1911 Das Rheingold; LL as Freia
Dawison, Wotan; Garmo, Donner, Hochheim, Froh; Birrenkoven, Loge; vom
Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfling, Fafner;
Hösl, Fricka; Reitz, Erda; Brecher, cond., Hamburg Opera
- 23 May 1911 Der Freischütz; Altona; LL, Agathe;
Vogl, Ottokar; Schumann, Ännchen; Latterman, Caspar; Veron, Kuno;
Winternitz, cond. Hamburg Opera
- 25 May 1911 Lohengrin; LL, First Page
Hochheim, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Hösl, Ortrud;
Winternitz, cond., Hamburg Opera
- 29 May 1911 Der Zigeunerbaron, LL, Irma
same cast as 6 May except: Vogl, Peter
- 31 May 1911 Der Rosenkavalier; LL, Sophie
same cast as 10 May, except; vom Scheidt, Faninal; Winternitz, cond.
- 31 Aug 1911 Lohengrin; LL, First Page
Pennarini, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Pfeil-Schneider,
Ortrud; Otto Selberg, cond., Hamburg Opera
- 4 Sep 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Wiedemann, Wolfram;
Hansen, Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd;
Selberg, cond., Hamburg Opera

- 5 Sep 1911 Der Rosenkavalier; LL, Sophie
Petzl, Marschallin; Lohfing, Ochs; Brandes, Octavian; Wiedemann, Faninal;
Hochheim, Singer; Winternitz, cond. Hamburg Opera
- 8 Sep 1911 Lohengrin; LL, First Page
Hochheim, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Metzger, Ortrud; Otto
Selberg, cond., Hamburg Opera
- 10 Sep 1911 Der Rosenkavalier; LL, Sophie
same cast as 5 Sep, except: Fleischer-Edel, Marschallin
- 14 Sep 1911 Magic Flute; LL, First Boy
Hansen, Tamino; Weber, Queen of the Night; Fleischer-Edel, Pamina;
Wiedemann, Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg,
cond., Hamburg Opera
- 17 Sep 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Hansen, Walter;
Fleischer-Edel, Elisabeth; Pfeil-Schneider, Venus; Schlegel, Shepherd; Selberg,
cond., Hamburg Opera
- 21 Sep 1911 Der Freischütz; Altona; LL, Agathe;
Vogl, Ottokar; Brandes, Ännchen; Latterman, Caspar; Veron, Kuno;
Birrenkoven, Max; Harmans, cond. Hamburg Opera
- 23 Sep 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; Dawison, Friedrich; Walker, Ortrud; Selberg,
cond., Hamburg Opera
- 4 Oct 1911 Magic Flute; LL, First Boy
same cast as 14 Sep
- 8 Oct 1911 Der Freischütz; LL, Agathe;
Vogl, Ottokar; Puritz-Schumann, Ännchen; vom Scheidt, Caspar; Veron, Kuno;
Hochheim, Max; Harmans, cond. Hamburg Opera
- 8 (!) Oct 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Wiedemann, Wolfram;
Hansen, Walter; Fleischer-Edel, Elisabeth; Pfeil-Schneider, Venus; Schlegel,
Shepherd; Nowack, cond., Hamburg Opera
- 10 Oct 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Pfeil-Schneider, Elsa; Dawison, Friedrich; Metzger, Ortrud;
Selberg, cond., Hamburg Opera
- 12 Oct 1911 Der Rosenkavalier; LL, Sophie (from Günther's list)
- 14 Oct 1911 Carl Goldmark: Das Heimchen am Herd; LL, May
vom Scheidt, John; Fleischer-Edel, Dot; Hochheim, Eduard; Lohfing, Takeleton;
Puritz-Schumann, das Heimchen; Selberg, cond. Hamburg Opera
- 15 Oct 1911 Christoph Willibald Gluck: Orpheus und Eurydike; LL, Eurydike
Metzger, Orpheus; Schumann, Amor; Hamburg Opera
- 23 Oct 1911 Karl Goldmark: Das Heimchen am Herd; LL, May
same cast as 14 Oct

- 26 Oct 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Birrenkoven, Tannhäuser; Dawison, Wolfram; Hansen, Walter; Petzl, Elisabeth; Pfeil-Schneider, Venus; Schlegel, Shepherd; Brecher, cond., Hamburg Opera
- 31 Oct 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; vom Scheidt, Friedrich; Pfeil-Schneider, Ortrud; Brecher, cond., Hamburg Opera
- 5 Nov 1911 Magic Flute; LL, First Boy
Hansen, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Wiedemann, Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg, cond., Hamburg Opera
- 6 Nov 1911 Die Meistersinger; LL, Apprentice
same cast as 18 May, except: Wiedemann, Beckmesser; Pennarini, Walter
- 7 Nov 1911 Das Heimchen am Herd; LL, May
same cast as 23 Oct
- 9 Nov 1911 Das Rheingold; LL, Freia
same cast as 26 Sep, except Brecher, cond.
- 12 Nov 1911 Der Rosenkavalier; LL, Sophie
same cast as 5 Sep, except: Fleischer-Edel, Marschallin
- 13 Nov 1911 Lohengrin; LL, First Page
Marak, Lohengrin; Pfeil-Schneider, Elsa; vom Scheidt, Friedrich; Metzger, Ortrud; Selberg, cond., Hamburg Opera
- 19 Nov 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Windgassen, Jonas; Wiedemann, Mathiesen; Lohfing, Zacharias; vom Scheidt, Oberthal; Winternitz, cond., Hamburg Opera
- 26 Nov 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedemann, Beckmesser; Pennarini, Walter; Lichtenstein, David; Winternitz-Dorda, Eva; Mosel-Tomschik, Magdalene; Selberg, cond., Hamburg Opera
- 27 Nov 1911 Der Rosenkavalier; LL, Sophie
same cast as 12 Nov
- 28 Nov 1911 Meyerbeer: Der Prophet; LL, Second Choirboy
same cast as 19 Nov
- 30 Nov 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Vogl, Wolfram; Hansen, Walter; Pfeil-Schneider, Elisabeth; Winternitz-Dorda, Venus; Schlegel, Shepherd; Selberg, cond., Hamburg Opera
- 3 Dec 1911 Der Freischütz; LL, Agathe;
same cast as 8 Oct
- 10, 17 Dec 1911 Hänsel und Gretel; LL, Sandman
Vogl, Peter; Tolli, Gertrud; Brandes, Hänsel; Puritz-Schumann, Gretel; Gotthardt cond., Hamburg Opera

- 20 Dec 1911 Das Heimchen am Herd; LL, May
same cast as 23 Oct
- 22 Dec 1911 The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Hindermann, Frau Fluth;
Mosel-Tomschik, Frau Reich; Selberg, cond. Hamburg Opera
- 24 Dec 1911 Hänsel und Gretel; LL, Sandman/Dew Fairy
same cast as 17 Dec, except LL sang both Sandman/Dew Fairy
- 25 Dec 1911 Tannhäuser; LL, Second Page
Lattermann, Hermann; Pennarini, Tannhäuser; Dawison, Wolfram; Hansen,
Walter; Fleischer-Edel, Elisabeth; Petzl, Venus; Schlegel, Shepherd; Nowack,
cond., Hamburg Opera
- 27 Dec 1911 Die Meistersinger; LL, Apprentice
vom Scheidt, Sachs; Lattermann, Pogner; Wiedemann, Beckmesser; Pennarini,
Walter; Lichtenstein, David; Petzl, Eva; Mosel-Tomschik, Magdalene; Selberg,
cond., Hamburg Opera
- 31 Dec 1911 Humperdinck: Hänsel und Gretel; LL, Sandman
same cast as 17 Dec, except: Lorent, Peter
- 31 (!) Dec 1911 Der Zigeunerbaron, LL, Irma
same cast as 6 May, except Vogl, Peter

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- 3 Jan 1912 Der Rosenkavalier; LL, Sophie
Fleischer-Edel, Marschallin; vom Scheidt, Ochs; Brandes, Octavian;
Wiedemann, Faninal; Hochheim, Singer; Winternitz, cond. Hamburg Opera
- 8 Jan 1912 Bizet: Carmen; Altona; LL, Micaëla
Metzger, Carmen; Hochheim, Don José; vom Scheidt, Escamillo; Selberg, cond.,
Hamburg Opera
- 10 Jan 1912 Ermanno Wolf-Ferrari: The Jewels of the Madonna; LL, Young Maiden
Marak, Gennaro; Mosel-Tomschik, Carmela; Fleischer-Edel, Maliella;
Winternitz, cond. Hamburg Opera
- 11 Jan 1912 Lohengrin; LL, First Page
Birrenkoven, Lohengrin; Pricken, Elsa; Dawison, Friedrich; Metzger, Ortrud;
Selberg, cond., Hamburg Opera
- 12 Jan 1912 Magic Flute; LL, First Boy
Hansen, Tamino; Hindermann, Queen of the Night; Pricken, Pamina; Vogl,
Papageno; Schlegel, Second Boy; Birkenström, Third Boy; Selberg, cond.,
Hamburg Opera
- 13 Jan 1912 Der Rosenkavalier; LL, Sophie
same cast as 3 Jan, except: Pfeil-Schneider, Marschallin; Lohfing, Ochs
- 14, 16 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 10 Jan, except: Petzl, Maliella
- 17 Jan 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Elisabeth; Pfeil-Schneider, Venus; Nowack, cond.

- 20 Jan 1912 Wagner: Rienzi; LL, a “Messenger of Peace”
Birrenkoven, Rienzi; Petzl, Irene; Lattermann, Stefano; Adriano, Metzger;
Paolo, Dawison; Selberg, cond., Hamburg Opera
- 22 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 10 Jan, except: Hochheim, Gennaro
- 23 Jan 1912 Der Freischütz; Altona LL, Agathe;
same cast as 8 Oct, except: Birrenkoven, Max
- 27 Jan 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan, except: Petzl, Maliella
- 30 Jan 1912 The Merry Wives of Windsor; LL, Anna
same cast as 22 Dec, except: vom Scheidt, Fluth; Weber, Frau Fluth
- 4 Feb 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 27 Jan
- 9 Feb 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Winternitz-Dorda, Venus
- 12 Feb 1912 Magic Flute; LL, First Boy
same cast as 12 Jan, except: Weber, Queen of the Night; Fleischer-Edel, Pamina
- 13 Feb 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Dawison, Sachs; vom Scheidt, Beckmesser
- 20 Feb 1912 Das Rheingold; LL, Freia
same cast as 26 Sep, except: Garmo, Donner, Brecher, cond.
- 28 Feb 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan
- 29 Feb 1912 Der Freischütz; Altona; LL, Agathe;
same cast as 23 Jan, except: Birrenkoven, Max; Novack, cond.
- March 1912 (unsure date) Song Recital; Hamburg
Songs by Max Loewengard, Franz, Anton Rubinstein
- 1 Mar 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fleischer-Edel, Eva
- 3 Mar 1912 Lohengrin; LL, First Page
same cast as 11 Jan, except: Pennarini, Lohengrin; Fleischer-Edel, Elsa
- 7, 16 Mar 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan
- 20 Mar 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Pfeil-Schneider, Venus
- 25 Mar 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 27 Jan
- 26 Mar 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Winternitz-Dorda, Venus
- 28 Mar 1912 Magic Flute; LL, First Boy
same cast as 12 Jan, except: Fleischer-Edel, Pamina

- 29 Mar 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fritz Feinhals, Sachs
- 31 Mar 1912 Der Prophet; LL, Second Choirboy
Hochheim, Johann; Metzger, Fides; Winternitz-Dorda, Bertha; Windgassen,
Jonas; Wiedemann, Mathiesen; Lohfing, Zacharias; von Scheidt, Oberthal;
Winternitz, cond., Hamburg Opera
- 7 Apr 1912 Lohengrin; LL, First Page
Marak, Lohengrin; Petzl, Elsa; Wiedemann, Friedrich; Edyth Walker, Ortrud;
Brecher, cond., Hamburg Opera
- 8 Apr 1912 Der Freischütz; LL, Agathe;
same cast as 8 Oct, except: Lattermann, Caspar; Windgassen, Max
- 21 Apr 1912 Rienzi; LL, a "Messenger of Peace"
same cast as 20 Jan, except: Pennarini, Rienzi
- 24 Apr 1912 Der Freischütz; Altona; LL, Agathe;
same cast as 8 Oct, except: Brandes, Ännchen
- 25 Apr 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Dawison, Sachs
- 27 Apr 1912 Lohengrin; LL, First Page
same cast as 11 Jan, except: Marak, Lohengrin; Fleischer-Edel, Elsa;
Wiedemann, Friedrich
- 30 Apr, 2 May 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 22 Jan, except: Marak, Gennaro
- 4 May 1912 Carmen; LL, Micaëla
same cast as 8 Jan, except: Marak, Don José; Wiedemann, Escamillo
- 8 May 1912 The Merry Wives of Windsor; LL, Anna
same cast as 22 Dec, except: vom Scheidt, Fluth
- 10 May 1912 The Jewels of the Madonna; LL, Young Maiden
same cast as 2 May
- 13 May 1912 Die Meistersinger; LL, Apprentice
same cast as 27 Dec, except: Fleischer-Edel, Eva
- 15 May 1912 Der Prophet; LL, Second Choirboy
same cast as 31 Mar
- 18 May 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Vogl, Wolfram; Selberg, cond.
- 20 May 1912 Das Rheingold; LL, Freia
Dawison, Wotan; Wiedemann, Donner, Hochheim, Froh; Birrenkoven, Loge;
vom Scheidt, Alberich; Lichtenstein, Mime; Lattermann, Fasolt; Lohfing,
Fafner; Tolli, Fricka; Rezger, Erda; Brecher, cond., Hamburg Opera
- 24 May 1912 Der Rosenkavalier; LL, Sophie
same cast as 3 Jan, except: Lohfing, Ochs

- 26 May 1912 Lohengrin; LL, First Page
same cast as 7 Apr, except: Fleischer-Edel, Elsa; Pfeil-Schneider, Ortrud; Selberg, cond.
- 30 May 1912 Tannhäuser; LL, Second Page
same cast as 25 Dec, except: Birrenkoven, Tannhäuser; Selberg, cond.
- Summer 1912 Voice lessons with Alma Schadow
- 2 Sep 1912 Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Kauffmann, Frau Fluth;
Binder-Martinowska, Frau Reich; Schottländer, cond. Hamburg Opera
- 3 Sep 1912 Tannhäuser; LL, Shepherd/First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Wiedemann, Wolfram; Hansen,
Walter; Wagner, Elisabeth; Winternitz-Dorda, Venus; Klemperer, cond.,
Hamburg Opera
- 6 Sep 1912 Merry Wives of Windsor; Altona; LL, Anna
Lohfing, Falstaff; Saltzmann, Fluth; Hansen, Fenton; Siegert, Frau Fluth; Binder-
Martinowska, Frau Reich; Schottländer, cond. Hamburg Opera
- 7 Sep 1912 Lohengrin; LL, First Page
Hensel, Lohengrin; Wagner, Elsa; Dawison, Friedrich; Metzger, Ortrud; Felix
Weingartner, cond., Hamburg Opera
- 13 Sep 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Dopler-Wiedemann, Venus
- 17 Sep 1912 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep
- 18 Sep 1912 Lohengrin; LL, First Page
Hensel, Lohengrin; Wagner, Elsa; Dawison, Friedrich; Dopler-Wiedemann,
Ortrud; Szendrei, cond., Hamburg Opera
- 20 Sep 1912 Das Rheingold; LL, Wellgunde
Dawison, Wotan; Saltzmann, Donner, Günther, Froh; Hensel, Loge;
Wiedemann, Alberich; Kreuder, Mime; Lattermann, Fasolt; Lohfing, Fafner;
Dopler-Wiedemann, Fricka; Pawlowska, Freia; Voss, Erda; Klemperer, cond.,
Hamburg Opera
- 23 Sep 1912 Wagner: Die Walküre; LL, Ortlinde
Pennarini, Siegmund; Lohfing, Hunding; Dawison, Wotan; Erna Denera (from
the Hoftheater in Berlin), Sieglinde; Edyth Walker, Brünnhilde; Klemperer,
cond., Hamburg Opera
- 24 Sep 1912 Eugen d'Albert: Tiefland; Altona; LL, Pepa
Armster, Sebastiano; Lohfing, Tommaso; Staudenmeyer, Moruccio; Dopler-
Wiedemann, Marta; Szendrei, cond. Hamburg Opera
- 2 Oct 1912 Tannhäuser; LL, Shepherd/Second Page
same cast as 3 Sep, except: Weingartner, cond.
- 6 Oct 1912 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep, except: Saltzmann, Fluth; Siegert, Frau Fluth

- 6 (!) Oct 1912 Lohengrin; LL, First Page
same cast as 18 Sep, except: Pennarini, Lohengrin; Metzger, Ortrud;
Weingartner, cond.
- 11 Oct 1912 Wilhelm Kienzl: Der Evangelimann; LL, Martha
Lattermann, Friedrich; Urbaczek, Magdalena; Dawison, Johannes; Pennarini,
Mathias; Gotthardt, cond., Hamburg Opera
- 13 Oct 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 2 Oct, except: Bolz, Tannhäuser; van Hulst (guest), Wolfram
- 17 Oct 1912 Die Walküre; LL, Ortlinde
Pennarini, Siegmund; Lohfing, Hunding; Dawison, Wotan; Streng (guest),
Sieglinde; Poensgen (guest), Brünnhilde; Klemperer, cond., Hamburg Opera
- 23 Oct 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 25 Oct 1912 Lohengrin; LL, First Page
same cast as 18 Sep, except: Meztger, Ortrud
- 31 Oct 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Hensel, Tannhäuser; Rose (guest), Elisabeth;
Weingartner, cond.
- 1 Nov 1912 Eugen d'Albert: Tiefland; LL, Pepa
same cast as 24 Sep, except: Pfeil-Schneider (guest), Marta
- 10 Nov 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Lohfing, Freiderich
- 11 Nov 1912 Lohengrin; LL, First Page
Marak, Lohengrin; Ritzinger (guest), Elsa; Dawison, Friedrich; Metzger, Ortrud;
Klemperer, cond., Hamburg Opera
- 15 Nov 1912 Tannhäuser; LL, Shepherd/First Page
same cast as 3 Sep, except: Rose (guest) Elisabeth; Szendrei, cond.
- 19 Nov 1912 Tiefland, LL, Pepa
same cast as 24 Sep, except: Streng (guest), Marta
- 23 Nov 1912 Carmen; LL, Micaëla
Metzger, Carmen; Marak, Don José; Dawison, Escamillo; Szendrei, cond.,
Hamburg Opera
- 24 Nov 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 28 Nov 1912 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Schumann, Octavian;
Wiedemann, Faninal; Günther, Singer; Klemperer, cond. Hamburg Opera
- 29 Nov 1912 Lohengrin; LL, Elsa (Debut in a leading role)
Pennarini, Lohengrin; Dawison, Friedrich; Theo Drill-Oridge (guest), Ortrud;
Otto Klemperer, cond., Hamburg Opera
- 3 Dec 1912 Die Walküre; LL, Ortlinde
Bolz, Siegmund; Lattermann, Hunding; Dawison, Wotan; Krammer, Sieglinde;
Drill-Oridge (guest), Brünnhilde; Weingartner, cond., Hamburg Opera

- 4 Dec 1912 Carmen; LL, Micaëla
Metzger, Carmen; Hensel, Don José; Wiedemann, Escamillo; Weingartner, cond., Hamburg Opera
- 18 Dec 1912 Der Freischütz; Altona; LL, Agathe;
Wiedemann, Ottokar; Brandes, Ännchen; Latterman, Caspar; Staudenmeyer, Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 19 Dec 1912 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 20 Dec 1912 Der Freischütz; LL, Agathe
same cast as 18 Dec, except: Wolf, cond.
- 22 Dec 1912 The Merry Wives of Windsor; LL, Anna
Lohfing, Falstaff; Dawison, Fluth; Hansen, Fenton; Kammer, Frau Fluth;
Urbaczek, Frau Reich; Schottländer, cond. Hamburg Opera
- 25 Dec 1912 Weber: Oberon; LL, Meermädchen
Marcel, Oberon; Gantenberg, Titania; Birkenström, Puck; Wilke, Kaiser Karl;
Saltzmann, Kalif; Staudenmeyer, Almansor; Metzger, Roschana; Hensel, Hüon;
Kreuder, Scherasmin; Winternitz-Dorda, Rezia; Brandes, Fatima;
Weingartner, cond., Hamburg Opera
- 26 Dec 1912 Lohengrin; LL, Elsa
Pennarini, Lohengrin; Dawison, Friedrich; Langendorf (guest), Ortrud;
Klemperer, cond., Hamburg Opera
- 28 Dec 1912 Der Freischütz; LL, Agathe;
same cast as 18 Dec, except: Armster, Caspar; Dr. Kaiser (guest), cond.
- 29 Dec 1912 Oberon; LL, Meermädchen
same cast as 25 Dec, except: Pennarini, Hüon
- 1913**
- 1 Jan 1913 Oberon; LL, Meermädchen
same cast as 25 Dec
- 2 Jan 1913 Die Walküre; LL, Ortlinde
same cast as 3 Dec, except: Szendrei, cond.
- 3 Jan 1913 Der Rosenkavalier; LL, Sophie
same cast as 28 Nov, except: Wagner, Marschallin; Brandes, Octavian;
Gotthardt, cond.
- 4 Jan 1913 Lohengrin; LL, Elsa
Pennarini, Lohengrin; Challis (guest), Friedrich; Drill-Oridge, Ortrud; Szendrei,
cond., Hamburg Opera
- 6 Jan 1913 Oberon; LL, Meermädchen
Winternitz-Dorda, Oberon; Gantenberg, Titania; Birkenstöm, Puck; Wilke,
Kaiser Karl; Saltzmann, Kalif; Staudenmeyer, Almansor; Binder-Martinowska,
Roschana; Pennarini, Hüon; Kreuder, Scherasmin; Krammer, Rezia; Brandes,
Fatima; Szendrei, cond., Hamburg Opera
- 8 Jan 1913 Der Freischütz; LL, Agathe
same cast as 18 Dec, except: Armster, Caspar

- 10 Jan 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 12 Jan 1913 Der Freischütz; LL, Agathe
same cast as 8 Jan
- 12 (!) Jan 1913 Tannhäuser; LL, First Page
Lattermann, Hermann; Pennarini, Tannhäuser; Dawison, Wolfram; Hansen,
Walter; Wagner, Elisabeth; Krammer, Venus; Perak, Shepherd; Carl Pohlig,
cond., Hamburg Opera
- 13 Jan 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Bolz, Mathias
- 14 Jan 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 17 Jan 1913 Strauss: Ariadne auf Naxos (“Bürger als Edelmann” as a play. It was performed
before the one act opera...before being re-written); LL, Echo;
Drill-Orridge, Ariadne; Hedwig Francillo-Kaufmann, Zerbinetta; Otto Marak,
Bacchus; Winternitz-Dorda, Najade; Armster, Harlekin; Pohlig, cond., Hamburg
Opera
- 18 Jan 1913 Der Rosenkavalier; LL, Sophie (Günters list)
- 19 Jan 1913 Ariadne auf Naxos (same cast as 17 Jan)
- 21 Jan 1913 Rienzi; LL, Irene
Bolz, Rienzi; Lattermann, Stefano; Drill-Orridge, Adriano; Dawison, Paolo;
Lohfing, Raimondo; Szendrei, cond., Hamburg Opera
- 22 Jan 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan, except: Wiedemann, Harlekin
- 28 Jan 1913 Jacques Offenbach: Tales of Hoffmann; LL, Antonia
Winternitz-Dorda, Olympia; Pawlowska, Giulietta; Birkenström, Niklaus;
Marak, Hoffmann; Kreuder, Andreas et al; Wiedemann, Lindorf et al;
Schottlaender, cond., Hamburg Opera
- 29 Jan 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 30 Jan 1913 Lohengrin; LL, Elsa
same cast as 4 Jan, except: Dawison, Friedrich
- 1 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 22 Jan
- 2 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 3 Feb 1913 Tannhäuser; LL, Shepherd/First Page
same cast as 12 Jan, except: Hensel, Tannhäuser; Winternitz-Dorda
- 4 Feb 1913 The Jewels of the Madonna; LL, Stella
Marak, Gennaro; Urbaczek, Carmela; Pawlowska, Maliella; Szendrei, cond.
Hamburg Opera

- 6, 9 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 22 Jan
- 10 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Brüll, Kalif; Hensel, Hüon
- 11 Feb 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 12 Feb 1913 Der Evangelimann; LL, Martha
same cast as 23 Oct
- 13 Feb 1913 Das Rheingold; LL, Wellgunde
same cast as 20 Sep, except: Pennarini, Loge; Urbaczek, Fricka; Metzger, Erda;
Pohlig, cond.
- 15 Feb 1913 Die Walküre; LL, Gerhilde
same cast as 23 Sep, except: Krammer, Sieglinde; Drill-Oridge, Brünnhilde;
Pohlig, cond.
- 16 Feb 1913 Der Freischütz; LL, Agathe;
same cast as 18 Dec
- 21 Feb 1913 Carmen; LL, Micaëla
Metzger, Carmen; Bolz, Don José; Armster, Escamillo; Schottlaender, cond.,
Hamburg Opera
- 23 Feb 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct, except: Bolz, Mathias
- 26 Feb 1913 Lohengrin; LL, Elsa
Marak, Lohengrin; Dawison, Friedrich; Metzger, Ortrud; Szendrei, cond.,
Hamburg Opera
- 27 Feb 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Brüll, Kalif; Hensel, Hüon
- 2 Mar 1913 Merry Wives of Windsor; LL, Annasame cast as 2 Sep, except: Schwarz, Fenton;
Siegert Frau Fluth
- 3 Mar 1913 Das Rheingold; LL, Wellgunde
same cast as 20 Sep except: Pennarini, Loge; Urbaczek,, Fricka; Metzger, Erda;
Pohlig, cond.
- 4 Mar 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 5 Mar 1913 Merry Wives of Windsor; LL, Anna
same cast as 2 Sep, except: Saltzmann, Fluth; Krammer, Frau Fluth
- 7 Mar 1913 Die Walküre; LL, Gerhilde
same cast as 15 Feb
- 9 Mar 1913 Offenbach: Tales of Hoffmann; LL, Antonia
same cast as 28 Jan, except: Perak, Olympia; Hansen, Hoffmann; Armster,
Lindorf et al
- 11 Mar 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct

- 12 Mar 1913 Mozart: Così fan Tutte; (in German); LL, Dorabella
Winternitz-Dorda, Fiordiligi; Marak, Guglielmo; Armster, Ferrando; Brandes,
Despina; Lohfing, Don Alfonso; Pohlig, cond. Hamburg Opera
- 14 Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar, except: Armster, Guglielmo; Marak, Ferrando
- 16 Mar 1913 Der Freischütz; LL, Agathe;
same cast as 18 Dec, except: Armster, Caspar
- 17 Mar 1913 Leo Blech: Versiegelt; LL, Else
Wiedemann, Braun; Metzger, Gertrud; Urbaczek, Willmer; Schwarz, Bertel;
Lohfing, Lampe; Szendrei, cond., Hamburg Opera
- 19 Mar 1913 The Jewels of the Madonna; LL, Stella
same cast as 4 Feb
- 20 Mar 1913 Carmen; LL, Micaëla
Metzger, Carmen; Marak, Don José; Wiedemann, Escamillo; Schottlaender,
cond., Hamburg Opera
- 21 Mar 1913 Wagner: Parsifal; LL, Flower maiden
Hensel, Parsifal; Armster, Gurnemanz; Dawison, Amfortas; Lohfing, Titurel;
Metzger, Alto Solo; Weingartner, cond., Hamburg Opera
- 25 Mar 1913 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Brandes, Octavian; Wiedemann,
Faninal; Günther, Singer; Gotthardt, cond. Hamburg Opera
- 26 Mar 1913 Versiegelt; LL, Else
same cast as 17 Mar
- 27 Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 14 Mar
- 30 Mar 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 30 (!) Mar 1913 Così fan Tutte; LL, Dorabella
same cast as 14 Mar
- 31 Mar 1913 Lohengrin; LL, Elsa
Hensel, Lohengrin; Dawison, Friedrich; Drill-Oridge, Ortrud; Szendrei, cond.,
Hamburg Opera
- 1 Apr 1913 Oberon; LL, Meermädchen
same cast as 6 Jan
- 3 Apr 1913 Versiegelt; LL, Else
same cast as 17 Mar
- 4 Apr 1913 Ariadne auf Naxos; LL, Echo
same cast as 19 Jan
- 5 Apr 1913 Tannhäuser; LL, Shepherd
same cast as 12 Jan, except: Pfeil-Schneider (guest), Elisabeth; Szendrei, cond.
- 8 Apr 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar

- 14 Apr 1913 Ariadne auf Naxos; LL, Echo
Drill-Orridge, Ariadne; Winternitz-Dorda, Zerbinetta; Marak, Bacchus; Siegert, Najade; Armster, Harlekin; Pohlig, cond., Hamburg Opera Young R. Strauss
- 16 Apr 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar
- 18 Apr 1913 Tales of Hoffmann; LL, Antonia
same cast as 28 Jan, except: Paul Schwarz, Hoffmann
- 21 Apr 1913 Der Rosenkavalier; LL, Sophie
same cast as 25 Mar
- 23 Apr 1913 Rienzi; LL, Irene
same cast as 21 Jan
- 28 Apr 1913 Der Evangelimann; LL, Martha
same cast as 11 Oct
- 3 May 1913 Oberon; LL, Meermädchen
same cast as 6 Jan, except: Weingartner, cond.
- 4 May 1913 Lohengrin; LL, Elsa
same cast as 26 Feb, except: Drill-Orridge, Ortrud
- 7 May 1913 Tannhäuser; LL, Shepherd
Lattermann, Hermann; Bolz, Tannhäuser; Dawison, Wolfram; Hansen, Walter; Krammer, Elisabeth; Winternitz-Dorda, Venus; Pohlig, cond., Hamburg Opera
- 8 May 1913 Der Freischütz; Altona; LL, Agathe;
Dawison, Ottokar; Brandes, Aennchen; Armster, Caspar; Staudenmeyer, Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 9 May 1913 Die Walküre; LL, Gerhilde
Pennarini, Siegmund; Lohfing, Hunding; Latterman, Wotan; Weingartner-Marcel, Sieglinde; Drill-Orridge, Brünnhilde; Metzger, Fricka; Weingartner, cond., Hamburg Opera
- 13 May 1913 Lohengrin; LL, Elsa
same cast as 26 Feb
- 15 May 1913 Berlin debut: Ariadne auf Naxos (before being re-written); LL: Echo/First
Sängerin
Hafgren-Maag, Ariadne; Sommer, Baccus; Andrejewa Skilong, Zerbinetta; Mr. Geisendörfer, Komponist (at this point performed by a male voice, this being the first version of the opera: a play and an opera); Dr. Besl, cond., Berlin Staatsoper (Schauspielhaus)
- 18 May 1913 Die Walküre; LL, Gerhilde
same cast as 9 May
- 19 May 1913 Così fan Tutte; LL, Dorabella
same cast as 12 Mar
- 20 May 1913 Carmen; LL, Micaëla
same cast as 21 Feb, except: Marak, Don José

- 24 May 1913 Das Rheingold; LL, Freia
Dawison, Wotan; Saltzmann, Donner, Günther, Froh; Cronberger, Loge;
Wiedemann, Alberich; Kreuder, Mime; Lattermann, Fasolt; Lohfling, Fafner;
Urbaczek, Fricka; Metzger, Erda; Pohlig, cond., Hamburg Opera
- 25 May 1913 Die Walküre; LL, Gerhilde
Bolz, Siegmund; Lohfing, Hunding; Latterman, Wotan; Krammer, Sieglinde;
Drill-Oridge, Brünnhilde; Metzger, Fricka; Pohlig, cond., Hamburg Opera
- 26 May 1913 Tannhäuser; LL, Shepherd
Lattermann, Hermann; Heinrich Knote, Tannhäuser; Wiedemann, Wolfram;
Hansen, Walter; Krammer, Elisabeth; Ludwigs-Korte, Venus; Pohlig, cond.,
Hamburg Opera
- 29 May 1913 Der Freischütz; LL, Agathe;
Wiedmann, Ottokar; Brandes, Aennchen; Lattermann, Caspar; Staudenmeyer,
Kuno; Günther, Max; Gotthardt, cond. Hamburg Opera
- 30 May 1913 Wagner: Götterdämmerung; LL, Guttrune
Bolz, Siegfried; Widemann, Gunther; Lattermann, Hagen; Lorent, Alberich;
Pfeil-Schneider (guest), Brünnhilde; Metzger, Waltraute; Pohlig, cond., Hamburg
Opera
- 31 Aug 1913 Die Walküre; LL, Ortlinde
Hensel, Siegmund; Lohfing, Hunding; Latterman, Wotan; Fleischer-Edel,
Sieglinde; Drill-Oridge, Brünnhilde; Metzger, Fricka; Meyrowitz, cond.,
Hamburg Opera
- 3 Sep 1913 Lohengrin; LL, Elsa
Hensel, Lohengrin; Challis, Friedrich; Metzger, Ortrud; Meyrowitz, cond.,
Hamburg Opera
- 6 Sep 1913 Gluck: Iphigenie in Aulis; LL, Iphigenie
Drill-Oridge, Klytemnestra; Winternitz-Dorda, Artemis; Günther, Achilles;
Challis, Agamemnon; Lattermann, Kalchas; Meyrowitz, cond., Hamburg Opera
- 8 Sep 1913 Carmen; LL, Micaëla
Metzger, Carmen; Günther, Don José; Challis, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 9 Sep 1913 Die Walküre; LL, Ortlinde
same cast as 31 Aug
- 11 Sep 1913 Iphigenie in Aulis; LL, Iphigenie
same cast as 6 Sep, except: Osborn, Artemis
- 16 Sep 1913 Das Rheingold; LL, Freia
Lattermann, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfling, Fafner; Drill-Oridge, Fricka;
Metzger, Erda; Meyrowitz, cond., Hamburg Opera
- 17 Sep 1913 Iphigenie in Aulis; LL, Iphigenie
same cast as 6 Sep
- 18 Sep 1913 Lohengrin; LL, Elsa
same cast as 3 Sep, except: Marak, Lohengrin

- 19 Sep 1913 Das Rheingold; LL as Freia
same cast as 16 Sep
- 21 Sep 1913 Carmen; LL, Micaëla
same cast as 8 Sep
- 24 Sep 1913 Das Rheingold; LL, Freia
same cast as 16 Sep
- 26 Sep 1913 Lohengrin; LL, Elsa
same cast as 18 Sep
- 4 Oct 1913 Die Walküre; LL, Ortlinde
same cast as 31 Aug, except: Kühnel, Brünnhilde
- 5 Oct 1913 Der Freischütz; LL, Agathe;
Heuser, Ottokar; Jansen, Aennchen; Armster, Caspar; Staudenmeyer, Kuno;
Günther, Max; Dr. Kaiser, cond. Hamburg Opera
- 11 Oct 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Urbaczek, Fricka
- 15 Oct 1913 Carmen; LL, Micaëla
Drill-Oridge, Carmen; Günther, Don José; Armster, Escamillo; Meyrowitz,
cond., Hamburg Opera
- 23 Oct 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Guers, Wotan; Cronberger (guest), Froh
- 26 Oct 1913 Lohengrin; LL, Elsa
same cast as 3 Sep, except: Ziegler, Lohengrin; Drill-Oridge, Ortrud
- 29 Oct 1913 Carmen; LL, Micaëla
same cast as 15 Oct, except: Metzger, Carmen
- 4 Nov 1913 Der Freischütz; Altona; LL, Agathe
same cast as 5 Oct, except: Gotthardt, cond.
- 9 Nov 1913 Carmen; LL, Micaëla
same cast as 15 Oct, except: Metzger, Carmen; Hensel, Don José
- 11 Nov 1913 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Wilhelm Buers, Wotan
- 15 Nov 1913 Die Walküre; LL, Ortlinde
Francis Maclennan, Siegmund; Lohfing, Hunding; Buers, Wotan; Fleischer-Edel,
Sieglinde; Drill-Oridge, Brünnhilde; Metzger, Fricka; Weingartner, cond.,
Hamburg Opera
- 16 Nov 1913 Concert: Hamburg (many singers from the Hamburg Opera; all poetry of
Heine); Meyrowitz, piano
LL: Franz: Aus meinen grossen Schmerzen; Schumann: Die Lotosblume;
Mendelssohn: Auf Flügeln des Gesanges; LL with Birkenström: Mendelssohn:
Ich wollt meine Liebe ergösse sich
- 21 Nov 1913 Götterdämmerung; LL, Wellgunde/a Norn
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg Opera

- 23 Nov 1913 Der Evangelimann; LL, Martha
Lattermann, Friedrich; Birkenström, Magdalena; Schreiner, Johannes; Ziegler, Mathias; Gotthardt, cond., Hamburg Opera
- 25 Nov 1913 Tales of Hoffmann; LL, Antonia
Jansen, Olympia; Cavan, Giulietta; Birkenström, Niklaus; Ziegler, Hoffmann; Kreuder, Andreas et al; Buers, Lindorf et al; Dr. Riedel, cond., Hamburg Opera
- 29 Nov 1913 Carmen; LL, Micaëla
Metzger, Carmen; Günther, Don José; Armster, Escamillo; Kaiser, cond., Hamburg Opera
- 3 Dec 1913 Götterdämmerung; LL, Wellgunde/a Norn
same cast as 21 Nov
- 8 Dec 1913 Der Evangelimann; LL, Martha
same cast as 23 NovHamburg Opera
- 12 Dec 1913 Carmen; Altona; LL, Micaëla
Metzger, Carmen; Marak, Don José; Buers, Escamillo; Meyrowitz, cond., Hamburg Opera
- 14 Dec 1913 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except, Marak, Hoffmann; Gotthardt, cond.
- 15 Dec 1913 Der Freischütz; LL, Agathe
same cast as 5 Oct, except: Lattermann, Caspar; Gotthardt, cond.
- 16 Dec 1913 Carmen; LL, Micaëla
same cast as 12 Dec, except: Ziegler, Don José; Armster, Escamillo
- 28 Dec 1913 Mozart: Marriage of Figaro; LL, Countess
Buers, Count; Schumann, Cherubino; Lohfing, Figaro; Fancillo-Kauffmann, Susanna; Kaiser, cond., Hamburg Opera Young LL

1914

- 1 Jan 1914 Lohengrin; LL, Elsa
Marak, Lohengrin; Challis, Friedrich; Drill-Oridge, Ortrud; Schlussnus (guest), Herald; Meyrowitz, cond., Hamburg Opera
- 8 Jan 1914 Der Evangelimann; Altona; LL, Martha
same cast as 23 Nov
- 9 Jan 1914 Die Walküre; LL, Sieglinde
Maclennan, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Fleischer-Edel, Brünnhilde; Metzger, Fricka; Meyrowitz, cond., Hamburg Opera
- 15 Jan 1914 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except: Gotthardt, cond.
- 16 Jan 1914 Carmen; Altona; LL, Micaëla
Metzger, Carmen; Günther, Don José; Challis, Escamillo; Meyrowitz, cond., Hamburg Opera
- 23 Jan 1914 Parsifal; LL, Flower Maiden
Armster, Amfortas; Lohfing, Titurel; Lattermann, Gurnemanz; Hensel, Parsival; Challis, Klingsor; Drill-Oridge, Kundry; Meyrowitz, cond. Hamburg Opera

- 25 Jan 1914 Lohengrin; LL, Elsa
same cast as 1 Jan, except: Urbaczek, Ortrud; Heuser, Herald
- 27 Jan 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan
- 29 Jan 1914 Rienzi; LL, Irene
Maclennan, Rienzi; Lattermann, Stefano; Drill-Oridge, Adriano; Schreiner,
Paolo; Lohfing, Raimondo; Kaiser, cond., Hamburg Opera
- 30 Jan 1914 Der Evangelimann; LL, Martha
same cast as 23 Nov, except: Lohfing, Friedrich
- 31 Jan, 4 Feb 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Marak, Parsifal
- 7 Feb 1914 Lohengrin; LL, Elsa
same cast as 1 Jan, except: Heuser, Herald
- 15 Feb 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan
- 19 Feb 1914 Das Rheingold; LL, Freia
same cast as 16 Sep, except: Challis, Fasolt; Kaiser, cond., Hamburg Opera
- 21 Feb 1914 Lohengrin; LL, Elsa (LL substituted for Hafgren Maag)
Kirchhoff, Lohengrin; Bischoff, Telramond; Plaichinger, Ortrud; van der Saude,
Heinrich; von Strauss, cond., Berlin Staatsoper
- 23 Feb 1914 Die Walküre; LL, Sieglinde
same cast as 9 Jan, except: Drill-Oridge, Brünnhilde; Urbaczek, Fricka; Mikorey,
cond., Hamburg Opera
- 26 Feb, 1 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Kaiser, cond.
- 3 Mar 1914 Götterdämmerung; LL, Wellgunde/a Norn
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Easton, Guttrune; Urbaczek, Waltraute; Mikorey, cond.,
Hamburg Opera
- 4 Mar 1914 Der Freischütz; LL, Agathe
Schreiner, Ottokar; Jansen, Aennchen; Lattermann, Caspar; Staudenmeyer,
Kuno; Ziegler, Max; Gotthardt, cond. Hamburg Opera
- 11 Mar 1914 Der Evangelimann; Altona; LL, Martha
same cast as 23 Nov, except: Aschner, Friedrich
- 13 Mar 1914 Die Walküre; LL, Sieglinde
Hensel, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Drill-Oridge,
Brünnhilde; Urbaczek, Fricka; Meyrowitz, cond., Hamburg Opera
- 15 Mar 1914 Tales of Hoffmann; LL, Antonia
same cast as 25 Nov, except: Armster, Lindorf et al
- 16 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan

- 20 Mar 1914 Lohengrin; LL, Elsa
Hensel, Lohengrin; Challis, Friedrich; Drill-Oridge, Ortrud; Heuser, Herald;
Meyrowitz, cond., Hamburg Opera
- 22 Mar 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan, except: Eston, Kundry; Kaiser, cond.
- 24 Mar 1914 Tales of Hoffmann; LL, Antonia
same cast as 15 Mar, except: Gotthardt, cond.
- 26 Mar 1914 Marriage of Figaro; LL, Countess
same cast as 28 Dec, except: Schreiner, Count
- 1 Apr 1914 Das Rheingold; LL, Freia
Challis, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfling, Fafner; Drill-Oridge, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- “Spring” 1914 Sang at HAPAG director Ballin’s Silver Wedding Anniversary
- 2 Apr 1914 Die Walküre; LL, Sieglinde
same cast as 9 Jan, except: Challis, Wotan; Urbaczek, Fricka
- 5 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 5 Apr
- 7 Apr 1914 Der Evangelimann; LL, Martha
same cast as Nov 23, except: Lohfing, Friedrich; Hamburg Opera
- 11 Apr 1914 Parsifal: LL, Flower Maiden Sembach, Parsifal; Wiedemann, Klingsor; Bischof,
Gurnemanz; Hafgren Maag, Kundry; unknown cond., Berlin Staatsoper
- 12 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan; Hamburg Opera
- 13 Apr 1914 Carmen; LL, Micaëla
Easton, Carmen; Günther, Don José; Buers, Escamillo; Kaiser, cond., Hamburg
Opera
- 17 Apr 1914 Götterdämmerung; LL, Guttrune
Hensel, Siegfried; Armster, Gunther; Challis, Hagen; Schreiner, Alberich; Drill-
Oridge, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg Opera
- 19 Apr 1914 Magic Flute; LL, Pamina
Zegler, Tamino; Francillo-Kauffmann, Queen of the Night; Schreiner,
Papageno; Schumann, Papagena; Kaiser, cond., Hamburg Opera
- 24 Apr 1914 Magic Flute; LL, Pamina
same cast as 19 Apr, except: Carloforti (guest), Papagena
- 25 Apr 1914 Der Rosenkavalier; LL, Sophie
Winternitz-Dorda, Marschallin; Lohfing, Ochs, Cavan, Octavian; Schreiner,
Faninal; Schwartz, Singer; Gotthardt, cond. Hamburg Opera
- 27 Apr 1914 Rienzi; LL, Irene
same cast as 29 Jan, except: Aschner, Stefano; Metzger, Adriano
- 28 Apr 1914 Parsifal; LL, Flower Maiden
same cast as 23 Jan; Hamburg Opera

- 30 Apr, 3 May 1914 Offenbach: Orpheus in the Underworld; LL, Eurydice
Lohfing, Jupiter; Binder-Martinowska, Juno; Cavan, Diana; Drill-Oridge, Venus;
Jansen, Cupido; Ziegler, Aristeus/Pluto; Kreuder, Orpheus; Gotthardt, cond.,
Hamburg Opera
- 7 May 1914 Carmen; LL, Micaëla
Metzger, Carmen; Ziegler, Don José; Buers, Escamillo; Kaiser, cond., Hamburg
Opera
- 8, 11, 15, May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr
- 16 May 1914 Das Rheingold; LL, Freia
Buers, Wotan; Heuser, Donner, Günther, Froh; Ziegler, Loge; Schreiner,
Alberich; Kreuder, Mime; Armster, Fasolt; Lohfling, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- 18, 19 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr, except: Jansen, Venus; Sosinska, Cupido
- 21 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 30 Apr, except: Sosinska, Cupido
- 26 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May, except: Riedel, cond.
- 27 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May
- 29 May 1914 Die Meistersinger; LL, Eva Armster, Sachs; Schreiner, Beckmesser; Marak,
Walter; Dreuder, David; Uraczek, Magdalene; Meyrowitz, cond., Hamburg
Opera
- 30 May 1914 Orpheus in the Underworld; LL, Eurydice
same cast as 18 May
- 2, 4 Jun 1914 Der Rosenkavalier; LL, Sophie
Joanna Lippe, Octavian; Margarethe Siems/Frieda Hempel, Marschallin;
Michael Bohnen, Ochs; Sir Thomas Beecham cond., Drury Lane Opera,
London
- 11 Jun 1914 Der Freischütz; LL, Agathe
Gustav Schützendorf, Graf Ottokar; Hans Erwin, Kuno; Birgitt Engell,
Aennchen; Theodor Lattermann, Kaspar; Karl Jörn; Max; Julius Gleiß, Ein
Eremit: Max Dornbusch, Kilian; Alexander Engels, Samiel; Hans Pfitzner,
cond., (Opernhaus Köln) Cologne Festival
- 28 Jun 1914 Die Meistersinger; LL, Eva
Paul Bender, Hans Sachs; Carl Braun, Veit Pagner; Max Pauli, Kunz Vogelsang;
Gustav Arnim, Konrad Nachtigall; Josef Feis, Sixtus Beckmesser; Fritz
Vogelstrom, Walter; Paul Kuhn, David; Valesca Nigrini, Magdalena; Otto Lohse,
cond., (Opernhaus Köln) Cologne Festival
- Jul 1914 Der Freischütz; LL, Agathe;
Richard Tauber, Max; Otto Goritz, Kaspar; Georg Zottmayr, Hermit; uncertain
which cond., Zoppot Festival (Zoppot Waldoper)

- Summer 1914 Recording in Berlin for Pathé
(Discography numbers 001-002)
- 4 Sep 1914 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Metzger, Ortrud; Meyrowitz, cond.,
Hamburg Opera
- 7 Sep 1914 Magic Flute; LL, Pamina
Ziegler, Tamino; Winternitz-Dorda, Queen of the Night; Schreiner, Papageno;
Schumann, Papagena; Gotthardt, cond., Hamburg Opera
- 20 Sep 1914 Die Meistersinger; LL, Eva
Lattermann, Sachs; Schreiner, Beckmesser; Hensel, Walter; Ziegler, David;
Metzger, Magdalene; Nikisch, cond., Hamburg Opera
- 22 Sep 1914 Die Walküre; LL, Sieglinde
Maclennan, Siegmund; Stern, Hunding; Challis, Wotan; Drill-Oride,
Brünnhilde; Metzger, Fricka; Nikisch, cond., Hamburg Opera
- 1, 3 Oct 1914 Alfred Kaiser: Theodor Körner; LL, Christine Hofer
Ziegler, Kar Theodor Körner; Winternitz-Dorda, Antonie; Uraczek, Aunt;
Binder-Marinowska, Karoline Pichler; Schreiner, Joseph; Meyerowitz, cond.
Hamburg Opera
- 4 Oct 1914 Parsifal; LL, Flower maiden
Hensel, Parisfal; Lattermann, Gurnemanz; Buers, Amfortas; Lohfing, Titurel;
Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 6 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 7 Oct 1914 Die Walküre; LL, Sieglinde
Hensel, Siegmund; Lohfing, Hunding; Lattermann, Wotan; Drill, Brünnhilde;
Metzger, Fricka; Meyrowitz, cond., Hamburg Opera
- 11 Oct 1914 Concert: "Vaterländisches Konzert" or Fatherland Concert; a portion of the
proceeds to benefit the Red Cross; other singers included: Carl Ziegler, Otilie
Metzger-Lattermann; LL sang: Wolf: Gebet; Brahms: Auf dem Kirchhof; H. van
Eyken: Lied der Walküre; though Kapellmeister Meyrowitz conducted the
orchestra, the program doesn't state whether the singers were accompanied by
piano or not; credit is given to the company which provided a piano for the
occasion; Hamburg Opera
- 12 Oct 1914 Die Meistersinger; LL, Eva
Buers, Sachs; Schreiner, Beckmesser; Hensel, Walter; Schwarz, David; Urbaczek,
Magdalene; Meyrowitz, cond., Hamburg Opera
- 14 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 18 Oct 1914 Concert: see 11 Oct
- 20 Oct 1914 Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Schreiner, Faninal; Jansen,
Sophie; Günther, Singer; Winternitz, cond., Hamburg Opera

- 26 Oct 1914 Theodor Körner; LL, Christine Hofer
same cast as 1 Oct
- 30 Oct 1914 Die Meistersinger; LL, Eva; First Performance in Vienna,
Friedrich Weidemann, Sachs, Richard Mayr, Pogner; Franz Schalk, cond.,
Vienna Opera
- 4 Nov 1914 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct
- 7 Nov 1914 Lohengrin; LL, Elsa
same cast as 4 Sep, except: Drill, Ortrud; Winternitz, cond.
- 10 Nov 1914 Die Meistersinger; LL, Eva
Lattermann, Sachs; Schützendorf (guest), Beckmesser; MacLennan, Walter;
Schwarz, David; Urbaczek, Magdalene; Meyrowitz, cond., Hamburg Opera
- 14 Oct 1914 Marriage of Figaro; LL, Countess
Buers, Count; Jansen, Cherubino; Lohfing, Figaro; Winternitz-Dorda, Susanna;
Meyrowitz, cond., Hamburg Opera
- 22 Nov 1914 Tales of Hoffmann; LL, Antonia
Jansen, Olympia; Korosec, Giulietta; Jung, Niklaus; Marak, Hoffmann; Kreuder,
Andreas et al; Buers, Lindorf et al; Dr. Riedel, cond., Hamburg Opera
- 24 Nov 1914 Magic Flute; LL, Pamina
same cast as 7 Sep, except: Jansen, Papagena
- 1 Dec 1914 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct, except: Schwarz, Singer
- 9 Dec 1914 Tales of Hoffmann; Altona; LL, Antonia
same cast as 22 Nov, except: Ziegler, Hoffmann
- 10 Dec 1914 Marriage of Figaro; LL, Countess
same cast as 14 Oct, except: Francillo-Kauffmann, Susanna
- 12, 17 Dec 1914 Peter Cornelius: The Barber of Bagdad; LL, Margiana
Groenen, Kalif; Kreuder, Baba Mustafa; Metzger, Bostana; Marak, Nureddin;
Meyrowitz, cond., Hamburg Opera
- 18 Dec 1914 Lohengrin; LL, Elsa
same cast as 4 Sep, except: Drill, Ortrud
- 23 Dec 1914 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec
- 25 Dec 1914 Parsifal; LL, Flower maiden (Fifth instead of Fourth, her usual);
same cast as 4 Oct, except: Groenen, Amfortas; Buers, Klingsor
- 26 Dec 1914 Die Meistersinger; LL, Eva
Buers, Sachs; Schreiner, Beckmesser; Marak, Walter; Schwarz, David; Urbaczek,
Magdalene; Meyrowitz, cond., Hamburg Opera
- 31 Dec 1914 Orpheus in the Underworld; LL, Eurydice
Lohfing, Jupiter; Binder-Martinowska, Juno; Dorda, Diana; Drill, Venus;
Sosinska, Cupido; Ziegler, Aristeus/Pluto; Kreuder, Orpheus; Gotthardt, cond.,
Hamburg Opera

Some time in 1914 or perhaps Summer 1915

Die Walküre; LL, Sieglinde; guest performance;
Edyth Walker, Brünnhilde; Brecher, cond., Rostock Opera

Some time in 1914 or perhaps Summer 1915

Götterdämmerung; LL, Gutrune; guest performance;
Walker, Brünnhilde; Brecher, cond., Rostock Opera

1915

1 Jan 1915 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct

3 Jan 1915 Orpheus in the Underworld; LL, Eurydice
same cast as 31 Dec

4 Jan 1915 Parsifal; LL, Flower maiden
same cast as 25 Dec

8 Jan 1915 Das Rheingold; LL, Freia
Lattermann, Wotan; Heuser, Donner, Günther, Froh; Hensel, Loge; Schreiner,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfling, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera

9 Jan 1915 Die Walküre; LL, Sieglinde
Maclenen, Siegmund; Stern, Hunding; Lattermann, Wotan; Drill, Brünnhilde;
Metzger, Fricka; Dr. Loewenfeld, cond., Hamburg Opera

10 Jan 1915 Recital: Deutsche Hausmusik im Liede (German House Music in Song)
Members of the Hamburg Opera, accompanied by Winternitz
LL: Mendelssohn: Minnelied; Gruss; Auf Flügeln des Gesanges; Mahler: Ich
atmet' einen Lindenduft; Strauss: Ich trage meine Minne; Reger: Mein
Schätzelein; Hamburg Stadttheater

13 Jan 1915 Orpheus in the Underworld; LL, Eurydice
same cast as 31 Dec, except: Scheffler, Venus

14 Jan 1915 Götterdämmerung; LL, Gutrune
Willy Birrenkoven (guest), Siegfried; Groenen, Gunther; Lattermann, Hagen;
Schreiner, Alberich; Pfeil-Schneider (guest), Brünnhilde; Metzger Waltraute;
Meyrowitz, cond., Hamburg Opera

17 Jan 1915 Rienzi; LL, Irene
Maclennan, Rienzi; Lattermann, Stefano; Metzger, Adriano; Schreiner, Paolo;
Lohfing, Raimondo; Winternitz, cond., Hamburg Opera

18 Jan 1915 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec

19 Jan 1915 Church Concert: St. Michaeliskirche, Hamburg
Händel: Messiah: Ich weiss, dass mein Erlöser lebet; H. von Herzogenberg:
Gebet for soprano, violin and organ; Alfred Sittard, organ; Jan Gesterkamp,
violin

22 Jan 1915 Der Freischütz; Altona; LL, Agathe;
Schreiner, Ottokar; Frieda Singler, Aennchen; Stern, Caspar; Sommermeyer,
Kuno; Guenther, Max; Gotthardt, cond. Hamburg Opera

- 23 Jan 1915 Der Freischütz; LL, Agathe;
same cast as 22 Jan, except: Heuser, Ottokar; Ziegler, Max
- 24 Jan 1915 Parsifal; LL, Flower maiden
Groenen, Amfortas; Lohfing, Titurel; Lattermann, Gurnemanz; Guenther,
Parsifal; Buers, Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 26 Jan 1915 Marriage of Figaro; LL, Countess
Schreiner, Count; Jansen, Cherubino; Lohfing, Figaro; Winternitz-Dorda,
Susanna; Meyrowitz, cond., Hamburg Opera
- 29 Jan 1915 Così fan Tutte; (in German); LL, Dorabella
Winternitz, Fiordiligi; Schreiner, Guglielmo; Marak, Ferrando; Garden, Despina;
Lohfing, Don Alfonso; Winternitz, cond. Hamburg Opera
- 3 Feb 1915 Carmen; LL, Micaëla
Easton, Carmen; Ziegler, Don José; Groenen, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 6 Feb 1915 Das Rheingold; LL, Freia
Buers, Wotan; Heuser, Donner, Günther, Froh; Ziegler, Loge; Schreiner,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfing, Fafner; Metzger, Fricka;
Hoffmeister, Erda; Meyrowitz, cond., Hamburg Opera
- 8 Feb 1915 Così fan Tutte; (in German); LL, Dorabella
same cast as 29 Jan
- 9 Feb 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Stern, Gurnemanz
- 11 Feb 1915 Der Rosenkavalier; LL, Octavian
same cast as 20 Oct, except: Jansen, Sophie
- 13 Feb 1915 Carmen; LL, Micaëla
Metzger, Carmen; Straetz (guest), Don José; Groenen, Escamillo; Gotthardt,
cond., Hamburg Opera
- 16 Feb 1915 Götterdämmerung; LL, Gutrune
Maclennan, Siegfried; Groenen, Gunther; Challis (guest), Hagen; Schreiner,
Alberich; Drill, Brünnhilde; Metzger Waltraute; Winternitz, cond., Hamburg
Opera
- 17 Feb 1915 Tales of Hoffmann; LL, Antonia
same cast as 22 Nov, except: Nord, Olympia
- 18 Feb 1915 Parsifal; LL, Flower maiden
same cast as 9 Feb
- 20 Feb 1915 Die Meistersinger; LL, Eva
same cast as 26 Dec, except: Kreuder, David
- 21 Feb 1915 Carmen; LL, Micaëla
Easton, Carmen; Guenther, Don José; Groenen, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 24 Feb 1915 Marriage of Figaro; LL, Countess
Buers, Count; Singler, Cherubino; Lohfing, Figaro; Winternitz-Dorda, Susanna;
Winternitz, cond., Hamburg Opera

- 25 Feb 1915 Parsifal; LL, Flower maiden
same cast as 9 Feb
- 3 Mar 1915 Der Freischütz; LL, Agathe;
same cast as 22 Jan, except: Heuser, Ottokar
- 6 Mar 1915 Richard Heuberger: Der Opernball (The Opera Ball); LL, Angele
Lohfing, Beaubuisson; Binder-Martinowska, Mme Beaubuisson; Jung, Henri;
Kreuder, Paul; Ziegler, Georges; Winternitz-Dorda, Marguerite; Meyrowitz,
cond., Hamburg Opera
- 7 Mar 1915 Die Meistersinger; LL, Eva
Buers, Sachs; Kreuder, Beckmesser; MacLennan, Walter; Siegfried (guest), David;
Urbaczek, Magdalene; Winternitz, cond., Hamburg Opera
- 9 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 11 Mar 1915 Marriage of Figaro; LL, Countess
same cast as 24 Feb
- 14 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 15 Mar 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan
- 19, 21 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 22 Mar 1915 Der Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Mark-Oster (guest), Faninal;
Garden, Sophie; Suckmann, Singer; Gotthardt, cond., Hamburg Opera
- 25, 27 Mar 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar
- 28 Mar 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Gola (guest), Parsifal
- 29 Mar 1915 Tannhäuser; LL, Elisabeth
Lattermann, Hermann; MacLennan, Tannhäuser; Buers, Wolfram; Ziegler,
Walter; Korosec, Venus; Winternitz, cond., Hamburg Opera
- 31 Mar 1915 Bismarck Celebration (excerpts from Wagner operas); LL,
Elsa in finale to Lohengrin
MacLennan, Lohengrin; Metzger, Ortrud; Gotthardt, cond., Hamburg Opera
- 2 Apr 1915 Good Friday Concert (various members of the Hamburg Opera)
LL: Bruckner: Te Deum (LL, first sop); Mahler: Um Mitternacht; Meyrowitz,
cond., Hamburg Opera
- 4 Apr 1915 Die Meistersinger; LL, Eva
same cast as 7 Mar, except: Marak, Walter; Ziegler, David
- 5 Apr 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Hensel, Parsifal

- 7 Apr 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 6 Mar, except: Riedel, cond.
- 9 Apr 1915 Carmen; LL, Micaëla
Easton, Carmen; Hensel, Don José; Groenen, Escamillo; Nikisch, cond.,
Hamburg Opera
- 11 Apr 1915 Der Rosenkavalier; LL, Octavian
same cast as 22 Mar
- 13 Apr 1915 Tales of Hoffmann; LL, Antonia
Nord, Olympia; Scheffler, Giulietta; Jung, Niklaus; Marak, Hoffmann; Kreuder,
Andreas et al; Buers, Lindorf et al; Riedel, cond., Hamburg Opera
- 14 Apr 1915 Die Fledermaus; LL, Orlovsky
Ziegler, Eisenstein; Francillo-Kauffmann, Rosalinde; Kreuder, Frank; Hensel,
Alfred; Winternitz-Dorda, Adele; Nikisch, cond., Hamburg Opera
- 15 Apr 1915 Rienzi; LL, Irene
Maclennan, Rienzi; Stern, Stefano; Drill, Adriano; Mark-Oster, Paolo; Lohfing,
Raimondo; Winternitz, cond., Hamburg Opera
- 17 Apr 1915 Marriage of Figaro; LL, Countess
same cast as 24 Feb, except: Nord, Cherubino; Francillo-Kauffmann, Susanna
- 21 Apr 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 22 Apr 1915 The Barber of Bagdad; LL, Margiana
same cast as 12 Dec
- 23 Apr 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 25 Apr 1915 Der Freischütz; LL, Agathe
Schlusnus, Ottokar; Garden, Aennchen; Lattermann, Caspar; Sommermeyer,
Kuno; Guenther, Max; Gotthardt, cond. Hamburg Opera
- 28 Apr 1915 Die Fledermaus; LL, Orlovsky
same cast as 14 Apr, except: Riedel, cond.
- 1 May 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 2 May 1915 Tales of Hoffmann; LL, Antonia
same cast as 13 Apr, except: Guenther, Hoffmann
- 5 May 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Groenen, Wolfram; Guenther, Walter;
Drill, Venus; Meyrowitz, cond., Hamburg Opera
- 6 May 1915 Der Freischütz; Altona; LL, Agathe
same cast as 25 Apr, except: Singler, Aennchen
- 9 May 1915 Carmen; LL, Micaëla
Easton, Carmen; Ziegler, Don José; Buers, Escamillo; Gotthardt, cond.,
Hamburg Opera

- 10 May 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 13 May 1915 Lohengrin; LL, Elsa
Maclennan, Lohengrin; Buers, Friedrich; Metzger, Ortrud; Winternitz, cond.,
Hamburg Opera
- 14 May 1915 Parsifal; LL, Flower maiden
same cast as 5 Apr
- 16 May 1915 Die Fledermaus; LL, Orlovsky
same cast as 28 Apr
- 17 May 1915 Das Rheingold; LL, Freia
same cast as 6 Feb, except: Hensel, Loge; von Scheidt (guest), Alberich
- 19 May 1915 Der Rosenkavalier; LL, Octavian
same cast as 22 Mar, except: Winternitz, cond.
- 21 May 1915 Tales of Hoffmann; LL, Antonia
same cast as 12 Apr, except: Ziegler, Hoffmann
- 23 May 1915 Der Opernball (The Opera Ball); LL, Angele
same cast as 7 Apr
- 24 May 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Easton, Kundry
- 26 May 1915 Götterdämmerung; LL, Gutrune
Hensel, Siegfried; Groenen, Gunther; Lattermann, Hagen; Mark-Oster,
Alberich; Drill, Brünnhilde; Metzger, Waltraute; Meyrowitz, cond., Hamburg
Opera
- 27 May 1915 Carmen; LL, Micaëla
Metzger, Carmen; Ziegler, Don José; Groenen, Escamillo; Gotthardt, cond.,
Hamburg Opera
- 29 May 1915 Die Meistersinger; LL, Eva
Lattermann, Sachs; Kreuder, Beckmesser; Loeltgen (guest), Walter; Ziegler,
David; Urbaczek, Magdalene; Meyrowitz, cond., Hamburg Opera
- 31 May 1915 Parsifal; LL, Flower maiden
same cast as 24 Jan, except: Stern, Gurnemanz
- 1 Jun 1915 Die Fledermaus; LL, Orlovsky
same cast as 28 Apr, except: Nikisch; Arthur Schnabel, guest pianist during the
“Concert” in Act II
- 31 Aug 1915 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Drill, Ortrud; Meyrowitz, cond., Hamburg
Opera
- 1 Sep 1915 Marriage of Figaro; LL, Countess
Mark-Oster, Count; Schumann, Cherubino; Lohfing, Figaro; Winternitz-Dorda,
Susanna; Meyrowitz, cond., Hamburg Opera
- 3 Sep 1915 Die Fledermaus; LL, Orlovsky
Ziegler, Eisenstein; Winternitz-Dorda, Rosalinde; Kreuder, Frank; Hensel,
Alfred; Schumann, Adele; Riedel, cond., Hamburg Opera

- 4 Sep 1915 Die Walküre; LL, Sieglinde
Maclenen, Siegmund; Lohfing, Hunding; Moog, Wotan; Drill, Brünnhilde;
Sabine Kalter, Fricka; Meyrowitz, cond., Hamburg Opera
- 6 Sep 1915 Der Freischütz; LL, Agathe
Bioern, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Ziegler, Max; Gotthardt, cond. Hamburg Opera
- 10 Sep 1915 Marriage of Figaro; LL, Countess
same cast as 1 Sep, except: Buers, Count
- 13 Sep 1915 Die Fledermaus; LL, Orlovsky
same cast as 3 Sep, except: Schwarz, Rosalinde; Guenther, Alfred
- 18 Sep 1915 Magic Flute; LL, Pamina
Ziegler, Tamino; Ader, Queen of the Night; Mark-Oster, Papageno; Schumann,
Papagena; Gotthardt, cond., Hamburg Opera
- 20 Sep 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Moog, Wolfram; Guenther, Walter;
Scheftler, Venus; Winternitz, cond., Hamburg Opera
- 22 Sep 1915 Gluck: Orpheus und Euridyce; LL, Eurydice
Kalter, Orpheus, Schumann, Eros; Winternitz, cond., Hamburg Opera
- 23 Sep 1915 Die Fledermaus; LL, Orlovsky
same cast as 13 Sep, except: Schwarz, Alfred
- 25 Sep 1915 Der Rosenkavalier; LL, Octavian
Winternitz-Dorda, Marschallin; Lohfing, Ochs; Mark-Oster, Faninal; Schumann,
Sophie; Suckmann, Singer; Gotthardt, cond., Hamburg Opera
- 28 Sep 1915 Parsifal; LL, Flower maiden
Moog, Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Hensel, Parsifal; Buers,
Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 29 Sep 1915 Orpheus und Euridyce; LL, Eurydice
same cast as 22 Sep
- 30 Sep 1915 Lohengrin; LL, Elsa
Hensel, Lohengrin; Buers, Friedrich; Offenbergl (guest), Ortrud; Winternitz,
cond., Hamburg Opera
- 3 Oct 1915 Die Fledermaus; Altona; LL, Orlovsky
same cast as 23 Sep
- 4 Oct 1915 Meistersinger; LL, Eva
Buers, Sachs; Kreuder, Beckmesser; Maclennan, Walter; Schwarz, David; Kalter,
Magdalene; Winternitz, cond., Hamburg Opera
- 6 Oct 1915 Magic Flute; LL, Pamina
same cast as 18 Sep, except: Francillo-Kauffmann, Queen of the Night
- 10 Oct 1915 Parsifal; LL, Flower maiden
same cast as 28 Sep
- 12 Oct 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep

- 14 Oct 1915 Marriage of Figaro; LL, Countess
same cast as 1 Sep, except: Francillo-Kauffmann, Susanna; Winternitz, cond.
- 19 Oct 1915 Der Freischütz; LL, Agathe
same cast as 6 Sep, except: Hensel, Max
- 22 Oct 1915 Lohengrin; LL, Elsa
Kipnis, Heinrich; Hensel, Lohengrin; Stiegler (guest), Friedrich; Scheffler, Ortrud; Winternitz, cond., Hamburg Opera
- 28 Oct 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 30 Oct 1915 Marriage of Figaro; LL, Countess
same cast as 30 Oct, except: Winternitz, cond.
- 6 Nov 1915 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheffler, Giulietta; Jung, Niklaus; Ziegler, Hoffmann; Kreuder, Andreas et al; Mark-Oster, Lindorf et al; Riedel, cond., Hamburg Opera
- 10 Nov 1915 Parsifal; LL, Flower maiden
Fritz Feinhals (guest), Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Jung (guest), Parsifal; Buers, Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 14 Nov 1915 Marriage of Figaro; LL, Countess
Buers, Count; Singler, Cherubino; Stern, Figaro; Winternitz-Dorda, Susanna; Winternitz, cond., Hamburg Opera
- 19 Nov 1915 Tannhäuser; LL, Elisabeth
Stern, Hermann; Hensel, Tannhäuser; Armster, Wolfram; Suckmann, Walter; Scheffler, Venus; Meyrowitz, cond., Hamburg Opera
- 23 Nov 1915 Magic Flute; LL, Pamina
Ziegler, Tamino; Winternitz-Dorda, Queen of the Night; Mark-Oster, Papageno; Schumann, Papagena; Gotthardt, cond., Hamburg Opera
- 26 Nov 1915 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 28 Nov 1915 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheffler, Giulietta; Jung, Niklaus; Felmy (guest), Hoffmann; Kreuder, Andreas et al; Armster, Lindorf et al; Riedel, cond., Hamburg Opera
- 30 Nov 1915 Lohengrin; LL, Elsa
Stern, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Kalter, Ortrud; Meyrowitz, cond., Hamburg Opera
- 6 Dec 1915 Marriage of Figaro; LL, Countess
same cast as 14 Nov, except: Lohfing, Figaro
- 7 Dec 1915 Church Concert: St. Michaeliskirche, Hamburg; LL and organ
Mahler: Um Mitternacht; 15th Century work, set by J.S. Bach: Dies est Laetitia; 1649 work, set by H. Reimann: Ein neues andächtiges Kindelwiegen; J.W. Franck (1685): Auf, auf zu Gottes Lob; all for soprano and organ; Alfred Sittard, organ

- 8 Dec 1915 Der Evangelimann; LL, Martha
Lohfing, Friedrich; Jung, Magdalena; Moog, Johannes; Hensel, Mathias;
Gotthardt, cond., Hamburg Opera
- 9 Dec 1915 Tales of Hoffmann; Lehmann, Antonia
same cast as 28 Nov, except: Guenther, Hoffmann; Gotthardt, cond.
- 11 Dec 1915 Der Freischütz; LL, Agathe
Bioern, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Guenther, Max; Kipnis, Hermit; Wolf, cond. Hamburg
- 12, 17 Dec 1915 Der Opernball (The Opera Ball); LL, Angele
Lohfing, Beaubuisson; Urbaczek, Mme Beaubuisson; Jung, Henri; Kreuder, Paul;
Ziegler, Georges; Winternitz-Dorda, Marguerite; Meyrowitz, cond., Hamburg
Opera
- 25 Dec 1915 Parsifal; LL, Flower maiden
Moog, Amfortas; Lohfing, Titurel; Stern, Gurnemanz; Hensel, Parsifal; Buers,
Klingsor; Drill, Kundry; Meyrowitz, cond., Hamburg Opera
- 26 Dec 1915 Carmen; LL, Micaëla
Schwarz, Carmen; Guenther, Don José; Armster, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 27 Dec 1915 Die Meistersinger; LL, Eva
same cast as 4 Oct, except: Hensel, Walter
- 30 Dec 1915 Der Freischütz; LL, Agathe
Oster, Ottokar; Singler, Aennchen; Stern, Caspar; Sommermeyer, Kuno;
Suckmann, Max; Kipnis, Hermit; Gotthardt, cond. Hamburg

1916

- 2 Jan 1916 Lohengrin; LL, Elsa
same cast as 30 Nov, except: Hensel, Lohengrin; Wessely (guest), Ortrud
- 5 Jan 1916 Carmen; LL, Micaëla
Schwarz, Carmen; Hensel, Don José; Moog, Escamillo; Kipnis, Zuniga;
Meyrowitz, cond., Hamburg Opera
- 9 Jan 1916 Tales of Hoffmann; LL, Antonia
Singler, Olympia; Scheftler, Giulietta; Jung, Niklaus; Ziegler, Hoffmann;
Kreuder, Andreas et al; Buers, Lindorf et al; Gotthardt, cond., Hamburg Opera
- 10 Jan 1916 Rienzi; LL, Irene
Gruening (guest), Rienzi; Stern, Stefano; Drill, Adriano; Mark-Oster, Paolo;
Lohfing, Raimondo; Winternitz, cond., Hamburg Opera
- 11 Jan 1916 Der Opernball (The Opera Ball); LL, Angele
same cast as 12 Dec
- 13 Jan 1916 Carmen; LL, Micaëla
same cast as 5 Jan, except: Guenther, Don José; Lohfing, Zuniga
- 15 Jan 1916 Lohengrin; LL, Elsa
Stern, Heinrich; Jonsson (guest), Lohengrin; Buers, Friedrich; Drill, Ortrud;
Meyrowitz, cond., Hamburg Opera

- 20, 23 Jan 1916 Felix von Weingartner: Kain und Abel; LL, Ada
Buers, Adam; Scheffler, Eva; Hensel, Abel; Moog, Kain; Gotthardt, cond.,
Hamburg Opera
- 25 Jan 1916 Marriage of Figaro; LL, Countess
Buers, Count; Schumann, Cherubino; Lohfing, Figaro; Francillo-Kauffmann,
Susanna; Winternitz cond., Hamburg Opera
- 27 Jan 1916 Magic Flute; LL, Pamina
Ziegler, Tamino; Francillo-Kauffmann, Queen of the Night; Mark-Oster,
Papageno; Singler, Papagena; Gotthardt, cond., Hamburg Opera
- 30 Jan 1916 Carmen; LL, Micaëla
Schwarz, Carmen; Guenther, Don José; Armster, Escamillo; Meyrowitz, cond.,
Hamburg Opera
- 5 Feb 1916 Parsifal; LL, Flower maiden
same cast as 25 Dec, except: Forsell (guest), Amfortas
- 6 Feb 1916 Carmen; LL (stepping in for an ill E. Schumann), Micaëla
same cast as 30 Jan, except: Moog, Escamillo
- 7 Feb 1916 Fromental Halévy: La Juive (Die Jüdin); LL, Recha
Ramm, Sigismund; Schwarz, Leopold; Winternitz-Dorda, Eudora; Lohfing,
Cardinal Brogni; Ziegler, Eleazar; Winternitz, cond., Hamburg Opera
- 9 Feb 1916 Kain und Abel; LL, Ada
same cast as 23 Jan
- 15 Feb 1916 Die Jüdin; LL, Recha
same cast as 7 Feb
- 17 Feb 1916 Das Rheingold; LL, Freia
Buers, Wotan; Bioern, Donner, Günther, Froh; Ziegler, Loge; Mark-Oster,
Alberich; Kreuder, Mime; Stern, Fasolt; Lohfing, Fafner; Kalter, Fricka;
Hoffmeister, Erda; Winternitz, cond., Hamburg Opera
- 18 Feb 1916 Tales of Hoffmann; LL, Antonia
same cast as 9 Jan
- 20 Feb 1916 Concert: In Honor of Fallen Soldiers; members of the Hamburg Opera; LL:
Smetana: Bartered Bride: Marenka's aria from Act III; notable other singers
include Schumann and Easton; Jirak, pianist; Meyrowitz, cond.
- 20 (!) Feb 1916 Rienzi; LL, Irene
same cast as 10 Jan, except: Maclennan, Rienzi
- 27 Feb 1916 Magic Flute; LL, Pamina
same cast as 27 Jan, except: Winternitz-Dorda, Queen of the Night
- 29 Feb 1916 Tales of Hoffmann; Altona; LL, Antonia
same cast as 9 Jan, except: Günther, Hoffmann
- 1 Mar 1916 Götterdämmerung; LL, Guttrune
Maclennan, Siegfried; Moog, Günther; Stern, Hagen; Mark-Oster, Alberich;
Walker (guest), Brünnhilde; Kalter, Waltraute; Brecher, cond., Hamburg Opera
- 3 Mar 1916 Die Jüdin; LL, Recha
same cast as 7 Feb

- 8 Mar 1916 Marriage of Figaro; LL, Countess
same cast as 25 Jan, except: Winternitz-Dorda, Susanna
- 9 Mar 1916 Parsifal; LL, Flower maiden
same cast as 25 Dec, except: Guenther, Parsifal
- 13 Mar 1916 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 18 Mar 1916 Eugen d'Albert: Die toten Augen; LL, Myrtocle
Ziegler, Shepherd; Mark-Oster, Schnitter; Singler, Shepherd Boy; Buers,
Arcesius; MacLennan, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene;
Meyrowitz, cond., Hamburg Opera
- 19 Mar 1916 Parsifal; LL, Flower maiden
same cast as 9 Mar
- 21 Mar 1916 Die toten Augen; LL, Myrtocle
same cast as 18 Mar
- 25 Mar 1916 Die toten Augen: LL, Myrtocle
same cast as 18 Mar, except: Guenther, Aurelius
- 28 Mar 1916 Tales of Hoffmann; LL, Antonia
Ader, Olympia; Scheftler, Giulietta; Jung, Niklaus; Guenther, Hoffmann;
Kreuder, Andreas et al; Buers, Lindorf et al; Gotthardt, cond., Hamburg Opera
- 30 Mar, 2, 6 Apr 1916
Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 8 Apr 1916 Die Jüdin; LL, Recha
same cast as 7 Feb
- 10 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 17 Apr 1916 Tannhäuser; LL, Elisabeth
Stern, Hermann; Baum (guest), Tannhäuser; Moog, Wolfram; Suckmann,
Walter; Scheftler, Venus; Winternitz, cond., Hamburg Opera
- 19 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar, except: MacLennan, Aurelius Galba
- 21 Apr 1916 Good Friday Concert: LL: three of Wagner's Wesendonck Lieder (omitting 2nd
and 3rd) with orchestra
- 23 Apr 1916 Parsifal; LL, Flower maiden
same cast as 9 Mar
- 28 Apr 1916 Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 30 Apr 1916 Carmen; LL, Micaëla
same cast as 30 Jan, except: Moog, Escamillo
- 7 May 1916 Die Jüdin; LL, Recha
same cast as 7 Feb

- 9 May 1916 Die toten Augen: LL, Myrtocle
same cast as 25 Mar
- 13 May 1916 Lohengrin; LL, Elsa
same cast as 15 Jan, except: Hensel, Lohengrin; Kalter, Ortrud
- 17 May 1916 Der Rosenkavalier; LL, Octavian
same cast as 25 Sep
- 22 May 1916 Das Rheingold; LL, Freia
same cast as 17 Feb, except: Hensel, Loge; Nikisch, cond.
- 24 May 1916 Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 30 May 1916 Farewell Hamburg Performance: Die toten Augen: LL, Myrtocle
same cast as 19 Apr
- 3 Jun 1916 Farewell Concert (recital); Coventgarden Hall, Hamburg
D'Albert: Amor und Psyche; Elsa's arias and other Wagner excerpts; Lieder by
Schumann, Brahms, Strauss.

Vienna Years

- 8 Aug 1916 Der Freischütz; LL, Agathe; first regular (not guest) performance with Vienna Opera
Wiedemann, Ottokar; Stehmann, Kuno; Kiurina, Aennchen; Moest, Caspar; Miller, Max; Gallos, Kilian; Reichmann (or Hugo Reichenberger), cond., Vienna Opera
- 18 Aug 1916 Der Freischütz; LL, Agathe
Wiedemann, Ottokar; Stehmann, Kuno; Kiurina, Aennchen; Moest, Caspar; Gallos, Kilian; Betetto, Hermit; Marian, Samiel; Reichwein, cond., Vienna Opera
- 25 Aug 1916 Die Meistersinger; LL, Eva
Weidemann, Sachs; Moest, Pogner; Handtner, Beckmesser; Duhan, Kothner; Miller, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 28 Aug 1916 Der Evangelimann; LL, Martha
Stehmann, Friedrich; Paalen, Magdalena; Hofbauer, Johannes; Erik Schmedes, Mathias; Reichenberger, cond., Vienna Opera
- 30 Aug 1916 (date unsure) Tannhäuser: LL Elisabeth
Schmedes, Tannhäuser; Hans Duhan, Wolfram; uncertain which cond. Vienna Opera
- 11 Sep 1916 Tales of Hoffmann; LL, Antonia/ Giulietta
Hessl, Olympia; Kittel, Niklaus; Hochheim, Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 16 Sep 1916 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Miller, Don José; Duhan, Escamillo; Tittel, cond., Vienna Opera
- 23 Sep 1916 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni; Miller, Eleazar; Reichenberger, cond., Vienna Opera
- 26 Sep 1916 Carmen; LL, Micaëla
undetermined, Carmen; Piccaver, Don José; Fischer, Escamillo; Tittel, cond., Vienna Opera
- 4 Oct 1916 Strauss: Ariadne auf Naxos; Premiere of second version; LL, Composer (Komponist)
Jeritza, Primadonna/Ariadne; Selma Kurz, Zerbinetta; Miller, Tenor/ Bacchus; Jovanovic, Echo; Duhan, Harlekin/Musiklehrer; Gallos, Scaramuccio; Kittel, Dryade; Dahmen, Nayade; Schalk, cond., Vienna Opera
- 6 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct

- 9 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus
- 11 Oct 1916 Das Rheingold; LL, Wellgunde
Weidemann, Wotan; Fischer, Donner; Leuer, Froh; Hochheim, Loge; Haydter, Alberich; Breuer, Mime; Markhoff, Fasolt; Zec, Fafner; Paalen, Fricka; Gutheil, Freia; Kittel, Erda; Schalk, cond., Vienna Opera
- 12 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus
- 15 Oct 1916 Die Walküre; LL, Ortlinde
Schmieter, Siegmund; Haydter, Hunding; Weidemann, Wotan; Jeritza, Sieglinde; Hoy, Brünnhilde; Paalen, Fricka; Reichwein, cond., Vienna Opera LL's competition, the beautiful Jeritza
- 16 Oct 1916 Die Jüdin; LL, Recha
same cast as 23 Sep, except: Hochheim, Eleazar
- 18 Oct 1916 Der Freischütz; LL, Agathe
same cast as 18 Aug, except: Fischer, Ottokar; Jovanovic, Aennchen; Hochheim, Max
- 19 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except Környey, Tenor/Bacchus; Dahmen, Primadonna/Ariadne
- 22 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 25 Oct 1916 Götterdämmerung; LL, Rheinmaiden
Schmieter, Siegfried; Wiedemann, Gunther; Mayr, Hagen; Haydter, Alberich; Weidt, Brünnhilde; Hoffmann-Onegin, Waltraut; Schalk, cond., Vienna Opera
- 26 Oct 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 1 Nov 1916 Tannhäuser; LL, Elisabeth
Zec, Hermann; Schmedes, Tannhäuser; Duhan, Wolfram; Hochheim, Walter; Hoy, Venus; Reichenberger, cond., Vienna Opera
- 2 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 5 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus; Dahmen, Primadonna/Ariadne
- 8 Nov 1916 Tales of Hoffmann; LL, Antonia
same cast as 11 Sep, except: Ortner, Giulietta; Maikl, Hoffmann
- 12 Nov 1916 Ambroise Thomas: Mignon; LL, Mignon
Hochheim, Wilhelm Meister; Weidemann, Lothario; Madin, Laertes; Gallos, Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 14 Nov 1916 Magic Flute; LL, Pamina
Zec, Sarastro; Kaufmann, Queen of the Night; Maikl, Tamino; Rittmann, Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera

- 16 Nov 1916 Benefit “Lieder-und Duettenabend” LL with Richard Mayr; Franz Schalk cond., Das Konzertvereinsorchester. This seems to have been cancelled and re-scheduled for 4 Dec.
- 18 Nov 1916 Ariadne auf Naxos; LL, Composer
same cast as 5 Nov
- 21 Nov 1916 Benefit Recital “for Christmas in the Field” in Vienna in the Grosser Musikvereinssaal; on the same program: Rosé Quartet and Oskar Dachs, piano. LL sang Lieder of Strauss, Cornelius and Liszt. Earlier in the month Lilli Lehmann gave a Schubert-Schumann recital.
- Some time after 21 Nov 1916 Gala Recital: Kozerthaus, Vienna
LL, Jeritza, Kurz, Weidt, Slezak, Mayr, Piccaver
- Some time in December 1916
Recording in Berlin (Grammophon) (Discography numbers 003-013)
- 4 Dec 1916 Benefit “Lieder-und Duettenabend” LL with Richard Mayr; Franz Schalk cond., Das Konzertvereinsorchester. This replaced the 16 Nov concert, which was cancelled. LL: Gluck’s aria from Iphigenie; Mozart Magic Flute duet; Marschner’s Vampyr duet; Lieder of Liszt and Strauss.
- 20 Dec 1916 Concert: Grosser Musikvereinssaal; Benefit for Breakfast for our School Children; LL with Richard Mayr; Franz Schalk, cond., Tonkünstlerorchester
- 25 Dec 1916 Parsifal; LL, Flower Maiden
Duhan, Amfortas; Betetto, Titurel; Mayr, Gurnemanz; Schmieter, Parsifal; Wiedemann, Klingsor; Gutheil-Schoder, Kundry; Schalk, cond., Vienna Opera
- 26 Dec 1916 Parsifal; LL, Flower Maiden
same cast as 25 Dec, except: Weidemann, Amfortas; Hoy, Kundry
- 29 Dec 1916 Lohengrin; LL, Elsa
Moest, Heinrich; Schmieter, Lohengrin; Weidemann, Friedrich; Paalen, Ortrud; Reichwein, cond., Vienna Opera
- 31 Dec 1916 Hoffmann; LL, Antonia
same cast as 8 Nov, except: Wiedemann, Coppelius et al

1917

- Some time in 1917 Recording in Berlin (Discography numbers 014-025)
- 2 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 3 Jan 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Haydter, Lothario; Madin, Laertes; Gallos, Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 8 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus; Francillo-Kauffmann, Zerbinetta
- 18 Jan 1917 Benefit Concert “All-Beethoven” in the Grosser Musikvereinssaal, with LL singing the Klärchenlieder with the text spoken by Harry Walden. Franz Schalk, cond., orchestra unknown. In the announcement, it’s noted that there would be no open dress rehearsal, suggesting that the public may have attended them. The

review states that LL sang “mit solcher Anmut und solcher Klangfülle”... “daß sie das zweite Lied wiederholen mußte.” She sang with such charm and such sonority that she needed to repeat the second Lied.

- 19 Jan 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 25 Jan 1917 Der Rosenkavalier; LL, Octavian
Lucy Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Dahmen, Sophie;
Maikl, Singer; Schalk, cond., Vienna Opera
- 29 Jan 1917 Tales of Hoffmann; LL, Antonia
Jovanavic, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer,
Cochenille et al; Bender (guest), Coppelius et al; Reichenberger, cond., Vienna
Opera
- 31 Jan 1917 Der Freischütz; LL, Agathe
same cast as 18 Aug, except: Leuer, Max
- 2 Feb 1917 Götterdämmerung; LL, Gutrune
Schmieter, Siegfried; Wiedemann, Gunther; Bender (guest), Hagen; Haydter,
Alberich; Weidt, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 4 Feb 1917 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak (guest), Eleazar; Reichenberger, cond., Vienna Opera
- 8 Feb 1917 Ariadne auf Naxos; LL, Composer
same cast as 18 Nov, except: Környey, Tenor/Bacchus
- 15 Feb 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct, except: Környey, Tenor/Bacchus
- 20 Feb 1917 Jan Brandts-Buys: Die Schneider von Schönau; LL, Veronika Schwäble
Nickolaus Zec, Tobia Kälble; Mayr, Christian Folz; Hermann Gallos, Kaspar
Wiegele; Breuer, Melichor Wiegele; Haydter, Balthasar Ziegele; Maikl, Florian;
Tittell, cond., Vienna Opera
- 22 Feb 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb
- 25 Feb 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb
- 5 Mar 1917 Ariadne auf Naxos; LL, Composer
same cast as 4 Oct
- 9 Mar 1917 Die Schneider von Schönau; LL, Veronika Schwäble
same cast as 20 Feb, except: Betetto, Christian Folz; Arnold, Melichor Wiegele;
Madin, Balthasar Ziegle
- 15 Mar 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Madin, Laertes; Gallos,
Friedrich; Francillo-Kaufmann, Philine; Reichenberger, cond., Vienna Opera
- 16 May 1917 Lohengrin; LL, Elsa
Drill; Günther, Buers, Schützendorf; Hamburg

- 17 Mar 1917 Ariadne auf Naxos; LL, Composer
same cast as 8 Jan
- 18 Mar 1917 Die Meistersinger von Nürnberg; LL, Eva
Weidemann (sic), Sachs; Moest, Pogner; Wiedemann, Beckmesser; Duhan,
Kothner; Slezak (guest), Walther; Maikl, David; Hilgermann, Magdalena;
Schalk, cond., Vienna Opera
- 23 Mar 1917 Der Rosenkavalier; LL, Octavian
same cast as 25 Jan
- 2 Apr 1917 Parsifal; LL, Flower Maiden
Duhan, Amfortas; Betetto, Titurel; Bender (guest), Gurnemanz; Leuer, Parsifal;
Wiedemann, Klingsor; Gutheil-Schoder, Kundry; Schalk, cond., Vienna Opera
- 10 Apr 1917 Manon; LL, Manon
Piccaver, Des Grieux; Hydtner, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 11 Apr 1917 Der Evangelimann; LL, Martha
Stehmann, Friedrich; Paalen, Magdalena; Weidemann, Johannes; Maikl,
Mathias; Reichenberger, cond., Vienna Opera
- 15 Apr 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Mayr, Pogner
- 17 Apr 1917 Manon; LL, Manon
same cast as 10 Apr, except; Környey, Des Grieux
- 20 Apr 1917 Ariadne auf Naxos; LL, Composer
same cast as 19 Jan
- 21 Apr 1917 Der Freischütz; LL, Agathe
same cast as 18 Oct, except Miller, Max
- 26 Apr 1917 Faust; LL, Margarethe
Piccaver, Faust; Zec, Mephistopheles; Fischer, Valentin; Jovanovic, Siebel;
Reichwein, cond., Vienna Opera
- 2 May 1917 Der Rosenkavalier; LL, Octavian
same cast as 25 Jan, except: Haydter, Faninal
- 5 May 1917 Manon; LL, Manon
same cast as 10 Apr
- 8 May 1917 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Piccaver, Don José; Fischer, Escamillo; Tittel, cond.,
Vienna Opera
- 9 May 1917 Concert in the Grosser Konzerthausaal Vienna: LL and Leo Slezak; the
orchestra played, Slezak sang; LL sang Tchaikovsky's Pique-Dame aria and
Lieder of Strauss: Zueignung; Brahms: Von ewiger Liebe; Cornelius: Aus dem
hohen Lied; together they sang: Wagner: duet from Lohengrin.
- 14 May 1917 Special Concert* in Hamburg: LL: Liebeslied from Klemperer's unfinished
opera "Eros;" *to celebrate Klemperer's 32nd birthday Hamburg Opera House
- 16 May 1917 Lohengrin; LL, Elsa (as guest)
Drill; Günther, Buers, Schützendorf; Hamburg Opera

- 19 May 1917 Manon; LL, Manon
same cast as 17 Apr
- 20 May 1917 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Karl Aagard-Oestvig (guest), Don José; Wiedemann,
Escamillo; Tittel, cond., Vienna Opera
- 22 May 1917 Ariadne auf Naxos; LL, Composer
Stoll, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Aagard-Oestvig,
Tenor/Bacchus; Kurz, Zerbinetta; Jeritza, Primadonna/Ariadne; Schalk, cond.,
Vienna Opera
- 25 May 1917 Manon; LL, Manon
same cast as 17 Apr
- 31 May 1917 Merry Wives of Windsor; LL, Frau Fluth
Mayr, Falstaff; Wiedmann, Herr Fluth; Stehmann, Herr Reich; Piccaver, Fenton;
Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanovic, Anna;
Reichenberger, cond., Vienna Opera
- 2 Jun 1917 Manon; LL, Manon
same cast as 10 Apr, except: Wiedemann, Lescaut
- 4 Jun 1917 Merry Wives of Windsor; LL, Frau Fluth
same cast as 31 May, except: Madin, Herr Reich
- 6 Jun 1917 Concert: A benefit concert for the Austrian military widows and orphans;
Hofopertheater, Vienna: Many singers, including Weidt, Mayr, Jertiza, Piccaver,
Slezak etc.; LL: Strauss: Wiegenlied; Cäcilie; Schalk, cond., Vienna Opera
Philharmonic (Orchester der k. k. Hofoper)
- 10 Jun 1917 Manon; LL, Manon
same cast as 17 Apr, except: Wiedemann, Lescaut
- 13 Jun 1917 Magic Flute; LL, Pamina
Zec, Sarastro; Eliza, Queen of the Night; Hochheim, Tamino; Degler (guest),
Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera
- 17 Aug 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Schmedes, Walther
- 21 Aug 1917 Manon; LL, Manon
same cast as 10 Apr, except Környey, Des Grieux; Fischer, Lescaut; Zec, Count
- 23 Aug 1917 Tales of Hoffmann; LL, Antonia
Hessl, Olympia; Ortner, Giulietta; Paalen, Niklaus; Maikl, Hoffmann; Breuer,
Cochénille et al; Wiedemann, Coppélius et al; Reichenberger, cond., Vienna
Opera
- 25 Aug 1917 Der Freischütz; LL, Agathe
Fischer, Ottokar; Stehmann, Kuno; Jovanovic, Aennchen; Moest, Caspar; Leuer,
Max; Gallos, Kilian; Reichwein, cond., Vienna Opera
- 2 Sep 1917 Manon; LL, Manon
same cast as 10 Jun, except: Haydter, Count

- 5 Sep 1917 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedmann, Herr Fluth; Stehmann, Herr Reich; Maikl, Fenton;
Gallos, Spärlich; Madin, Dr. Cajus; Hilgermann, Frau Reich; Dahmen, Anna;
Reichenberger, cond., Vienna Opera
- 8 Sep 1917 Lohengrin; LL, Elsa
Moest, Heinrich; Schmieter, Lohengrin; Weidemann, Friedrich; Hoy, Ortrud;
Reichwein, cond., Vienna Opera
- 13 Sep 1917 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos,
Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 17 Sep 1917 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak, Eleazar; Reichenberger, cond., (flyer lists Reichwein, cond., as well as
singers Elizza, Maikl and Marian) Vienna Opera
- 21 Sep 1917 Manon; LL, Manon
same cast as 2 Sep
- 25 Sep 1917 Faust; LL, Margarethe
same cast as 26 Apr, except: Hessel, Siebel
- 27 Sep 1917 Die Meistersinger; LL, Eva
same cast as 18 Mar, except: Swoboda (guest), Beckmesser
- 1 Oct 1917 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Swoboda (guest), Herr Fluth; Rittmann, Herr Reich; Piccaver,
Fenton; Gallos, Spärlich; Madin, Dr. Cajus; Kittel, Frau Reich; Jovanivic, Anna;
Reichenberger, cond., Vienna Opera
- 4 Oct 1917 Manon; LL, Manon
same cast as 2 Jun
- 6 Oct 1917 Tales of Hoffmann; LL, Antonia
Hessel, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer,
Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 6 (!) Oct 1917 Gala Evening War Benefit; Grosser Musikvereinssaal; LL
with Alfred Geraush, Melitta Heim, Albert Heine; Ary van Leauwen; Richard
Mayr, Hansi Niese, Stephan Partos, and Lotte Witt.
- 10 Oct 1917 Manon; LL, Manon
Környey, Des Grieux; Zec, Count; Fischer, Lescaut; Breuer, Guillot; Rittmann,
Brétigny; Reichwein, cond., Vienna Opera
- 13 Oct 1917 Manon; LL, Manon
same cast as 21 Aug
- 17 Oct 1917 Thomas: Mignon; LL (guest), Mignon
Guenther, Wilhelm Meister; Schwarz, Friedrich; Musil, Piline; Kreuder; Laertes;
Buers, Lothario; Alwin, cond., Hamburg Opera

- 19 Oct 1917 Die toten Augen; LL (guest), Myrtocle
Schubert, Shepherd; Schmitz, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Egon Pollak,
cond., Hamburg Opera
- 21 Oct 1917 Faust; LL (guest), Margarethe
Taucher (guest), Faust; Alfons Schuetzendorf, Mephistopheles; Schmitz, Valentin;
Pollak, cond., Hamburg Opera
- 23 Oct 1917 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Schubert, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- 31 Oct 1917 Ariadne auf Naxos; LL, Composer
Stoll, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Környey, Tenor/
Bacchus; Kurz, Zerbinetta; Jeritza, Primadonna/Ariadne; Schalk, cond., Vienna
Opera
- 2 Nov 1917 Mignon, LL, Mignon
same cast as 13 Sep
- 5 Nov 1917 Merry Wives of Windsor; LL, Frau Fluth
same cast as 31 May, except: Zec, Falstaff
- 11 Nov 1917 Der Freischütz; LL, Agathe
same cast as 25 Aug, except: Schöne, Aennchen
- 13 Nov 1917 Tales of Hoffmann; LL, Antonia
same cast as 6 Oct
- 23 Nov 1917 Zaiczek-Blankenau: Ferdinand und Luise; LL, Luise
Weidemann, President; Schmieter, Ferdinand; Brügelmann, Lady Milford; Mayr,
Miller; Kittel, Miller's Wife; Rittmann, Von Bock; Schalk, cond., Vienna Opera
- 28 Nov 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov
- 30 Nov 1917 Ariadne auf Naxos; LL, Composer
same cast as 31 Oct, except: Haydter, Der Musiklehrer
- 2 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov, except: Haydter, Miller
- 8 Dec 1917 Concert/Recital: All Chopin; Benefit Concert; Mozart Hall, Vienna; Mixed
instrumentalists and LL; Ferdinand Foll, piano; Chopin: Der Ring; Litauisches
Lied
- 10 Dec 1917 Concert/Recital: Strauss-Mahler; Grosser Musikvereinssaal; LL with Hans
Duhan; unknown which cond., Tonkünstler Orchester.
- 13 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 23 Nov
- 16 Dec 1917 Massenet: Werther; LL, Lotte
Piccaver, Wether; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Ruzitska, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera

- 17 Dec 1917 “Sinfoniekonzert” Grosser Musikvereinssaal; in support of military wives and orphans. LL, soloist; Selmar Meyrowitz, cond.
- 18 Dec 1917 Faust; LL, Margarethe
same cast as 26 Apr
- 20 Dec 1917 Ferdinand und Luise; LL, Luise
same cast as 2 Dec
- 23 Dec 1917 Ariadne auf Naxos; LL, Composer
same cast as 31 Oct, except: Heim, Zerbinetta
- 27 Dec 1917 Lohengrin; LL, Elsa
Mayr, Heinrich; Slezak, Lohengrin; Weidemann, Friedrich; Hoy, Ortrud;
Reichwein, cond., Vienna Opera
- 30 Dec 1917 Die Meistersinger; LL, Eva
same cast as 15 Apr

1918

- 6 Jan 1918 Das Rheingold; LL, Freia
Weidemann, Wotan; Duhan, Donner; Leuer, Froh; Schmedes, Loge;
Wiedemann, Alberich; Breuer, Mime; Markhoff, Fasolt; Moest, Fafner; Paalen,
Fricka; Kittel, Erda; Schalk, cond., Vienna Opera
- 8 Jan 1918 Die Walküre; LL, Sieglinde
Schmieter, Siegmund; Zec, Hunding; Weidemann, Wotan; Weidt, Brünnhilde;
Paalen, Fricka; Reichwein, cond., Vienna Opera
- 12 Jan 1918 Concert: LL
Mozart: Marriage of Figaro: Endlich naht sich die Stunde; Wagner: Wesendonck
Lieder: Der Engel, Im Treibhaus, Träume; Puccini: Bohème: Mimi’s Aria;
Brahms: Volkslieder; Tchaikovsky: Eugen Onegin: Tatjana’s Aria; Schalk, cond.,
Das Konzertvereinsorchester
- 13 Jan 1918 Götterdämmerung; LL, Gutrune
Schmieter, Siegfried; Weidemann, Gunther; Mayr, Hagen; Wiedemann,
Alberich; Weidt, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 14 Jan 1918 Recital: Vienna; unsure, piano
Arias from La Bohème; Pique Dame; Marriage of Figaro (Countess); Brahms
Lieder
- 22 Jan 1918 Manon; LL, Manon
Környey, Des Grieux; Hydtner, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 24 Jan 1918 Werther; LL, Lotte
Piccaver, Werther; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Ruzitska, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera
- 27 Jan 1918 Die Jüdin; LL, Recha
Lindner, Sigismund; Maikl, Leopold; Elizza, Eudora; Zec, Cardinal Brogni;
Slezak, Eleazar; Reichenberger, cond., Vienna Opera

- 29 Jan 1918 Ferdinand und Luise; LL, Luise
Weidemann, President; Schmieter, Ferdinand; Brügelmann, Lady Milford; Mayr, Miller; Kittel, Miller's Wife; Rittmann, Von Bock; Schalk, cond., Vienna Opera
- 1 Feb 1918 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedemann, Herr Fluth; Madin, Herr Reich; Piccaver, Fenton; Gallos, Spärlich; Rittmann, Dr. Cajus; Hilgermann, Frau Reich; Jovanivic, Anna; Reichenberger, cond., Vienna Opera
- 6 Feb 1918 Berlioz: Damnation of Faust; LL (among others)
Franz Schalk, cond., Singvereins der Geslschaft der Musikfreunde, des Wiener Männergesangvereins und des Wiener Konzertvereinsorchesters.
- 8 Feb 1918 Magic Flute; LL, Pamina
Mayr, Sarastro; Heim, Queen of the Night; Piccaver, Tamino; Duhan, Papageno; Schöne, Papagena; Reichenberger, cond., Vienna Opera
- 9 Feb 1918 Concert: Grosser Saal, Vienna; Benefit with instrumentalists and singers such as Mayr and Piccaver; LL: Weber: Der Freischütz: Wie nahte mir der Schlummer; La Bohème: Man nennt mich jetzt Mimi; Strauss: Allerseelen; Befreit; Ich trage meine Minne; All' mein Gedanken; Foll, piano; Bernhard Tittel, cond., Orchester des Wiener Konzertvereines
- 11 Feb 1918 Werther; LL, Lotte
same cast as 24 Jan
- 20 Feb 1918 Marriage of Figaro; LL, Countess
Duhan, Count; Bella Alten, Susanna; Mayr, Figaro; Lotte Schöne, Cherubino; Reichenberger, cond., Vienna Opera
- 26 Feb 1918 Der Freischütz; LL, Agathe
Fischer, Ottokar; Stehmann, Kuno; Schöne, Aennchen; Weidemann, Caspar; Slezak, Max; Reichmwein, cond., Vienna Opera
- 1 Mar 1918 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos, Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 4 Mar 1918 Mignon; LL, Mignon
same cast as 1 Mar
- 7 Mar 1918 Concert (LL with orchestra); Grosser Musikvereinssaal; War Relief Benefit
- 17 Mar 1918 Ariadne auf Naxos; LL, Composer
Környey, Tenor/Bacchus; Heim, Zerbinetta; Brügelmann, Primadonna/Ariadne; Schalk, cond., Vienna Opera
- 19 Mar 1918 Der Barbier von Bagdad; LL, Margiana
Duhan, Calif; Gallos, Mustafa; Kittel, Bostana; Maikl, Nureddin; Mayr, Hassan; Reichenberger, cond., Vienna Opera
- 2 Apr 1918 Recital: Vienna; unsure, piano
Mozart: Marriage of Figaro: Arias of the Countess, Cherubino; Strauss: Rosenband; Berlioz: Es war ein König in Thule from Damnation of Faust; excerpts from Schumann: Frauenliebe und Leben; Puccini: Madame Butterfly: Arias of Butterfly, Tosca; Boehm: Heimkehr vom Fest

- 5 Apr 1918 Marriage of Figaro; LL, Countess
same cast as 20 Feb7
- 7 Apr 1918 Charity Concert at Royal Emperor's Command: LL, Penitent in Robert
Schumann's Scenes from Faust
- 11 Apr 1918 Repeat of 7 Apr
- 14 Apr 1918 Recital: Vienna; LL: opera arias; unsure, piano
- 16 Apr 1918 Meistersinger; LL (guest), Eva
Lattermann, Sachs; Kreuder, Beckmesser; Schubert, Walter; Schwarz, David;
Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 18 Apr 1918 Die Walküre; LL (guest), Sieglinde
Schubert, Siegmund; Schuetzendorf, Hunding; Lattermann, Wotan; Drill,
Brünnhilde; Kalter, Fricka; Pollak, cond., Hamburg Opera
- 21 Apr 1918 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Schmitz, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Pollak, cond.,
Hamburg Opera
- 22 Apr 1918 Lohengrin; LL (guest), Elsa
Schuetzendorf, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Schmitz,
Ortrud; Alwin, cond., Hamburg Opera
- 27 Apr 1918 Ariadne auf Naxos; LL, Composer
same cast as 17 Mar; except Strauss cond. (uncertain)
- 29 Apr 1918 Concert, Vienna, part of a "Strauss Week" (his tone poems and songs) LL:
Strauss: Rosenband; Wiegenlied; Cäcilie; Strauss, cond., unsure which orch.
- 4 May 1918 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Weidemann, Lothario; Rittmann, Laertes; Gallos,
Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 7 May 1918 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Brügelmann, Giulietta; Kittel, Niklaus; Aagard-Oestvig
(guest), Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al;
Reichenberger, cond., Vienna Opera
- 12 May 1918 Carmen; LL, Micaëla
Bauer von Pilecka, Carmen; Aagard-Oestvig (guest), Don José; Fischer,
Escamillo; Tittel, cond., Vienna Opera
- 16 May 1918 Manon; LL, Manon
Környey, Des Grieux; Haydtnr, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 17 May 1918 Lohengrin; LL, Elsa
Moest, Heinrich; Aagard-Oestvig (guest), Lohengrin; Weidemann, Friedrich;
Paalen, Ortrud; Reichwein, cond., Vienna Opera
- 19 May 1918 Ariadne auf Naxos; LL, Composer
same cast as 27 Apr, except: Aagard-Oestvig, Tenor/Bacchus

- 22 May 1918 Die Meistersinger von Nürnberg; LL, Eva Weidemann, Sachs; Mayr, Pogner; Haydter, Beckmesser; Duhan, Kothner; Miller or Slezak, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 26 May 1918 Die Walküre; LL, Sieglinde Schmieter, Siegmund; Zec, Hunding; Weidemann, Wotan; Hoy, Brünnhilde; Hilgermann, Fricka; Reichwein, cond., Vienna Opera
- Jun 1918 Recitals, (for the Sultan) under the auspices of the Red Crescent; Constantinople; (4 recitals in 3 days)
- 16 Aug 1918 Tannhäuser; LL, Elisabeth Zec, Hermann; Schmedes, Tannhäuser; Fischer, Wolfram; Leuer, Walter; Windheuser (guest), Venus; Reichenberger, cond., Vienna Opera
- 21 Aug 1918 Mignon; LL, Mignon Maikl, Wilhelm Meister; Haydter, Lothario; Madin, Laertes; Gallos, Friedrich; Heim, Philine; Reichenberger, cond., Vienna Opera
- 29 Aug 1918 Der Rosenkavalier; LL, Octavian Brügelmann, Marschallin; Zec, Ochs; Wiedemann, Faninal; Dahmen, Sophie; Maikl, Singer; Schalk, cond., Vienna Opera
- 31 Aug 1918 Tales of Hoffmann; LL, Antonia Schöne, Olympia; Ortner, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer, Cochenille et al; Fischer, Coppelius et al; Reichenberger, cond., Vienna Opera
- 4 Sep 1918 Die Walküre; LL, Sieglinde Schmedes, Siegmund; Zec, Hunding; Weidemann, Wotan; Windheuser (guest), Brünnhilde; Paalen, Fricka; Reichwein, cond., Vienna Opera
- 12 Sep 1918 Der Evangelimann; LL, Martha Markhoff, Friedrich; Bauer von Pilecka, Magdalena; Weidemann, Johannes; Leuer, Mathias; Reichenberger, cond., Vienna Opera
- 16 Sep 1918 Lohengrin; LL, Elsa Moest, Heinrich; Schmedes Lohengrin; Weidemann, Friedrich; Hilgermann, Ortrud; Reichwein, cond., Vienna Opera
- 25 Sep 1918 Werther; LL, Lotte Piccaver, Wether; Rittmann, Albert; Betetto, Der Amtmann; Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie; Reichwein, cond., Vienna Opera
- 2 Oct 1918 Manon; LL, Manon Piccaver, Des Grieux; Mayr, Count; Wiedemann, Lescaut; Breuer, Guillot; Rittmann, Brétigny; Reichwein, cond., Vienna Opera
- 5 Oct 1918 Die Jüdin; LL, Recha Lindner, Sigismund; Maikl, Leopold; Heim, Eudora; Zec, Cardinal Brogni; Slezak, Eleazar; Reichenberger, cond., Vienna Opera
- 7 Oct 1918 Der Freischütz; LL, Agathe Fischer, Ottokar; Stehmann, Kuno; Jovanovic, Aennchen; Weidemann, Caspar; Slezak, Max; Reichwein, cond., Vienna Opera

- 12 Oct 1918 Merry Wives of Windsor; LL, Frau Fluth
Zec, Falstaff; Wiedmann, Herr Fluth; Madin, Herr Reich; Maikl, Fenton; Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanovic, Anna;
Reichenberger, cond., Vienna Opera
- 20 Oct 1918 Concert: Grosser Saal, Vienna
LL: Schubert: Die junge Nonne; Nacht und Träume; Beethoven: Zärtliche Liebe (Ich liebe Dich); Freudvoll und leidvoll; Die Trommel gerühret; Weingartner, cond., Wiener Philharmoniker (Vienna Philharmonic)
- 1 Nov 1918 Ariadne auf Naxos; LL, Composer
same cast as 27 Apr; Schalk, cond.
- 3 Nov 1918 Die toten Augen; LL (guest), Myrtole: Hamburg Opera (see 4 Nov)
- 4 Nov 1918 Although this seems an impossibility, the evidence shows LL in performance in Vienna in Werther. Here is the Librarian of the Wiener Staatsoper Frau Neuwirth's, explanation: "4. Nov. 1918 Werther in Wien ist lt. Theaterzettel OK. Ich habe Frau Lehmann weder am 3. noch am 5. Nov. angeführt. Ev. kam es zu einer kurzfristigen Absage in Wien od. Hamburg, das ist aber aus meinen Theaterzetteln nicht zu ersehen." "The Theater announcement for 4 Nov 1918 is OK, and can be explained by a last minute cancellation, either in Vienna or Hamburg." This can also be explained by good trains and Lehmann's endurance. But Hamburg/Vienna/Hamburg (see 5 Nov) seems too much.
Werther: LL, Charlotte
Piccaver, Werther; Rittmann, Albert; Betetto, Amtmann; Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie; Leopold Reichwein, cond., Vienna Opera
- 5 Nov 1918 Der Rosenkavalier: LL (guest) Octavian: Hamburg Opera (see 4 Nov)
- 6 Nov 1918 Tannhäuser: LL (guest), Elisabeth; Hamburg Opera
- 9 Nov 1918 Die toten Augen: LL (guest), Myrtole; Hamburg Opera
- 10 Dec 1918 Joint Recital with Hans Duhan; Wiener Tonkünstler
Orchester, cond. Oskar Nedbal; Ferdinand Foll, pianist. LL with orchestra:
Strauss: Morgen, Wiegenlied, Ständchen, Cäcilie; LL with piano: Strauss: Ruhe meine Seele, Allerseelen, All mein Gedanken, Freundliche Vision.
- 21 Dec 1918 Pique Dame; LL, Lisa
Slezak, Hermann; Wiedemann, Tomsy; Duan, Jeletzky; Breuer; Czekalinsky; Madin, Surin; Ardold, Tschaplitzky; Stehmann, Narumoff; Kittel, Countess;
Reichenberger, cond., Vienna Opera
- 23 Dec 1918 Die Meistersinger von Nürnberg; LL, Eva
Weidemann, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Duhan, Kothner; Slezak, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 25 Dec 1918 Die Meistersinger von Nürnberg; LL, Eva
same cast as 23 Dec
- 29 Dec 1918 Pique Dame; LL, Lisa
same cast as 21 Dec

1919

- 19 Jan 1919 Ariadne auf Naxos; LL, Composer (from Günter's list)
- 23 Jan 1919 Pique-Dame; LL, Lisa
Slezak, Hermann; Wiedemann, Count Tomsky; Duhan, Prince Jelezky;
Reichenberger, cond., Vienna Opera
- 29 Jan 1919 Julius Bittner, Der Musikant; LL, Frederike
Duhan, Lamprecht; Schmedes, Schoenbichler; Aber, Violetta; Mayr; Kaspar;
Schalk, cond., Vienna Opera
- 12 Feb 1919 Pique-Dame; LL, Lisa
same cast as 23 Jan
- 12 Feb 1919 Reading of LL's poetry; Mozart Saal; Vienna; Raoul Aslan, reader
- 14 Feb 1919 Der Musikant; LL, Frederike
same cast as 29 Jan
- 22 Feb 1919 Concert/Recital; Vienna; Franz Moser compositions; instrumentalists and LL
performing with the composer at the piano: Geistergruss; Nacht; Bitte; Die
Einsame; Liebestrunken; Bei einem Springbrunnen
- 1 Mar 1919 Hans Pfitzner: Palestrina; LL, Silla
Mayr, Pope Pius IV; Duhan, Giovanni; Leuer, Berardo; Zec, Cardinal Christoph;
Schipper (as guest), Carlo Borromeo; Schalk, cond., Vienna Opera
- 5 Mar 1919 Palestrina; LL, Silla
same cast as 1 Mar, except: Feinholz (as guest), Carlo Borromeo; Reichenberger,
cond.
- 7 Mar 1919 Der Musikant; LL, Frederike
same cast as 29 Jan, except: Heim, Violetta
- 14 Mar 1919 Concert: Grosser Saal, Vienna
LL: Albert Lortzing: Undine: So wisse, dass in allen Elementen... Dar fortan an
deinem Herzen; Goetz: Der Widerspenstigen Zähmung: Katharina's aria;
Korngold: Der Ring des Polykrates: Er kommt! Vergang'nes dringt ins Heut;
Arrigo Boito: Mefistofele: Siehe, ein bleichen Morgenlicht; Gustave Charpentier:
Louise: Seit diesem Tage; Puccini: Manon Lescaut: Alleine, verloren verlassen;
Madama Butterfly: Eines Tages seh'n wir; Reichenberger, cond., Orchester des
Wiener Konzertvereines
- 15 Mar 1919 Das Rheingold; LL, Freia
Mayr, Wotan; Fischer, Donner; Gallos, Froh; Schmedes, Loge; Wiedemann,
Alberich; Breuer, Mime; Markhoff, Fasolt; Zec, Fafner; Paalen, Fricka; Kittel,
Erda; Schalk, cond., Vienna Opera
- [20 Mar 1919 Tales of Hoffmann; LL, Antonia; LL cancelled "Indisponiert"; replaced by
Jovanovic
Schoene, Olympia; Hilgermann, Giulietta; Kittel, Niklaus; Maikl, Hoffman;
Breuer, Cochenille et al; Widermann, Copelius; et al; Tittel, cond., Vienna
Opera]

- 21 Mar 1919 Werther; LL, Lotte
Piccaver, Werther; Rittmann, Albert; Betetto, Amtman, Breuer, Schmidt; Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Javanovic, Sophie; Reichwein, cond., Vienna Opera
- 29 Mar 1919 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Duhan (cancelled, replaced by Biedemann), Lothario; Rittmann, Laeters; Gallos Friedrich; Stehmann, Sarno; Marian, Antonio; Aber, Philine; Reichenberger, cond., Vienna Opera
- 30 Mar 1919 Concert: Grosser Saal, Vienna; Mixed concert and recital
Tannhäuser: Dich, teure Halle; La Bohème: Si mi chiamano Mimi / Man nennt mich jetzt Mimi; Madama Butterfly: Mädchen, in deinen Augen liegt ein Zauber ...Als Göttein des Mondes erschein ich (duet with Piccaver); Reichenberger, cond., Wiener Tonkünstlerorchester
- 3 Apr 1919 Palestrina; LL, Silla
same cast as 5 Mar, except: Schalk, cond.
- 9 Apr 1919 Der Musikant; LL, Frederike
same cast as 14 Feb, except: Leuer, Wolfgan Schoenbichler
- 11 Apr 1919 Parsifal; LL, Flowermaiden
Feinhals (as guest), Amfortas; Betetto, Titurel; Mayr, Gurnemanz; Lener, Parsifal; Moest, Klingsor; Weidt, Kundry; Reichwein, cond., Vienna Opera
- 16 Apr 1919 Parsifal, LL, Flowermaiden
same cast as 11 Apr, except: Schmedes, Parsifal
- 22 Apr 1919 Das Rheingold; LL, Freia
same cast as 15 Mar, except: Reichenberger, cond.
- 27 Apr 1919 Götterdämmerung; LL, Gutrune
Weidt, Kittel, Paalen, Bauer-Pilecka, Mihaecef, Kiurina, Schmeds, Zec, Fischer, Wiedemann, Markhoff, Betetto; unsure which cond., Vienna Opera
- 5 May 1919 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Hermann Marowski, Schnitter; Singler, Shepherd Boy; Buers, Arcesius; Guenther, Aurelius; Schumann, Arsinoe; Drill, Maria Magdalene; Pollak, cond., Hamburg Opera
- 7 May 1919 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Erik Enderlein (guest), Walter; Schwarz, David; Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 11 May 1919 Die toten Augen; LL (guest), Myrtocle
same cast as 5 May
- 13 May 1919 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Guenther, Lohengrin; Buers, Friedrich; Drill, Ortrud; Pollak, cond., Hamburg Opera
- 19 May 1919 Ariadne auf Naxos; LL, Composer
Rittmann, Haushofmeister; Wiedemann, Music Teacher; Fischer-Riemann (as guest), Tenor/Bacchus; Jeritza, Primadonna/Ariadne; Kurz, Zerbinetta; Strauss (as guest), cond., Vienna Opera

- 21 May 1919 Korngold: Der Ring des Polykrates; LL, Laura Piccaver, Wilhelm Arndt; Rittmann, Florian; Ader, Lieschen; Wiedemann, Peter; Korngold (as guest), cond., Vienna Opera
- 23 May 1919 D'Albert: Die toten Augen: LL Myrtole (from the Wiener Operntheater as guest); Volksoper (no cast or conductor known).
- 25 May 1919 Palestrina; LL, Silla Kiurina, Kittel, Orner, Jovanovic, Ader, Schipper (as guest), Zek, Fischer, Leuer, Betetto, Maisl, Madin, Wiedemann, Gallos, Arnold, Stehmann, Rittmann, Schmedes, Markhoff, Muzarelli, Breuer, Paul, Thiemann, etc., Pfitzner, cond., Vienna Opera
- 26 May 1919 Magic Flute; LL, Pamina Mayr, Sarastro; Kiurina, Queen of the Night; Piccaver, Tamino; Raede (as guest), Papageno; Schoene, Papagena; Strauss (as guest), cond., Vienna Opera
- 28 May 1919 Der Musikant; LL, Friederike same cast as 9 Apr, except: Fleischer (as guest), Lamprecht
- 30 May 1919 Concert: Benefit Concert: Grosser Konzerthausaal, Vienna; mixed concert, recital and reading; Der Freischütz: Wie nahe mir der Schlummer...; Tosca: Nur der Schönheit...; Madama Butterfly: Eines Tages...; Reichenberger, cond., Wiener Sinfonie-Orchester
- 1 Jun 1919 Parsifal, LL, Flowermaiden same cast as 16 Apr
- 2 Jun 1919 Parsifal, LL, Flowermaiden same cast as 11 Apr
- Summer 1919 Recital: Charity Concert
- Summer 1919 House Recital: Castle of the Duke of Cumberland (informal "performance")
- Summer 1919 Rehearsals with Strauss in Garmisch for Frau ohne Schatten
- 23 Aug 1919 Die lustigen Weiber von Windsor; LL, Frau Fluth Kittel, Jovanovic, Schützendorf, Stehmann, Maikl, Gallos, Madin, Arnold, Rudolf Räcke (guest); unsure which cond., Vienna Opera
- 28 Aug 1919 Mignon, LL, Mignon Heim, Ziegler, Manowarda, Madin, Gallos, Stehmann, Arnold; unsure which cond.; Vienna Opera
- 4 Sep 1919 Der Rosenkavalier; LL, Octavian Weidt, Marschallin; Zec, Ochs; Schreiner (as guest), Faninal; Schumann, Sophie; Maikl, Singer; Schalk, cond., Vienna Opera; Frei Presse critic: Lotte Lehmann's "warmblütiger und feiriger Octavian hat immerhin schwer gegen die Erinnerung an die von Frau Gutheil-Schoder schaffene Gestalt anzukämpfen....Die Gefahr des Fräuleins Lehmann in so großen Partien ist tonliche Monotonie—trotz des bezaubernden Timbres ihrer Stimme." LL's warm blooded and fiery Octavian still must fight against the Gutheil-Schoder creation. The danger of LL in such a large role is monotony of tone, in spite of the magic timbre of her voice.

- 8 Oct 1919 Lohengrin; LL, Elsa
Windheuser, Deftvig, Manowarda, Engel, Krenn, Arnold, Breuer, Madin,
Muzzarelli; unsure which cond., Vienna Opera
- 10 Oct 1919 Strauss: Die Frau ohne Schatten; LL, Färberin (Dyer's Wife); World Premiere
Oestvig, Kaiser; Jeritza, Kaiserin; Weidt, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 17 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
Vienna Opera
- 19 Oct 1919 Concert: Grosser Saal, Vienna; mixed concert and reading;
Eugen Onegin: Letter Scene; La Bohème: Man nennt...; Carmen: Duet:
Micaëla /Don José (with Piccaver); Schalk, cond., Wiener Sinfonie-Orchester
- 20 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
same cast as 10 Oct, except: Leuer, Kaiser; Reichenberger, cond.
- 23 Oct 1919 Die Frau ohne Schatten; LL, Dyer's Wife
same cast as 10 Oct
- 31 Oct 1919 Lohengrin; LL, Elsa; Prague Opera (German Opera House)
- Nov 1919 Faust; LL, Margarethe;
Zec, Mefistopheles; Prague Opera (German Opera House)
- Nov 1919 Die Toten Augen; LL, Myrtocle; Prague Opera (German Opera House)
- 8 Nov 1919 Tales of Hoffman: LL, Antonia
Schöne, Brügelmann, Kitel, Paalen, Maikl, Gallos, Arnold, etc.; Vienna Opera
- 12 Nov 1919 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Piccaver, Tamino; Leo
Schuetzendorf, Papageno; Schoene, Papagena; Schalk, cond., Vienna Opera
- 14 Nov 1919 Massenet: Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Des Grieux, père; Fischer, Lescaut; Reichwein,
cond., Vienna Opera
- 22 Nov 1919 Faust; LL, Margarethe
Piccaver, Faust, Zec, Mephistopheles; Krenn, Valentin; Javanovic, Siebel;
Reichwein, cond., Vienna Opera
- 23 Nov 1919 Concert: Grosser Saal, Vienna; mixed concert, recital and reading; Carmen:
Micaëla's Recitative and aria; Merry Wives of Windsor: Nun eilt herbei...;
Madama Butterfly: Linkerton/Butterfly duet (with Piccaver); Schalk, cond.,
Wiener Sinfonie-Orchester (Tonkünstler)
- 25 Nov 1919 Manon; LL, Manon (Werther also listed, not certain which)
Piccaver, Des Grieux; Zec, Comte Des Grieux père; Fischer, Lescaut; Breuer,
Guillot; Stehmann, Brétigny; Reichwein, cond., Vienna Opera
- 29 Nov 1919 Werther; LL, Lotte
Piccaver, Werther; Stehman, Albert; Betetto, Amtmann; Breuer, Schmidt;
Madin, Johann; Gallos, Brühlmann; Dier, Käthchen; Jovanovic, Sophie;
Reichwein, cond., Vienna Opera

- 2 Dec 1919 Die lustigen Weiber von Windsor; LL
Hedi Fichtmüller (guest); Jovanovic; Ziegler, Zec, Krenn, Stehmann, Gallos, Madin etc.
- 7 Dec 1919 Frau ohne Schatten; LL, Dyer's Wife
same cast as 23 Oct
- 11 Dec 1919 Magic Flute: LL, Pamina
Kiurina, Jovanovic, Schöne, etc.; Maikl, Mayr, Duhan, etc. unsure which cond., Vienna Opera
- 13 Dec 1919 Mignon; LL, Mignon
Ziegler, Wilhelm Meister; Engel, Lothario; Maden, Laetes; Gallos, Friedrich; Stehmann, Sarno; Tittel, cond., Vienna Opera
- 14 Dec 1919 Recital cancelled due to illness and moved to 16 January.
- 16 Dec 1919 La Bohème; LL, Mimi
Piccaver, Rudolfo; Madin, Schaunard; Duhan, Marcello; Jovanovic, Musetta; Reichwein, cond., Vienna Opera
- 20 Dec 1919 Tales of Hoffmann; LL, Antonia
Schoene, Olympia; Hilgermann, Giulietta; Kittel, Niklaus; Oestvig, Hoffman; Breuer, Cochenille et al; Scheutzendorf, Copelius, et al; Tittel, cond., Vienna Opera
- 22 Dec 1919 Manon; LL, Manon
Szterenyi, Mihacseh, Bauer-Pilecka, Piccaver, Betetto, Fischer, Breuer, Stehmann, Madin
- 26 Dec 1919 Frau Ohne Schatten; LL, Dyer's Wife
same cast as 23 Oct, except: Paalen, Nurse
- 31 Dec 1919 Lehmann sings Mimi (unsure); this may have been a substitution.
- 31 (!) Dec 1919 Lehmann also took part in a Silvesterfeier (New Year's Eve celebration)

1920

According to Alan Jefferson LL sang with Strauss during the first quarter of 1920: Lohengrin; Ariadne (twice); Walküre, Götterdämmerung, Der Rosenkavalier, and Der Freischütz (twice)

Some time in 1920 Recording in Berlin: (Discography numbers 034-039)

- 1 Jan 1920 It isn't clear who sang in Lohengrin on this date
- 8 Jan 1920 Lohengrin; LL, Elsa
Moest, Heinrich; Oestvig, Lohengrin; Engel, Friedrich; Weidt, Ortrud; Reichwein, cond., Vienna Opera
- 13 Jan 1920 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Hilgermann, Giulietta; Paalen, Niklaus; Ziegler, Hoffmann; Arnold, Cochenille et al; Schützendorf, Coppelius et al; Reichenberger, cond., Vienna Opera

- 15 Jan 1920 Ariadne auf Naxos; LL, Composer
Oestwig, Tenor/Bacchus; Schumann, Nayade; Nemeth, Music Teacher/
Harlekin; Jeritza, Primadonna/Ariadne; Kurz, Zerbinetta; Schalk, cond., Vienna
Opera
- 16 Jan 1920 “Konzert” or Recital in the Grosser Musikvereinssaal
- 26 Jan 1920 Concert: Grosser Saal, Vienna; mixed recital, concert and reading; Cäcilie;
Morgen; possibly arias as well; Schalk, cond., Wiener Sinfonie-Orchester
- 30 Jan 1920 Recital: Vienna; Ferdinand Foll, piano
- 31 Jan 1920 LL takes part in the “Erstes Cercle-Konzert Salzburger Festspielhaus-
Gemeinde.” Richard Strauss conducted a chamber orchestra of the Vienna
Philharmonic and other artists included Hans Duhan, Arnold Rosé, George
Szell. Lehmann’s pianist was Ferdinand Foll. Peter Clausen explains: „cercle“ ist
ein ganz spezieller wiener ausdruck. Man versteht darunter immer etwas
exklusives: ausgewaehltes publikum, ausgewaehlte kuenstler, ausgewaehlte
themen; also ein mehr oder weniger in sich geschlossenen kreis, der nicht
jedermann zugaenglich ist, und in den man nur ueber spezielle empfehlungen
hineinkommt. Der begriff „cercle-konzert“ weist genau dort hin. Beispiel: in
abhaengigkeit von der groesse eines veranstaltungsortes sind „cercle“-plaetze nur
dem speziellen zuhoererkreis vorbehalten, und eventuelle restplaetze werden erst
im nachhinein oeffentlich vergeben. In other words, very limited seats were made
available.
- 2 Feb 1920 Götterdämmerung; LL, Gutrune
Leuer, Siegfried; Fischer, Gunther; Zec, Hagen; Madin, Alberich; Weidt,
Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna Opera
- 4 Feb 1920 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Ziegler, Don José; Duhan, Escamillo; Tittel, cond.,
Vienna Opera
- 6 Feb 1920 Die Frau ohne Schatten; LL, Dyer’s Wife
Ziegler, Kaiser; Jeritza, Kaiserin; Weidt, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 8 Feb 1920 Duo Recital: Grosser Saal, Vienna; LL and Leo Slezak; “zu Gunsten des
Vereines Zukunft” (For the benefit of the future of the Music Society); with Paul
Redel, piano
Tannhäuser: Dich teure Halle; Nicolai: The Merry Wives...: Nun eilt herbei...;
Strauss: Allerseelen; Traum durch die Dämmerung; Ich trage meine Minne;
Morgen; Wiegenlied; Puccini: La Bohème: duet
- 10 Feb 1920 Ariadne auf Naxos; LL, Compose
same cast as 15 Jan, except: Leuer, Tenor/Bacchus; Schöne, Nayade
- 13 Feb 1920 La Bohème; LL, Mimi
Leuer, Rudolfo; Madin, Schaunard; Duhan, Marcello; Schöne, Musetta;
Reichwein, cond., Vienna Opera
- 15 Feb 1920 Tannhäuser; LL, Elisabeth
Zec, Hermann; Schmedes, Tannhäuser; Duhan, Wolfram; Maikl, Walter;
Windheuser, Venus; Reichenberger, cond., Vienna Opera

- 19 Feb 1920 Der Barbier von Bagdad; LL, Margiana
Fischer, Calif; Gallos, Mustafa; Kittel, Bostana; Maikl, Nureddin; Mayr, Hassan;
Schalk. cond., Vienna Opera
- 20 Feb 1920 Der Ring des Polykrates; LL, Laura
Piccaver, Wilhelm Arndt; Rittmann, Florian; Schöne, Lieschen; Madin, Peter;
Korngold, cond., Vienna Opera
- 25 Feb 1920 Faust; LL, Margarethe
Maikl, Faust; Zec, Mephistopheles; Krenn, Valentin; Husa, Siebel; Reichwein,
cond., Vienna Opera
- 28 Feb 1920 Lohengrin; LL, Elsa
Manowarda, Heinrich; Leuer, Lohengrin; Engel, Friedrich; Weidt, Ortrud;
Reichwein, cond., Vienna Opera
- 29 Feb 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Piccaver, Rudolfo; Wiedemann, Marcello
- 5 Mar 1920 Magic Flute; LL, Pamina
Manowarda, Sarastro; Heim, Queen of the Night; Piccaver, Tamino; Duhan,
Papageno; Schöne, Papagena; Reichenberger, cond., Vienna Opera
- 9 Mar 1920 Faust; LL, Margarethe
Pacher, Faust; Bohnen, Mephistopheles; Krenn, Valentin; Husa, Siebel;
Reichwein, cond., Vienna Opera
- 11 Mar 1920 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Bohnen, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Maikl, Singer; Schalk or Strauss, cond., Vienna Opera
- 14 Mar 1920 Die Walküre; LL, Sieglinde
Leuer, Siegmund; Markhoff, Hunding; Bohnen, Wotan; Wildbrunn, Brünnhilde;
Paalen, Fricka; Reichwein, cond., Vienna Opera
- 21 Mar 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Manowarda, Kuno; Schumann, Aennchen; Bohnen, Caspar;
Ziegler, Max; Richard Strauss, cond., Vienna Opera
- 23 Mar 1920 Die Frau ohne Schatten; LL, Dyer's Wife
Ziegler, Kaiser; Jeritzka, Kaiserin; Paalen, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 28 Mar 1920 Götterdämmerung; LL, Guttrune
Schmieter, Siegfried; Wiedemann, Gunther; Manowarda, Hagen; Madin,
Alberich; Wildbrunn, Brünnhilde; Kittel, Waltraute; Schalk, cond., Vienna
Opera
- 31 Mar 1920 Recital: Benefit: LL and Ferdinand Foll, piano
(other artists included: Erica Morini, violin, etc.); Wilhelm Kienzl: So lang du
mich entbehren kannst; Gute Nacht, ihr Freunde; Maria auf dem Berge; Die
verschwiegene Nachtigall
- 5 Apr 1920 Der Rosenkavalier; LL, Octavian
Windheuser, Marschallin; Manowarda (Mayr cancelled), Ochs; Madin, Faninal,
Schumann, Sophie; Maikl, Sänger, Richard Strauss, cond., Vienna Opera

- 3 Apr 1920 Der Freischütz; LL, Agathe
same cast as 21 Mar, except: Schöne, Aennchen; Gallos, Max
- Apr 1920 La Bohème (twice); Walküre; Prague Opera (German Opera House)
- 20 Apr 1920 Lohengrin; LL (guest), Elsa
Bramann (guest), Heinrich; Guenther, Lohengrin; Schuetzendorf, Friedrich;
Drill, Ortrud; Pollak, cond., Hamburg Opera
- 23 Apr 1920 Puccini: La Bohème; LL (guest), Mimi
Schubert, Rudolfo; Moog, Schaunard; Degler, Marcello; Lohfin, Collin; Neiling,
Musetta; Gotthardt, cond., Hamburg Opera
- 25 Apr 1920 Tannhäuser; LL (guest), Elisabeth
Schuetzendorf, Hermann; Hensel, Tannhäuser; Groenen, Wolfram; Nolte,
Walter; Drill, Venus; Pollak, cond., Hamburg Opera
- 28 Apr 1920 Rosenkavalier; LL (guest), Octavian
Winternitz, Marschallin; Lohfing, Ochs; Moog, Faninal; Singler, Sophie; Nasta,
Singer; Pollak, cond., Hamburg Opera
- 4 May 1920 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Goritz (guest), Beckmesser; Schubert, Walter; Schwarz,
David; Kalter, Magdalene; Werner Wolff, cond., Hamburg Opera
- 8 May 1920 Die toten Augen; LL (guest), Myrtocle
Nolte, Shepherd; Marowski, Schnitter; Singler, Shepherd Boy; Buers, Arcesius;
Enderlein, Aurelius; Singler, Arsinoe; Kalter, Maria Magdalene; Pollak, cond.,
Hamburg Opera
- 11 May 1920 Die Walküre; LL (guest), Sieglinde
Hensel, Siegmund; Schuetzendorf, Hunding; Buers, Wotan; Drill, Brünnhilde;
Kalter, Fricka; Pollak, cond., Hamburg Opera
- 18 May 1920 Carmen; LL, Micaëla
Jeritza, Carmen; Ziegler, Don José; Fischer, Escamillo; Tittel, cond., Vienna
Opera
- 20 May 1920 Carmen; LL, Micaëla
same cast as 18 May
- 24 May 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Maikl, Rudolfo; Wiedemann, Marcello; Jovanovic,
Musetta
- 27 May 1920 Carmen; LL, Micaëla
same cast as 18 May
- 31 May 1920 Ariadne auf Naxos; LL, Composer
same cast as 10 Feb
- 2 Jun 1920 Carmen; LL, Micaëla
Jeritza, Carmen; Aagard-Oestvig, Don José; Markhoff, Escamillo; Tittel, cond.,
Vienna Opera
- 9 Jun 1920 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Maikl, Tamino; Rittmann,
Papageno; Javonovic, Papagena; Reichenberger, cond., Vienna Opera

- 14 Jun 1920 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Gallos, Friedrich;
Schöne, Philine; Reichenberger, cond., Vienna Opera
- 16 Jun 1920 La Bohème; LL, Mimi
same cast as 13 Feb, except: Tauber, Rudolfo
- 4 Sep 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Schalk,
cond., Vienna Opera
- 10 Sep 1920 Puccini: Madame Butterfly; LL, Butterfly (her first Butterfly)
Kittel, Suzuki; Piccaver, Linkerton; Bronsgeest, Sharpless; Scahlk, cond., Vienna
Opera
- 12 Sep 1920 Der Rosenkavalier; LL, Octavian
Schwarz, Marschallin; Zec, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Maikl, Singer; Schalk, cond., Vienna Opera
- 17 Sep 1920 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Fischer-Niemann, Tenor/Bacchus;
Ivogün, Zerbinetta; Schöne, Najade; Jeritza, Primadonna/Ariadne; Schalk,
cond., Vienna Opera
- 20 Sept 1920 Manon; LL, Manon
Piccaver, Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 24 Sep 1920 Die Walküre; LL, Sieglinde
Jung, Siegmund; Markhoff, Hunding; Plaschke, Wotan; Krüger, Brünnhilde;
Bauer-Pilecka, Fricka/Grimgerde; Reichenberger, cond., Vienna Opera
- 27 Sep 1920 Madame Butterfly; LL, Butterfly
same cast as 10 Sep, except: Fischer, Scharpless; Reichenberger, cond.
- 28 Sep 1920 Ariadne auf Naxos; LL, Composer
same cast as 17 Sep, except: Born, Primadonna/Ariadne
- 30 Sep 1920 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Wiedemann, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 4 Oct 1920 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Wernigk;
Antonio; Gallos, Friedrich; Schöne, Philine; Alwin, cond., Vienna Opera
- 14 Oct 1920 Concert: Puccini Celebration: Grosser Saal, Vienna
Manon Lescaut: "aria;" Tosca: Nur der Schönheit; Madama Butterfly: aria; La
Bohème: duet with Michele Fleta, tenor; Pietro Stermich von Valcrociata, cond.,
Wiener Sinfonie-Orchester
- 16 Oct 1920 La Bohème; LL, Mimi
Piccaver, Rodolfo; Madin, Schaunard; Fischer, Marcello; Javanovic, Musetta;
Reichenberger, cond., Vienna Opera

- 20, 22, 25, 28 Oct Puccini: Suor Angelica; LL, Suor Angelica
Kittel, Countess; Born, The Abbess; Szterenyi, Sister Eifrerin; Mihacsek,
Teacher of the Novices; Husa, Sister Genoveva; Dier, Sister Osmina; Jovanovic,
Sister Dolcina; Schalk, cond., Vienna Opera
- 3 Nov Suor Angelica; LL, Suor Angelica
same cast except Reichenberg instead of Schalk, cond.
- 5 Nov 1920 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Fischer, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Alwin, cond., Vienna Opera
- 11 Nov 1920 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Husa, Linkerton; Fischer, Sharpless; Reichenberger, cond.,
Vienna Opera
- 13 Nov 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct; except Reichenberger instead of Schalk, cond.
(LL was supposed to sing La Bohème on the 18 Nov but was replaced by
Schumann)
- 19 Nov 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct, except: Jovanovic, Sister Eifrerin; Kubella, Sister Dolcina
- 21 Nov 1920 Die Meistersinger von Nürnberg; LL, Eva
Engel, Sachs; Zec, Pogner; Madin, Beckmesser; Krenn, Kothner; Oestvig,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 2 Dec 1920 Die Jüdin; LL (guest), Recha
Ramm, Sigismund; Schwarz, Leopold; Winternitz, Eudora; Lohfing, Cardinal
Brogni; Hensel, Eleazar; Pollak, cond., Hamburg Opera
- 8 Dec 1920 Tiefland; Altona, LL (guest), Marta
Schuetzendorf, Sebastiano; Lohfing, Tommaso; Felgitsch, Moruccio; von
Issendorf, Pepa; Scheyder, cond. Hamburg Opera
- 11 Dec 1920 Rosenkavalier; LL (guest), Octavian
Winternitz, Marschallin; Lohfing, Ochs; Degler, Faninal; Singler, Sophie; Nasta,
Singer; unknown, cond., Hamburg Opera
- 14 Dec 1920 Die toten Augen; LL (guest), Myrtole
Walther Diehl, Shepherd; Marowski, Schnitter; Singler, Shepherd Boy; Buers,
Arcesius; Enderlein, Aurelius; Singler, Arsinoe; unkown, Maria Magdalene;
Gotthardt, cond., Hamburg Opera
- 19 Dec 1920 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schöne, Aennchen; Manowarda, Caspar; Gallos, Max; Richard
Strauss, cond., Vienna Opera
- 21 Dec 1920 Suor Angelica; LL, Suor Angelica
same cast as 20 Oct, except: Jovanovic, the Abess; Dörfler, Sister Osmina;
Kubella, Sister Dolcina; Reichenberger, cond., Vienna Opera
- 25 Dec 1920 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Engel, Wolfram; Maikl, Walter;
Winheuser, Venus; Alwin, cond., Vienna Opera

- 27 Dec 1920 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Fischer-Niemann, Linkerton; Wiedemann, Sharpless;
Reichenberger, cond., Vienna Opera
- 30 Dec 1920 Lohengrin; LL, Elsa
Mayr, Heinrich; Oestvig Lohengrin; Fischer, Friedrich; Paalen, Ortrud; Richard
Strauss, cond., Vienna Opera

1921

Some time in 1921 Recording in Berlin: (Discography numbers 040-048)

- 2 Jan 1921 Die Meistersinger von Nürnberg; LL, Eva
Engel, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Krenn, Kothner;
Oestvig, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 12 Jan 1921 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Oestvig, Tenor/Bacchus; Schöne,
Zerbinetta; Born, Primadonna/Ariadne; Mihacsek, Najade; Richard Strauss,
cond., Vienna Opera
- 14 Jan 1921 Magic Flute; LL, Pamina
Mayr, Sarastro; Kiurina, Queen of the Night; Wiedemann, Papageno; Maikl,
Pamino; Schöne, Papagena; Breuer, Monostatos; Richard Strauss, cond., Vienna
Opera
- 16 Jan 1921 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Manowarda, Pogner; Norbert, Beckmesser; Krenn, Kothner;
Fischer-Niemann, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond.,
Vienna Opera
- 21 Jan 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto,, Count; Fischer, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 23 Jan 1921 Die Frau ohne Schatten; LL, Dyer's Wife
Leuer, Kaiser; Kiurina, Kaiserin; Paalen, Nurse; Mayr, Dyer; Schalk, cond.
Vienna Opera
- 25 Jan 1921 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Alwin,
cond., Vienna Opera
- 31 Jan 1921 Lohengrin; LL, Elsa
Zec, Heinrich; Fischer-Niemann, Lohengrin; Weil, Friedrich; Krüger, Ortrud;
Reichwein, cond., Vienna Opera
- 3 Feb 1921 Tiefland; LL, Martha
Weil, Sebastiano; Betetto, Tommaso; Madin, Moruccio; Szterenyi, Pepa; Husa,
Antonia; Kittel, Rosalia; Schöne, Nuri; Oestvig, Pedo; Gallos, Nando; Alwin,
cond., Vienna Opera
- 7 Feb 1921 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Reichenberger,
cond., Vienna Opera

- 24 Feb 1921 Ariadne auf Naxos; LL, Composer
same cast as 12 Jan, except: Piccaver, Tenor/Bacchus; Ivogün, Zerbinetta;
Windheuser, Primadonna/Ariadne
- 28 Feb 1921 Carmen; LL, Micaëla
Gutheil-Schoder, Carmen; Oestvig, Don José; Bohnen, Escamillo;
Reichenberger, cond., Vienna Opera
- 5 Mar 1921 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count; Wiedemann, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Reichenberger, cond., Vienna Opera
- 7 Mar 1921 La Bohème; LL, Mimi
Fischer-Niemann, Rudolfo; Madin, Schaunard; Wiedemann, Marcello;
Javanovic, Musetta; Reichenberger, cond., Vienna Opera
- 13 Mar 1921 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Bohnen, Wotan; Lorentz-Höllischer,
Brünnhilde; Paalen, Fricka; Reichenberger, cond., Vienna Opera
- 27 Mar 1921 Die Meistersinger von Nürnberg; LL, Eva
Bohnen, Sachs; Manowarda, Pogner; Wiedemann, Beckmesser; Krenn, Kothner;
Schubert, Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna
Opera
- 9, 12 Apr 1921 Julius Bittner: Die Kohlhaymerin; LL, Helene
Gallos, Pichler; Krenn; Franz; Fischer; Marquis; Maikl, Hofbauer; Wernigk,
Wokurka; Stehmann, Knopf; Jovanovic, Krikawa; Breuer; Goldfaden; Madin,
Policeman; Paalen, a Veiled Woman; Betetto, Valentin; Jovanovic, Babette;
Alwin, cond., Vienna Opera; World Premiere (was dropped after 3
performances. LL didn't sing the third on the 18th)
- 17 Apr 1921 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Plaschke, Wotan; Weidt, Brünnhilde;
Bauer-Pilecka, Fricka; Richard Strauss, cond., Vienna Opera
- 19 Apr 1921 Ariadne auf Naxos; LL, Composer
Wiedemann, Music Teacher/Harlekin; Fischer-Niemann, Tenor/Bacchus;
Hansen-Schulthess, Zerbinetta; Born, Primadonna/Ariadne; Schumann,
Najade; Schalk, cond., Vienna Opera
- 23 Apr 1921 Der Freischütz; LL, Agathe
Krenn, Ottokar; Schumann, Aennchen; Markhoff, Caspar; Gallos, Max; Alwin,
cond., Vienna Opera
- 25 Apr 1921 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Piccaver, Linkerton; Rittmann, Sharpless; Tittel, cond., Vienna
Opera
- 2 May 1921 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Hensel, Lohengrin; Buers, Friedrich; Frida Leider, Ortrud;
Pollak, cond., Hamburg Opera
- 9 May 1921 Tannhäuser; LL (guest), Elisabeth
cast unknown; Hamburg Opera

- 11 May 1921 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; unknown, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- May 1921 Tannhäuser and Butterfly; Prague Opera (German Opera House)
- 5 Jun 1921 Der Freischütz; LL, Agathe
Rittmann, Ottokar; Schumann, Aennchen; Lattermann, Caspar; Gallos, Max;
Alwin, cond., Vienna Opera
- 17 Jun 1921 Der Freischütz; LL, Agathe
same cast as 5 Jun
- 23 Jun 1921 Tiefland; LL, Martha
Schipper, Sebastiano; Betetto, Tommaso; Madin, Moruccio; Szterenyi, Pepa;
Mihacsek, Antonia; Bauer-Pilecka, Rosalia; Schöne, Nuri; Maikl, Pedro; Gallos,
Nando; Alwin, cond., Vienna Opera
- 25 Jun 1921 Carmen; LL, Micaëla
Willer, Carmen; Fischer-Niemann, Don José; Weil, Escamillo; Reichenberger,
cond., Vienna Opera
- 27 Jun 1921 Lohengrin; LL, Elsa
Zec, Heinrich; Oestvig, Lohengrin; Weil, Friedrich; Weidt, Ortrud;
Reichenberger, cond., Vienna Opera
- 29 Jun 1921 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Pirchhoff, Giulietta; Rittel, Niklaus; Oestvig, Hoffmann;
Breuer, Cochenille et al; Fischer, Coppelius et al; Tittel, cond., Vienna Opera
- 4 Sep 1921 Die Meistersinger von Nürnberg; LL, Eva
Weil, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Krenn, Kothner; Hofer,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 8 Sep 1921 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Hofer, Tannhäuser; Weil, Wolfram; Gallos, Walter;
Windheuser, Venus; Alwin, cond., Vienna Opera
- 14 Sep 1921 Magic Flute; LL, Pamina
Zec, Sarastro; Kiurina, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Schöne, Papagena; Schalk, cond., Vienna Opera
- 11 Sep 1921 Der Rosenkavalier; LL, Octavian
Windheuser, Marschallin; Manowarda, Ochs; Wiedemann, Faninal; Schumann,
Sophie; Maikl, Singer; Reichenberger, cond., Vienna Opera
- 30 Sep 1921 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Schumann, Sophie;
Aramesco, Singer; Alwin, cond., Vienna Opera
- 2 Oct 1921 Lohengrin; LL, Elsa
Manowarda, Heinrich; Fischer-Niemann, Lohengrin; Wiedemann, Friedrich;
Weidt, Ortrud; Alwin, cond., Vienna Opera
- 4 Oct 1921 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Alwin,
cond., Vienna Opera

- 8 Oct 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Wiedemann, Lescaut; Breuer, Guillot;
Rittmann, Brétigny; Alwin, cond., Vienna Opera
- 12 Oct 1921 Mignon; LL, Mignon
Tauber, Wilhelm Meister; Betetto, Lothario; Rittmann, Laertes; Arnold,
Friedrich; Gallos, Stehmann, Schöne, Philine; Alwin, cond., Vienna Opera
- 18, 24, 26, Oct 1921
Wilhelm Kienzl: Der Kuhreigen; LL, Blanche fleur
Betetto, King; Norbert, Marquis Massimelle; Madin, Kanzler; Gallos, Brayole;
Aramesco, Marquis de Chézy; Anday, Cleo; Hofer, Primus Thaller; Manowarda,
Dursel; Alwin, cond., Vienna Opera; On the poster, it's written „Zum ersten
Male.“ Actually, it was its first time at the Vienna Operntheater but the opera
was world-premiered at the Volksoper in 1911.
- 8 Nov 1921 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Enderlein, Lohengrin; Buers, Friedrich; Frida Leider,
Ortrud; Pollak, cond., Hamburg Opera
- 10 Nov 1921 Meistersinger; LL (guest), Eva
Buers, Sachs; Kreuder, Beckmesser; Enderlein, Walter; Schwarz, David; Kalter,
Magdalene; Pollak, cond., Hamburg Opera
- 12 Nov 1921 Rosenkavalier; LL (guest), Octavian
cast unknown; Hamburg Opera
- 14 Nov 1921 Puccini: Madame Butterfly; LL (guest), Butterfly
Erna Homann-Lange, Suzuki; Diehl, Linkerton; Degler, Sharpless; Gotthardt,
cond., Hamburg Opera
- 24 Nov 1921 Manon; LL, Manon
Piccaver, Des Grieux; Betetto, Count; Madin, Lescaut; Breuer, Guillot;
Stehmann, Brétigny; Alwin, cond., Vienna Opera
- 19 Dec 1921 Faust: LL, Marguerthe
Slezac, Faust; Norbert, Mephistopheles; Krenn, Valentin; Javanovic, Siebel;
Tittel, cond., Vienna Opera [Manon was scheduled, but due to illness (Piccaver),
Faust was performed.]
- 24 or 26 Dec 1921 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Zec, Pogner; Madin, Beckmesser; Krenn, Kothner; Oestvig,
Walther; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

1922

- Jan 1922 Recital: Grosser Musikvereinsall, Vienna with Ferdinand Foll, piano
- 4 Jan 1922 Mignon, LL, Mignon
Maikl, Wilhelm Meister; Jerger, Lothario; Rittmann, Laertes; Arnold, Friedrich
+ Antonio; Stehmann, Jarno; Schöne, Philine; Alwin, cond., Vienna Opera
- 6 Jan 1922 Der Barbier von Bagdad; LL, Margiana
Krenn, Calif; Gallos, Mustafa; Anday, Bostana; Maikl, Nureddin; Mayr, Hassan;
Reichenberg, cond., Vienna Opera
- 9 Jan 1922 LL cancelled Mimi (La Bohème)

- 12 Jan 1922 LL cancelled Elsa (Lohengrin)
- 16 Jan 1922 Merry Wives of Windsor; LL, Frau Fluth
Norbert, Falstaff; Wiedemann, Herr Fluth; Madin, Herr Reich; Maikl, Fenton;
Gallos, Spärlich; Rittmann, Dr. Cajus; Kittel, Frau Reich; Jovanivic, Anna;
Reichenberger, cond., Vienna Opera
- 22 Jan 1922 Tannhäuser, LL, Elisabeth
Manowarda, Hermann; Hofer, Tannhäuser; Tiemer, Wolfram; Lorenz-
Höllischer, Venus; Schalk, cond., Vienna Opera
- 25 Jan 1922 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count; Madin, Lescaut; Breuer, Guillot; Rittmann,
Brétigny; Reichenberger, cond., Vienna Opera
- 29 Jan 1922 Meets her future husband, Otto Krause
(as his birthday surprise dinner guest)
- 31 Jan 1922 Der Freischütz; LL, Agathe
Krenn, Ottokar; Stehmann, Kuno; Schöne, Aennchen; Bohnen, Kaspar; Slezak,
Max; Richard Strauss, cond., Vienna Opera
- 5 Feb 1922 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Mayr, Ochs; Wiedemann, Faninal; Schöne, Sophie; Maikl,
Singer; Richard Strauss, cond., Vienna Opera
- 28 Apr 1922 Lehmann and the rest of the cast, conductors etc. set sail for Buenos Aires
aboard the Tomaso di Savoia
- 6, 10, 11, 14, 15 Jun & 20 Aug 1922
Das Rheingold; LL, Freia
Emil Schipper, Wotan; Alice Mertens, Fricka, M. Jaeer Weigerts, Erda; Hans
Bechstein, Mime; Felix Weingartner, cond., Teatro Colón, Buenos Aires
- 18, 22, 24 Jun; 9, 17, 27 Jul; 21 Aug 1922
Die Walküre; LL, Sieglinde
Walter Kirchhoff, Siegmund; Carlos Braun, Hunding; Emil Schipper, Wotan;
Helena Wildbrunn, Brünnhilde; Alice Mertens, Fricka; Felix Weingartner and L.
Kaiser cond., Teatro Colón, Buenos Aires (Jefferson lists 21 Aug as Die Walküre
in the Urquiza Theatre, Motevedeo, Uruguay)
- 13, 23, 29 Jul; 6, 8, 28 Aug 1922
Götterdämmerung; LL, Guttrune
Walter Kirchhoff, Siegfried; Emil Schipper, Gunther; Carlos Braun, Hagen;
Helena Wildbrunn, Brünnhilde; Felix Weingartner and L. Kaiser cond., Teatro
Colón, Buenos Aires
- Jun, Jul or Aug 1922
Opera performances from among the three operas mentioned immediately
above occurred on this tour also in Montevideo, Rio de Janeiro and São Paulo.
- Jun, Jul or Aug 1922
Recital: Bahia Blanca (repeated)

- Oct 1922 Perhaps Hamburg; Die Meistersinger; Lohengrin; Bohème; Butterfly; Berlin; from the following letter as evidence: Wien, 10.1. [1922] Was denken Sie nur von mir, daß ich garnicht zur Stunde komme! Aber ich habe mich so in Hamburg überanstrengt, daß erst gestern Doktor Ebstein mich als 'gesund entließ'. Die ganze Zeit über war ich bei ihm in Behandlung, habe nur einmal mit Mühe die Butterfly gesungen und sofort die Folgen zu tragen gehabt, indem meine Stimmbänder gegen jede Gewaltarbeit protestierten. Da will man immer Geld verdienen und möglichst viele Gastspiele absolvieren - aber was hat es für einen Zweck? Zuviel kann man eben nicht leisten. Morgen habe ich Barbier von Bagdad.
- 2 Oct 1922 Der Barbier von Bagdad; LL, Margiana; Vienna Opera [from a letter of LL]
- 7 Nov 1922 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Oestvig, Linkerton; Groenen, Sharpless; Clemens Krauss, cond., Vienna Opera
- 10 Nov 1922 Die Jüdin; LL, Recha
Schreitter, Sigismund; Maikl, Leopold; Hüni-Mihacsek, Eudora; Zec, Cardinal Brogni; Slezak, Eleazar; Alwin, cond., Vienna Opera
- 14 Nov 1922 Faust; LL, Margarethe
Hofer, Faust; Manowarda, Mephistopheles; Groenen, Valentin; Jovanovic, Siebel; Alwin, cond., Vienna Opera; Werther was scheduled, but due to illness (Piccaver), Faust was performed.
- 17 Nov 1922 La Bohème; LL, Mimi
Slezak, Rudolfo; Madin, Schaunard; Groenen, Marcello; Jovanovic, Musetta; Alwin, cond., Vienna Opera
- 19 Nov 1922 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Weil, Wolfram; Gallos, Walter; Pirchhoff, Venus; Alwin, cond., Vienna Opera
- 22 Nov 1922 Carmen; LL, Micaëla
Anday, Carmen; Oestvig, Don José; Jerger, Escamillo; Reichenberger, cond., Vienna Opera
- 24 Nov 1922 Tales of Hoffmann; LL, Antonia
Geyersbach, Olympia; Gutheil-Schoder, Giulietta; Kittel, Niklaus; Maikl, Hoffmann; Breuer, Cochenille et al; Jerger, Coppelius et al; Alwin, cond., Vienna Opera
- 26 Nov 1922 Der Rosenkavalier; LL, Octavian
Weidt, Marschallin; Manowarda, Ochs; Madin, Faninal; Schumann, Sophie; Aramesco, Singer; Schalk, cond., Vienna Opera
- 28 Nov 1922 Lohengrin; LL, Elsa
Manowarda, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Kappel, Ortrud; Alwin, cond., Vienna Opera
- 2 Dec 1922 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Oestvig, Linkerton; Wiedemann, Sharpless; Clemens Krauss, cond., Vienna Opera

- 6 Dec 1922 Magic Flute; LL, Pamina
Mayr, Sarastro; Hüni-Mihacsek, Queen of the Night; F. Niemann, Tamino;
Duhan, Papageno; Schöne, Papagena; Schalk, cond., Vienna Opera
- 11 Dec 1922 Mignon; LL, Mignon
Maikl, Wilhelm Meister; Manowarda, Lothario; Rittmann, Laertes; Arnold,
Friedrich; Schöne, Philine; Alwin, cond., Vienna Opera
- 14 Dec 1922 Verdi: Otello; LL, Desdemona (First and only Verdi role)
Slezak, Otello; Jerger, Iago; Gallos, Cassio; Kittel, Emilia, Reichenberger, cond.,
Vienna Opera
- 18 Dec 1922 Faust; LL, Margarethe
Tauber, Faust; Jerger, Mephistopheles; Tiemer, Valentin; Helletsgruber, Siebel;
Alwin, cond., Vienna Opera
- 20 Dec 1922 Die Jüdin; LL, Recha
Schreitter, Sigismund; Maikl, Leopold; Hüni-Mihacsek, Eudora; Zec, Cardinal
Brogni; Hofer, Eleazar; Alwin, cond., Vienna Opera
- 30 Dec 1922 Der Barbier von Bagdad; LL, Margiana
Krenn, Calif; Gallos, Mustafa; Anday, Bostana; Maikl, Nureddin; Mayr, Hassan;
Richard Strauss, cond., Vienna Opera

1923

- 1 Jan 1923 Lohengrin, LL, Elsa
Manowarda, Heinrich; Hofer, Lohengrin; Schipper, Friedrich; Weidt, Ortrud;
Schalk, cond., Vienna Opera
- 7 Jan 1923 Tannhäuser, LL, Elisabeth
Zec, Hermann; Slezak, Tannhäuser; Krenn, Wolfram; Maikl, Walther; Schimon,
Venus; Krauss, cond., Vienna Opera
- 9 Jan 1923 Der Rosenkavalier, LL, Octavian
Weidt, Marchallin; Mayr, Ochs; Wiedemann, Faninal; Schöne, Sophie; Maikl,
Sänger; Krauss, cond., Vienna Opera
- 26 Jan 1923 Puccini: Tosca, LL, Tosca (her first Tosca)
Piccaver, Caravadossi; Schipper, Scarpia; Rittmann, Angelotti; Reichenberger,
cond., Vienna Opera
- 28 Jan 1923 Die Meistersinger von Nürnberg, LL, Eva
Jerger, Hans Sachs; Norbert, Beckmesser; Slezak, Stolzing; Mayr, Pogner; Krenn,
Kothner; Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 3 Feb 1923 Tosca, LL, Tosca
Same as 26 Jan except Jerger, Scarpia
- 6 Feb 1923 Faust, LL, Margarethe
Hofer, Faust; Zec, Mephistopheles; Krenn, Valentin; Rajdl, Siebel; Alwin, cond.,
Vienna Opera
- 15 Feb 1923 Otello, LL, Desdemona
Slezak, Otello; Jerger, Iago; Kittel, Emilia; Wernigt, Rodrigo; Reichenberger,
cond., Vienna Opera

- 17 Feb 1923 Der Freischütz, LL, Agathe
Rittmann, Ottokar; Stehmann, Kuno; Schumann, Aennchen; Manowarda,
Kaspar; Slezak
Max; Alwin, cond., Vienna Opera
- 21 Feb 1923 Tannhäuser, LL, Elisabeth
Zec, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Maikl, Walter; Kappel,
Venus; Richard Strauss, cond., Vienna Opera
- 23 Feb 1923 Ariadne auf Naxos; LL, Ariadne (Jefferson lists her first Ariadne as 23 Feb with
Kurz and Oestvig; Günter also lists it as this date; I find no existing source
material on this)
- 25 Feb 1923 Tannhäuser, LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Schipper, Wolfram, Maikl, Walter,
Kappel, Venus; Schalk, cond., Vienna Opera
- 8 Mar 1923 Ariadne auf Naxos, LL, Primadonna/Ariadne (possibly her first Ariadne; see 23
Feb)
Wiedemann, Musiklehrer; Rajdl, Komponist; Schöne, Zerbinetta, Hüni-
Mihacsek, Najade; Richard Strauss, cond., Vienna Opera
- 15 Mar 1923 La Bohème, LL, Mimi
F.-Niemann, Rodolfo; Madin, Chaunard; Duhan, Marcel; Schöne, Musetta;
Reichenberger, cond., Vienna Opera
- 20 Mar 1923 Tannhäuser, LL, Elisabeth
Mayr, Hermann, Schubert, Tannhäuser; Schipper, Wolfram; Maikl, Walther;
Kappel, Venus; Richard Strauss, cond., Vienna Opera
- 24 Mar 1923 Tosca, LL, Tosca
Piccaver, Caravadossi; Schipper, Scarpia; Wittmann, Angelotti; Reichenberger,
cond., Vienna Opera
- 27 Mar 1923 Wilhelm Kienzl: Der Evangelimann LL, Martha
Markhoff, Friedrich Engel; Kittel, Magdalena; Schipper, Johannes Freudhofer;
Alwin, cond., Vienna Opera
- 1 Apr 1923 Die Meistersinger, LL, Eva
Schipper, Hans Sachs; Schützendorf, Beckmesser; Oestvig, Stolzing; Zec, Pogner;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 3 Apr 1923 Faust, LL, Margarethe
Piccaver, Faust; Norbert, Mephistopheles; Krenn, Valentin; Anday, Siebel; Alwin,
cond., Vienna Opera
- 7 Apr 1923 La Bohème, LL, Mimi
Maikl, Rodolfo; Madin, Chaunard; Krenn, Marcel; Zec, Colin; Alten, Musetta;
Reichenberger, cond., Vienna Opera
- 9 Apr 1923 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Musiklehrer; Rajdl, Komponist; Kaiser, Zerbinetta, Hüni-Mihacsek,
Najade; Richard Strauss, cond., Vienna Opera
- 22 Apr 1923 Die Meistersinger, LL, Eva
Weil, Hans Sachs; Schützendorf, Beckmesser; Oestvig, Stolzing; Mayr, Pogner;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

- 27 Apr 1923 La Bohème, LL, Mimi
Piccaver, Rodolfo; Madin, Chaunard; Weil, Marcel; Mayr, Collin; Schöne, Musetta; Alwin, cond., Vienna Opera
- 30 Apr 1923 Die Meistersinger von Nürnberg, LL, Eva
Jerger, Hans Sachs; Norbert, Beckmesser; Oestvig, Stolzing; Markhoff, Pogner; Krenn, Kothner; Gallos, David; Kittel, Magdalena; Reichenberger, cond., Vienna Opera
- 3 May 1923 Tales of Hoffmann, LL, Antonia
Fischer, Hoffmann; Gerö, Olympia; Birschhoff, Giulietta; Kittel, Niklaus; Breuer, Cochenille et al; Wiedemann, Coppelius et al; Alwin, cond., Vienna Opera
- 6 May 1923 Lohengrin, LL, Elsa
Zec, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Weidt, Ortrud; Alwin, cond., Vienna Opera
- 12 Jun 1923 Tosca, LL, Tosca
Laurenz Hofer, Caravadossi; Wiedemann, Scarpia; Rittmann, Angelotti; Reichenberger, cond., Vienna Opera
- 17 Jun 1923 Die Walküre, LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Jerger, Wotan; Ulsen, Brünnhilde; Krauss, cond., Vienna Opera
- 23 Jun 1923 Madame Butterfly, LL, Butterfly
Bauer-Pilecka, Suzuki; Piccaver, Linkerton; Groenen, Sharpless; Krauss, cond., Vienna Opera
- 27 Jun 1923 Tosca, LL, Tosca
Piccaver, Caravadossi; Duhan, Scarpia; Rittmann, Angelotti; Reichenberger, cond., Vienna Opera
- 30 Jun 1923 Tannhäuser, LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Weil, Wolfram; Maikl, Walther; Birschhoff, Venus; Alwin, cond., Vienna Opera
- 4 Sep 1923 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Maikl, Linkerton; Renner, Sharpless; Alwin, cond., Vienna Opera
- 7 Sep 1923 Der Freischütz; LL, Agathe
Rittmann, Ottokar; Stehmann, Kuno; Schumann, Aennchen; Manowarda, Kaspar; Gallos, Max; Alwin, cond., Vienna Opera
- 9 Sep 1923 La Bohème; LL, Mimi
Krauss, Rudolfo; Madin, Schaunard; Renner, Marcello; Jovanovic, Mussetta; Alwin, cond., Vienna Opera
- 12 Sep 1923 The Barber of Bagdad; LL, Margiana
Krenn, Kalif; Gallos, Baba Mustafa; Maitl, Nureddin; Mayr, Abul Hassan; Krauss, cond., Vienna Opera
- 14 Sep 1923 Faust; LL, Margarethe
Hofer, Faust; Zec, Mephistofeles; Krenn, Valentin; Alwin, cond., Vienna Opera

- 20 Sep 1923 Mignon; LL, Mignon
Krauss (as guest), Wilhelm Meister; Manowarda, Lothario; Stehmann, Laertes;
Arnold, Freidrich; Koenig, Jarno; Gerhart, Philine; Reichenberger, cond.,
Vienna Opera
- 23 Sep 1923 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Martin Dehmann (as guest), Tannhäuser; Groenen,
Wolfram; Gallos, Walter; Kappel, Venus; Alwin, cond., Vienna Opera
- 28 Sep 1923 Lohengrin; LL, Elsa
Manowarda, Heinrich; Oestvig, Lohengrin; Jerger, Friedrich; Alwin, cond.,
Vienna Opera
- 10 Oct 1923 Tosca; LL, Tosca
Piccaver, Mario; Groenen, Scarpia; Rittmann, Angelotti; Reichenberger, cond.,
Vienna Opera
- 15 Oct 1923 Puccini: Manon Lescaut; LL, Manon; (Vienna Premiere)
Krenn, Lescaut; Piccaver, des Grieux; Zec, Geronte; Gallos, Edmont; Schalk,
cond., Vienna Opera
- 19 Oct 1923 La Bohème; LL, Mimi
same cast as 9 Sep, except: Richard Tauber (as guest), Rudolfo; Groenen,
Marcello
- 24 Oct 1923 Manon Lescaut; LL, Manon
same cast as 15 Oct
- 26 Oct 1923 Manon Lescaut; LL, Manon
same cast as 24 Oct, except: Reichenberger, cond.
- 29 Oct 1923 Manon Lescaut; LL, Manon
same cast as 24 Oct
- 2 Nov 1923 Othello; LL, Desdemona
Slezak, Othello; Wiedemann, Iago; Gallos, Cassio; Andar; Reichenberger, cond.,
Vienna Opera
- 5 Nov 1923 Die Jüdin; LL, Recha
Slezak, Eleazar; Zec, Brogni; Alwin, cond., Vienna Opera
- 14 Nov 1923 Faust; LL, Margarethe
Slezak, Faust; Manowarda, Mefistofeles; Krenn, Valentin; Helletsgruber, Siebel;
Reichenberger, cond., Vienna Opera
- 16 Nov 1923 Ariadne auf Naxos; LL, Primadonna/Ariadne
Rajdl, Composer; Oestvig, Tenor/Bacchus; Kurz, Zerbinetta; Jovanovic, Echo;
Krauss, cond., Vienna Opera
- 18 Nov 1923 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Groenen, Wolfram; Maikl, Walter;
Kappel, Venus; Alwin, cond., Vienna Opera
- 20, 25 Nov 1923 Manon Lescaut; LL, Manon
same cast as 26 Oct
- 30 Nov 1923 Manon (Massenet); LL, Manon (listed by Jefferson)

- 2 Dec 1923 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Becmesser; Krenn Kothner;
Oestvig, Walter; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- Dec 1923 Alfred Piccaver's Farewell Concert; LL sang
- 6 Dec 1923 Lehmann undergoes an operation for an infection on her mouth.
This might be the cause for her endearing drooping lip.
- 16 Dec 1923 Lohengrin; LL, Eva
Hubert Leuer, Lohengrin; Pusztai Sándor, Telramund; Sebeok Sára , Ortrud;
Tittel Bernát, cond., Hungarian National Operahouse ("Magyar Királyi
Operaház" at that time), Budapest
- 18 Dec 1923 Otello; LL, Desdemona;
Peter Urkel, Otello; Farkas Sándor, Iago; Fleischer Antal, cond., Hungarian
National Operahouse ("Magyar Királyi Operaház" at that time), Budapest
- 20 Dec 1923 Faust; LL, Margerethe
Székelyhidy Ferenc, Faust; Szende Ferenc, Mefistopheles; Fleischer Antal, cond.
Hungarian National Operahouse ("Magyar Királyi Operaház" at that time),
Budapest
- 22 Dec 1923 Ariadne auf Naxos; LL, Primadonna/Ariadne
same cast as 16 Nov, except: Schoene, Zerbinetta; Strauss, cond., Vienna Opera
- 27 Dec 1923 Faust; LL, Margarethe
same cast as 14 Nov, except: Jerger, Mefistofeles; Groenen, Valentin
- 30 Dec 1923 Tannhäuser; LL, Elisabeth
same cast as 18 Nov, except: Renner, Wolfram; Birchhoff, Venus

1924

- 4 Jan 1924 Carmen; LL, Micaëla
Vera Schwarz, Carmen; Tino Pattiera, Don Jose; Vienna Opera
- 11 Jan 1924 Tosca; LL, Tosca
Tino Pattiera (as guest), Cavardossi; Duhan, Scarpia; Reichenberger, cond.,
Vienna Opera
- 21 Jan 1924 Recital: "großer Konzerthausaal," Vienna; p. Ferdinand Foll
Brahms, Schumann, Cornelius, Marx, Strauss
- Between the following Berlin recordings Jefferson lists Vienna performances of Bohème with
Trajan Grosavescu and three nights later, Manon Lescaut with Piccaver.
- 13 Feb 1924 Recording in Berlin for Odeon (Discography numbers 049-053)
- 18 Feb 1924 Recording in Berlin (Discography numbers 054-058)
- 16 Mar 1924 Lohengrin; LL, Elsa
Frida Leider, Ortrud; Otto Helgers, Heinrich; Herbert Janssen, Heerrufer; Hans
Sängler or Tänzler, Lohengrin; Georg Szell, cond., Berlin Staatsoper

- 19 Mar 1924 Madame Butterfly; LL, Butterfly
Björn Talèn, Pinkerton; Grete Mancke, Suzuki; Victor Mosi or Mossi, Sharpless;
Walter Wohllebe, cond., Berlin Staatsoper
- 24 Mar 1924 Recording in Berlin (Discography numbers 059-061)
- 25 Mar 1924 La Bohème: LL, Mimi
Richard Tauber, Rudolfo; Otto Helgers, Collin; Ethel Hams, Musetta; Ernst
Praetorius, cond., Berlin Staatsoper
- 27 Mar 1924 Tosca; LL, Tosca
Tauber, Cavaradossi; Karl Armster, Scarpia; Georg Szell, cond., Berlin
Staatsoper
- 30 Mar 1924 Tannhäuser; LL, Elisabeth
Otto Helgers; Landgraf; Fritz Soot, Tannhäuser; Herbert Janssen, Wolfram;
Frida Leider, Venus; Ernst Praetorius, cond., Berlin Staatsoper
- 24 Mar 1924 Recording in Berlin (Discography numbers 059-061)
- 12 Apr 1924 Korngold: Die tote Stadt; LL, Marietta
Richard Tauber, Paul; Greta Mancke, Brigitta; Charlotte Boerner, Juliette; Genia
Guszaliewicz, Lucienne; Willy Wtorczyk, Gaston; Waldemar Witting, Victorin;
Georg Szell, cond., Berliner Staatsoper
- 16 Apr 1924 Die tote Stadt; same cast as Apr 12
- 17 Apr 1924 Recording in Berlin (Discography numbers 062-063)
- 20 Apr 1924 Die tote Stadt; same cast as Apr 12
- 22 Apr 1924 La Bohème: LL, Mimi
Richard Tauber, Rudolfo; Eduard Habich, Schaunard; Benno Ziegler, Marcello;
Carl Braun, Colline; Else Knepel, Musetta; Ernst Praetorius, cond., Berliner
Staatsoper
- 26 Apr 1924 Die tote Stadt; same cast as Apr 12
- 29 Apr 1924 Die tote Stadt; same cast as Apr 12
- Early May 1924 Jefferson lists Manon (Massenet) with Piccaver; Vienna
- 14 May 1924 Die Walküre: LL, Sieglinde
Melchior, Bruno Walter, cond., Covent Garden
- 21, 23, 26 May; 2, 3 Jun 1924
Der Rosenkavalier: (LL/Leider alternated as the Marschallin; LL's first
Marschallin)
Delia Rheinhardt/Maria Olszewska, Octavian; Elisabeth Schumann, Sophie;
Richard Mayr/Paul Bender, Ochs; Bruno Walter, cond., Covent Garden
- 27, 31 May 1924 Ariadne auf Naxos: LL, Ariadne
Maria Ivogün, Zerbinetta; Elisabeth Schumann, Composer; Karl Fischer-
Niemann/Carl Alwin, cond., Covent Garden

- 30 May 1924 Die Walküre: LL, Sieglinde
Gertrud Kappel/Frida Leider/Florence Austral, Brunnhilde; Ernestine Färber-Strasser/Maria Olszewska, Fricka; Jacques Urlus/Lauritz Melchior/Fritz Soot, Siegmund; Friedrich Schorr/Emil Schipper/Wilhelm Buers, Hunding; Bruno Walter/Carl Alwin, cond., Covent Garden (presented four times, LL sang on May 30, but not determined the actual cast with which she sang).
- 28 Jun 1924 Jefferson lists Massenet's Manon with Piccaver; Vienna Opera
- 9 Sep 1924 Faust; LL, Margarethe
Tauber, Faust; Norbert, Mefistofeles; Groenen, Valentin; Helletsgruber, Siebel; Reichenberger, cond., Vienna Opera
- 14 Sep 1924 Die Meistersinger; LL, Eva
Manowarda, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oestvig, Walther; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 17 Sep 1924 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 21 Sep 1924 La Bohème; LL, Mimi
Piccaver, Rudolfo; Groenen, Marcello; Schöne, Musetta; Alwin, cond., Vienna Opera
- 5 Oct 1924 Die Meistersinger; LL, Eva
same cast as 14 Sep, except: Schipper, Sachs; Mayr, Pogner; Norbert, Beckmesser
- 4 Nov 1924 Strauss: Intermezzo (World Premiere); LL, Christine
Fritz Sonntag, Franzl; Josef Correck, Storch; Liesl von Schuch, Anna; Dresden; Fritz Busch, cond., Staatsoper Dresden
- 9 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus;
same cast as 4 Nov
- 11 Nov 1924 Tannhäuser; LL, Elisabeth; Semperoper, Dresden;
Adolf Schoepflin, Hermann; Karl Jank-Hoffmann, Tannhäuser; Freidrich Plaschke, Wolfram; Eugenie Burkhardt, Venus; Hermann Kutzschbach, cond., Staatsoper Dresden
- 13 Nov 1924 Otello; LL, Desdemona; Semperoper, Dresden;
Tino Pattiera, Otello; Robert Burg, Iago; Helene Jung, Emilia; Busch, cond., Staatsoper Dresden
- 16 Nov 1924 Die Meistersinger; LL, Eva; Semperoper, Dresden;
Friedrich Plaschke, Sachs; Will Bader, Pogner; Ludwig Ermold, Beckmesser; Karl Jank-Hoffmann, Walter; Heinrich Tessmer, David; Helene Jung, Magdalene; Busch, cond., Staatsoper Dresden
- 20 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus, Dresden;
same cast as 4 Nov
- 25 Nov 1924 La Bohème; LL, Mimi; Semperoper, Dresden;
Tino Pattiera, Rudolf; Josef Correck, Schaunard; Friedrich Plaschke, Marcel; Willy Bader, Colin; Carlotta Wolf, Mussette; Kurt Striegler, cond., Staatsoper Dresden

- 27 Nov 1924 Intermezzo; LL, Christine; Schauspielhaus, Dresden;
same cast as 4 Nov, except: Grete Nikisch, Anna
- 2 Dec 1924 La Bohème; LL, Mimi
same cast as 21 Sep, except: Tauber, Rudolfo; Renner, Marcello; Vienna Opera
- 12 or 14 Dec 1924 Puccini Memorial; Suor Angelica; LL, Suor Angelica
Kittel, Countess; Jovanovic, die Abtissen; Schalk, cond., Vienna Opera;
memorial read by Richard Specht; also Mozart: Requiem (no LL)
- 22 Dec 1924 Barber of Bagdad; LL, Margiana
Duhan, Kalif; Gallos, Mustafa; Maikl, Nureddin; Mayr, Abul Hassan; Schalk,
cond., Vienna Opera
- 26 Dec 1924 Die Meistersinger; LL, Eva
same cast as 5 Oct, except: Zec, Pogner; Wiedemann, Beckmesser; Hofer,
Walter; Egon Pollak (guest), cond.
- 29 Dec 1924 Die Jüdin; LL, Recha
F. Riemann, Eleazar; Manowarda or Zec, Brogni; Birkmeyer F., Kaiser; Maikl,
Leopold; Alwin, cond., Vienna Opera

1925

Some date in 1925

Recital: Great Convention Hall; Gotthardt, piano
Cornelius: Brautlieder; Wagner: Im Treibhaus, Schmerzen, Träume;
Humperdinck; Strauss: Ariadne: Ariadne Monolog

Some date in 1925 Faust: LL, Margarethe; Breslau

- 6 Jan 1925 Korngold: Die tote Stadt; LL, Marietta/Marie
Tauber, Paul; Renner, Frank; Bauer-Pilecka, Brigitta; Schalk, cond., Vienna
Opera
- 11 Jan 1925 Lohengrin: LL, Elsa
Manowarda, Heinrich; Schubert, Lohengrin; Jerger, Friedrich; Wildbrunn,
Ortrud; Schalk, cond., Vienna Opera
- 16 Jan 1925 Die Jüdin; LL, Recha
same cast as 29 Dec, except: Slezak, Eleazar
- 23 Jan 1925 Wiener Radio-Programm: Orchester-Konzerts des Volksoper-Orchesters; Dr.
Ludwig Kaiser, cond. LL: Mimi's aria, Tosca's aria; Volksoper Orchestra.
- 25 Jan 1925 Die Meistersinger; LL, Eva
same cast as 5 Oct, except: Jerger, Sachs; Schubert, Walter
- 7 Feb 1925 Manon; LL, Manon
same cast as 17 Sep, except: Zec, Count; Madin, Lescaut
- 12 Feb 1925 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Javonaovic, Sophie; Alwin, cond., Vienna
Opera

- 19 Feb 1925 Magic Flute; LL, Pamina
Mayr, Sarastro; Kurz, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Hentke, Papagena; Reichenberger, cond., Vienna Opera
- 28 Feb 1925 Barber of Bagdad; LL, Margiana
same cast as 22 Dec
- 4 Mar 1925 Die Jüdin; LL, Recha
same cast as 29 Dec, except: Hofer, Eleazar
- 8 Mar 1925 Shared Recital: Vereinshaus, Dresden with Tino Pattiera; Rolf Schroeder, piano
Strauss songs; Heimkehr vom Feste; encore: Tosca; duet: Othello; Chénier;
Tosca
- 9 Mar 1925 Die tote Stadt; LL, Marietta/Marie
same cast as 6 Jan, except: Hofer, Paul; Wiedemann, Frank
- 15 Mar 1925 Die Walküre; LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Kappel,
Brünnhilde; Paalen, Fricka; Heger (as guest), cond., Vienna Opera
- 17 Mar 1925 Manon; LL, Manon
same cast as 17 Sep
- 22 Mar 1925 Meistersinger; LL, Eva
same cast as 14 Sep, except: Mayr, Pogner; Hofer, Walther
- 28 Mar 1925 Meistersinger; LL, Eva
same cast as 22 Mar, except: Zec, Pogner
- 31 Mar 1925 Carmen; LL, Micaëla
Barbara Kemp (guest), Carmen; Grosavescu, Don José; Jerger, Escamillo; Alwin,
cond., Vienna Opera
- 3 Apr 1925 La Bohème; LL, Mimi
Grosavescu, Rudolfo; Duhan, Marcello; Jovanovic, Musetta; Alwin, cond.,
Vienna Opera
- 20 Apr 1925 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Grosavescu, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna
Opera
- 7, 9 May 1925 Walter Braunfels: Don Gil; (World Premiere); LL, Juana
Norbert, Pedro; Rajdl, Ines; Gallos, Manuel; Andah, Clara; Renner; Rodriguez;
Mayr, Caramanchell; Schalk, cond., Vienna Opera
- 18, 22, 28 May; 8 Jun 1925
Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt (18 May)/Maria Olszewska, Octavian; Elisabeth Schumann,
Sophie; Richard Mayr, Ochs; Bruno Walter, cond., Covent Garden
- 20, 25 May 1925 Lohengrin; LL, Elsa
Maria Olczewska/Bela Paalen, Ortrud; Fritz Perron, Emil Schipper, Otto
Helgers; Robert Heger, cond., Covent Garden

- 4, 12 Jun 1925 Die Meistersinger; LL, Eva
Fritz Soot/Adolf Lussmann, Walter; Friedrich Schorr, Sachs; Bruno Walter/
Robert Heger, cond., Covent Garden (presented three times, but not determined
the actual cast members/conductor with which Lehmann sang).
- 16 Jun 1925 Manon; LL, Manon
same cast as 17 Sep, except: Zec, Count
- 25 Jun 1925 Puccini: Tosca; LL, Tosca
Piccaver, Mario; Jerger, Scarpia; Wolken, Angelotti; Reichenberger, cond.,
Vienna Opera
- 28 Jun 1925 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Groenen, Wolfram; Paalen,
Venus; Alwin, cond., Vienna Opera
- 18, 22, 28 May; 8 Jun 1925
Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt/Maria Olszewska, Octavian; Elisabeth Schumann, Sophie;
Richard Mayr, Ochs; Bruno Walter, cond., Covent Garden
- 20, 25 May 1925 Lohengrin; LL, Elsa
Maria Olczewska/Bela Paalen, Ortrud; Fritz Perron; Emil Schipper; Otto
Helgers; Robert Heger, cond., Covent Garden
- 4, 12 Jun 1925 Die Meistersinger; LL, Eva
Fritz Soot/Adolf Lussmann, Walter; Friedrich Schorr, Sachs; Bruno Walter/
Robert Heger, cond., Covent Garden (presented three times, but not determined
the actual cast members/conductor with which LL sang, except 12 June with
Bruno Walter.
- 3 Sep 1925 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Grosavescu, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna
Opera
- 6 Sep 1925 Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Schubert, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 9 Sep 1925 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sopia;
Heger, cond., Vienna Opera
- 10 Sep 1925 Don Gil; LL, Juana
Norbert, Pedro; Helletsgruber, Ines; Gallos, Manuel; Anday, Clara; Renner;
Rodriguez; Zec, Caramanchell; Reichenberger, cond., Vienna Opera
- 12 Sep 1925 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 18 Sep 1925 Die Meistersinger; LL, Eva
Emil Schipper; Fritz Kraus; Kipnis; Eduard Kandl; Zader; Bruno Walter, cond.,
City of Berlin Opera (Städtische Oper)

- 20 Sep 1925 Lohengrin; LL, Elsa
Perron; Fortner-Halberon; Schipper, Kipnis; Culman; Reiss, cond. City of Berlin
Opera
- 23 Sep 1925 Faust; LL, Margarethe
Schubert, Faust; Norbert, Mefistofeles; Renner, Valentin; Helletsgruber, Siebel;
Reichenberger, cond., Vienna Opera
- 27 Sep 1925 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Schipper, Wotan; Brünnhilde,
Wildbrunn; Olszewska, Fricka; Heger, cond., Vienna Opera
- 28 Sep 1925 Tales of Hoffmann; LL, Antonia
Schöne, Olympia; Achsel, Giulietta; Paalen, Niklaus; Maikl, Hoffmann; Alwin,
cond., Vienna Opera
- 3 Oct 1925 La Bohème; LL, Mimi
Grosavescu, Rudolfo; Renner, Marcello; Schöne, Musetta; Alwin, cond., Vienna
Opera
- 17 Oct 1925 Recording in Berlin (Discography numbers 063.1-068)
- 22 Oct 1925 Recording in Berlin (Discography numbers 069-074)
- 28 Oct 1925 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 30 Oct 1925 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Helletsgruber, Sophie; Reichenberger, cond.,
Vienna Opera
- 3 Nov 1925 Lohengrin; LL, Elsa
Zec, Heinrich; Hofer, Lohengrin; Jerger, Friedrich; Wildbrunn, Ortrud; Schalk,
cond., Vienna Opera
- 8 Nov 1925 Die Meistersinger; LL, Eva
Jerger, Sachs; Manowarda, Pogner; Wiedemann, Beckmesser; Oestvig, Walther;
Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 12 Nov 1925 Die Walküre; LL, Sieglinde
Oestvig, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Wildbrunn,
Brünnhilde; Anday, Fricka; Weingartner (guest), cond., Vienna Opera
- 17 Nov 1925 La Bohème; LL, Mimi
Piccaver, Rudolfo; Duhan, Marcello; Schöne, Musetta; Reichenberger, cond.,
Vienna Opera
- 19 Nov 1925 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Wiedemann,
Papageno; Schöne, Papagena; Schalk, cond., Vienna Opera
- 23 Nov 1925 Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Oestvig, Linkerton; Jerger, Sharpless; Reichenberger,
cond., Vienna Opera

- 26 Nov 1925 Carmen; LL, Micaëla
Schwarz, Carmen; Oestvig, Don José; Jerger, Escamillo; Heger, cond., Vienna Opera
- 30 Nov 1925 Concert: Conventgarten, Grosser Saal; Hamburg; LL
Arias; Mahler: Fourth Symphony (soprano solo); Gustav Brecher, cond.,
Hamburg Staatsoper Orchestra
- 3 Dec 1925 Meistersinger; LL (guest), Eva
Buers (guest), Sachs; Kreuder, Beckmesser; Hans Bohnhoff, Walter; Schwarz,
David; Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 4 Dec 1925 Recording in Berlin: (Discography numbers 074.1-074.2)
- 5 Dec 1925 Puccini: Tosca: LL (guest), Tosca
Guenther, Mario; Siegel, Scarpia; Lohfing, Angelotti; Gotthardt, cond.,
Hamburg Opera
- 8 Dec 1925 Die Walküre; LL, Sieglinde
Wildbrunn; Olszewska; Melchior; Schipper; Bruno Walter, cond. City of Berlin
Opera
- 10 Dec 1925 Tannhäuser; LL, Elisabeth
Ouhman; Botel; Zader; perhaps Dissai, cond. City of Berlin Opera
- 12 Dec 1925 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Jenny
Jungbauer (guest), Zerbinetta; Schumann, Najade; Hellestgruber, Echo; Heger,
cond., Vienna Opera
- 17 Dec 1925 Manon, LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 18 Dec 1925 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Melchior (guest, his first appearance in Vienna), Tannhäuser;
Schipper, Wolfram; Kappel, Venus; Reichenberger, cond., Vienna Opera
- 20 Dec 1925 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Markhoff, Hunding; Schipper, Wotan; Kappel, Brünnhilde;
Olszewska, Fricka; Schalk, cond., Vienna Opera
- 25 Dec 1925 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Reichenberger, cond., Vienna Opera

1926

- Sometime in 1926 Elsa: Breslau
- Sometime in 1926 Eva, Sieglinde and Countess; Munich Festspiele
- Sometime in 1926 Sieglinde: Charlottenburg (Berlin)
- Sometime in 1926 Meisterkonzert: Köln
- Sometime in 1926 Musemskonzert: Frankfurt; Wesendonck Lieder with orchestra
- Sometime in 1926 Myrtocle: Charlottenburg
- Sometime in 1926 Recital: Albert Hall, London

- 1926 or 1929 Recital: Queens Hall, London; Bruno Walter, piano;
Der Freischütz: Wie nahte mir der Schlummer; Brahms: Sapphische Ode;
Mainacht; Wiegenlied; Von ewiger Liebe; Strauss: Gesang der Apollopriesterin;
Ruhe, meine Seele; Wiegenlied; Heimliche Anforderung
- 3 Jan 1926 Lohengrin; LL, Elsa
Manowarda, Heinrich; Oestvig, Lohengrin; Schipper, Freidrich; Olszewska,
Ortrud; Schalk, cond., Vienna Opera
- 6 Jan 1926 Werther; LL, Lotte
Piccaver, Werther; Renner, Albert; Helletsgruber, Sophie; Reichenberger, cond.,
Vienna Opera
- 9 Jan 1926 Die Meistersinger; LL, Eva
Manowarda, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Oestvig, Walther;
Gallos, David; Kittel, Magdalena; Weingartner (guest), cond., Vienna Opera
- 23 Jan 1926 Der Rosenkavalier; LL, Marschallin
Jerger, Ochs; Achsel, Octavian; Wiedemann, Faninal; Gerhart, Sophie; Heger,
cond., Vienna Opera
- 28, 30 Jan 1926 Umberto Giordano: Andrea Chénier; LL, Madeleine (Vienna Premiere)
Trajan Grosavescu, Chénier; Emil Schipper, Gérard; Paalen, Bersi; Schalk,
cond., Vienna Opera
- 2 Feb 1926 Andrea Chénier; LL, Madeleine
Tino Pattiera (guest), Chénier; Renner, Gérard; Anday, Berst; Schalk, cond.,
Vienna Opera
- 8 Feb 1926 Andrea Chénier; LL, Madeleine
same cast as 23 Jan, except, Anday, Berst
- 11 Feb 1926 Andrea Chénier; LL, Madeleine
same cast as 23 Jan, except Heger, cond.
- 13 Feb 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Gutheil-Schoder, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Maikl, Sänger; Reichenberger, cond., (Jefferson writes that Strauss
conducted), Vienna Opera
- 27 Feb 1926 Pique Dame; LL, Lisa
Marie Schulz-Dornburg: Gräfin; Ruth Berglund: Pauline/Daphnis; Louise
Marck-Lüders: Gouvernante; Bruno Walter, cond., Charlottenburg Opera,
Berlin
- 2 Mar 1926 Recording in Berlin: (Discography numbers 074.3-074.7)
- 3, 7 Mar 1926 Pique Dame; LL, Lisa
same cast as 27 Feb; Charlottenburg Opera, Berlin
- 8 Mar 1926 Duo Recital with Tino Pattiera; Rolf Schroeder, piano; Vereinshaus, Dresden
Two duets from Andrea Chénier, love duet from Otello; Act I duet from Tosca
and songs: LL: Strauss: Zueignung; Wiegenlied; Ständchen; Cécilie
- 12 Mar 1926 Die Meistersinger; LL, Eva
Jerger, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Schubert, Walther; Gallos,
David; Kittel, Magdalena; Reichenberger cond., Vienna Opera

- 19 Mar 1926 La Bohème; LL, Mimi
Maikl, Rudolfo; Duhan, Marcello; Javanovic, Musetta; Alwin, cond., Vienna Opera
- 24 Mar 1926 Die Jüdin; LL, Recha
Hofer, Eleazar; Zec, Brogni; Birkmeyer F., Kaiser; Maikl, Leopold; Alwin, cond., Vienna Opera
- 26 Mar 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie; Reichenberger, cond., Vienna Opera
- 28 Mar 1926 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oestvig, Walther; Gallos, David; Kittel, Magdalena; Reichenberger, cond., Vienna Opera
- 3 Apr 1926 Andrea Chénier; LL, Madeleine
Grosavescu, Chénier; Renner, Gérard; Bauer-Pilecka, Berst; Heger, cond., Vienna Opera
- 5 Apr 1926 Der Rosenkavalier; LL, Marschallin
same cast as 26 Mar, except: Manowarda, Ochs; Heger, cond.
- 7 Apr 1926 Tosca; LL, Tosca
Hofer, Mario; Schipper, Scarpia; Alwin, cond., Vienna Opera
- 9 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 11 Apr 1926 Concert: Breslau
- 12 Apr 1926 Logengrin; LL, Elsa, Stadttheater, Breslau
Dannenberg, Ortrud; Unkel, Lohengrin; Tortolezis, cond.
- 15 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 17 Apr 1926 Othello; LL, Desdemona
Schubert, Othello; Wiedemann, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger, cond., Vienna Opera
- 18 Apr 1926 Andrea Chénier; LL, Madeleine
Grosavescu, Chénier; Schipper, Gérard; Anday, Berst; Heger, cond., Vienna Opera
- 21 Apr 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 23 Apr 1926 Die Jüdin; LL, Recha
same cast as 24 Mar, except: Slezak, Eleazar; Vienna Opera
- 26 Apr 1926 Marriage of Figaro; LL, Countess
Duhan, Count; Rajdl, Susanna; Mayr, Figaro; Margarete Kraus (guest), Cherubino; Reichenberger, cond., Vienna Opera
- 28 Apr 1926 LL marries Otto Krause in a civil ceremony at the City Hall, Vienna
- 3 May 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin

- 10 May 1926 Marriage of Figaro (in German); LL, Countess
Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler, Figaro;
Mayr, Count; Luisa Willer, Zerlina; Bruno Walter, cond., Covent Garden,
London.
- 11 or later May 1926
Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 12 May 1926 Die Meistersinger; LL, Eva
Emil Schipper, Sachs; Fritz Krauss, Walter; Hans Clemens; David; Robert Heger,
cond., Covent Garden, London
- 15 May 1926 Die Walküre; LL, Sieglinde
Gertrud Kappel, Brünnhilde; Lauritz Melchior, Siegmund; Emil Schipper,
Wotan or Hunding; Norman Allin, Wotan or Hunding; Bruno Walter, cond.,
Covent Garden, London
- 18 May 1926 Marriage of Figaro (in German); LL, Countess
Elisabeth Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler,
Figaro; Richard Mayr, Count; Bruno Walter, Robert Heger cond., Covent
Garden, London
- Jefferson mentions three London recitals; I've found two:
- May 1926 Recital: Royal Albert Hall, London; BW, piano
Weber: two arias; Brahms; Strauss
- 20 May 1926 Marriage of Figaro (in German); LL, Countess
Elisabeth Schumann, Susanna; Delia Rheinhardt, Cherubino; Joseph Degler,
Figaro; Richard Mayr, Count; Bruno Walter, Robert Heger cond., Covent
Garden, London
- 30 May 1926 Recital: Royal Albert Hall, London, BW, piano
Tannhäuser: Dich, teure Halle; Wagner: Wesendonck Lieder; Strauss: Lieder
and Salome: Final scene; Times critic wrote: "really sung and not screamed out,
so that one could enjoy the sound of it despite its unpleasantness..."
- 1 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Mariano Stabile, Iago; Vincenzo Bellezza, cond.,
Covent Garden, London (Jefferson lists four performances, I've found three)
- 7 Jun 1926 Don Giovanni (in Italian); LL, Donna Elvira
Frida Leider, Donna Anna; Elisabeth Schumann, Zerlina; Mariano Stabile, Don
Giovanni; Fritz Krauss, Don Ottavio; Jean Aquistapace, Leporello; Bruno
Walter, cond., Covent Garden, London
- 9 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Mariano Stabile Iago; Vincenzo Bellezza, cond.,
Covent Garden, London
- 11, 15 Jun 1926 Don Giovanni (in Italian); LL, Donna Elvira
Frida Leider, Donna Anna; Elisabeth Schumann, Zerlina; Mariano Stabile, Don
Giovanni; Fritz Krauss, Don Ottavio; Jean Aquistapace, Leporello; Bruno
Walter, cond., Covent Garden, London

- 17 Jun 1926 Otello (in Italian); LL, Desdemona
Giovanni Zenatello, Otello; Giuseppe Noto, Iago; Vincenzo Bellezza, cond.,
Covent Garden, London
- 25 Jun 1926 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Reichenberger, cond., Vienna Opera
- 27 Jun 1926 Tosca; LL, Tosca
Piccaver, Mario; Groenen, Scarpia; Reichenberger, cond., Vienna Opera
- 29 Jun 1926 Manon, LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut;
Reichenberger, cond., Vienna Opera
- 5 Aug 1926 Recording in Berlin (Discography numbers 075-080)
- 18 Aug 1926 Salzburg Festival; Ariadne auf Naxos; LL, Ariadne
Viktor Madin, Der Haushofmeister; Duhan, Der Musiklehrer/Harlekin; Maria
Rajdl, Der Komponist; Marias Gerhart, Zerbinetta; John Gläser, Bacchus;
Clemens Krauss, cond., Vienna Philharmonic
- 21 Aug 1926 Marriage of Figaro; LL, Countess
Heinrich Rehkemper, Count; Schellenberg, Cherubino; Sterneck, Figaro;
Schumann, Susanna; Karl Böhm, cond., Munich Nationaltheater
- 25 Aug 1926 Die Meistersinger; LL, Eva
Emil Schipper, Sachs; Hans Knappertsbursch, cond., Prinzregententheater,
Munich
- 28 Aug 1926 Die Walküre; LL, Sieglinde
Gertrud Kappel, Brünnhilde; Otto Wolf, Siegmund; Krauss, cond.,
Prinzregententheater, Munich
- 31 Aug 1926 Recording in Berlin (Discography numbers 075-080)
- 1 Sep 1926 Lohengrin; LL, Elsa
Manowarda, Heinrich; Otto Wolf (guest), Lohengrin; Schipper, Friedrich;
Olszewska, Ortrud; Alwin, cond., Vienna Opera
- 5 Sep 1926 Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Wolf (guest), Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 8 Sep 1926 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Chaunard; Renner, Marcello; Martha Schellenberg
(guest), Musetta; Alwin, cond., Vienna Opera
- 18 Sep 1926 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Gérard; Paalen, Berst; Heger, cond., Vienna Opera
- 20 Sep 1926 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Olszewska, Octavian; Wiedemann, Faninal; Schumann,
Sophie; Pataky, Sänger; Schalk, cond., Vienna Opera
- 23 Sep 1926 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Duhan, Papageno;
Kraus (guest), Papagena; Schalk, cond., Vienna Opera

- 25 Sep 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 26 Sep 1926 Marriage of Figaro; LL, Countess
Duhan, Count; Schumann, Susanna; Jerger, Figaro; Anday, Cherubino; Schalk,
cond., Vienna Opera
- 30 Sep 1926 La Bohème; LL, Mimi
same cast as 8 Sep, except: Helletsgruber, Mussetta; Vienna Opera
- 2 Oct 1926 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 3 Oct 1926 Die Meistersinger; LL, Eva
Jerger, Sachas; Mayr, Pogner; Wiedemann, Beckmesser; Slezak; Walther; Gallos,
David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 6 Oct 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Schumann, Sophie; Pataky,
Sänger; Reichenberger, cond., Vienna Opera
- 14 Oct 1926 Puccini: Turandot; (Vienna Premiere); LL, Turandot
Slezak, Calaf; Berta Kiurina, Liu; Schalk, cond., Vienna Opera
- 20 Oct 1926 Turandot: LL, Turandot
Jan Kiepura, Calaf; unknown which cond. Vienna Opera
- 23 Oct 1926 Turandot; LL, Turandot
Slezak, Calaf; Berta Kiurina, Liu; Schalk, cond., Vienna Opera
- 25 Oct 1926 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 28 Oct 1926 Turandot; LL, Turandot
Slezak, Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 5 Nov 1926 Faust; LL, Margarethe
Piccaver, Faust; Manowarda, Mefistofeles; Renner, Valentin; Helletsgruber,
Siebel; Alwin, cond., Vienna Opera
- 11 Nov 1926 Tannhäuser; LL (guest), Elisabeth
Marowski, Hermann; Laurenz Hofer (Act III a different singer), Tannhäuser;
Groenen, Wolfram; unknown, Walter; Emmy Streng (only Act I), Venus; Pollak,
cond., Hamburg Opera
- 14 Nov 1926 Recital: Royal Albert Hall, London, England; BW, piano
Weber: Der Freischütz: Leise, leise...; Brahms: Mainacht; Von ewiger Liebe;
Wiegenlied; Sapphische Ode; Strauss: Ruhe meine Seele; Heimliche
Aufforderung; Wiegenlied; Gasang der Apollopriesterin; Weber: Oberon:
Ozean...
- 22 Nov 1926 Recital: Queens Hall, London; Bruno Walter, piano;
Schumann: Aufträge; Widmung, Der Nussbaum; Die Lotosblume; Lied der
Braut; Franz: Marie; Im Rhein, in heiligen Strome; Für Musik; Mendelssohn:
Auf Flügeln des Gesanges; Lieblingsplätzchen, Gruß; Cornelius: Brautenlieder

- 26 Nov 1926 Turandot; LL, Turandot
Jan Kiepura (guest), Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 28 Nov 1926 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Erik Enderlein (guest), Tannhäuser; Jerger, Wolfram;
Kappel, Venus; Reichenberger, cond., Vienna Opera
- 3 Dec 1926 Der Rosenkavalier, LL, Marschallin; Vienna Opera
- 4 Dec 1926 Turandot; LL, Turandot
Slezak, Calaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 17 Dec 1926 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Tauber, Tamino; Jerger,
Papageno; Krauss, Papagena; Schalk, cond., Vienna Opera
- 19 Dec 1926 Turandot; LL, Turandot
Kiepura (guest), Calaf; Kiurina, Liu; Schalk, cond., Vienna Opera
- 22 Dec 1926 Turandot; LL, Turandot
Tauber, Calaf; Kiurina, Liu; Heger, cond., Vienna Opera
- 25 Dec 1926 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Olszewska, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Strauss (guest), cond., Vienna Opera
- 26 Dec 1926 Die Meistersinger von Nürnberg; LL, Eva
Schipper, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Slezak, Walther;
Maikl, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

1927

Sometime in 1927

Recital: Hamburg; Arias: Wagner, Goetz; Weber; Puccini;
Wilhelm Ammermann, piano

Sometime in 1927

Turandot, Elisabeth in Breslau

Sometime in 1927

Turandot: Charlottenburg, Berlin

Sometime in 1927

Die Walküre: Sieglinde, Munich Festspiel

Sometime in 1927

Recital: Graz
Strauss; Korngold; Cornelius; Jensen; Arias

Sometime in 1927

Concert: Philharmonie, Berlin; Wiederspänstige Zähmung; Strauss: Allerseelen;
Traum durch...; Zueignung; Heimliche Aufforderung; Furtwängler, cond.

Sometime in 1927 Opernhaus von Brünn (Brno)

Jan 1927 Die Meistersinger in Munich (unsure date and venue)

6 Jan 1927

Die Jüdin; LL, Recha
Slezak, Eleazar; Birkmeyer, Sigismund; Maikl, Leopold; Gerhart, Eudora; Zec,
Cardinal Brogni; Alwin, cond., Vienna Opera

- 15 Jan 1927 Intermezzo; Vienna premiere; LL, Christine
Alfred Jerger, Storch; Krauss, Anna; Ziegler (guest), Baron Lummer;
Wiedemann, Notary; Jovanovic, Notary's Wife; Gallos, Kapellmeister; Madin,
Kommerzienrat; Norbert, Justizrat; Zec, Kammersaenger; Strauss, cond.,
Vienna Opera
- 17 Jan 1927 Der Evangelimann; LL, Martha
Markhoff, Friedrich; Paalen, Magdalena; Wiedemann, Johannes; Tauber,
Mathias; Wilhelm Kienzl (composer), cond., Vienna Opera
- 18 Jan 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except: Ettl, Kommerzienrat
- 21 Jan 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except Arnold, Kapellmeister
- 23, 26, 28 Jan 1927
Intermezzo; LL, Christine
same cast as 15 Jan; except, on 23: Renner, Storch; Arnold, Kapellmeister
- 13 Feb 1927 Turandot; LL, Turandot
Schöne, Liu; Kiepura, Calif; Bruno Walter, cond., Charlottenburg Opera, (City
Opera), Berlin
- 15 Jan 1927 Intermezzo; LL, Christine
Alfred Jerger, Robert; Dresden
- 6 Feb 1927 Concert: Philharmonic, Berlin (possibly with orch.): Bruno Walter, cond. or
piano
- 13 Feb 1927 Turandot; LL, Turandot
Schöne; Kiepura; Walter, cond., Charlottenburg Opera, Berlin
- 16 Feb 1927 Recording in Berlin; besides recording of the first edition of Turandot arias that
were later altered, this recording marks LL's first "electric" recordings.
(Discography numbers 81-85)
- 18 Feb 1927 Recording in Berlin (Discography numbers 86-90)
- 20 Feb 1927 Concert: Berlin: Walter, cond.; possibly Oberon aria
- 24 Feb 1927 Faust; LL, Margarethe
Kapner; Kiepura; Ludwig Hoffmann; Zader, cond., Charlottenburg Opera,
(City Opera), Berlin
- 26 Feb 1927 Turandot; LL, Turandot
Kiepura, Calif; Schöne, Liu; Walter, cond., Charlottenburg Opera, (City Opera),
Berlin
- 27 Feb 1927 Pique Dame; LL, Lisa
Marie Schulz-Dornburg, Gräfin; Ruth Berglund, Pauline/Daphnis; Louise
Marck-Lüders, Gouvernante; Walter, cond., Charlottenburg Opera
- 28 Feb 1927 Die toten Augen; LL,
Berlin with Gottfried Ditter

Jefferson mentions a Die Walküre in Berlin at this time with Oestvig as Siegmund.

- 5 Mar 1927 Intermezzo; LL, Christine
same cast as 15 Jan, except: Alwin, cond., Vienna Opera
- 7 Mar 1927 Egmont (as a play with incidental music by Beethoven); LL, Klärchen
Weingartner, cond., Vienna Opera
- 9 Mar 1927 Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Jerger, Wotan; Wildbrunn,
Brünnhilde; Olszewska, Fricka; Heger, cond., Vienna Opera
- 14 Mar 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Renner, Marcello; Helmetsgruber, Musetta;
Alwin, cond., Vienna Opera
- 20 Mar 1927 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Neumann (guest), Wolfram;
Maikl, Walter; Paalen, Venus; Reichenberger, cond., Vienna Opera
- 22 Mar 1927 Pique Dame; LL, Lisa
Bruno Walter, cond., Charlottenburg Opera, Berlin
- 26 Mar 1927 Beethoven: Fidelio: LL, Leonore/Fidelio (LL's first)
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Schalk,
cond., Vienna Opera
- 31 Mar; 2 Apr 1927
Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Gallos,
Jaquino; Schalk, cond., Vienna Opera
- 5 Apr 1927 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut;
Reichenberger, cond., Vienna Opera
- 10, 13, Apr 1927 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan, Jerger, Pizarro; Mayr, Rocco, Schumann, Marzeline; Gallos,
Jaquino; Schalk, cond., Vienna Opera; except on 13: Maikl, Jaquino
- 17 Apr 1927 Die Meistersinger; LL, Eva
Manowarda, Sachs, Mayr, Pogner; Wernik, Vogelsang; Ettl, Nachtigall;
Wiedemann, Beckmesser; Madin, Kothner; Arnold, Zorn; Tomek, Moser;
Muzzarelli, Ortel; Reich, Schwarz; Abel, Flotz; Kalenberg (guest), Walther;
Gallos, David; Kittel, Magdalena; Felix Weingartner (guest), cond., Vienna
Opera
- 20 Apr 1927 Intermezzo; LL, Christine
Alfred Jerger, Storch; Jovanovic, Anna; Wernigk, Baron Lummer; Wiedemann,
Notary; Bauer-Pilecka, Notary's Wife; Gallos, Kapellmeister; Madin,
Kommerzienrat; Norbert, Justizrat; Zec, Kammersaenger; Strauss, cond.,
Vienna Opera
- 23 Apr 1927 Madame Butterfly; LL, Butterfly
Kittel, Suzuki; Maikl, Linkerton; Wiedemann, Sharpless; Alwin, cond., Vienna
Opera

- 2 May 1927 Der Rosenkavalier; LL, Marschallin
Rheinhardt, Octavian; Schumann, Sophie; Mayr, Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London
- 6 May 1927 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Lauritz Melchior, Siegmund; Friedrich Schorr, Wotan; Norman Allin, Hunding; Bruno Walter, cond., Covent Garden, London
- 10, 12, 18, 27 May 1927
Der Rosenkavalier; LL, Marschallin
Rheinhardt, Octavian; Schumann, Sophie; Mayr, Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London
- 23 May 1927 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Diehl, Lohengrin; Groenen, Friedrich; Kalter, Ortrud; Wilhelm Freund, cond., Hamburg Opera
- 25 May 1927 Fidelio; LL (guest), Leonore/Fidelio
Degier, Don Fernando; Rudolf Bockelmann, Don Pizarro; Guenther, Florestan; Lohfing, Rocco; Maria Rajdl, Marzeline; Schwarz, Jacquino; Pollak, cond., Hamburg Opera
- 30 May 1927 Turandot; LL (guest), Turandot
Lohfing, Timur; Guenther, Kalaf; Gertrud Callam, Liu; Wolff, cond., Hamburg Opera
- 3 Jun 1927 La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Renner, Marcello; Helletsgruber, Musetta; Alwin, cond., Vienna Opera
- 5 Jun 1927 Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except Hofer, Florestan
- 7 Jun 1927 Marriage of Figaro; LL, Countess
Duhan, Count; Schumann, Susanna; Jerger, Figaro; Anday, Cherubino; Schalk, cond., Vienna Opera
- 12 Jun 1927 Die Meistersinger; LL, Eva
same cast as 17 Apr, except: Zec, Pogner; Strobl, Flotz; Schubert, Walther; Schalk, cond.,
- 14 Jun 1927 Ariadne auf Naxos; LL, Primadonna/Ariadne
Renner, Musiklehrer; Achsel, Komponist; Schubert, Bacchus; Helletsgruber, Najade; Adele Kern (guest), Zerbinetta, Heger, cond., Vienna Opera
- 4 Aug 1927 Die Meistersinger; LL, Eva;
Pollak, cond., Munich National Theater (Munich Festival) cast unknown
- 7 Aug 1927 Die Walküre; LL, Sieglinde;
Munich National Theater (Munich Festival); cast unknown

13, 18, 24, 28 Aug 1927

Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Alfred Jerger, Don Pizarro; Alfred Piccaver,
Florestan; Richard Mayr, Rocco; Elisabeth Schumann, (13), Adele Kern (18-28),
Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Victor
Madin, Second Prisoner; Franz Schalk, cond., Vienna Philharmonic Orchestra
and Chorus

4 Sep 1927

Die Meistersinger; LL, Eva
Schipper, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

7 Sep 1927

Die Walküre; LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Manowarda, Wotan; Kappel,
Brünnhilde; Olszewska, Fricka; Heger, cond., Vienna Opera

12 Sep 1927

La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Duhan, Marcello; Helletsgruber, Musetta;
Alwin, cond., Vienna Opera

14 Sep 1927

Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Olszewska, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Schalk, cond., Vienna Opera

21 Sep 1927

Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except: Maikl, Florestan; Schipper, Don Pizarro; Heger,
cond.,

24 Sep 1927

Madame Butterfly; LL, Butterfly
Bauer-Pilecka, Suzuki; Pataky, Linkerton; Wiedemann, Sharpless; Alwin, cond.,
Vienna Opera

27 Sep 1927

Der Rosenkavalier; LL, Marschallin
same cast as 14 Sep; except: Reichenberger, cond.,

2 Oct 1927

Lohengrin; LL, Elsa
Manowarda, Heinrich; Schubert, Lohengrin; Jerger, Friedrich; Paalen, Ortrud;
Alwin, cond., Vienna Opera

7 Oct 1927

Turandot; LL, Turandot
Kiepura (guest), Kalaf; Helletsgruber, Liu; Reichenberger, cond. Vienna Opera

9 Oct 1927

Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Tamino; Duhan,
Papageno; Brauner (guest), Papagena; Heger, cond., Vienna Opera

15 Oct 1927

Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Achsel, Octavian; Wiedemann, Faninial; Schumann, Sophie;
Reichenberger, cond., Vienna Opera

19 Oct 1927

La Bohème; LL, Mimi
Pataky, Rudolfo; Madin, Schaunard; Wiedemann, Marcello; Claus, Musetta;
Alwin, cond., Vienna Opera

- 23 Oct 1927 Die Meistersinger von Nürnberg; LL, Eva
Jerger, Sachs; Markhoff, Pogner; Wiedemann, Beckmesser; Oehmann (guest),
Walther; Reinecke (guest), David; Kittel, Magdalena; Schalk, cond., Vienna
Opera
- 29 Oct, 3 Nov 1927
Korngold: Das Wunder der Heliane; Vienna premiere; LL, Heliane
Jerger, Der Herrscher; Kiepura (guest), Der Fremde; Anday, Die Botin;
Markhoff, Der Pfoertner; Schalk, cond., Vienna Opera (on 3 Nov: Paalen, Die
Botin)
- 8 Nov 1927 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Madin, Lescaut; Reichenberger,
cond., Vienna Opera
- 12 Nov 1927 Das Wunder der Heliane; LL, Heliane
same cast as 29 Oct, except: Paalen, Die Botin; Heger, cond.,
- 21 Nov 1927 Fidelio; LL (guest), Leonore/Fidelio
Marowski, Don Fernando; Rudolf Bockelmann, Don Pizarro; Gothelf Pistor
(guest), Florestan; Lohfing, Rocco; unknown, Marzeline; Schwarz, Jacquino;
Pollak, cond., Hamburg Opera
- 24 Nov 1927 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Lauritz Melchior, Lohengrin; Bockelmann, Friedrich; Anny
Muenchow, Ortrud; Wilhelm Freund, cond., Hamburg Opera
- 27 Nov 1927 Turandot; LL (guest), Turandot
Lohfing, Timur; Guenther, Kalaf; Helene Falk, Liu; Wolff, cond., Hamburg
Opera
- 29 Nov 1927 Das Wunder der Heliane; LL (guest), Heliane
Bockelmann, Der Herrscher; Guenther, the Stranger; Kalter, Die Botin;
Marowski, Der Pfoertner; Pollak, cond., Hamburg Opera
- Sometime in November 1927 Elisabeth in Tannhäuser, Berlin
- 3 Dec 1927 Tannhäuser; LL (guest), Elisabeth
Marowski, Hermann; Melchior, Tannhäuser; Degler, Wolfram; Schwarz, Walter;
unknown, Venus; unknown, cond., Hamburg Opera
- 6 Dec 1927 Recording in Berlin (Discography numbers 091-094)
- 8 Dec 1927 Recording in Berlin (Discography numbers 095-096)
- 8 (!) Dec 1927 Ariadne auf Naxos; LL, Ariadne
Oehmann; Ivogün; Rajdl, Composer; Bruno Walter, cond., Charlottenburg
Opera, (City Opera), Berlin
- Jefferson notes Walter conducting LL at this time in Fidelio, two Turandots and a Lohengrin in
Berlin.
- 9 Dec 1927 Recording in Berlin (Discography numbers 097-100)
- 10 Dec 1927 Recording in Berlin (Discography numbers 101-102)
- 13 Dec 1927 Recording in Berlin (Discography numbers 103-106)

- 25 Dec 1927 Fidelio; LL, Leonore/Fidelio
same cast as 31 Mar, except: Markhoff, Rocco; Vienna Opera
- 28 Dec 1927 Das Wunder der Heliane; LL, Heliane
same cast as 29 Oct, except: Schipper, Der Herrscher; Paul Marion (guest), Der Fremde;

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- 2 Jan 1928 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart, Queen of the Night; Maikl, Pamino; Duhan, Papageno;
Kern (guest), Papagena; Schalk, cond., Vienna Opera
- 3 Jan 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Piccaver, Tenor/Bacchus;
Helletsgruber, Najade; Jovanovic, Echo; Gerhart, Zerbinetta; Strauss (guest),
cond., Vienna Opera
- 7 Jan 1928 Das Wunder der Heliane; LL, Heliane
Schipper, Der Herrscher; Kiepura (guest), Der Fremde; Anday, Die Botin;
Schalk, cond., Vienna Opera
- 11 Jan 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 13 Jan 1928 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Piccaver, Linkerton; Renner, Sharpless; Alwin, cond., Vienna
Opera
- 19 Jan 1928 La Bohème; LL, Mimi
Piccaver, Rudof; Renner, Marcello; Helletsgruber, Musetta; Alwin, cond.,
Vienna Opera
- 22 Jan 1928 Die Meistersinger von Nürnberg; LL, Eva
Manowarda, Sachs, Markhoff, Pogner; Madin, Beckmesser; Slekak, Walther;
Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 29 Jan 1928 Lohengrin; LL, Elsa
Manewarda, Heinrich; Slezak, Lohengrin; Schipper, Friedrich; Paalen, Ortrud;
Reichenberger, cond., Vienna Opera
- 2, 6 Feb 1928 Hermann Götz: Der Widerspenstigen Zähmung; LL, Katharina
Norbert; Baptista; Helletsgruber, Bianka; Schipper, Petruccio; Heger, cond.,
Vienna Opera
- 10 Feb 1928 Das Wunder der Heliane; LL, Heliane
Jerger, Der Herrscher; Marion (guest), Der Fremde; Anday, Die Botin; Schalk,
cond., Vienna Opera
- 12 Feb 1928 Turandot; LL, Turandot
Tauber, Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 15 Feb 1928 Der Widerspänstigen Zähmung; LL, Katharina
Norbert; Baptista; Helletsgruber, Bianka; Schipper, Petruccio; Schalk, cond.,
Vienna Opera

- 17 Feb 1928 Recital, Vienna
Der Freischütz: Agathe's aria; Schubert: An die Musik; Wolf: Verborgenheit; Der Wunder der Heliane: Heliane's aria; Fidelio: Leonore's aria
- 24 Feb 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 26 Feb 1928 Magic Flute; LL, Pamina
Mayr, Sarastro; Gerhart, Queen of the Night; Maikl, Pamino; Wiedemann, Papageno; Claus, Papagena; Heger, cond., Vienna Opera
- 28 Feb 1928 Fidelio; LL, Leonore/Fidelio
Josef Kalenberg (guest), Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro; Mayr, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 1 Mar 1928 Radio broadcast: Tannhäuser, Vienna; Turandot was sung that night (without LL).
- 3 Mar 1928 Recital: Brünn
- 5 Mar 1928 Recital: Ostrau
Jefferson lists Bruno Walter conding LL in Faust, Ariadne, Die Walküre, Turandot, and Fidelio (Erik Enderlein, Florestan; Schöne, Marzeline) at this time in Berlin.
- 11 Mar 1928 Die Walküre: LL, Sieglinde, Berlin
- 13 Mar 1928 Recording in Berlin (Discography numbers 107-108)
- 15 Mar 1928 Ariadne auf Naxos or Faust
Janssen; Kipnis; Hans Zander, cond., Charlottenburg Opera, Berlin
- 18 Mar 1928 Ariadne auf Naxos; LL, Ariadne
Erb, Ivogün; Bruno Walter, cond., Charlottenburg Opera, Berlin
- 27 Mar 1928 Die toten Augen; LL (guest), Myrtocle
Schwarz, Shepherd; Tauberl, Schnitter; Singler, Shepherd Boy; Degler, Arcesius; Gunnar Graarud, Aurelius; Singler, Arsinoe; Kalter, Maria Magdalene; Freund, cond., Hamburg Opera
- 28 Mar 1928 Recital: Bremen: Tannhäuser: Dich teure Halle; Oberon: Ozean du Ungeheuer; Strauss: Traum durch die Dämmerung; Korngold: Aria from Der Wunder der Heliane; plus songs by Schubert and Strauss; Julius Schlotte, piano
- 29 Mar 1928 Das Wunder der Heliane; LL (guest), Heliane
Bockelmann, Der Herrscher; Guenther, the Stranger; Kalter, Die Botin; Julius Gutmann, Der Pfoertner; Pollak, cond., Hamburg Opera
- 30 Mar 1928 Fidelio; LL, Leonore/Fidelio
Schöne; Bruno Walter, cond., Charlottenburg Opera, Berlin
- 4 Apr 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Schumann, Najade; Helletsgruber, Echo; Gerhart, Zerbinetta; Strauss (guest), cond., Vienna Opera

- 7 Apr 1928 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achtel, Octavian; Madin, Faninal; Gerhart, Sophie, Pataky, Sänger;
Strauss, cond., Vienna Opera
- 8 Apr 1928 Die Meistersinger; LL, Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Slezak; Walther;
Gallos, David; Kittel, Magdalena; Heger, cond., Vienna Opera
- 14 Apr 1928 The Barber of Bagdad; LL, Margiana
Duhan, Kalil; Gallos, Mustafa; Anday, Bostona; Maikl, Rureddin; Mayr, Abul
Hassan; Schalk, cond., Vienna Opera
- 16 Apr 1928 Intermezzo; LL, Christine
Jerger, Storch; Strauss (guest), cond., Vienna Opera
- 22 Apr 1928 Die Walküre; LL, Sieglinde
Gunnar Graarud (guest), Siegmund; Markhoff, Hunding; Manowarda, Wotan;
Wildbrunn, Brünnhilde; Anda, Fricka; Schalk, cond., Vienna Opera
- 25 Apr 1928 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Jeritza, Octavian; Wiedemann, Faninal; Schumann, Sophie; Pataky,
Sänger; Reichenberger, cond., Vienna Opera
- 2 May 1928 Die Walküre; LL, Sieglinde
Elisabeth Ohms, Brünnhilde; Maria Olszewska, Fricka; Lauritz Melchior,
Siegmund; Wilhelm Rode, Wotan/Hunding; Otto Helgers, Wotan/Hunding;
Bruno Walter, cond., Covent Garden, London (Act II broadcast on BBC's 5GB
[experimental])
- 6 May 1928 Fidelio; LL, Leonore/Fidelio; Palais Garnier (Opéra de Paris);
*Richard Tauber, Florestan; Gallos, Jaquino; Jerger, Pizarro; Schumann,
Marzeline; Markoff, Fernando; Mayr, Rocco; Schalk, cond., Vienna Opera
Guest Performance. *Tauber's only performance as Florestan with Lehmann. He
sang it on 12 April 1928 with Helene Wildebrunn as Leonore. He only sang it
these two times in his life.
- 10 May 1928 Die Meistersinger; LL, Eva
Anny Andrassay, Magdalena; Rudolf Laubenthal/ Carl Martin Oehman,
Walter; Hans Clemens/Wilhelm Gombert, Beckmesser; Bruno Walter, cond.,
Covent Garden, London (repeated with different casts, not determined which
singers performed with LL.) (Act I broadcast on BBC's 5GB [experimental].)
- 15 May 1928 Der Rosenkavalier; LL, Marschallin, Palais Garnier (Opéra de Paris);
Jeritza, Octavian; Schumann, Sophie; Mayr, Ochs; Schalk, cond., Guest
Performance of the Vienna Opera
- 17 May 1928 Die Walküre: LL, Sieglinde, Palais Garnier (Opéra de Paris)
Wildbrunn, Brünnhilde; Anday, Fricka; Graarud, Siegmund; Schipper, Wotan;
Markhoff, Hunding, Schalk, cond. Guest Performance of the Vienna Opera
(Le Monde musical (vol. 39, no. 5, 31 mai 1928): «Mme LL a été une sublime
Sieglinde et se classa à n'en pas douter comme la plus belle artiste de la troupe.»)

- 18 May 1928 Götterdämmerung; LL, Gutrune
Elisabeth Ohms/Frida Leider, Brünnhilde; Maria Olszewska/Rosette Anday, Erda; Herbert Janssen; Otto Helgers/Ivar Andresen; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 19 May 1928 Die Walküre: LL, Sieglinde (possibly Paris)
- 21 May 1928 Die Meistersinger; LL, Eva
Anny Andrassay, Magdalena; Carl Martin Oehman, Walter;
Hans Nissen, Sachs; Robert Heger, cond., Covent Garden, London
- 23 May 1928 Tannhäuser: LL, Elisabeth
Frida Leider/Elisabeth Ohms, Venus; Lauritz Melchior/Carl Martin Oehman, Tannhäuser; Herbert Janssen, Wolfram; Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers performed with LL.) (Act II broadcast on BBC's 5XX Daventry and 2LO London.)
- 27 May 1928 Turandot; LL, Turandot
Kalenberg (guest), Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 30 May 1928 Othello; LL, Desdemona
Hubert Leuer (guest), Othello; Jerger, Iago; Gallos, Cassio; Kittel, Emilia;
Reichenberger, cond., Vienna Opera
- Jun 1928 Die Walküre: LL, Sieglinde, Berlin
- 3 Jun 1928 Fidelio; LL, Leonore/Fidelio
Graarud (guest), Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Schumann, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 5 Jun 1928 Palais Garnier (Opéra de Paris); LL, Leonore/Fidelio
Gastspiel Wiener Staatsoper, Richard Tauber (incorrectly listed, but no correction available), Florestan; Gallos, Jaquino; Jerger, Pizarro; Elisabeth Schumann, Marzeline; Markoff, Fernando; Richard Mayr, Rocco; Schalk, cond. (Guest Performance of the Vienna Opera)
- 7 Jun 1928 Turandot; LL, Turandot
Paul Marion (guest), Kalaf; Helletsgruber, Liu; Heger, cond., Vienna Opera
- 13 Jun 1928 Magic Flute; LL, Pamina
Mayr, Sarastro; Böhm (guest), Queen of the Night; Maikl, Pamino; Duhan, Papageno; Claus, Papagena; Heger, cond., Vienna Opera
- 18 June 1928 Concert: Hofburgkapelle (at 4:30pm); a mixed program on which LL sang:
Mendelssohn: Entsaugung; Beethoven: Die ehre Gottes an der Natur
- 18 (!) Jun 1928 Lohengrin; LL, Elsa
Zec, Heinrich; Leuer (guest), Lohengrin; Robert Burg (guest), Friedrich; Paalen, Ortrud; Alwin, cond., Vienna Opera
- 24 Jun 1928 Faust; LL, Margarethe
Maikl, Faust; Zec, Mefistofeles; Duhan, Valentin; Claus, Siebel; Alwin, cond., Vienna Opera

20, 24, 28 Aug 1928

Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Alfred Jerger, Don Pizarro; Josef Kalenberg,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Franz Schalk, cond., Vienna Philharmonic Chorus and Orchestra

3 Sep 1928 Recording in Berlin (Discography numbers 109-110)

4 Sep 1928 Recording in Berlin (Discography numbers 111-124)

9 Sep 1928 Fidelio; LL, Leonore/Fidelio

Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Heger, cond.,
Vienna Opera

12 Sep 1928 Marriage of Figaro; LL, Countess

Duhan, Count; Maria Rajdl (guest), Susanna; Jerger, Figaro; Anday, Cherubino;
Schalk, cond., Vienna Opera

14 Sep 1928 Magic Flute; LL, Pamina

Mayr, Sarastro; Gerhart Queen of the Night; Kalenberg, Pamino; Duhan,
Papageno; Kern, Papagena; Schalk, cond., Vienna Opera

19 Sep 1928 Tannhäuser; LL, Elisabeth

Mayr, Hermann; Enderlein (guest), Tannhäuser; Duhan, Wolfram; Wildbrunn,
Venus; Schalk, cond., Vienna Opera

22 Sep 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne

Duhan, Music Teacher; Angerer, Composer; Schubert, Tenor/Bacchus;
Schumann, Najade; Helletsgruber, Echo; Gerhart, Zerbinetta; Schalk, cond.,
Vienna Opera

26 Sep 1928 Der Rosenkavalier; LL, Marschallin

Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie;
Reichenberger cond., Vienna Opera

30 Sep 1928 Manon; LL, Manon Lescaut

Piccaver, des Grieux; Zec, Comte des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera

2 Oct 1928 La Bohème; LL, Mimi

Piccaver, Rudolfo; Duhan, Marcello; Kern, Musetta; Alwin, cond., Vienna Opera

5 Oct 1928 Othello; LL, Desdemona

Schubert, Othello; Wiedemann, Iago; Wernigt, Cassio; Kittel, Emilia;
Reichenberger, cond., Vienna Opera

7 Oct 1928 Fidelio; LL, Leonore/Fidelio

Schubert Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Schumann, Marzeline; Gallos, Jaquino; Heger, cond., Vienna Opera

12 Oct 1928 Puccini: Manon; LL, Manon Lescaut

Piccaver, des Grieux; Manowarda, Count des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera

- 14 Oct 1928 Die Meistersinger; LL (called "Ehrenmitglied" Honored member, for the first time), Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Schubert; Walther; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 18 Oct 1928 Ariadne auf Naxos; LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Schubert, Tenor/Bacchus; Schumann, Najade; Helletsgruber, Echo; Kern, Zerbinetta; Heger, cond., Vienna Opera
- 24 Oct 1928 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Kern, Sophie; Reichenberger cond., Vienna Opera
- 30 Oct 1928 Rosenkavalier; LL (guest), Marschallin
Lohfing, Ochs; Falk, Octavian; Degler, Faninal; Callam, Sophie; Jan Berlik, Singer; Pollak, cond., Hamburg Opera
- 2 Nov 1928 Die Walküre; LL (guest), Sieglinde
Graarud, Siegmund; Marowski, Hunding; Bockelmann, Wotan; Muenchow, Brünnhilde; Kalter, Fricka; Wolff, cond., Hamburg Opera
- 4 Nov 1928 Lohengrin; LL (guest), Elsa
Marowski, Heinrich; Melchior, Lohengrin; Bockelmann, Friedrich; Muenchow, Ortrud; Pollak, cond., Hamburg Opera
- 10 Nov 1928 Recording in Berlin (Discography numbers 125-132)
- 12 Nov 1928 Recording in Berlin (Discography numbers 133-134)
- 8 Dec 1928 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 11 Dec 1928 Otello; LL, Desdemona
Slezak, Othello; Jerger, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger, cond., Vienna Opera
- 14 Dec 1928 Die Jüdin; LL, Recha
Slezak, Eleazar; Norbert, Brogni; Birkmeyer F., Kaiser; Pataky, Leopold; Alwin, cond., Vienna Opera
- 17 Dec 1928 Recording in Berlin (Discography numbers 135-138)
- 19 Dec 1928 Magic Flute; LL, Pamina
Zec, Sarastro; Gerhart Queen of the Night; Kalenberg, Tamino; Duhan, Papageno; Claus, Papagena; Schalk, cond., Vienna Opera
- 23 Dec 1928 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 26 Dec 1928 Die Meistersinger; LL, Eva
Schipper, Sachas; Zec, Pogner; Wiedemann, Beckmesser; Slezak; Walther; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera

29 Dec 1928 La Bohème; LL, Mimi
Slezak, Rudolfo; Madin, Marcello; Helletsgruber, Musetta; Reichenberger, cond.,
Vienna Opera

1929

9 Jan 1929 Otello: LL, Desdemona, Berlin

19 Jan 1929 Recital: Frankfurt

23 Jan 1929 Lohengrin, LL, Elsa (LL, sang in German, the rest of the cast in French)
Marcelle Mahieu, Ortrud; Anseau, Lohengrin; Huberty, Heinrich; Lanteri,
Telramund; Ruhlmann, cond.; Palais Garnier (Opéra de Paris)

29 Jan 1929 Lohengrin, LL, Elsa, Paris (possibly a repeat of 23 Jan)

31 Jan 1929 Joint Recital, Théâtre de l'Opéra, Palais Garnier, Paris; with Boris Schwarz,
violin; Emile Wagner, piano
Gluck: Alceste: Aria; Weber: Der Freischütz: Aria; Schubert (5 Lieder including:
Ständchen; Der Tod und das Mädchen); Strauss: 3 Lieder (possibly including
Wiegenlied)

Feb 1929 Recital: Brussels

Feb 1929 Recital: Musikvereinssaal, Vienna; Ferdinand Foll, piano
Arias: from Merry Wives..., Andrea Chénier, Schumann
Frauenliebe und Leben

3 Feb 1929 Die Walküre, LL, Sieglinde
Schubert, Siegmund; Markhoff, Hunding; Hermann Nissen (guest), Wotan;
Miller (guest), Fricka, Waltraute; Wildbrunn, Brünnhilde; Schalk, cond; Vienna
Opera

8 Feb 1929 Werther; LL, Lotte
José Rogatchwsky, Werther; Renner, Albert; Stern, Sopie; Alwin, cond., Vienna
Opera

11 Feb 1929 The Barber of Bagdad; LL, Margiana
Nissen (guest); Kalif; Gallos, Musafa; Maikl, Nureddin; Heger, cond., Vienna
Opera

16 Feb 1929 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Schubert, Tannhäuser; Wiedemann, Wolfram;
Wildbrunn, Venus; Schalk, cond., Vienna Opera

22 Feb 1929 Fidelio; LL, Leonore/Fidelio
Franz Markhoff, Don Fernando; Hans Hermann Nissen, Don Pizarro; Richard
Mayr, Rocco; Franz Schalk, cond., Vienna Philharmonic (on tour) Stockholm
Royal Theater

26 Feb 1929 Recording in Berlin (Discography numbers 139-144.2)

1 Mar 1929 Concert: Salle Pleyel, Paris
Beethoven: Fidelio: Leonore's aria; Strauss: Morgen, Wiegenlied, Cäcilie;
Fourestier, cond., Orchestre symphonique de Paris

3 Mar 1929 Concert: Salle Pleyel, Paris
Weber: Oberon: Rezia's aria; Wagner: Schmerzen, Im Treibhaus, Träume;
Encore: Strauss: Morgen; Fourestier, cond., Orchestre symphonique de Paris

- 5 Mar 1929 Lohengrin; (LL, Elsa, sang in German, the rest of the cast in French)
Georgette Caro, Ortrud; Franz, Lohengrin; Frommen Heinrich; John Brownlee,
Telramund; Ruhlmann, cond.; Palais Garnier (Opéra de Paris)
- Mar 1929 Fidelio, Paris
- Mar 1929 Der Rosenkavalier, Paris
- 7 Mar 1929 Der Rosenkavalier, Basel
- 9 Mar 1929 Concert: Basel: Oberon: Ozean; Strauss: Wiegenlied, Cécilie, Ständchen;
Weingartner, cond.
- 10 Mar 1929 Lohengrin; LL, Elsa, Paris
Georgette Caro, Ortrud; Franz, or another tenor, Lohengrin; Frommen,
Heinrich; Brownlee, Telramund; cond., Ruhlmann
- 14 and another date in Mar 1929
Recital and Concert: Théâtre de Monte Carlo, Monte Carlo
Leonore's Aria; Schubert: Der Tod und das Mädchen; Brahms: Mainacht;
Wiegenlied; Strauss: Ich trage meine Minne; Zueignung; Aldo Bonifanti, piano;
Paul Paray, cond.
- 24 Mar 1929 Lohengrin; LL, Elsa
Zec, Heinrich; Fritz Wolff (guest), Lohengrin; Schipper, Friedrich; Paalen,
Ortrud; Heger, cond., Vienna Opera
- 26 Mar 1929 La Bohème; LL, Mimi
Kalenberg, Rudolfo; Duhan, Marcello; Claus, Musetta; Reichenberger, cond.,
Vienna Opera
- 31 Mar 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie; Strauss,
cond., Vienna Opera
- 3 Apr 1929 Die Walküre; LL, Sieglinde
Leuer, Siegmund; Markhoff, Hunding; Friedrich Schorr, Wotan; Wildbrunn,
Brünnhilde; Anday, Fricka; Heger, cond., Vienna Opera
- 6 Apr 1929 Der Rosenkavalier; LL, Marschallin
same cast as 31 Mar, except: Schumann, Sophie
- 8 Apr 1929 Othello; LL, Desdemona
Kalenberg, Othello; Jerger, Iago; Wernigt, Cassio; Kittel, Emilia; Reichenberger,
cond., Vienna Opera
- 14 Apr 1929 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr,
Rocco; Schumann, Marzeline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 16 Apr 1929 Recording in Berlin (Discography numbers 144.3-148)
- 22 Apr 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr,
Ochs; Bruno Walter/Robert Heger, cond., Covent Garden, London (repeated
with different casts, not determined which singers or conductors performed with
LL.) 22 Apr Act I was broadcast live by the BBC, the first such transmission of
an opera.

- 24 Apr 1929 Lohengrin; LL, Elsa
Maria Olszewska, Ortrud; Fritz Wolf/Erik Enderlin, Lohengrin; Robert Heger, cond., Covent Garden, London
- 26 Apr 1929 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Rosette Anday, Fricka; Lauritz Melchior, Siegmund; Friedrich Schorr, Wotan; Alexander Kipnis, Hunding; Bruno Walter, cond., Covent Garden, London
- 28 Apr 1929 or 7 May
Concert: Théâtre de Champs-Élysées; Paris; E. Wagner, piano
Brahms: Mainacht, Dein blaues Auge, Wiegenlied, Vergebliches Ständchen;
Schubert: *Le guide; Litanei auf das Fest Allerseelen; Ave Maria; Schumann: Frauenliebe und Leben; Strauss: Ruhe meine Seele; Befreit; Heimliche Aufforderung; *German title given in French
- Jefferson writes that between her London commitments, LL was in Paris to sing Elsa at the Opera with John Sullivan.
- 2 May 1929 Lohengrin; LL, Elsa
Maria Olszewska, Ortrud; Fritz Wolf/Erik Enderlin, Lohengrin; Robert Heger, cond., Covent Garden, London
- 7 May 1929 or 28 Apr
Concert: Théâtre de Champs-Élysées; Paris
Brahms, Schubert, Schumann: Frauenliebe und Leben; Strauss: Ruhe meine Seele; Befreit; Heimliche Aufforderung
- 8 May 1929 Die Meistersinger; LL, Eva
Anny Adrassy, Magdalena; Fritz Wolf, Walther; Hans Clemens/Heinrich Tessner, Sachs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 14 May 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr, Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 17 May 1929 Der Rosenkavalier; LL, Marschallin
Delia Rheinhardt, Octavian; Gitta Alpar/Schumann, Sophie; Richard Mayr, Ochs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 24 May 1929 Die Meistersinger; LL, Eva
Anny Adrassy, Magdalena; Fritz Wolf, Walther; Hans Clemens/Heinrich Tessner, Sachs; Bruno Walter or Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)

- 28 May 1929 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 2 Jun 1929 Die Meistersinger; LL, Eva
Schipper, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Gallos, David; Kittel, Magdalena; Schalk, cond., Vienna Opera
- 5 Jun 1929 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Helletsgruber, Marzelline; Gallos, Jaquino; Schalk, cond., Vienna Opera
- 9 Jun 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie; Schalk, cond., Vienna Opera
- 13 Jun 1929 Recording in Berlin (Discography numbers 149-156)
- 8, 18, 26 Aug 1929 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Franz Markhoff, (8); Karl Hammes, (18, 26); Don Fernando; Ludwig Hofmann, (8), Wilhelm Rode (18, 26), Don Pizarro; Josef Kalenberg, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzelline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Victor Madin, Second Prisoner; Franz Schalk, cond., Vienna Philharmonic Orchestra and Chorus
- 12, 16, 20, 24, 30 Aug 1929 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Vera Schwarz, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Koloman von Pataky, Singer; Clemens Krauss, cond., Vienna Philharmonic
- 5 Sep 1929 Manon; LL, Manon
Piccaver, des Grieux; Manowarda, Graf; Wiedemann, Lescaut; Madin, Brietigny; Alwin, cond., Vienna Opera
- 7, 10 Sep 1929 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Schwarz, Octavian; Wiedemann, Faninal; Kern, Sophie; Clemens Krauss, cond., Vienna Opera
- 14 Sep 1929 Lohengrin; LL, Elsa
Manowarda, Heinrich; Piccaver, Lohengrin; Schipper, Friedrich; Paalen, Ortrud; Heger, cond., Vienna Opera
- 20 Sep 1929 Manon; LL, Manon
Beniamino Gigli (guest), Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 22 Sep 1929 Der Rosenkavalier; LL, Marschallin; Vienna Opera (from Günther's list)
- 24 Sep 1929 Faust; LL, Margarethe
Kalenberg, Faust; Hofmann, Mefistofeles; Schipper, Valentin; Helletsgruber, Siebel; Alwin, cond., Vienna Opera
- 30 Sep 1929 Die Meistersinger; LL, Eva
Rode, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Willer, Magdalena; Krauss, cond., Vienna Opera

- Oct 1929 Concert: Bremen; possibly Julius Schlatke, piano
Widerspänstige Zählung; Leonore's Aria; Schubert: An die Musik; Encores:
Strauss; Brahms; Blech
- 3 Oct 1929 Recording in Berlin (Discography numbers 157-162)
- 6 Oct 1929 Fidelio; LL (guest), Leonore/Fidelio
unknown, Don Fernando; unknown, Don Pizarro; Guenther, Florestan; Lohfing,
Rocco; Singler, Marzeline; Schwarz, Jacquino; Pollak, cond., Hamburg Opera
- 8 Oct 1929 Tannhäuser; LL (guest), Elisabeth
Marowski, Hermann; unknown, Tannhäuser; Groenen, Wolfram; Berlik, Walter;
Emmy Land, Venus; Wolff, cond., Hamburg Opera
- 11 Oct 1929 Meistersinger; LL (guest), Eva
Bockelmann, Sachs; Kreuder, Beckmesser; Pistor, Walter; Schwarz, David;
Kalter, Magdalene; Pollak, cond., Hamburg Opera
- 19 Oct 1929 Recital: Queen's Hall, London; Harold Craxton, piano
Brahms: Die Mainacht; Dein blaues Auge; Wiegenlied; Vergebliches Ständchen;
Schubert: An die Musik; Litanei; Ave Maria; Schumann: Frauenliebe und Leben;
Strauss: Traum durch...; Heimliche Aufforderung; encore: Zueignung
- 23 Oct 1929 Der Rosenkavalier; LL (guest), Marschallin
Falk, Octavian; Degler, Faninal; Pollak, cond., Hamburg Opera (Lehmann's last
performance in the Stadttheater)
- 31 Oct 1929 Concert: Amsterdam; Monteux, cond.
Agathe's aria; Wagner: Wesendonck Lieder
- 1929 Recital: Luxembourg
Schubert: Litenai; Ave Maria; Schumann: Frauenliebe und Leben; Strauss:
Allerseelen; Ruhe meine Seele; Zueignung
- 4 Nov 1929 Concert unknown venue
- 6 Nov 1929 A program cover states: Société Royale des Nouveaux Concerts et d'Harmonie/
Kon. Maatschappij der Nieuwe Concerten en Kon. Harmoniemaatschappij
(Belgium)
- 7-17 Nov 1929 Concerts/recitals in Paris and Belgium (see above)
- 12 Nov 1929 Die Meistersinger: possibly Vienna
- 13 Nov 1929 Recital: Brussels; Eugene Wagner, piano
Schumann: Frauenliebe und Leben; Wolf: Verborgenheit, Zur Ruh'; Strauss:
Befreit, Heimliche Aufforderung, Morgen; (one source: 6 Nov)
- 14 Nov 1929 Fidelio: LL, Leonore; Antwerp; "Koninklijke Vlaamsche Opera" (Royal
Flemish Opera)
M. Ségard, Marzeline; J. Sterkens, Florestan; G. Wouters, Rocco; K. Bogaers,
Don Pizarro; G. Vercamer, Jacquino; C. Jochem, Don Fernando; J. J. B. Schrey,
cond.
- 16 Nov 1929 Concert: Concerts Lamoureux, Paris; A. Wolff, cond.;
Cornelius: Brautlieder; Tannhäuser: Dich teure Halle; Der Widerspenstigen
Zählung: Katharina's aria

- 17 Nov 1929 Concert: Concerts Lamoureux, Paris; A. Wolff, cond.
Weber: Der Freischütz: Agathe's aria; Schumann: Widmung; Du bist wie eine Blume; Glühwürmchen; Botschaft
- 19 Nov or possibly Oct 1929
Recital: Queens Hall, London; Harold Craxton, piano
Brahms, Strauss: Dein blaues Auge; Wiegenlied; Traum durch...; Schubert: An die Musik; Ave Maria; Schumann: Frauenliebe und Leben
- 22 Nov 1929 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
Germaine Lubin, Brünnhilde; Georgette Caro, Fricka; Franz, Siegmund; André Pernet, Wotan; Grommen, Hunding; Philippe Gaubert, cond.
- Nov 1929 Radio broadcast: concert: Paris
- 25 Nov 1929 Recital: Théâtre des Champs-Élysées, Paris; E. Wagner, piano; Schubert: Die junge Nonne; Nachtgesang; Du bist die Ruh; Der Doppelgänger; Liszt: Mignon; Es muss ein Wunderbares sein; Mendelssohn: *Bon Coeur; Hommage; Lieblingsplättchen; Auf Flügeln...; Wolf: Einsamkeit; Zur Ruh, zur Ruh; Willst du deinen Liebsten...; In der Schatten...; Marx: Hat dich die Liebe berührt; Und gestern hat er mir Rosen gebracht; Strauss: All mein Gedanken; Carillon; *German titles given in French
- 27 Nov 1929 Die Walküre; LL Sieglinde, Paris; same cast as 22 Nov except: Lapeyrette, Fricka
- 29 Nov 1929 Recital: London (date uncertain)
- 1 Dec 1929 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Slezak, Tannhäuser; Rode, Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 26 Dec 1929 Die Meistersinger; LL, Eva
Rode, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 27 Dec 1929 Ariadne auf Naxos; LL, Primadonna/Ariadne
Angerer, Komponist; Wiedeman, Musiklehrer; Piccaver, Tenor/Bacchus; Kern, Zerbinetta; Richard Strauss, cond., Vienna Opera
- 1930**
- 1 Jan 1930 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Hammes, Don Fernando; Rode, Don Pizarro; Manowarda, Rocco; Schumann, Marzelline; Gallos, Jaquino; Strauss, cond., Vienna Opera
- 9 Jan 1930 Faust; LL, Margarethe
Kalenberg, Faust; Zec, Mefistofeles; Nissen, Valentin; Michalsk, Siebel; Heger, cond., Vienna Opera
- 15 Jan 1930 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 17 Jan 1930 Ariadne auf Naxos, LL, Primadonna/ Ariadne
Wiedemann, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus; Kern, Zerbinetta; Strauss, cond., Vienna Opera

- 20 Jan 1930 Die Jüdin; LL, Recha
Slezak, Eleazar; Zec, Brogni; Birkmeyer F., Kaiser; Maikl, Leopold; Gerhart, Eudora; Alwin, cond., Vienna Opera
- 22 Jan 1930 Die Meistersinger; LL, Eva
Manowarda, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Gallos, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 26 Jan 1930 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Nissen, Wolfram; Pauly, Venus; Alwin, cond., Vienna Opera
- 30 Jan 1930 Intermezzo; LL, Christine
Hammes, Storch; Claus, Anna; Strauss, cond., Vienna Opera
- 1 Feb 1930 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut; Reichenberger, cond., Vienna Opera
- 6 Feb 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Hammes, Charles; Kittel, Countess; Paalen, Berst; Reichenberger, cond. Vienna Opera
- 9 Feb 1930 Shared Recital: Vienna; Erich Meller, piano
Schubert: Doppelgänger; Erbkönig;
- 11 Feb 1930 Andrea Chénier; LL, Madeleine
same cast as 6 Feb, except: Schipper, Charles
- 14 Feb 1930 Intermezzo; LL, Christine
Hammes, Storch; Claus, Anna; Strauss, cond., Vienna Opera
- 20 Feb 1930 Recording in Berlin (Discography numbers 163-168)
- 21 Feb 1930 Recording in Berlin (Discography numbers 169-172)
- 25 Feb 1930 Recital: Queens Hall, London, Harold Craxton, piano
Giordani: Caro mio ben; Monteverdi: Lasciatemi morire; Gluck: O del mio dolce ardor; Beethoven: Freudvoll und Leidvoll; Die Trommel gerühret!; Schumann: Du bist wie eine Blume; Alte Laute; Frühlingsnacht; Ich grolle nicht; Liszt, Marx, Strauss: Kling
- 1 Mar 1930 Concert: Orchestra des Concerts Padeloup; Theatre des Champs Elysees, Paris; Rhené-Baton, cond.; E. Wagner, piano
Beethoven: Sehnsucht; Ich liebe dich, Die Trommel gerühret; Freudvoll und leidvoll (with orchestra); Schubert: Erbkönig; Ganymed; Geheimis; Ständchen; (with piano); Encore: An die Musik

- 2 Mar 1930 Concert: Orchestre des Concerts Pasdeloup, Rhené-Baton, cond.; Théâtre des Champs-Élysées; E. Wagner, piano
Weber: Agathe's aria from *Der Freischütz* (with orchestra); Strauss: *Allerseelen*; *Traum durch die Dämmerung*, *Zueignung*, *Heimliche Aufforderung* (with piano)
Le Monde musical (#41, no. 3, 31 mars 1930): «La grande et admirable cantatrice triompha, le samedi, dans un répertoire largement classique—celui où elle règne souverainement.» *Le Ménestrel* #4897, vol. 92, #10 (7 III. 1930): «Indépendamment d'une technique parfaite d'une émission souple, ample, elle a ce que la nature seule pouvait lui donner, une voix émouvante qui prend l'auditeur.»
- Mar 1930 Recital: Vienna
- 7 Mar 1930 Concert: Salle Pleyel, Paris (date uncertain)
Schubert, Beethoven (see 1 Mar, but this lists different hall)
- 17 Mar 1930 *Tannhäuser*, Palais Garnier, Paris; LL, Elisabeth Mahieu, Venus; Kirchoff, *Tannhäuser*; Rouard, Wolfram; Huberty, Landgraf; Morini, Walter; Ruhlmann, cond. Opéra de Paris
- 19 Mar 1930 Recital: Théâtre des Champs Elysées, Paris; E. Wagner, piano
Monteverdi, Giordani, Gluck, Schumann, Liszt, Strauss, Hahn: *D'une prison*; Chausson; Fauré, *Rencontre*; Duparc: *Phidylé*
- Date uncertain Nice: same program as 19 March
- Date uncertain Cannes: same program as 19 March
- 20 Mar 1930 Recital: Champs Elysees, Paris (date uncertain)
Schubert, Schumann, Brahms, Strauss
- 21 Mar 1930 *Tannhäuser*, Palais Garnier, Paris; LL, Elisabeth (Opéra de Paris)
same cast as 17 Mar
- 24 Mar 1930 *Der Rosenkavalier*; LL, Marschallin, Palais Garnier, Paris
Huberty, Ochs; G. Lubin, Octavian; Henrie Fabert, Faninal; Jane Laval, Sophie; Philippe Gaubert, cond., Opéra de Paris; (On Günther's list he writes that it was sung in French. That may be, but one can assume, as happened in other German operas, that LL sang in German.)
- 26 Mar 1930 *Tannhäuser*, Palais Garnier, Paris; LL, Elisabeth (Opéra de Paris)
same cast as 17 Mar
- 1 Apr 1930 *Ariadne auf Naxos*, LL, Primadonna/*Ariadne*
Jerger, Music Teacher; Achsel, Composer; Piccaver, Tenor/*Bacchus*; Gerhart, Zerbinetta; Strauss, cond., Vienna Opera
- 5 Apr 1930 *Der Rosenkavalier*; LL, Marschallin
Mayr, Ochs; Achsel, Octavian; Wiedemann, Faninal; Kern, Sophie; Clemens Krauss, cond., Vienna Opera
- Apr 1930 Contract problems with the Vienna Opera
- 10 Apr 1930 Recital: Redoutensalle, Budapest
Weber: *Ozean...*; Agathe's aria; Schubert, Liszt, Strauss

- 11 Apr 1930 Werther; LL, Lotte
Rogatchewsky (guest), Werther; Jerger, Albert; Helletsgruber, Sophie;
Reichenberger, cond., Vienna Opera
- 13 Apr 1930 Manon; LL, Manon
Rogatchewsky (guest), Des Grieux; Mayr, Count Des Grieux; Wiedemann,
Lescaut; Reichenberger, cond., Vienna Opera
- 17 Apr 1930 Faust; LL, Margarethe
Rogatchewsky (guest), Faust; Jerger, Mefistofeles; Schipper, Valentin; Michalsky,
Siebel; Alwin, cond., Vienna Opera
- 20 Apr 1930 Die Walküre: LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Jeritza, Brünnhilde; Miller,
Fricka; Krauss, cond., Vienna Opera
- Apr 1930 Recital: Theatre Champs Elysee, Paris
Chausson, Fauré, Duparc
- 24 Apr 1930 Lohengrin: LL, Elsa; Antwerp (her second appearance in this role there)
- April 1930 Recital: London
- 28 Apr, 1 May 1930
Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Rudolf Laubenthal/Fritz Wolff, Walther; Hedde Nash,
David; Friedrich Schorr/Rudolf Bockelmann, Sachs; Bruno Walter or Robert
Heger, cond., Covent Garden, London (repeated with different casts, not
determined which singers or conductors performed with LL.) (Act III broadcast
by BBC's National Programm)
- 28 April 1930 A program lists Friedrich Schorr, Otto Helgers, Heinrich Tessmer, Rudolf
Laubenthal, Lotte Lehmann. Conductor: Bruno Walter.
- 2 May 1930 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska/Constance Willis, Fricka; Lauritz
Melchior, Siegmund; Friedrich Schorr/Rudolf Bockelmann, Wotan; Ivar
Adresen, Hunding; Bruno Walter or Robert Heger, cond., Covent Garden,
London (repeated with different casts, not determined which singers or
conductors performed with LL.)
Paris—LL “heard this week at several private affairs” including “a reception
given by an American, Mrs. Alfred Heidelberg.” (Birkhead NYT May 18, 1930;
p31:3).
- 6, 14, 19, 21 May 1930 J. Strauss: Die Fledermaus; LL, Rosalinde
Elisabeth Schumann, Adele; Maria Olszewska, Prince Orlofsky; Willi Wörle,
Baron von Eisenstein; Karl Jöken, Alfred; Bruno Walter, cond., Covent Garden,
London
- 3 Jun 1930 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Slezak, Tannhäuser; Nissen, Wolfram; Wildrunn, Venus;
Reichenberger, cond., Vienna Opera
- 4 Jun 1930 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Krauss, cond., Vienna Opera

- 6 Jun 1930 Manon; LL, Manon
Piccaver Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 8 Jun 1930 Die Meistersinger; LL, Eva
Rode, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Willer, Magdalena; Krauss, cond., Vienna Opera
- 11 Jun 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Shipper, Charles; Kittel, Countess; Paalen, Berst;
Reichenberger, cond. Vienna Opera
- 14 or 15 Jun 1930 Der Rosenkavalier; LL, Marschallin; Graz;
Josef Manowarda, Ochs; Adele Kern, Sophie; Krauss, cond. (unsure which
orchestra); Günther's list has 14 as the date.
- 18 Jun 1930 Recording in Berlin (Discography numbers 172.1–178.1)
- 19 Jun 1930 Recording in Berlin (Discography numbers 173-174)
- 4 Aug 1930 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Karl Hauss, Singer; Clemens Krauss, cond., Vienna Philharmonic
- 13, 18 Aug 1930 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Richard Mayr; Don Fernando; Wilhelm Rode, Don Pizarro; Josef Kalenberg,
Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline;
Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second
Prisoner; Franz Schalk, cond., Vienna Philharmonic Orchestra and Chorus
- 1 Sep 1930 Die Meistersinger; LL, Eva
Rode, Sachs; Zec, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 7 Sep 1930 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Schalk, cond.,
Vienna Opera
- 11 Sep 1930 Puccini: Manon; LL, Manon Lescaut
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Heger, cond., Vienna Opera
- 14 Sep 1930 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 17 Sep 1930 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Schalk, cond., Vienna Opera
- 21 Sep 1930 Der Rosenkavalier; LL, Marschallin
same cast as 14 Sep, except: Schmann, Sophie
- 24 Sep 1930 Madame Butterfly; LL, Butterfly
Suzuki, Paalen; Piccaver, Linkerton; Wiedemann, Scharpless; Alwin, cond.,
Vienna Opera

- 3 Oct 1930 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Kittel, Countess; Paalen, Berst;
Reichenberger, cond. Vienna Opera
- 5 Oct 1930 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Curt Taucher (guest), Tannhäuser; Schipper, Wolfram;
Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 9 Oct 1930 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 14 Oct 1930 Recital: Theatre des Champs Elysees, Paris; *E. Wagner, piano
Brahms, Schubert, Schumann and Strauss: Wiegenlied; Marcel Hubert also
played solo cello pieces (Beethoven and Brahms) on the same program; *Pianist
Jessie Munro announced in Le guide du concert, XVII, 1: 3 and 10. X. 1930
(NY Times: Birkhead reports that LL will “sail in October for a five weeks’
engagement with the Chicago Opera, appearing in ‘Fidelio’ and other well
known roles, including Wagnerian parts.”)
- 28 Oct 1930 Die Walküre; LL, Sieglinde (US Debut);
Hans Hermann Nissen, Wotan; Maria Olszewska, Fricka; Baromeo, Hunding;
Paul Althouse, Siegmund; Frida Leider, Brunnhilde; Pollak, cond., Chicago Civic
Opera
- 1 Nov 1930 Tannhäuser; LL, Elisabeth
Paul Althouse, Tannhäuser; Cyrena Van Gordon, Venus; Herrmann Nissen,
Wolfram; Alexander Kipnis, Hermann; Pollack, cond., Chicago Opera
Company (Non-commercial Discography number 422) (Section from 9:00pm–
10:00pm broadcast on KYW and “network.”) This is a historic recording, even
beyond its importance to the Lehmann legacy. It appears to be the earliest extant
off-the-air transcription of a live performance from an American opera house.
- 3 Nov 1930 Recital: Northrop Memorial Auditorium, Minneapolis, Minnesota; Katherine
Hoffmann, piano
Oberon: Ozean...; Schubert: An die Musik; Auf dem Wasser...; Rastlose Liebe;
Schumann: Der Nussbaum; Du bist wie eine Blume; Ich grolle nicht; added
Schumann songs; Brahms: Der Schmied, Ständchen; Vergebliches Ständchen;
Wiegenlied; Strauss: Traum durch...; Zueignung; Heimliches Aufforderung;
encores: Tannhäuser: Dich teure Halle. [The series was called “University’s
Artist Course.”]
- 8 Nov 1930 Lohengrin; LL, Elsa
Alexander Kipnis, Henry; M aison, Lohengrin; Hans Hermann Nissen,
Telramund; Maria Olszewska, Ortrud; Pollak, cond., Chicago Civic Opera
- 10 Nov 1930 Die Walküre (same cast as 28 Oct)
- 13 Nov 1930 Tannhäuser (same cast as 1 Nov)
- 20 Nov 1930 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Hans Sachs; Alexander Kipnis, Pogner; Habich,
Beckmesser; Ringling, Kothner; Maison, Walther; Colcaire, David; Maria
Oszewska, Magdalena; Pollak, cond., Chicago Civic Opera

- 24 Nov 1930 Lohengrin (same as 8 Nov)
- 26 Nov 1930 Die Meistersinger (same as 20 Nov)
- 5 Dec 1930 LL leaves for Europe.
- Dec 1930 Die Walküre: LL, Sieglinde; Paris
- 13 Dec 1930 Concert: Salle Gavaux, Orchestre des Concerts Lamoureux, Paris Schubert: Die Allmacht; Erlkönig; Schumann: Talisman; Waldesgespräch; Erstes Grün; *J'ai pardonné; Der Nussbaum; Albert Wolff, cond.; E. Wagner, piano; *German title given in French
- 14 Dec 1930 Concert: Salle Gavaux, Orchestre des Concerts Lamoureux, Paris Nicolai: Merry Wives: Aria of Frau Fluth; Strauss: Geduld; Traum durch die Dämmerung; Schlechtes Wetter; All mein Gedanken; E. Wagner, piano
- 21 Dec 1930 Tannhäuser; LL, Elisabeth Manowarda, Hermann; Slezak, Tannhäuser; Gerhard Hüscher (guest), Wolfram; Wildbrunn, Venus; Schalk, cond., Vienna Opera
- 23 Dec 1930 La Bohème; LL, Mimi Maikl, Rudolfo; Wiedemann, Marcello; Bullard, Musetta; Alwin, cond., Vienna Opera
- 25 Dec 1930 Der Rosenkavalier; LL, Marschallin (listed by Jefferson and Günther) "usual cast" with Krauss
- 29 Dec 1930 Lohengrin; LL, Elsa Zec, Heinrich; Wolff, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud; Heger, cond., Vienna Opera

1931

Sometime in 1931 Stadttheater, Basel

- 1 Jan 1931 Der Opernball (listed by Jefferson)
- 2 Jan 1931 Fidelio; LL, Leonore/Fidelio Slezak, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro; Manowarda, Rocco; Schumann, Marzelline; Gallos, Jaquino; Heger, cond., Vienna Opera
- 5 Jan 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne Wiedemann, Music Teacher; Angerer, Composer; Piccaver, Tenor/Bacchus; Kern, Zerbinetta; Strauss, cond., Vienna Opera
- 9 Jan 1931 Die Walküre; LL, Sieglinde Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Wildbrunn, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 14 Jan 1931 Intermezzo; LL, Christine Hammes, Storch; Elisabeth Friedrich (guest), Anna; Strauss, cond., Vienna Opera
- 24, 25 Jan 1931 Der Opernball; LL, Angèle Slezak, Beaubuisson; Rosar (guest), Mme Beaubuisson; Kern, Henri; Hammes, Paul; Krauss, cond. Vienna Opera
- 28 Jan 1931 Recital or Concert; Bucharest
- 30 Jan 1931 Der Opernball; LL, Angèle, Vienna

- 31 Jan 1931 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Paalen, Venus;
Reichenberger, cond., Vienna Opera
- 2 Feb 1931 Radio Broadcast
- 5 Feb 1931 Lohengrin; LL, Elsa
Zec, Heinrich; Wolff, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud;
Reichenberger, cond., Vienna Opera
- 7 Feb 1931 Der Opernball; LL, Angèle
same cast as 25 Jan
- 8 Feb 1931 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 9 Feb 1931 Recital; Vienna (unsure date)
- 13 Feb 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Achsel, Composer; Piccaver, Tenor/Bacchus;
Gerhart, Zerbinetta; Strauss, cond., Vienna Opera
- 15 Feb 1931 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Wolff, Walther;
Zimmermann, David; Anday, Magdalena; Krauss, cond., Vienna Opera
- 25 Feb 1931 Die Frau ohne Schatten; LL, Dyer's Wife
Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer;
Krauss, cond., Vienna Opera
- 28 Feb 1931 Concert: Théâtre des Champs-Élysées; Orchestre des Concerts Padeloup, Paris;
Rhené-Baton, cond., E. Wagner piano
Beethoven: Fidelio: Leonore's aria; Schumann: Meine Rose; Alte Laute;
Widmung; O Sonnenschein; plus 5 encores
- 1 Mar 1931 Concert; Paris: Théâtre des Champs-Élysées; Orchestre des Concerts Padeloup,
Rhené-Baton, cond., E. Wagner piano
Weber: Oberon: Ozean...; Brahms: Die Mainacht; Wie bist du, meine Königin;
*Le sablier; Von ewige Liebe; plus 5 encores; *German title given in French
- 4 Mar 1931 Gala Concert, Casino; Monte Carlo
Oberon: Ozean, du Ungeheuer; Strauss: Morgen, Wiegenlied, Ständchen; cond.
Paul Paray
- 6 Mar 1931 Recital: Theatersall; Monte Carlo; Maurice Fauré, piano
Schubert: Am Grabe Anselmos, Der Kreuzzug, Der Jüngling und der Tod,
Rastlose Liebe; Schumann: from Dichterliebe: Wenn ich in deine Augen seh; Ich
will meine Seele tauchen; Und wüssten's die Blumen; Hör ich das Liedchen
klingen; Ein Jüngling liebt ein Mädchen; Ich hab im Traum geweinet; Ich grolle
nicht; Hahn: D'une prison; Chausson: Le temps des Lilas; Brahms; Ständchen;
Das Mädchen spricht; Der Jäger; Strauss: Befreit; Allerseelen; Wie sollten wir
geheim sie halten; All mein Gedanken
- 8 Mar 1931 Recital: Monte Carlo

- 12 Mar 1931 Tannhäuser; LL, Elisabeth; Antwerp
G. Wouters, Herman; J. Verbert, Tannhäuser; V. Van Aert, Wolfram; J. Ordeman, Walter; M. Tralbaut, Biterolf, R. Christiane, Venus; J.J.B. Schrey, cond.,; “Koninklijke Vlaamsche Opera” (Royal Flemish Opera)
- 14 Mar 1931 Fidelio: LL, Leonore/Fidelio; Antwerp
M. Ségard, Marzeline; J. Sterkens, Florestan; G. Wouters, Rocco; K. Bogaers, Don Pizarro; G. Vercamer, Jacquino; J. Heirstraete, Don Fernando; J. J. B. Schrey, cond., “Koninklijke Vlaamsche Opera” (Royal Flemish Opera)
- 15 Mar 1931 Hertha Schuch lists Butterfly in Vienna
- 19 Mar 1931 M. Louis Barthou, academician and ex-Premier, gave a lecture this afternoon at the Salle Gaveau on Beethoven and Wagner. The lecture was illustrated by interpretations in German by Mme Lotte Lehmann...At the end of the lecture M. Barthou announced that he had been asked by M. Briand to present the Legion of Honor to Mme Lehmann. He pinned the insignia on her dress, and kissed her on both cheeks. Mme Lehmann then faltered in French: “I am deeply touched by this honor. I shall wear the magnificent French decoration with pride and joy,” and the public cheered and clapped enthusiastically. (From The Guardian, London) [First German to be so decorated “since the war.”]
- 20 Mar 1931 Lohengrin; LL, Elsa, Paris
Mahieu, Ortrud; Trevi, Lohengrin; Journet, Heinrich; Brownlee, Telramund; François Ruhlmann, cond.
- 23 Mar 1931 Tannhäuser; LL, Elisabeth, Paris (see 12 Mar)
- 25 Mar 1931 Die Walküre; LL, Sieglinde, Palais Garnier, Paris
Lubin, Brünnhilde; Lapeyrette, Fricka; Franz, Siegmund; Journet, Wotan; Grommen, Hunding; Gaubert, cond., Opéra de Paris
- 29 Mar 1931 Die Walküre; LL, Sieglinde (Paris; uncertain venue)
- 5 Apr 1931 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Hammes, Don Fernando; Jerger, Don Pizarro; Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Heger, cond., Vienna Opera
- 11 Apr 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus; Kern, Zerbinetta; Strauss, cond., Vienna Opera
- 15 Apr 1931 Madame Butterfly; LL, Butterfly
With, Suzuki; Pataky, Linkerton; Jerger, Sharpless; Alwin, cond., Vienna Opera
- 18 Apr 1931 Lohengrin; LL, Elsa
Manowarda, Heinrich; Max Lorenz (guest), Lohengrin; Rode, Friedrich; Rüniger, Ortrud; Alwin, cond., Vienna Opera
- 21 Apr 1931 Fidelio; LL, Leonore/Fidelio
Piccaver, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro; Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Strauss, cond., Vienna Opera

- 27 Apr, 1 May 1931
 Der Rosenkavalier; LL, Marschallin
 Margit Angerer/Maria Olczewska, Octavian; Elisabeth Schumann Sophie;
 Richard Mayer, Baron Ochs; Bruno Walter or Robert Heger, cond., Covent
 Garden, London (repeated with different casts, not determined which singers or
 conductors performed with LL.)
- 30 Apr 1931 (and possibly 2 May 1931)
 Die Walküre; LL, Sieglinde
 Frida Leider, Brünnhilde; Maria Olszewska/Luise Willer, Fricka; Lauritz
 Melchior, Siegmund; Friedrich Schorr, Wotan; Otto Helgers/Ivar Andresen,
 Hunding; Bruno Walter, cond. 30 April; possibly Robert Heger, cond., Covent
 Garden, London (repeated with different casts, not determined which singers
 performed with LL.)
- 5, 11 May 1931 Die Fledermaus; LL, Rosalinde
 Elisabeth Schumann, Adele Kern, Adele; Gabriele Joachim/Maria Olszewska,
 Prince Orlofsky; Willi Würle, Falke; Marcel Wittrisch; Bruno Walter or Robert
 Heger, cond., Covent Garden, London (repeated with different casts, not
 determined which singers or conductors performed with LL, but Heger did
 conduct the 11 May performance.)
- 13 May 1931 (Handwritten date on the cover of a program with LL's photo for "Cercle
 Muscial Juifs" Jewish Musical Circle
- 15 May 1931 Joint Aeolus Recital: Lady Cunard's House, London with Elisabeth Schumann,
 as part of a series given by Lady Cunard. Held at 7 Grosvenor Square. No
 pianist(s) are known.
- 17 May 1931 Lunch at Chequers with Prime Minister Ramsay MacDonald, Bruno Walter,
 Colonel Blois and Lay Snowden.
- 18 May 1931 Lohengrin; LL, Elsa
 Maria Olszewska, Ortrud; René Mason, Lohengrin; Herbert Jansen, Telramund;
 Otto Helgers, Friedrich; Robert Heger, cond., Covent Garden, London
- 20 May 1931 Die Fledermaus; LL, Rosalinde
 Elisabeth Schumann or Adele Kern, Adele; Maria Olszewska, Prince Orlofsky;
 Willi Würle, Falke; Marcel Wittrisch; Bruno Walter, cond., Covent Garden,
 London
- 23 May 1931 Recording in Berlin (Discography numbers 179-183)
- 23 (!) May 1931 Tannhäuser; LL, Elisabeth, Palais Garnier (Opéra de Paris)
 Georgette Lalande, Venus; Franz, Tannhäuser; Rouard, Wolfram; Ruhlmann,
 cond.
- 26 May 1931 Recording in Berlin (Discography numbers 184-188)
- 31 May 1931 Tannhäuser; LL, Elisabeth
 Mayr, Hermann; Slezak, Tannhäuser; Schipper, Wolfram; Pauly, Venus; Heger,
 cond., Vienna Opera
- 3 Jun 1931 Fidelio; LL, Leonore/Fidelio
 Slezak, Florestan; Hammes, Don Fernando; Rode, Don Pizarro; Mayr, Rocco;
 Schumann, Marzelline; Gallos, Jaquino; Heger, cond., Vienna Opera

- 9 Jun 1931 Die Walküre; LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Rode, Wotan; Wildbrunn, Brünnhilde;
Anday, Fricka; Krauss, cond., Vienna Opera
- 11 Jun 1931 Die Frau ohne Schatten; LL, Dyer's Wife
Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer;
Krauss, cond., Vienna Opera
- 15 Jun 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Jerger, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Schalk, cond., Vienna Opera
- 18 Jun 1931 Fidelio; LL, Leonore/Fidelio
same cast as 3 Jun, except: Schalk, cond.
- 22 Jun 1931 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 23 Jun 1931 Der Rosenkavalier; LL, Marschallin
same cast as 8 Feb, except: Schumann, Sophie
- 10 Aug 1931 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Koloman von Pataky, Singer; Clemens Krauss, cond., Vienna
Philharmonic
- 18 Aug 1931 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Emanuel List; Don Fernando; Georg Hann, Don Pizarro; Franz Völker,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus
- 27 Aug 1931 Salzburg Festival; Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Koloman von Pataky, Singer; Krauss, cond., Vienna Philharmonic
- 29 Aug 1931 Salzburg Festival; Fidelio; LL, Leonore/Fidelio
Emanuel List; Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus
- Aug 1931 Recital with Bruno Walter at the Salzburg Festival
- 2 Sep 1931 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Rode, Don Pizarro; Manowarda,
Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 5 Sep 1931 Schalk Memorial: Die Meistersinger; LL, Eva
Rode, Sachs; Zec, Pogner; Norbert, Beckmesser; Kalenberg, Walther;
Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 9 Sep 1931 Andrea Chénier; LL, Madeleine
Armand Tokatyan (guest), Chénier; Schipper, Charles; Rüniger, Countess; Paalen,
Berst; Heger, cond. Vienna Opera

- 16 Sep 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Duhan, Marcel; Pataky, Henri; Suor Angelica: Anday, Countess;
Paalen, Abess; Heger, cond., Vienna Opera
- 20 Sep 1931 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 25 Sep 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
same cast as 16 Sep, except: Schipper, Marcel
- 28 Sep 1931 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin,
cond., Vienna Opera
- 2 Oct 1931 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Schumann, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 6 Oct 1931 Madame Butterfly; LL, Butterfly
With, Suzuki; Piccaver, Linkerton; Wiedemann, Sharpless; Reichenberger, cond.,
Vienna Opera
- 14 Oct 1931 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus;
Gerhart, Zerbinetta; Heger, cond., Vienna Opera
- 18 Oct 1931 Manon; LL, Manon
same cast as 28 Sep, except: Manowarda, Count Des Grieux
- 23 (date uncertain) Oct 1931 Recital: Prag; Frogler or Frozler, piano
Schubert, Schumann, Mendelssohn, Brahms, Wolf; encore: Strauss
- 24 Oct 1931 Werther; LL, Lotte
Piccaver, Werther; Hammes, Albert; Reining, Sophie; Reichenberger, cond.,
Vienna Opera
- Oct 1931 Concerts (two concerts with the Orchestra Lameroux, Paris)
- 27 Oct 1931 Recital: Salle Pleyel, Paris; Eugène Wagner, piano
Songs by Brahms: Auf dem Kirchhofe; An die Nachtigall; Wenn du nur zuweilen
lächelst; Botschaft; Schumann: Schöne Wiege meiner Leiden; Aus den östlichen
Rosen; In der Fremde; Soldatenbraut; Schubert: *Faut-il en vain médire; Du bist
die Ruh; Le guide; Wiegenlied; Grieg: Letztes Frühling; Ein Schwan; Auf dem
Kahn; Ich liebe dich; Strauss, Allerseelen; Befreit, Cäcilie. She had to give
“several repetitions and three encores.” Encores included Strauss: Ständchen;
Brahms: Wiegenlied; *German title given in French; Le monde musical: «...
aucune, dans l’art du chant, ne dépasse cette perfection.»
- 30 Oct 1931 Lohengrin; LL, Elsa, Palais Garnier (Opéra de Paris)
Marcelle Mahieu, Ortrud; José de Trevi, Lohengrin; Marcel Journet, Heinrich;
John Brownlee, Telramund; Philippe Gaubert, cond.,
- 2 Nov 1931 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
Jane Cros, Brünnhilde; Tessandra, Fricka; Faniard, Siegmund; A Pernet, Wotan;
Grommen, Hunding; Gaubert, cond.,

- 4 Nov 1931 Tannhäuser; LL, Elisabeth; Palais Garnier (Opéra de Paris)
Anny Helm, Venus; José de Trevi, Tannhäuser; H. Janssen, Wolfram; Gille, Walter; Ruhlmann, cond.,
- 7 Nov 1931 Concert: Concert Lamoureux, Paris, Salle Gaveau; Albert Wolff, cond. (part of a symphonic program)
Gluck: Alceste: Dieux de la nuit éternelle; Mozart: Marriage of Figaro: Porgi Amor; Wagner: Schmerzen; Im Treibhaus; Träume
- 8 Nov 1931 Concert: Concert Lamoureux, Paris, Salle Gaveau
Wagner: Tristan und Isolde: Liebestod with Albert Wolff, cond.; Schumann: Frauenliebe und Leben with E. Wagner, piano; five encores possibly including: Schumann: Ich grolle nicht; Der Nussbaum
- 12 Nov 1931 Recital: Palais des Beaux-Arts, Brussels
Schubert: An Sylvia; Mignon; Wiegenlied; Ständchen; Schumann: Schöne Wiege meiner Leiden; Brahms, Wolf, Strauss, Chausson: Le temps de Lilas; Fauré: Rencontre; Hahn: D'une prison
- 15 Nov 1931 Recital: Grosser Musikvereins-Saal; Vienna; Leo Rosenek, piano; recital shared with Magda Hajós, violin with Paul Ulanowsky, piano (not yet LL's pianist); Schubert: Der Wegweiser; An Sylvia; Ständchen; Auf der Wasser zu singen; Schumann: Schöne Wiege meiner Leiden; Aus den östlichen Rosen; In der Fremde; Mendelssohn: Die Liebende schreibt; Neue Liebe; Brahms: An die Nachtigall; Sapphische Ode; Wenn du nur zuweilen lächelst; Therese; Botschaft; Wolf: Verborgenheit; Und willst du...; In dem Schatten meiner Locken; Wer rief dich denn; Nun lass uns Frieden schliessen; Gesang Weylas
- 20 Nov 1931 Manon; LL, Manon
José Riavez (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Reichenberger, cond., Vienna Opera
- Nov 1931 Recital in Rome (date uncertain)
- 28 (date uncertain) Nov 1931 Recital: Atheneum, Bucharest, Rumania (King's widow, Maria, in attendance) Order unsure: Agathe's aria; Schubert: Ständchen (repeated); Brahms: Von ewiger Liebe; Schumann: Ich grolle nicht; Der Nussbaum; Strauss: Traum durch...; Brahms: Vergebliches Ständchen; Der Jäger; Schumann: Aufträge; encores: Strauss: Ständchen; Wiegenlied; Zueignung; Brahms: Der Schmied; Agathe's aria
- 28 (date uncertain) Nov 1931 Concert: Olympic Theatre, Athens
Weber: Oberon: Ozean...; Beethoven: Fidelio: Abscheulicher, Komm Hoffnung; Wagner: Träume; Mitropoulos, cond.
- 29 Nov 1931 Recital: Olympic Theatre, Athens; Dimitri Mitropoulos, piano (electricity out, candles on piano at the beginning of the recital) Greek Minister President Beniselos in attendance.
Schubert, Schumann, Mendelssohn, Brahms, Strauss, Franz; two encores
- 4 Dec 1931 Werther; LL, Lotte
Piccaver, Werther; Duhan, Albert; Reining, Sophie; Reichenberger, cond., Vienna Opera

- 6 Dec 1931 (Noon) Memorial Concert for Franz Schalk
Mahler: Um Mitternacht; other singers included Mayr, Helletsgruber; Bruno Walter, cond., Vienna Philharmonic
- 6 (!) Dec 1931 Die Walküre; LL, Sieglinde
Graarud, Siegmund; Mayr, Hunding; Manowarda, Wotan; Wildbrunn, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 8 Dec 1931 Memorial Concert for Franz Schalk (possibly a second one; see 6 Dec 1931 above)
Mahler: Um Mitternacht; other singers included Mayr, Helletsgruber; Bruno Walter, cond., Vienna Philharmonic
- 8 (!) Dec 1931 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Schipper, Marcel; Pataky, Henri; Suor Angelica: Szantho, Countess; Paalen, Abess; Reichenberger, cond., Vienna Opera
- 14 Dec 1931 Fidelio; LL, Leonore/Fidelio (Jefferson writes that LL was ill and didn't sing this performance) Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 17 Dec 1931 Lohengrin; LL, Elsa
Manowarda, Heinrich; Kalenberg, Lohengrin; Rode, Friedrich; Rüniger, Ortrud; Heger, cond., Vienna Opera
- 18 Dec 1931 Winterhilfe-Konzert, Vienna
- 20 Dec 1931 Radio Broadcast
- 22 Dec 1931 La bohème; LL, Mimi
Pataky, Rudof; Hammes, Marcello; Helletsgruber, Musetta; Reichenberger, cond., Vienna Opera
- 29 Dec 1931 LL sails for the US.
- 1932**
- 7 Jan 1932 Recital: Town Hall, New York (NYC debut recital); p. Kurt Ruhrseitz Among other Lieder: Brahms; Schumann: Ich grolle nicht; Strauss; Hahn; Chausson; Fauré
- Jan 1932 Two Recitals in Chicago (dates and details unknown)
- 13 Jan 1932 Lohengrin; LL, Elsa
Alexander Kipnis, King Henry; Hans Hermann Nissen, Telramund; Maria Oszewska, Ortrud; Maison, Lohengrin; Pollack, cond., Chicago Civic Opera
- 21 Jan 1932 Lohengrin with same cast as Jan 13 except Baromeo, King Henry.
- 26 Jan 1932 Die Meistersinger; LL, Eva
Rudolf Bockelmann, Hans Sachs; Alexander Kipnis, Pogner; Sharnova, Magdalena; Colcaire, David; Habich, Beckmesser; Maison, Walther; Pollack, cond., Chicago Civic Opera
- 29 Jan 1932 Lohengrin (same cast as Jan. 13).
- 4 Feb 1932 Lohengrin; LL, Elsa; Boston (with Chicago on tour)

7 Feb 1932 Recital: Town Hall, New York; Kurt Ruhrseitz, piano
Beethoven: In Questa Tomba Oscura; Die Trommel Gerühet; Freudvol und
Leidvol; Brahms: Auf dem Kirchhofe; An die Nachtigall; Therese (repeated);
Ständchen; Schumann: Frauenliebe und Leben; Wolf: Verborgeneit “had a
beauty that was almost unearthlike” wrote one critic; Und willst du deinen
Liebsten Sterben sehen; In dem Schatten meiner Locken; Du glaubst mit einen
Fädchen...;

The following Berlin opera performances are only approximate.

Feb/Mar/Apr 1932

Die Meistersinger; LL, Eva
Kipnis, Pogner; Bockelmann, Sachs; Wolff, Walther; Furtwängler, cond., Berlin
Lindenoper

Feb/Mar/Apr 1932

Der Rosenkavalier; LL, Marschallin; Walter, cond. Charlottenburg Opera, Berlin

Feb/Mar/Apr 1932

Fidelio; LL, Leonore/Fidelio; Walter, cond. Charlottenburg Opera, Berlin

Feb/Mar/Apr 1932 Concert, Berlin; cond., Furtwängler

Feb/Mar/Apr 1932 Recitals (two); Berlin

15 Mar 1932 Shared Recital: Salle Pleyel, Paris with Heinrich Schlusnus (baritone);
F. Rupp, piano
Mozart: Marriage of Figaro: Duet; Magic Flute: Duet with Pamina and
Papageno; LL alone: Beethoven: Die Ehre Gottes aus der Natur; Wonne der
Wehmut; Ich liebe dich; Freudvoll und leidvoll; Liszt: Mignons Lied; Es muss ein
Wunderbares sein; Lorelei; Cornelius: Du und ich; Schumann duet: Unterm
Fenster; Le monde musical (43, 3, 31 III. 32): “...d’un bout à l’autre du concert,
il n’y eut pas un instant qui ne fut parfait”.

17 Mar 1932 Concert: Paris (date uncertain; perhaps this refers to the 15 March recital)

18 Mar 1932 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Kern,
Zerbinetta; Alwin, cond., Vienna Opera

Mar 1932 Concert: Salle Prat, Marseilles

22 Mar 1932 Goethe Celebration, Burgtheater, Vienna
Märschenlieder

24 Mar 1932 Lohengrin; LL, Elsa
Zec, Heinrich; Kalenberg, Lohengrin; Jerger, Friedrich; Rüniger, Ortrud;
Reichenberger, cond., Vienna Opera

Mar 1932 Concert: Augusteo, Rome; Bernardino Molinari, cond.
Beethoven: Fidelio aria; Strauss: Morgen; Wiegenlied; Ständchen; Wagner:
Tristan und Isolde: Liebestod

Mar or Apr 1932 Concert: Sala Bianca, Florence
Schubert: Der Tod und das Mädchen; Schumann: Frauenliebe und Leben; Ich
grolle nicht; Brahms: Wiegenlied

Apr 1932 Concert: Santa Cecilia, Rome

- Apr 1932 Recital: Florence
- 12 Apr 1932 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond.,
Vienna Opera
- 14 Apr 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Krauss, cond., Vienna Opera
- 17 Apr 1932 Concert: Paris; Leo Rosenek, piano; not in Pleyel or the Théâtre des Champs-
Élysées, uncertain venue; uncertain date.
Beethoven, Schubert, Schumann: Frauenliebe und Leben; Liszt, Brahms
- 18 Apr 1932 Recital: Hamburg; Leo Rosenek, piano
Schubert: Der Tod und das Mädchen (repeated); Wolf: In dem Schatten...; Und
willst du deinen Liebsten...; Schumann: Alte Laute; Nussbaum; Ich grolle nicht;
Goetz: Widerspenstigen Zähmung; Strauss; “many repetitions and encores;”
encore: Schumann: Widmung
- 21 Apr 1932 Concert: Dresden
Schubert, Schumann, Wolf, Strauss
- 23 Apr 1932 Recording in Berlin (Discography numbers 189-193)
- 25 Apr 1932 Recording in Berlin (Discography numbers (194-200)
- 25 Apr 1932 Concert: Santa Cecilia; Rome (review published in Romer
on 26 Apr 1932)
- 28 Apr 1932 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Tino Pattiera (guest), Tannhäuser; Schipper, Wolfram;
Rünger, Venus; Heger, cond., Vienna Opera
- 30 Apr 1932 Josef Marx 50th Birthday Celebration: Vienna; LL and Manowarda; Marx,
piano
- 3 May 1932 Othello; LL, Desdemona
Pattiera (guest), Othello; Hammes, Iago; Gallos, Cassio; Rünger, Emilia;
Reichenberger, cond., Vienna Opera
- 12 May 1932 Joint Aeolus Recital: Lady Cunard’s House, London
Vladimir Horowitz played. “The fact that LL was due to don golden pigtails as
Eva at Covent Garden a few hours later did not prevent her from giving of her
very best...” Brahms: Von ewiger Liebe; An die Nachtigal; Sandmännchen;
Botschaft; Vergeliches Ständchen; Schumann: Der Nusbaum; Alte Laute; Ich
grolle nicht; Widmung.
- 9, 12, (!) 20, 31 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Heinrich Tessmer; Friedrich
Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond.,
Covent Garden, London (repeated with different casts, not determined which
singers or conductors performed with Lehmann.) (Act III broadcast by BBC’s
Nationa Programme.)

- 13 May 1932 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska, Fricka; Melchior, Siegmund; Schorr, Wotan; Allin Norman, Hunding; Robert Heger, cond., Covent Garden Act 3 broadcast on BBC's Regional Programme); London Times: "Mme Lotte Lehmann and Herr Melchior were able to make the words unusually clear."
- 20 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Heinrich Tessmer; Friedrich Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with Lehmann.)
- 23 May 1932 Tannhäuser; LL, Elisabeth
Oda Slobodskaya; Venus; Melchior, Tannhäuser; Herbert Janssen, Wolfram; Hofmann, Hermann; Beecham, cond., Covent Garden, London (Act II was broadcast on BBC's Regional Programme.)
- 30 May 1932 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Maria Olszewska, Fricka; Lauritz Melchior/Walter Widdop, Siegmund; Friedrich Schorr/Ludwig Hofmann, Wotan; Allin Norman, Hunding; Robert Heger, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with LL.)
- 31 May 1932 Die Meistersinger; LL, Eva
Gladys Parr, Magdalena; Fritz Wolff, Walter; Friedrich Schorr/Ludwig Hofmann; Sachs; Thomas Beecham/John Barbirolli, cond., Covent Garden, London (repeated with different casts, not determined which singers or conductors performed with Lehmann.) (Act I broadcast on BBC's Regional Programme.)
- 5 Jun 1932 Die Meistersinger; LL, Eva
Manowarda, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Anday, Magdalena; Krauss, cond., Vienna Opera
- 10 Jun 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Kalenberg, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer; Krauss, cond., Vienna Opera
- 23 Jun 1932 Die Walküre; LL, Sieglinde
Walter Kirchhoff, Siegmund; Frida Leider, Brünnhilde; Otto Helgers, Hunding; Karin Branzell, Fricka; Rudolf Bockelmann, Wotan; Leo Blech, cond., Berlin Staatsoper
- 25 Jun 1932 Ariadne auf Naxos; LL, (guest), Ariadne
Maria Ivogün, Zerbinetta; Marcell Wittrich, Bacchus; Käte Heidersbach, Komponist; Walter Grossmann, Musiklehrer; Leo Blech, cond., Berlin Staatsoper
- Some time Aug 1932 Recital in Munich (evidence: a review with an Aug reference)

- 2, 4, 7, Aug 1932 Lohengrin, LL, Elsa;
Fritz Wolff or Eyvind Laholm, Lohengrin; Herbert Janssen; Gertrud Bindernagel, Ortrud; Karl Elmendorff, cond., Zappot Waldoper
- 19 Aug 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Franz Völker, Der Kaiser; Viorica Ursuleac, Die Kaiserin; Gertrud Rüniger, Die Amme; Helge Rosvaenge, Erscheinung des Jünglings; Eva Hadrabova, Stimme des Falken; Josef von Manowarda, Barak; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 22 Aug 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Helge Roswaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 24 Aug 1932 Fidelio; LL, Leonore/Fidelio
Richard Mayr, Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Richard Strauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 26 Aug 1932 Die Frau ohne Schatten; LL, Färberin (Dyer's Wife)
Franz Völker, Der Kaiser; Viorica Ursuleac, Die Kaiserin; Gertrud Rüniger, Die Amme; Helge Rosvaenge, Erscheinung des Jünglings; Eva Hadrabova, Stimme des Falken; Josef von Manowarda, Barak; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 29 Aug 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Helge Roswaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 31 Aug 1932 Fidelio; LL, Leonore/Fidelio
Richard Mayr, Don Fernando; Wilhelm Rode, Don Pizarro; Franz Völker, Florestan; Josef von Manowarda, Rocco; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Richard Strauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival (last time that LL sang under Strauss)
- 3 Sep 1932 Die Walküre; LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Trundt, Brünnhilde; Rüniger, Fricka; Krauss, cond., Vienna Opera
- 7 Sep 1932 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Achsel, Composer; Kalenberg, Tenor/Bacchus; Kern, Zerbinetta; Reichenberger, cond., Vienna Opera
- 17 Sep 1932 Lohengrin; LL, Elsa
Manowarda, Heinrich; Völker, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud; Pollak (guest), cond., Vienna Opera
- 19 Sep 1932 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram; Rüniger, Venus; Heger, cond., Vienna Opera

- 22 Sep 1932 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Krauss, cond., Vienna Opera
- 24 Sep 1932 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Kern, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 29 Sep 1932 Die Walküre; LL, Sieglinde
Fritz Wolff, Siegmund; Otto Helgers, Hunding; Rudolf Bockelmann, Wotan;
Frida Leider, Brünnhilde; Margarete Klose, Fricka; Erich Kleiber, cond., Berlin
Staatsoper
- Oct 1932 Recital: Leipzig
- 2 Oct 1932 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Marta Fuchs, Octavian; Theomdor Scheidl, Faninal; Lotte
Schöne, Sophie; Otto Klemperer, cond., Berliner Staatsoper
- 7 Oct 1932 Die Meistersinger; LL, Eva
Rudolf Bockelmann, Sachs; Gustaf Schützendorf, Beckmesser; Alexander Kipnis,
Pogner; Herbert Janssen, Kothner; Fritz Wolff, Stolzing; Karl Laufkötter, David;
Margarete Arndt-Ober, Magdalene; Furtwängler, cond., Berlin Staatsoper
(Berlin State Opera) "The performance was over at midnight. Even though it
was late, the whole audience stayed applauding for 10 minutes, yelling and
screaming again and again for Furtwängler, Tietjen and the singers."
- 9 Oct 1932 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Schipper, Don Pizarro; Mayr,
Rocco; Schumann, Marzeline; Zimmermann, Jaquino; Krauss, cond., Vienna
Opera
- 14 Oct 1932 Madame Butterfly; LL, Butterfly
With, Suzuki; Pataky, Linkerton; Hammes, Sharpless; Alwin, cond., Vienna
Opera
- 17 Oct 1932 Die Frau ohne Schatten; LL, Färberin; (LL's last performance of this role)
Völker, Kaiser; Ursuleac, Kaiserin; Rüniger, Nurse; Manowarda, Dyer; Krauss,
cond., Vienna Opera
- 24 Oct 1932 Recital: Odeon, Munich, Leo Rosenek, piano
Weber: Oberon: Ozean...; Schubert: An Sylvia; Der Tod und das Mädchen; Auf
dem Wasser...; An die Musik; Schumann: Der Nussbaum; Ich grolle nicht;
Aufträge; Brahms: Von ewiger Liebe; Botschaft; Vergebliches Ständchen
- 25 Oct 1932 Die Meistersinger; LL, Eva (same cast as Oct 7 except Ludwig Hofmann,
Pogner) Berliner Staatsoper
- 28 Oct 1932 Lohengrin; LL, Elsa, Palais Garnier (Opéra de Paris)
Marcelle Mahieu, Ortrud; Melchior, Lohengrin; Journet, Heinrich; Endreze,
Telramund; Ruhlmann, cond.

- 31 Oct 1932 Recital: Théâtre des Champs-Élysées, Paris; Rosenek, piano
Mozart: Porgi amor; Abendempfindung; Wiegenlied; Schumann: Der arme Peter (3 Lieder); Was soll ich sagen?; Jemand; Frühlingsnacht; Brahms: Schwesterlein; Da unten im Tale; Wiegenlied; Mein Mädel hat einen Rosenmund; Wolf: Nun lass uns Frieden schliessen; Du denkst mit einem Fädchen; Josef Marx: Selige Nacht; Und gestern hat er mir Rosen gebracht; Strauss: Monologue from Ariadne auf Naxos; Le monde musical (43, 11, 30 XI 32) : «...cette magnifique artiste qui a encore une fois conquis son fidèle auditoire parisien avec de transcendantes interprétations des plus beaux lieder...»
- 3 Nov 1932 Recital (Lieder and arias): Berlin; Rosenek, piano
- 15 Nov 1932 Recital: Bellevue-Stratford Ballroom; Philadelphia, Pennsylvania; EB, piano
Wagner, Schumann, Brahms, Wolf, Mendelssohn, Charpentier, Cyril Scott, Tirindelli, Sibella
- 16 Nov 1932 Recital: Northampton, Massachusettes
- 18 Nov 1932 Recital: Pittsburgh, Pennsylvania; EB, piano
Liszt, Gluck, Schubert, Schumann, Balogh, Marx, Strauss
- 28 Nov 1932 Recital: Carnegie Hall, New York; for the benefit of the Educational Department of the NY Women's Trade Union League; Mrs. Roosevelt made an appeal for the benefit of Women Victims of Depression; EB, piano
Gluck: Alceste; Schubert: Die junge Nonne; Der Jüngling und der Tod; Du bist die Ruh; Liszt: Mignon's Lied; Es muss ein Wunderbares sein; Lorelei; Schumann: Die Lotosblume; Was soll ich sagen?; An den Sonnenschein; Widmung; Balogh: Wem gilt der Gesang; Wo ich heut' gewesen; Josef Marx: Hat dich die Liebe berührt; Und gestern hat er mir Rosen gebracht; Strauss: Befreit; Heimliche Aufforderung; Encores: Strauss: Zueignung; Schumann: Nussbaum; Ich grolle nicht: which the reviewer enjoyed better than the previous season because, unlike the previous season "the final phases [sic] were not distorted because of excessive feeling, and the voice was under perfect control."
- 30 Nov 1932 Recital: Brooklyn Academy of Music; Olin Downes (moderator and/or pianist)
Schubert: An die Musik; Der Tod und das Mädchen; Auf dem Wasser zu singen; Der Erlkönig; Schumann: Der Nussbaum; Ich grolle nicht; Aufträge; Brahms: Von ewiger Liebe; Die Mainacht; Sapphische Ode; Vergebliches Ständchen; Franz: Im Rhein...; Liszt: Es muss ein wunderbares sein; Wolf: In dem Schatten meiner Locken; Strauss: Cäcilie
- 6 Dec 1932 Recital: Philharmonic Hall, Los Angeles, California;
Brahms: Von ewiger Liebe; Botschaft; Vergebliches Ständchen; Schubert: Der Erlkönig; Ständchen; Schumann: Der Nussbaum; Ich grolle nicht; Strauss: Morgen; Cäcilie; Traum durch die Dämmerung; Zueignung; Balogh: Wo ich heut gewesen; Hageman: Do not go my love; Sibella: La Girometta; Tirindelli: Di te
- 13 Dec 1932 Recital: Harmon Gymnasium; Berkeley Campus, UC; EB, piano
Schubert: An die Musik; Der Tod und das Mädchen; Wagner: Träume; Dich teure Halle from Tannhäuser; Brahms: Mainacht; Mein Mädel hat....;

Wiegenlied; Der Schmied; Scott: Blackbird's song (added); Schumann: Der Nussbaum; An den Sonnenschein; Marienwürmchen; Aufträge; Ich grolle nicht (added); Strauss: Allerseelen; Wiegenlied; Ständchen; Zueignung (encore); Di te..., Encore; Scheduled to sing: Sibella: O bocca dolorosa; Dunhill: The clothes of heaven; Duparc: Phydile; Massenet: Herodiade: Il est doux, il est bon

18 Dec 1932 (date uncertain) Recital: Memorial Opera House, San Francisco; EB, piano
Schubert: Erlkönig; Ständchen; Schumann: Ich grolle nicht; Der Nussbaum; Widmung; Brahms: Von ewige Liebe; Vergebliches Ständchen; Strauss: Traum durch...; Zueignung; Balogh: Wo ich heut' gewesen; encore: Hahn, Sibella: La Girometta; Hageman: Do not go...;

Dec 1932 Recital: Sacramento, California

1933

5 Jan 1933 Concert: K-W Collegiate Auditorium; Kitschener (Twin City)
Wagner: Elsa's Dream; Puccini: Mi chimano Mimi; Brahms: Von ewiger Liebe; Botschaft; Ständchen; Schumann: An den Sonnenschein; Hageman: Do not go...;

12 or 13 Jan 1933 Recital: Howard Hall, St. Louis, Missouri; EB, piano
Songs in German, French, Italian and English; Schubert, Brahms, Mendelssohn, Jensen, Balogh, Strauss; Puccini: La boheme: Mi chiamano Mimi; Massenet: Herodiade: Il est doux; MacDowell: Long ago; Five encores

16 Jan 1933 Recital: Playhouse, Winnipeg, Manitoba, Canada; EB, piano
Arias of Wagner, Puccini, songs of Brahms, Mendelssohn, Jensen, Schubert, Schumann, Strauss, Wolf, Liszt

18 Jan 1933 Recital: Minneapolis, Northrop Memorial Auditorium; EB, piano.

16 Jan 1933 Recital: Winnepeg

23 Jan 1933 Concert: Philadelphia Academy of Music
Gluck: Alceste: Divinités du Styx; Weber: Oberon: Ozean du Ungeheuer; Bruno Walter, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at the Philadelphia Academy of Music

25 Jan 1933 Recital: Horace Bushnell Memorial Hall, Hartford, Connecticut; EB, piano
Brahms, Schubert, Schumann; Mendelssohn, Jensen: Mrmelndes Lüftchen; Balogh: Wo ich Heut' gewesen; Strauss; Hageman, Scott: Blackbird's Song; Massenet, Tirindelli: Di te

27 Jan 1933 Concert: Carnegie Hall
Beethoven: Fidelio: Komm Hoffnung; Wagner: Tristan und Isolde: Liebestod; Schmerzen, Im Treibhaus, Träume; Bruno Walter at the piano for the Lieder; and Walter, cond., Pension Fund Concert of the Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall; In the Brooklyn Daily Eagle Edward Cushing wrote: "The quality of Mme Lehmann's tones was often questionable, and not infrequently her intonation merely approximated the pitch. Mr. Walter's piano accompaniments were, to make matters worse, unskilled and unmusical."

- 29 Jan 1933 Concert: Brooklyn Academy of Music
Gluck: Alceste: Divinités du Styx; Weber: Oberon: Ozean du Ungeheuer; Bruno Walter, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at the Brooklyn Academy of Music (broadcast on CBS radio)
- 1 Feb 1933 Joint Recital: Musicales of Mrs. Lawrence Townsend at the Mayflower Hotel; Washington, DC; with Paolo Marion, tenor; Brahms, Schubert, Wagner, Strauss.
- 12 Feb 1933 Recital: Finney Memorial Chapel; Oberlin; EB, piano
Brahms: Von ewiger Liebe; Botschaft, Die Mainacht; Vergebliches Ständchen; Schubert: An die Musik; Der Tod und das Mädchen; Ständchen; Der Erbkönig; Schumann: Der Nussbaum; An den Sonnenschein; Ich grolle nicht; Aufträge; Strauss: Morgen; Cäcilie; Traum durch die Dämmerung; Zueignung
- 13 Feb 1933 Recital: Howard Hall; St. Louis, Missouri; EB, piano
Much of the program listed below, plus: Mendelssohn: Auf Flügeln des Gesanges; Balogh: Where I wandered today; Massenet: Herodiade: Il est doux...; Puccini: La boheme; American songs; Brahms: Wiegenlied
- 13 Feb 1933 Recital: Oberlin, Ohio (obviously this or the above entry are wrong)
- 15 Feb 1933 Recital: Hotel Gibson Ballroom, Cincinnati, Ohio; EB, piano
Program as listed below.
- 21 Feb 1933 Recital: Symphony Hall Boston; EB, piano
Brahms: Von ewiger Liebe; Botschaft, Die Mainacht; Vergebliches Ständchen; Schubert: And die Musik, Der Tod und das Mädchen; Ständchen; Der Erbkönig; Schumann: Der Nussbaum; An den Sonnenschein; Ich grolle nicht; Aufträge; Strauss: Morgen; Cäcilie, Traum durch die Dämmerung; Zueignung.
- 23 Feb 1933 Recital: Troy Chromatic Concerts, Troy, NY; EB, piano
Brahms: Komm' bald; Wie Melodien zieht es mir; Ständchen; Schubert: Wiegenlied; Der Erbkönig; Mendelssohn: Auf Flügeln des Gesanges; Franz: Im Herbst; Schumann: Waldesgespräch; Frühlingsnacht; Grieg: Im Kahne; Ich liebe dich; Wolf: In dem Schatten meiner Locken; Ich hab' in Penna einen Liebsten wohnen; Sibelius: Hundert Wege; Strauss: Allerseelen; Ruhe, meine Seele; Cäcilie
- 25 Feb 1933 Recital: Town Hall, (erroneously listed as Carnegie Hall), New York; EB, piano
Brahms: Komme bald, Wie Melodien...; Ständchen; Schubert: Wiegenlied, Der Erbkönig; Mendelssohn: Auf Flügeln des Gesanges; Franz: Im Herbst; Schumann: Waldesgespräch; Frühlingsnacht; Grieg: Im Kahne; Ich liebe dich; Wolf: In dem Schatten...; Ich hab' in Penna...; Sibelius: Hundert Wege; Strauss: Allerseelen; Ruhe, meine Seele; Cäcilie
- 28 Feb 1933 "The beloved diva Lotte Lehmann fell ill and cancelled a sold-out concert in Los Angeles. The only singer of sufficient stature who was near enough to arrive in time was Nelson Eddy. He rushed to L.A. from San Diego on February 28, 1933 and scored a professional triumph with eighteen curtain calls."
- 4 Mar 1933 LL arrives in Europe.
- 15 Mar 1933 Concert: Salle Gaveau; Paris
Beethoven: Fidelio aria; Wagner: Lohengrin: Elsa's aria; Tannhäuser: Dich teure Halle; Tristan und Isolde: Liebestod (was announced in the program but she

- didn't sing it and the orchestra played it alone); Träume; Lamoureux Orchestra; Charles Münch, cond.
- 21 Mar 1933 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Schumann, Marzeline; Zimmermann, Jaquino; Krauss, cond., Vienna Opera; this is the "Tag von Potsdam" on which LL was purported by the more than unreliable Wessling to have sung in Berlin.
- 25 Mar 1933 Recital: Academia di Santa Cecilia, Rome
Schubert, Schumann, Brahms, Liszt, Strauss, Marx
- Mar 1933 Recital: Salle Prat; Marseilles
- Apr 1933 Recital: Budapest; Otto Herz, piano
Schubert: Erlkönig, Schumann: Waldesgespräch; Brahms, Wolf, Strauss, Balogh: Wo ich heut' gewesn
- Apr 1933 Brahms Festival, Vienna
Though the Vienna Opera Chorus was featured, LL sang Brahms' Lieder: Von ewiger Liebe; An die Nachtigall, Therese, Vergebliches Ständchen; encore: Der Schmied; with Clemens Krauss, piano
- 2 Apr 1933 Manon; LL, Manon
Tokatyan (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 4 Apr 1933 Andrea Chénier; LL, Madeleine
Tokatyan (guest), Chénier; Schipper, Charles; Rüniger, Countess; Paalen, Berst; Heger, cond. Vienna Opera; (Discography number: 422.1)
- 7 Apr 1933 Recital: Grosser Musikvereinsaal, Vienna; Leo Rosenek, piano; recital shared with Guy Marriner, piano
Schubert: Frühlingsglaube; Die junge Nonne; Wiegenlied; Erlkönig, Brahms: Dein blaues Auge; Nicht mehr zu dir zu gehen; Wie Melodien zieht es; Der Salamander; Mein Mädels hat einen Rosenmund; Wagner: Wesendonck Lieder (complete); Strauss: Geduld; Wiegenlied; Cäcilie
- 10 Apr 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Duhan, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus; Gerhart, Zerbinetta; Heger, cond., Vienna Opera
- 17 Apr 1933 Die Meistersinger; LL, Eva
Schorr (guest), Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Rüniger, Magdalena; Krauss, cond., Vienna Opera
- 20 Apr 1933 Tannhäuser; LL, Elisabeth Manowarda, Hermann; Kalenberg, Tannhäuser; Schorr (guest), Wolfram; Pauly, Venus; Heger, cond., Vienna Opera
- 25 Apr 1933 Il Tritico; LL, Georgette (Der Mantel); LL, Suor Angelica
Der Mantel: Schipper, Marcel; Pataky, Henri; Suor Angelica: Szanthe, Countess; Paalen, Abess; Reichenberger, cond., Vienna Opera

- 1 May 1933 Der Rosenkavalier; LL, Marschallin
Eva Hadrabova, Octavian; Adele Kerne, Sophie; Alexander Kipnis, Baron Ochs;
Thomas Beecham, cond., Covent Garden, London. (Act III broadcast on BBC's
National Programme.)
- 3 May 1933 Die Walküre; LL, Sieglinde
Frida Leider/Florence Astral, Brünnhilde; Maria Olszewska/Mary Garred,
Fricka; Fritz Wolff, Siegmund; Friedrich Schorr, Wotan; Philip Bertram,
Hunding; Robert Heger, cond., Covent Garden, London (repeated with different
casts, not determined which singers performed with LL.) (Act III broadcast on
BBC's National Programme.)
- 4, 9 May 1933 Der Rosenkavalier; LL, Marschallin
Eva Hadrabova, Octavian; Adele Kerne, Sophie; Alexander Kipnis, Baron Ochs;
Thomas Beecham, cond., Covent Garden, London. (Act I broadcast on BBC's
Regional Programme.)
- 12 May 1933 Die Walküre; LL, Sieglinde
Frida Leider/Florence Astral, Brünnhilde; Maria Olszewska/Mary Garred,
Fricka; Fritz Wolff, Siegmund; Friedrich Schorr, Wotan; Philip Bertram,
Hunding; Robert Heger, cond., Covent Garden, London (repeated with different
casts, not determined which singers performed with LL.)
- 13 May 1933 Korngold: Die tode Stadt: duet; re-recorded with an orchestra and a
microphone, but neither LL nor Tauber was involved; Berlin
- 14 May 1933 Concert, Théâtre des Champs-Élysées; Paris (charity event)
Together with Lauritz Melchior and Yvonne Astruc (violin)
Verdi: Otello: Duet; Wagner: Tannhäuser: Duet; Lohengrin: Wedding scenes;
Schubert, Strauss, Lieder; Maurice Faure, piano
- 18 May 1933 La Bohème; LL, Mimi
Kiepura, Rudolfo; Hammes, Marcello; Reining, Musetta; Alwin, cond., Vienna
Opera
- 20 May 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus;
Jern, Zerbinetta; Josef Krips (guest), cond., Vienna Opera
- 24 May 1933 Manon; LL, Manon
Piccaver, Des Grieux; Manowarda, Count Des Grieux; Wiedemann, Lescaut;
Alwin, cond., Vienna Opera
- 28 May 1933 Concert: preceding a vocal and piano competition; Vienna;
Wagner: Dich teure Halle; Schubert: An die Musik; Erwin Leuchter, cond.
Chamber Orchestra; Clemens Krauss spoke about the contest and thanked LL:
“As our greeting, we have offered the most beautiful and greatest that Vienna's
vocal art can provide. I thank LL, I should use the title Kammersängerin, but for
us Viennese, she is just ‘the LL,’ I thank her for her song!”
- 29 May 1933 Recital: Augusteo, Rome (listed by Jefferson); arias including the Liebestod

- 30 May 1933 Joint Recital with Alfred Piccaver; Grosser Musikvereins-Saal, Vienna; Fritz Bland, piano
Gounod: Faust: Duet; Schubert: An die Leier; Im Abendrot; An eine Quelle; Geheimes; Giordano: Andrea Chénier: Duet; Schumann: Erstes Grün; Jemand; Waldesgespräch; Aufträge; Encore: Puccini: Tosca: Duet
- 4 Jun 1933 Die Meistersinger; LL, Eva
Jerger, Sachs; Mayr, Pogner; Wiedemann, Beckmesser; Kalenberg, Walther; Zimmermann, David; Paalen, Magdalena; Krauss, cond., Vienna Opera
- 7 Jun 1933 Tannhäuser; LL, Elisabeth
Manowarda, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram; Pauly, Venus; Ettore Panizza (guest), cond., Vienna Opera
- 9 Jun 1933 Joint Recital with Alfred Piccaver; Grosser Musikvereins-Saal, Vienna; Fritz Bland, piano
Bizet: Carmen duet; Brahms: Ach, wende diesen Blick; Bitteres zu sagen, denkst du; Das Mädchen spricht; Botschaft; Giordano: Andrea Chénier: Duet; Strauss: Geduld; Ruhe, meine Seele; Traum durch...; Heimliche Aufforderung; Puccini: Butterfly: Duet
- 11 Jun 1933 Die Walküre; LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Jerritza, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 13, 15 Jun 1933 Die Walküre; LL, Sieglinde, Palais Garnier (Opéra de Paris)
Leider, Brünnhilde; Kalter, Fricka; Melchior, Siegmund; Schorr, Wotan; Kipnis, Hunding; Furtwängler, cond., Orchestra of the Paris Opera
Le monde musical (44, 6, 30 VI. 33): «... j'avoue ne pas trouver les mots propres à la bien caractériser, les mots qui exprimeraient, même imparfaitement, l'émotion intense, irrésistible, que fait naître cette artiste entre les artistes. Elle ne fut que Sieglinde et elle fut toute Sieglinde.»
- Jun 1933 Der Rosenkavalier; LL, Marschallin (venue and date uncertain: not in Vienna; not in Paris)
- 20 Jun 1933 Recording in Berlin (Discography numbers 202-207)
- June–July 1933 Vacation in Sylt (Westerland/Sylt); a letter to her management was dated 27 June 1933 from Sylt.
- 27 Aug 1933 Recital: Salzburg Festival; BW, piano
Schubert, Schumann, Brahms, Wolf
- 29 Aug 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Margit Angerer, Octavian; Viktor Madin, Faninal; Adele Kern, Sophie; Helge Rosvaenge, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 1 Sep 1933 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Markhoff, Don Fernando; Schorr (guest), Don Pizarro; Manowarda, Rocco; Schumann, Marzelline; Gallos, Jaquino; Krips, cond., Vienna Opera

- 5 Sep 1933 Der Rosenkavalier; LL, Marschallin
Manowarda, Ochs; Habradova, Octavian; Madin, Faninal; Kern, Sophie; Krips, cond., Vienna Opera
- 8 Sep 1933 La Bohème; LL, Mimi
Rosvaenge, Rudof; Hammes, Marcello; Kern, Musetta; Alwin, cond., Vienna Opera
- 14 Sep 1933 Die Walküre; LL, Sieglinde
Völker, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Jeritza, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera; (Discography listing 422.2)
- 18 Sep 1933 Madame Butterfly; LL, Butterfly
Paalen, Suzuki; Rosvaenge, Linkerton; Hammes, Sharpless; Alwin, cond., Vienna Opera
- 21 Sep 1933 Recording in Vienna (Discography numbers 212-221)
- 23 Sep 1933 Recording in Vienna (Discography numbers 222-225)
- 24 Sep 1933 Recording in Vienna (Discography numbers 226-228)
- 25 Sep 1933 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Kallenberg, Tannhäuser; Schorr (guest), Wolfram; Rüniger, Venus; Heger, cond., Vienna Opera; (Discography listing 422.3)
- 29 Sep 1933 Faust; LL, Margarethe
Rosvaenge, Faust; Manowarda, Mefistofeles; Schipper, Valentin; Michalsky, Siebel; Krips, cond., Vienna Opera
- 2 Oct 1933 Ariadne auf Naxos, LL, Primadonna/Ariadne
Hammes, Music Teacher; Hadrabova, Composer; Kalenberg, Tenor/Bacchus; Gerhart, Zerbinetta; Krips, cond., Vienna Opera
- 7 Oct 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Madin, Faninal; Schumann, Sophie; Krauss, cond., Vienna Opera
- 9 Oct 1933 Manon; LL, Manon
Pataky, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 21, 23 Oct 1933 Strauss: Arabella; Vienna Premiere; LL, Arabella
Mayr, Waldner; Helletsgruber, Zdenka; Jerger, Mandryka; Rosvaenge, Matteo; Kalenberg, Elemer; Duhan, Dominik; Knapp, Lamoral; Krauss, cond., Vienna Opera
- 25 Oct 1933 Recital: Théâtre des Champs Elysées, Paris
Schubert: An die Laute; Abendrot; An eine Quelle; Du bist die Ruh'; Brahms: Nicht mehr zu dir...; Bitteres zu sagen denkst du; Ach, wende diesen Blick; Das Mädchen spricht; Salamander; Meine Liebe ist Grun; Wolf: Mignon; Anakreons Grab; Er ist's; Strauss: Die Georgine; Meinem Kinde, Geduld, Sirene; Encore: Brahms: Wiegenlied
- Oct 1933 Recital; Munich; Franz Hallasch, piano
Order uncertain: Brahms: Der Tod dass ist...; Wolf: Anakreons Grab; Kennst du dass Land?; Schubert: Erlkönig; Schumann: Waldesgespräch

- 30 Oct 1933 Concert; Philharmonie; Berlin
Götz: Der Widerspenstigen Zähmung: Arie der Katharina, Strauss: Allerseelen, Traum durch die Dämmerung, Zueignung; encore: Heimliche Aufforderung; Wilhelm Furtwängler, cond., Berlin Philharmonic
- 1 Nov 1933 Recital: Hamburg; Conventgarten; Wilhelm Ammermann, piano
Schubert: Erlkönig; Schumann, Brahms, Wolf
- 4 Nov 1933 (date uncertain) Concert: Palais de Fêtes, Strassbourg
Schubert: Barcarole; Der Tod und das Mädchen; Schumann, Brahms: Ständchen; Strauss; German titles given in French
- 9 Nov 1933 Concert: Gewandhaus, Leipzig;
H. Götz: Der Widerspenstigen Zähmung: Arie der Katharina; Wolf with orchestra accompaniment; Eugen Pabst, cond.
- 11 Nov 1933 Recording in Berlin (Discography numbers 208-211)
- 13 Nov 1933 Recital: Philharmonie, Berlin; Franz Rupp, piano
Schubert: Erlkönig; An die Leier; Schumann: An den Sonnenschein; Brahms: Salamander; Wiegenlied; Der Tod, das ist die kühle Nacht; Wolf: Er ist's
- 15 Nov 1933 Recital: Danzig
Schubert: Erlkönig; Im Abendrot; Wolf: In dem Schatten...; Anakreons Grab; Brahms: Der Schmied;
- 19 Nov 1933 Recital: Salle de la Reformation; Geneva
- 20 Nov 1933 Concert: Lausanne;
Brahms: Der Schmied; Wolf: Anakreons Grab; Er ist's
- Nov 1933 (uncertain date) Recital: Joseph Reitler Celebration, Vienna; Fritz Bland, piano
Schubert, Brahms, Strauss, Wagner: Träume
- 25 Nov 1933 Concert: Salle Gaveau, Paris; Orchestre des Concerts Lamoureux, Albert Wolff, cond.
Goetz: Der widerspenstigen Zähmung: Catherine's aria; Schubert: Die junge Nonne; Du bist die Ruh; Schumann: Der Nussbaum; Botschaft; Brahms, Wolf; (uncertain if there was a pianist or if these were all orchestra accompanied)
- 26 Nov 1933 Concert: Salle Gaveau, Paris; Orchestre des Concerts Lamoureux, Albert Wolff, cond.; Weber: Oberon: Air de Rezia; Brahms: Auf dem Kirchhofe; Ständchen; Das Mädchen spricht; Der Schmied; (uncertain if there was a pianist)
- 28 Nov 1933 Concert: Salle Gaveau; "Concerts Lamoureux"
Brahms: four Lieder; six encores
- 29 Nov 1933 Concert: Lyon (uncertain date)
- 29 Nov 1933 Concert: Liege (uncertain date)
- 4 Dec 1933 Concert: Philharmonic, Berlin; Weingartner, cond.
Weingartner: An den Schmerz (a cycle dedicated to LL)
- 8 Dec 1933 Vienna Philharmonic Concert, LL soloist
Conductor Oswald Kabasta; (Broadcast on BBC's Regional Programme in co-operation with the Austrian Broadcasting Company.)

- 10, 14 Dec 1933 Arabella, LL, Arabella
same cast as 23 Oct, except: Zimmermann, Matteo
- 12 Dec 1933 Radio broadcast: Die toten Augen; LL, Myrtle
Gallos, Hirt; Otto Staeren, Schnitter; Kurt Kettner, Hirtenknabe; Desider
Kovacs, Arcesius; Ziegler, Aurelius Galba; Helletsgruber, Arsinoe; Gerda
Redlich, Maria von Magdala; Karl Auderieth, cond., Orchester der Volksoper,
Chor der Staatsoper.
- 18 Dec 1933 Tannhäuser; LL, Elisabeth
same cast as 25 Sep, except: Hammes, Wolfram; Alwin, cond.
- 20 Dec 1933 Arabella, LL, Arabella
same cast as 14 Dec
- 26 Dec 1933 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Helletsgruber, Sophie;
Krips, cond., Vienna Opera
- 28 Dec 1933 Recital: Grosser Musikvereins-Saal; Vienna; Leo Rosenek, piano; recital shared
with Lisa Minghetti, violin
Franz: Für Musik; Im Rhein, im heiligen Strome; Im Herbst; Kienzl: Venus
mater; Die verschwiegene Nachtigall; Brahms: O wüsst ich doch..; Den Tod, das
is die kühle Nacht; Das Mädchen spricht; Wir wandelten; Meine Liebe is grün;
Wolf: Mignon; Der Knabe und das Immlein; Anakreons Grab; An eine
Aeolsharfe; Gesang Weylas; In dem Schatten meiner Locken

1934

- 11 Jan 1934 Die Walküre: LL, Sieglinde (Met debut)
Lauritz Melchior, Siegmund; Emanuel List, Hunding;
Ludwig Hofmann, Wotan; Gertrude Kappel, Brünnhilde; Karin Branzel, Fricka;
Artur Bodanzky, cond., Metropolitan Opera
- 12 Jan 1934 Recital: Ballroom, Waldorf-Astoria, New York; Bagby
Musical; guests included Mrs. James Roosevelt, mother of the president and Miss
Margaret Woodrow Wilson, daughter of the late president, and Emma Eames;
LL sang as a last moment replacement for Onegin; other artists included Nino
Martini and Efrem Zimbalist
- 16 Jan 1934 Recital: Elmwood Music Hall, Buffalo, New York; EB, piano
Brahms: Von ewiger Liebe; Botschaft; Schubert: Ständchen; Erlkönig; Franz: Für
Musik; Im Herbst; Schumann: Nussbaum; Ich grolle nicht; Aufträge; Hageman:
Do not go my love; Cumming: Lie there, my lute; Balogh: Do not chide me;
Strauss: Allerseelen; Zueignung
- Jan 1934 Second Buffalo recital reported by Jefferson.
- 25 and another earlier date in Jan 1934 Recitals in Havana, Cuba; EB, piano
Brahms, Schubert, Franz, Schumann, same as 16 Jan; Hahn: D'une Prison;
Duparc: Phidylé; H.H. Cumming: "Reposa ahi, laúd mio" probably Rest here
my lute; Marion Bauer: "Solo de ti y de mi," (Only of you and me); Strauss:
Allerseelen; Traum durch....; Ich trage meine Minne; Zueignung

- 29 Jan 1934 Recital: Pabst Theater, Milwaukee (same program as 16 Jan) plus Herodiade, Tosca arias
- 31 Jan 1934 Recital: Masonic Hall, Cleveland, Ohio
Brahms, Schubert, Schumann, Strauss: Allerseelen; Zueignung, Cäcilie; Franz, Wolf; “Many of the songs had to be repeated. Encores in profusion were given.”
- 3 Feb 1934 Recital: Jordan Hall, Boston (uncertain dates: see 21 Feb or 9 Mar)
Partial Listing: Schubert: Lindenbaum; An eine Quelle; Brahms: Wir wandelten; Meine Liebe ist grün; Wolf: In dem Schatten...; Strauss: Allerseelen; Ständchen
- 11 Feb 1934 Concert: NYC Radio City Music Hall (first time working with Toscanini)
Beethoven: Fidelio: Abscheulicher & Komm Hoffnung; Wagner: Tannhäuser: Dich teure Halle; Arturo Toscanini, cond., General Motors Symphony Orchestra; radio broadcast WJZ from Radio City Music Hall (Non-commercial Discography number 423)
- 12 Feb 1934 Recital: Town Hall, sponsored by The Beethoven Association given along with Myra Hess, Mischel Peastro and Felix Salmond. LL "sang five songs of Brahms, Franz and Strauss and one by her accompanist, Erno Balogh...her 'Zueignung' of Strauss had to be repeated, although her 'Im Herbst' of Franz was perhaps the most movingly lovely of her evocations.” Program missing from the NYC Library of the Performing Arts
- 13 Feb 1934 Recital; Woolsey Hall, New Haven, Connecticut (same program as 16 Jan)
“encores...were sung in generous number”
- 18 Feb 1934 Radio Broadcast from Radio City Music Hall, New York
- 19 Feb 1934 Recital: Rajah Theatre, Reading, Pennsylvania (postponed to March 13)
- 21 Feb 1934 or 9 Mar Recital: Hotel Statler Ballroom, Boston; EB, piano
Schubert: Der Lindenbaum An eine Quelle; Brahms: Wir wandelten; Meine Liebe ist grün; Franz: Für Musik; Im Herbst; Cornelius: Komm, wir wandelten; Mendelssohn: Auf Flügeln...; Wolf: Gesang Weylas; In dem Schatten...; Strauss: Allerseelen; Ständchen; Hageman: Do not go my love; Cunn: Lie there, my lute; Balogh: Do not chide me; Bauer: Only of thee and me; added: Brahms: Der Schmied
- 24 Feb 1934 Tannhäuser: LL, Elisabeth
Lauritz Melchior, Tannhäuser; Friedrich Schorr, Wolfram; Maria Olszewska, Venus; Artur Bodanzky, cond., Metropolitan Opera (Non-commercial Discography number 424) (radio broadcast on NBC)
- 27 Feb 1934 Recital: Constitution Hall, Washington DC; EB, piano
see 21 Feb for contents
- Mar 1934 Joint Recital with Myra Hess; St. Paul, Minnesota; EB, piano
- 2 Mar 1934 Recital: Unity Institute; Montclair High School Auditorium, Montclair, New Jersey; EB, piano
Schubert: An die Leier; An einer Quelle; Im Abendrot; Rastlose Liebe; Brahms: Dein blaues Aug...; Bitteres zu sagen...; Der Tod das ist...; Das Mädchen spricht; Meine liebe ist grün; Wolf: Kennst du das Land?; Anakreons Grab; Der Gärtner; Gesang Weylas; Er ist's; Strauss: Geduld; Wiegenlied; Cäcilie

- 4 Mar 1934 Recital: Town Hall, New York, EB, pianist
 Schubert: An die Leier; An eine Quelle; Im Abendrot; Rastlose Liebe; encore: Ständchen; Brahms: Nicht mehr zu dir zu gehen; Bitteres zu sagen denkst du; Der Tod das ist die kühle Nacht; Das Mädchen spricht; encore: Der Schmied; Wolf: Kennst du das Land?; Anakreon's Grab; Der Gärtner; Gesang Weylas; Er ist's; Strauss: Cäcilie; Allerseelen; Schumann: Ich grolle nicht (possible encore)
- 5 Mar 1934 Recital: Toledo Museum of Art; Toledo; Ohio; EB, piano
 Brahms; Franz; Schubert: Der Erlkönig; Schumann; Strauss; HH Cummins; Ernö Balogh; Marion Bauer; Strauss; encores
- 7 Mar 1934 Concert: Minneapolis Symphony Orchestra; “young people’s concert” with high school students in chorus; Weber: Ozean du Ungeheuer; Ormandy, cond.
- 8 Mar 1934 Concert: Minneapolis Symphony Orchestra; Ormandy, cond
 “Regular Concert.” Weber: Ozean du Ungeheuer; Strauss: Allerseelen; Zueignung; Traum durch...; encores: Heimliche Aufforderung; Wiegenlied
- 9 Mar 1934 or 21 Feb Recital: Hotel Statler, Boston; EB, piano
 Schubert: Der Lindenbaum; An eine Quelle; Franz: Für Musik; Im Herbst; Cornelius: Komm wir wandeln zusammen; Mendelssohn: Auf Flügeln des Gesanges; Wolf: Gesang Weylas; In dem Schatten...; Strauss: Allerseelen; Ständchen; Hageman: Do not go my love; H. H. Cunn: Lie there, my lute; Balogh: Do not chide me; Marion Bauer: Only of thee and me; added: Brahms: Wir Wandelten...; Schumann: Ich grolle nicht; Strauss: Zueignung; Brahms: Der Schmied; Vergebliches Ständchen; Meine Liebe ist grün; Wiegenlied.
- 10 Mar 1934 Musical Courier lists “triumphs” in Boston, Cleveland, Philadelphia; Washington DC, Buffalo, Milwaukee, San Francisco, Havana, Minneapolis, Winnepeg, Montreal, New Haven, Hartford, Pittsburgh, Toledo, Columbus, Cincinnati; New Orleans, St Louis and Louisville. I can’t find all these recital dates.
- 11 Mar 1934 **GRAND OPERATIC SURPRISE PARTY OF 1934**
 “Celebrating a Half Century of Progress”; Metropolitan Opera; LL as a participant: Hail, Hail The Gang's All Here (1934); Rose Bampton, Pearl Besuner, Lucrezia Bori, Ina Bourskaya, Karen Branzell, Lillian Clark, Leonora Corona, Ellen Dalossy, Rita De Leporte, Grace Divine, Doris Doe, Philene Falco, Editha Fleischer, Dorothea Flexer, Rosina Galli [Last performance], Helen Gleason, Margaret Halstead, Gertrude Kappel, Frida Leider, Göta Ljungberg, Kathleen Lockart, Dorothee Manski, Queena Mario, Elizabeth Mayer [Last appearance], Lillian Moore, Nina Morgana, Maria Olszewska, Irra Petina, Lily Pons, Carmela Ponselle, Rosa Ponselle, Elizabeth Rethberg, Jessie Rogge, Thalia Sabanieeva, Mildred Schneider, Grete Stückgold, Gladys Swarthout, Cyrena Van Gordon, Elda Vettori, Henrietta Wakefield, Phradie Wells
- 13 Mar 1934 Recital: Rajah Theatre; Reading, Pennsylvania; EB, piano
 Schubert: Erlkönig; Ständchen; Im Herbst; Brahms: Wiegenlied; Strauss, Hageman, Cunn, Cumming, Bauer, Balogh: Do not chide me; Encores: Brahms: Der Schmied; Schumann: An der Sonnenschein; Brahms: Wiegenlied; Vergebliches Ständchen; encore: Puccini: Mimi’s aria from La Bohème

- 15 Mar 1934 Die Meistersinger: LL, Eva
Schorr, Sachs; Lorenz, Walter; Doe, Magdalene; Clems, David; Emanuel List,
Pogner; Bondanzky, cond. Metropolitan Opera
- 19 Mar 1934 Recital: Institute of Arts & Sciences; Columbia University; New York
Schubert; Schumann; Brahms; Wolf; Marx; Strauss: Traum durch die
Dämmerung; Toscanini in the audience
- 20 or 27 Mar 1934 Recital: Salle Pleyel; Paris; Franz Rupp or Léo Rosenek; Supposed to be a
joint recital with Schlussnuss, but he did not sing
Beethoven: Freudvoll und Leidvoll; Schubert: An Sylvia; Ave Maria; Auf dem
Wasser zu singen; Der Tod und das Mädchen; Schumann: Widmung; Alte
Laute; Marienwürmchen; Brahms; Liszt; encore: Schumann: Ich grolle nicht
- 20 or 27 Mar 1934 (Tuesday March 1934) Recital: Theatre de Champs Elliséé; pianist unknown
Partial listing: Schubert: Erbkönig; Brahms; Wolf; Strauss; Wagner: Träume;
Hahn: D'une Prison
- 31 Mar 1934 LL a judge (among others): Knabe Prize for the most promising tenor (she was
listed to do this, but either she wasn't there, or the date is incorrect, because she
was traveling)
- 2 Apr 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Markhoff, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco;
Kern, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 10 Apr 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Hammes, Onegin; Kullmann (guest), Lenski; Mayr, Gremin; Bruno
Walter (guest), cond., Vienna Opera
- 12 Apr 1934 Ariadne auf Naxos, LL, Primadonna/Ariadne
Wiedemann, Music Teacher; Angerer, Composer; Kalenberg, Tenor/Bacchus;
Gerhart, Zerbinetta; Alwin, cond., Vienna Opera
- 14 Apr 1934 Recital: Budapest
- 15 Apr 1934 Ariadne auf Naxos, LL, Primadonna/Ariadne
same cast as 12 Apr, except: Szantho, Olga
- 17 or 18 Apr 1934 Recital: Grossen Musik Vereinssaal; Vienna; Bruno Walter, piano
Partial listing: Schubert; Schumann: Frauenliebe und Leben; Brahms: Wie bist
du meine Königin; Wolf: Goldfäden; repeats; encore: Wagner: Träume
- 19 Apr 1934 Recital: Vereinshaus; Dresden; Franz Rupp, piano
Partial listing: Schubert: Der Erbkönig; Schumann: Waldesgespräch; Strauss:
Zueignung; This recital famous for the fact that LL was called from the stage for
a phone call with Goering (or his assistant).
- 20 Apr 1934 Meets with Göring in Berlin
- 22 Apr 1934 Recital: Zentral Theatersaal; Leipzig; Franz Rupp, piano
Partial listing: Schumann: Aufträge; Waldesgespräch; An den Sonnenschein;
Schubert: Der Erbkönig; Wolf: In dem Schatten; Er ist's; encore: Schumann: Der
Nussbaum
- 27 Apr 1934 Jefferson lists FL u L at Champs Elysées.

- 30 Apr 1934 Fidelio; LL, Leonore/Fidelio
Erna Berger, Marzeline; Franz Völker, Florestan; Erich Zimmermann, Jacquino;
Alexander Kipnis, Rocco; Alfred Jerger, Pizarro; Sir Thomas Beecham, cond.,
Covent Garden; (Act 1 radio broadcast, BBC's National Programme)
- 1 May 1934 Fidelio (unsure)
- 2 May 1934 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Gurtrude Rüniger, Fricka; Franz Völker, Siegmund;
Rudolph Bockelmann, Wotan; Alexander Kipnis, Hunding; Sir Thomas
Beecham, cond., Covent Garden; (Act 3 broadcast [therefore little LL], BBC
Regional) In The Guardian W.L. wrote: "The honours of the evening went to
Lotte Lehmann. Magnificently as Leider and Bockelmann sang and acted, it is
Lehmann's performance that haunts and will haunt the memory. Those of us
who were privileged to hear her last night experienced what will one day be
operatic history. As people now talk of De Reszke's Tristan and Ternina's Isolde,
so in fifty years' time will our children reverence Lehmann's Sieglinde. And
however highly they extol it they will not overpraise it."
- May 1934 Reception with Bruno Walter; Austrian Ligation
Schumann: Botschaft; Ständchen; Brahms: Der Schmied
- 8 May 1934 Fidelio; LL, Leonore/Fidelio
Erna Berger, Marzeline; Franz Völker, Florestan; Erich Zimmermann, Jacquino;
Alexander Kipnis, Rocco; Alfred Jerger, Pizarro; Sir Thomas Beecham, cond.,
Covent Garden (Act 2 broadcast, BBC's Regional Programme)
- 10 May 1934 Fidelio, LL, Leonore/Fidelio
same cast as April 30, but with Lauritz Melchior, Florestan; Angela Kolniak,
Marzelina; Act 2 broadcast.
- 14 May 1934 Die Walküre; LL, Sieglinde
Frida Leider, Brünnhilde; Gurtrude Rüniger, Fricka; Franz Völker, Siegmund;
Hans Hermann Nissen, Wotan; Alexander Kipnis, Hunding; Sir Thomas
Beecham, cond., Covent Garden
- 21 May 1934 Lohengrin; LL, Elsa
Manowarda, Heinrich; Völker, Lohengrin; Schipper, Friedrich; Rüniger, Ortrud;
Krips, cond., Vienna Opera
- 24 May 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro;
Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Krips, cond.,
Vienna Opera
- 27 May 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Angerer, Octavian; Wiedemann, Faninal; Schumann, Sophie;
Reichenberger, cond., Vienna Opera
- 1 Jun 1934 Die Meistersinger; LL, Eva
Ruth Berglund, Magdalene; Eyvind Laholm, Walther; Hanns Fleischer, David;
Rudolf Bockelmann, Sachs; Alexander Kipnis, Pogner; Eduard Habich,
Beckmesser; Sir Thomas Beecham, cond., Covent Garden

- 5, 7 Jun 1934 Die Meistersinger; LL, Eva; Palais Garnier (Opéra de Paris)
Lorenz, Walter; Bockelmann, Sachs; Eugen Fuchs, Beckmesser; Berglund,
Maddalena; Kipnis, Pogner; Janssen, Kotner; Zimmerman, David; Furtwängler,
cond.
- 9 Jun 1934 Die Walküre (delayed by Nazi tear gas bomb in auditorium); LL, Sieglinde
Völker, Siegmund; Mayr, Hunding; Schorr (guest), Wotan; Anny Konetzni
(guest), Brünnhilde; Rüniger, Fricka; Krauss, cond., Vienna Opera
- 12 Jun 1934 Arabella; LL, Arabella
Mayr, Waldner; Helletsgruber, Zdenka; Jerger, Mandryka; Kullmann (guest),
Matteo; Kalenberg, Elemer; Duhan, Dominik; Knapp, Lamoral; Krauss, cond.,
Vienna Opera
- 14 Jun 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Kern, Sophie; Krauss,
cond., Vienna Opera
- 16 Jun 1934 Eugen Onegin; LL, Tatjana
Szantho, Olga; Hammes, Onegin; Kullmann (guest), Lenski; Norbert, Gremin;
Reichenberger cond., Vienna Opera
- 17 Jun 1934 Church recital: Vienna
Hofburgkapelle; Orchestra and chorus; Geistliche Lieder: Beethoven: Die Ehre
Gottes an die Nature; Mendelssohn: Entsagung; conductors/directors: Dr.
Gruber; Prof. Lechthaler; Ferdinand Großmann
- 19 Jun 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Jerger, Don Pizarro; Manowarda,
Rocco; Helletsgruber, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 29 Jul 1934 Fidelio; LL, Leonore/Fidelio
Karl Hammes, Don Fernando; Alfred Jerger, Don Pizarro; Franz Völker,
Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzeline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg
Festival
- 1 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele
Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna
Philharmonic; Salzburg Festival
- 6 Aug 1934 Recital: Bad Gastein; Gastein, Austria; Hans Altmann, piano or Leo Rosenek
Schubert; Schumann; Brahms; Wolf; Strauss
- 9 Aug 1934 Recital: Innsbruck; Leo Rosenek, piano
Partial listing, order uncertain: Götz: Aria from Die Widerspenstigen Zähmung;
Wagner: Tannhäuser: Dich teure Halle; Träume; Schubert: An die Musik; Der
Tod und das Mädchen; An eine Quelle; Ständchen; Schumann: Aufträge;
Botschaft; Wolf: In dem Schatten...; Gärtner; Strauss: Morgen; Zueignung;
encores: Brahms: Der Schmied; Schumann: Der Nussbaum; Brahms: Wiegenlied

- 14 Aug 1934 Fidelio; LL, Leonore/Fidelio
Karl Hammes, Don Fernando; Alfred Jerger, Don Pizarro; Franz Völker, Florestan; Richard Mayr, Rocco; Luise Helletsgruber, Marzelline; Hermann Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner; Clemens Krauss, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 18 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 19 Aug 1934 Recital: Heimatschütz*; Gala Evening with Richard Mayr; Lotte Schöne; Emanuel List; Alfred Jerger; Partial listing: LL sang: Botschaft; Der Schmied; "Heimatschütz" was an organization in Austria in 1930s-general good works, not political. (This disputed by Dr. Kater)
- 26 Aug 1934 Concert: All Wagner; Salzburg; Benefit for the Vienna Philharmonic
Wagner: Tannhäuser: Dich teure Halle; three Wesendonck songs; "Mme LL, in bad voice and exceedingly nervous, contributed Elizabeth's Greeting to the Hall of Song and later the three most familiar Wesendonck songs. She created momentary confusion by obliging Mr. Toscanini to break off in the middle of the introduction to one of these, because she had expected to sing another first."
- 29 Aug 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Eva Hadrabova, Octavian; Hermann Wiedemann, Faninal; Adele Kern, Sophie; Charles Kullmann, Singer; Clemens Krauss, cond., Vienna Philharmonic; Salzburg Festival
- 2 Sept 1934 Recital: Grosse Saal des Mozarteums; Salzburg; Austria; Bruno Walter, piano
Beethoven; Schubert; Schumann (FL u. L); Brahms; Wolf (last song: Er ist's)
- Sept 1934 Die Walküre; LL, Sieglinde; possibly Berlin
- 4 Sep 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Hammes, Onegin; Kullmann, Lenski; Mayr, Gremin; Reichenberger cond., Vienna Opera
- 6 Sep 1934 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Rüniger, Venus; Alwin, cond., Vienna Opera
- 8 Sep 1934 Fidelio; LL, Leonore/Fidelio
Patzak (guest), Florestan; Hammes, Don Fernando; Jerger, Don Pizarro; Mayr, Rocco; Schumann, Marzelline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 11 Sep 1934 Lohengrin; LL, Elsa
Manowarda, Heinrich; Melchior (guest), Lohengrin; Schipper, Friedrich; Rüniger, Ortrud; Krips, cond., Vienna Opera
- 13 Sep 1934 Eugen Onegin; LL, Tatjana
Anday, Olga; Alexander Gvéd (guest), Onegin; Kullmann, Lenski; Mayr, Gremin; Reichenberger cond., Vienna Opera

- 15 Sep 1934 Manon; LL, Manon
Piccaver, Des Grieux; Mayr, Count Des Grieux; Wiedemann, Lescaut; Alwin, cond., Vienna Opera
- 18 Sep 1934 Der Rosenkavalier; LL, Marschallin
Mayr, Ochs; Habradova, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 21 Sep 1934 Fidelio; LL, Leonore/Fidelio
Völker, Florestan; Hammes, Don Fernando; Schipper, Don Pizarro; Manowarda, Rocco; Schumann, Marzeline; Gallos, Jaquino; Krauss, cond., Vienna Opera
- 23 Sep 1934 Die Walküre; LL, Sieglinde
Völker, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Konetzni, Brünnhilde; Anday, Fricka; Krauss, cond., Vienna Opera
- 26 Sep 1934 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst; Reichenberger, cond., Vienna Opera
- 1 Oct 1934 Recital: Urania (Halle); Graz; Heinz Boschacher, piano
Partial listing: Beethoven: Neue Liebe...; Schubert: Ungeduld; Brahms: Immer leiser...; Der Schmied; Wiegenlied; Strauss: Spätboot; Marx: Selige Nacht
- 5 Oct 1934 Recital: Grossen Stadtsaale; Innsbruck; Leo Rosenek, piano
Beethoven: Freudvoll und leidvoll; Wonn der Wehmut; Andenken; Neue Liebe, neues Leben; Schubert: Heimliches Lieben; Wiegenlied; Schwanengesang; Ungeduld; Brahms: Meerfahrt; Ein Sonett; Immer leiser wird mein Schlummer; Wie Melodien zieht es; Der Jäger; Strauss: Im Spätboot; Mit deinen blauen Augen; Marx: Selige Nacht; Der Ton
- 7 Oct 1934 Recital: Innsbruck; Leo Rosenek, piano
Partial listing: Beethoven; Schubert; Brahms: Meerfahrt; Sonett; Der Schmied (repeated); Strauss: Im Spätboot; Marx: Selige Nacht; Der Ton
- 10 Oct 1934 Concert: Toscanini, cond., Vienna Philharmonic
Wagner: 3 Wesendonck Lieder; Tristan und Isolde: Liebestod
- 12 Oct 1934 Tannhäuser; LL, Elisabeth
Mayr, Hermann; Kallenberg, Tannhäuser; Domgraf-Fassbaender, Wolfram; Ringer, Venus; Alwin, cond., Vienna Opera
- Oct 1934 Lohengrin; LL, Elsa; possibly Vienna
- 16 Oct 1934 Recital: Grosser Muiskvereins-Saal; Vienna; Leo Rosenek, piano; recital shared with Mada Hajos, violin with Bruno Seidhofer, piano
Beethoven: Freudvoll und leidvoll; Wonne der Wehmut; Andenken; Neue Liebe...; Schubert: Schwanengesang; Heimliche Liebe; Wiegenlied; Ungeduld; Brahms: Sapphische Ode; Ein Sonett; Immer leiser...; Wie Melodien...; Therese; Der Jäger; encore: Wie Frühlingsblumen weht es; Strauss: Im Spätboot; Mit deinen baluen Augen; Marx: Selige Nacht; Der Ton
- 17 Oct 1934 Recital: Munich
- 19 Oct 1934 Recital: Strasbourg

- 21 Oct 1934 Recital: Hyde Park Hotel; London, England; Leo Rosenek, piano
Schubert: Die junge Nonne; Heimliches Lieben; Wiegenlied; Rastlose Liebe;
Schumann: Erstes Grün; Waldesgespräch; An den Sonnenschein;
Frühlingsnacht; Brahms: Dein blaues Auge; Der Tod...; Ständchen; Meine Liebe
ist grün; Strauss: Im Spätboot; Mit deinen blauen Augen; Marx: Selige Nacht;
Der Ton
- 23 Oct 1934 Recital: Queen's Hall, London; Leo Rosenek, piano
Beethoven: Freudvoll und leidvoll; Neue Liebe, neues Leben; Schubert: Der
Erlkönig; Ungeduld; Schumann: Frauenliebe und Leben; added: Ich grolle nicht;
Widmung; Brahms: Ein Sonett; Wie bist du meine Königin; Immer leiser wird
mein Schlummer; Der Jäger; Der Schmied; Wolf: An eine Aeolsharfe; Der
Knabe und das Immlin; Der Gärtner; Er ist's!
- Oct 1934 Fidelio; LL, Leonore, possibly Paris
- 24 or 26 Oct 1934 Radio Broadcast: Paris: Lohengrin (details unknown)
- 29 Oct 1934 Recital: Geneva
- 31 Oct 1934 Recital: Vevey
- 2 Nov 1934 In a letter, LL writes that she leaves on this date for the US on the Bremen.
- 7 Nov 1934 NYT: LL returns to US on Ile de France, bringing brother, Fritz along. LL to
give 42 concerts in the US. "In a few days she will start West to sing with the San
Francisco Opera Company in 'Tosca' and 'Madame Butterfly.'" Article also
mentions that she was recently decorated by the Austrian Government, and LL
will return for her second season with the Met and will also take part in opera
seasons in Chicago and Philadelphia. In the next column, entitled "Music
Notes": "Miss Constance Hope will give a reception for LL at 22 W. 85th St. this
afternoon."
- 1934-1935 Season lists a concert tour that includes: Wellesley, Massachusetts; Washington,
DC; Princeton, New Jersey; St. Louis, Missouri; Saginaw, New York; Chicago;
Indianapolis; Pittsburgh and Scranton, Pennsylvania; Kansas City Philharmonic;
Detroit Symphony; Philadelphia Orchestra with Stokowski (this last one did not
take place).
- Nov 1934 "Lotte Lehmann will sing but once in the November series of opera at Shrine
Auditorium [Los Angeles]...the German soprano will only arrive in time to sing
the closing performance of "Manon" in which she will have Richard Crooke as
co-star..."
- 16 Nov 1934 Tosca; LL, Tosca
Dino Borgioli, Cavaradossi; Alfredo Gandolfi, Scarpia; Gaetano Merola, cond.,
San Francisco Opera
- 22 Nov 1934 Madama Butterfly; LL, Butterfly
Borgioli, Pinkerton; Gandolfi, Sharpless; Elinor Marlo, Suzuki; Pietro Cimini,
cond., San Francisco Opera
- 30 Nov 1934 Der Rosenkavalier; LL, Marschallin
Schumann, Sophie; Eva Hadrabova, Octavian; List, Ochs; Fritz Reiner, cond.,
Philadelphia Orchestra

- 1 Dec 1934 Repeat of 30 Nov 1934
- 3 Dec 1934 Shared Recital with Jascha Heifetz; Bagby Concerts, 11am, NYC
George Bagby: three songs; Brahms; Schubert
- 4 Dec 1934 Repeat of 30 Nov 1934
- 6 Dec 1934 Recital: High School Auditorium, Greenwich, Connecticut; for the Wednesday Singing Club; EB, pianist;
Partial listing; order uncertain; Schubert: Ungeduld; Ständchen; Schumann: Ich grolle nicht; Gretchaninoff: folksong; Rachmaninoff: In the Silence of the Night; Beethoven: German folk songs; Balogh: Do not chide me; Editha Fleischer and Geraldine Farrar in the audience.
- 8 Dec 1934 Tannhäuser; LL, Elisabeth
Baromeo, Hermann; Paul Althouse, Tannhäuser; Patton, Wolfram; Glade, Venus; Weber, cond., Chicago Civic Opera
- 11 Dec 1934 Concert: Massey Hall; Ernest MacMillan, cond. Toronto Symphony Orchestra
Tannhäuser: Dich teure Halle; Tristan und Isolde: Liebestod; Lohengrin: Elsa's Dream
- 16 Dec 1934 Concert: Philadelphia, Pennsylvania (uncertain date, see below)
Wagner: Die Walküre Act I; Paul Althouse, Siegmund; Fritz Reiner, cond., Philadelphia Orchestra (see below: one of these dates is incorrect)
- 16 Dec 1934 Concert: Lyric Auditorium; Georg Siemomn, cond. Baltimore Symphony Orchestra
Weber: Ozean du Ungeheuer; Wagner: Dich teure Halle
- 30 Dec 1934 Concert: Wagner: Die Walküre Act I; Paul Althouse, Siegmund; Emanuel List, Hunding; Bruno Walter, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall (radio broadcast on CBS)

1935

- 1 Jan 1935 Tannhäuser: LL, Elisabeth
Lauritz Melchior, Tannhäuser; Lawrence Tibbett, Wolfram; Hans Clemens, Walther; Amy Konetzni, Venus; Artur Bodanzky, cond., Metropolitan Opera.
- 4 Jan 1935 Der Rosenkavalier: LL, Marschallin
Emanuel List, Ochs; Maria Olszewska, Octavian; Editha Fleischer, Sophie; Artur Bodanzky, cond. Metropolitan Opera
- 6 Jan 1935 Special Appearance: Musicians Emergency Fund benefit at the City Center Theatre in NYC (also performing: Bori, Melchior, Swarthout, Martinelli; conductors Walter and Reiner).
- 8 Jan 1935 New York City: Luncheon given by LL for Bruno Walter, who ends his season with the Philharmonic-Symphony Orchestra Sunday. Portrait in Jan. 9th NYT p23:2—cap: Left to right are Geraldine Farrar, Mr. Walter, Mme LL and Mme Maria Olszewska.

- 11 Jan 1935 Recital: Alumnae Hall, Wellesley College; Boston; EB, piano Beethoven: Freudvoll...; Neue Liebe; Schubert: Ständchen; Schumann: An den Sonnenschein; Waldesgespräch; Ich grolle nicht; Strauss: Zueignung; Gretchaninoff: three songs in English; Rachmaninoff: one song in English
- 13 Jan 1935 Radio Broadcast: Center Theatre; General Motors Symphony (NBC Symphony Orchestra), Bruno Walter, cond.
Tristan und Isolde: Liebestod; Schubert: Der Erlkönig; with BW piano: Rachmaninoff: In the Silence...; Schubert: Ständchen; Schumann: Ich grolle nicht; encore: An den Sonnenschein; broadcast on WJZ NBC Blue Network.
- 14 Jan 1935 Der Rosenkavalier; LL, Marschallin
(same cast as Jan 4), Metropolitan Opera
- 16 Jan 1935 Recital: Mrs. Lawrence Townsend's Musicales; Mayflower Hotel, Washington, DC; with 14 year old violinist Erno Valasek; Schubert, Schumann, Strauss, plus encores.
- 21 Jan 1935 Concert: Karl Krueger, cond. Kansas City Philharmonic Orchestra
Wagner: Tristan und Isolde: Liebestod; Strauss: Allerseelen; Morgen; Zueignung; Traum durch die Dämmerung
- 25 Jan 1935 Recital: Hill Auditorium; Ann Arbor, Michigan; EB, piano
(Choral Union Concert Series)
Mendelssohn: Suleika; Die Liebende schreibt; Venetianisches Gondellied; Der Mond; Gretchaninoff: Over the Steppe; Cradle Song; Rachmaninoff: In the Silence...; Gretchaninoff: My Native Land; Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle nicht; Aufträge; Sadero: Fa la nana; Balogh: Do not chide me; Cadman: Joy
- 29 Jan 1935 Recital: Municipal Auditorium, St. Louis, Missouri; EB, piano
Wagner: Dich teure Halle; Elsa's Dream; Gretchaninoff: Over the Steppe; Cradle Song; My native land; Rachmaninoff: In the Silence...; Schumann: Der Nussbaum; Waldesgespräch; An der Sonnenschein; Ich grolle nicht; Aufträge; Sadero: Fa la nana; Balogh: Do not chide me; Cadman: Joy
- 31 Jan 1935 Concert: Orchestra Hall, Detroit, Michigan
Weber: Ozean...; Wagner: Dich teure Halle; Elsa's Dream; Detroit Symphony; Ossip Gabrielowitsch, cond.
- 6 Feb 1935 Recital: Town Hall, New York; EB, piano
Schubert: Ganymed; Schwanengesang; Romance from Rosemunde; Ungeduld; Brahms: Ach, wende diesen Blick; Immer leiser wird mein Schlummer; Das Mädchen spricht; Therese; Mein Mädchel hat einen Rosenmund; Schumann: Frauenliebe und Leben; Wolf: An eine Aeolsharfe; Du denkst mit einem Fädchen mich zu fangen; Er ist's; Encores included "two Strauss songs"; Leo Blech: Heimkehr vom Fest; Schubert: Ständchen; Brahms: Wiegenlied; Critic Winthrop Sargeant wrote: "A mastery of the subtleties of vocal coloring combined with her rare capacity for feeling down to the last phrase, the mood of her text, to produce a series of refined and distinguished interpretations."

- 10 Feb 1935 Radio Broadcast: Ford Hour; Victor Kolar, cond. Detroit Symphony
Wagner: Tannhäuser: Dich teure Halle; Rachmaninov: In the Silence of the
Night; Schubert: Der Erlkönig; Strauss: Zueignung; heard (among others) on
KHJ, Los Angeles
- 14 Feb 1935 Lohengrin; LL, Elsa
List, King Heinrich; Melchior, Lohengrin; Schorr, Telramund; Olszewska,
Ortrud; Bodansky, cond., Metropolitan Opera (note: Karl Riedel conducted the
last half of the performance)
- 18 Feb 1935 Lecture Recital; Brooklyn Academy of Music; EB, piano; Olin Downes, speaker
Schubert: Die junge Nonne; Die Staat; Das Rosenband; Rastlose Liebe;
Schumann: Frauenliebe und Leben; Brahms: Immer lieser...; Bitteres zu sagen
denkst du; Wie bist du...; Das Mädchen spricht; Wolf; Franz: Ein Friedhof; Für
Musik; Er ist gekommen; Jensen: O lass dich halten; John Amberson
- 18 Feb 1935 LL appears on the cover of Time Magazine
- 19 Feb 1935 Der Rosenkavalier; LL, Marschallin
(same cast as Jan 4); Metropolitan Opera
- 21 Feb 1935 Recital, Academy of Music, Philadelphia; EB, piano
Schubert: Der Erlkönig; Ganymed; Ständchen; Ungeduld; Schumann:
Frauenliebe und Leben; Grechaninoff: Over the Steppes; Cradle Song;
Rachmaninoff: In the silence of the night; Strauss: Allerseelen; Morgen;
Zueignung; Encores: Schumann, Gretchaninoff, Blech.
- 25 Feb 1935 Recital: Auditorium, Chicago; Shared with cellist Georges Miquell;
Brahms, Schubert, Schumann, Wolf, Strauss, encores
- 25? Feb 1935 Concert: San Francisco Symphony Orchestra, Civic Auditorium, San Francisco;
All Wagner: Lohengrin: Elsa's Dream; Im Treibhaus; Schmerzen; Träume;
Tristan und Isolde: Liebestod; Alfred Hertz, guest cond. [Probably wrong date:
she sang the next day in Nebraska, see below, I have seen this program.]
- 26 Feb 1935 Recital: Joslyn Memorial, Omaha, Nebraska, EB, piano
Schubert: Ganymed; Rosamunde; Ständchen; Ungeduld; Brahms: Der Schmied;
Wiegenlied; Grechaninoff: Over the Steppe; Cradle Song; My native land;
Rachmaninoff: In the silence of the night; Schumann: An den Sonnenschein; Ich
grolle nicht; Sodero: Fa la nana; Balogh: Do not chide me; Cadman: Joy;
encores: Brahms: Meine Liebe ist grün; Wagner: Elsa's Dream. A critic, Martin
W. Bush, wrote: "So transcendent was her projection of Schubert, Brahms and
Schumann as to make one wish her program might have been devoted entirely to
lieder, the field in which her fame is justly so great." This amazes me, at a time
when the threat of the Nazis had justifiably made Lehmann less than
enthusiastic to sing Lieder in the US.
- 27 Feb 1935 Recital: Constitution Hall; Washington DC (uncertain date)
- 4 Mar 1935 Recital: English Theater, Indianapolis; EB, piano; see program of 26 Feb
- 6 Mar 1935 Recital: Shrine Mosque, EB, piano
Wagner: Dich teure Halle; Elsa's Dream; Grechaninoff; etc. see 26 Feb;
Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle
nicht; Aufträge

- 8 Mar 1935 Recital: Carnegie Music Hall, Pittsburgh; EB, piano
Schumann: Frauenliebe und Leben; Schubert: Ganymed; Rosemunde; Ungeduld; Brahms: Ach, wende diesen Blick; Immer leiser...; Das Mädchen spricht; Therese; Mein Mädel hat...; Wolf: An eine Aeolsharfe; Du denkst...; Er ist's; encores: Wagner: Elsa's Dream; Brahms: Der Schmied; Vergebliches Ständchen; An den Sonnenschein; Puccini: Vissi d'arte
- 11 Mar 1935 Recital: Masonic Temple Auditorium, Scranton, Pennsylvania; EB, piano; Cancelled due to illness, rescheduled for 25 March
Wagner: Dich teure Halle; Elsa's Dream; Gretchaninoff: Over the steppe; Cradle song; My native land; Rachmaninoff: In the silence of the night; Schumann: Der Nussbaum; Waldesgespräch; An den Sonnenschein; Ich grolle nicht; Aufträge; Salero: Fa la nana, bambin'; Balogh: Do not chide me; Cadman: Joy
- 14 Mar 1935 Die Meistersinger; LL, Eva
Ludwig Hoffmann, Hans Sachs; Emanuel List, Pogner; Paul Althouse, Walther; Gustav Schützendorff, Beckmesser; Karin Branzel, Magdalene; Artur Bodanzky, cond., Metropolitan Opera
- 16 Mar 1935 Season Farewell recital: Town Hall, NY, EB, piano
Mozart: Abendempfindung; Dans un bois solitaire; Beethoven: Wonne der Wehmut; Neue Liebe, neues Leben; Cornelius: Brautlieder; Vorabend; Erwachen; Aus dem hohen Lied; Brahms: Wie bist du, meine Königin; Nicht mehr zu dir zu gehen; Botschaft; Encores, before intermission: Wolf: In dem Schatten...; Schubert: Ungeduld; Schumann: Alte Laute; Frühlingsnacht; Tchaikowsky: Nur wer die Sehnsucht kennt; Mussorgsky: Serenade of Death (Ständchen); Rubinstein: Es blinkt der Thau
- 17 Mar 1935 Tosca; LL, Tosca
Crooks, Cavaradossi; J. C. Thomas, Scarpia; Papi, cond., Metropolitan Opera on tour in Philadelphia
- 21 Mar 1935 Tosca; LL, Tosca
Giovanni Martinelli, Cavaradossi; Lawrence Tibbett, Scarpia; Louis D'Angelo, Angelotti; Vincenzo Bellezza, cond., Metropolitan Opera
- 25 Mar 1935 Recital: Masonic Temple, Scranton, Pennsylvania; see 26 Feb for contents
encores: Brahms: Der Schmied; Wiegenlied; Strauss: Zueignung; Brahms: Ständchen
- 29 Mar 1935 Recital: Smith College, Northampton, MA
- 30 Mar 1935 Bagby Party "Musicale," New York
- 30 Mar 1935 LL sails on French liner Paris
- 31 Mar 1935 Grand Operatic Surprise Party (LL was supposed to be onstage as non-performing guest, but had left the US by this date)
- 18 Apr 1935 Recital: Grosser Musikvereins-Saal; Vienna; BW, piano
Mozart: Abendempfindung; Als Luise...; Dans un bois...; Die Verschweigung; Brahms: An die Nachtigall; Botschaft; Schumann: Alte Laute; Frühlingsnacht; encore: Schubert: Ständchen; Franz: Für Musik; Im Herbst; Die Heide ist grün; Cornelius: Die Brautlieder; Tchaikowsky: Nur wer die Sehnsucht kennt; Mussorgsky: Ständchen; Rubinstein: Es blinkt der Tau. A newspaper review

noted some of the famous audience members: Chancellor Schuschnigg and his wife, Bronislaw Hubermann, the famous violinist; Marie Gutheil-Schoder, soprano of the Vienna Opera, Wilhelm Kienzl, composer, etc.

- 21 Apr 1935 Tosca; LL, Tosca
Pataky, Cavaradossi; Jerger, Scarpia; Alwin, cond., Vienna Opera
- 24 or 25 Apr 1935 Concert: La Scala, Milan with Dimitri Mitropoulos
Wagner: *Dich teure Halle*; *Liebestod*
- 29 Apr 1935 Lohengrin; LL, Elsa
Elisabeth Ohms, Ortrud; Lauritz Melchior (a last minute replacement for Hirzel and his debut in this role), Lohengrin; Herbert Janssen, Telramund; Alexander Kipnis, Heinrich; Sir Thomas Beecham, cond., Covent Garden (Act 2 radio broadcast on BBC's National Programme); Times: "With Mr. Lauritz Melchior and Mme Lotte Lehmann both singing magnificently the intimate beauty of the first act was the finest achievement of the evening. Every detail of the twin-born pairs gradually dawning perception of their destiny was clearly delineated, and they, with Sir Thomas Beecham and the orchestra, brought the finale to a climax of exceptional exhilaration."
- May 1935 Recital with BW (see below)
- 5 May 1935 Herbert Peyser's review entitled "Furtwängler in Vienna": "On Easter [LL] granted the Viennese their very first view of her Tosca with uproariously applause (sic) consequences." (But she had sung it five times in the 1922-23 season, three times 23/24; two times 24/25; two times 25/26). "A few days prior, [LL] sang with Bruno Walter, the same Lieder program she had given in New York."
- 6 May 1935 Die Walküre; LL, Sieglinde
Leider, Brünnhilde; Sabine Kalter, Fricka; Melchior, Siegmund; Bockelmann, Wotan; List, Hunding; Sir Thomas Beecham, cond., Covent Garden
- 8 May 1935 Lohengrin; LL, Elsa
Elisabeth Ohms, Ortrud; Torsten Ralf, Lohengrin; Herbert Janssen, Telramund; Alexander Kipnis, Heinrich; Sir Thomas Beecham, cond., Covent Garden
- 17 May 1935 Die Walküre; LL, Sieglinde
Anny Konetzni, Brünnhilde; Sabine Kalter, Fricka; Lauritz Melchior, Siegmund; Rudolf Bockelmann, Wotan; Emanuel List, Hunding; Sir Thomas Beecham, cond., Covent Garden
- 25 May 1935 Concert at La Scala; cond. Mitropolous (repeat or error; see above 24 Apr)
- 1 Jun 1935 Otello: LL, Desdomona
Gotthelf Pistor (guest), Othello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia; Victor de Sabata (guest) cond., Vienna Opera; (Non-commercial Discography number 425)
- 4 Jun 1935 Die Walküre: LL, Sieglinde,
Leider, Brünnhilde; Kalter, Fricka; Melchior, Siegmund; Schorr, Wotan; Kipnis, Hunding; Furtwängler, cond., Palais Garnier (Opéra de Paris)

- 7 Jun 1935 Otello: LL, Desdomona
 Gotthelf Pistor (guest), Otello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia;
 Victor de Sabata (guest) cond., Vienna Opera
- 10 Jun 1935 Die Walküre; LL, Sieglinde
 Richard Schubert (guest), Siegmund; Markhoff, Hunding; Schorr (guest), Wotan;
 Konetzni, Brünnhilde; Anday, Fricka; Weingartner, cond., Vienna Opera
- 13 Jun 1935 Othello: LL, Desdomona
 same cast as 7 Jun
- 20 Jun 1935 Recording in Vienna (Discography numbers 229-233)
- 21 Jun 1935 Recording in Vienna (Discography numbers 234-241)
- 22 Jun 1935 Recording in Vienna (Discography numbers 242-246)
- 23 Jun 1935 Der Rosenkavalier; LL, Marschallin
 Fritz Krenn (guest), Ochs; Jarmila Nowotna (guest), Octavian; Wiedemann,
 Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 28 Jun 1935 Lohengrin; LL, Elsa
 Manowarda, Heinrich; Kalenberg, Lohengrin; Schipper, Friedrich; Konetzni,
 Ortrud; Reichenberger, cond., Vienna Opera
- 30 Jul 1935 Der Rosenkavalier; LL, Marschallin
 Fritz Krenn, Ochs; Eva Hadrabova, Octavian; Viktor Madin, Faninal; Adele
 Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna
 Philharmonic; Salzburg Festival
- 7 Aug 1935 Fidelio; LL, Leonore/Fidelio
 Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler,
 Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzelline; Hermann
 Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
 Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 9 Aug 1935 Der Rosenkavalier; LL, Marschallin
 Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Viktor Madin, Faninal; Adele
 Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna
 Philharmonic; Salzburg Festival
- 14 Aug 1935 Fidelio; LL, Leonore/Fidelio
 Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler,
 Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzelline; Hermann
 Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
 Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
- 20 or 18 Aug 1935 Recital: Salzburg Festival; BW, piano
 Mozart (KV 523, 524, 308, 518); Schumann; Duparc; Mussorgski; Berlioz,
 Brahms
- 24 Aug 1935 Fidelio; LL, Leonore/Fidelio
 Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler,
 Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzelline; Hermann
 Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
 Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival

- 27 Aug 1935 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Margit Angerer, Octavian; Hermann Wiedemann, Faninal;
Adele Kern, Sophie; Charles Kullmann, Singer; Josef Krips, cond., Vienna
Philharmonic; Salzburg Festival
- 31 Aug 1935 Fidelio; LL, Leonore/Fidelio
Emanuel List, Don Fernando; Alfred Jerger, Don Pizarro; Andreas von Rösler,
Florestan; Anton Baumann, Rocco; Luise Helletsgruber, Marzelline; Hermann
Gallos, Jaquino; William Wernigk, First Prisoner; Karl Ettl, Second Prisoner;
Toscanini, cond., Vienna Philharmonic Orchestra and Chorus; Salzburg Festival
(31 August: Shortwave relay on CBS, only Act I. Non-Commercial Discography
number: 426)
- 6 Sep 1935 Die Walküre; LL, Sieglinde
Kalenberg, Siegmund; Markhoff, Hunding; Schorr (guest), Wotan; Konetzni,
Brünnhilde; Thorborg, Fricka; Weingartner, cond., Vienna Opera
- 10 Sep 1935 Manon; LL, Manon
Robert Ardelli (guest), Des Grieux; Zec, Count Des Grieux; Wiedemann,
Lescaut; Alwin, cond., Vienna Opera
- 13 Sep 1935 La Bohème; LL, Mimi
Godin, Rudolfo; Wiedemann, Marcello; Bokor, Musetta; Alwin, cond., Vienna
Opera
- 15 Sep 1935 Der Rosenkavalier; LL, Marschallin
Emanuel List (guest), Ochs; Angerer, Octavian; Wiedemann, Faninal;
Schumann, Sophie; Krips, cond., Vienna Opera
- 16 Sep 1935 Manon with Klemperer (date and venue uncertain)
- 18 Sep 1935 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst; Alwin,
cond., Vienna Opera
- 20 Sep 1935 Die Meistersinger; LL, Eva;
Kerstin Thorborg, Eyvind Laholm, William Wernigk, Ludwig Hofmann;
Weingartner cond., Vienna Opera; (Non-Commercial Discography number
427...Final Quintet)
- 24 Sep 1935 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Kullmann, Lenski; Hofmann, Gremin; Walter
(guest), cond., Vienna Opera
- 27 Sep 1935 Fidelio; LL, Leonore/Fidelio
Kalenberg, Florestan; Duhan, Don Fernando; Jerger, Don Pizarro; Markhoff,
Rocco; Schumann, Marzelline; Gallos, Jaquino; Weingartner, cond., Vienna
Opera
- 1935 Recital: Prague
- Fall 1935 Recital: Paris

- 5 Oct 1935 Recital: Grosser Musikvereinssaal, Vienna; Leo Rosenek, piano; recital shared with Zofja Spatz, piano
Schubert: Der Lindenbaum; Der Tod und das Mädchen; Du bist die Ruh; Ungeduld; Schumann: Widmung; Ständchen; Geisternähe; Die Kartenlegerin; encore: An den Sonnenschein; Hahn: D'une prison; Duparc: Extase; encore: L'invitation au voyage; Berlioz: Absence; L'île inconnue; Brahms: Unbewegte, laue Luft; Nachtigall; Wir wandelten; Meine Liebe ist grün
- 6 Oct 1935 NYT: LL will return Oct. 16 on the Ile de France and will appear with Harold Bauer, pianist, in a joint recital for the benefit of the NY Guild for the Jewish Blind and its auxiliaries at the Waldorf Astoria on Nov. 27. She will "transfer her entire Vienna household to New York."
- 8 Oct 1935 Recital: Paris Salle Pleyel, Léo Rosenek, piano, shared with Karl-Ulrich Schnabel (Beethoven: Sonata op. 109) Mozart: Abendempfindung; À Chloé; Dans un bois solitaire; Die Verschweigung; Schubert: Der Lindenbaum; Der Tod und das Mädchen; Du bist die Ruh; Ungeduld; (Beethoven: Sonata) Schumann: Widmung; Ständchen; Die Kartenlegerin; Frühlingsnacht; Brahms: Unbewegte, laue Luft; Nachtigall; Wir wandelten, wir zwei zusammen; Meine Lieb' ist grün
- 16 Oct 1935 NYT: Short notice of LL's return on the Ile de France with Otto Krause and her maids, to establish a permanent residence in NY.
- 17 Oct 1935 Recording in New York (Discography numbers 247-256)
- 24 Oct 1935 Radio Broadcast; uncertain date, possibly 24 Nov
Wagner: Einsam in trüben Tagen; Strauss: Wiegenlied; RCA Magic Key; Frank Black, cond., NBC Orchestra (Non-Commercial Discography number 428)
- 25, 26 Oct 1935 Concert: Wagner: Schmerzen; Im Treibhaus; Träume; Strauss: Allerseelen, Zueignung, Heimlich Aufforderung; Serge Koussevitzky, cond., Boston Symphony Orchestra, Boston
- 31 Oct, 2, 4 Nov 1935 Der Rosenkavalier; LL, Marschallin
Emanuel List, Baron Ochs; Grete Stueckgold, Octavian; Julius Huehn, Faninal; Suzanne Fisher, Sophie; Artur Rodzinski, cond., Cleveland Symphony
- 10 Nov 1935 New York Times: Headline: "REICH BAN DECREED ON LOTTE LEHMANN: Soprano Says Managers Were Notified Recitals by Her Were 'Undesired.'" LL quoted regarding generous offers to engage her for the Berlin State Opera, on condition that she had a duty to sing only in Germany. After she declined, she was told that her appearances were 'undesired' in Germany. Article reports LL's statement to the public.
- 12 Nov 1935 Lohengrin; LL, Elsa
Chase Baromeo, Henry; Mario Chamlee, Lohengrin; Schiffeler, Telramund; Eleanor La Mance, Ortrud; Weber, cond., Chicago Civic Opera
- 16 Nov 1935 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stueckgold, Octavian; Claire, Sophie; Weber, cond., Chicago Civic Opera
- 18 Nov 1935 Der Rosenkavalier; LL, Marschallin
Chicago Civic Opera; same cast as 16 Nov, except Fletcher, Sophie

- 24 Nov 1935 Radio Broadcast: or Oct 24; RCA Magic Key, New York
Wagner: Lohengrin: Einsam in trüben Tagen; Strauss: Wiegenlied; Frank Black, cond., NBC Orchestra (Non-commercial discography number 428)
- 27 Nov 1935 Joint Recital with Harold Bauer: Waldorf-Astoria, New York; benefit the NY Guild for Jewish Blind et al; Ernö Balogh, LL's pianist
Brahms: Von ewiger Liebe; Das Mädchen spricht; Schubert: Im Abendrot; An die Musik; Schumann: Ständchen; Frühlingsnacht; Strauss: Ich trage meine Minne; Wiegenlied; All mein Gedanken; Heimliche Aufforderung
- 5, 6, 8 Dec 1935 Concert: NYC, Carnegie Hall
Goetz: Scena and Aria from The Taming of the Shrew; Wolf: Anakreons Grab; Der Freund; Er ist's; Otto Klemperer, cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall (radio broadcast on CBS)
- Dec 1935 Recital: Buffalo
- 13 Dec 1935 Recital: Community Concert Association event sponsored by the Junior League of Springfield, Massachusetts; EB, piano
Wagner: Lohengrin: Elsa's Dream; Alfano: Aria from Risurrezione; Mozart: An Chlöe; Die Verschweigung; Wolf: Verborgenheit; In der Schatten meiner Locken; Schubert: Ständchen; Der Erlkönig; Schumann: Widmung; Aufträge; Berlioz: Absence; Gretchaninoff: Cradle Song; My Native Land; Balogh: Do not Chide Me; Brahms: Meine Liebe ist grün; Strauss: Morgen; Zueignung
- 17 Dec 1935 Tosca; LL, Tosca
Crooks, Cavaradossi; John Charles Thomas, Scarpia; Louis D'Angelo, Sacristan; George Cehanovsky, Angelotti; Gennar Papi, cond., Metropolitan Opera on tour in Philadelphia
- 21 Dec 1935 Lohengrin; LL, Elsa
Emanuel List, King Henry; Lauritz Melchior, Lohengrin; Friedrich Schorr, Telramund; Margaret Lawrence, Ortrud; Artur Bodanzky, cond., Metropolitan Opera
- 22 Dec 1935 Radio Broadcast: General Motors Hour; New York; broadcast Sundays 10:00-11:00 est, NBC; "70 piece orchestra conducted by Erno Rapee and a mixed chorus of 400 voices at the Masonic Auditorium Temple in Detroit." In the following list, it cannot be determined in which pieces LL sang. The First Noël; Adeste Fidelis; Massenet: Hérodeade: Il est doux, il est bon; Tchaikowsky: None but the lonely heart; Schubert: Erlkönig; Gruber: Silent Night; Good King Wenceslas; Reger: Virgin's Slumber Song
- 26 Dec 1935 Tannhäuser; LL, Elisabeth
Hans Hofmann, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Hans Clemens, Walther; Gertrud Wettergren, Venus; Bodanzky, cond., Metropolitan Opera

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- 1936 Recital: "The Community Concert Association Presents;" EB, piano
Händel: Ombra mai fu; Wagner: Elsa's Dream; Massenet: Hérodiade: Il es doux, il est bon; Schubert: Ständchen; Schumann: Ich grolle nicht; Brahms: Meine Liebe ist grün; Mendelssohn: Auf Flügeln des Gesanges; Strauss: Zueignung; Massenet: Manon: Gavotte; Puccini: Tosca: Vissi d'arte; Bransen: Love's Melody; Rubinstein: Romance; Balogh: Do not chide me; Worth: Midsummer
- 6 Jan 1936 Bagby Musical Morning; Waldorf-Astoria, New York; EB, piano
Other artists included Richard Bonelli and Mischa Elman.
- 16 Jan 1936 Breakfast and Musicale at Waldorf-Astoria Hotel, New York; celebration of the Haarlem Philharmonic Society. Poldi Mildner, piano, the other musician listed.
- 23 Jan 1936 Recital: Glebe Collegiate; Ottawa, Ontario, Canada
Arias: Wagner: Elsa's Dream; Massenet: Il est doux...; Puccini: Vissi d'arte; Schubert; Schumann; Cimara; English songs
- 30 Jan 1936 Tosca; LL, Tosca
Crooks, Cavaradossi; Lawrence Tibbett, Scarpia; Cehanovsky, Angelotti; Papi, cond., Metropolitan Opera
- 2 Feb 1936 Recital: Town Hall, New York; EB, piano
Beethoven: Die Trommel...; Freudvoll...; Ich liebe dich; Mozart: An Chlöe; Die Verschweigung; Schubert: An die Musik; Wiegenlied; Der Doppelgänger; Rastlose Liebe; Brahms: Der Tod das ist die kühle Nacht; Liebestreu; added: Mein Mädchel hat einen Rosenmund; Schumann: Marienwürmchen; Die Kartenlegerin; encore; Frühlingsnacht; Reger: Waldeinsamkeit; Blech: *Heimkehr vom Fest; Reger: Waldeinsamkeit; Berlioz: L'Absence; Cimara: Canto di Primavera; encore: Schubert: Gretchen am Sprinrad; Ungeduld; *trans: At Robin Redbreast I've been to dance. What did they have for dinner? Butterfly eggs and firefly roast. Oh, it was fine! Then Robin gave us a song. Then I said goodbye, for I must be gone. Oh, they're really charming people!
- 5 Feb 1936 Recital: Academy of Music, Brooklyn, NY;
Schubert: An die Musik; Der Doppelgänger; Auf dem Wasser zu singen; Brahms: Nachtigall; Sapphische Ode; Das Mädchen spricht; Von ewiger Liebe; added: Ständchen; Schumann: Komm in die stille Nacht; Strauss: Cäcilie; Marx: Und gestern hat er mir Rosen gebracht. Winthrop Sargeant wrote of the Marx: "one felt that she exceeded the more austere canons of her art by over-personal delineation, putting more extraneous histrionic mannerisms into her interpretation than the purely musical values of the song demanded...if at times she seems to err very slightly on the score of unrestraint, there is the attendant compensation that her readings are never dull or pedantic."
- 12 Feb 1936 Joint Recital with Emanuel List: Mrs. Lawrence Townsend's eighty-ninth Musical Morning at the Mayflower; Washington DC
- 18 Feb 1936 Recital: Lobero Theatre, Santa Barbara
- 20, 21 Feb 1936 Concert: Wagner: Elsa's Dream from Lohengrin; Träume, Schmerzen; Strauss: Cäcilie; Schumann: "Dedication" (in English); Klemperer, cond., Los Angeles Philharmonic

- 25 Feb 1936 Concert: Civic Auditorium, San Francisco; Alfred Hertz cond., San Francisco Symphony Orchestra
- 27 Feb 1936 Radio Broadcast; Bing Crosby; contents unknown; Kraft Phoenix Cheese Corp.; (Non-Commercial Discography number 430)
- 12 Mar 1936 Tannhäuser; LL, Elisabeth; Metropolitan Opera
Same cast as 26 Dec 1935; except Ezio Pinza, Hermann, (one of his rare appearances in German opera)
- 13 Mar 1936 Recording in New York (Discography numbers 257-264)
- 16 Mar 1936 Recording in New York (Discography numbers 265-278)
- 20 Mar 1936 Recital: Eastman Theater, Rochester, New York; EB, piano
Wagner: Lohengrin: Elsa's Dream; Massenet: Herodiade: aria; Schubert: Ständchen; Erbkönig; Schumann: Widmung; Aufträge; Rachmaninoff: In the silent night; Worth: Midsummer; Puccini: Tosca: Visi d'arte; Cimara: Canto di Primavera; Berlioz: Absence; Gretchaninoff: Cradle Song; My Native Land; Balogh: Do not chide me; Brahms: Meine Liebe ist grün; Strauss: Morgen; Zueignung
- 23 Mar 1936 Tannhäuser; LL Elisabeth
Melchior, Tannhäuser; Tibbett, Wolfram; Branzell, Venus; List, Hermann; Marek Windheim, Walther; Bodanzky, cond., Metropolitan Opera on tour in Boston
- 25 Mar 1936 LL sails for Europe
- 16 Apr 1936 Die Walküre; LL, Sieglinde
Kalenberg Siegmund; Jerger, Hunding; Walter Grossmann (guest), Wotan; Konetzni, Brünnhilde; Thorborg, Fricka; Hans Kanappertsbusch (guest), cond., Vienna Opera
- 20 Apr 1936 Andrea Chénier; LL, Madeleine
Piccaver, Chénier; Schipper, Charles; Szantho, Countess; Paalen, Berst; Alwin, cond., Vienna Opera
- 22 Apr 1936 Der Rosenkavalier; LL, Marschallin
Berthold Sterneck (guest), Ochs; Habradova, Octavian; Madin, Faninal; Schumann, Sophie; Knappertsbusch, cond., Vienna Opera; (Non-Commercial Discography number 429)
- 25 Apr 1936 Manon; LL, Manon
Piccaver, Des Grieux; Zec, Count Des Grieux; Duhan, Lescaut; Alwin, cond., Vienna Opera
- 28 Apr 1936 Recital, Queens Hall, London; Leo Rosenek, piano
Schubert: Nähe des Geliebten; Auflösung; Im Abendrot; Rastlose Liebe; Brahms: Von ewiger Liebe; Der Tod...; Das Mädchen spricht; Meine Liebe ist grün; Schumann: Widmung; Die Kartenlegerin; Ich grolle nicht; Frühlingsnacht; Tchaikovsky: Nur wer die Sehnsucht kennt; Rubinstein: Es blinkt der Thau; Worth: Midsummer; Cimara: Canto di Primavera; encores: Brahms: Botschaft; Der Schmied; Schumann: An den Sonnenschein; Gretchaninov: My native land; Strauss: Zueignung; Brahms: Wiegenlied

- 4 May 1936 Recital, Conservatorio “G. Verdi,” Milan; Leo Rosenek, piano, for the Società del Quartetto; Brahms: Von ewiger Liebe; Botschaft; Der Tod, das ist die kühle Nacht; Schubert: Ständchen; Ungeduld; Schumann: Der Nussbaum; Ich grolle nicht; An den Sonnenschein; Die Kartenlegerin; Aufträge; Wolf: Verborgeneheit; Anakreons Grab; In dem Schatten meiner Locken; Er ist’s; Strauss; Allerseelen; Traum durch die Dämmerung; Morgen; Cécilie
- 10 May 1936 Otello: LL, Desdemona
Martin Öhman (guest), Othello; Jerger, Iago; Gallos, Cassio; Szantho, Emilia; de Sabata (guest) cond., Vienna Opera
- 14 May 1936 Recital: Grosser Musikvereins-Saal; Vienna, Leo Rosenek, piano
recital shared with Osy Renardy, violin; Robert Spitz, piano
Schubert: Nähe des Geliebten; Im Abendrot; Der Doppelgänger; Auflösung;
Moussorgsky: Songs and Dances of Death; Cornelius: Komm’, wir wandeln; Ein
Ton; Wiegenlied; Liszt: Es muss ein Wunderbares sein; Lorelei; Wolf: Geh’,
Geliebter, geh’ jetzt; Anakreons Grab; Benedeit die sel’ge Mutter;
Storchenbotschaft
- 17 May 1936 Otello: LL, Desdomona
same cast as 10 May, except: With, Emilia
- 19 May 1936 Tosca; LL, Tosca
Kiepura (guest), Cavaradossi; Schorr (guest), Scarpia; Alwin, cond., Vienna
Opera
- 22 May 1936 Manon; LL, Manon
same cast as 25 Apr, except: Wiedemann, Lescaut
- 25 May 1936 Concert: Queen’s Hall, London; There’s a note that Lotte Lehmann was too ill
to appear, as billed, and that Elena Gerhardt and Tiana Lemnitz would take her
place. Jefferson lists this recital as sung by Lehmann.
- 27 May 1936 Concert: Orchestre symphonique de Paris, P. Monteux, cond.
Strauss; Wagner: Liebestod
- 29 May 1936 Home Recital: Maurice Rothschild
- 4 Jun 1936 Fidelio, Palais Garnier (Opéra de Paris); LL, Leonore/Fidelio;
Lotte Schöne, Marzeline; Franz Völker, Florestan; Vernick, Jaquino; Scheidl,
Pizarro; Ettl, Fernando; Baumann, Rocco; Bruno Walter, cond.; Vienna Opera
Guest Performance
- 6 Jun 1936 Recital: Paris, Salle Pleyel; Bruno Walter, piano
Schubert, Schumann, Brahms, Moussorgsky: Field Marshal

Le monde musical (47, 6, 30 VI 193: «...Lotte Lehmann a une des plus belles
voix imaginables, d’une parfaite homogénéité, ce qui lui permet de briller à la
fois dans l’aigu et dans le grave—ce dernier nettement plus beau. Elle chante
tout bien, et c’est un peu agaçant... on aimerait quelque chose de plus inégal,
mais de plus vivant, de plus humain.»
- 9 Jun 1936 Fidelio; LL, Leonore/Fidelio; Palais Garnier (Opéra de Paris); Vienna Opera
Guest Performance; same cast as 4 Jun

- 11 Jun 1936 Otello; LL, Desdemona
Martin Öhman (guest), Otello; Jerger, Iago; Gallos, Cassio; With, Emila; Victor de Sabata (guest) cond., Vienna Opera
- 15 Jun 1936 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Lorenz (guest), Tannhäuser; Svéd, Wolfram; Zdeka Zika, Venus; Furtwängler, cond., Vienna Opera
- 20 Jun 1936 Die Walküre; LL, Sieglinde
Kalenberg, Siegmund; Jerger, Hunding; Schorr (guest), Wotan; Konetzni, Brünnhilde; Anday, Fricka; Weingartner, cond., Vienna Opera
- 21 Jun 1936 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Kullmann, Lenski; Hofmann, Gremin; Walter (guest), cond., Vienna Opera
- 25 Jul 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Anton Baumann, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival; Shortwave relay, NBC Blue, Act I through “Abscheulicher...”
- 8 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang; Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann, Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo Toscanini, cond. Vienna Philharmonic; Salzburg Festival; Shortwave relay of a portion of the opera; NBC Blue; (Non-Commercial Discography number 431)
- 12 Aug 1936 Recital: Salzburg Festival; BW, piano
Brahms; Mendelssohn; Cornelius; Franz; Wolf
- 14 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang; Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann, Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo Toscanini, cond. Vienna Philharmonic; Salzburg Festival; shortwave relay of a portion of the opera; NBC Blue
- 16 Aug 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jacuino; Anton Baumann, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival; shortwave relay, NBC Blue, Act I through “Abscheulicher...”
- 18, 22 Aug 1936 Die Meistersinger; LL, Eva
Hans Hermann Nissen, Sachs; Herbert Alsen, Pogner; Georg Maikl, Vogelsang; Hermann Wiedemann, Beckmesser; Anton Dermota, Zorn; Charles Kullmann, Stolzing; Richard Sallaba, David; Kersten Thorborg, Magdalena; Arturo Toscanini, cond. Vienna Philharmonic; Salzburg Festival; shortwave relay of a portion of the opera; NBC Blue; Act III broadcast by BBC’s Regional Programme.
- 31 Aug 1936 Fidelio; LL, Leonore/Fidelio
Luise Helletsgruber, Marzeline; Hermann Gallos, Jacuino; Anton Baumann, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival; shortwave relay, NBC Blue, Act I through “Abscheulicher...”

- 13 Sep 1936 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Lorenz (guest), Tannhäuser; Svéd, Wolfram; Konetzni, Venus; Knappertsbusch (guest), cond., Vienna Opera
- 20 Sep 1936 Fidelio; LL, Leonore/Fidelio (Jefferson mentions two Fidelio performances with Toscanini)
Pataky, Florestan; Carl Bissuti, Don Fernando; Jerger, Don Pizarro; Anton Bauman (guest), Rocco; Schumann, Marzeline; Gallos, Jaquino; Arturo Toscanini (guest), cond., Vienna Opera
- 23 Sep 1936 Recital: Grosser Musikvereins-Saal; Vienna: BW, piano
Schumann: Widmung; In der Fremde; Alte Laute; An den Sonnenschein; Frühlingsnacht; Wagner: Wesendonck Lieder; Mendelssohn: Suleika; Der Mond; Gruss; Venetianisches Gondellied; Neue Liebe; Franz: Aus meinen grossen Schmerzen; Für Musik; Jensen: Lehn' deine Wang' an meine Wang'; Murrendes Lüftchen; Blütenwind; O lass' dich halten, gold'ne Stunde
- 25 Sep 1936 Tosca; LL, Tosca
Emmerich Godin, Cavaradossi; Svéd, Scarpia; Alwin, cond., Vienna Opera
- 27 Sep 1936 Eugen Onegin; LL, Tatjana
Anday, Olga; Svéd, Onegin; Hans Depser (guest), Lenski; Hofmann, Gremin; Walter (guest), cond., Vienna Opera
- 6 Oct 1936 LL arrives on the French liner Ile de France "for a concert tour and the opera season."
- 18 Oct 1936 Radio Broadcast: Carnegie Hall, New York; Erno Rapee, cond. General Motors Symphony Orchestra
Wagner: Die Walküre: Du bist der Lenz; Puccini: Tosca: Vissi d'arte; with EB, piano: Brahms: Wiegenlied; Blech: Heimkehr vom Fest; Trad.: The Last Rose of Summer; broadcast over WEA/NBC and WMAQ/NBC (Chicago)
- 20 Oct 1936 Concert: State Forum, Harrisburg, Pennsylvania
Wagner: Schmerzen; Im Treibhaus; Träume; Encore: Strauss: Zueignung; Wagner: Tristan und Isolde: Liebestod; Harrisburg Symphony Orchestra; George King Raudenbush, cond.
- 24 Oct 1936 Recital: Town Hall, New York; EB, piano
Schubert: An die Musik; Im Abendrot; Der Doppelgänger; Ständchen; Rastlose Liebe; Encore: Wiegenlied; Schumann: Waldesgespräch; An den Sonnenschein, (encored); Marienwürmchen; Die Kartenlegerin; Frühlingsnacht; added: Brahms: Therese; Der Schmied; Mendelssohn: Venezianisches Gondellied; Reger: Marias Wiegenlied; Humperdinck: Die Lerche; Cornelius: Ein Ton; Pfitzner: Gretel; Strauss: Allerseelen; Morgen; Traum durch...; Ständchen; Encores: Brahms: Mein Mädels hat...; Blech: Heimkehr...; Schumann: Ich grolle nicht; Wolf: In dem Schatten...; Brahms: Vergebliches Ständchen; Musical America reported: "Not every offering, of course reached this highest level. 'Der Schmied,' one of the extras, though vociferantly (sic) applauded, was distinctly less an achievement to remember. But in its entirety this was one of Mme Lehmann's most satisfying recitals....The audience was a large one, requiring provision for an overflow on the platform."

- 26 Oct 1936 Radio Broadcast; contents unknown; Kraft Phoenix Cheese Corp., (Non-Commercial Discography number 432)
- 27 Oct 1936 Recital: Bailey Hall, Cornell University, Ithaca, New York; EB, piano
Partial listing: Schumann: Ich grolle nicht; Balogh: Do not chide me; encores: two Liszt songs
- 29 Oct 1936 Recital: Academy of Music; Philadelphia; EB, piano
Beethoven: Freudvoll und Leidvoll; Ich liebe dich; Mozart: An Chloe; Die Verschweigung; Schumann: Waldesgespräch; Alte Laute; An den Sonnenschein; Marienwurmschen; Aufträge; Gretchaninoff: My native land; Marx: Selige Nacht; Und gestern hat er mir Rosen gebracht; Strauss: Traum durch die Dämmerung; Ständchen; Cimara: Canto di Primavera; Tosti: Ultima Canzone; Trad: The last rose of summer; encores: Worth: Midsummer; Blech: Heimkehr...; Strauss: Zueignung; Schubert: Ungeduld; Brahms: Der Schmied; Balogh: Do not chide me
- 6 Nov 1936 Recital: People's Church, Minneapolis, Minnesota; EB, piano
Brahms: Von ewiger Liebe; Der Tod das ist die kühle Nacht; Botschaft; Wiegenlied; Meine Liebe ist grün; Schubert: An die Musik; Im Abendrot; Schumann: Waldesgespräch; Ich grolle nicht; Aufträge; Gretchaninoff: My Native Land; Rachmaninoff: In the Silent Night; Balogh: Do not chide me; Worth: Summer; Massenet: Il est doux, il est bon; Gounod: Vierge d'Athenes; Tosti: Ultima Canzone; Cimara: Canto die Primavera
- 13 Nov 1936 Die Walküre; LL, Sieglinde
Lauritz Melchior, Siegmund; Emanuel List, Hunding; Friedrich Schorr, Wotan; Kirsten Flagstad, Brünnhilde; Fritz Reiner, cond., San Francisco Opera; broadcast of Act II through Siegmund's death; (Non-Commercial Discography number 433)
- 14 Nov 1936 Recital: Burlingame High School Auditorium, Burlingame, California
- 18 Nov 1936 Tosca; LL, Tosca
Charles Kullman, Cavaradossi; Lawrence Tibbett, Scarpia; Genaro Papi, cond., San Francisco Opera
- 22 Nov 1936 Die Walküre; LL, Sieglinde
Lauritz Melchior, Siegmund; Emanuel List, Hunding; Friedrich Schorr, Wotan; Kirsten Flagstad, Brünnhilde; Fritz Reiner, cond., San Francisco Opera
- 24 Nov 1936 Recital: Oakland Auditorium Theatre
- 26 Nov 1936 Radio Broadcast: NBC Kraft Music Hall; (Non-commercial Discography Number 432)

- 27 Nov 1936 Recital: Savoy Theatre, San Diego; EB, piano
 Schubert: Ständchen; Erlkönig; Schumann: Die Kartenlegerin; Frühlingsnacht;
 added: Ich grolle nicht; Mendelssohn: Auf Flügeln des Gesanges; Reger: Marias
 Wiegenlied; Humperdinck: Die Lerche; Tchaikowsky: None but the lonely heart
 (change of program from a Rubinstein song); added: Gretchananoff: My Native
 Land; added: Worth: Midsummer; Wagner: Lohengrin: Elsa's Traum; Puccini:
 Tosca: Visi d'arte; added: Balogh: Do not chide me; added: Trad: Last rose of
 summer; Strauss: Allerseelen; Morgen; Traum durch die Dämmerung;
 Zueignung; encores: Brahms: Wiegenlied, Vergebliches Ständchen
- 30 Nov 1936 Recital: White Theater, Fresno, California; EB, piano
 Handel: Ombra mai fu; Trad: Have you seen but a whyte lillie grow?; The last
 rose of summer; Paisiello: Chi vuol la Zingerella; Schubert: Ständchen;
 Schumann: Ich grolle nicht; Brahms: Vergebliches Ständchen; Strauss:
 Wiegenlied; Zueignung; Massenet: Manon: Gavotte; Puccini: Tosca: Vissi d'arte;
 Rachmaninoff: In the silent night; Gretchaninoff: My native land; Balogh: Do
 not chide me; Worth: Midsummer
- 7 Dec 1936 Recital: Denver Auditorium, Denver, Colorado; EB, piano
 Brahms: Von ewiger Liebe, Der Tod, das ist die kühle Nacht, Botshaft, Meine
 Liebe ist grün; Schubert: An die Musik, Im Abendrot; Schumann: Ich grolle
 nicht, Aufträge; Piano selections by EB; Gretchaninov: My Native Land; Balogh:
 Do not chide me; Tosti: Ultima canzone; Wolf: Anakroons Grab, In dem
 Schatten meiner Locken; Strauss: Morgen, Staendchen
- 11, 12 Dec 1936 Tosca; LL, Tosca
 Armand Tokatyan, Cavaradossi; Alfred Gandolfi, Scarpia; Cincinnati Symphony
 Orchestra, Eugene Goossens, cond.
- 16 Dec 1936 Concert: Constitution Hall, Washington DC
 Strauss: Allerseelen; Wiegenlied; Cäcilie; Wagner: Tristan und Isolde: Liebestod;
 Hans Kindler, cond., National Symphony
- 21 Dec 1936 Recital: Waldorf Astoria, New York; The Albert Morris Bagby's Musical
 Morning; Guiomar Novaes, piano; joint recital with Richard Bonelli, baritone

1937

- Some time in 1937 Der Rosenkavalier; LL, Marschallin
 J. Novotna, Elisabeth Schumann,... cond., Knappertsbusch; Vienna Opera (no
 sure reference to this cast in 1937 yet found)
- 2 Jan 1937 Radio Broadcast; Nash Speedshow, CBS
 (contents unknown) with Julius Huehn; Vincent Lopez, cond.
- 6 Jan 1937 Recital: Fuld Hall, Newark, NJ; EB, piano
 Wagner, Handel, Massenet, Schubert, Mendelssohn, Schumann, Brahms, and
 Puccini; EB also played solos, among them a composition of his own.
- 8 Jan 1937 Recital: Westchester, NY (2,400 in audience!) presented by Mrs. Julian Olney;
 EB, piano
 Schubert, Schumann, Wolf, and Strauss

- 10 Jan 1937 Radio Broadcast: New York City; RCA Magic Key
Lohengrin excerpts; Rubinstein: Romance (arranged for voice and soprano; EB, piano); Black, cond., NBC Orchestra; (Non-Commercial Discography number 434)
- 12 Jan 1937 Recital: Woolsey Hall, New Haven; EB, piano
Schubert: Die junge Nonne; Im Abendrot; Rastlose Liebe; Ungeduld;
Schumann: Waldesgespräch; Die Kartenlegerin; Frühlingsnacht; Brahms: Der Tod, das ist...; Meine Liebe ist grün; Lecuona: Andaluzia; Balogh: Dirge of the North; Strauss/Schultz-Evler: Blue Danube Waltz; Rubinstein: Romance: Worth: Midsummer; Hahn: D'une Prison; Cimara: Canto di Primavera; Wolf: Verborgenheit; In dem Schatten meiner Locken; Strauss: Morgen; Ständchen
- 16 Jan 1937 Die Walküre; LL, Sieglinde
Melchior, Siegmund; List, Hunding; Schorr, Wotan; Lawrence, Brünnhilde; Bodanzky, cond., Metropolitan Opera
- 19 Jan 1937 Tea Honoring Lehmann given by Mrs. Dwight W. Morrow, Park Ave., NYC
- 25 Jan 1937 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Paul Althouse, Tannhäuser; Richard Bonelli, Wolfram; Kerstin Thorborg, Venus; Maurice Abravanel, cond., Metropolitan Opera
- 1 Feb 1937 Recital: War Memorial Building, Nashville, Tennessee
- 8 Feb 1937 Recital: Mayflower Hotel; Washington, DC
Mrs. Roosevelt in the audience; Gaspar Cassado, cello, also played.
- 10 Feb 1937 Concert: Syria Mosque, Pittsburgh, Pennsylvania
Beethoven: Fidelio: Abscheulicher... Komm Hoffnung; Wagner: Elsa's Dream; Dich teure Halle; Antonio Modarelli, cond., Pittsburgh Symphony; encores: Strauss: Zueignung; Ständchen
- 12 Feb 1937 Die Meistersinger; LL, Eva
Karin Branzell, Magdalene; Charles Kullman, Walther; Friedrich Schorr, Hans Sachs; Eduard Habig, Beckmesser; Emanuel List, Pogner; Artur Bodanzky, cond., Metropolitan Opera; Benefit for Smith College Club scholarship fund.
- 14 Feb 1937 Radio Broadcast
Wagner: Tannhäuser: Elisabeth's Prayer; Blech: Heimkehr vom Fest; Sjøberg: Tonerna; Schubert: Ständchen; Victor Kolar, cond.
- 20 Feb 1937 Benefit Recital under the auspices of the American Guild of Musical Artists, Inc., for the benefit of the Flood Relief Fund of the American Red Cross at Carnegie Hall with musicians such as Efram Zimbalist, José Iturbi, Gladys Swarthout, Albert Spalding, Elisabeth Rethberg, Jascha Heifetz (whose transcription of his performance from Philadelphia was "made possible through the cooperation of the National Broadcasting Company"); Gaspar Cassado, Lawrence Tibbett, Lily Pons, Josef Hofmann, Lauritz Melchior, Kirsten Flagstad, etc. Lehmann sang: Schubert: Erlkönig; Brahms: Botschaft; Blech: Heimkehr vom Fest; EB, pianist.
- 27 Feb 1937 Die Walküre; LL, Sieglinde
Althouse, Siegmund; Hofmann, Wotan; Gertrude Rümer, Brünnhilde; Kathryn Meisle, Fricka; List, Hunding; Bodanzky, cond., Metropolitan Opera

- Mar 1937 Recital: Boston
- 7 Mar 1937 Recital: Town Hall, New York; to benefit the Educational and Philanthropic Work of the NY Society for Ethical Culture
Brahms: Wie bist du, meine Königin; Sonntag; O liebliche Wangen; added: Beethoven: Ich liebe dich; Schumann: Dichterliebe; requested English songs: Drink to Me Only With Thine Eyes; Gretchaninoff: Over the Steppe; My Native Land; Strauss: Befreit; Freundliche Vision; Wolf: Verborgenheit; Storchenbotschaft
- 12 Mar 1937 Die Meistersinger; LL, Eva
Branzell, Magdalene; Kullmann, Walther; Schorr, Hans Sachs; Habich, Beckmesser; List, Pogner; Karl Laufkötter, David; Bodanzky, cond., Metropolitan Opera
- 13 Mar 1937 Radio Broadcast: Shell Show (Shell Chateau) (Shell Oil) with Joe Cook; WEA
Ave Maria
- 19 Mar 1937 Tannhäuser; LL, Elisabeth
Hofmann, Hermann; Melchior, Tannhäuser; Schorr, Wolfram; Branzell, Venus; Abravanel, cond., Metropolitan Opera
- 24, 25 Mar 1937 Concert: NYC, Carnegie Hall
Gluck: Divinités du Styx from Alceste; Wagner: Die Walküre: Du bist der Lenz; Tannhäuser: Dich, teure Halle; Artur Rodzinski cond., Philharmonic-Symphony Society of New York (New York Philharmonic) at Carnegie Hall
- 30 Mar 1937 Recital: Los Angeles; Philharmonic Hall; PU, piano
Brahms: Von ewiger Liebe; Botschaft; O liebliche Wangen; Der Schmied (encore); Schumann: Widmung; Ich grolle nicht; An den Sonnenschein; Schubert: Ständchen; Der Erlkönig; Strauss: Allerseelen; Morgen; Zueignung; Ständchen (Richard Saunders writes: "totally unsuitable for a woman." He makes the same point for her performance of Drink to Me Only); Rubenstein: Romance; Balogh: Do not chide me; Sjøberg: Visions; Encores: Blech: Heimkehr; Gretchaninoff: My Native Land; Worth: Midsummer; Brahms: Wiegenlied; Vergebliches Ständchen (dated because of another clipping from Evening News marked March 31, 1937)
- 5 Apr 1937 Recital: McKinnley Auditorium, Honolulu, Hawaii; PU, piano
Brahms: Von ewiger Liebe; Botschaft; Der Tod, das ist die kühle Nacht; O liebliche Wangen; Schumann: Widmung; Ich grolle nicht; An den Sonnenschein; Schubert: Ständchen; Der Erlkönig; Trad: Drink to me only with thine Eyes; Rubinstein: Romance; Balogh: Do not chide me; Sjøberg/Balogh: Visions (Tonerna); Strauss: Allerseelen; Morgen; Ständchen; Zueignung; encore: Elsa's Dream from Wagner's Lohengrin
- 19 Apr 1937 Arrival in Sydney Harbor with PU and Otto

- 22 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: Ständchen; Erlkönig; Ungeduld (added); Strauss: Allerseelen;
 Ständchen; Morgen; Brahms: Von ewiger Liebe; Botschaft; O liebliche Wangen;
 Wiegenlied; Der Schmied; Schumann: Widmung; Ich grolle nicht; An den
 Sonnenschein; Wagner: Elsa's Dream; Puccini: Vissi d'arte; Wolf: In dem
 Schatten...; Trad: Drink to me only; Encores: songs in English, including
 Balogh: Do not chide me: Worth; Blech: Heimkehr vom Fest
- 23 Apr 1937 Visit to the Randwick Military Hospital where LL sang to the patients
- 27 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: Die junge Nonne; Im Abendrot; Geheimes; Ungeduld; Brahms: Der
 Tod...: Mein Mädch...; Schumann: Der Nussbaum; Marienwürmchen;
 Aufträge; Wagner: Die Walküre: Du bist der Lenz; Massenet: Herodiade: Il es
 bon, il est doux; Sadero: Fa la Nana Bambin; Cimara: Canto di Primavera;
 Gretchaninoff: My Native Land; Sjøberg/Balogh: Visions (Tonerna); Encore:
 Wolf: Du denkst...
- 29 Apr 1937 Recital: Town Hall, Sydney; PU, Piano
 Handel: Ombra mai fu; Beethoven: Wonne der Wehmut; Ich liebe dich;
 Freudvoll und leidvoll; Schumann: Die Lotosblume; Die Kartenlegerin; Brahms:
 Meine Liebe ist grün; Der Schmied; Wagner: Lohengrin: Du Ärmste kannst
 wohl nie ermessen; Massenet: Gavotte from Manon; Wolf: Verborgeneheit; In
 dem Schatten meiner Locken; Reger: The Virgin's Slumber song; Worth:
 Midsummer
- 1 May 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: An die Musik; Der Doppelgänger; Brahms: Das Mädchen spricht;
 Willst du, dass ich geh?; Schumann: Frauenliebe und Leben; Wagner:
 Tannhäuser: Elisabeth's Prayer; Goetz: The Taming of the Shrew: Katharina's
 Aria; Old English: Last rose of Summer; Tchaikowsky: None but the Lonely
 Heart; Strauss: Wiegenlied; Zueignung
- 4 May 1937 Recital: Town Hall, Sydney; PU, Piano
 Schubert: An die Leier; Weigenlied; Mozart: An Chloë; Die Verschweigung;
 Mendelssohn: Der Mond; Ventianisches Gondellied; Auf Flügeln...; Franz: Für
 Musik; Im Herbst; Strauss: Ariadne auf Naxos: Es gibt ein Reich; Marx: Und
 gestern hat er mir Rosen gebracht; Pfitzner: Gretel; Old English: Have you seen
 but a white lily grow?; German: Charming Chloe (words of Burns)
- 6 May 1937 Concert: Town Hall, Sydney; Sydney Symphony Orchestra, Dr. Edgar Bainton,
 cond.
 Wagner: Tannhäuser: Dich teure Halle; Die Walküre: Du bist der Lenz; Strauss:
 Allerseelen; Wiegenlied; Ständchen; Morgen, Cäcilie; Encores: Strauss: Traum
 durch...; Gretchaninov: My Native Land; Strauss: Cäcilie (again)
- 7 May 1937 Radio Interview; Mr. McCall for Celebrity Recorded Session; broadcast on 2BL
 and 3AR and a second line for Melbourne

- 8 May 1937 Recital: Conservatorium, Sydney; PU, piano
 Schubert: An eine Quelle; Der Tod und das Mädchen; Beethoven: Neue Liebe, neues Leben; Schumann: Dichterliebe; Humperdinck: Die Lerche; Cornelius: Ein Ton; Reger: Waldeinsamkeit; Marx: Hat dich die Liebe berührt; Strauss: Freundlich Vision; Ruhe, meine Seele; Wolf: Anakreons Grab; Storchenbotschaft
- 10 May 1937 Reception: Bele Vue; hosted by Australian Broadcasting Commission
- 11 May 1937 Recital: City Hall, Brisbane; PU, piano (date uncertain)
- 13 May 1937 Recital: City Hall, Brisbane; PU, piano
 Brahms: Von ewiger Liebe; Mein Mädels hat einen Rosenmund; Schumann: Der Nussbaum; Marienwürmchen; Aufträge; Schubert: Die junge Nonne; Geheimes; Ungeduld; Im Abendrot; Erlkönig (added); Wagner: Elsa's Dream; Puccini: Vissi d'arte; Strauss: Allerseelen; Ständchen; Trad.: Drink to me only; Trad: Last rose of summer; Sjøberg: Visions; Balogh: Do not chide me; German: Charming Chloe; Strauss: Zueignung (encore); Brahms: Vergeblisches Ständchen (encore)
- 15 May 1937 Recital: City Hall, Brisbane; PU, piano
- 17 May 1937 "Extra" Recital: Town Hall, Sydney; PU, piano
 Schumann: Widmung; Die Kartenlegerin; Schubert: Ständchen; Der Erlkönig; Strauss: Excerpts from Der Rosenkavalier; Puccini: Tosca: Vissi d'Arte; Brahms: Die Mainacht; Therese; Wolf: An eine Aeolsharfe; Er ist's; Duparc: Phidylé; Hahn, D'une prison; Gretchaninoff: Over the Steppe; Worth: Midsummer
- 18 May 1937 Recital: Albert Hall, Canberra; PU, piano
 Brahms: Von ewiger Liebe; Ständchen; Schubert: Du bist die Ruh; Der Erlkönig; Thine is my heart (added); Strauss: Morgen; Zueignung; Wolf: Verborgenheit; In dem Schatten...; Schumann: Widmung; Die Lotosbume; Ich grolle nicht (added); Wagner: Elsa's Dream; Träume; Massenet: Manon: Gavotte; Gretchanninoff: Over the Steppe; Encores: Gretchaninoff: Over the Steppe; Worth: Midsummer; German: Charming Chloe
- 20 May 1937 Reception given by the ABC at the Menzies Hotel (date uncertain)
- 22 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Brahms: Von ewiger Liebe; Das Mädchen Spricht; Schubert: An die Musik; Der Doppelgänger; Wolf: Verborgenheit; In dem Schatten...; Anacreons Grab; Storchenbotschaft; Wagner: Elsa's Dream; Puccini: Vissi d'arte; Strauss: Allerseelen; Ständchen; Trad.: Drink to me only; Worth: Midsummer;
- 25 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Handel: Ombra mai fu; Beethoven: Wonne der Wehmut; Ich liebe dich; Freudvoll und leidvoll; Schumann: Die Lotosblume; Kartenlegerin; Brahms: Mainacht; Der Schmied; Wagner: Elisabeth's Prayer; Goetz: Katherina's Aria; Mendelssohn: Auf Flügeln...; Franz: Für Musik; Im Herbst; German folk song: Charming Chloe; Sjøberg-Balogh: Visions

- 27 May 1937 Recital: Town Hall, Melbourne; PU, piano
 Schubert: An eine Quelle; Der Tod und das Mädchen; Du bist die Ruh';
 Erlkönig; *Der Doppelgänger; Reger: Waldeinsamkeit; Marias Wiegenlied;
 Humperdinck: Die Lerche; Pfitzner: Gretel; Marx: Hat doch die Liebe berührt;
 Und gestern...; Wolf: Gesang Weylas; Er ist's; *Der Gärtner; Rachmaninoff: In
 the silence...; Getchaninoff: Cradle Song; Over the Steppe; *My Native Land;
 Schumann: *An den Sonnenschein; *Der Nussbaum; Brahms: *Wiegenlied;
 *Ständchen; (*from a review of J.E. Tremearne, who also remarks "Tragedy,
 romance and scintillating humor were part of LL's programme...")
- 28 May 1937 Reception: International Club, Collins Street, with Ulanowsky; she offered her
 drawing of a kookaburra for judging by Cleary, chairman of ABC.
- 29 May 1937 Concert: Melbourne;
 *Wagner: Du bist der Lenz; Dich teure Halle; Elsa's Dream; Strauss: Allerseelen;
 Cradle Song; Serenade; Morgen; Cäcilie; *Traum durch die Dämmerung;
 Melbourne Symphony Orchestra, cond. Dr. Edgar Bainton; (*from a review of
 J.E. Tremearne, who also wrote: "Many who had heard PU as Mme L's
 collaborator at the piano in Strauss lieder were disappointed that he was not her
 associate in this group, which came before the operatic excerpts.")
- 1 Jun 1937 Recital: Town Hall, Melbourne; PU, piano
 Mozart: Abendempfindung; Die Verschweigung; Beethoven: Die Trommel
 geruhret; Neue Liebe, neues Leben; Schumann: Frauenliebe...; Cornelius:
 Komm, wir wandeln; Ein Ton; Liszt: Es muss ein Wunderbares sein; Lorelei;
 Hahn: D'une prison; Duparc: Phidylé; Sadero: Fa la nana bambin;
 Gretchaninoff: My native land; Schubert: Der Tod und das Mädchen
- 3 Jun 1937 Recital: Town Hall, Melbourne; PU, piano
 Schubert: An Sylvia; Wiegenlied; Ständchen; Brahms: O liebliche Wangen;
 Willst du das ich geh'?; Wolf: To an Aeolian Harp; In dem Schatten...; Der
 Gärtner; Would's't thou behold; Cornelius: Brautlieder; Schumann: Die
 Lotosblume; Ich grolle nicht; Alte Laute; Frühlingsnacht; Cyril Jenkins: Music,
 when soft voices die; As the moon's soft splendor; James: Covent Garden; Bush
 song at dawn; Massenet: Herodiade: Il est bon, il est doux; Strauss: Befreit;
 Freundliche Vision; Ruhe meine Seele; Ich trage meine Minne; Ständchen;
 Zueignung
- 5 June 1937 Recital: Town Hall, Adelaide; PU, piano
 Program taken from remarks in the Adelaide Advertiser of 6/6/37 by H.
 Brewster Jones: Brahms: Von ewiger Liebe; Mein Mädel hat einen Rosenmund;
 Schumann: Der Nussbaum; Marienwürmchen; Aufträge; Du bist wie eine Blume
 (encore); Brahms: Der Schmied; Schubert: Die junge Nonne; Im Abendrot;
 Ungeduld; Ständchen; Schumann: Widmung (possible encore); Strauss:
 Allerseelen; Ständchen; Trad: Drink to me only; Sjørberg: Visions; James;
 Covent Garden (encore); Strauss: Morgen (encore); Blech: "Childrens' Song"
 probably Heimkehr vom Fest (encore); Wagner: Elsa's Dream; Puccini: Vissi
 d'arte; Pfitzner: Gretel (encore); Rubinstein: Romance (encore); "She announced
 also that she had been persuaded to fly to Perth so as to be able to give an extra
 recital on Saturday night."
- 7 June 1937 Recital: Town Hall, Adelaide; PU, piano

- 8 Jun 1937 Recital: Albert Hall, Launceston, Tasmania; PU, piano
Wagner: Elsa's Dream; Massenet: Manon: Listen to the voice of youth;
Gechananoff: Over the Steppe; Tchaikowsky: None but the Lonely Heart; Trad:
Drink to me only; Pfitzner: Gretel; Schumann: An den Sonnenschein; German:
Charming Chloe; Schumann: Der Nussbaum; James: Covent Garden; Strauss:
Ständchen; Hutchens: Prelude (perhaps with PU alone); attendance: 473 another
reviewer stated "large audience."
- 10 Jun 1937 Recital: City Hall, Hobart, Tasmania; PU, piano
Brahms: Die Mainacht; Der Schmied; (two songs added to this group not
specified by reviewer); Beethoven: Freudvoll und leidvol; Ich liebe dich;
Mendelssohn: Auf Flügeln...; Franz: Im Herbst; Für Musik; German: Charming
Chloe; Sjørberg: Visions; Schumann: Die Lotosblume; Die Kartenlegerin;
Handel: Ombra mai fu; Brahms: Wiegenlied (encore); Schubert: Ungeduld
(listed as Dein ist mein Hertz) (encore); Wagner: Dich teure Halle; Goetz:
Taming of the Shrew: Katherina's Aria; besides other English songs, she added:
Rubenstein: Romance; James: Covent Garden; Rachmaninoff: Silence of the
Night; Traditional: Last Rose of Summer; Brahms: Vergebliches Ständchen
(encore). Attendance: 784 ("despite very heavy frosts throughout the week and
both concert nights were extremely cold, in fact it was necessary for Madame
Lehmann to sing in a top coat in both halls.") Another review stated attendance
at 1,500.
- 13 Jun 1937 Recital: West Olympia, Perth; PU, piano
From information from review above 5/6/37: Opera excerpts and Schumann:
FL u L
- Jun 1937 Reception: Hotel Esplanade, Perth
- 15 Jun 1937 Recital: Town Hall, Adelaide; PU, piano
- 17 Jun 1937 Concert: Adelaide
- 22 Jun 1937 Recital: His Majesty's Theatre; Perth; PU, piano
Brahms: Von ewiger Liebe; Botschaft; Wiegenlied; O liebliche Wangen; extra:
Wolf: Gesang Weylas; Schubert: Der Erlkönig; Ständchen; added Der
Doppelgänger; Schumann: Widmung; An den Sonnenschein; Strauss:
Ständchen; Zueignung; Allerseelen
- 24 Jun 1937 Concert: His Majesty's Theatre; Perth: PU, piano
Schubert: Die junge Nonne; Im Abendrot; Geheimes; Ungeduld; added: Der
Tod und das Mädchen; Brahms: Der Tod das ist die kühle Nacht; Mein
Mädel...; Schumann: Aufträge; Nussbaum; Marienwürmchen; Encore:
Mendelssohn: Auf Flügeln...; Wagner: Du bist der Lenz; Massenet: Il est bon, il
est doux; Rachmaninoff; Gretchaninoff; Sadero: Fa la nana bambin; Cimara;
after two encores, (Brahms and Strauss: Ständchen); Morgen the final encore
"and that's the finish" said LL; the last was Brahms: Der Schmied
- 28 June 1937 Radio Interview: with Mr. Moses in Australia (Non-commercial Discography
Number 434.1)

- 24 Jul 1937 Fidelio; LL, Leonore/Fidelio
Carl Bissuti, Don Fernando; Alfred Jerger, Don Pizarro; Helge Rosvaenge, Florestan; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Alexander Kipnis, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival
- 27 Jul 1937 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Hermann Wiedemann, Faninal; Esther Réthy, Sophie; Emmerich von Godin, Singer; Hans Knappertsbusch, cond., Vienna Philharmonic; Salzburg Festival
- 1 Aug 1937 Recital: Salzburg Festival; BW, piano
Brahms: O wüsst' ich doch den Weg zurück; Wir wandelten; Sonntag; O liebliche Wangen; Schumann: Dichterliebe; Schubert: Der Lindenbaum; Frühlingsglaube; Gretchen am Spinnrade; Strauss: Befreit; Freundliche Vision; Wolf: Der Gärtner; Storchbotschaft
- 8 Aug 1937 Radio Broadcast: LL: with symphony concert from Salzburg, over WEAFF network.
- 8 Aug 1937 LL was made an officer of the Legion of Honor of France shortly after her appearance as Leonore in Fidelio under Toscanini at the opening performance for Salzburg Festival. (date uncertain)
- 9 Aug 1937 St. Gilgen, Austria; Peasant wedding; LL sang in the church. This was a yearly event sponsored by Chancellor Schuschnigg. Toscanini was in attendance with LL, also during the reception.
- 20 Aug 1937 Recital: Salzburg Festival; BW, piano
Schubert: An Sylvia; An die Musik; Der Doppelgänger; Im Abendrot; Schumann: Dichterliebe (sic...see 1 Aug); Brahms: Ach, wende diesen Blick; Bitteres zu sagen denkst du; Mainacht; Therese; O liebliche Wangen; Strauss: Befreit; Freundliche Vision; Die Georgine; Ständchen
- 24 Aug 1937 Der Rosenkavalier; LL, Marschallin
Fritz Krenn, Ochs; Jarmila Novotna, Octavian; Hermann Wiedemann, Faninal; Esther Réthy, Sophie; Emmerich von Godin, Singer; Hans Knappertsbusch, cond., Vienna Philharmonic; Salzburg Festival
- 26 Aug 1937 Fidelio; LL, Leonore/Fidelio, (LL's last Fidelio and final Salzburg appearance)
Carl Bissuti, Don Fernando; Alfred Jerger, Don Pizarro; Helge Rosvaenge, Florestan; Luise Helletsgruber, Marzeline; Hermann Gallos, Jaquino; Alexander Kipnis, Rocco; Alfred Jerger, Pizzaro; Arturo Toscanini, cond., Vienna Philharmonic; Salzburg Festival
- 1 Sep 1937 Der Rosenkavalier; LL, Marschallin
Jerger, Ochs; Bokor, Octavian; Wiedemann, Faninal; Esther Réthy, Sophie; Knappertsbusch (guest), cond., Vienna Opera
- 5 Sep 1937 Lohengrin; LL, Elsa
Hoffman, Heinrich; August Seider (guest), Lohengrin; Fred Destal, Friedrich; Thorborg, Ortrud; Weingartner (guest), cond., Vienna Opera

- 8 Sep 1937 Eugen Onegin; LL, Tatjana Szanthy, Olga; Svéd, Onegin; Anton Dermota, Lenski; Kipnis, Gremin; Walter (guest), cond., Vienna Opera
- 9 Sep 1937 Die Walküre; LL, Sieglinde Dr. Julius Pölzer (guest), Siegmund; Kipnis, Hunding; Hofmann, Wotan; Rose Merker (guest), Brünnhilde; Thorborg, Fricka; Weingartner (guest), cond., Vienna Opera
- 19 Sep 1937 Tannhäuser; LL, Elisabeth Herbert Alsen, Hermann; Albert Seibert (guest), Tannhäuser; Svéd, Wolfram; Pauly, Venus; Knappertsbusch (guest), cond., Vienna Opera
- 25 Sep 1937 Eugen Onegin; LL, Tatjana same cast as 8 Sep
- 28 Sep 1937 Der Rosenkavalier; LL, Marschallin; (LL's Last Performance with the Vienna Opera) Kipnis, Ochs; Bokor, Octavian; Wiedemann, Faninal; Schumann, Sophie; Krips, cond., Vienna Opera
- 1 Oct 1937 Recital: Grosser Musikvereinssaal, Vienna; BW, piano; LL's Last Performance in Europe.
Schubert: An die Musik, Im Abendrot, Gretchen am Spinnrade; Schumann: Dichterliebe; Brahms: Mainacht, Sonntag, Therese, O liebliche Wangen; Strauss: Befreit, Freundliche Vision, Ständchen
- 8 Oct 1937 LL leaves for the US; arrives 14 October; Melchior among the other passengers.

U.S. Opera/Recital Years

- 15 Oct 1937 LL and Melchior guests at A.W.A. (a woman's club) at 5pm; NYC; possibly sang there later.
- 20 Oct 1937 Recital: Toledo, Ohio
- 22 Oct 1937 Recital: Howard Hall, the Principia, St. Louis, Missouri; EB, piano
Handel: Ombra mai fu; Massenet: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln...; Brahms: O liebliche Wangen; Strauss: Zueignung; Thomas: Connais-tu le pays; Puccini: Vissi d'arte; Trad.: Dring to me...; Sjøberg: Visions; Edward German: Charming Chloe; James: Convent Garden; Worth: Midsummer; encore: Mozart: Marriage of Figaro: "aria"
- 24 Oct 1937 Radio Broadcast "Ford Sunday Evening Hour"
Marriage of Figaro: Porgi amor; Cimeria: Canto di primavera; Schubert: Gretchen am Spinnrade; Brahms: O liebliche Wangen (Schubert and Brahms with EB at the piano); Bayly: Long, long ago (with chorus & orchestra); Müller: O Love of God Most Full (with chorus, audience, and orchestra) José Iturbi, cond.
- 5 Nov 1937 Recital: Massachusetts
- 6 Nov 1937 Book Fair; Rockefeller Center: LL signs books in new role as author: Novel: *Orplid mein Land (Eternal Flight)*.
- 10 Nov 1937 Recital: Town Hall, New York
Schubert: An die Leier; Frühlingsglaube; Gretchen am Spinnrade; Beethoven: An die Ferne Geliebte; added: Schumann: Widmung; Brahms: O wüsst du doch den Weg zurück; Auf dem Kirchhofe; Lerchengesang; Willst du dass ich geh?; added: Das Mädchen spricht; Wolf: Benedeit die sel'ge Mutter; Wer rief dich denn?; Nun laß uns Frieden schliessen; Du denkst mit einen Fädchen mich zu fangen; Ich hab' in Penna....
- 11 Nov 1937 Recital: Lyric Theatre, Allentown, Pennsylvania; EB, piano
Wagner: Lohengrin: Elsa's Dream; Massenet: Herodiade: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln des Gesanges; Brahms: O liebliche Wangen; Strauss: Zueignung; Thomas: Mignon: Conais-tu...; Puccini: Tosca: Vissi d'arte; Trad: Drink to me only...; Sjøgren: Visions; Balogh: Do not chide me; James: Convent Garden; Worth: Midsummer
- 29 Nov 1937 Recital: Bagby Concert (hosted by Albert M. Bagby) (date not certain)
- 1 Dec 1937 Der Rosenkavalier; LL, Marschallin
List, Ochs; Kerstin Thorborg, Octavian; Schorr, Faninal; Susanne Fisher, Sophie; Bodanzky, cond., Metropolitan Opera

- 3 Dec 1937 Recital: Public Music Hall, as part of the Cleveland Concert Course, Cleveland, Ohio; EB, piano
Schubert: An die Musik; Auf dem Wasser zu singen; Geheimes; Gretchen am Spinnrad; Schumann: Die Lotosblume; An den Sonnenschein; Die Kartenlegerin; Frühlingsnacht; Brahms: Die Mainacht; Das Mädchen spricht; Wiegenlied; O liebliche Wangen; Wolf: Verborgeneheit; In dem Schatten meiner Locken; Strauss: Freundliche Vision; Ständchen; possibly songs in English
- 6 Dec 1937 Der Rosenkavalier; LL, Marschallin
Emanuel List, Ochs; Stückgold, Octavian; Claire, Sophie; Weber cond., Chicago Civic Opera
- 9 Dec 1937 Tannhäuser; LL, Elisabeth
List, Hermann; Carl Hartmann, Tannhäuser; Schorr, Wolfram; Thorborg, Venus; Abravanel, cond., Metropolitan Opera
- 14 Dec 1937 Die Walküre, LL, Sieglinde
Kirsten Flagstad, Brünnhilde; Sonia Sharnova; Ewyind Laholm; Ludwig Hoffman; Emanuel List; Weber, cond., Chicago Opera Orchestra; Chicago Opera on tour in Milwaukee, Wisconsin
- 18 Dec 1937 Der Rosenkavalier: Chicago; same cast as 6 Dec
- 20 Dec 1937 Der Rosenkavalier; LL, Marschallin
Emanuel List, Ochs; Kerstin Thorborg, Octavian; Friedrich Schorr, Faninal; Marita Farell, Sophie; Artur Bodanzky, cond., Metropolitan Opera
- 30 Dec 1937 Radio Broadcast (Interview about her novel *Eternal Flight* and her plans [unrealized] to sing at the next Salzburg Festival); "Let's Talk It Over" NBC; WJZ; (Non-Commercial Discography number 435)
- 31 Dec 1937 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Fisher, Sophie; Bodanzky, cond., Metropolitan Opera
- 31 Dec 1937 Radio Broadcast: "Lucky Strike Presents Your Hit Parade"
Scotto: Vieni, vieni; Rubinstein: Romance; Leo Reisman was the weekly band-leader on this program, and there was usually a different soloist on various programs (see 1 Jan 1938)

1938

- Jan 1938 Concert: Orchestra Hall, Chicago; Chicago Symphony Orchestra (date uncertain)
- 1 Jan 1938 Radio Broadcast, Lucky Strike; Leo Reisman and his orchestra
Scotto: Vieni, vieni; Rubinstein: Romance; (this could be a re-broadcast or an error, and in any case, neither this nor 31 Dec 1937 would have been recorded on the broadcast date.)
- 5 Jan 1938 Recital: Utica, New York
- 7 Jan 1938 Recital: Toronto, Canada
- 9 Jan 1938 Recital: Buffalo, New York
- 11 Jan 1938 Benefit Joint Recital: Carnegie Hall, New York
To benefit the Education Department of the New York Women's Trade Union

League. Mrs. Roosevelt honorary chairman; after Melchior sang a group of Danish, Norwegian, Finnish and Swedish songs, LL sang: Schumann: Frauenliebe und -Leben. Then the two artists sang Schumann duets: Ich denke Dein, Er und Sie and Unter'm Fenster. After Intermission, Melchior sang a Schubert/Strauss group and LL sang Marx: Und Gestern hat er mir Rosen gebracht; Der bescheidene Schäfer; Pfitzner: Gretl; Wolf: Storchbotschaft; encores: Blech: Heimkehr...; Brahms: Der Schmied; Schumann: An den Sonnenschein; the concert ended with part of the duet from Act I of Die Walküre and a portion of the final duet from Fidelio; Ernö Balogh was LL's pianist, Ignace Strassegger played for Melchior. "Both artists were in notably good voice and both were prodigal in their expenditure of the generous resources at their command... [O Namenlose Freude] was altogether stirring." (NY Sun, Oscar Thompson, also Musical America, January 25)

- Jan 1938 Concert: Cleveland Symphony Orchestra (date uncertain)
- 14 Jan 1938 Recital: Prudden Auditorium, Lansing, Michigan; EB, piano
Wagner, Massenet, Puccini, James, Mendelssohn, Strauss, Søberg, Balogh, Worth; encores: Schubert: Erlkönig; Schumann: An den Sonnenschein; Gretchaninoff: My native land; Brahms: Wiegenlied
- 17 Jan 1938 Recital: W. K. Kellogg Auditorium, Battle Creek, Michigan; EB, piano
Wagner: Elsa's Dream; Massenet: Il est doux...; Schubert: Ständchen; Schumann: Ich grolle nicht; Mendelssohn: Auf Flügeln...; Brahms: O liebliche Wangen; Strauss: Zueignung; encores: Schumann: An den Sonnenschein; Schubert: Der Erlkönig; Tomas: Connais-tu le pays; Puccini: Vissi d'arte; encore: Strauss: Ständchen; Trad: Drink to me...; Sjøgren: Visions; Balogh: Do not chide me; James: Covent Garden; Worth: Midsummer; encores: Gretchaninoff: My native land; Pfitzner: Gretel; Brahms: Vergebliches Ständchen
- 18 Jan 1938 Recital: Town Hall, New York; PU, piano
Wolf except for encores; (Non-Commercial Discography number 436)
- 21, 22 Jan 1938 Concert: Murat Theater; Indianapolis, Indiana
Goetz: Taming of the Shrew: Katharine's aria; Wagner: Tristan und Isolde: Liebestod; Indianapolis Symphony Orchestra, Fabien Sevitzky, cond.
- 24 Jan 1938 Recital: Lancaster, Pennsylvania
- 27 Jan 1938 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Farell, Sophie; Bodanzky, cond., Metropolitan Opera
- 5 Feb 1938 Radio Broadcast: Metropolitan Opera Intermission Feature; LL discussing the role of the Marschallin; (Non-Commercial Discography number 437)
- 5 Feb 1938 Der Rosenkavalier; LL, Marschallin
List, Ochs; Thorborg, Octavian; Schorr, Faninal; Fisher, Sophie; Bodanzky, cond., Metropolitan Opera; (Non-Commercial Discography number 438)
- 8 Feb 1938 Recital: Oberlin, Ohio
- 11 Feb 1938 Recital: Lyric Theatre, Allentown, Pennsylvania; program: see 17 Jan

- 12 Feb 1938 Tannhäuser; LL, Elisabeth Hofmann, Hermann; Althouse, Tannhäuser; Julius Huehn, Wolfram; Dorothee Manski, Venus; Abravanel, cond., Metropolitan Opera
- 18 Feb 1938 Recital: Tamalpais High School Gymnasium, San Anselmo, California
- 19 Feb 1938 Concert; War Memorial Opera House, San Francisco
Lohengrin: Elsa's Dream; Tristan und Isolde: Liebestod; Die Walküre: Du bist der Lenz; Pierre Monteux, cond., San Francisco Symphony Orchestra
- 24 Feb 1938 Radio Broadcast; Kraft Phoenix Cheese Corp.; contents unknown; (Non-Commercial Discography number 439)
- 3, 4 Mar 1938 Concert: Philharmonic Hall, Los Angeles, California
opera arias and Lieder; Los Angeles Philharmonic, Klemperer, cond.
- 7 Mar 1938 Recital: Roanoke, Virginia
- 11 Mar 1938 Nazi Anschluss of Austria
- 15 Mar 1938 Joint Recital with Melchior: Mosque Theater, Newark, NJ.
Schumann: duets (see 11 Jan 1938); Wagner: Die Walküre: end of Act I from "Winterstürme."
- 17 Mar 1938 Wedding of her publicist, Constance Hope; Lehmann sang Eugen Hildach's "Wo du hingehst," and with Melchior, Wagner's duet from *Tristan und Isolde*; other artists included Leopold Godowsky, Lily Pons, and Emanuel List.
- 27 Mar 1938 Recital (Benefit) under the "Auspices of the Central Synagogue Sisterhood" Town Hall, New York; PU, piano
Schubert: An die Musik; Der Doppelgänger; Du bist die Ruh'; Der Erlkönig; Schumann: Die Lotosblume; Schöne Wiege meiner Leiden; Der Nussbaum; Er ist's (repeated); Frühlingsnacht; Hageman: Do not go my love; Carpenter: The Sleep which flits on Baby's Eyes; Worth: The Little God in the Garden; Hageman: At the Well; Wolf: Blumengruß; An die Geliebte; In dem Schatten...; Strauss: Morgen; Heimliche Aufforderung; encores: Schubert: Ständchen; Schumann: Widmung; Brahms: O liebliche Wangen; Willam James: Haunted Garden
- 31 Mar 1938 Der Rosenkavalier; LL, Marschallin
Same cast as 1 Dec 1937, except: Grete Stückgold, Octavian; Farrell, Sophie; Metropolitan in Boston on tour
- 1 Apr 1938 Recital: East Orange, New Jersey
- 3 Apr 1938 Radio Broadcast; RCA Magic Key
Tosca: Vissi d'arte; Strauss: Zueignung; Traum durch die Dämmerung; Schubert: Ständchen; *Brahms: Das Mädchen spricht; *Schubert: Wiegenlied; *Pfitzner: Gretel; *p. PU; Black, cond., NBC Orchestra; (Non-Commercial Discography number 440)
- 5 Apr 1938 Recital: Trenton, New Jersey
- 7, 8 Apr 1938 Concert: Orchestra Hall: Chicago, Illinois
Beethoven: Fidelio: Scene and aria; Wagner: Lohengrin: Elsa's dream; Tristan und Isolde: Liebestod; Chicago Symphony Orchestra, Stock, cond.

- 11 Apr 1938 Recital; Wolfville, Nova Scotia, Canada
- 13 Apr 1938 Radio Broadcast; Interview with Dorothy Arnold; LL reading excerpts from novel *Eternal Flight*; WHN; (Non-Commercial Discography number 441)
- 27 Apr 1938 LL sails on *Queen Mary* for London
- 4, 10 May 1938 *Der Rosenkavalier*; LL, Marschallin (began May 4 performance, but collapsed after the levée scene during the first few lines of the monologue, Act 1; Hilde Konetzni finished the performance; radio broadcast on BBC National). Tiana Lemnitz, Octavian; Erna Berger/Irma Beilke, Sophie; Fritz Krenn, Ochs; Erich Kleiber/Fritz Zweig, cond., Covent Garden, London (not determined which singers performed with Lehmann.) (Act I broadcast on BBC's National Programme)
- 12 May 1938 *Der Rosenkavalier*; same cast as 10 May
- Jun 1938 Photo of LL with stepchildren at Cap Martin on the French Riviera in the July issue of *Musical America*
- 5 Aug 1938 NYT Article states that LL "sailed from Havre for New York yesterday aboard the liner *Champlain*." Mentions LL's quest to become "a real American citizen."
- 11 Aug 1938 New York Times article about LL seeking citizenship along with her three stepsons and stepdaughter. Also mentions: "She will open a concert tour on Tuesday in Colorado Springs, Col, and return to the Met in November."
- 13 Aug 1938 New York Times states that LL arrived at Saranac Lake on 12 Aug to visit her ill husband, accompanied by Peter and Hans Krause while Ludwig remained in NYC.
- 16 Aug 1938 Recital: Colorado Springs, Colorado
- 20 Aug 1938 Concert: Santa Barbara County Bowl (date uncertain)
Partial listing: Wagner: *Elsa's Dream*; Strauss: *Morgen*; Van Grove, cond.
"Symphony orchestra from Los Angeles," perhaps LA Philharmonic
- 26 Aug 1938 Hollywood Bowl scheduled
- 31 Aug 1938 Milwaukee scheduled
- 3 Sep 1938 Concert
Beethoven: *Fidelio*: *Abscheulicher, wo eilst Du hin?* and *Komm Hoffnung*;
Strauss: *Heimlich Aufforderung*; *Zueignung*; Otto Klemperer, cond., Los Angeles Philharmonic, Hollywood Bowl
- 8 Sept 1938 Radio Broadcast (WEAF); Kraft Phoenix Cheese Hour; contents unknown; (Non-Commercial Discography number 442)
- 2 Oct 1938 Radio Broadcast; RCA Magic Key; Thomas: *Mignon*: *Connais tu le pays* (perhaps in German as *Kennst du das Land*); Strauss: *Cäcilia*; Schumann or Wolf: *Er ist's*; Black, cond. NBC Orchestra; (Non-Commercial Discography number 443)
- 10 Oct 1938 Recital: Ogden Hall, Pittsburgh, Pennsylvania; Paul Manowsky, piano
- 13 Oct 1938 Recital: Alumnae Hall, Wellesley College, Wellesley, Mass.
Schubert, Schumann, Brahms, Wolf.

- 18 Oct 1938 Recital: Town Hall; p. PU
Wolf
- 20 Oct 1938 New York Times: mentions that LL took a suite in Hotel Croydon at 12 East
86th St.
- 3 Nov 1938 Book Signing at Strawbridge & Clothier Book Store: Midway in My Song
- 4, 5 Nov 1938 Joint Recital with Melchior: Philadelphia Academy of Music, Philadelphia, PA;
“LM and LL...presented their personal contributions for the Philadelphia
Orchestra Maintenance Fund” Philadelphia Record Nov 5 1938
- 13 Nov 1938 Recital: The Barbara Woods Morgan Memorial Concert, Vassar College; PU,
piano
Schubert: An die Leier; Im Abendrot; Der Erlkönig; Schumann: Der Nussbaum;
Aufträge; Brahms: Der Tod...; Das Mädchen spricht; Wolf: Verborgenheit; Der
Knabe...; Ich hab‘ in Penna...; Strauss: Allerseelen; Ständchen; Zueignung;
encores: Schubert: Ständchen; Schumann: An den Sonnenschein; Worth:
Midsummer. “Lehmann donated her services...”
- 18 Nov 1938 Concert; Eastman Theater of the University of Rochester, Rochester, NY
Beethoven: Freudvoll und Leidvoll; Fidelio: Abscheulicher! wo eilst du hin? and
Komm‘ Hoffnung; Wagner: Schmerzen; Träume; Tristan und Isolde: Liebestod;
José Iturbi, cond., Rochester Philharmonic
- 21 Nov 1938 Bagby Concert; with Lauritz Melchior; Waldorf Astoria, NY
- 22 Nov 1938 Der Rosenkavalier; LL, Marschallin
Risë Stevens, Octavian (debut); List, Ochs; Farrell, Sophie; Schorr, Faninal;
Bodanzky, cond., Metropolitan Opera in Philadelphia
- 26 Nov 1938 Lohengrin; LL, Elsa
John Gurney, King Heinrich; Melchior, Lohengrin; Julius Huehn, Telramund;
Dorothee Manski, Ortrud; Erich Leinsdorf, cond., Metropolitan Opera
- 1 Dec 1938 Tannhäuser; LL, Elisabeth
List, Hermann; Carl Hartmann, Tannhäuser; Hans Hermann Nissen, Wolfram;
Thorborg, Venus; Leinsdorf, cond., Metropolitan Opera
- 6 Dec 1938 Book Signing; William H. Block Company, Indianapolis, Indiana
Midway in My Song
- 9, 10 Dec 1938 Concert: Municipal Auditorium, St. Louis, Missouri
Beethoven: Fidelio: scene and aria; Strauss: Allerseelen; Zueignung; encore:
Wiegenlied; Wagner: Tristan und Isolde: Liebestod; St. Louis Symphony
Orchestra, Vladimir Golschmann, cond.
- 12 Dec 1938 Concert: Springfield Knights of Columbus Hall; Decatur, Illinois
- 13 Dec 1938 Recital: Springfield, St. Louis, Missouri
- 16, 17 Dec 1938 Concert: Syria Mosque; Pittsburgh, Pennsylvania
Strauss: Allerseelen, Wiegenlied; Zueignung; Wolf: Verborgenheit; Anacreons
Grab, Gesang Weylas, Er ist’s; encores: Strauss: Morgen; Ständchen; Pittsburgh
Symphony, Fritz Reiner, cond.

- 19 Dec 1938 Der Rosenkavalier; LL, Marschallin
Risë Stevens List, Ochs; Risë Stevens, Octavian; Schorr, Faninal; Farell, Sophie;
Bodanzky, cond., Metropolitan Opera
- 20 Dec 1938 New York Times: “[LL] was extolled...at a dinner in her honor at the Hotel
Astor as a symbol of the cultural contribution brought to this country by refugees
from Nazi persecution. The dinner was given by the American Committee for
Christian German Refugees, which announced the start of a campaign for
\$150,000 to meet the present emergency in the refugee problem.” Others who
spoke included Chancellor Harry Woodburn Chase of NYU; Dr. Walter
Damrosch and Fannie Hurst. “The program closed with a concert by Mischa
Levitzki, [Gladys Swarthout], Lawrence Tibbett and Mme Lehmann.” LL sang:
Schumann: Widmung; Schubert: Ständchen; Wolf: In den Schatten meiner
Locken; Brahms: Botschaft; PU, piano

1939

- 1 Jan 1939 New York Times: portrait of LL with caption that she would be heard on the
Saturday Met broadcast of Der Rosenkavalier.
- 6 Jan 1939 Recording in New York (Discography numbers 279-288)
- 7 Jan 1939 Der Rosenkavalier; LL, Marschallin
same cast as 22 Nov 1938; (Non-Commercial Discography number 444)
- 13 Jan 1939 Recital: Hoyt Sherman Place Auditorium; Des Moines, Iowa
Arias from Rinaldo, Mignon, Lohengrin, Tosca; songs by Wilson, Hinton,
Balogh, Rogers, Hageman; Lieder by Schumann, Brahms, Mendelssohn, Wolf,
and Strauss. Des Moines Register critic Clifford Bloom wrote: “We venture to
express the hope that Des Moines may soon again hear Lotte Lehmann—the next
time in an all-Lieder program.”
- 16 Jan 1939 Recital: Provo, Utah; PU, piano
“extremely gracious with her encores, Mme Lehmann returned again and again
to the stage as the packed hall paid her increasing tribute. And with a tinkling
melody “Gute Nacht, mein Knabe” she concluded.”
- 19 Jan 1939 Recital: Fox Theatre, Spokane, WA.
- 22 Jan 1939 LL cuts short her Western concert tour; the train waits at Fargo ND station for
her while she phones the hospital to ask about her husband's condition.
- 23 Jan 1939 Otto Krause, husband of LL, dies of TB before LL could reach his bedside. LL
attempted to charter lines at both Fargo ND and Chicago to hurry her East but
was balked at both places by weather... “She is scheduled to sing Rosenkavalier
Wednesday and Tannhäuser on Saturday.” These obviously were cancelled
- 30 Jan 1939 Recording in New York with Melchior (Discography numbers 289-292)
- 1 Feb 1939 Recital: Smith College Concert Course at Smith College, Northampton, Mass.
- 10 Feb 1939 Recital: Woman’s College Auditorium; Greenville, South Carolina

- 20 Feb 1939 Recital: St. Paul Church, Lincoln, Nebraska; PU, piano
Handel: Rinaldo: Lascia ch'io pianga; Wagner: Lohengrin: Elsa's Dream;
Wilson: My lovely Celia; Hinton: Cradle song; Balogh: Within my heart; Rogers:
The star; Hageman: At the well; Thomas: Mignon: Connais-tu le pays?; Puccini:
Tosca: Vissi d'arte; Schumann: Widmung; Brahms: O liebliche Wangen; added:
Vergebliches Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Wolf:
Verborgenheit; Strauss: Ständchen; encore: Schubert: Der Erlkönig; encores:
Worth: Midsummer; Reger: Virgin's Slumber Song
- 23 Feb 1939 Recital: Oklahoma College for Women Auditorium (evidence: only a playbill of
this date; a Lincoln, Nebraska was also announced for this date)
- 6 Mar 1939 Recital: McKinley Auditorium, Honolulu, Hawaii; PU, piano
LL arrived by ship at 9am, sang this recital at 5pm, and left on the ship headed
for Australia at 9pm.
Handel: Lascia ch'io piango; Wagner: Dich teure Halle; Old English: My lovely
Celia; Carpenter: The Sleep...; Balogh: Deep in the Heart of Mine; Rogers:
The star; Hageman: At the well; Thomas: Connai-tu...; Puccini: Vissi d'arte;
Schubert: Gretchen am Spinnrad; Mendelssohn: Auf Flügeln...; Wolf:
Verborgenheit; Brahms: Wiegenlied; Strauss: Ständchen
- 21 Mar 1939 Arrives in Sydney
- 23 Mar 1939 Concert: Town Hall; Sydney; Antal Dorati, cond., Sydney Symphony Orchestra
- 25 Mar 1939 Recital: Town Hall; Sydney; PU, piano; all Australian appearances broadcast by
the Australian Broadcasting Commission; in this first recital LL spoke of her
husband's recent death: "Fate has not been kind to me...I have lost much. But
this evening, already, you have taught me to smile again. I shall sing 'To the
Sunshine' [An den Sonnenschein] by Schumann."
Handel: Rinaldo: Lascia ch'io pianga; Beethoven: In questa tomba oscurra; Ich
liebe dich; Freudvoll und leidvoll; Wolf: An die geliebte; Frühling über's Jahr; Auf
ein altes Bild; Der Knabe und das Immllein; Thomas: Mignon: "Knowest thou
the Land" (probably sung in English...Kennst du das Land?); Franco Alfano:
Risurrezione: aria; Munro: My lovely Celia; Old English: The Plague of Love;
W. G. James (an Australian composer who used LL's words written on her
previous tour): Covent Garden; Hageman: At the well; encore: Brahms:
Vergebliches Ständchen; other possible encores: Puccini: Tosca: Vissi d'arte;
Munro: My lovely Celia; Arne; encores: Schubert: Ständchen; Der Erlkönig (a
total of seven encores were given)
- 28 Mar 1939 "Second" Recital: Town Hall; Sydney; PU, piano
Trad.: Drink to me only; Londondery Air; Wolf: Verborgenheit; Strauss:
Morgen; Ständchen; Schubert: Was ist Sylvia?; Liebesbotschaft; Schumann:
Schöne Wiege meiner Leiden; Er ist's; Tchaikowsky: Eugen Onegin: Letter aria;
Hinton: Cradle Song; Charles: When I have sung my songs; Hageman: The
cunning little thing; Wolf: Verborgenheit; Auch kleine Dinge; Strauss: Morgen;
Ständchen; "the best of numerous encores were Schumann's Widmung and
Brahms' Wiegenlied"

- 30 Mar 1939 Recital: Town Hall; Sydney; PU, piano
Mozart: three arias from the Marriage of Figaro (in German): Heilig'e Quelle; O saume länger nicht; Ihr, die ihr triebe; added: Schumann: Der Nussbaum; regular program: Schumann: Brautlieder I; Ich grolle nicht (not on program); Brahms: Mainacht (or Auf dem Kirchhof, which was scheduled); Schubert: An die Nachtigall; Wolf: Du denkst mit einem Fädchen...; Quilter: Now sleeps the crimson petal; Worth: The little God; Hageman: Music I heard with you; The night has a thousand eyes; W.G. James: Covent Garden (not listed on program); Gretchaninoff: My native land (not listed on program); Grieg: Im Kahne; Ich liebe dich; Marx: Der bescheidene Schäfer; Pfitzner: Gretel
- 31 March 1939 Lunch etc.; LL and PU lunched at the Admiralty House as the guests of Lady Gowrie; in the afternoon she opened an exhibition of Nevill-Smith paintings at the Rubery Bennett Galleries; and visited the RSPCA (an animal protection league).
- 1 Apr 1939 Recital: Town Hall, Sydney; PU, piano
Saturday Night (not determined which one) Town Hall; Beethoven: Andenken; Wonne der Wehmut; Mozart: Wiegenlied; Gentle Maid in life's sweet morning (in German), Schubert: Die Stadt; Auf dem Wasser...; Der Erlkönig; Brahms: Der Tod das ist die kühle Nacht; Ständchen; Die tote Stadt: Glück das mir verblieb; Die toten Augen: Amor und Psyche; Hahn: L'heure exquisite; Offrande; Hamilton Hardy; W.G. James: Hail Magic Power (to LL's words).
"Mme Lehmann had to sing many extras..." "she would return for a brief season next month."
- 5 Apr 1939 Recital: not determined where in Australia; PU, piano
Schumann: Frauenliebe und Leben; Tannhäuser: Elizabeth's prayer; Martini: Plaisir d'amour; Strauss: three songs; Schubert: Ständchen; Munro: My lovely Celia; Schumann: Widmung
- 7 Apr 1939 Visit to consumptive soldiers at Radwick Hospital (which she also did on her 1937 tour); promised to sing when she returns from the tour
- 8 Apr 1939 Recital: Town Hall, Sydney; PU, piano
Schumann, Schubert: Rastlose Liebe; Brahms, Wolf: An eine Äolsharfe; Boheme aria and Andrea Chénier aria; encore: Londonderry Air
- 11 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
Handel: Lascia Ch'io Pianga; Beethoven: In Questa Tomba Oscura; Ich liebe dich; Freudvoll und leidvoll; Wolf: An die Geliebe; Frühling übers Jahr; Auf ein altes Bild; Der Knabe und das Immelein; the remainder of the program: see 25 March. On 11 Apr LL included encores: Brahms: Der Schmied; Tosca: Vissi d'arte
- 13 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
Program: see 28 Mar
- 15 or 16 Apr 1939 Concert: Town Hall, Melbourne; Melbourne Symphony Orchestra; Bernard Heinze, cond.
Handel: Rinaldo: Lascia...; Gluck: Divinités du Styx; Wagner: Tristan und Isolde: Liebestod

- 18 Apr 1939 Recital: Town Hall, Melbourne; PU, piano
 Beethoven: Andenken; Wonne der Wehmut; Mozart (Flies): Wiegenlied;
 Warnung; Schubert: Die Stadt; Auf dem Wasser zu singen; Brahms: Sonntag; O
 liebliche Wangen; Korngold: Die tote Stadt: Glück, das mir verblieb; d'Albert:
 Die toten Augen: Amor und Psyche; Hahn: L'heure exquise; Offrande;
 Hamilton-Harty: The Scythe Song; W. G. James: Hail, Magic Pow'r (LL's words
 Dedicated to Radio); review by Bicknell Allen mentions Brahms: Der Schmied;
 Schumann: Ich grolle nicht; Strauss: Morgen (possible encores)
- 20, 22, 24 Apr 1939 Recitals: Town Hall, Melbourne; PU, piano
- 28 Apr 1939 Recital: Town Hall, possibly Perth; PU, piano
 Partial listing: Schubert: Was ist Sylvia; Schumann: Widmung; Brahms:
 Wiegenlied; Strauss, Wolf; Tchaikowsky: Eugene Onegin: Letter Scene; Cunning
 little thing; Sjøberg: Vision
- 2 May 1939 Recital: Capitol Theatre, Perth; PU, piano
 see 30 Mar for scheduled program (added Mozart's [Flies] Wiegenlied (Schlafa
 mein Prinzchen) after the Mozart arias; Schubert: Doppelgänger (encore);
 Strauss: Zueignung (encore); Brahms: Wiegenlied (encore)
- 4 May 1939 Recital: Capitol Theatre Perth; PU, piano
 see 5 Apr for scheduled program
- 8 Jun 1939 Recital: Auckland (date and venue uncertain)
 Brahms: Von ewiger Liebe; Schubert: Ständchen; Schumann: Ich grolle nicht;
 Brahms: O liebliche Wangen; Martini: Plaisir d'amour; Old English: My lovely
 Celia; The Plague of Love; Purcell: There is not a Swain; Piano Solos performed
 by P.U.; Thomas: Aria from Mignon; Tosca: Vissi d'arte; Hageman: Music I
 heard with you; James: Covent Garden; Rogers: Star; Worth: Midsummer
- 9 May 1939 Recital: Town Hall, Adelaide; PU, piano
 Wolf: Mignon; Und willst du...?; Ich hab' in Penna...; Verborgenheit (possibly
 added); Beethoven: An die ferne Geliebte; Lohengrin: Du Ärmste kannst wohl
 nie ermessen; Butterfly: Un bel di; Schubert: Der Erlkönig (possibly added);
 Mendelssohn: Auf Flügeln...; Ernest Wunderlich: Gute Nacht (from
 manuscript); Rachmaninoff: In the Silence...; W. G. James: Bush song at dawn;
 Covent Garden; Worth: Midsummer; Mozart (Flies): Wiengenlied (added);
 encores: Schumann: An den Sonnenschein; Brahms: Ständchen; Vergebliches
 Ständchen
- 11 May 1939 Recital: Town Hall, Adelaide; PU, piano
 Schubert: An eine Quelle; Geheimes; Frühlingsglaube; Mussorgsky: Songs &
 Dances of Death (in German); Old English: The sweet little girl that I love;
 Carpenter: The sleep that flits on Baby's eyes; Tchaikowsky: None but the lonely
 heart (in English); Gretchaninoff: Over the Steppe; Strauss: Wiengenlied; Ruhe,
 meine Seele; Cäcilie

- 13 May 1939 Recital: Town Hall, Adelaide; PU, piano
 Schubert: Die junge Nonne; Ständchen; Ungeduld; Brahms: Von ewiger Liebe; Botschaft; Mein Mädchel hat einen Rosenmund; Salamander; Meine Liebe ist grün; Schumann: Widmung; Der Nussbaum; Die Kartenlegerin; Aufträge; Munro: My lovely Celia; Old English: The last rose of Summer; Hageman: At the Well
- 16 May 1939 Recital: Town Hall, Sydney; PU, piano
 see 9 May for scheduled program; “This was the occasion upon which Lehmann apologized for having a cold... Apart from an added richness in the lower voice, and I believe just one lapse on a single upper tone, the performance was, from the broadcast end, magnificent...”
- 18 May 1939 Recital: Town Hall, Sydney; PU, piano
 see 11 May for scheduled program
- 20 May 1939 Recital: Town Hall, Sydney; PU, piano
 see 13 May for scheduled program
 Program included: Moussorgsky: Songs and Dances of Death (in English); Schubert: Frühlingsglaube; Du bist die Ruh’; Die junge Nonne; Der Tod und das Mädchen; Brahms: Von ewiger Liebe; Meine Liebe ist grün; Mainacht; Rachmaninoff; Tchaikowsky; Gretchaninoff; Strauss; Encores: Wolf: In dem Schatten...; Songs in English: Last Rose of Summer; My lovely Celia;
- 23, 25, 27 May 1939 Recitals: City Hall, Brisbane; PU, piano
 programs the same as 9, 11, 13 May; 25 May: added Schumann: An den Sonnenschein; program included: Hinton: Cradle Song
- 31 May 1939 Recital: Albert Hall; Canberra; PU, piano
 Schumann: Widmung; Du bist wie eine Blume; Schubert: Wiegenlied; Rastlose Liebe; Wolf: Verborgene; Du denkst mit einem Fädchen...; Brahms: Sonntag; O liebliche Wangen; Puccini: La Bohème: Si, mi chiamano Mimi; Giordano: La mamma morta; Carpenter: When I bring to you...; Hageman: Do not go, My love; Worth: The little Betrothed; Quilter: Love’s Philosophy
- 3, 4 Jun 1939 Recitals: Australia; PU, piano (dates uncertain)
 Beethoven: Andenken; Mozart (Flies): Wiegenlied; Gentle Maid in life’s sweet morning (in German); Schubert: Die Stadt; Auf dem Wasser...; Brahms: Der Tod, das ist die kühle Nacht; Hahn: L’heure exquisite; Offrande; Korngold: Die tote Stadt, aria; d’Albert: Die toten Augen, aria; “Mme LL had to sing many extras...” “she would return for a brief season next month.”
- 8 or 9 Jun 1939 Recital: Opera House, Auckland; PU, piano
 Brahms: Von ewiger Liebe; Schubert: Ständchen; Der Erlkönig; Schumann: Ich grolle nicht; Brahms: O liebliche Wangen; Martini: Plaisir d’amour; Old English: My lovely Celia; The Plague of Love; Purcell: There’s not a Swain; Trad.: Drink to me only; Encore: Schubert: Ungeduld; Piano Solos performed by P.U.; Mignon: Kennst du das Land?; Tosca: Vissi d’arte; Encore: Trad.: The Last Rose of Summer; Hageman: Music I heard with you; James: Covent Garden; Rogers: Star; Worth: Midsummer; Encores: Brahms: Wiegenlied; Vergebliches Ständchen.

- Jun 1939 Recital: Grand Opera House, Wellington; NZ; PU, piano
 Brahms: Von ewiger Liebe; O liebliche Wangen; Schumann: Ich grolle nicht;
 Schubert: Der Erlkönig; Martini: Plaisir d'amour; Trad: My lovely Celila; The
 plague of love; Purcell: There's not a swain; Hageman: Music I heard with you;
 James: Covent Garden; Rogers: The Star; Worth: Midsummer; Mignon: Kennst
 du das Land?; Tosca: Vissi d'arte; encores: Trad: Last Rose of Summer; Worth:
 My Native Land; Brahms: Mein Mädch...; Der Schmied; Schubert: Ungeduld;
 Brahms: Wiegenlied; Vergebliches Ständchen
- Jun 1939 Second recital in Wellington, NZ.
- 15 Jun 1939 Jefferson notes: Recital: Dunedin Main Hall, South Island, NZ
- 18 Jun 1939 Jefferson notes an extra Wellington recital.
- 25 Jun 1939 Recital: Town Hall, Auckland; NZ; PU, piano
 This from a review of 26 June 1939: Handel: L'ombra Mai fu; Beethoven: Ich
 liebe dich; Mozart/Flies: Wiegenlied; Brahms: Wiegenlied; Schubert: Der Tod
 und das Mädchen (encore); Wagner: Tannhäuser: Elizabeth's Prayer; Giordano:
 Andrea Chénier: My mother dying; Puccini: La Boheme: Yes, they call me Mimi
 (encores); Rachmaninoff, Rubinstein, German and Hageman;
- 26 Jun 1939 LL travels by the Monterey for the US
- 6 Jul 1939 Recital: McKinley Auditorium, Honolulu, Hawaii; PU, piano
 Schumann: Er ist's; Die Lotosblume; Brahms: Der Tod...; Meine Liebe ist grün;
 Schubert: Frühlingsglaube; Der Doppelgänger; Strauss: Wiegenlied; Ständchen;
 Puccini: Aria from La Boheme; Giordano: Aria from Andrea Chénier;
 Traditional: The Plague of Love; Purcell: There's not a swain; Hageman: Music
 I heard with you; Quilter: Love's philosophy; encore "old German lullaby";
 newspaper included mention of "Elsa's Dream" and "Vissi d'arte."
- 17 Aug 1939 Radio Broadcast; Kraft Music Hall; contents unknown; (Non-Commercial
 Discography number 445)
- 24 Aug 1939 Concert: Hollywood Bowl, Los Angeles
 Tannhäuser: Dich teure Halle; Lohengrin: Elsa's Dream; Strauss: Allerseelen;
 Traum durch die Dämmerung; Heimliche Aufforderung; Cécilie; Otto
 Klemperer, cond. Los Angeles Philharmonic at the Hollywood Bowl; it is
 reported that the Lieder (as well as something by Mendelssohn and Schubert)
 were accompanied by piano. "Out of grief of the past year Mme Lehmann has
 brought significant beauty. The wonderful quality of maturity without age was
 heard in her ringing voice...Her voice is rich in all the colors of an artist's
 palette." (Grief= death of her husband).
- 18 Sep 1939 Radio Broadcast; RCA Magic Key; Tchaikovsky: None but the Lonely Heart
 (Eng.); James Rogers: The Star (Eng.); Schubert: Ungeduld (Ger.); Nathaniel
 Schilkret, cond., NBC Orchestra; (Non-Commercial Discography number 446)
- 1 Oct 1939 Attends "Peace and Tolerance in Music" program at the Hammond Organ
 Company in NYC; other attendees include Elisabeth Schumann, Friedrich
 Schorr, Gladys Swarthout, Vittorio Gianinni, etc.

- 17 Oct 1939 Recital: Town Hall, New York; PU, piano
 Schubert: Der Lindenbaum, An eine Quelle; Liebesbotschaft, Rastlose Liebe;
 added: An die Musik; Mussorgsky: Songs and Dances of Death (in English);
 Schumann: Schöne Fremde; Geisternähe; Volksliedchen, Aufträge; added: Die
 Kartenlegerin; An den Sonnenschein; Du bist wie eine Blume; Brahms: Die
 Kränze; Botschaft; Unbewegte laue Luft; Willst du dass ich geh'?; added:
 Therese; encores: Strauss: Zueignung; Ständchen
- 3 Nov 1939 Cancelled because of flu: Joint Recital: Metropolitan Opera Guild; Waldorf
 Astoria Hotel in honor of Edward Johnson and Edward Ziegler etc. Other artists
 included Sayao, Harrel; LL and PU: Schumann: Widmung; Schubert:
 Liebesbotschaft; Strauss: Ständchen
- 14 Nov 1939 Recital: Brooklyn Academy of Music; PU, piano
 Brahms: Wie bist du...; Therese; Auf dem Kirchhofe; O Liebliche Wangen;
 Schumann: FL u L; Mendelssohn: Auf Flügeln...; Der Mond; Franz: Für Musik;
 Im Herbst; Wolf: Verborgeneheit; Frühling über's Jahr; Und will du...;
 Storchensbotschaft
- 1 Dec 1939 Tannhäuser; LL, Elisabeth
 List, Hermann; Melchior, Tannhäuser; Tibbett, Wolfram; Manski, Venus;
 Leinsdorf, cond., Metropolitan Opera
- 4 Dec 1939 Der Rosenkavalier; LL, Marschallin
 List, Ochs; Stevens, Octavian; Huehn, Faninal; Farell, Sophie; Leinsdorf, cond.,
 (his first Rosenkavalier and the first time anyone but Bodanzky conducted the
 opera in years; he opened some of the "Bodanzky Cuts," but made a few of his
 own, the net results being to add over a quarter of an hour to the performance);
 Metropolitan Opera
- 6 Dec 1939 Die Walküre; LL, Sieglinde
 Eyvind Laholm (Met debut), Siegmund; Huehn, Wotan; Lawrence, Brünnhilde;
 Stevens, Fricka; Norman Cordon, Hunding; Leinsdorf, cond., Metropolitan
 Opera
- 10 Dec 1939 Informal rehearsal at the Atlanta home of Mr and Mrs Robert Hecht in
 preparation for 11 Dec recital below.
- 11 Dec 1939 Joint Recital: with Melchior; Macon, GA; PU, piano
 see 12 Jan 1940 program
- 13 Dec 1939 Joint Recital: with Melchior; Edison High School, Miami, Florida
- 16 Dec 1939 Tannhäuser; LL, Elisabeth
 Emanuel List, Landgraf Hermann; Eyvind Laholm, Tannhäuser; Herbert
 Janssen, Wolfram; Rose Pauly, Venus; Erich Leinsdorf, cond., Metropolitan
 Opera
- 19, 20 Dec 1939 Recitals: Lyceum Theatre; Minneapolis, Minnesota;
 My lovely Celia; Martini: Plaisir d'amour; Purcell: There's not a swain;
 Schumann: FL u -L; Carpenter: The Sleep that flits o'er Baby's Eyes; When I
 bring you colored Toys; Hageman: Music I have heard with you; At the Well;
- 28 Dec 1939 Recital: Bagby "Musical Morning" at Waldorf-Astoria, NYC with Melchior and
 Arthur Rubinstein

- 29 Dec 1939 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Huehn, Faninal; Harriet Henders, Sophie;
Leinsdorf, cond., Metropolitan Opera
- 1940**
- 8 Jan 1940 Joint recital: Mayflower Hotel, Washington, D.C.; Mrs. Lawrence Townsend's
Morning Musicale: "Townsend Musical Morning"; Melchior joined LL in
Schumann duets and the first act duet from Die Walküre.
- 12 Jan 1940 Recital: Carnegie Hall, New York; Joint LL/Melchior
After Melchior sang Scandinavian songs, LL sang an Aria from Handel's
Rinaldo and two Beethoven songs. Together they sang Schubert: Nur wer die
Sehnsucht kennt; Mendelssohn: Im Herbst; Schumann: Liebhabers Ständchen.
After intermission, Melchior sang another group and LL sang "four Strauss
songs." They then joined in the final scene of the first act of Die Walküre. "This
was done by request, proving that the singers could not escape Wagner." The
program was partially a benefit with the Turtle Bay Music School. NY Times:
"...Soprano and tenor made an effective team....There was warmth of feeling
and integrated musicianship in their joint efforts. Schumann's 'Liebhabers
Ständchen' evoked an outburst of laughter, which was the singers' aim, even if
they dealt with the song somewhat operatically." Taubman
- 17 Jan 1940 Recital: Stephen Foster Memorial, Pittsburgh; Pennsylvania; New Friends of
Music; PU, piano
Schubert: Winterreise; encore: An die Musik
- 19 Jan 1940 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Lawrence, Brünnhilde; Stevens, Fricka;
List, Hunding; Leinsdorf, cond., Metropolitan Opera
- 28 Jan 1940 Recital: Town Hall, New York; Ulanowsky, piano
Schumann: Brautlieder; Alte Laute; Provincialisches Lied; Frühlingsnacht;
Brahms: Feinsliebchen...; Da unten...; Schwesterlein; Mein Mädels...; Strauss:
Im Spätboot; Kling; Schubert: excerpts from Winterreise: Der Wegweiser; Die
Krähe; Das Wirtshaus; Die Post; Schubert: An die Musik; added: Ungeduld;
Encore: Mozart [Flies]: Wiegenlied
- 31 Jan 1940 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Huehn, Faninal; Farrell, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- Feb 1940 Lexington, Kentucky (announced)
- 5 Feb 1940 Recital: Pittsburgh; New Friends of Music: Winterreise (see 17 Jan)
- 10 Feb 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Stevens, Octavian; Huehn, Faninal; Farrell, Sophie;
Leinsdorf, cond., Metropolitan Opera
- 25 Feb 1940 Metropolitan Opera Gala; New York; other singers included Leonard Warren;
Licia Albanese, Charles Kullman; LL with PU, piano: Schubert: Erlkönig;
Brahms: Botschaft; Wolf: Verborgenheit; Strauss: Ständchen
- 26 Feb 1940 Recording in New York (Discography numbers 293-300)

- 29 Feb 1940 Concert: Masonic Temple, Detroit, Michigan; Franco Ghione, cond., Detroit Symphony Orchestra
Wagner: Dich teure Halle; Elsa's Dream; Liebestod
- 16 Feb 1940 Joint Recital with Melchior; Worcester, Mass.
- 8 or 15 Mar 1940 Recital: Kingsbury Hall, Salt Lake City, Utah
- 12 Mar 1940 Concert: Civic Auditorium, San Francisco
Tannhäuser: Dich teure Halle; Lohengrin: Elsa's Dream; Schubert, Brahms, Strauss; encores: Brahms: Wiegenlied; Strauss: Morgen; Ständchen; Pierre Monteux, cond., San Francisco Symphony. (Though not clear from the source, the Lieder were probably accompanied by PU, piano).
- 14 Mar 1940 Radio Broadcast; Kraft Music Hall; Bing Crosby, John Erskine and Pat O'Brien; contents unknown; (Non-Commercial Discography number 447)
- 19 Mar 1940 Recital: Civic Auditorium, Pasadena, California
The only songs I could decipher were Schubert: Die Krähe; Die Post, and as an encore, Schubert's Serenade.
- 26 Mar 1940 Der Rosenkavalier; LL, Marschallin;
Metropolitan Opera on tour in Rochester (contract states Baltimore); same cast as 4 Dec 1939
- 28 Mar 1940 Der Rosenkavalier; LL, Marschallin;
Metropolitan Opera on tour in Boston; same cast as 4 Dec 1939, except: Kipnis, Ochs
- 30 Mar 1940 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Thorborg, Fricka; List, Hunding;
Lawrence, Brünnhilde; Leinsdorf, cond., Metropolitan Opera on tour in Boston;
(Non-Commercial Discography number 448)
- 16 Apr 1940 Die Walküre; LL, Sieglinde
same cast as 6 Dec 1939, except: Melchior, Siegmund; Thorborg, Fricka;
Metropolitan Opera on tour in Dallas
- 19 Apr 1940 Tannhäuser; LL, Elisabeth
same cast as 1 Dec 1939, except: Huehn, Wolfram; Thorborg, Venus;
Metropolitan Opera on tour in New Orleans
- 24 Apr 1940 Tannhäuser; LL, Elisabeth
same cast as 19 Apr; Metropolitan Opera on tour in Atlanta
- 20 Jul 1940 Recital: "LL interrupts summer vacation in Santa Barbara to give concert with Bruno Walter in Beverly Hills home of Ernst Lubitch" Red Cross Benefit Recital
Schubert; Brahms; Schumann; French and English songs
- Fall 1940 Joint recital tour (with Melchior) in the Fall announced: Vancouver, Detroit, New Orleans, Charleston SC, Washington DC, New Haven
- Fall 1940 Solo recitals for Fall 1940 announced: NYC, Philadelphia, Pittsburgh, Boston, Rochester, Madison, Columbia, SC; Williamstown, Mass.; Lowell, Mass.; Hanover, NH
- 23 Sep 1940 Recital: Ogden High School Auditorium, Ogden, Utah; PU, piano

Substituting for Lawrence Tibbett.

- 14 Oct 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Jarmila Novotna, Risë Stevens, Octavian; Bokor,
Sophie; Walter Olitzki, Faninal; Erich Leinsdorf, cond., San Francisco Opera
- 16, 27 Oct 1940 Der Rosenkavalier; LL, Marschallin
Alexander Kipnis, Ochs; Jarmila Novotna, Risë Stevens, Octavian; Bokor,
Sophie; Walter Olitzki, Faninal; Erich Leinsdorf, cond., San Francisco Opera
On her 250th (?) performance of the role of the Marschallin, the San Francisco
Opera Guild presented LL with \$16,000 (the equivalent of \$250,000 in 2017)
- 1 Nov 1940 Joint recital: with Melchior; Seattle, Washington
- 11 Nov 1940 Recital: Carlisle Gymnasium, Albuquerque, New Mexico
- 16 Nov 1940 Joint recital with Melchior; McFarlin Auditorium, Dallas Texas; “Not in many
years has there been such satisfactory singing in a Dallas concert hall as Lotte
Lehmann, the soprano, and Lauritz Melchior, the heldentenor with self-
control....[The selection of songs] represented as much good taste as the singing
of them....The huge 2,500 Civic Music audience has seldom been so universally
happy....Neither [singer] is in youthful vocal estate... But so admirable were
their respective vocal schools and so expressive their interpretative gifts that the
audience minded nothing and enjoyed everything. Madame Lehmann and Mr.
Melchior made contagious their own enthusiasm for the songs. Unter'm
Fenster...was replete with coy spirit and arch burlesque. A repetition was
demanded, after which Madame Lehmann planted the one kiss promised by the
song on Mr. Melchior's ruddy cheek....” (Dallas Morning News, John
Rosenfield.)
- 19 Nov 1940 Joint recital with Melchior; Charleston, WV
- 8 Dec 1940 Recital: Town Hall (unsure of date and venue)
- 18 Dec 1940 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Walter Olitzki, Faninal; Eleanor Steber, Sophie;
Leinsdorf, cond., Metropolitan Opera
- 22 Dec 1940 The Bohemians (New York Musicians' Club); Dinner in Honor of Fritz Kreisler
with LL and, among others: Georges Barrère, Adolf Busch; Walter Damrosch;
Mischa Elman; Emanuel Feuermann; Jascha Heifetz; Frances Holden; Edward
Johnson; Alexander Kipnis; Josef Lhevinne with Mme Lhevinne; Emanuel List;
Yehudi Menuhin; Gregor Piatigorsky; Sergei Rachmaninoff; Fabian Sevitzyk;
Albert Stoessel; Mme Olga Samaroff Stokowski; Albert Spalding; Joseph Szigeti;
Edward Ziegler; LL: Schubert, Schumann, Brahms; and two by Kreisler: The
Shepherd's Madrigal and Caprice Viennois; PU, piano

1941

- 13 Jan 1941 Shared Recital: Bagby Musicale: Main Ballroom; Waldorf-Astoria; New York;
the other artists included: Richard Bonelli, baritone and Mauritz Rosenthal,
pianist. Paul Ulanowsky accompanied LL.
- 14 Jan 1941 Der Rosenkavalier; LL, Marschallin
Margit Bokor, Octavian; List, Ochs; Steber, Sophie; Olitzki, Faninal; Leinsdorf,
cond., Metropolitan Opera on tour in Philadelphia

- 17 Jan 1941 Tannhäuser; LL, Elisabeth
List, Hermann; Melchior, Tannhäuser; Herbert Janssen, Wolfram; Elsa Zebranska (Met debut), Venus; Leinsdorf, cond., Metropolitan Opera
- 18 Jan 1941 Radio Broadcast; Interview; Metropolitan Opera
Intermission Feature; (Non-Commercial Discography number 449)
- 23 Jan 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Erich Leinsdorf, cond., Metropolitan Opera
- 2 (or 3) Feb 1941 Recital; Town Hall, New York; PU, piano
Schubert: Die Winterreise (with an intermission after Die Post)
Reviewer Olin Downes called the recital “an achievement which transmitted the very essence of the composer's spirit.”
- 10 Feb 1941 Joint Recital: Final Mrs. Lawrence Townsend Musicale;
Mayflower Hotel; Washington DC; LL: Schubert: Erlkönig; Schumann:
Nussbaum; Liebesbotschaft; Brahms: Botschaft; Von ewiger Liebe; Strauss:
Allerseelen; Ständchen; encore: Schubert: Ständchen; duets with Melchior:
Bohm: Still wie die Nacht; Johann Strauss: Der Zigeunerbaron: Wer uns getraut;
Schumann: Unter'm Fenster; duet from Die Walküre; PU, piano
- 12 Feb 1941 Recital: Boston Morning Musicale
- 14 Feb 1941 Joint Recital with Melchior, Rutgers University Gymnasium, Rutgers University,
New Jersey; (on tour with Melchior)
- 18 Feb 1941 Joint Recital with Melchior, Woolsey Hall Concert Series, Yale University School
of Music
- 5 Mar 1941 Recital: Town Hall (uncertain date)
“Thursday” 1941; but 5 Mar 1941 is Wednesday. Hunter College; Benefit for
Emergency Rescue Committee of the International Committee to Aid the
Internees in Unoccupied France; among other artists: Karin Branzell; Tokatyan;
Mack Harrell; Rosenthal, piano; Feuermann, cello; PU, piano; LL: Schubert: An
die Musik; Die Post; Schumann; Volksliedchen; Wolf: Verborgenheit; Brahms: O
liebliche Wangen
- 7 Mar 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 12 Mar 1941 Recital: Town Hall, New York; Endowment Fund Recital; PU, piano
Brahms: Auf dem See; Nicht mehr zu dir; Therese, Die Mainacht; Botschaft;
Schumann: In der Fremde I; Erstes Grün; Waldesgespräch; Die Kartenlegerin;
Hahn: Ofrande; Debussy; La Chevelure; Dell'Acqua: La vierge a la crêche;
Queen Marie Antoinette: C'est mon ami; Wolf: Zur Ruh'; Bitt' ihm o Mutter;
Und willst du...; Wer tat deinem Füßlein weh? “Among the finest of her efforts
were ‘In der Fremde’ and ‘Erstes Grün’ in the Schumann group; ‘Und willst du
deinen Liebsten sterben sehen’ of Wolf, and ‘La Vierge a la crêche’ by
Dell'Acqua. Once or twice Miss Lehmann's native warmth of temperament led
to overstatement, as in ‘Die Mainacht’ of Brahms with its sob that spoiled an
otherwise expert reading, or Schumann's ‘Waldesgespräch,’ ... [b]ut by and
large this was one of the most memorable of all of the season's vocal recitals.”

- 14 Mar 1941 Recording in New York (Discography numbers 301-309)
- 17 Mar 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Farell, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 19 Mar 1941 Recording in New York (Discography numbers 310-323)
- 21 Mar 1940 Recital: Eastman; Rochester, New York; PU, piano
Schubert: An die Musik; Der Tod und das Mädchen; Die Post; Ungeduld;
Schumann: Der Nussbaum; Ich grolle nicht; Brahms: Der Tod...; O liebliche
Wangen; Hahn: D'une prison; Offrande; Hageman: Music I heard with you; At
the well; Wolf: Verborgenheit; In dem Schatten...; Strauss: Morgen; Zueignung
- 23 Mar 1941 New York Times carried an article by LL entitled "The Fine Art of Lieder
Singing." She mentions Bruno Walter as her inspiration.
- 28 Mar 1941 Tannhäuser; LL, Elisabeth
Huehn, Wolfram; Melchior, Tannhäuser; Thorborg, Venus; List, Hermann;
Leinsdorf, cond., Metropolitan Opera on tour in Boston
- 1 Apr 1941 Recital: Stephen Foster Memorial Auditorium; Pittsburgh, Pennsylvania; PU,
pianist
Schumann: FL u L; Beethoven: An die ferne Geliebte; added: Ich liebe dich;
Wolf: Zur Ruh'; Auch kleine dinge; In dem Schatten meiner Locken; Auf ein
altes Bild; Er ist's; added: Verborgenheit; encores: Schumann: Sonnenschein;
Strauss: Ständchen. Ralphe Lewando, Pittsburgh Press Music Critic wrote: "For
sheer beauty of expression, appeal and interpretative quality, Mme Lehmann
was simply transcendent."
- 3, 4, 5, 7, 8, 9 Apr 1941 Recording in New York (narrations and songs for broadcasts of Non-
commercial discography number 450)
- 15 Apr 1941 Recital: University of Wisconsin, Madison
- 24 Jun 1941 Recording in New York (Discography numbers 324-332)
- 26 Jun 1941 Recording in New York (Discography numbers 333-348)
- 30 Jun 1941 Recording in New York (Discography numbers 336-etc.)
- 2 Jul 1941 Recording in New York (Discography numbers 349-354)
- 9 Jul 1941 Recording in New York (Discography numbers 355-361)
- 14 Jul 1941 Recording in New York (Discography numbers 362-370)
- 13 Aug 1941 Recording in New York (Discography numbers 371-378)
- 23 Aug 1941 Recital: Beverly Wilshire Hotel, Beverly Hills, California; BW, piano; to benefit
the Royal Air Force (or British War Relief and the Royal Air Force Benevolent
Fund.) "It will be their second appearance together in this country. Their first,
last Summer, raised \$12,700 for the Red Cross." Other performers included
Jascha Heifetz and Artur Rubinstein. LL sang songs of Brahms, Schubert, and
Strauss.
- 8 Sep 1941 Recording in New York (narrations and songs for broadcasts of Non-commercial
discography number 450)

- 13 Sep 1941 Radio Broadcast; “America Preferred” War Bond promotional show sponsored by the US Treasury; Alfred Wallenstein, cond.; broadcast over Mutual Broadcasting; contents unknown
- 22 Sep 1941 LL recording the narration and songs for programs: Mendelssohn, Schumann and Brahms (Non-commercial discography number 450)
- 24 Sep 1941 LL “re-recording” in the studio; contents unknown
- 3 Oct –24 Dec 1941 Radio Broadcasts: PU, piano
Lieder and Christmas carols were recorded and broadcast over CBS during the period listed. LL provided short introductions to the songs and a touching “farewell” for the Christmas program. (Non-Commercial Discography number 450)
- 14, 16 Oct 1941 Der Rosenkavalier; LL, Marschallin
Stevens, Octavian; Bokor, Sophie; Kipnis, Ochs, Leinsdorf, cond., San Francisco Opera
- 25, 26 Oct 1941 Concert: Pittsburgh
Excerpts from Der Rosenkavalier; with Margit Bokor, Suzanne Sten; Fritz Reiner, cond., Pittsburgh Symphony
- 4 Nov 1941 Joint Recital, with Melchior; San Jose, California
- 6 Nov 1941 Der Rosenkavalier; LL, Marschallin
Stevens, Octavian; Bokor, Sophie; Kipnis, Ochs, Leinsdorf, cond., San Francisco Opera (in Los Angeles)
- 10 Nov 1941 Joint Recital: Oakland Auditorium Theatre; Oakland
with tenor Lauritz Melchior, PU, piano
Schubert: Liebesbotschaft; Der Erlkönig; Brahms: Mein Mädél hat einen Rosenmund; Wolf: Verborgenheit; Strauss: Zueignung; added: Mozart: Wiegenlied; with Melchior: Schumann: Familiengemälde; Er und Sie; So wahr die Sonne scheint; Unter’m Fenster; Solo: added: Bohm: Still as the Night (sic); Hageman: Music I heard with you; Seth Felt: To Electra; Schubert: Who is Sylvia (sic); Quilter: I arise from dreams of thee; added: Haydn: She never told her love; with Melchior: Wagner: Die Walküre: “Spring Song and Love Duet”; Encore: Wagner: Lohengrin: Bridal Duet
- 17 Nov 1941 Morning Musicale, Waldorf-Astoria Hotel, NY; other artist was Artur Rubinstein; for the benefit of the Musicians Emergency Fund
- 18 Nov 1941 Joint Recital, with Melchior; Constitution Hall, Washington DC
(Melchior/Strasfogel) I. Aria: Ujaraks Udfart, from the opera Kaddara (Danish) Hakon Boerresen; Flyg mina Tankar (Fly My Thoughts) (Swedish) Richard Hanneberg; Flyvende Oern (Flying Eagle) (Norwegian) Sverre Jordan; Februarmorgen ved Golfen (February Morning by the Sea) (Norwegian) Alnaes; Til Norge (To Norway) (Norwegian) Grieg; (Lehmann/Ulanowsky) II. Schubert: Liebesbotschaft Schubert; Der Erlkönig; Brahms: Mein Mädél hat einen Rosenmund; Wolf: Verborgenheit; Strauss: Zueignung; (Duets) III. Schumann: Familiengemälde; Er und Sie; So wahr die Sonne scheint; Unter'm Fenster [Intermission](Mixed) IV. Schubert: Dem Unendlichen; An die Musik; Lange-Mueller: Die heiligen drei Könige; Harold Craxton: Come You Mary; Walter Bransen: There Shall Be Music When You Come (Mixed) V. Seth Felt: To

Electra; Purcell: There's Not a Swain; Haydn: She Never Told Her Love; Schubert: Who is Sylvia?; (Duet) VI. Spring Song from Act 1, Die Walküre; Duets included Schumann: Unter'm Fenster (repeated); Bohm: Still wie die Nacht; end of first act of Die Walküre. Washington Post: “[The duet from Walküre] was sung with a vibrant fervency that aroused the auditors...to an ovational outburst of applause...[Melchior and Lehmann's] reading was dramatically phrased and emotionally cogent. They had previously been recalled with insistence for their excellent delivery of [the Schumann duets]. [Schumann's 'Unter'm Fenster'], thanks to Mr. Melchior's irresistible humor, had to be repeated....” (Ray C. B. Brown).

- 27 Nov 1941 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 30 Nov 1941 Evening Musicale: Waldorf-Astoria Hotel; presented by Abram Haitowitch; Paul
Stassevitch, violinist; LL sang “lieder by Schubert, Brahms and Strauss.” Paul
Ulanowsky was accompanist for both artists.
- 7 Dec 1941 Attack on Pearl Harbor
- 14 Dec 1941 Emanuel Feuermann replaces an “indisposed” LL for a New Friends of Music
Town Hall recital.

1942

- 3 Jan 1942 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera
- 7 Jan 1942 Recital: Town Hall; New York; 10th Anniversary Recital; PU, piano.
Purcell: Dido's Lament; There's Not a Swain; Haydn: She Never Told Her Love;
Schubert: Who is Sylvia?; Beethoven: In questa tomba oscura; Wonne der
Wehmut; Der Kuss; Mozart: Das Veilchen; Warnung; Brahms: Feinsliebchen...;
Schwesterlein; Da unten...; Erlaube mir; Mein Mädels...; Strauss: Wiegenlied;
Georgine; Cäcilie; “...the singer had to indicate that the third encore after her
final group—Brahms's 'Vergebliches Ständchen' would be the last, by good-
humoredly, but pointedly, underlining her inflection and a little wave the final
'Gute nacht.'”
- 9 Jan 1942 LL called the court-house to declare her intent to tour “to Raleigh, N.C. a week
from Monday.” The article reports that, as an Austrian citizen she had to fill out
“some twenty questionnaires, listing the points to be covered in her tour.”
- 12 Jan 1942 Der Rosenkavalier; LL, Marschallin
same cast as 3 Jan
- 28 Jan 1942 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Schorr, Wotan; Helen Traubel, Brünnhilde; Thorborg,
Fricka; Kipnis, Hunding; Leinsdorf, cond., Metropolitan Opera
- 29 Jan 1942 Radio Broadcast: To the people of Germany via British radio. In it, she urged
Germans to adhere to the ideals of free humanity. She also expressed the wish

that “the old Germany could come back to life again, that Germany I love as you love it, with whom I keep faith as you do.” She concluded with the assertion that America “cherishes this old Germany and its ideology, because this has nothing to do with the Third Reich.”

- 3 Feb 1942 Joint Recital with Melchior; Masonic Auditorium, Detroit, Michigan
- 8 Feb 1942 Recital: Town Hall, New York; PU, piano
Schubert: Die schöne Müllerin; portion radio broadcast on NBC Blue
- 20, 21 Feb 1942 Concert: Murat Theater; Indianapolis, Indiana
Strauss: Allerseelen; Morgen; Zueignung; Ständchen; Wagner: Lohengrin, Elsa’s Dream; Tristan und Isolde: Liebestod; Indianapolis Symphony Orchestra; Fabien Sevitzky, cond.
- 26 Feb 1942 Montreal (unsure of venue)
- 3 Feb 1942 Joint Recital with Melchior; Masonic Auditorium; Detroit, Michigan
- 4 Mar 1942 Joint Recital with Melchior; Oxford, Ohio (unsure of venue)
- 13 Mar 1942 Der Rosenkavalier; LL, Marschallin
List, Ochs; Jarmila Novotna, Octavian; Olitzki, Faninal; Marita Farell, Sophie; Leinsdorf, cond., Metropolitan Opera
- 15 Mar 1942 Recital: Kaufmann Auditorium; YMHA; New York City
Brahms: Wir wandelten; Dein blaues Aug’; Unbewegte laue Luft; O liebliche Wangen; Schubert: Im Abendrot; Der Wegweiser; Der Neugierige; Die Post; Schumann: Die Lotosblume; Marienwürmchen; Geisternähe; Die Kartenlegerin; Wolf: Auch kleine dinge; Anakreons Grab; Verborgenheit; Er ist’s
- 17 Mar 1942 Joint Recital with Melchior; Fort Wayne, Indiana (last joint recital with LM).
- 21 Mar 1942 Radio Broadcast; “America Preferred” War Bond promotional show sponsored by the US Treasury;
Wagner: Die Walküre: Du bist der Lenz; Wesendonck Lieder: Träume; Goldmark: In Frühling; Schubert: Wohin?; Ständchen; Brahms: Mein Mädel hat einen Rosenmund; O liebliche Wangen; Alfred Wallenstein, cond.; broadcast over Mutual Broadcasting
- 24 Mar 1942 Die Walküre, LL, Sieglinde
Varnay, Brünnhilde; List, Hunding; Melchior, Siegmund; Schorr, Wotan; Thorborg, Fricka; Leinsdorf, cond., Metropolitan Opera
- 27 Mar 1942 Der Rosenkavalier; LL, Marschallin
see 27 Nov 1941; except Novotna, Octavian; Metropolitan Opera on tour in Boston
- 9 Apr 1942 Der Rosenkavalier; LL, Marschallin
see 27 Nov 1941; except Novotna, Octavian; Metropolitan Opera on tour in Cleveland
- 22 May 1942 Recital: War Memorial Opera House, San Francisco; BW, piano
Purcell: Dido’s Lament from Dido and Aeneas; There’s not a swain; Haydn: She never told her love; Schubert: Who is Sylvia?; Im Abendrot; Der Neugierige, Die

- Krähe; Die Post; Schumann: Frauenliebe und Leben; Brahms: Wie bist du, meine Königin; Dein blaues Auge; Mainacht; O liebliche Wangen
- 22 Jun 1942 Recording in New York (Discography numbers 379-386)
- 25 Jun 1942 Recording in New York (Discography numbers 387-392)
- 28, 29 Jul 1942 Recital: Benefit of the Red Cross at the Granada Theatre, Santa Barbara; BW, piano “They raised \$40,000 at two previous appearances devoted to war charities.” Schubert: Who is Sylvia; Haydn: She never told her love; Purcell: There’s not a swain; Old English: Drink to me only with thine eyes; Schubert: An die Musik; Ständchen; Erlkönig; Schumann: Lotosblume; Aufträge; Dell’Acqua: La vierge a la creche; Hahn: D’une Prison; Offrande (audience note: exquisite ppp); Duparc: L’invitation au voyage; Hahn: Phidylé; Wolf: Verborgenheit; Auch kleine Dinge können uns entzücken; Brahms: Die Mainacht; Wigenlied; O liebliche Wangen; Encore: Londonderry Air
- Jul 1942 Thomas Mann visits LL at Orplid. One of three visits there. Risë Stevens and Bruno Walter were also visiting, so Mann heard both women sing with BW at the piano.
- 21 Oct 1942 LL sheds her alien status—she had mistakenly registered as a German although she was naturalized as an Austrian in 1921.
- 6 Dec 1942 Recital: Town Hall, New York; PU, piano
Schubert: Lindenbaum; Das Fischermädchen; An den Mond*; Lachen und Weinen; Brahms: Nicht mehr zu dir zu gehen; Der Kuss; Es träumte mir; Bitteres zu sagen; Meine Liebe ist grün; added: O liebliche Wangen; Debussy: Colloque sentimental; La flûte de Pan; Duparc: La vie antérieure; Ravel: Nicolette; Wolf: Der Genesene an die Hoffnung; Nachtzauber; Mein liebster singt; Wie lange schon (repeated); Morgenstimmung. Encores: Brahms; Weckerlin and Strauss: Morgen; *New York Times wrote: “The mood and atmosphere of ‘An den Mond’ could hardly be more completely captured and maintained. It was filled with inner intensity, but though deeply felt, was never subjected to more than just the right amount of emotional stress. Every phrase was subtly molded, the melodic line was finely sustained, and the entire song moved with remarkable rhythmic grace...”
- 8 Dec 1942 Radio Broadcast: CBS; Woman’s Page of the Air
- 13 Dec 1942 Recital: Aaron Richmond’s Celebrity Series: Jordan Hall; Boston; PU, piano
Schubert: An die Musik; Lachen und Weinen; Schumann: Alte Laute; Die Kartenlegerin; Debussy: Colloque sentimental; La flûte de Pan; Duparc: L’invitation au voyage; Weckerlin: Maman, dites-moi; Ravel: Nicolette; Tchaikowsky: None but the lonely heart; Gretchaninoff: Cradle Song; Rubinstein: The Dew is Sparkling; Brahms: An die Nachtigall; Meine Liebe ist grün; Wolf: Verborgenheit; Morgenstimmung; one of many encores: Would God I Were the Tender Apple Blossom (Londonderry Air)
- 24 Dec 1942 Radio Broadcast: CBS; Christmas Carols: Reger: Virgin’s Slumber Song; Dell’Acqua: La Vierge a la creche; Gruber: Silent Night; Praetorius: Lo how a rose e’er blooming (with chorus; Columbia Concerts Orchestra, Barlow. cond.
- 28 Dec 1942 Joint Recital: International Study Center for Democratic Reconstruction, New York; George Chavchavadze, pianist

30 Dec 1942 "Opera Tea" New York Smith College Club at the Weylin on behalf of the 8 Jan Der Rosenkavalier which will benefit the Club's Scholarship Fund. Lehmann was guest of honor.

1943

In 1943 LL came under the management of the National Concert and Artists Corp. (Marks Levine)

Sometime in 1943 Radio broadcast: Armed Forces Radio Service: "Concert Hall:" Schubert's Serenade (in English); Londonderry Air and Drink to me Only; with piano; Lionel Barrymore, introduces.

8 Jan 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Farell, Sophie; Leinsdorf, cond.,
Metropolitan Opera

18 Jan 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Jarmila Novotna, Octavian; Olitzki, Faninal; Steber, Sophie;
Leinsdorf, cond., Metropolitan Opera

24 Jan 1943 Recital: Town Hall, New York; PU, piano
Schumann: Widmung; Zwei Lieder der Braut; Marienwurmchen; Frauenliebe
und Leben; Dichterliebe; portion radio broadcast, WQXR; The program began
with LL inviting the audience to sing the National Anthem with her. She "wisely
refrained from an encore." (Non-commercial Discography Number 450.1)

1 Feb 1943 Tannhäuser; LL, Elisabeth
Kipnis, Hermann; Melchior, Tannhäuser; Tibbett, Wolfram; Branzell, Venus;
George Szell, cond., Metropolitan Opera

4 Feb 1943 Der Rosenkavalier; LL, Marschallin
List, Ochs; Stevens, Octavian; Olitzki, Faninal; Steber, Sophie; Leinsdorf, cond.,
Metropolitan Opera

15 Feb 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Schubert: An die Musik; Schumann: Aufträge; Howard Barlow, cond., (Aufträge
with piano)

16 Feb 1943 Die Walküre; LL, Sieglinde
Melchior, Siegmund; Huehn, Wotan; Traubel, Brünnhilde; Thorborg, Fricka;
List, Hunding; Leinsdorf, cond., Metropolitan Opera

20, 21 Feb 1943 Recital: Indianapolis, Indiana (scheduled)

22 Feb 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Trad., arr. Bibb: Londonderry Air; Purcell: There's not a swain; Haydn: She
never told her love; Hahn: D'une prison; La vierge a la crêche; Trad., arr.
Weckerlin: Maman, dites-moi; Howard Barlow, cond.

1 Mar 1943 Radio Broadcast; CBS weekday music show (name of show unknown)
Mendelssohn: Auf Flügeln des Gesanges; Strauss: Allerseelen; Wolf:
Verborgenheit; Tchaikowsky: None but the lonely heart; Quilter: Now sleeps the
crimson petal; Hageman: Music I heard with you; Howard Barlow, cond; PU,
piano

- 7 Mar 1943 Radio Broadcast; CBS weekday Music Show (name of show unknown)
Stolz: Im Prater blüh'n wieder die Bäume; J. Strauss, arr. Dostal: Heut' macht die Welt Sonntag für mich; Sieczynski: Wien du Stadt meiner Träume; Trad., arr. Bibb: Londonderry Air; Thompson: Velvet Shoes; Wolfe: British Children's Prayer; PU, piano; Bernard Herrmann, cond.
- 14 Mar 1943 Recital: Town Hall, New York; BW, piano; PU turned pages! Schubert: Auf dem Wasser zu Singen; An eine Quelle; Suleikas Gesang; Die Forelle; Brahms: An eine Veilchen; An Sonntag Morgen; Lerchengesang; Spanisches Lied; Wolf: Im Frühling; Das Vöglein; Sterb' ich, so hüllt in Blumen meine Glieder; Der Gärtner; Mahler: Ich ging mit Lust durch einen grünen Wald; Wo die schönen Trompeten blassen; Ich bin der Welt abhanden gekommen; Um Mitternacht. NY Post states opened with Schubert: Die junge Nonne; An eine Quelle; Im Abendrot; Die Forelle; Ständchen (added); Brahms: Wie bist du...; Minnelied; Am Sonntag Morgen; Willst du dass ich geh; Botschaft ; (added); World Telegram: "A few hints of Mr. Walter's conducting style crept into the session, as when he nodded signals to the singer. In playing The Star-Spangled Banner, he waved encouragement to the audience. Incidentally, he rendered the anthem standing. With two such cheer leaders, the audience couldn't help joining in smartly."
- Apr 1943 (date uncertain, see next entry) LL sings for American troupes at Camp Roberts, California.
- 9 May 1943 New York Times: Sec. 2 p5:8: LL received a tribute from a Texas soldier on Easter Sunday afternoon at the conclusion of a recital for the men at Soldier Bowl at Camp Roberts in California. The soldier told her "you sing just like my mother." It was LL's first appearance at a U.S. military camp.
- 21 Sep 1943 Recital: Lobero Theatre, Santa Barbara
- 9 Nov 1943 Concert: Municipal Auditorium; New Orleans
Purcell: Dido's Lament; Haydn: She never told her love; Schubert: Der Erlkönig; Hageman: Music I heard with you; Velvet Shoes; Wolfe: British Child's Prayer; Ole Windingstad, cond. New Orleans Symphony
- 14 Nov 1943 Concert: Wilshire Ebell Theater; Los Angeles, California
Hageman: Music I heard with you; Thompson: Velvet shoes; Purcell: Dido's Lament; Haydn: She never told her love; Wagner: Träume; Schubert: Erlkönig; Wolfe: British Children's Prayer; Janssen Symphony Orchestra
- 27 Nov 1943 Recital: San Diego
Schubert: Who is Sylvia?; Torelli: Tu lo sai; Haydn: She Never Told Her Love; Schubert: Im Abendrot; Ständchen; Wolf: Verborgenheit; Brahms: Immer leiser; O liebliche Wangen; Thomas: Connai tu le pays, from Mignon; Dell'Acqua: La vierge a la crêche; Hahn: D'une prison; Si mes vers; Paysage; Hageman: Fear Not the Night; Music I Heard with You; William: Now Sleeps the Crimson Petal; Rachmininoff: In the Silence of the Night
- 12 Dec 1943 Radio Broadcast
Schubert: Ständchen; Brahms: Wiegenlied; Liebestod; Pierre Monteux cond., San Francisco Symphony; (Chevron) Standard Hour, NBC; (Non-commercial Discography Number 451)

26 Dec 1943 Radio Broadcast
Hagemann: Music I heard with you; Mellish-Johnson, arr. Pochon: Drink to me only with thine eyes; Svedrofsky, cond., Standard Symphony of Los Angeles; The Standard Hour, NBC ; (Non-commercial Discography Number 451.1)

1944

1944 Radio Broadcast: Recital: all in English
Haydn: She never told her love; Schumann: Dedication (Widmung); Londonderry Air; Drink to me only...; Schubert: Serenade (Ständchen); Mendelssohn: On Wings of Song (Auf Flügeln des Gesanges) (Non-commercial Discography Number 452)

3 Jan 1944 Recital: Hall of Mirrors, Hotel Netherland Plaza, Cincinnati, Ohio; PU, piano

16 Jan 1944 Recital: Town Hall, New York; PU, piano
Schubert: Liebesbotschaft; Lachen und Weinen; Die Stadt; Die Nebensonnen; Die Forelle; Der Wanderer; Suleika; Mit dem grünen Lautenbande; Geheimes; Erlkönig; Die junge Nonne; Wiegenlied; An die Nachtigall; Der Doppelgänger; Das Wirtshaus; Rosamunde; Der Neugierige; Rastlose Liebe. Musical America reported: "The huge audience—which filled the stage as well as the body of the hall—listened with rapt devotion and acclaimed the artist in frenzied fashion."

23 Jan 1944 Recital: Town Hall, New York; PU, piano
Brahms: Komm' bald; Dein blaues Aug; Bitteres zu sagen; Auf dem Kirchhofe; Unbewegte laue Luft; Schön war, dass ich dir weihte; Wie Melodien...; Ach wende diesen Blick; O lieblich Wangen; Nicht mehr zu dir...; Das Mädchen spricht; Sapphische Ode; Meine Liebe ist grün; Es träumte mir; Immer leise...; Ständchen; Botschaft

30 Jan 1944 Recital: Town Hall, New York; PU, piano
Schumann: Widmung; Erstes Grün; Meine Rose; Wer machte dich so krank?; Alte Laute; Du bist wie eine Blume; Volksliedchen; Was soll ich sagen?; Geisternähe; Die Kartenlegerin. The second half was the complete Liederkreis Opus 39; several encores

13 Feb 1944 Recital: Jordan Hall, Boston; PU, piano
Purcell: Dido's Lament from Dido and Aeneas; Torelli: Tu lo sai; Old English: Come let's be merry; Beethoven: Adelaide; Wonne der Wehmut; Schubert: Der Wanderer; Die Forelle; Schumann: Frühlingsnacht; Brahms: Unbewegte laue Luft; Es träumte mir; Strauss: Wiegenlied; Ständchen; Fauré: Après un rêve; Hahn: Paysage; Thompson: Velvet shoes; Wolfe: British Children's Prayer

19 Feb 1944 Recital: Hunter College Auditorium
Brahms, Haydn, Torelli, Strauss, Duparc, Thompson and others

5 Mar 1944 Recital: Town Hall, New York; Bruno Walter, piano
Schubert: Winterreise; Encores: Abendrot and An die Musik

14 Mar 1944 Recital: Music Auditorium, Michigan University Music Department; PU, piano
opera arias; Schumann: FL u L; Beethoven: Adelaide; Schubert: Der Wanderer; Die Forelle; Schumann: Frühlingsnacht; Brahms: Die Mainacht; Wolf; Strauss: Ständchen; encore: Morgen

- 13 & 14 Apr 1944 Concert: Philharmonic Hall, Los Angeles
Strauss: Morgen; Brahms: Meine Leibe ist grün; Wagner: Lohengrin: Elsas Traum; Schmerzen and Träume from Wesendonck Lieder; Alfred Wallenstein, cond., Los Angeles Philharmonic
- 3 Jun 1944 Radio Broadcast “Command Performance” (AFRS: broadcast to the troops along with Bob Hope, Bing Crosby, Frank Sinatra, Lena Horne, etc.); Brahms’ Lullaby in English; possibly broadcast 13 May 1944.
- 28 Jul 1944 Concert: Hollywood Bowl, Los Angeles
Purcell: Dido's Lament from Dido and Aeneas; Wagner: Schmerzen; Träume from Wesendonck Lieder; Otto Klemperer, cond., Los Angeles Philharmonic at the Hollywood Bowl; Four Songs with piano: Schubert: Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Strauss: Wiegenlied; Brahms: O Liebliche Wangen; Paul Ulanowsky, piano
- 5 Nov 1944 Recital: San Diego; LL sang Elsa’s Dream “her voice was of a young Elsa...”
- 20 Nov 1944 Recital: Kingsbury Hall, Salt Lake City, Utah; GK, piano
Schubert: Im Abendrot; Ständchen; Who is Sylvia?; Brahms: Immer leiser...; O liebliche Wangen; Thomas: Connais-tu le pays; Dell’Aqua: La vierge a la creche; Torelli: Tu lo sai; Haydn: She never told her love; Hahn: D’une prison; Hageman: Fear not the night; encores: Londonderry Air; Brahms: Wiegenlied
- 23 Nov 1944 Recital: Arizona

1945

- 1945 Recital: Ladies Morning Musical Club, Ritz Carlton Hotel, Montreal
- 14 Jan 1945 Recital: Town Hall, New York; PU, piano
Schubert: originally listed as, but changed to some degree when the final program was printed: Ganymed; So lasst mich scheinen (Lied der Mignon); Fischerweise; Der Jüngling an der Quelle; Sei mir gegrüsst; Das Fischermädchen; An die Leier; Am Meer; Schlummerlied; Frühlingsglaube; Litanei; Suleika II; Die Post; encore: An die Musik; Intermission; Schumann: Der Nussbaum; Der Himmel hat eine Träne geweint; Schöne Wiege meiner Leiden; O, ihr Herren; added: Marienwürmchen; Er ist's; Belsazar; Provenzalisches Lied; Im Westen; Jemand; Aus den östlichen Rosen; Ich hab’ im Traum geweinet; Allnächtlich im Traume; Aus alten Märchen winkt es; Aufträge; (reported printed program contents, with encores: Schubert: Ganymed; Lied der Mignon; Der Jüngling an der Quelle; Das Fischermädchen; An die Leier; Am Meer; Schlummerlied; Frühlingsglaube; Litanei; Die Post; Encore pencilled in: An die Musik; Schumann: Der Nussbaum; Der Himmel hat eine Träne geweint; Schöne Wiege meiner Leiden; O Ihr Herren; Er ist’s; Pencilled asterisk next to O Ihr Herren: “Marienwürmchen” pencilled below; Schumann: Aus den östlichen Rosen; Ich hab’ im Traum geweinet; Allnächtlich in Traume; Aufträge; Encore pencilled in: Kalte Regen)
- 21 Jan 1945 Recital: Town Hall, New York; PU, piano
Brahms: originally listed as, but changed to some degree when the final program was printed: Minnelied; Geheimnis; Nachtigall; Spanisches Lied;

Sandmännchen; Liebestreu; Auf der Heide weht der Wind; An eine Aeolsharfe; Hier, wo sich die Strassen scheiden; Frühlingstrost; Wenn du mir zuweilen lächelst; Serenade; O wüsst ich doch...; Salamander; Es liebt sich so lieblich im Lenze; Der Tod das ist die kühle Nacht; Nachtigallen schwingen, Der Schmied; An ein Veilchen; Trennung; Wir wandelten; Der Kuss; Der Jäger; An die Nachtigall; Feldeinsamkeit; Auf dem Kirchhofe; Vergebliches Ständchen

- 28 Jan 1945 Recital: Town Hall, New York; PU, piano
Wolf: originally listed as, but changed to some degree when the final program was printed. Printed on the program in brackets: [Gebet]; Auf einer Wanderung; [Nun lass uns Frieden schliessen]; Dass doch gemalt all' deine Reize wären; [Geh', Geliebter, geh' jetzt]; [Anacreon's Grab]; [In dem Schatten meiner Locken]; [Schlafendes Jesuskind]; [Peregrina]; [Nein, junger Herr]; [An eine Aeolsharfe]; [Der Knabe und das Immlein]; Intermission; Waldmädchen; Mahler: Erinnerung; Liebst du um Schönheit; Das irdische Leben; Serenade; Lob des hohen Verstandes; Strauss: [Ruhe, meine Seele]; [Die Nacht]; [Traum durch die Dämmerung]; [Cäcilie]; [Ich trage meine Minne]; [Wiegenlied]; Im Spätboot; [Geduld]; Mit deinen blauen Augen; [Zueignung]
- 4 Feb 1945 Recital: Town Hall, New York; PU, piano. Broadcast over WABF-FM and containing Beethoven: In questa tomba oscura. (no further information)
- 11 Feb 1945 Recital: Jordan Hall, Boston; PU, piano
Schubert: An die Leier; Geheimes; Das Fischermädchen; Ganymed; Brahms: Nachtigall; Trennung; Nachtigallen schwingen; An ein Veilchen; Liebestreu; Schumann: Schöne Wiege meiner Leiden; Aus den Östlichen Rosen; Ich hab' im Traum geweinet; Er ist's; Wolf: Schlafendes Jesuskind; Geh', geliebter, geh' jetzt; Nein, junger Herr; Anacreons Grab; Der Knabe und das Immlein
- 16 Feb 1945 Recital: Hunter College Assembly Hall, Hunter College, New York City; PU, piano
Schubert: Liebesbotschaft; Der Tod und das Mädchen; Mit dem grünen Lautenband; Erlkönig; Wagner: Im Treibhaus; Schmerzen; Träume; Cornelius: Komm, wir wandeln zusammen; Wiegenlied; Ein Ton; Franz: Im Rhein...; Im Herbst; Hagemann: Fear not...; Music I heard...; William: Summer Night; Rachmaninoff: In the Silence of the Night
- 20 Feb 1945 Recital: Academy of Music; Brooklyn, NY; PU, piano
Purcell: Dido's Lament; Schubert: Der Wanderer; Brahms: Der Jäger; Hahn; Willan; Rachmaninoff; Italian songs, etc.
- 23 Feb 1945 Der Rosenkavalier; LL Marschallin (Last Metropolitan performance of this role) List, Ochs; Stevens, Octavian; Olitzki, Faninal; Nadine Conner, Sophie; Szell, cond., Metropolitan Opera; (Non-commercial Discography Number 453)
- 26 Feb 1945 Recital: Orchestra Hall, Chicago; PU, piano
Schubert: Erlkönig; Der Doppelgänger; Der Tod und das Mädchen; Schlummerlied; An die Nachtigall; Ständchen; Am Meer; Die Post; An die Musik; Der Neugierige
- 4 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano
- 11 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano; all Brahms

- 12 Mar 1945 Recital: Orchestra Hall, Chicago; PU, piano
Brahms; encores: Wiegenlied; Der Schmied; Mein Mädels...; Die Mainacht;
Vergebliches Ständchen
- 18 Mar 1945 Recital: Emery Auditorium, Cincinnati; PU, piano
Schumann: Widmung; Erstes Grün; Die Lotosblume; Der Himmel hat eine
Träne geweint; Waldesgespräch; Der Nussbaum; Die Kartenlegerin;
Volksliedchen; Er ist's; An den Sonnenschein; Ich hab' in Traum geweinet;
Aufträge; bn encores: Schubert: Die Krähe; Wolf: Verborgeneheit; Strauss:
Morgen; Zueignung
- 20 Mar 1945 Recital: Orchestra Hall, Chicago; PU, pianist
Schumann; encores: Strauss; Wolf
- 13 Jun 1945 LL becomes a US citizen (in Santa Barbara, California)
- 11 Aug 1945 Concert: University of Washington, Seattle
- Aug or Sep 1945 Funeral of Franz Werfel at Pierce Brothers Mortuary, Hollywood,
California; (Werfel died on 26 Aug); Bruno Walter, piano; Schubert Lieder
- 2 Oct 1945 Der Rosenkavalier; LL, Marschallin
Alvary, Ochs; Risë Stevens, Octavian; Eleanor Steber, Sophie; Walter Olitzki,
Faninal; Sebastian, cond., San Francisco Opera
- 6 Oct 1945 Der Rosenkavalier; LL, Marschallin
same cast as 2 Oct; in Sacramento
- 18 Oct 1945 Der Rosenkavalier; LL, Marschallin
Alvary, Ochs; Risë Stevens, Octavian; Nadine Conner, Sophie; Walter Olitzki,
Faninal; Sebastian, cond., San Francisco Opera; (Non-commercial Discography
Number 454)
- 26 Nov 1945 Recital: Memorial Opera House, San Francisco; Frederick Zweig, piano
Schubert: Im Frühling; Der Neugierige, Schwanengesang, Die Männer sind
méchant; added: Ständchen; Schumann: Die Lotosblume; Er ist's; O ihr Herren;
Alte Laute; Frühlingsnacht; added: Der Nussbaum; Marienwürmchen; Brahms:
Wie bist du...; Wie Melodien...; Vorschnellner Schwur; Lerchengesang; Der
Kranz; added: Wiegenlied; Wolf: Fursreise; Das doch gemalt all' diene Reize
wären; An eine Aeolsharfe; Nimmersatte Liebe; Encores: Strauss: Morgen;
Zueignung

1946

- 1946/1947 Recitals in "Civic" Auditorium (probably San Francisco or Denver)
Tu lo sai; Plaisir d'amour; John Anderson; O whistle & I'll come to thee; I know
where I'm going; Schubert: Im Abendrot; Ständchen; Mendelssohn: Schilflied;
Brahms: Es träumte mir; O liebliche Wangen; Thomas: Connais tu...; Duparc:
L'ivitation...; Ferrari: Le Miroir; Bachelet: Cher Nuit; Wolf: Verborgeneheit,
Auch kleine Dinge; Strauss: Allerseelen; Morgen; Zueignung

- 1946/1947 Recital in Denver
Purcell: If music be the food of love; Haydn: She never told her Love; Plaisir d'amour; Tu lo sai; Schubert: Frühlingstraum; Ständchen; Schumann: Die Lotosblume; Brahms: Ruhe Süßliebchen; Botschaft; Debussy: La chevelure; La Flute; Hahn: Si mes vers...; Thomas: Connais tu...; Wolf: Auf einer Wanderung; Elfenlied; Bescheidene Liebe; Strauss: Morgen; Ständchen
- 1946/1947 Recital in Chicago
Schubert: An eine Quelle; Im Frühling; Der Wanderer; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine Königin; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wolf: Anakreons Grab; Auch kleine Dinge; Nimmersatte Liebe; Strauss: Ruhe, meine Seele; Heimliche Aufforderung
- 13 Jan 1946 Recital: Town Hall, New York; PU, piano
Schubert: Die schöne Müllerin; Advertised as SRO
- 20 Jan 1946 Recital: Town Hall, New York; PU, piano
Schumann: Lied der Braut I & II; Jemand; Dein Angesicht; Die Soldatenbraut; Frauenliebe und Leben; Brahms: Wie Melodien...; Es hing der Reif; Vorschneller Schwur; Alte Liebe; Der Kranz; O wüsst ich doch...; Lerchengesang; O komme, holde Sommernacht; Von ewiger Liebe; (Non-commercial Discography Number 455)
- Jan 1946 Recital: Hunter College, New York; PU, piano
The following recital may have been repeated, according to LL's booklet in: Seattle, Appleton, Urbana, Mountain Lakes, New Castle, Davenport; Dubuque, and Atlanta
Mendelssohn: Schilffied; Suleika; Neue Liebe; Venetianisches Gondellied; Es weißt und rät es doch keiner; Strauss: Im Spätboot; Meinem Kinde; Allerseelen; Heimliche Aufforderung; Debussy: Romance; Green; Le tombeau des Naiades; Beau Soir; Mandoline; Bergerettes: Venez, agreable printemps; Bergère légère; Philis, plus avare que tendre...; Nanette; Il était un bergère
- 25 Jan 1946 (unsure date) Recital: Hunter College, New York
Brahms, Clifton, Duparc, Debussy, Ferrari, Hoy'dda, Merthel, Mozart, Schubert
- 27 Jan 1946 Recital: Town Hall, New York; PU, piano
Wolf: Fussreise; Und willst du deinen Liebsten sterben sehen?; Begegnung; Blumengruß; Mögen alle bösen Zungen; Im Frühling; Wiegenlied im Sommer; Verschwiegene Liebe ("partially repeated"); added: Gesang Weylas; Nimmersatte Liebe; Dass doch gemalt; Nun wandre Maria; Das verlassene Mägdlein; Sterb ich so hüllt; Der Schäfer; Denk' es o Seele; Frühling über's Jahr; Auf ein altes Bild; Elfenlied (repeated)
- 31 Jan 1946 Recital: Eaton Auditorium, Toronto; PU, piano
Program listings in English: "Schubert: In Springtime"; Schubert: Im Frühling; An eine Quelle; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind méchant; Brahms: Wie bist du meine Königin; An die Nachtigall; Der Kranz; O liebliche Wangen; Debussy: Romance; Green; Ferrari: Le Miroir; Duparc: Phidylé; Wolf: Fussreise; "I see your image"; Auch kleine Dinge; Sterb ich; Nimmersatte Liebe

- 4 Feb 1946 Recital: His Majesty's Theatre, Montreal; PU, piano
Torelli: Tu lo sai; Martini: Plaisir d'amour; Mozart: Dans un bois solitaire;
Haydn: She never told her love; Schubert: Hark, hark! the Lark; Im Frühling; An
eine Quelle; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind
méchant; Debussy: Romance; Green; Hahn: D'une prison; Si mes vers...;
Duparc: Phidylé; Schumann: Die Lotosblume; Er ist's; Wer machte dich so
krank?; Alte Laute; Frühlingsnacht; encores: Wolf: Anakreons Grab; Brahms:
Mein Mädchel hat...; someone called out from the audience "Ich liebe dich" and
without the music, PU played the piano part and LL sang: Beethoven: Ich liebe
dich
- 10 Feb 1946 Recital: Town Hall, New York; Sponsored by New Friends of Music; PU, piano
Schubert: An eine Quelle; Im Frühling; Der Tod und das Mädchen; Der
Jüngling und der Tod; Auflösung; Die Forelle; Dass sie hier gewesen; Der
Wanderer; Schwanengesang; Die Männer sind méchant; Brahms:
Zigeunerlieder (not listed in LL's book of songs for this occasion; rather: Wie
bist du meine Königin; Die Kränze; Schwesterlein; Es träumte mir; Salamander;
Frühlingslied; Sehnsucht; Sommerabend; Mondenschein; Willst du, dass ich
geh'?) ; radio broadcast on WQXR; ; (Non-commercial Discography Number
456)
- 17 Feb 1946 Gala Performance: Lauritz Melchior's 20th Anniversary at the Metropolitan: Die
Walküre; Act 1 Conclusion; LL, Sieglinde (Last Metropolitan appearance)
Melchior, Siegmund; Fritz Busch, cond., Metropolitan Opera; Brooklyn Daily
Eagle: "...There was a tremendous ovation at the end of the Walküre scene."
- 20 Feb 1946 Broadcast Recital (not certain if this was a concert or a recital)
- 24 Feb 1946 Recital: Jordan Hall, Boston; with PU, piano
Schubert: Im Frühling; Der Wanderer; Die Jüngling an der Quelle; Die Männer
sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine
Königin; Nachtigall; Der Kranz; Therese; O liebliche Wangen; Wolf: Fussreise;
Anakreons Grab; Auch kleine Dinge; Elfenlied
- 27 Feb 1946 Recital: Cleveland Music Hall; PU, piano
Schubert: Im Frühling; Der Wanderer; Der Jüngling an der Quelle; Die Männer
sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du meine
Königin; Nachtigall; Der Kranz; Therese; O liebliche Wangen; Wolf: Fussreise;
Anakreons Grab; Auch kleine Dinge; Elfenlied.
- 3 Mar 1946 Recital: Town Hall, New York; PU, piano
An all request recital: Schubert: Der Lindenbaum; And die Musik; Im
Abendrot; Du bist die Ruh; Erbkönig; Schumann: Widmung; Mondnacht; Der
Nussbaum; Die Kartenlegerin; Brahms: Wie bist du meine Königin;
Feldeinsamkeit; Die Mainacht; Immer leiser...; Meine Liebe ist grün; Strauss:
Allerseelen; Traum durch die Dämmerung; Wiegenlied; Morgen; Zueignung;
Encores: Wolf: In dem Schatten...; Mozart: Verschweigung

- 14 Mar 1946 Recital: Orpheum Theater, Davenport, Iowa; PU, piano
 Schubert: Im Abendrot; Brahms: Es träumte mir; Duparc: L'invitation au voyage; Phidyle; Wolf: Verborgenheit; Auch kleine Dinge; Strauss: four songs; Morgen; encores: Brahms: Mein Mädel hat eine Rosenmund; Schubert: An die Musik
- 19 Mar 1946 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
 Schubert: Die junge Nonne; Der Wanderer; Die Männer sind méchant; Wolf: Nimmersatte Liebe; Anacreons Grab; Verschwiegene Liebe; Schumann: FL u L; Brahms: Wie bist du meine Königin; encores: Therese; Wolf: In dem Shatten...; Schubert: Die Forelle
- 27 Mar 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Schubert: Die schöne Müllerin
- 3 Apr 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Brahms: Von ewiger...; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wie bist du...; Alte Liebe; Es träumte mir; Willst du dass ich geh'?; Schumann: Frauenliebe und Leben; Wer machte dich so krank/ Alte Laute; Die Soldatenbraut; Der Zeisig; Frühlingsnacht; Dein Angesicht; Alte Laute
- 10 Apr 1946 Recital: Emery Auditorium; Cincinnati, Ohio
 Wolf: Fussreise; Wiegenlied im Sommer; Begegnung; Sterb' ich...; Mögen alle...; Anacreons Grab; Verschwiegene Liebe; Der Schäfer; Dass doch gemalt; Nimmersatte Liebe; Strauss: Ruhe, meine Seele; Traum durch...; Allerseelen; Wiegenlied; Befreit; Morgen; Heimliche Aufforderung
- 15 Apr 1946 Recital: Orchestra Hall, Chicago; PU, piano
 Brahms: Von ewiger Liebe; O komme holde Sommernacht; O wüsst ich doch...; Willst du dass ich geh; Wolf: Wiegenlied im Sommer; Auf ein altes Bild; Elfenlied; Gesang Weylas; Ich hab' in Penna...; Debussy: Romance; Green, Le Miroir; Duparc: L'invitation...; Strauss: Traum durch die Dämmerung; Ich trage meine Minne; Zueignung; encores: Hahn; Strauss: Traum durch...; Allerseelen; Morgen; Brahms: Wiegenlied
- Apr 1946 Recital: Orchestra Hall, Chicago; PU, piano
 Schubert: An eine Quelle; Im Frühling; Der Wanderer; Die Männer sind méchant; Schumann: Frauenliebe und Leben; Brahms: Wie bist du...; Wie melodien...; Lerchengesang; Vorschneller Schwur; Der Kranz; Wolf: Nimmersatte Liebe; Anacreons Grab; Auch kleine Dinge; Strauss: Ruhe, meine Seele; Heimliche Aufforderung
- 13 Jul 1946 or 1945 Recital: Carmel, California;
 Brahms: Wie bist du...; Das Mädchen spricht; Wie melodien...; Therese; O liebliche Wangen; Schubert: An die Musik; Der Wanderer; Der Jüngling an der Quelle; Die Männer sind méchant; Debussy: Romance; Green; Duparc: L'invitation au voyage; Ferrari: Le Miroir; Hahn: Si mes vers...; Wolf: Das doch gemalt; Verborgenheit; Wiegenlied im Sommer; Nimmersatte Liebe

- 21 Jul 1946 Concert: Pittsburgh (uncertain of the venue)
 Schubert: An die Musik (orch. by Reger); Der Wanderer; Brahms: Wie bist du... (orch. by Ulanowsky); Meine Liebe ist grün (orch. by Reger); Three Vienna Songs, (orch. by Ulanowsky); Stolz: Im Prater....; Strauss/Dostal: Heut macht...; Sziecynski: Wien, du Stadt....; William Steinberg, cond., Pittsburgh Symphony
- 11 Aug 1946 Concert: Seattle
 Schubert: Die junge Nonne; Der Jüngling an der Quelle; Der Erlkönig; Wagner: Träume; Carl Bricker, cond., Seattle Symphony Orchestra; (Non-commercial Discography Number 457)
- 19 Sep 1946 Recital: Lobero Theatre, Santa Barbara; GK, piano
 Schubert: Die Winterreise
- 22 Sep 1946 Luncheon Meeting at Montecito Country Club during which the beginnings of the MAW were discussed.
- 8, 13 Oct 1946 Der Rosenkavalier; LL, Marschallin
 Lorenzo Alvary, Ochs; Novotna, Octavian; Nadine Conner, Sophie; Walter Olitzki, Faninal; George Sebastian, cond., San Francisco Opera (Radio broadcast, but only Act III on Oct 18, on KYA San Francisco; KLAC Los Angeles; KWJJ Portland; KOL Seattle. (Non-commercial Discography Number 457.1)
- 13 Oct 1946 Radio Broadcast: Sketch "Duffy's Tavern"; (Non-commercial Discography Number 458)
- 1 Nov 1946 Der Rosenkavalier; LL, Marschallin; Lehmann's last opera performance same cast as 13 Oct; Shrine Auditorium, Los Angeles
- 26 Nov 1946 Recital: Los Angeles; GK, piano
 Torelli: Tu lo sai; Mozart: Dans un bois solitaire; Clifton: If music be the food of love; Haydn: She never told her love; Schubert: Der Wanderer; An die Nachtigall; Der Doppelgänger; Der Jüngling an der Quelle; Die Männer sind méchant; Debussy: La chevelure; La flûte de Pan; Hahn: D'une prison; Si mes vers avaient des ailes; Paysage; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Allerseelen; Traum durch die Dämmerung; Zueignung
- 28 Nov 1946 Recital: Moore; Seattle; GK, piano (unsure of the date: see Jan 1946)
- 9 Dec 1946 Recital: Memorial Opera House, San Francisco; GK, piano
 Torelli: Tu lo sai; Mozart: Dans un bois solitaire; Clifton: If music be the food of love; Haydn: She never told her love; Schubert: Der Doppelgänger; An die Nachtigall; Das Wirtshaus; Brahms: Ruhe, Süßliebchen; Das Mädchen; Debussy: La chevelure; La flûte de Pan; La mort des Amants; Hahn: D'une prison; Paysage; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Meinem Kinde; Zueignung

1947

- 12 Jan 1947 Recital: Orchestra Hall, Chicago; PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Liebestraum; Der Fischer; Die Krähe; An den Mond (Hölty); Ungeduld; [Intermission] Brahms: Ruhe Süßliebchen; Der Kuss; Wenn du nur zuweilen lächelst; Das Mädchen; Wolf: Auf einer Wanderung; Auf einem grünen Balcon; Bescheidene Liebe; Meinem Kinde; Strauss: Ständchen
- 15 Jan 1947 Recital: Toronto, Canada (scheduled)
- 19 Jan 1947 Recital: Town Hall, New York; PU, piano
Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Adelaide; An die ferne geliebte; Encore: Der Kuss; Schubert: Nähe des Geliebten; Am Grabe Anselmos; Das Rosenband; Der Doppelgänger; An den Mond; Der Fischer; Die Forelle; Die Post; Noel Straus wrote: “[n]ever was Miss Lehmann more completely skilled in purveying the inner essence, the essential meaning of a song, than on this occasion.”
- 22 Jan 1947 Recital: Toronto, Canada (scheduled)
- 26 Jan 1947 Recital: Town Hall, New York; PU, piano
Schumann: Dichterliebe; Brahms: Ruhe Süßliebchen; Es liebt sich so lieblich; Der Kuss, Das Mädchen; Wenn du nur zuweilen...; Bei dir sind meine Gedanken; Ach wende diesen Blick; Botschaft
- 27 Jan 1947 Recital: Toronto, Canada (scheduled)
- 2 Feb 1947 Recital: Town Hall, New York; PU, piano
Wolf: Auf einer Wanderung; Benedeit die Sel’ge Mutter; Nachtzauber; Bescheidene Liebe; Ach, des Knaben Augen; Der Gärtner; Auf dem grünen Balcon; Nun lass uns Frieden schliessen; Er ist’s; added: In dem Schatten meiner Locken; Ich hab; Strauss: Georgine; Meinem Kinde; Von dunklem Schleier umspinnen; Das Geheimnis; Befreit; Seitdem mein Aug’ in deines schaute; Ständchen; encore: Strauss: Zueignung
- 9 Feb 1947 Recital: Town Hall, New York; PU, piano; sponsored by New Friends of Music
Schumann: Widmung; Aus den östlichen Rosen; Volksliedchen; Rose, Meer, und Sonne; Du bist wie eine Blume; Mein Wagen rollet langsam; Lieb’ Liebchen, liegt’s Händchen; Mit Myrten und Rosen; Talismane; Lied der Suleika; Heiss mich nicht reden; Sitz’ ich allein; Im Westen; Hochländisches Wiegenlied; Aus den hebräischen Gesängen; Zwei venezianische Lieder; Die Soldatenbraut; Der Nussbaum; Wer machte dich so krank; Alte Laute; Er ist’s; Musical America lists: Leis’ rudern hier and Wenn durch die Piazzetta, which make up the Zwei venezianische Lieder listed; radio broadcast, WQXR; (Non-Commercial Discography Number 458.2)
- 12 Feb 1947 Recital: Hunter College; New York; PU, piano
Schubert: Winterreise [Eleanor Steber told LL backstage after this recital: “You have made me happy to be alive tonight.”]

- 16 Feb 1947 Recital: Jordan Hall, Boston with PU, piano
 Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Frühlingstraum; Der Fischer; Die Krähe; An den Mond (Hölty poem); Ungeduld; Brahms: Ruhe Süßliebchen; Der Kuss; Wenn du nur zuweilen lächelst; Das Mädchen; Wolf: Auf einer Wanderung; Auf einem grünen Balcon; Bescheidene Liebe; Strauss: Meinem Kinde; Ständchen
- 26 Feb 1947 Recital: Hill Auditorium, Ann Arbor, Michigan; PU, piano
 Beethoven: Rastlose Liebe; Ich liebe dich; In questa tomba oscura; Der Kuss; Schubert: Frühlingstraum; Der Fischer; Die Krähe; An dem Mond; Ungeduld; Brahms: Ruhe Süßliebchen...; Der Kuss, Wenn du nur zuweilen; Das Mädchen; Wolf: Auf einer Wanderung; Auf einen grünen Balcon; Bescheidene Liebe; Strauss: Meinem Kinde; Ständchen
- 28 Feb 1947 Recital: His Majesty's Theatre, Montreal; PU, piano
 Beethoven: Freudvoll und leidvoll; Ich liebe dich; In questa tomba oscura; Der Kuss; Debussy: Colloque sentimental; La flûte de Pan; La chevelure; La mort des amants; added: Hahn: Si mes vers...; Schubert: Die Post; Brahms: Zigeunerlieder; added: Wiegenlied; Wolf: Auf einer Wanderung; Elfenlied; Strauss: Morgen; Zueignung; encores: Strauss: Ständchen; Schubert: Die Forelle (announced in French); Brahms: Mein Mädel hat einen Rosenmund
- 5 Mar 1947 Recital: Town Hall, New York; PU, piano
 Mozart: Abendempfindung; Das Veilchen; Als Luise...; Die Verschweigung; Brahms: Zigeunerlieder; Debussy: Colloque sentimentale; La flûte de Pan; La chevelure; La mort des amants; Liszt: Es muss ein Wunderbares sein; Reger: Waldeinsamkeit; Marx: Der bescheidene Schaefer; Selige Nacht; Und gestern hat er mir Rosen gebracht; encore: Hahn: Si mes vers...; Musical America wrote: "At popular demand Lotte Lehmann made another appearance in Town Hall...in addition to her recent series of three."
- 8 or 9Mar 1947 Recital: Orchestra Hall; Chicago; PU, piano
 Schubert: Winterreise
- 13 Mar 1947 Recital: Emery Auditorium; Cincinnati, Ohio; PU, piano
 Schubert: Nahe des Gelibsten; Am Grabe Anselmos; Das Rosenband; Der Doppelgänger; An den Mond (Goethe); Der Fischer; Die Foreele; Die Post; Schumann: Lied der Zuleika; Hochlandischen Wiegenlied; Aus des hebraischen Gesänge; Venetianisches Lieder Op. 25, nos. 17 & 18: Leis' ruden hier; Wenn durch die Piazzetta; Brahms: An die Nachtigall; Dein blaues Auge; Das Mädchen spricht; Kommt dir manchmal in den Sinn; Das Mädchen; encore: Strauss: Zueignung
- 30 Apr 1947 The Ford Show with Dinah Shore (radio program) (broadcast date, not necessarily the date of the recording of the program.)

- 12 May 1947 Recital: Howard Hall, University of Portland, Portland, Oregon
Purcell: If Music be the food...; She never told her love; Martini: Plaisir d'amour; Torelli: Tu lo sai; Schubert: Die junge Nonne; Der Jüngling an der Quelle; Schumann: Widmung; Brahms: Kommt dir manchmal in den Sinn; Der Kranz; Debussy: La chevelure; La flûte de Pan; Hahn: Si mes vers...; Mignon: Connais tu; Wolf: Verborgenheit; Elfenlied; Auch kleine Dinge; Strauss: Morgen; Zueignung; "generous encores"
- 16 May 1947 Concert: Beverly Hills High School, Los Angeles, California
Brahms: Wie bist du.. (orch. by Ulanowsky); Schubert: Die junge Nonne (orch. by Liszt); Strauss: Morgen; excerpts from Act I, Der Rosenkavalier; Beverly Hills Festival Orchestra; Franz Waxman cond.
- 26 Jun 1947 Recording in New York (Discography numbers 393-402)
- 30 Jun 1947 Recording in New York (Discography numbers 403-406)
- 8 Jul 1947 Recital: Lobero Theatre, Santa Barbara; A Benefit Concert In Honor of the Opening of the Music Academy of the West; GK, piano
Schubert: Nähe des Geliebten; Das Fischermädchen; An den Mond; Geheimes; Die Forelle; Brahms: Zigeunerlieder; Debussy: La chevalure; La flûte de Pan; Hahn: La nuit; Chausson: Les papillons; Strauss: Traum durch die Dämmerung; Die Georgine; Von dunklem Schleier umspinnen; Cécilie
- 11 Jul 1947 Recording in Los Angeles (Discography numbers 407-409)
Second half of 1947 filming "Big City" for MGM; released in 1948; co-stars: Margaret O'Brien; George Murphy, Danny Thomas; Robert Preston
- 9 Dec 1947 Recital: Royce Hall, UCLA, Los Angeles; GK, piano
Schubert; Brahms: Zieguenerlieder; Wolf, Strauss, French songs
- 22 Dec 1947 Recording in New York (Discography numbers 410-413)
- 1948**
- 23 Jan 1948 Recital: Orchestra Hall, Chicago; PU, piano (Presented by Edgar L. Goldsmith & Warren E. Thompson). (first in a series of three recitals) Cancelled see 8 Feb.
- 31 Jan 1948 Recital: Technical School Auditorium; Ottawa, Ontario, Canada; PU, piano
Schubert: Liebesbotschaft; An den Mond; Die Krähe; Das Fischermädchen; Das Echo; Brahms: Minnelied; Auf dem Kirchhofe; Wir wandelten; Sonntag; Salamander; Chausson: Le temps des lilas; Les papillon; Weckerlin: Maman dites-moi; Il etait une bergere; Ferrari: Bergerette; added: Philis, plus avare que tendre; Il etait une bergere; Wolf: Schalfendes Jesuskind; Zitronenfalter im April; Die Spröde; Die Bekehrte; Er ist's; encores: Strauss: Morgen; Hahn: Si me vers avaient des ailes; Brahms: Mein Mädels...; Wiegenlied
- Jan 1948 Recital: Lobero Theatre, Santa Barbara, California

- 8 Feb 1948 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
 Schubert: Liebesbotschaft; Schäfersklagelied; Die Rose; Linanei; Das Echo; Ganymed; An den Mond; Der Musensohn; Lachen und Weinen; Wanderers Nachtlied; Wiegenlied; Schwanengesang; Die Unterscheidung; Um Mitternacht; Das Fischermädchen; Frühlingsglaube; Frühlingsnacht
- 15 Feb 1948 Recital: Town Hall, New York, PU, piano
 Schubert: Liebesbotschaft; Schäfers Klage lied; Das Fischermädchen; Litanei; Das Echo; Ganymed; Emma; An den Mond (Goethe poetry); Der Musensohn; Lachen und Weinen; Wanderers Nachtlied (Goethe); Wiegenlied; Schwanengesang (Senn); Die Unterscheidung; Um Mitternacht; Die Rose; Frühlingsglaube; Frühlingssehnsucht
- 17 Feb 1948 Recital: Constitution Hall, Washington, D.C; President Truman and first lady in attendance.
- 22 Feb 1948 Recital: Town Hall, New York; PU, piano
 Brahms: Mailied; Wir wandelten; Nicht mehr zu dir; Ständchen; Auf dem See; Regenlied; Nachtklang; Salome; Salamander; Sommerabend; Mondenschein; Unbewegte laue Luft; Schwesterlein; Feinsliebchen
- 25 Feb 1948 Recital: Jordan Hall, Boston; PU, piano
 Schubert: Nähe des Geliebten; Schäfers Klage lied; An den Mond; Die Unterscheidung; Brahms: Minnelied; Nicht mehr zu dir zu gehen; Wir wandelten; Sandmännchen; Salome; Mendelssohn: Suleika; Der Mond; Die Liebende schreibt; Venetianisches Gondellied; Neue Liebe (Heine); Wolf: Schlafendes Jesuskind; Die Spröde; Die Bekehrte; Er ist's
- 29 Feb 1948 Recital: Town Hall, New York; PU, piano
 Wolf: Über Nacht; Der Mond hat eine schwerer Klag...; Heimweh; In dem Schatten...; Schlafendes Jesuskind; Wie glänzt der helle Mond; Um Mitternacht; Zitronenfalter in April; Elfenlied; Peregrina I; Anakreons Grab; Die Nacht; Die Spröde; Wie lange schon...; Mir ward's gesagt; Nachtzauber; Und willst du...; Er ist's
- 4 Mar 1948 Recital: His Majesty's Theatre, Montreal; PU, piano
 Schubert: Liebesbotschaft; An den Mond (Die Welt...); Die Krähe; Das Fischermädchen; Das Echo; Brahms: Minnelied; Auf dem Kirchhofe; Wir wandelten; Sonntag; Salamander; added: Der Schmied; Chausson: Le temps des Lilas; Les papillons; Bergerette arr. Weckerlin; Maman, dites-moi; Phillis, plus avare que tendre; Il était une Bergère; added: Hahn: Si mes vers...; D'une prison; Wolf: Schlafendes Jesuskind; Zitronenfalter im April; Die Spröde; Anakreons Grab; Er ist's; encores: Gesang Weylas; Strauss: Morgen
- 7 Mar 1948 Recital: Town Hall, New York; PU, piano
 Beethoven: Andenken; Der treue Johnnie, Mit einem gemalten Bande; Neue Liebe, neues Leben; Mendelssohn: Schilflied; Es weiss und rath es doch keiner; Bei der Wiege; Neue Liebe; Frage; Der Mond; Lieblingsplätzchen; Suleika; Gruß; Pagenlied; Auf Flügeln des Gesanges; Venetianisches Gondellied; Die Liebende schreibt; Beethoven: An die ferne Geliebte; radio broadcast on WABF; (Non-commercial Discography Number 459)

- 13 Mar 1948 Recital: Orchestra Hall, Chicago, Illinois; PU, piano
 Brahms: Minnelied; Nicht mehr zu dir...; Sandmännchen; Unbewegte laue Luft;
 Salome; Mendelssohn: Suleika; Neue Liebe; Venetianisches Gondellied; Die
 Liebende schreibt; Chausson: Le Temps des Lilas; Les Papillons; Hahn:
 Offrande; Bergerette: Phillis, plus avare que tendre; Maman dites-moi; Wolf:
 Schlafendes Jesuskind; Die Spröde; Zitronenfalter im April; Wie lange schon;
 Gesang Weylas; among many encores: Strauss: Morgen
- 16 Mar 1948 Recital: Valparaiso University, Valparaiso, Indiana; PU, piano
 Schubert, Brahms, Schumann,
- 11 Apr 1948 Recital: Pasadena, California; GK, piano
 Brahms: Minnelied; Nicht mehr zu dir...; Sandmännchen; Sonntag; Salome;
 Schubert; An den Mond (Fülle wieder Busch und Tal); Litanei; Schumann:
 Zwei Venezianische Gondellieder; Aufträge; Chausson; Le temps des Lilas;
 Duparc; L'invitation au voyage; Hahn: Si mes vers...; Paysage; Wolf: Schlafendes
 Jesuskind; Zitronenfalter im April; Strauss: Traum durch...; Cécilie
- Summer 1948 Recital: Ojai Festival (with Martial Singher); PU, pianist (unknown source)
 "We had our archivist research your question. She said there is no mention of
 Lotte Lehmann in the Festival program books from 1947 through 1952. Martial
 Singher did sing here in 1947 and 1945 with Paul Ulanowsky at the piano. Hope
 this helps, Lynn Malone Operations Director" Ojai Festival
- 5 Aug 1948 Concert: Hollywood Bowl, Los Angeles
 Strauss: Allerseelen; Traum durch die Dämmerung; Morgen; Zueignung;
 Eugene Ormandy, cond., Los Angeles Philharmonic; encores with piano:
 Schubert: Ständchen; Brahms: Wiegenlied; (Non-commercial Discography
 Number 461)
- 26 Aug 1948 Joint "Victory Concert" Philharmonic Hall, Los Angeles; United Jewish Welfare
 Fund; with Rubinstein and Szigeti
 LL's group, at the end of the program: Toreli: Tu lo sai; Haydn: She Never Told
 Her Love; Hahn: Si mes vers; Schubert: Ständchen; Erlkönig; GK, piano
- 25 Sep 1948 Recital: Lobero Theatre, Santa Barbara

1949

- 8 Jan 1949 Broadcast Recital: Lionel Barrymore host
 Schubert: Ständchen; Trad.: Londonderry Air; Schumann: Widmung; Drink to
 me only...; (all in English); (Non-commercial Discography Number 463)
 (probably recorded earlier)
- 20 Feb 1949 Recital: Town Hall, New York; PU, piano
 Schubert: Der Wanderer an den Mond; An die Nachtigall; Gott im Frühling; An
 mein Klavier; Die Liebende schreibt; Am See; Das Mädchen; Hin und wieder...;
 added: Der Neugierige; Der Jüngling an der Quelle; Wolf: An die Geliebte;
 Morgentau; Als ich auf dem Euphrat...; Der Genesene an die Hoffnung; Treten
 ein hoher Krieger; An eine Aeolsharfe; Sterbe ich so...; Blumengruß;
 Nimmersatte Liebe

- 23 Feb 1949 Recital: Jordan Hall, Boston; PU, piano
Schubert: Der Wanderer an den Mond; Nachtgesang; An die Nachtigall; An mein Klavier; Gott im Frühling; Schumann: Romanze; Schöne Wiege meiner Leiden; Ich wandelte unter den Bäumen; Der Hidalgo; Hahn: L'enamouré; Infidélité; Duparc: La vie antérieure; Sérénade Florentine; Le manoir de Rosamonde; Strauss: Du meines Herzens Krönelein, Wozu noch, Mädchen; Die Zeitlose; Cécilie
- 27 Feb 1949 Recital: Town Hall, New York; PU, piano
Mozart: Als Luise die Briefe...; Abendempfindung; Das Veilchen; Dans un bois solitaire; Die Verschweigung; Brahms: Dein blaues Auge; Komm' bald; Bitt'res zu sagen denkst du; Schön war, dass ich dir weihte; Am Sonntag Morgen; Sonntag; Wie bist du...; Wenn du nur...; Gang zum Liebsten; Der Tod, dass ist die kühle Nacht; Liebestreu; Frühlingstrost; Mainacht; Der Kuss; O wüsst ich doch den Weg zurück; Wie froh und frisch; radio broadcast on WABF; (Non-commercial Discography Number 462)
- 3 Mar 1949 Recital: Town Hall, New York; PU, piano
Schumann: Ihre Stimme; Schöne Wiege...; Abendlied; Romanze; Du bist wie eine Blume; Die Meerfee; Singet nicht in Trauertöne; Ich wandelte unter...; Der Hidalgo; Hahn: L'enamouré; Infidélité; Duparc: La vie antérieure; Sérénade Florentine; La manoir de rosemonde; Strauss: Du meines Herzens Krönelein; Wozu noch...: Die Zeitlose; Cécilie; added: Zueignung; (Non-commercial Discography Number 463.1)
- 9 Mar 1949 Recording in New York (Discography numbers 414-419)
- 13 Mar 1949 Recital: Symphony Hall, Chicago; PU, piano
Schubert: Die Liebende schreibt; Nachtgesang; etc.
- Apr 1949 (date uncertain) LL receives her first honorary doctorate of music from the University of Portland (Oregon).
- 9 Apr 1949 Recital: Philharmonic Hall, Los Angeles, California
Mozart, Schubert, Schumann, Strauss, Hahn, Duparc
- 19 May 1949 Recital: Memorial Auditorium; San Francisco (?)
- 29 May 1949 Receives Honorary Doctor of Philosophy from Portland University
- 10 or 30 Jul 1949 Recital: "The Vienna Affiliation"; Emerson Junior High School, Los Angeles; BW, piano; Richard Neutra, speaker
Beethoven: Freudvoll und Leidvoll; Mozart: Das Veilchen; Schubert: An die Musik; Wolf: Anacreons Grab; Brahms: Botschaft
- 12 Oct 1949 LL Painting Debut, One Man Art Show: Pasadena Art Institute; Recital: Pasadena Playhouse; The 24 works were each an interpretation of one of the songs of Die Winterreise "which she will sing in an appearance here Sunday at Pasadena Playhouse." "Miss LL said the paintings, in tempera, were done during the last two years at Hope Ranch, her home near Santa Barbara. She said the paintings also will be exhibited in New York when she goes there in January for her usual concerts." The paintings were displayed from 11-18 October. The museum is now called the Norton Simon Museum.

- 16 Oct 1949 Recital: Pasadena Community Playhouse; GK, piano
Schubert: Winterreise (as mentioned in the article above which appeared above)
- 24 Oct 1949 Recital: Wheeler Auditorium, UC Berkeley, GK, piano; part of the Goethe bicentennial
Beethoven: Freudvoll und Leidvoll; Mit einem gemalten Band; Wonne der Wehmut; Neue Liebe, neues Leben; Schubert: Die Liebende schreibt; An den Mond; Nähe des Geliebten; Hin und wieder fliegen Pfeile; Erlkönig; Schumann: Talismane; Lied der Suleika; Lied der Mignon; Singet nicht in Trauertönen; Wolf: Anakreons Grab; Blumengruss; Als ich auf dem Euphrat schiffte; Der Schäfer; Die Spröde
- 15 Nov 1949 Recital: Lobero Theatre, Santa Barbara; GK, piano.
Brahms: Wir wandelten; An ein Veilchen; Nicht mehr zu dir gehen; Schumann: Frauenliebe und Leben; Chausson: Nocturne; Hahn: Dernier Voeu; Duparc: Chanson Triste; Debussy: Beau Soir; Mandoline; Strauss: Ruhe, meine Seele; Die Zeitlose; Wozu noch, Mädchen; Traum durch die Dämmerung; Ständchen
- 4 Dec 1949 Recital: Curran Theatre, Colonial Ball Room, St. Francis Hotel, San Francisco; GK, piano.
Brahms: Wir wandelten; An ein Veilchen; Nicht mehr zu dir gehen; Botschaft; Schumann: Frauenliebe und Leben; Duparc: La vie antérieure; Hahn: Dernier voeu; Chausson: Nocturne; Debussy: Beau soir; Mandoline; Strauss: Ruhe, meine Seele; Die Zeitlose; Wozu noch, Mädchen; Traum durch die Dämmerung; Ständchen
- Date uncertain Intermission Feature: New York Philharmonic with Bruno Walter
Recital; BW, piano
(Non-commercial Discography Number 464)

1950

- 22 Jan 1950 Recital: Town Hall, New York; PU, piano
Brahms: An ein Veilchen; Die Schalle der Vergessenheit; An die Nachtigall; Auf dem Kirchofe; Spanisches Lied; Wir wandelten; Nicht mehr zu dir...; Es träumte mir; Unbewegte laue Luft; Botschaft; Abendregen; Theres; Nachtwandler; Serenade; Dämmerung senkte sich...; Wie Melodien zieht es mir; Es hing der Reif; Lerchengesang; Nachtigallen schwingen; Der Schmied; radio broadcast on WABF.
- 23 Jan-15 Feb 1950 “Songs in Paintings” by LL at Schaefer Galleries, New York
Paintings of Winterreise; Dichterliebe
- 29 Jan 1950 Recital: Town Hall, New York, PU, piano
Schumann: Nur ein lächelnder Blick; Die Blume der Ergebung; Röselein; Meine Töne still und heiter; Frauenliebe und Leben; Brahms: Steig’ auf, geliebter Schatten; Auf dem See; Versunken; Immer leiser...; Wie die Wolke noch der Sonne; Der Tod, das is die kühle Nacht; Nachwirkung; Der Kranz
- 5 Feb 1950 Recital: Town Hall, New York, PU, piano
Schubert: Winterreise

- 5 Feb 1950 Radio Broadcast; Interview with Elisabeth Schumann by James Fassett; New York Philharmonic Intermission Feature; (Non-commercial Discography Number 465)
- 12 Feb 1950 Recital: Town Hall, New York, PU, piano; perhaps radio broadcast
 Wolf: Heb' auf dein blondes Haupt; Frage und Antwort; Gebet; Auf einer Wanderung; Verborgenheit; Heut' Nacht erhob ich...; Mitternacht; Verschwiegene Liebe; Wiegenlied im Sommer; Der Gärtner; Lied vom Winde; Ich hab in Penna...; Strauss: Ruhe meine Seele; Mit deinen blauen Augen; Barcarolle; Die Nacht; Georgine; Wiegenlied; Two Monologues from Der Rosenkavalier, in memory of Richard Strauss.
- 25 Feb 1950 Recital: Orchestra Hall, Chicago; PU, piano
 Brahms: Wir wandelten; An eine Veilchen; Auf dem See; Lerchengesang; Ständchen; Schumann: Heiss mich nicht reden; Die blumer der Ergebung; Röselein; Die Kartenlegerin; Chausson: Nocturne; Hahn: Dernier Voeu; Duparc: Chanson Triste; Debussy: Beau Soir; Manoline; Strauss: Georgine; Die Nacht; two monologs from Der Rosenkavalier
- 17 Apr 1950 Recital: Broadcast; BW, piano
 Schubert: Ständchen; Mendelssohn: Auf Flügeln des Gesanges; Brahms: Wiegenlied; Schumann: Aufträge; Standard Hour; (Non-commercial discography number 464)
- 7 May 1950 Radio Broadcast
 Mendelssohn: Auf Flügeln...; Brahms: Wiegenlied; Svedrofsky cond., Standard Symphony of Los Angeles; Chevron Standard Hour; NBC
- 11 Jul 1950 Recital: Dillingham Hall, Honolulu, Hawaii
- 18 Jul 1950 Recital: Dillingham Hall, Honolulu, Hawaii
- 8 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
 Beethoven: Freudvoll und Leidvoll; Mit einem gemalten Band; Wonne der Wehmut; Ich liebe dich; Neue Liebe, neues Leben; Mozart: Abendempfindung; Dans un bois solitaire; Das Veilchen; Die Verschweigung; Warnung; Noted on program: Mme LL uses the Steinway; Arrau uses the Baldwin.
- 10 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
 Schubert: Nähe des Geliebten; An eine Quelle; Der Neugierige; An der Mond; Der Jüngling an der Quelle; Der Lindenbaum; Die Krähe; Das Wirtshaus; Die Nebensonnen; Die Post. Also on program: Arrau and the Paganini Quartet playing Mozart and Schubert.
- 12 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
 Schumann: Widmung; Die Lotosblume; Röselein; Der Nussbaum; An den Sonnenschein; Brahms: Wie bist du, meine Königin; Spanisches Lied; Dein blaues Auge; Da unten in Tale; Botschaft. Also on program: Arrau and Paganini quartet playing Brahms, Vivaldi and Schumann.

13 Aug 1950 Shared Recital: Ravinia, Chicago; Claudio Arrau, solo piano; Paganini Quartet; PU, piano
Wolf: An eine Aeolsharfe; Auch kleine Dinge; Gesang Weylas; Anacreons Grab; Er ist's; Arrau plays solo Debussy and Ravel; LL sings: Strauss: Traum durch die Dämmerung; Die Nacht; Die Zeitlose; Meinem Kinde; Zueignung. Also on program, Arrau and Paganini Quartet performing Dvorak and Brahms.

1951

- 8 Jan 1951 Recital: Town Hall, New York; PU, piano
Wolf; Auf ein altes Bild; Als ich auf....; Dies zu deuten; Wer sein holdes Lieb; Schubert: Die Taubenpost; An mein Klavier; Liebeslauschen; Fischerweise; Seligkeit; Hahn: A nos morts...; Phillis; Pholoë; Le rossignol des Lilas; Brahms: Magyarisch; Wenn um den Holunder der Abendwind kost; Sommerabend; Mondenschein; Es liebt sich so lieblich; "she had a bad cold"; Musical America writes that she opened with Schubert
- 28 Jan 1951 Recital: Town Hall, New York; PU, piano
Brahms: Minnelied; Erinnerung; Es träumte mir; Es liebt sich so lieblich im Lenze; Franz: Er is gekommen...; Gute Nacht; Ständchen; Weisst du noch; Dies und das; Hahn: Lydé; Phillis; Le rossignol des lilas; L'incrédule; Le printemps; Schubert: Halt!; Der Neugierige; Tränenregen; Die liebe Farbe; Die böse Farbe
- 1 Feb 1951 Recital: Lisner Auditorium, Washington, DC
Schubert: (5 songs); Hahn: A nos morts ignorés; Phillis; Pholoë; Le rossignol des lilas; Schubert: An mein Klavier; Liebeslauschen; Mendelssohn: Der Mond; Venetianisches Gondellied; Cornelius: Ein Ton; Wagner: Träume; Franz: Gute Nacht; Encores: Schubert: An die Musik; Strauss: Morgen; Brahms: Wiegenlied
- 11 Feb 1951 Recital: Town Hall, New York; PU, piano
Schubert: Winterreise; radio broadcast on WABF; (Non-commercial Discography Number 465.1); "...as the cycle came to a close...the cumulative nobility and sorrow of Schubert's music, seemed fully realized and more deeply moving than ever." R.E. for Musical America March 1951.
- 13 Feb 1951 Radio Interview; Mary Margaret McBride; ABC; LL speaks of upcoming Town Hall recital; (Non-commercial Discography Number 466)
- 16 Feb 1951 Recital: Town Hall, New York; "Farewell"; PU, piano
(Non-commercial Discography Number 467)
- 19, 21 Feb 1951 Recitals: Union Theatre; University of Wisconsin
- 10 Apr 1951 Recital: Royce Hall, UCLA, Los Angeles, California
Schubert: Taubenpost; An mein Klavier, Fischerweise; Seligkeit; Mendelssohn: Der Mond; Venetianisches Gondellied; Cornelius: Ein Ton; Franz: Herbst; Wagner: Träume; Hahn: Phyllis; Pholoë; Le rossignol des Lilas; Offrande; Brahms: Die Mainacht; Lerchengesang; Es Träumte mir; Botschaft
- 10 Jun 1951 Receives Doctor of Humane Letters degree from the Mills College

- 22q3w428 Jun 1951 Recital: Wheeler Auditorium, Berkeley Campus, UC; GK, piano;
 Schubert: An mein Klavier; Der Neugierige; Fischerweise; Im Abendrot;
 Seligkeit; Mendelssohn: Der Mond; Venetianisches Gondellied; Cornelius: Ein
 Ton; Wiegenlied; Wagner: Träume; Hahn: A nos morts ignorés; Pholoë, Phillis;
 Offrande; Le rosignol des Lilas; Brahms: Die Mainacht; Lerchengesang; Es
 Träumte mir; Botschaft
- 5 Jul 1951 Recital: Wheeler Auditorium, Berkeley Campus, UC; GK, piano
 Schubert: Winterreise
- 14 Jul 1951 Recovers in Santa Barbara from “rupturing a blood vessel in her throat...after
 she broke the vessel while rehearsing yesterday.” Cancelled 16 July recital at
 Claremont College, and 20 July at Stanford University, both in California.
- 7 Aug 1951 Recital: Lobero Theatre; Santa Barbara; GK, piano
 (Non-commercial Discography Number 468)
- 11 Nov 1951 Recital: Pasadena Community Playhouse; GK, piano (final LL recital)
 Schubert: An den Mond; Brahms: Wie bist du meine Königin; Auf dem
 Kirchhofe; Therese; Botschaft; encore: Der Schmeid; Hahn, Wolf:
 Verborgenheit; Auf ein altes Bild; Auch kleine Dinge; In dem Schatten meiner
 Locken; Elfenlied; Strauss: Morgen. Albert Goldberg wrote: “All through the
 years we have never heard her in better voice nor sing more beautifully than she
 did yesterday afternoon...It was a memorable recital—a gift of the gods.

Teaching Years

1951

Jul–Aug 1951 Taught master classes and private lessons at MAW

1952

13, 20, 27 Feb; 5, 12, 19, 26, Mar; 2 Apr 1952

Master classes: Culbertson Hall; Caltech, Pasadena; GK, piano
(Non-commercial Discography Number 469)

29 Aug 1952 Master class; University of Southern California

28, 30 Aug 1952 Master classes; Music Academy of the West; Santa Barbara
(Non-commercial Discography Number 470-471)

1953

15 Feb 1953 Master class: Bovard Auditorium; USC, Los Angeles, California
A benefit for the Koldofsky Memorial Fund (husband of GK)

4, 11, 18, 25 Mar, 8, 15, 22, 29 Apr 1953

Master classes: Culbertson Hall; Caltech, Pasadena; GK, piano

Summer 1953 LL appointed director of vocal department MAW

8 Aug 1953 LL coaches Debussy's *L'Enfant Prodigue* performance at Lobero Theater with Frederic Zweig, director and cond. MAW students sang this as well as solos with Koldofsky, piano. Among the student singers were "soprano" Marilyn Horne, Harve Presnell, Lincoln Clark, Marcella Reale, and Shirley Sproule.

12 Aug 1953 (unsure date)

Debussy's *L'Enfant Prodigue* performance at Sullivan Ranch, Monterrey; Zweig, pianist.

15, 21, 22 Aug 1953

Master classes; Music Academy of the West; Santa Barbara
(Non-commercial Discography Number: 472-474)

25, 27 Aug 1953

LL produced and directed scenes from *Pelléas et Mélisande*; MAW: musically prepared and conducted by Fritz Zweig; stage settings by Frances Holden; MAW students Lincoln Clark, Harve Presnell, James Standard, Bonnie Murray, and Phil Harvey.

11 Oct 1953

"Evening with LL," Lobero Theatre, Santa Barbara; this series was actually called "Of Opera, Song and Life," "in which she played herself, a retired prima donna reminiscing about her glamorous past, giving forth with asides about anything that enters her head, advising a young singer about a career, and conducting a rehearsal of a scene from *La Bohème*." Albert Goldberg. Singers

included Marcella Reale, Patricia Beems, Rosalind Nadell, Raymond Manton, Philip Harvey, Lincoln Clark, and Conrad Schultz.

- 12 Oct 1953 “Evening with LL,” Hoover High School Auditorium, San Diego
14 Oct 1953 “Evening with LL,” Civic Auditorium, Pasadena
15 Oct 1953 “Evening with LL,” Philharmonic Auditorium, Los Angeles
16 Oct 1953 “Evening with LL,” Philharmonic Auditorium, Los Angeles
19, 20 Oct 1953 “Evening with LL,” Wheeler Auditorium; University of California, Berkley
21 Oct 1953 “Evening with LL,” Sacramento High School Auditorium, Sacramento
23 Oct 1953 “Evening with LL,” College Auditorium, Fresno State College Music Department, Fresno, California
24 Oct 1953 “Evening with LL,” Veterans Auditorium, San Francisco
1953 “Evening with LL,” in Carmel
End of 1953 LL made Honorary President of the MAW

1954

- 1954 TV Interview with Dr. Jan Popper: “Spotlight on Opera”
(Non-commercial Discography Number 475)
17, 24 Feb, 3, 10, 17 24, 31 Mar, 7 Apr 1954
Opera master classes: Culbertson Hall; Caltech, Pasadena; Fritz Zweig, piano
8 May 1954 “Evening with Lotte Lehmann,” 30 minute film; Zweig, piano
(Non-commercial Discography Number 476)
Summer 1954 Private lessons, master classes in opera and Lieder, MAW
17 Aug 1954 Directed opera scenes of MAW students in costume at Redlands Bowl, Zweig, cond.; students included: Jane McGowan, Shirley Sproule, Bonnie Murray, Marcella Reale, Enid Clement, Lincoln Clark, James Standard, Raymond Manten, Phil Harvey.
1954 Master classes: Pasadena; GK, piano
Winter 1954 Classes at MAW

1955

- 1 Mar 1955 Master classes: UCLA Extension Classes
Summer 1955 Private lessons, master classes in opera and Lieder, MAW
12 Aug 1955 Produced and directed MAW students in opera scenes at Redlands Bowl, San Bernardino, California. Two piano support: Dr. Jan Popper and Natalie Limonick
25, 26 Aug 1955 LL directs Ariadne auf Naxos; Lobero Theater, Santa Barbara; Abravanel conducts orchestra of MAW students.
30 Sep 1955 Radio Interview with Louis Palmer
(Non-commercial Discography Number 477)
3, 5, 7, 10, 12, 14 Oct 1955
Master classes in Evanston (Lutkin Hall) Northwestern University.

- 5 Nov 1955 Vienna Opera reopens; LL attends
- Nov 1955 Interview in German; LL speaks about her departure from the stage and her teaching; (Non-commercial Discography Number 477.1)
- 1955 Give talk on her trip to Vienna for the reopening, MAW
- Winter 1955 Classes at MAW
- 1956**
- 19 Jan 1956 LL honored: Crystal Room, Beverly Hills Hotel, Los Angeles, California
Lehmann students sing, LL tells of her visit to Vienna, other guests include Mario Chamlee, Richard Crooks, and Armand Tokatyan
- 4 Mar 1956 “An Afternoon in Vienna” at the MAW presented by LL. Singers in costume portray LL’s experiences at the reopening of the Vienna Opera.
- June 1956 University of California bestowed “Doctor of Fine Arts”
- 1956 Speech at Music Academy of the West on the reopening of the Vienna Opera; (Non-commercial Discography Number 477.2)
- Summer 1956 Master classes in opera and Lieder, MAW; private coaching
- 7 Aug 1956 LL directs opera excerpts of MAW singers (in costume) at Redlands Bowl, San Bernardino, California
- 23, 24 Aug 1956 LL directs opera: Mozart’s Marriage of Figaro; Lobero Theater, Santa Barbara, California; presented in English
- Summer 1956 Visits Hamburg
- 20 Oct 1956 Radio Interview with Walter Todds; BBC
(Non-commercial Discography Number 478)
- Oct 1956 Recording: Caedmon: Reading German lyric poetry (Discography number 420)

1957

- 6 Feb 1957 TV Appearance: This is Your Life, Constance Hope”
(Non-commercial Discography Number 479)
- 1, 9, 11, 14, 16, 18, 21 Apr 1957
Master classes in Evanston (Lutkin Hall) Northwestern University
- Summer 1957 Directed opera at MAW: Die Fledermaus; master classes in opera and song
- 21 or 23 Aug 1957 Directed: Die Fledermaus; Redlands Bowl, San Bernardino, California; Abravanel cond.
- 23, 27, 30 Sep; 2, 4, 7, 12, 14, 16, 18, 19 Oct 1957
Master classes, Wigmore Hall, London; Broadcast on BBC; singers included Grace Bumbry, Jeanne Evans, Lincoln Clark, Sylvia Rolands, Shirley Sproule.

1958

- 22 Feb 1958 Radio Interview with John Gutman; Metropolitan Opera Intermission Feature; (Non-commercial Discography Number 480)

late Feb-Mar 1958

Recording: Caedmon: Reading Rilke's *Die Weise von Liebe und Tod; Das Marienleben* (Discography number 421)

22 Mar 1958 Radio Broadcast; Metropolitan Opera Intermission Feature; LL discusses *Der Rosenkavalier* with John Gutman

1958 Radio Interview (in German) with Jimmy Burg

7, 9, 11, 14, 16, 18, 21 Apr 1958

Master classes in Evanston (Lutkin Hall) Northwestern University

25 Apr 1958 Consultant for an Opera Workshop on Scenes from Eugene Onegin; Northwestern University

Summer 1958 Regular lessons and master classes at MAW

Aug 1958 Master class; Music Academy of the West
(Non-commercial Discography Number 481)

26, 28, 30 Aug 1958

Der Rosenkavalier; LL, Stage Director, MAW

1958 Gives talk on *Der Rosenkavalier* at MAW

Sep 1958 Master classes; Wigmore Hall, London with students of the Opera School

10 Dec 1958 TV Appearance: "This is Your Life," Lauritz Melchior
(Non-commercial Discography Number: 482)

1959

1959-1960 TV Interview: Discusses her early beginnings with Jan Popper

1959 Sabbatical from the MAW visits Europe: Bayreuth and Salzburg Festivals.

4, 6, 8, 11, 13, 20, 22, 25, 28, 30 May; 1, 3 Jun 1959

Master classes in Opera and Lieder presented by the National School of Opera at the Wigmore Hall, London. 3 June: Final Concert of Opera and Lieder

14 May 1959 Radio Interview with Roy Plomley; BBC; "Desert Island Discs" (Non-commercial Discography Number 483)

26 July 1959 Radio Interview with Irene Slade; BBC; "People Today"
(Non-commercial Discography Number 484)

Summer 1959 Visits Bayreuth

26 Dec 1959 Radio Interview with John Gutman on *Der Rosenkavalier*

1960

1960s Writes about the Strauss operas she knew best: *Five Operas and Richard Strauss* (US title); *Singing with Richard Strauss* (UK title)

11, 13, 15, 18, 20, 22, 25, 27, 29 Apr 1960

Master classes in Evanston (Lutkin Hall) Northwestern University;
(Non-commercial Discography Number 486)

18 Apr 1960 Radio Interview with Studs Terkel
(Non-commercial Discography Number 485)

- 1 May 1960 Radio Interview with Peter Jacobi; WRMQ
(Non-commercial Discography Number 487)
- 14 Jun 1960 Radio Interview with Dick Johnson; KDB
(Non-commercial Discography Number 488)
- 20, 22, 24 Aug 1960 Lehmann directs Arabella (West Coast premier) with Music Academy of
the West students at the Lobero Theatre; sung in English
- Summer 1960 MAW master classes in opera and Lieder; private coaching

1961

- 21 Jan 1961 Radio Interview; Metropolitan Opera Intermission Feature with John Gutman
on Arabella; Metropolitan Opera Intermission Feature;
(Non-commercial Discography Number 489)
- Summer 1961 Master classes in Lieder and opera and directs opera Fidelio
- 28 Jul 1961 TV Recordings begin of Master Classes at the Music Academy of the West for
NET; (Non-commercial Discography Number 490)
- 3 Sep 1961 Television Broadcast: Spotlight on Opera; UCLA Lecture Series;
Interview with Jan Popper
- 1961 Radio Interview (in German) with Walter Ducloux; re: last summer at MAW

1962

- 10, 11 Apr 1962 Master classes at Mount Allison University, Sackville, New Brunswick, Canada
- Apr 1962 TV Appearance, NYC, NY coaching of Hilde Güden
- Apr 1962 Visits Zürich and Vienna
- 1962 Radio Interview (in German); visiting Vienna
- 1962 or 63 TV Interview for NDR (German TV) “Besuch bei Lotte Lehmann” with Werner
Baecker (Non-commercial Discography Number 492)
- 23 May 1962 Awarded Ring of Honor of the City of Vienna
- June 1962 Visits Bad Gastein
- 6 Oct 1962 Radio Interview; KPFFK
(Non-commercial Discography Number 491)
- 19, 24, 27 Nov; 7, 14, 22 Dec 1962
Der Rosenkavalier; LL co-directs revival with Ralph Herbert; Hertha Töpper,
Octavian; Régine Crespin, Marschallin; Otto Edelmann, Ochs; Anneliese
Rothenberger, Sophie; Karl Dönch, Faninal; Lorin Maazel, cond., Metropolitan
Opera.

Review of Harold C. Schonberg in The New York Times

“If one were a sentimentalist, the temptation would be say that the success of last
night's ‘Rosenkavalier’ at the Metropolitan Opera was the result of an emanation
from one of the boxes. Lotte Lehmann, the greatest of all Marschallins, was
sitting in it (she received quite an ovation before the curtain went up on Act II),
and she was also responsible, with Ralph Herbert, for the staging...”

After the curtain, Madame Lehmann came on stage to share the applause

with the cast. The audience went wild, and would not let her go until she took a series of solo curtain calls. She also took some with the new Marschallin, Miss Crespin, whom she had coached for the performance.”

21 Nov 1962 Radio Interview recorded with John Gutman; Metropolitan Opera Intermission Feature; LL discusses Ariadne auf Naxos, Frau ohne Schatten, Intermezzo, and Der Rosenkavalier with Maria Jeritza; (Non-commercial Discography Number 494)

26 Nov 1962 Master class in Jordan Hall, NEC, Boston
(Non-commercial Discography Number 491.1)

1962 Radio Interview (in German) on Bruno Walter

1963

1962 or 1963 Radio Interview, WQXR, on her direction of Met Rosenkavalier

2, 7, 17, Jan 1963

Der Rosenkavalier; LL co-directs revival (see 19 Nov 1962) (not known at which performances LL was present)

Feb 1963 Radio Interview of 21 Nov 1962 broadcast

26 Apr 1963 Brother Fritz dies in Santa Barbara

27 Sep 1963 TV Interview with Jim Beveridge broadcast for CBC

20 Nov 1963 Speaks of Toscanini on “Toscanini: the Man Behind the Legend” Program #25

1964

14, 15 Mar 1964

Radio Broadcast: Master class, Wigmore Hall, London; BBC; Ivor Newton, piano (Non-commercial Discography Number 495-496)

29 Mar 1964 Radio Broadcast: Master class, Wigmore Hall, London; BBC; Ivor Newton, piano (Non-commercial Discography Number 497)

29 Mar 1964 Radio Interview with Joan Cross and Jon Amis; BBC

Radio Broadcast: Master class, Wigmore Hall, London; Ivor Newton, piano (Non-commercial Discography Number 498)

10 Jun 1964 Presentation of Honorary Ring of Vienna by Franz Jonas, Mayor (Non-commercial Discography Number 499-500)

11 Jun 1964 Radio Interview on Centennial of Strauss’ Birth (Non-commercial Discography Number 501)

1964 Radio Interview with Hans Fischer Karwin re: Honorary Ring of Vienna

1964 Radio Interview with Ernst Exner

Summer 1964 Visits Vienna, (Master classes); Salzburg

1964 Radio Interview with Studs Terkel

1965

16 Jan 1965 Radio Interview with William Malloch; KPFFK
(Non-commercial Discography Number 502-503)

- 16 Jan 1965 Radio Broadcast: Reading from *Five Operas and Richard Strauss* at Faulkner Gallery, Santa Barbara; (Non-commercial Discography Number 503)
- 27 Feb 1965 “Lotte Lehmann Day” proclaimed in Santa Barbara
- 21 Apr 1965 Master class: “The Art of Lieder”: Town Hall, New York; PU, piano; 12 students including Marc Vanderwerf (Beethoven: *Der Kuss*); Barbara Blanchard (Schubert: *Ganymed*); Celina Kellogg; Glenda Maurice; Fundraiser for Manhattan School of Music Scholarship Fund.
- 30 May 1965 Radio Interview with Robert Chesterman; “Music Diary”; CBC; (Non-commercial Discography Number: 504)
- 11 Nov 1965 Radio Interview on Bruno Walter
(Non-commercial Discography Number 505)

1966

- Apr 1966 Attends student Mildred Miller’s Town Hall recital
- Apr 1966 Radio Interview; with Olin Downes for Metropolitan Opera Intermission Feature “Singers Roundtable” (Non-commercial Discography Number 506)
- 16 Apr 1966 Met Gala Farewell; LL joined retired singers: Marian Anderson, Bampton, Glaz, Jepson, Marjorie Lawrence; Pons, Rethberg, Roman, Sayao, Risë Stevens, Bonelli, Brownlee, Chamlee, Crooks, Jobin, Kipnis, Mullman, Martinelli, as well as active singers: Moffo, Merrill, McCracken, Siepi, Kirsten, Albanese, Vickers, Corena, Roberta Peters, Pearce, Tozzi, Crespini, Leontine Price, Tebaldi, Corelli, Kónya, Nilsson, Stratas, Mildred Miller, Guarrera, Uppman, Steber, Dunn, Thebom, Caballé, Raskin, Elias, Milanov, Tucker, Tucci, Gedda, Hines in singing *Auld Lang Syne*.
- 18, 20, 22, 25, 27, 29 Apr 1966
Master classes in Evanston (Lutkin Hall) Northwestern University.
- 3, 5, 7 May 1966 Master classes with Paul Ulanowsky at the Conservatory of Music at the University of Missouri, Kansas City

1967

- 1967 Radio Interview with Olin Downes for Metropolitan Opera Intermission Feature on Toscanini; (Non-commercial Discography Number 508)
- 1967 Radio Interviews; “Singer not the Song”; BBC
(Non-commercial Discography Number 533-534)
- Feb 1967 Radio Interview with Calhoun for “Hall of Song”
(Non-commercial Discography Number 509)
- 25 Mar 1967 Radio Broadcast; Metropolitan Opera Intermission Feature; LL pays tribute to Toscanini on the centenary of his birth; recorded earlier in Santa Barbara
- 1, 3, 5, 8, 10, 12 May 1967
Master classes in Evanston; Northwestern University
(Non-commercial Discography Number 510-515)
- May? Radio Interview with Studs Terkel

- 1960s Radio Interview (in German) with Marcel Prawy
(Non-commercial Discography Number 516)
- 1960s Recording of memories used on EMI LP
(Non-commercial Discography Number 517)
- 1967 Radio Interview with John Amis “Talking About Music,” BBC
- 10 Dec 1967 LL appears at the opening of the exhibition of her felt appliqués at the Ina and John Campbell Gallery at the Santa Barbara Museum of Art; her exhibition runs from 5 December–7 January 1968.
- 1967 Prepares her poetry for publication: *Gedichte* (1969)

1968

- 6, 13, 20, 27 Jan 1968 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano;
(Non-commercial Discography Number 518-521)
- Feb 1968 Radio Interview with Maurice Faulkner on 80th Birthday; (Non-commercial Discography Number 521.1)
- 19 Feb 1968 Private lessons with Alice Marie Nelson and others; (Non-commercial Discography Number 521.2)
- 27 Feb 1968 80th Birthday Concert of Los Angeles Philharmonic; Zubin Mehta, cond.; “dedicated to Lotte Lehmann in recognition of her invaluable contribution to the world of music as both performer and teacher.” Three former students singing at Granada Theatre; dinner with guests preceded event; guests included, among others: Robert Nathan; Dame Judith Anderson; Lauritz Melchior; Maurice Abravanel
- 2, 5, 9, 16, 24, 30 Mar; 13 Apr 1968 Private lessons with Alice Marie Nelson and others; (Non-commercial Discography Number 521.2)
- 28 Apr 1968 Interview with Maurice Faulkner; (Non-commercial Discography Number: 521.3)
- 8 May 1968 Late Birthday Celebration at a Town Hall recital by her student Mildred Miller.
- 25 Jun 1968 Radio Interview; (in German); Austrian Radio
(Non-commercial Discography Number: 522)
- 30 Sep 1968 Performance of Die Walküre by San Francisco Opera dedicated to LL.
- 12, 19, 26 Oct and 2 Nov 1968 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano;
(Non-commercial Discography Number 523-526)
- 1968 Radio Interview (in German) with Ernst Exner for LL’s 80th birthday
- ## 1969
- 8 Feb 1969 Radio Interview with John Gutman for the Metropolitan Opera Intermission Feature; (Non-commercial Discography Number 527)
- Summer 1969 Vienna Opera Centennial; Lehmann attends.

- Jul 1969 Radio and TV Interviews (in German) with Hans Fischer Karwin in Salzburg for Austrian Radio/TV; (Non-commercial Discography Number 528-529)
- 29 Jul 1969 Salzburg Medal (Silberne Mozartmedaille or Silver Mozart Medal) awarded to LL; “die Verleihung der Grossen silbernen Medaille der Landeshauptstadt Salzburg an Kammersangerin...” Salzburger
- 1969 Radio Interview (in German) with Ernst Gausmann
- 1969 Radio Interview (in German) with Horst Meyer
- 1969 Radio Interview: “Singer not the Song,” BBC; several topics
- Aug 1969 Four Lieder master classes MAW
- 11, 25 Oct; 1 Nov 1969 Master classes; UCSB “College of Creative Studies”; La Verne Dayton, piano; (Non-commercial Discography Number 530-532)
- 20 Nov 1969 Radio Interview (possibly broadcast date of earlier recording) on Strauss
- 1970**
- 1970 Writes for a new book: *Eighteen Song Cycles* (1971); mostly taken from earlier book: *More than Singing* (1945)
- May 1970 Visited Bad Gastein, Austria (as she had for years, for her arthritis). This continued until 1976.
- June 1970 LL has a “promenade” in Salzburg named after her.
- 1971**
- Jan 1971 Radio Interview with Miles Castandique and Milton Cross for WBUR’s “Hall of Song” for NPR; (Non-commercial Discography Number 535)
- 29 Jul 1971 Party in LL’s honor given by David Ascoli (publisher at Cassell) at Hyde Park Hotel; guests included Desmond Shawe-Taylor, Neville Cardus, Janet Baker
- 2 Aug 1971 TV Interview with Sir Neville Cardus, London; BBC (Non-commercial Discography Number 536)
- 3 Aug 1971 Radio Interview with Sylvia Vickers; London; BBC (Non-commercial Discography Number 537)
- 16 Sep 1971 Radio Interview broadcast on this date; (Non-commercial Discography Number 538)
- 1972**
- Jan 1972 Radio Interview WFCR, Amhurst, MA; on Toscanini
- Dec 1972 Radio Interview with Gary Hickling by phone for 85th Birthday Tribute broadcast on 27 Feb 1973; New York; WBAI; (Non-commercial Discography Number 539)
- 1973–1976**
- 28 Feb 1973 Radio Interview with Frank Malloch; (Non-commercial Discography Number 539.1)
- 1973 Radio Interviews (California) on wide range of topics; interviewers and station unknown

- Apr 1973 Interview (in German) with Walter Slezak for Vienna TV show on Leo Slezak;
(Non-commercial Discography Number 539.2)
- Apr 1973 Broadcast coaching session with Jeannine Altmeyer, Salzburg; (Non-commercial
Discography Number 542)
- 15 Aug 1973 Radio Interview with Gary Hickling by phone for Melchior Tribute; New York;
WBAI; (Non-commercial Discography Number 540)
- 22 Aug 1973 Radio Interview with Frieda Jahre for “Kultur Interview”
(Non-commercial Discography Number 541)
- Undated Radio Interview/Master Class with Jan Popper
(Non-commercial Discography Number 553)
- 26 Aug 1976 Lehmann’s death in Santa Barbara



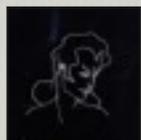
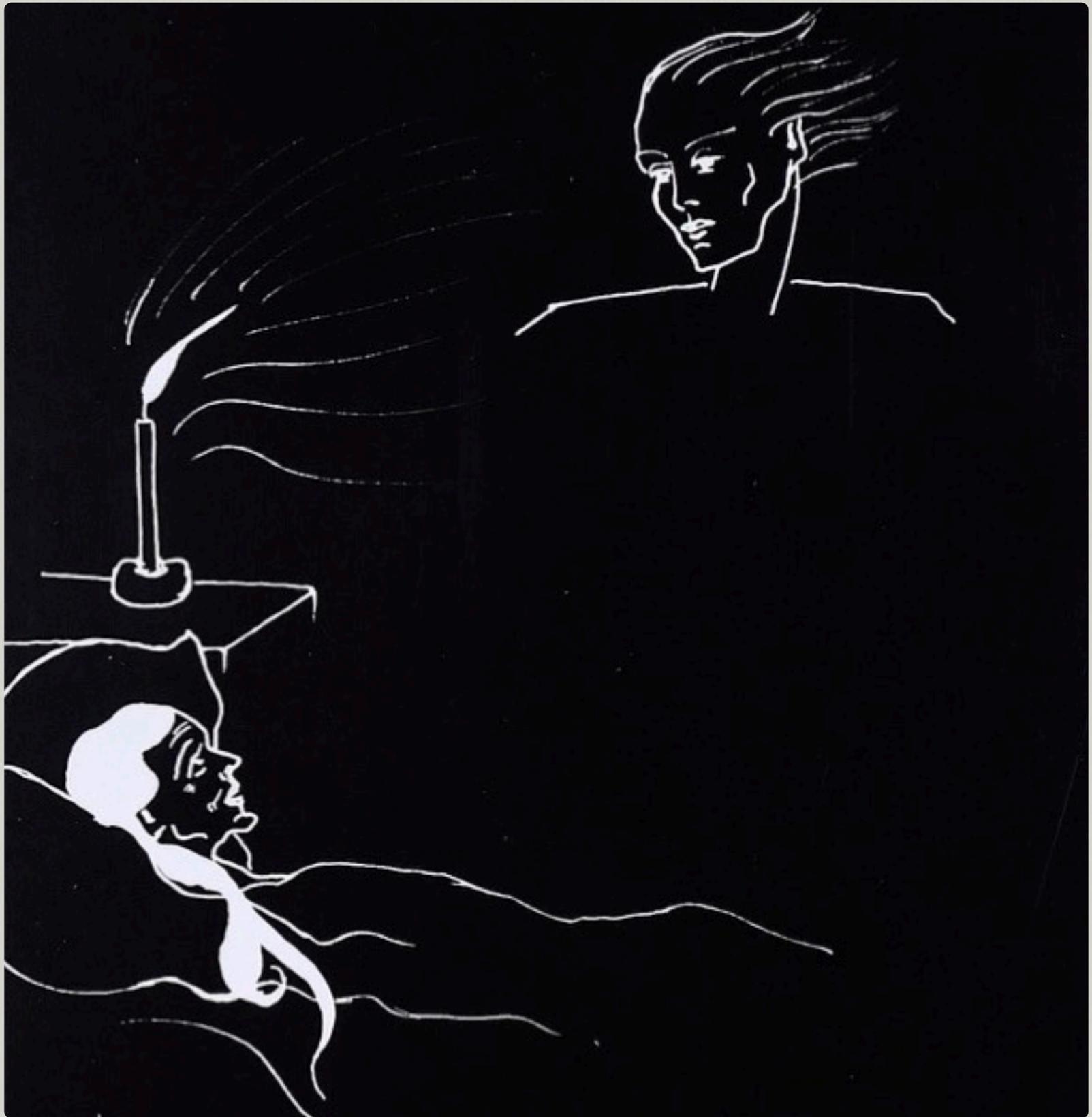
Of Heaven, Hell & Hollywood



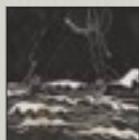
“Of all my brain children, this is my favorite,” wrote Lotte Lehmann of her Satirical Fantasy, *Of Heaven, Hell and Hollywood*. She’d begun it in her native German, returned to write it in English, and ‘finished’ in 1950 by having Frances Holden improve the English when necessary. As far as I can tell, this 162 page manuscript along with the drawings that Lehmann intended should accompany the whole thing, has never before been made available to the public. You’ll find two galleries of the drawings that you will need to insert where appropriate.

There's no indication from any source as to where Lehmann wanted to place her drawings. Some are obvious, but others are certainly open to speculation. So in a creative way, you the reader will become the co-author with Lehmann, mentally placing the drawings where you think they best reflect the text. Enjoy!

Drawings for *Of Heaven, Hell and Hollywood*



Lehmann's Drawings for *Of Heaven, Hell and Hollywood*





OF HEAVEN, HELL AND HOLLYWOOD

A Satirical Fantasy

by

Lotte Lehmann

hatter read

Preface

Of all my brain children, this is my favorite. I send it out into the world with my especial love and good wishes.

It is perhaps quite natural that I should have a special affection for it: When she has several children who are quite average and normal, a mother often loves most the one who is a little queer. That is the case with this child of mine, this story..

It has been born, so to speak, a number of times - and each birth was a lot of fun. I first wrote the story years ago in German and completely forgot about it. Then I found the manuscript, read it, liked parts of it and rewrote it - quite boldly, in English. Since English is not my mother tongue this was quite an adventure, but a very exciting and satisfying one.

Reading the English manuscript I was impressed by my English more than by the story itself. I am grateful to my friend Robert Nathan who urged me to rewrite it as I had the most fun of all doing the final version. So here it is and all I ask for is that it may give you pleasure and make you smile.

At least I hope you will smile.

It is certainly a strange story. It roams through the Universe with considerable boldness. Incidentally that reminds me of how I happened to come upon the title: Some friends asked me what this story which had so possessed me that I had written and rewritten it, was about. I said:"That is really very difficult to explain. It would sound ridiculous if I should say:

'It is just of Heaven, Hell and Hollywood.' And everyone shrieked:
"That's the title!"

Finding the title - as you see - was the least of my
difficulties....

It is better to prepare you: The whole story is a dream.
Please keep this in mind and forgive the seemingly impossible
situations. I shouldn't like to think that you might consider
my description of heaven for instance as my own conception of
this desired place. May all its angels forgive me! And may the
spirits of great men such as Dante, Shakespeare and others forgive
me for putting into their mouths words which they never uttered,
as well as those which they did, and may they also forgive me
for applying their own words to situations which would certainly
have made them gasp...

I have carefully put all the quotations in Italics. I hope
I have not overstepped poetic license in applying these quotations
at my own discretion....

And my apologies to Hollywood. I sharpened my pen in describ-
ing it - but it is all in good fun and should be taken in fun...

The only thing which really disturbed me was the desperation
with which my friend Frances Holden edited this story. She had
until now translated my manuscript from the German - but this
time she had the difficult task of changing my sometimes confused
English into plain English. She did it with ungracious groans I
must say. *And she often hurt my feelings by asking! "For heaven's
sake what do you mean by this?" My English does not seem to be

entirely convincing.

I will put her to shame:

I dedicate this book to her - who is not alone a companion of my life but also of my fancies and delicious flights into the realm of unreality... I am quite sure: if we should roam through eternity after our departure from earth I shall find her up above in the clouds - and will that be a joyful meeting!...

Santa Barbara, California,

March 1950

* This is gross exaggeration! F.H. Ed.

Prologue

Ever since my old friend Reinhold Wilbrecht became seriously ill I have felt strangely restless and distracted without any apparent reason for being so. Of course I am distressed and worried about him - but nothing that could happen to him would alter my life in any way. He is just one of many friends, not one who is really close to me.

Yet something drives me to turn away from everything which I would ordinarily enjoy doing in these wonderful days of leisure, and draws me to my desk.

Through the open windows drifts the song of the mocking bird, almost delirious in its ecstasy, but I do not listen, I hear only a voice which says again and again:

"WRITE - WRITE - WRITE !"

This is absolutely ridiculous. I have not the slightest intention of writing anything - neither letters nor articles - and certainly not a book. But I sit down feeling slightly dizzy and confused.

The song of the mocking bird fades into the distance - the world about me loses its reality and I become the tool of a power which possesses me and forces me to write what this voice dictates - the voice of Reinhold Wilbrecht.

Chapter I.

Tenor in Space

How can this be? For centuries, for thousands of human years, I have been freed of pain ... I have been dead for such a long, long time! How is it possible that my head can ache?

This pain is dull and heavy. I cannot raise myself, cannot open my eyes - I am too weak.

Was it a dream?

Oh it can't be only a dream... I could not bear to lose that deep happiness of being dead and awakening from an earthly life to a much better existence. If it were just a dream I could not imagine so clearly and unforgettably all that I have experienced. One does not see Heaven and Hell as I have seen them - one cannot just imagine the wide blue hall of paradise where I lived so long - learning to deserve the last blissful oblivion, to lose myself in the soft light which even now still shimmers through my closed lids...

I dare not open my eyes.

I do not want to find myself enclosed again between the ~~the~~ four walls of my old bedroom - comfortable as I used to find it, with its lace covered window overlooking Central Park and a tiny bit of sky.... A tiny bit of that eternal blue through which we floated, Asrael and I....

Asrael!....

Help me, my friend, help me to realize that this was not just an illusion.

Don't give me back to life and to the endless struggle which it meant to me. The struggle to keep up my name, my famous name...

In the timeless eternities through which I lived I knew that I was no longer remembered. Earthly time was like the surf sweeping over sand - time had obliterated all that remained of a once beloved name - even I myself had almost forgotten....

I do not want to go back. I do not want to realize that I was ill - and must now return to life. To be again that being from I had thought I had parted forever: Reinhold Wilbrecht, the famous Tenor. The great star of the Metropolitan.

But I must face it....

Lisa is bending over me, her anxious eyes filled with tears, her smile trembling and radiant. I try to smile.... But it is difficult.

Some time seems to have passed since my first awakening - perhaps I lost consciousness again when I realized that I was alive - what they call "alive" on earth....

Now it seems to be night again. A tiny light burns beside my bed - and through the open window I can see a star. Tears roll slowly down my cheek....

I must try to remember: I must send my thoughts far, far back....
Once upon a time....

Once upon a time there was a little planet called the Earth.

The people who lived on this planet had a system called "time." They had years and centuries and decenniums. They had yesterday and to-day and tomorrow.

If I were to count in earthly terms I would say:decenniums ago this planet was alive and people lived on it, And I was one of them.

In the timeless eternities through which I lived I knew that I was no longer remembered. Earthly time was like the surf sweeping over sand - time had obliterated all that remained of a once beloved name - even I myself had almost forgotten....

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If I were to count in earthly terms I would say:decenniums ago this planet was alive and people lived on it, And I was one of them.

Since I died this earth has gone through changes. First the people themselves destroyed it. With vicious bombs and gas they killed every living thing. For a long, long time afterward the earth continued to spin on its destined course, a ball of fire. Slowly the fire died, the poisonous gas vanished. Cold swept over the planet. Fire gave way to ice. And there it continues on its way - a ball of ice, sun and moon concealed, clouds of frozen air hang around the ~~swaying~~ stars like cloaks of shimmering dust ... Perhaps they will dissolve one day. Perhaps they will vanish from the mechanism which we call the universe as balls fall from weary hands, the hands of giants who have tired of cosmic play. Who knows?

But there - once upon a time - I lived.

And there I died.

I was born in Budapest. I lost my parents when I was an infant - and a sister of my father's educated me and became for me mother, father, home, and everything which is good and noble. She was an opera singer, a member of the Vienna State Opera and I grew up in Vienna in an atmosphere of music and charming gaiety and when my aunt discovered my voice there was no question but that I would also become a singer. She taught me. For all I ever ~~new~~ or accomplished I have her to thank. When, after I had sung for some years in Vienna, America called me, she did not accompany me. She did not like the ocean and she wanted to live only in Vienna which she loved fervently. But when I said goodbye to her, she embraced me saying: "If ever you should really need me - you know that I would

come to the end of the earth. You are my son! ♪

It was good for me to live alone. I had become too dependent upon aunt Lisa. I enjoyed my freedom but I did two foolish things: I married twice and was twice divorced... My wives were both beautiful and I had every intention of making each marriage succeed.

My first wife was fiery and untamed and I was quite mad about her. The short period of our married life was full of tears and kisses. We forgot each other as quickly as we had fallen in love. My second wife was quiet, cold, and utterly boring.

When I was again free I wired aunt Lisa: "Protect me from any more senseless stupidities. Please come and live with me. I would be eternally grateful. You promised if I ever needed you, you would come. I do. Will you?" She wired back just two words: "Of course."

Happy years! Increasing success! A great and spectacular career! I had become the world's most renowned Wagnerian tenor. There was no competition for me. My homelife was peaceful. I had no wish which remained unfulfilled.

The years passed. I was a sworn bachelor and always managed to escape the intriguing women who tried to ~~me~~^{get} of me - a glamorous catch.

Slowly I realized that I was growing older. Oh - I was a man in his best years - I always told myself. A man isn't really old in his late fifties... But sometimes singing was not quite the child's play it had been for me. I had to work harder - and young tenors stood in the wings discussing how soon old Wilbrecht would retire and leave the way free for them. There was that fellow Richard Warren. A very beautiful voice and talent but I did not

dream of really giving him a chance. I said jokingly (but how I meant it!!!): "Wait a bit, Dick. I'm still going strong. Don't stand there thinking this old boy should shut up. I shall not, my dear Dick. I certainly shall not...."

But it was increasingly hard work.

One day - that heart attack. It was not really a bad one. Just a bit of dizziness and a strange feeling of going away from everything... But it passed and the doctor just said: "Take it easy, Reinhold. You can live to be a hundred, but it would be a good idea to take it easy."

"Take it easy!..."

I was a real artist. I could not fake when I sang. It was funny how desperately I hung on. Singing had never meant so much to me as it did now. And all the joys of life were suddenly doubly precious... That silly little girl, Joan... Until now she had been a nice thing to play with. Stupid in her twofold ambition: to become a singer and to marry me... Both very ridiculous. She had no voice at all - and she would never have been a wife for me. I had to take myself in hand not to succumb to her subtle suggestions. I took the idea of marriage out of her silly head. There was always aunt Lisa - no one else could ever take such good care of me. Then she wanted a career for herself in Hollywood - of all places. I could not help her there. I had no contact with Hollywood. I was only a world famous tenor - what does that mean to Hollywood?

Then she wanted to meet aunt Lisa. Knowing that aunt Lisa would not have the faintest interest in meeting any mistress of mine, I said "no." I was adamant. Until now the last evening of

my earthly life...

I took her home for dinner. It was a great triumph for her and she enjoyed her victory to the fullest. I must say: she looked absolutely enchanting with her silky hair falling in a heavy straight bang, and all her lines quite visible beneath her thin and deeply cut gown. The emerald which I had given her hanging from her lovely neck....Looking at her I thought:"Why not? Why should I not marry her and have her around me forever, young and beautiful and somehow quite angelic..."

Aunt Lisa did not like her - I saw that at once. She went out of her way to be pleasant and stood there like a queen, looking her up and down. In comparison to aunt Lisa she looked rather cheap - but then almost everyone did. Aunt Lisa was quite a wonderful personality who by the way rather enjoyed a little subtle intrigue very much. To-night she was determined to play the gracious queen, perhaps partly because of her annoyance at having to meet Joan and partly because she had at her other side my publicity agent Bridget Collier whom she rather disliked. "Too much brain," she always said of her. I am sure she would have said of Joan:"Not enough brain," but I avoided hearing her opinion on this subject....

Dinner was a gloomy affair.

Joan had made up her mind to "conquer" aunt Lisa. She was in one of her silliest states of wide eyed innocence and answered every remark of aunt Lisa's with a radiant "Oh, reeeally? Isn't that just too marvelous!" Not that she made any impression on Her Majesty the Queen. Lisa merely found her stupid; I knew that and was nervous

and ate and drank too much. Bridget also behaved dreadfully. She watched Joan through narrow lids with a smile both cruel and satisfied. She was thoroughly delighted by the cold doom expressed in aunt Lisa's glance.

I felt as though I were sitting between three cats who eyed one another with extended claws. Nice dinner, I must say. Nervously I stroked the beautiful curly head of Cheri, my poodle, and whispered to him: "Let's stick together, old boy!"

Aunt Lisa was accustomed to my bad habit of feeding Cheri at the table but Joan was horrified.

"Oh darling," she said with disgust, "you shouldn't do that. You shouldn't feed a dog in the diningroom - look his paws are very dirty." Why she said that God alone knows. She should have known better for I am absolutely insane in my love for animals and especially dogs and quite especially Cheri. So she should have realized that I would be annoyed by any such remark. Perhaps she wanted to show aunt Lisa that she was a good "Hausfrau" - in any case I am not much good at reading the minds of silly women.

Aunt Lisa who really hated to have me feed Cheri at the table smiled a smile which would have immediately turned a hot toddy to ice.

"We love to spoil Cheri, don't we, Reinhold?" she said sweetly and I almost dropped my wineglass on the floor. Being too well educated for that I just gulped down my wine as I caught a warning glance from aunt Lisa. She really looked worried and tried to start a normal conversation.

But the two cats were not yet satisfied.

"Any contract for Hollywood yet, dear?" said Bridget to Joan.

I knew it: like a gushing torrent a long and confused tale tumbled from Joan's pretty mouth. Oh, there were so many possibilities, so many wonderful offers. She just couldn't tell us of all the sweet producers who were so eager to get her if only she would accept their offers! That to a shrewd publicity woman well acquainted with all the ropes... I was rude enough to hit Joan under the table and must have wrecked a nylon for she shrieked and looked as if she wanted to kill me.

Aunt Lisa's fork fell with a bang- and Bridget remarked: "How nice that you are so pursued. Perhaps someday you will take me as your publicity agent, but actually perhaps you won't need me- for you will always get enough publicity for yourself. There will soon be a nice little scandal here or there I am sure. No, you really won't need me..."

God, these shameless females!

Fortunately Joan did not take this all in. She was rather flattered, being sure that Bridget had believed all her nonsense, and promised as from a mountain peak to poor little Bridget looking for a job: "I will keep you in mind."

To end this dinner on a perfect tune aunt Lisa proposed that Joan should sing for us. That was the last straw. I could not stand it. I almost said: "Look, Joan, if you will promise never to open your mouth again I will marry you" - but I could not because Joan was already half out of her mind with delight at having an audience, as she put it.

"I will get drunk, absolutely drunk," I said with finality.

"I loathe drunkards," hissed Joan. "Be careful," said aunt Lisa. "Don't overact," whispered Bridget. My only idea was to escape this ordeal.

"There is no accompanist. You can't play for yourself, Joan."

Oh, certainly she could! And with a coquettish turn of her head that set her lovely bang bobbing up and down, she said "You'll just have to forgive me if the accompaniment isn't quite up to my singing."

Not quite up to her singing! How humble!

I felt strangely hot and tried to stretch my collar as I struggled for breath. My hand trembled as I mixed a very stiff drink to strengthen me for what lay ahead.

I am sure aunt Lisa had watched me. She was anxious to bring this charming party to an end. But neither Joan or Bridget would let her. They insisted that she had promised to listen to Joan and she should keep her promise. I saw that Bridget was enjoying herself hugely. She knew what aunt Lisa in her almost perverse honesty would say to Joan. Her honesty sometimes made me shiver. For instance she had written a biography of me and wanted to publish this book in which she showed me as I am and not as publicity has glorified me. I never wanted to know what I really was and neither did my public. So what? But that was aunt Lisa: straightforward and honest. What would she say to Joan? Joan of Ark before the Jury...Joan of Ark at the stake....

My thoughts ran like frightened mice. Suddenly something happened to me, something strange and uncanny: the room started to sway and great black shadows raced before my eyes. I could not seem to breathe

and groped around; then I must have fallen because I only remember aunt Lisa, her face full of fear and love, holding a glass of water to my lips. I wanted to say, "don't worry," but I could not get it out.

Because I died.

* _ * _ * _ * _ * _ * _ * _ *

A great glaring light radiated through my whole being. I felt a terrific change without realizing what it was that was changing. I saw myself, my own form, lying on the ground, stretched out in a rather ridiculous fashion - not at all in the way I used to die on the stage: gracefully draped over some steps with the beautiful folds of my impressive cloak spread about me. No, this man here, this corpse, looked very repulsive to me. It could not possibly be my body. I was a rather handsome man. Or was I? But now I seemed to be dead. And yet --- alive? I was standing against the mantelpiece, watching the three women who behaved just as I would have expected them to: Joan in a faint (no one paid any attention to her, by the way); Bridget at the telephone, efficient as always; aunt Lisa broken hearted and quite unable to believe it. And Cheri? He did not look at the body which had been I - he looked straight at me before the mantelpiece wagging his tail in a strangely shy way and uttering little moans of distress. I wanted to say, "Cheri, come here," but could I? Would he hear me? He seemed to see me.

I called him but he did not listen. He went to the body, put his head on the feet which had been mine, and howled, long and piteously.

They took me away.

There was a dreadful to-do with much telephoning and coming and going. I think they put me to bed - soon the undertaker would arrive to embellish the shell which had once been I...

So I was dead...

I had always been afraid of dying. Afraid and never quite convinced that it could ever happen to me. Death was something without any reality. People were ill, they suddenly ceased to exist. One sat at breakfast and aunt Lisa would say: "Oh - Mr. So-and-So is dead." I would say: "Isn't that too bad. What was the matter with him?" and I would take another roll and butter it and spread it thickly with orange marmalade in spite of knowing that it would be better not to gain weight. But it was so good to exist and enjoy the simple pleasures of life - beautiful, exciting, never, never ending life ...

Aunt Lisa would say: "It was that or that. It was his heart." And that would give me a little pang.

His heart!

I would remember that my heart wasn't so good either. The other day I had had a slight attack. Oh, nothing to be afraid of, to be sure. But aunt Lisa had made me see the doctor. He had examined me all over, talked about the last Lohengrin performance and how wonderful I was, and then had said quite casually, that I should take life easier in the future.

I hadn't liked that.

I said that I wanted the truth. He looked serious and said there was absolutely nothing to worry about. But -- and there were quite a number of unpleasant "buts." I took it all in. I promised everything.

I felt very insecure and frightened. But as I started out the door I turned and said very nonchallantly: " You don't think I will die soon, do you, doctor? Not I ! I don't want to, you know."

He smiles and said: "Don't be silly. Certainly not. You will live for quite a while if you do as I say. Now run along and sing beautifully to-morrow. I will be there, and I love your Tristan."

I tried to look unconcerned: "So long, charming murderer!" We parted jokingly but I went away with fear in my heart....

Death?

Only because I had had an unpleasant evening? Only because I had had more to drink than I should?

One can't do that to me. Not to me. One can't snatch me away from a life which I loved, from a world which adored me, from a public which had been at my feet for so many years.

I don't know how long I stood there, feeling desolate and utterly helpless. My eyes were blurred as if from tears - but it was only a haze which surrounded me. I think I had to grow accustomed to seeing the world with new eyes. Everything above me seemed distorted - through the supposedly solid roof of the apartment building I saw the sky filled with stars. It looked so queer and made me dizzy. Turning my head from side to side I realized that all the walls were transparent. I looked right through them. How uncanny! How horribly uncanny!

Before me shone a penetrating light . It was like a cloud strangely spun of gold and stars. Slowly I began to see more clearly.

I was not alone as I had thought. Before me stood a tall form. Eyes burned into mine with a luminous warmth - emerging from light and haze I saw a very beautiful face.

Who could it be? The creature frightened me. Was it Death? I should have hated it if it were death. But I could not feel any hatred. On the contrary: I felt strangely drawn to this beautiful creature and it cost me much effort to look at it severely and say: "You should not have done that. I didn't want to pass away. I was happy and I should have had a lot of time before me. It isn't right of you to take my life."

The creature smiled.

"I did not take your life,Reinhold. I am not Death. I am your guardian angel who has always been with you, who loves and understands you as no one else. Loving and understanding you is my duty. My name is Asrael."

Asrael.

How romantic! I would love to tell aunt Lisa. Of course she would not believe me. She would wrinkle her nose at me and give me a little push and say:"You with your stories. Tell them to your adoring public. An angel! Asrael, indeed...."

But there he was. He was more distinct now. How could I ever have thought that he could be cruel Death! He looked very kind and quite,quite angelic. He even had wings. Shimmering golden wings and a radiant halo which played about his beautiful head. I was proud to have such an impressive guardian angel.

We looked at each other for quite a while ; and then Asrael stretched out his delicate hands and said:"Follow me."

What did he mean? Follow him? Away from here ? I would never do that. This is my apartment - Fifth Avenue - this is my city, this is my life, my home. I shall never go away from here. If I must be dead, then I shall remain dead, but here; here, where I belong. I have to see aunt Lisa. I have to see my friends, even silly little Joan; my clever Bridget; my darling Cheri....Nobody can drag me away. I stood there trembling, ready to fight, to do anything but go away.

Asrael looked at me sadly.

"It is the destiny of mankind to leave the earth and follow the road up to the stars. You will forget. You will soon be yourself: a soul without the fetters of earthly attachments. Come,Reinhold, follow me."

No one could ever talk me out of something which I considered my right... Not even an angel from heaven could do that. Not even Director Jonas of the Metropolitan had ever been able to persuade me to do something I did not want to do. Asrael did not make a stronger impression on me.

"Look,Asrael," I said with a security which was not quite honest, "give up this silly idea. I stay here. That's final; I want to see what is going to happen. I have to see who will take my place at the opera, who will make my faithful public forget that I was once alive and wonderful. If you are bored here - that's o.k. with me. You can go; but I stay."

Asrael did not answer me; but a force such as I had never felt

before drew me up - and I saw myself soaring high over the roofs of New York City - soaring through the luminous deep blue of the night. Far below me glimmered the lights of my beloved city. The whole world below me, a glamorous, radiant world, spread out in a confusion of bright shining starlike electric lights. Above me the real stars seemed comparatively unreal and lacking in Splendor..

I was furious. I struggled desperately. But I don't really know what I struggled against.... It was as if I were swept on the wings of a hurricane. I wanted to shout, I wanted to weep. I could do neither... Oh - I was dead! I had no longer any human strength, no human means to fight or to protest....

"All right," I said weakly. "All right. You win. But please, Asrael, don't rush me away from everything I love quite so quickly

We swooped down in a graceful curve and there we sat under the stars - on the roof of Radio City where I had so often sung in broadcasts.

What a situation!

I think I panted a bit, not being accustomed to flying around like an angel. Then Asrael had wings at least whereas I just soared - God knows how. Asrael looked at me very kindly.

"You know you don't have to leave for good yet," he said in a soft and caressing voice. But soft or no- I knew better now. Asrael could be very strong and determined. He had shown that. He was the master - and there was nothing for me to do from now on but get accustomed to this unpleasant way of living.

"What do you mean - I don't have to leave for good?" I asked eagerly. "You just said that it is our destiny to be swept away by some brutality which I don't like at all."

"Not immediately, Reinhold." Asrael ignored my viciousness. "We can remain near the earth for a while. Tell me what you want to do and we shall see whether your wishes can be fulfilled."

That sounded a lot better.

An idea occurred to me: "Isn't today Saturday? Toscanini broadcast! I would like to hear that. I seldom missed it and I don't see why I should miss it now. Let's go down."

Graciously Asrael agreed. We swooped through the roof and several stories and glided into the Concert hall. The music had already begun. I slid through the musicians and sat at the Maestro's feet, dangerously close to him and afraid lest he might see me - in spite of knowing that it was quite impossible.

I looked with emotion into the marvellous face of the great conductor. Here was a man who had scorned time, who in a sense was timeless. old in years but ever young in his art and heart.

Much to my astonishment, I saw sitting at his feet two forms - a lovely angel and the other, without question, a devil. It seemed to me strange that they sat hand in hand swinging their bodies to the rythm of the music.

"How is it possible, Asrael, that they seem to be so friendly?"

"Oh, they both live in the Maestro," Asrael answered, "They are his geni. Don't you hear it in his music? When he was born, angel and devil fought to possess him, but they are equally strong

and they live together within him and have made him what he is."

Oh, I see! So that is what makes him so soft and sweet and yet so devilish terrible! I understand now; he cannot help it. It is just the angel and the devil fighting as to whom he really belongs...

I am sorry to say that the devil generally wins ...The little angel looks rather subdued and has grown increasingly shy - but one can imagine that the devil often feels overworked - and then there is a big feast for the angel - and also for the musicians who follow the Maestro's baton which is not only the greatest of artistic experiences but also a terrible trial for the nervous system.

I sat beside the Maestro, looking up into his fierce eyes which glowed tonight with a threatening fire. Even though I was not scheduled to sing with him, I trembled a bit in spite of being quite dead....

The music was incredibly beautiful - but suddenly the oboe did something dreadful, something inexcusable, committing the deadly sin: a wrong note, a spoiled phrase.

Involuntarily I covered my eyes with my hands. Then I glanced up, very cautiously. The Maestro was pale, his eyes flashed, his teeth clicked with fury and the glance he shot at the poor man was a death sentence... "I better get out of here," I thought. But curiosity drove me later into the crowd of admirers and worshippers who thronged about the door of his artist's room. A strange and terrifying silence hung over the crowd. They all listened horrified. Inside the green room something terrible was going on.

I am sure that everyone thought the oboist was being strangled. Italian curses mixed with sobs and groans came through the door to the bewildered and anxious audience beyond. It seems as though someone was throwing stones at the dying man and then a heavy body was apparently hurled against the door. One could scarcely hear a breath, there was only the ecstatic whisper of a woman who seemed to find murder delightfully exciting: "Isn't he marvellous?" But she was hushed.

Suddenly the door was flung open; but instead of having the sensation of a corpse thrown at our trembling feet, the Maestro appeared alone, white and spent, his hair a silvery halo about his angel-devil face. He looked around irritably and said hoarsely "Dove e questo pazzo?" and lo and behold, a little man emerged slowly and shyly through the crowd with tears in his eyes, his oboe under his arm, trembling and shivering. The Maestro stared at him from under his sinister brows; then he smiled disarmingly and said: "Go home and do it better next time."

Everybody breathed again. The little lady who would have found such satisfaction in a sweet little murder said with a long drawn sigh: "He didn't kill him after all - but could you tell me why he shrieked so?"

"Certainly," they all said laughingly. "He was just furious and so he hollered at himself. The musicians all know that - and look how clever that oboe player was. He got a smile instead of a knife."

The Maestro sat in his room exhausted. He was completely spent. Exhausted from music, from ecstasy, from fury. Now he sat there,

angelic, sweet, and completely charming. I saw that his devil looked out of the window quite bored. He knew he was now on vacation. But the angel was having the time of his life. He practically sat in the Maestro's lap, and I wondered how many women would have envied the sleek little angel looking so smug and satisfied cuddling up against the fiery heart of the great Arturo.... Because it is strange: He is old, any average person his age would be finished and done with and young women would look upon him only with childlike devotion. But the Maestro! They all adore him, and he knows it - oh yes, he knows it! A young singer came to him, stars in her eyes: "Oh, Maestro, I am going to sing for you to-morrow. You were so wonderful to grant me this audition. Oh, thank you!"

The Maestro looked irritated for a moment. "I didn't grant you any audition," he said hoarsely; but his manager bend down to him and said: "She is the one who is to sing the solo part in the Ninth Symphony, Maestro. She is a newcomer, quite excellent. Of course it all depends on whether you consider her good enough."

But if the girl thought: "Oh fine, he likes me and will take me," she was mistaken, for whether or not she has beautiful eyes or a lovely mouth - he will only engage her if she is a good singer. No favors, my dear child, not in music! So you had better stop smiling triumphantly in your innocence. Smile only if he says "Bene!" That is your moment. Not a second earlier....

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Asrael touched my shoulder with his golden finger: "I thought you wanted to visit the Metropolitan. Come, now you may find out what your directors think of you."

We swooped down upon the Metropolitan, and were just in time: I heard aunt Lisa's voice over the telephone, shocked with tears, and Director Jones' mixed emotions in reply to her startling news. He made clucking sounds with his tongue - apparently as an expression of deepest sympathy; but his eyes were already on the calendar, flying over the week's repertory....

"He is figuring out who will sing Tristan for me on Thursday," I thought with amusement. As if I did not know who would sing! Who but Richard Warren, the young singer whom I had never given a chance. Suddenly I felt so far away from all the petty intrigues of competition that I could scarcely understand my earlier resentment. The boy really had a beautiful voice. For heaven's sake let him have his chance! He will be wonderful as Tristan and he will be young and convincing, which I ceased to be long ago. I realized this for the first time with astonishment....

Director Jones had found soothing words of comfort. (How would, oh, he would!) His voice over the telephone was smooth and glib, and good old aunt Lisa who had never believed a word of his seemed quite overcome and grateful. God bless her dear old heart! She was so grieved that she even believed him!

With a thoughtful "click" Director Jones laid down the receiver. For a moment he stared at his desk, his brow furrowed and this was the moment at which he gave me a kind of blessing. Then a smile lit his face and with a subdued voice he summoned the other directors to a conference.

What fun this would be!

What fun to be in one of those conferences at last. Now all the masks would fall - and how I looked forward to that!

Seven directors of the Metropolitan sat side by side discussing my death. Six heads shook sympathetically when Director Jones announced the sad news. Six pairs of eyes hung expectantly on Mr. Jones' smiling lips." You know, my dear friends," he said in his usual smooth manner, "how deeply the world mourns today, and what a loss this untimely death is for every lover of music."

I must admit that pleased me very much.

"However, " he continued, "the king is dead, long live the king - this is an old and true saying. Our repertory must go on and we must make our decision regarding next Thursday's performance of Tristan. For a long time Richard Warren has wanted to sing this role but you know we could not hurt poor old Wilbrecht's feelings."

Poor old Wilbrecht! What a nerve. So that is how they thought of me: Poor old Wilbrecht! Strangely enough I was not hurt, it only seemed ridiculous that what they thought had never mattered to me.

His smile deepened - "Now the way is free for Warren and we should do everything to build him up for a spectacular success. Let's give the next Tristan as a memorial performance for Wilbrecht - and give Warren his chance - at last!"

Seven pairs of eyes twinkled smilingly at each other. For seven directors I was not only dead but out of the way at last....

Asrael watching me laid his hand upon my shoulder and said: "Reinhold, don't be distressed. That would be beneath you, you will soon forget the earth and come to long for the time of utter peace - and you will only find this by dissolving into light and nothingness."

I was terrified by this idea of dissolving. Oh no, I want to soar over the earth, visiting every corner, listening to everybody and everything in eternity. Amen.

" I want you to be happy," said Asrael sadly."So please tell me your wishes."

Good,good! That sounded better to me than the idea of becoming light and air and cloud and wind. I have time - haven't I ? Lots of time...

First we went back to aunt Lisa. I was really anxious to see how she who had been like a mother to me through my whole life, would take my death. I hoped that I might find a way to tell her not to worry about me.

Certainly I should have known that my apartment would be filled with reporters, photographers taking snapshots of my body as I lay in state in great pomp and glamor...Anna,our Viennese maid was trying to persuade aunt Lisa to see the reporters.

"You should see them,Madame," she said,wiping away her tears. "Mr.Wilbrecht always said:' Be nice to the reporters,aunt Lisa', didn't he? He would be very angry if you should spoil his whole death by not talking to the reporters. Please come - they are all there,all of them."

Aunt Lisa sighed deeply."Yes,perhaps you are right, I should do what he would have liked me to do even though I detest this whole business of publicity. But God knows I can't give them a story to-day...They can all go to hell as far as I am concerned."

And with this pious wish she opened the door. There they were, all of them(I counted them and felt quite gratified that there was not one missing.)

Naturally Bridget was also there (what an opportunity for publicity - but for whom,may I ask???) She looked very smart in her black dress - she would be dressed appropriately for the occasion! One could be sure of that. She was in the middle of a very touching story about Cheri,my sweet poodle,when aunt Lisa entered. Aunt Lisa did not like her very much, but to-day they embraced each other silently - and in a way which I cannot explain this moved me so much that I would have loved to break into tears. But unfortunately a ghost cannot weep.

"Now,boys," said aunt Lisa," I cannot give you any story. There is none. He ate too much for dinner, he smoked a tremendous cigar which the doctor had forbidden and drank the blackest coffee you have ever seen. He just forgot that he was no longer a young man and had to be careful. And that is all. Don't ask me what his last words were. He just died..." And here she broke down. For the first time I saw her lose her self control and give way to unbearable grief. I stood beside her,and my hands - thin and airy like a whiff of cloud - stroked her dear old head and my lips brushed her forehead gently as I tried to look into her weeping eyes.It was as if she felt my presence: she was suddenly quiet and tried to smile. The photographers were busy catching her dear expression of dignity,catching her last half dried tears...

Bridget blew her pretty nose."She wasn't much of a help, was she," she remarked half humorously to the reporters when

aunt Lisa had left. "These Europeans never can understand the value of publicity. Funny - in her time she was really a first rate singer in Vienna. I checked up on that. Yet she seems quite incapable of catching on to our ways. Imagine telling you such a story! Ate too much, drank too much, smoked a cigar! I was there too. I saw it all. It was quite different. We had a lot of fun at dinner, he, aunt Lisa and I."

"What about that young and devastatingly beautiful woman?" someone asked. "Joan what's her name? Did you forget her? You are not the only one to check up on facts. She was there too. Perhaps too much excitement for the old boy?"

"Skip her," Bridget almost shouted. "Skip her for heaven's sake! You had better stick to that story about the dog. You know of course that Mr. Wilbrecht had found this precious poodle half dead on the street and took him home. Since that day they were inseparable. Now, when he died, this dog - put down his name: Cheri, behaved amazingly. He scarcely looked at the body on the floor but stared upward with a very anxious concentrated expression, wagging his tail violently. Then it was as though whatever he had seen disappeared because suddenly he let out a desolate howl and put his head down between his paws."

Bridget looked around with a triumphant expression. "Isn't that something? Can't you do something wonderful with that story?"

For a moment the reporters were quiet, then they all burst out laughing.

"Bridget, you're slipping," said Jimmy Smith of the "Times," "what an idiotic story! Don't tell us that good old Wilbrecht turned into an angel and floated away on golden wings. I feel a bit sick. Can't someone produce a highball?"

I must confess that I looked at Bridget with mingled respect and horror. She had invented a story which was actually true. I remember clearly that when Asrael took me away, my last impression was of the anxious eyes of Cheri which seemed to follow me with understanding and awe as I flew off into eternity. Bridget had made a publicity story out of the animal's sixth sense. Surprising and clever - and rather sad....

I saw that she was furious. With a violent gesture she opened her purse and started to powder her nose, a sure sign of inner turmoil.

"Jimmy, you have no imagination," she said with a flashing smile, "but you can believe me that this dog is in a state of absolute desperation. That at least you can see. We really fear for his life."

Roaring laughter interrupted her. Anna just coming in with a tray of highballs (understanding the need for alcohol even before it had been ordered) looked around indignantly but the reporters paid no attention to her reproachful glances. Charlie Thompson of the "Sun" said laughingly: "Bridget, you are priceless. First of all I know that this dog was not found starving in a street corner. Wilbrecht bought him from a pet shop for an incredible sum of money, and this tale of the soft hearted generosity of our great star is believed by nobody, at least not in this city. By the way

Cheri seems to love anyone who comes to this house, not only Wilbrecht, and I am sure would welcome any murderer who spoke to him kindly. So don't make my heart bleed with pity for that dog."

Bridget never gave up. She opened the door and in a rather impatient tone called Cheri.

I laughed - I laughed so loud that I thought everyone must hear me (needless to say, no one did) because it was just the very worst moment to call Cheri. In the hope of consoling him in his grief, Anna had given him a bone and he now appeared in the doorway radiant with it protruding from each side of his mouth.

It was a perfect climax: everyone became hysterical and Bridget had every reason to powder her nose. Her purse snapped shut with a vicious click. "Boys," she said in a stern voice, "if any of you dares to mention this bone, I will pursue you with my hatred to the end of my days. I leave it to you and your decency to build up this story as I have told it. And also don't mention anything aunt Lisa said; neither the heavy dinner, the cigar, or the coffee. Be good, boys, and keep up the legend of the noble, poetical soul!"

I knew that at least one of them would not be able to resist the story of the bone. It was much too good....

The mood of the crowd was now very gay, and knowing that nothing else would happen which could interest me I preferred to leave.

Where would I go now? To Joan! How strange that I should have to consider who was closest to my heart when she had been my mistress for the last year of my earthly existence.

There have been many women in my life but I have taken all

my experiences as pleasures to which I was entitled. The victories were so easy, they were as if brought to me on a silver platter from which I only had to choose...Love had always been a passionate fire of my senses - but I am afraid my heart was always cool and detached. I gave all that was good and real and noble to my art - all the deep feeling of my soul flowed through my voice - coming to life only in those few hours of creative abandon. On the stage love was fateful, was fatal and eternal. In life love was an enchanting play with a fire which seared me with the brilliant glow of fireworks, the passing savagery of flashing storm - raging through my being with the force of a hurricane - but leaving behind no destruction, only a clear and cloudless sky... In my later years the thunder had moderated to a distant rumble, the lightning to a tame and comfortable blaze which warmed me. And then I met Joan - I met her on the threshold of resigned old age. I clung with all my senses to this last flicker of fading passion. I am sure that I made myself ridiculous and not only aunt Lisa looked at me with subtle disgust even though it remained unspoken. Even Joan may have thought me absurd. It is quite probable. No, I might have the chance to find out what she really thought.

We entered her apartment and found her as I had supposed - in bed. As usual she was telephoning:

"I am quite sure that that beast Bridget Collier is behind it. Otherwise why should the press overlook the fact that I was with him when he died? I am absolutely boiling. It would have been such

good publicity for me. At last I had managed to meet his aunt. What a dreadful woman! Hard as nails. She looked at me as though I were his mistress. What did you say? O.k., of course I was - but what for I'd like to know. First he acted as though he liked my voice. He found it 'promising' and talked a lot about all he was going to do for me. The hell he did! I had thought: if not a career, at least a marriage; but I was barking up the wrong tree. Now just these last weeks he had seemed a little more receptive to my subtle suggestions and I really think he would have come around to marrying me eventually. Now he dies, damn it! And picture it, I just bought a red hat, very chic, I assure you: La Madeleine is the only place - hats like dreams, I tell you. I hoped to get him to pay for it, now I have to do it myself. What do you say? Yes, black is very becoming. Perhaps La Madeleine will exchange it for a black one. I'd better get at it first thing in the morning. Bye, darling, see you at the funeral!"

Well! That's that! Lovely maiden, I must say! And to think I almost - almost- married her....

For escaping such a fate it seems almost as though I had Asrael to thank. I threw him a loving glance. Nice to have a protecting angel. He certainly saved me a lot of trouble in this case..."See you at the funeral," she said. That's an idea. Let's go to the funeral! I need some distraction after the shock of my death, and what could be more amusing than watching one's own funeral?

In spite of Asrael's sad glances - he found me absolutely

unworthy of being a ghost - he flew with me to the cemetery. It was very gratifying to see the size of the crowd. Oh of course I realized that most of the people came just out of curiosity but it did my heart good to imagine that I had been so beloved. My dear public! They wanted to see the dead lion, see him as he lay in glory, look at the lips which had been the bridge for my singing, closed forever, and caress with a last kind thought, the empty shell of what once had been the great tenor. This tenor was now floating in space - far beyond their understanding.

Aunt Lisa! There ~~she~~ was! Pale and dignified as befitted the situation. At her side - I might have expected that - the publisher who had pestered her for the memoirs she had written about me, and would now pester her more than ever. As long as I am remebered ... The book must be published now!!!

I flew down as I wanted to hear what they were saying.

"No," said aunt Lisa, "no, I cannot do it. I half promised Reinhold that I would never publish it. How could I break my word to him? And please- please stop. Don't disturb me now, don't ask me now."

But how clever Mr. Foster was! He knew that this was just the right moment for him, a moment in which she was weak and confused.

"You know," he said soothingly and gently, "Reinhold was very mistaken in thinking that this book would do him harm. We both know that there is no truer or greater story of an artist than this which you have written. Publish it in his honor. You would be doing a wonderful thing to him."

"Perhaps," she sighed and bowed her head. "I will think it over, I promise, but now give me peace. Please!"

Dear old soul! I wished I might say to her: "Whatever you do is right. It always is. Your understanding love will never do anything wrong." But I could only stand beside her mute and invisible and my hands could only play with her long black veil as a gentle breeze which softly dried her tears....

For heaven's sake: I came here to be amused, not to get sentimental. It would be better to see what Bridget Collier is up to, something lively will be going on there, I am sure. It was. I saw her looking speculatively at my dear colleague and rival, Richard Warren ... Quite natural. I am dead - she does not have to consider me in doing publicity for the one man whom I had secretly feared these last few years. Why should she? This funeral gives her a wonderful opportunity to get on with business.

She cleverly made her way to him through the crowd. He smiled faintly when he recognized her; he was a little embarrassed because in doing publicity for me she had known how to, subtly and scarcely recognizably, tear him down. For instance: Reinhold Wilbrecht is so interested in the young tenor Warren. He would like him to have a chance to sing Tristan - but the Met will not permit it. Warren is very talented. But he has a lot to learn - and the Met is not the place to develop artists for they must have stars at the top of their lists. Stars like Reinhold Wilbrecht."

I must say I never approved of this kind of thing but what could I do? Warren was a dark cloud in my life and if I could summon

the wind to blow him away, I would. Anybody would. At least I think so. I was no exception. I was just a tenor, sure of himself but very unsure of his position.

Bridget smiled sadly at the young tenor. "Such an unhappy occasion to meet you! But for a long time I have wanted to tell you how much I admire you both as an artist and as a person. Your courage in standing up against so much intrigue - how wonderful you have been. The world thinks well of you, someday it will be at your feet."

Warren looked extremely uncomfortable.

"But that time is a long way off for me, isn't it? Haven't you said so whenever you mentioned my name, Miss Collier? I wonder why you talk so differently to-day?"

"Idiot", thought Bridget; I knew that was what she was thinking but she smiled sweetly.

"But don't you understand? I am so touched by seeing you here as a mourning friend, that I have changed my mind. Please go nearer to the coffin and bend over it, won't you? I assure you this is just what the world expects from you: to see you paying homage to Wilbrecht. So - that's fine!" And with a nod to the photographers: "Quick, boys, get that shot! Now turn your head a little to the side, you have a good profile. That's it. Thank you. This picture will make the morning papers: the young Tristan mourning at the coffin of the old lion. Good, don't you think so?" Warren - I must say this in his honor - did not like this at all. He was a straightforward nice fellow who had not as yet the faintest notion what it means to be caught in the clutches of publicity. He blushed deeply and wanted to protest but he had not counted on Bridget's energy.

"Call me tomorrow at 11 sharp" ,she smiled at him, and I knew he would and also knew that she would get her contract shortly after that....

Sitting down on my coffin I looked around with pleasure. What a pity that I could not materialize just for this moment! Wouldn't that have been a sensation for the morning papers to show Wilbrecht sitting on his own coffin, in a happy mood? There is no real fun on earth...

Director Jones did not seem to be enjoying himself either. He tried to yawn inconspicuously and looked at his watch. I wondered what he was saying under his breath to one of the seven directors - they were all there - and flew nearer.

"...at 10 o'clock for Tristan. I must say that I look forward tremendously to hearing this new one in this role. To be sure Wilbrecht was quite remarkable yet, but that's it: yet...He was an old story. Let's be honest. We knew every gesture, every detail. Now this new one will bring fresh new life and we..."

I did not want to hear any more. I felt a little sick and looked around for Asrael. There he was - floating through the light silvery air of the radiant day, high above a beautiful dark pine tree. It was very strange: he seemed the only one who was really alive amidst them all...I had suddenly a great longing to go to him and fly away from this earth - upward to where the brilliant stars swing in their eternal rhythm.

Someone touched my arm very shyly. Turning I saw a strange figure: obviously a ghost - to be sure he was a ghost just as I ... Thin air, just nothing at all and yet a form. How uncanny! I did not like this. I was always horrified by ghosts - and here was one, clear

in the daylight- and he was not identical with me? I shuddered.

"In heaven's name, who are you?" I was not too friendly.

The ghost made a deep bow before me.

"My name is Fabian. I am your neighbor - in the next grave.

Very honored that your famous bones will rest beside me. You are famous, aren't you? This is the nicest funeral I have ever seen here. So much excitement! I went to the office and listened when they talked about you. Dear, dear! You are so famous. A great singer they said. I am so glad. I always wanted to meet an artist and now you will lie here beside me. Isn't it exciting?"

"I don't think so," I said. "I don't see anything exciting about it. What have we to do with these miserable bones? They are not our real selves. I don't intend to remain here a moment longer."

Fabian fluttered about me in anxious little circles.

"Oh please do!" he pleaded, "please don't go away! I am so lonely. Even my protecting angel left me, he almost had a nervous breakdown because he could not persuade me to leave this cemetery. For twenty years now I have been quite alone. Nobody wants to stay here. But you see: I always liked to stay just where I was. It is so cozy. I never liked this endless running around which everyone else seems to enjoy. I like to be comfortable. And I am here. It is just lovely in this cemetery, so green and quiet and everyday there is at least one newcomer. That makes it so exciting. One meets the strangest people - people whom I would have never met on earth because I was just a simple shoemaker. You know - the kind who repairs shoes. But you can believe me, I was good. If ever you have trouble

with your feet in eternity - please let me know. I can fix you up. And your angel! Oh what lovely feet! I would like to make shoes for him. Would you please tell him. I need recommendations. One cannot get ahead without the recommendation of an important person. That's another reason why I stay here: we even had a Senator buried here some years ago. Such a fine man. He wore marvellous shoes in his coffin. But it's a shame they all go right away. All of them. I hoped you would stay...Please!"

He was utterly ridiculous but rather disarming in his eagerness.

"You could make shoes for both of us," I said with a twinkle , "we will need them very much as we intend to go around a great deal. Shoes would be just the right thing for us,wouldn't they,Asrael?"

Asrael had no use for my jokes.He looked bored and impatient. Perhaps this fellow here would appreciate a little gaiety. One cannot always be serious and dignified. I would not like that at all. So perhaps he would be the right companion for me ; he should come along for a while. I was sure I could persuade him to follow us. "I'll bet that you don't know a thing about this earth of ours; how about coming with us to Paris? Vienna? London? Rome? The North Pole? Tibet? Wherever we feel an urge to go. Come with us!"

Fabian trembled. "Could I?"he asked humbly."Could I go with such a famous man as you? And - to Hollywood?"

To Hollywood!

Even such a simple man as this wants to get into the movies. I was delighted and asked Asrael to take him along.

I must admit that I burdened Asrael with quite some responsibility

He did not know what to do. This was really not his affair at all. We should at least ask the permission of Fabian's protecting angel... Asrael formed his hand like a trumpet before his golden mouth and uttered a long and weird tone, and behold! - there descended from the sky another angel, very much like Asrael. But I liked my angel better. I don't know why, but perhaps it was because he looked more sophisticated, more accustomed to going around. Marius, Fabian's angel, seemed a bit small-townish, but he was also very nice and lovable, just not quite what I used to prefer and continued to prefer in eternity...

The two angels whispered together and looked worried.

"What are we waiting for? Let's go!" I called impatiently.

Asrael turned his beautiful face toward me. "So be it," he said with a trace of a smile.

One really could lose one's patience watching Fabian's ceremonious departure. He looked around with a confused expression as though he had to consider how many suitcases he should take with him... As he slowly ascended he kept throwing affectionate glances down on his grave so that I thought at any moment that he would turn and go back...

I myself had practically lost all interest in my funeral. They sang a hymn at the open grave and everyone seemed to make a great fuss as my body was lowered into the earth. Good aunt Lisa! May she be consoled! I loved her as a real son. I shall see her again in heaven - or will I? After all everything may be true: God with a long white beard ..waiting there to judge me for my sins. I felt rather uneasy... This was not exactly a pleasant thought!

"How is that, Asrael, is it all true? Do I have to go to heaven and meet God and have him judge my sins? I hope not, oh God, I hope not..."

Asrael's face was a white blur before me. Only two stars seemed to shine where I knew his eyes must be.

But he did not answer.

I looked down and forgot all about the final judgment, because there was Hollywood right at our feet.

II.

Hollywood

A strange town, by Jove, a strange town!

When I had come to Hollywood in my early days I had always rather liked it. Its houses painted green or blue or pink as in a child's picturebook, with the luxurious palms, the feathery pepper trees. The "unusual climate" - which means that one never knows what will happen next ...Will the sun burn fiercely and suffocatingly or will a thick fog cover everything? At the moment the city was smothered in fog mixed with the fumes of chemical factories - they call it "smog." It stings the eyes and burns the tongue. It is just the usual unusual climate.

Fabian was beside himself.

He loved the crazy houses which looked as if they would all blow down in the next wind. Houses hanging over abysses, the walls blinking with glass and steel, violent red flowers seeming to burst from nowhere - blue swimming pools between stones, and blossom covered walls. It looked unreal as always - and Fabian just loved it.

"Where are the movie stars?" He asked in a ringing voice and his eyes sent rays of sparkling fire at Asrael and me." I want to see Greer Garson and Betty Grable , and Esther Williams. Perhaps we can see her swim?There are so many pools - see if she is in one of them. And where is Bing Crosby? I want to see them all....!"

He was quite demanding and had lost all his shyness. One can

see what Hollywood does to a person - even to a harmless little shoemaker, quite dead.

"Don't tell me you want to be a movie star!" I said with amazement and he just replied, "Why not?"

He was quite right - why not?

We must find the right manager and interest a producer. I don't really know how one does that, and Asrael looked at a loss when I asked him. Good old Asrael! He certainly is not modern enough. Old school, I suppose. Then I had an idea: we just went down to one of the renowned movie studios, Non Sense Inc., and slid into the salon (or whatever you call it) of one of the great producers. His name was Peppertree. Very famous, very important. Just the right man for us. We sat around but being ghosts that did not help us much. But fortunately Asrael knew how to handle the situation.

"Look, Fabian," he said, "you were granted some time - your angel told me that you might have an adventure before he came back for you. You have the choice: do you want to go to all the big cities Reinhold told you about? Or, for a short time, do you want to be a movie star? For a very short time, please," he added, with a desperate smile.

Fabian answered so quickly there was not even time to count three: "A movie star. I want to be a movie star!"

So that settled it. But how?

"You may materialize," Asrael assented graciously.

Out he came from the fog and smog and there he sat - Mr. Johnny Fabian, from Idaho, looking quite alive, but - I do not know how to say it - a little unreal and gleaming with a kind of green light. It

disturbed me and I was afraid for him, but Asrael whispered in my ear: "They will like that, I am sure he will make a career."

In came Mr. Peppertree.

He entered with short energetic steps and one could see quite plainly how important he felt, Napoleon in miniature. I even looked to see if he was wearing the well known tricorne but to my surprise he was not. However, Hollywood is just the place for surprises.

He threw a dark glance at Fabian.

"Who are you?" he said, and then immediately forgot that he had asked such an unimportant question. He looked closely at Fabian and I saw that he seemed amazed. "Why are you so green?" he asked and Fabian answered very humbly: "I am really dead, Mr. Peppertree. I am a ghost. I am sorry."

"You don't have to be sorry. We need you. You are a great artist I am sure. At least I can make you one. Take some lessons from our famous coach; he will coach you until you won't know your own name anymore. What's your name? Never mind, we will give you a new one. I will send you the script. Where are you staying? Which hotel? You may have some interviews to-morrow. I will send our publicity manager to you. Can you sing? NO? Then you shall have a part in my latest great Musical. That's fine. That's wonderful. You are just what I need."

Fabian looked quite dazed. The idea that he would have to sing made him quite uneasy.

"But I assure you I cannot sing," he insisted with all the emphasis he could produce. "I never thought a movie actor would have to do something which he just does not understand. I don't

know how to sing. I was really a shoemaker - and there is an old saying: shoemaker, stick to your job! That's what I want to do now. Please let me make shoes for the stars, I would like that. The main thing is to meet them. I always wanted to meet artists. You have nice feet too. I could do something fine for you. But I cannot sing.."

Peppertree laughed - a hearty and encouraging laugh.

"That does not matter at all," he said. We always do things like that: if we engage a singer then he or she plays the role of a deafmute and if we engage a dancer she must skate and a skater must swim. And a shoemaker has to sing - you see that, don't you? It is our way of making the most sensational movies in the world. At least 80 million people in the United States love our movies, not to mention the aborigines in countries which you have probably never heard of. But these people are our best and most understanding public. They will love you. You are so wonderfully green."

Peppertree was right: green he was. And that's something, isn't it? Peppertree summoned a guide or whatever the man was who stood looking at Fabian with a harrassed expression.

"This is Mr. What's-his-name", Peppertree told him, "build him up. The story must be re-written, you know: "Kisses in the Dark." Call it perhaps "The Green Corpse" or something like that. This Mr. What's-his-name shall have the star part. He sings. He sings," he repeated with a dirty look at Fabian who was about to protest; "call someone for singing lessons. It would also be a good idea if he dances a bit with this new child star, Lucinda Protopeck. By the way, change her name. That's impossible. Protopeck. Change it. Now take him along. To-morrow is the test. Arrange everything."

He made a gesture with his hand which meant: "Get out of here now," and we departed. When poor little Fabian closed the door we heard Peppertree at the telephone calling the publicity department.

Fabian sank against the wall; he had never looked as green as he did now. "I can't do that," he said with desperation, "believe me: I cannot sing. I am quite sure I cannot act. I thought I wanted to be a movie star but I never imagined it could be so complicated. Please get me out of this!"

But the sad looking man took him by the wrists and dragged him down the long marble hall whispering: "Just forget about it, see? You'll be surprised when you wake up in the morning and find you are world famous. They do it just like that. Never mind whether you can sing or not. Who cares? By the way, you look so green. What's the matter with you? Are you sick?"

"No," said Fabian. "I am dead." We saw immediately that no one would ever believe it.

"We should play up that gag. That will be quite a stunt! You're not as dumb as you look. You'll do!"

A strange and exciting time now began for Fabian and with him for me too. I cannot say that Asrael enjoyed any of it, but as I did say before, he had no humor. (And how can anyone bear Hollywood who has not a sense of humor?)

N.S. arranged for a room in the big Beverly Hills Hotel, and Fabian even forgot to ask what it would cost, he was so dazed. In any case, somebody would have to pay for him, and this somebody being N.S., made him feel quite confident.

N.S. sent all the reporters to interview him. Before they arrived

their publicity man attempted to instruct Fabian as to what he should say to them. But by this time Fabian had quite understood that he was something of a sensation and said with a quiet dignity which made me laugh uproariously: "I know exactly what you want. I just have to say the truth and I will be the greatest sensation ever. Nobody will ever really believe the actual truth - that I am a ghost. Or do you?"

Mack, the publicity man just smiled and said: "Perhaps you are right. You seem to be quite clever. Tell them what you have cooked up in your own mind. Maybe it will be original. Go ahead then. But if I cough, please stop, that will be the sign that you are overdoing it. Understand?"

When the reporters arrived they all looked amazed and said: "You look funny - what's the matter with you?"

The pencils ran like mad when Fabian answered their questions; he said the truth. He told them that they were not alone in the room: that his companions whom he had met at the cemetery were right there with him, and he was glad that they were. One is an angel and the other the famous tenor Reinhold Wilbrecht. The reporters looked at each other and Mack coughed. But Fabian continued to tell them that he had been dead for twenty years, that he had been a shoemaker and that they now wanted him to sing and dance which seemed to him utterly ridiculous. But that he would try to do everything they asked of him because since he is dead anyway what could happen to him? If he cannot do what they want him to do he can just dissolve.

"Can't I?" he asked Asrael who seemed lost in a state of complete boredom.

Mack coughed.

The reporters did not know what to say at this point.

"That's a tough one," they finally agreed and started to photograph Fabian, hoping that they might be able to catch some of that green effect.

"Play up his color, boys," said Mack. "God knows how he does it. but I never saw anything that green in my whole life. He'll be marvellous in Technicolor."

"How was his test?" they asked and Mack assured them that it was wonderful, just wonderful. This was of course a lie since he had not had any test as yet. Fabian told them that and Mack had a bad fit of choking. The reporters roared with laughter and their pencils flew over the pads.

These should really be wonderful interviews. Fabian could not have done better if he had been trained for years. Imagine just telling the simple truth! No one had ever had such a bright idea.

Before the test Fabian was sent to the coach. He was a young man with flaming red hair which looked rather suspicious to me. His tie was flamboyantly colorful with tiny little lambs against a background of poisonously yellow meadows. His shirt, open at the neck in spite of the tie, was of satin printed with flowers. What an outfit to work in! He looked at Fabian with wrinkled brow.

"You are the one who says he is dead?" he asked in a hoarse voice. Perhaps he had to shout the whole day, trying to make actors out of people like Fabian....

"What gives you that weird color?"

Poor Fabian, he had to repeat his story. But Putzi, the coach, was much too impatient to listen. "I know, I know," he said crossly, "this is quite a new stunt. Very good. You will be a sensation. Now let's see what you can do. Here read these lines from "The Green Corpse."

Fabian, poor devil, took the script. He tried to read, but stopped almost immediately rather dazed. "But this is nonsense. This does not mean anything. Or do I just not understand? Look, Asrael" - he really trembled a little - "can you make any sense out of this? I can't. How can I read it when I don't understand it?"

Putzi was definitely annoyed.

"Since when does one have to make sense out of a movie script, I ask you!" he said, passing his hand nervously through his glowing hair. "Just go ahead, we'll tell you later what it is all about. You just go on."

"This is meant to be a song," said Fabian timidly, "what shall I do now? I told you I cannot sing."

"Oh yes you can. It's in your contract, sweetie pie. You just sing. We fix that afterwards. We'll skip it now and you just go on reading your lines."

They did finally make him sing. It was not quite as bad as I had thought it would be. On the contrary: the microphone did wonders, and I was quite amazed at how alluring and voluminous his tiny voice sounded on the record. They really do incredible things. I understood better now, and started to be quite proud of little Fabian, our new movie star.

The newspapers all carried weird stories about him. The

photographs showed a kind of sheen around his body - and there was a color photograph which was the greatest sensation yet in this town of sensational happenings: his green color seemed to radiate all through him - and he looked enchantingly uncanny. This was all very helpful for his career.

However life in the movies is never easy, quite the contrary, and I had the impression that Fabian very soon regretted having unwittingly thrown himself into this grinding mill of publicity and false glamor. However he had made up his mind to stick it out. He said stubbornly: "I brought this on myself and I must go through with it. At least you must admit there is never a dull moment..."

There wasn't. The early morning started off with excitement. First he had to go to the makeup man, Jim, our special friend. It was very amusing to start the day with him as he had a wonderful sense of humor and was the only one who realized that Fabian was not a fake. Nevertheless he wasn't the least surprised by having to make up a ghost, a real one.

"Nothing surprises me any more," he said, only turning a little pale when he discovered that Fabian was really dead. "But it may be a little difficult to make you up decently. See? The makeup won't stick to your skin. In my opinion you are green enough - but what is my opinion? Mr. Peppertree thinks we should build up the green tone until it blinds the eyes. I don't know how to do it. How about you helping me? Perhaps if you start to perspire you'll get greener."

"Don't you worry," said Fabian - and I was surprised that he had so much wit, "I'll perspire when I read the script... It's too difficult to act if one doesn't understand what it is all about."

"Understand!" laughed Jim. "That isn't necessary at all. No one ever does. That's the reason that N.S. movies are so good."

The hairdresser shook his head sadly when he saw the thin and stringy hair of our good friend. He covered it with a lot of sticky stuff and soon curl after curl decked Fabian's brow. He seemed embarrassed when he realized how pretty they had made him. He looked unhappily into the mirror turning his head from side to side.

"Don't do that!" cried the hairdresser, "don't move. There must not be a hair out of place, that is our main purpose. See? That's why the movies are so good. No stray hair. No, sir. Everything smooth."

Fabian was forced to drive in a big Cadillac from the hairdresser's to the set, even though there were only a few feet apart. But it seemed that a hair might go astray and no one could take such a chance; so in spite of Fabian's protests he was pushed into the car and sank back exhausted on the soft cushions. In stepping out of the car he had the misfortune to knock his head against the door with the result that one curl, one strangely revolutionary curl, stole out from the grease and dangled over his green nose...

No one could imagine how furious the director was! And all the assistant directors. It was a dreadful and unheard of crime. Poor Fabian was quite intimidated and stammered in his attempts to excuse himself. He wanted to put the stubborn strand of hair in order but his green gloves were very much in the way- so he shyly asked a wardrobe girl if she would push the hair under his green cap. The girl looked at him as though he had lost his mind.

"Mr. Greeny, I am here for the wardrobe. I am not allowed to

touch your hair. What an idea! You will have to call the hairdresser."

"But I don't need a hairdresser," Fabian answered desperately, "I just ask you as a favor to push this one bit of hair under my cap. It's such a small thing. Why don't you do it?"

Everyone gasped. The girl even broke into tears of humiliation.

"I am the wardrobe girl," she cried, "Who do you think you are? The Union would never allow such a thing. Never! No one has ever dared to ask me before to break so obviously the rules of the holy union. Shame on you."

"Shame on you, shame on you," everyone murmured. "The Union will never allow this."

So Fabian took off his gloves and started to arrange his hair himself. Apparently that was just as bad and not to be permitted. The Union would not stand for it. The hairdresser alone could touch his hair and everything must wait until he arrived. At last the hair was in order and work could proceed.

Fabian was then very much amazed to find that the scene for which his hair must be so perfectly in order was an under water scene.

Except for being a little frightened he was so delighted to have a scene with Betty Eaton that his eyes shone like stars. He said quite boldly to the first assistant director: "Relax! My hair certainly doesn't have to be perfect now. Coming out of the water I cannot imagine that hair would look as though it had just been done by a hairdresser; it should look natural, shouldn't it?"

Everyone stared at him, even the cameraman who never paid the slightest attention to anyone, turned his head and put on his glasses to get a better look at this man who had the fantastic notion that he should look natural.

The assistant director was breathing very hard. He looked at the director; but he was lying in a dead faint. So the assistant had to cope with this incredible remark.

"Look, Greeny," he said, his voice trembling, "we do entertainment for the public. See? The public wants glamor. They like curls; they like something exciting. If you're natural you're not exciting. See that, Smarty? So you have to have curls. And if you do a scene where you hang in a snowstorm upside down for twenty four hours from a rock over the Atlantic Ocean - you still have curls."

He wanted to go on but Peppertree interrupted him. He had come in for one of his short and noisy visits and had listened to the conversation with amusement but a kind of artistic horror. Horror, that there should be anybody in one of his productions who wanted to look - of all things - natural!

"What did you say about that scene hanging over the Atlantic? Sounds good to me. We could put that in. Let the ocean into the pool and put some large boulders around it. Get me the writer - what's his name. Get him!"

"Here he is" said a deep and melancholic voice, "here I am. I expected you to tell me that I should rewrite the story. Look, some moments ago I would have done it. Now I don't. For the first time in all my years here as a writer I've heard someone say a true word. Look at that green fellow. He said that one should look natural. One should - that is the amazing truth! I had really almost forgotten that. No, no, let me talk" he said with much energy, very much for one

connected so long with movies - "I have to say what I want to say. You wanted something outstanding this time. You want it each time I write a story. But I tried again. I wrote a Greek tragedy. You did not find it funny enough so I rewrote it and it was a modern comedy. You wanted romance - so it turned into one of your famous musicals God forbid. Then this fellow came along - something new with his green aura, so I had to rewrite the whole thing and make it a mystery story. That was not enough: it must have a real drawing card - for instance a swimming star; so in came Betty Eaton with a lovely blue lake and water lilies with little rhinestones in the center...God how cute! Now you want it rewritten again as a drama on the waterfront with our dangerous ocean in the courtyard and rocks and manmade hurricanes and beautiful curls and a shipwreck, I suppose. No, sir. I'm through. I don't do it." Peppertree was quite honestly shocked. So much so, that he even remembered the famous writer's name.

"Look, Mr. Matson," he said to Tom Matson who was looking at him with an expression of utter despair, "what do you really want? You get a tremendous fee but do you want a raise? Don't be silly enough not to ask for one if you are dissatisfied. I promise you a substantial increase but don't leave me suddenly in the lurch."

"Leave you in the lurch! Don't make me laugh because I have forgotten how one does that...What does it matter who writes your stupid stories? Anyone can do that - even better than I because unfortunately I am a real writer. A raise! What good would a raise do me? Would it give me back my self respect? Would it even really help financially? We all live beyond our income no matter what we

earn - how can we help it with taxes what they are and all the unavoidable expenses. A raise! You should know better. I have been here for seven years. For seven years I have sold my brain, my peace, my soul. And what do I have to show for it? A house in Beverly Hills, a swimming pool and a stray dog which turns out to be pregnant. Do you want a nice mongrel pup? You can have one. That's all I have to leave the world when I die. And that's what I am going to do now. Goodbye, Mr. Peppertree. I hope not to meet you in hell."

From his trouser pocket he pulled out a gun and bang! That was that...

I have never seen a spirit get away as fast as his did. He did not even greet us but just flew away with tremendous leaps. One only felt his eagerness to be rid of this world....

Nobody seemed at all excited about his suicide. Peppertree said absentmindedly: "Take this fool away, I don't know what he wanted, he got four thousand a week. What more could he want? We could have given him a raise. Now we'll have to have someone else step in. How annoying to have to go all over it again." He looked thoughtful for a moment and then said: "By the way, where is Mack? Tell him to play up this suicide. Very good publicity for Greeny. Writer shoots himself because Greeny wants to look natural. That's excellent. We should have some more interviews."

He was quite happy, and seeing great possibilities for him he looked at Fabian with an almost affectionate smile...

It was a pity that Fabian's contract had been signed before all this happened. They had him now comparatively cheaply - only five thousand a week - a ridiculous fee for an artist like him! Now he could

have demanded a fortune, a fortune really worthy of him.

But what for?

He was dead anyway and could not have used the money for himself. I wondered what would happen to him at the end of his movie career.

As a matter of fact: he never finished the movie. It was perhaps the only wrong he ever committed, but he went back on his contract and just ran away.

The trouble was that Mack tried to bring some romance into the stories of Fabian, the new star; and he was absolutely horrified by this idea.

"Silly, you don't have to do a thing," said Mack nervously, "you just go out with one of the gals here and they'll photograph you at Ciro's or somewhere. Just look as if you were in love with her."

Fabian was strongly opposed to any such thing.

"No woman will like me, I'm much too green," he said stubbornly.

"You leave that to me."

Mack was right.

Why not leave the love interest problem to him too. N.S. would certainly supply him with some lovely virginal maiden who would be willing to pose beside the embarrassed Fabian. This idea didn't amuse him as it did me, and when we three were sitting together in his bedroom that night, he said almost fiercely: "They can't make me do everything they want to. I have my dignity. My wife may look down from heaven and see me making love to a young girl. She wouldn't like that. When I meet her in eternity I don't want her to have anything to reproach me for. I just don't do it."

We tried in vain to persuade him. Even Asrael thought he was silly

not to do it."Look," he said, " you wanted to be a movie star. Now you are, and you have to do what they tell you - even marry someone. You just separate later on. It's all very conveniently arranged. Don't be afraid. I'll be at your side when you meet your wife in heaven. I'm sure she understands."

Fabian didn't answer. But I found his silence rather suspicious.

The next night we went to a well known nightclub - Fabian looking very impressive in a new green suit - his skin shining with an uncanny green gleam and his eyes so green that it was thrilling to look at him. Everyone did. I looked and gasped: the beautiful blonde beside him (who is not a beautiful blonde in Hollywood?) was Joan - Joan, believe it or not! What a meeting! So here she was, her dream fulfilled. She looked somehow different. Her honey colored hair had become rather unconvincingly lemon yellow. Her face was a mask of heavy make-up - in any case a beautiful mask...

She gave Fabian a flashing smile with what seemed at least a hundred and fifty teeth(which reminded me of Bridget) and whispered:"Don't look so bored. You love me, see? That's the idea. It's important. We're both newcomers here. We need a lot of publicity. The public likes romance. Romance it shall be with us. For heaven's sake look at me with dreamy eyes. I must get that part in "The Devil's own Bride", and I never will unless I can convince them that I have a lot of sex appeal. My God, to try that out on you is a cute idea! I hope I can manage not to yawn...Can't you try to be a little more alive? You really look as if you were dead.How do you do it?"

"But I am," he said quite desperately, "I am. Nobody will believe

it, but I have been dead for twenty years - and this is all ridiculous. I can't make love to you. I wouldn't even know how. I've forgotten all that."

"Look, sweetheart," she whispered, "Don't hand me this story. Put your arms around me and look into my eyes with as much fire as you can fake. But don't look scared. I'm not poisonous. On the contrary: I'm the latest bombshell at N.S., and don't ruin this nice story about me by behaving as if I were poison to you."

With this she leaned her romantic yellow head against his shoulder - and even Fabian's green paled a little. He pushed her away, got up and shouted to Asrael who was sitting with me in a far corner, watching the whole performance with anxiety: "Take me away, Asrael, please take me away!" Asrael looked troubled only for a moment. Then he formed his golden hands as a trumpet - and out of the smoke emerged Marius, Fabian's angel. He flew right to the table where the anguished little shoemaker was sitting. He touched his green eyes - and suddenly his place was empty... The bombshell fainted with a shriek - that was the last we saw of the night club. Everyone shouted and ran around wildly - but we flew straight upward, away from Hollywood and all its glamor - up into the blue of a star-studded sky - far away from all the famous stars, from publicity, and from a great and sensational career...

All was quiet around us - and Fabian said almost in tears: "I've had enough. I want to go away. I want to enter heaven or hell - but never again Hollywood!"

III.

Tenor Versus Whale

Fabian flew with such speed that we could scarcely keep up with him. He gave the impression of being quite drunk, poor old soul. He swayed so from side to side that I was quite worried. Asraael called several times: "Be careful, Fabian," but he might as well have saved his breath. Fabian neither heard nor saw.

Spreading his wings Asraael overtook him and started to lead the way.

We were suddenly high above Mount Everest - and that did not seem at all astonishing. It was just as if one were to fly from Los Angeles to lovely Santa Barbara, though it seemed to take even less time. We soared down upon the highest peak and sat there resting amidst the snow and ice - in solitude and perfect silence. After a while Fabian said: "Thank you, Asraael. This is just what I needed - clear mountain air and clean white snow. Thank you."

We were silent again.

When Asraael glanced upward with a searching expression I knew he was looking for Marius, Fabian's guardian angel. This seemed rather lacking in consideration: poor Fabian had just been through such a disappointing experience - it seemed to me that he should have a little fun so that his last impression of the earth would not be quite so harrowing. When I said this to Asraael he looked rather startled.

"You may be right," he said thoughtfully. "Perhaps it would be better to let him have another happier experience before he is delivered to his angel."

There was a deep silence.

" I have a marvellous idea," I said suddenly to Asrael and Fabian, and both looked rather alarmed -"We should go through the earth, I mean: through the center of the earth. You said,didn't you,Asrael? - that we could go wherever we wanted to,now? All right - I think Fabian would like very much to pass through the center of the earth,beginning with the depth of the ocean. How do you like that?"

"I don't," said Asrael sadly. "I don't at all. Of course we could do it. But in order to pass through fiery stones your astral body has to take the form of a sieve and it isn't pleasant to be split into thousands of little pieces, just to go through the globe."

He could not discourage me. I suspect that he only made this whole process of being split into pieces seem unpleasant in order to make me give up the idea. But he underestimated my lust for adventure.

"What a delightful idea," I exclaimed. "Since I am dead already, nothing can really happen to me. Why shouldn't we be split into pieces? I am rather looking forward to this novel experience..."

In spite of Asrael's and Fabian's weak protests I started to fly toward an ocean - so what could they do but follow me?

Asrael seemed to be a little breathless when we sank through the quiet blue water of the Pacific Ocean somewhere off the California Coast. He was obviously angry and for the first time seemed rather unfriendly to me.

"I don't like this silly adventure," he said in a determined voice. "I can't let this go on any longer. You don't become a spirit to indulge in immature and unworthy behavior. After we have gone through this stupid phase here, I must go to Heaven and tell the Authorities about

you. I am sorry, I have no choice, I must make my report. Nothing like this has ever happened to me before. I might have known that there would be trouble when I was sent to be the guardian angel of an artist! For a while it was quite charming but I don't find it so any longer. Make the most of this adventure, Reinhold, for there won't be any more."

I laughed. This took me back to my human days. How often good old aunt Lisa had scolded me for behaving like a silly boy and in a way "unworthy of my position..." I liked that. I felt very much at home with Asrael when he seemed to worry about me. And after all, the poor fellow had no feeling for adventure.

But Fabian was shocked. He felt, I suppose, that Asrael was quite right and would leave us after this last experience. On the whole, while I rather liked him, I would not miss him too much. He was really rather dull - quite average and while he did not say much, he did not seem to have any ideas at all.

"Relax, Asrael," I said heartlessly, "do as you please. If you go back to Heaven nothing would interest me more than going with you."

He turned toward me with astonishment.

"How could you imagine that you could go there with me? You would have to wait at the gate. You are not worthy yet - and God alone knows whether you ever will be," he added with a sigh.

But I did not pay any attention to Asrael. I was far more interested in our way down. We were in the lowest depths of the ocean now and around us was an uncanny darkness lightened only by the radiance of Asrael's eyes. Strange fish swam silently about, watching us with

large protruding eyes and following us in a long silver train. On the bottom of the ocean lay a big ship. One of the passenger boats which go from continent to continent, like floating hotels, with all the luxury civilization can afford. It seemed to be a tremendous ship. Perhaps the "Titanic."

Fabian and Asrael and I sat in its big saloon. It was no longer a nice place and rather uncanny even for ghosts.

I seemed to be the least sensitive, I whistled an old sea chanty and a lot of fish came and directed their little lanterns at us. All the fish at the bottom of the sea have lanterns at the tip of their flat noses. They apparently liked my singing because they seemed quite excited and waved their fins and put their heads together. And - believe it or not! - they talked. By Jove, they really talked. I had always thought that fish were mute. What a mistake! They had very low deep voices, perhaps because they lived so deep under the water...I was curious as to whether they could sing(if so, they would certainly be deep basses) - so I sang again myself just to inspire them. They listened as though they were paralyzed.

How I would have loved to know whether they liked it! But something happened which put an end to my singing so I will never find out whether they were an enthusiastic public or just plain dumb: the body of a big whale suddenly descended with tremendous commotion. My fascinating presence was just nothing in comparison to this repulsive dead fish. They all left me to hurl themselves at the evil-smelling body, digging into the fat flesh with hungry jaws. We departed disgusted. It angered me to feel that I could not hold their interest. What a situation! Singer versus dead whale. This was at least something

new in competition...

I had now lost interest in the depths of the ocean, so we went deeper toward the center of the globe. We had to go through stone hot like fire, and just as Asrael had told us, our astral bodies slipped through the rocks as through a sieve, split into thousands of pieces. It did not hurt, how could it? But it was not a pleasant sensation and I was glad to be one piece again when we reached the center. It was a rather small pool of lava. We swam a bit in the molten boiling liquid, quite happy to get some exercise again. But when we ascended I must say that I preferred the beautiful forests of coral, the glowing sea anemones, the little seahorses. And very near the surface the swarms of flying fish fluttering about nervously, shrieking with tiny shrill voices as if insane.

We sat under huge palm trees, and Fabian looked upwards with an expression of strange rapture. Suddenly he raised his thin transparent arms in a gesture which seemed almost theatrical- it gave me quite a pang - as if we were on a big stage and I were seeing a lovely performance.

A silvercolored gull came out of the blue, soaring in a wide circle above our heads. Slowly the gull descended, the wings broadening, and Marius, Fabian's angel, floated above us. His eyes were very radiant, his long beautiful hands stretched out toward Fabian who, with a happy sigh, flew up to the white creature of the heavens.

Fabian was so overcome he even forgot to say Goodbye - he just grasped Marius' hand and up they soared in a lovely sweep.

Strangely glowing circles of light appeared in the sky -they

seemed to lead straight into the sun. There they flew - and soon were consumed by the silvery ether, becoming one with the morning's blue mist.

We sat for a long time in silence.

Asrael looked sad and rather lonely - I felt sorry for him without really knowing why.

He turned his beautiful head toward me: "Reinhold, don't you see that you are wasting your time? Fabian, that simple little soul, understands so much better than you do. Must you continue this mad flight through space? Won't you return with me to the last haven?"

But I was stubborn. My mind could not yet appreciate the real joy of being freed from human existence. I was sorry to disappoint my lovely companion, but I wanted the boundless pleasure of seeing the whole universe in all its immensity. So I shook my head and said with determination: "You said that you had to go to heaven. I will go with you as far as I am allowed to."

Asrael spread his wings with an impatient gesture and flew even more quickly than usual, up toward the sun.

* * * * *

Heat and light, glorious and glowing, engulfed us. From out of the rosy clouds appeared a tremendous door, and I realized immediately: this is the gateway to heaven. So near us! Only a moment's flight. How strange! But perhaps the door to heaven is always near us and we just cannot see it. We only have to believe it is there and its golden portals will swing open...

A tall angel stood in the door, his eyes, as he looked at me, like balls of fire. His face had a stern and terrible beauty, a beauty which seemed to force me to my knees - but I just stood there and tried

not to show my fear.

"Asrael," he said in a deep resounding voice, "what is this human soul doing at the gate of heaven? He is not ready yet. He must go away." My boldness had embarrassed Asrael deeply. It was certainly not pleasant for him to be the guardian angel of anyone so wild and disobedient.

"Wait for me," he said with as much severity as he could summon - poor darling. I sat down - quite far from the shimmering steps which led straight into heaven.

A long row of souls was waiting to be admitted. At first I had not noticed the long swaying grey cloud which seemed to stretch from out of nowhere right up to the very doorstep. As my eyes grew accustomed to the light I saw the cloud more clearly. Forms and faces were swinging slowly to the rythm of a strange song whispered almost inaudibly. It was very weird , almost frightening. All the faces seemed totally unaware of their surroundings. With blind expressions they all gazed forward - their slowly swaying forms directed toward their one and only goal.

Two angels, lovely little cherubs with rosy cheeks and golden locks, ran back and forth keeping them in a straight line - God knows why! They were not very successful because the souls in their exaltation swung from side to side. The little cherubs were very busy, and it made me quite boil to see how overworked they were. When one ran past me quite breathlessly, I grasped his little silver wing and drew him toward me. He was so amazed by my strange behavior that he did not say a word, only looking at me with startked eyes - eyes as blue as the sky above the ocean - at home, on the earth....

"Don't work so hard, little one," I whispered to him, "take it easy! These souls will get into heaven even if they aren't in a straight line. Why don't you sit down beside me and tell me how it looks in there? If you'll do that I'll sing for you, I was a singer in my earthly life, and I would like to sing just for you."

The little cherub blushed with pleasure. He looked about anxiously and then tiptoed away begging me to follow him.

I was pleased but astonished to find victory so easy in this place where everyone was supposed to be unendingly obedient and good.

So, alas- even an angel tries from time to time to eat from the forbidden fruit! This idea made heaven seem so much more "homelike" and attractive. What I had feared most of all was the idea of having to pray the whole time and be so good and obedient that one would lose one's whole personality. I wouldn't have liked that at all!

I followed the little angel on tiptoe, just as he had shown me, and looked back nervously but the door already seemed very far away, much farther than was actually possible. Everything about this place was very strange.

My little friend climbed onto a big white cloud and motioned to me to follow him. There we sat, rather breathless from the hurried flight - and he looked at me, his blue eyes full of expectation. I sang to him, quite softly while he listened with an expression of rapture. As I sang Brahms' Lullaby it seemed to me as if harps were playing the accompaniment, and a faraway choir of boys' voices sang with me. The little angel had tears of joy in his eyes. "I know that song," he said a little choked by emotion. "I have often heard it in Vienna where I was stationed in the Cathedral which they call Stefansdom. I often flew

away and went to concerts and to the Opera - perhaps I heard you too. What was your name?"

Will you believe me? When I told him who I had been, he said he had heard me as Tristan! The universe is certainly a small place. Who could have imagine that- it made me feel very proud that my fame had reached here too.....

I would have loved to sing a great deal for my little friend but he had to go back to his duties as usher. He started to wriggle nervously beside me but I was too curious and selfish to pay much attention.

"Look, little one," I said reproachfully, "we made a pact didn't we? I sang for you and now you have to tell me how heaven looks inside. My Asrael will never do that. He is the finest angel you can imagine but there are things which he keeps absolutely to himself. Unfortunately they are just the things I want most to know. For instance: Will I meet people who have been dear to me on earth?"

The little angel looked very uncomfortable.

"But your earthly life is just a beginning," he said, looking around with the air of a conspirator. "Imagine meeting all the people in all the lives you will live! I don't know, I really don't know. I am only a very small angel, no one takes the trouble to inform me. You have to wait. But perhaps I can be of some use to you? Did you know a fellow by the name of Mozart? He came from Vienna too, I think. Perhaps you knew him?"

No wonder he mixed up the centuries. What is a few hundred years in the wide and timeless range of eternity?

"I did not know him personally, but I knew of him. For heaven's sake,

tell me what you know about him. Have you actually seen him?"

"Seen him! Why of course! I am a kind of servant to him. You see, he always composes. He sits in the window looking out on the stars and writes heavenly music. I am allowed to sit at his feet. I arrange the sheets as he throws them down. He is quite wonderful. He still loves the old clothes he wore on earth - I wish you could see him sitting between the clouds at the window sill in his neat frock coat with lace at his wrists, and his little powdered pigtail hanging over his high velvet collar. All the angels love him and pass him on tiptoe because they know he does not like to be disturbed when he is working."

Please let me go now, Mr. Wilbrecht, I am so afraid they will punish me and will say I am unworthy sitting beside the holy Wolfgang Amadeo because I have neglected my duties. But Mozart will understand: he will know that it was your singing which made me so naughty."

"What is your name?" I asked. He blushed and smiled.

"Mozart gave me a name which I like. He said one day: you are really the most charming cherub I have ever seen. I shall call you Cherubino. And that's my name now."

"Cherubino!" The enchanting page in "The Marriage of Figaro!" How homesick that made me for a moment - homesick for the stage, the old excitement, the old agony and ecstasy of being transformed into another person, sublime and exalted.... I felt tears in my eyes - or did I imagine them? I don't believe ghosts can weep....

I wanted to tell my new little friend Cherubino all that I was thinking but he wriggled away very energetically. He was nervous about neglecting his duties and I had to follow him as he fluttered on before me - flapping his little silver wings like a happy butterfly.

And there we were again at the door of heaven. The tall angel looked at me with fiery eyes but avoiding his glance I tried to get a glimpse through the wide open door. I could see just a wonderful old man sitting at a big desk - his grey eyes, half hidden under shaggy brows, looked at me with great kindness. He looked familiar to me as if I had known him for a long time. Then I realized that if my friend Noel had a long white beard he would look exactly like St. Peter - soft eyed, gentle and dreaming ... St. Peter stretched out his hand in a gesture of welcome, but I shivered and turned back, saying hastily: "Thank you, I don't want to enter heaven yet."

It was as if lightning had struck them all. The long cloud of souls ceased swaying in their ecstatic song and dance of joy - St. Peter no longer looked like Noel, oh no, he now looked like a statue of vengeance - extending higher and higher into the light...

The angel at the door burned my whole being to ashes - I felt as if I had ceased to exist, as if I had been swallowed by fire and emptiness... He touched me with his fiery sword - and I fell away from the gates of paradise.

IV.

Hell

I fell slowly into a vast dark pit of obscurity.

All light was extinguished - and I slid down, deeper and deeper. I was like a shadow, like a being snuffed out and sucked into the bottomless depth of an unknown chasm in which all I could sense was horror...

Slowly from out of the darkness emerged a wide door.

It seemed to be carved from a deep red wood, colored by fire and blood and had the form of soaring flames. The work was overwhelmingly beautiful, the wood shimmered like satin and from out of its folds and curves flashed the brilliant play of thousands of diamonds... I had never seen anything like it and flew slowly toward the doorstep. Now I could move again of my own volition and it made me laugh to think that the gliding down had seemed so dreadful and the goal so sinister.

This doorway led into something exquisitely beautiful - only a soul who loved beauty in an exalted way could have built this entrance, I thought. The form of a tall and slender man appeared in the frame of the door. He was clad in dark red satin, his black hair, shining and smooth, hung down to his shoulders. His face was very lovely, pale and strange perhaps - his eyes seemed to be bottomless and it made me tremble to gaze into the depths of these burning eyes...

He smiled and said with a gracious gesture: "Come in, my friend, we are waiting for you."

That made me suspicious. He seemed too eager to get me inside - and why? So I hesitated and said: "Who are you if I may ask? I'm not

given to entering houses without knowing what is inside...This seems to be a very strange place indeed. What is it?"

The young man looked at me - and somehow I felt acutely uncomfortable.

"You have no choice, my friend," he said with a smile which certainly did not inspire confidence. "You did something terrible at the entrance to that boring place they call Heaven - now you will never be able to get in there. You know that, don't you? So don't be coy and come in before I have to get you in a less charming way..."

I must say I felt rather uneasy. Grinning faces peered around every corner - little creatures with black, black hair and brilliant eyes and very white teeth. They giggled as though they found me rather ridiculous and beckoned to me. I stood there like a statue.

"But couldn't you let me take a look at this strange establishment before I go in? Just through a window? I have a rather cautious nature and don't like to be taken by surprise. Please let me look."

How uncannily he smiled! All the little creatures around him started to laugh and dance as though they had lost their minds. They drew back the heavy curtains and beckoned me to look through the shining glass. What a sight! Beautiful! The walls were of gold, set with sparkling stones which flickered restlessly as if reflecting the fiery splendor of towering flames. A beautiful woman slowly approached the window. I must admit that I was a little embarrassed when I realized that she was quite nude. Perhaps I am just oldfashioned.... She smiled at me and opened the window. As she leaned toward me there was a fragrance of sultry perfume. Then - strangely enough - she yawned quite uninhibitedly and said between her teeth:

"I must get away from here; I need a vacation. This is too boring.

Always the same story- agonized souls, fire and torture. Fun? Not for me. I want blood - human blood, warm and fresh, right from the veins. Don't look so horrified. Don't you recognize me? I am Lilith, the first woman on earth. Remember? Adam did not want me, he apparently preferred to wait for clumsy old Eve. What's the matter with you? Don't you know my story? I roam over the earth and drink human blood. I am a vampire - is that clear to you? God - I'm thirsty. It's time for me to go back to the earth."

Perhaps she got a sign from the guard at the entrance but in any case she let out a devilish shriek of joy, swung onto the window sill and tearing away the drapery swirled it around her naked body like a great black cloak. It made her look like a tremendous bat. Giving me a friendly push she said "See you later," and hurriedly flew away.

I knew one thing: I did not like this! I said so. The guard shrugged his shoulders impatiently, making fiery rays of lightning glimmer through the fold of his garment.

He put two fingers in his mouth and whistled in a vulgar way, and lo and behold : out of the darkness appeared a man of terrifying beauty. Tall and slender, black and white. Around him was a greenish and uncanny sheen which reminded me of good old Fabian - and almost made me go in for it seemed familiar to me and put me in a dreamy mood. Or perhaps it was his ^{glance} which did that - the shimmering dark eyes of that strange creature. His whole being had an exquisite grandeur - a grandeur which made me feel small and insignificant.

My mind was a whirlpool - I stumbled forward, toward this strange and alluring being who at once attracted and repulsed me.

Suddenly I felt drawn back by a powerful hand and found myself in Asrael's arms. I think I must have lost consciousness for a moment because when I came to, the whole picture was changed around me: the door was still there, glowing red, but it was not of wood but searing flames. The forms were there too but their beauty was destroyed. They were now ugly, hairy devils - and the wonderful one gazed at me with the burning eyes of sin personified...It was the devil! Satan himself ! Distorted, loathsome, deformed. He looked at Asrael - and his eyes blinked as if they could not withstand the quiet light of his gaze... As the other devils looked at him they began to sneeze and roll moaning on the ground. It all seemed so ridiculous I almost laughed. Almost! Because I had not yet recovered from the shock of realizing that if it had not been for Asrael I should now be in Hell....

Asrael folded his wings about my shoulders like a shimmering cloak. I felt safe now and quite unafraid. But at this moment I certainly needed his protection more than ever because Satan's eyes pierced through me as if I were a tiny butterfly caught hanging from a rose bud, honeydrunk and pinned to a slab of wood....

"Look at this miserable soul," snarled Satan with scorn and contempt. "Look at this ninconppop who thought he was a hero on the earth. He tries to hide under your wings, shivering with fright...What a sight! What a sight for his adoring public! You know, Asrael, I have no interest in getting any soul, why should I? They throng about my entrance - often I want to push them back and shout: go to Heaven...but it wouldn't help - they would be right back. That old idiot Saint Peter has it all written down in his book and would never allow anyone to enter there unless he

is listed as worthy. Worthy! What hypocrisy! Can you explain to me how this one here can make any claim to being worthy? How? I have watched him - you know I have to watch them all no matter how exhausted I am. I hate them all, but none so much as so-called artists. They always escape me and find a way to enter Heaven...The Old Man up there gets weak. I don't mean St.Peter. I mean the Master, the Great Light or whatever you call Him. He has endless patience with these favorite children of his. Artists! They just do as they want and then look innocent and say: ' but don't you see?This is the artist's privilege... ' They explain their delightful sins very convincingly and The Old Man listens and nods His head telling them they are forgiven and may enter. Can you beat that? I know you're not allowed to agree with me - but don't tell me you don't."

He leaned wearily against a searing flame and sighed so piteously that I almost sympathized with him. But no - I could not do that. He is the devil. One cannot pity Satan.I seem to be too kind hearted..

"You know,Asrael," he continued gloomily,"One day just I could not stand it any longer. I tried to get an audition with The Old Man. Needless to say they would not let me in. The inferior officials are always the worst. They stopped me at the door and so I had to talk with St.Peter. By golly, he has grown old. He looked rather senile to me and somehow like a big grey moth. I had the feeling that if one shook him,ashed would fly from his veins....I tried to tell him my troubles about those artists. You should have seen him smile. Damn him! He looked at the long row of souls who were waiting at the entrance. He motioned to one of them to come before him. Wouldn't you know it

was an artist! He looked bold and shy at the same time. Convinced of himself yet hesitant. Exultant and depressed...

Saint Peter said to him: "You were a great musician but you did not always live up to your gifts. You were utterly selfish." Then Saint Peter, looking very strict and stern, took an old-fashioned scale with two pans. I saw that he wanted to balance good and evil with it and I looked forward to the result eagerly.

"You were ruthless." Clink. A weight fell into the pan and down it went - to my delight.

"You took your pleasure wherever you found it without considering the consequences." Clink. "You forgot God and believed your art was God." Clink, clink, clink.

I must say I was already rubbing my hands with satisfaction - quite convinced that I would get this frightened soul and rob The Old Man of one of His favorites. Then old Saint Peter suddenly smiled and said: "You very often lifted Mankind from its misery through your art." The other pan went down with a bang outweighing all the evil and clearing the way for that miserable soul ... How can one cope with such injustice? Since that time I have been very eager to get hold of artists. To get them away from that cursed door and bring them here for my own special treatment, Hypocrites! Devil's Food! Sons of Hell!"

It was too much for Satan . The memory of it made him sick.

"Get out of here," he shouted, "Get out of here, both of you or you will see what I will do..."

All the little devils began again with their mad dance. They whistled and shrieked, making the most hellish noise.

Satan climbed on a kind of throne- and throwing his cloak over his

shoulder with a gesture which would have done credit to the greatest of actors, sang in a high shrill voice: "Lucifer- Lucifer, I was once Lucifer the beautiful, sitting at the feet of God. Now I reign, I don't serve. I don't adore. Hell's glorious palace is my dwelling, I reign as Master of Darkness - I am Satan. I am the powerful one, the only one whom the worlds will worship, forgetting the Lord in Heaven. I shall see to that. The worlds are progressing. Soon the universe will be mine!"

The smile on his lips was like fire. It made me tremble.

Asrael said not a word. He held me fast and warm in his embrace - and rising slowly, hell sank into nothingness. My last impression was the glowing gaze of Satan's terrible eyes. They burned into my being, but as we soared upward I felt the searing fire within me dissipated - and the infinite beauty of the universe flowed through me again.

We flew silently for a long time and I waited in a kind of amused suspense for Asrael to start to scold me. But he didn't.

After a while we seated ourselves on a little crescent moon which swayed gently like a swinging branch. We just sat there without saying a word. This made me nervous, it was so unlike Asrael...

"For heaven's sake, say it," I burst out impatiently, "tell me that I am an unworthy creature, that my behavior has been scandalous, that I don't deserve to enter heaven and should have gone to hell..."

Asrael smiled.

"I shall never take anything you may say or do, seriously, Reinhold. God taught me to look at you with different eyes. If God is able to smile at your antics then I certainly should be too... I will tell you about my visit - about the great and wonderful experience of seeing God the Lord amused.

When I entered Heaven, St. Peter told me that the Lord was very busy

and there would be little chance of my seeing Him immediately. It was just the hour when the list of souls who had arrived the day before was presented to the Lord for His approval. You know the Lord likes to know exactly what is going on in Heaven. He likes to keep track of each of the million souls who are admitted every day. Sometimes He calls some of them before Him and there is always great excitement as one never knows how this interview will end. I waited patiently until it seemed time to approach the holiest door. The nearer I came the more beautiful was the light around me. Big angels floated silently through the hall and a lot of little cherubs were playing with a fluffy white cloud. They were not allowed to do this, you know. The cloud may have had a destiny. Perhaps it should have brought rain to a thirsty planet or have just passed through a blue sky in all its loveliness. But the little cherubs were very naughty and had caught the cloud and chased it all over the golden floor. They shrieked with pleasure quite shamelessly and I looked at the tall angel who stood guarding the holiest entrance. It was Gabriel. He stood leaning against his trumpet as he watched the naughty cherubs with a smile... 'What lack of discipline,' I thought, but Gabriel gazed at me penetratingly and said, 'I know what you are thinking, Asrael, but I love to watch these little rascals. They have so much fun. What is more beautiful than to see these children play? They came to heaven innocent and untouched by the vulgarity of human existence and they will remain children in eternity. What is more touching? I love them. I shut my eyes to their naughtiness and before I report them I had better report myself.... But what brings you, my dear Asrael, to this holiest of doors? I don't think

that you may see the Lord. He is lost in thought - and you know that His thoughts are creation. So I don't like to disturb Him. Oh, Asrael, the Lord is sad - these times are filled with sorrow for Him. You know those planets which He in His Grace created have been filled with people unworthy of their origin. They are increasingly vile and have become more and more the slaves of the Satan, the cursed one He lures them with smooth words, with silk and diamonds...He gives them power which will some day destroy them all and deliver them into his evil hands...There is the earth for instance. They discovered the atom bomb and instead of using their knowledge to bring good to the world they only use it to destroy and kill. Someday they will do this so successfully that the earth will be a lifeless sphere roaming through space ...Then there is one planet on which the people have developed technique to a perfection which is sinful. Their goal makes me shudder. They want to conquer the universe. They have the machines to do so if they wish. The whole universe trembles in fear... But I am sure the Lord will deliver His "No" to them and they will be scattered in the wind like dust...They have ---' but he could not continue because three little cherubs pushed a silver cloud under my feet and I was borne away, and when I dared to raise my eyes, I looked into the face of God the Lord."

Asrael started to tremble and I was afraid that he would not be able to tell me what happened next. But he calmed down and said very softly: "I wish I could paint. I would paint for you the picture which I saw. But I am only a humble angel and must leave this vision to great souls like Michel Angelo or Lionarda da Vinci. To them has

been granted the blessing to paint the Lord in His eternal Heaven.

God looked at me and said with great kindness: 'I know why you have come to Me. Is the unruly spirit whom you guard too restless for your taste? Do you want him to find peace and the everlasting sleep? That may not come to him so soon. You see: he is one of the souls touched by My hand as he was created. I gave this earthly spirit a ray of My own thought and so he became one of the chosen. He shall not sleep, he has a mission to fulfill. Going from one human life to another he shall be reborn again and again, bringing to the worlds art and wisdom, elation and consolation. He shall continue to do so until the time comes when I shall call him back to Me.'

I was very touched that you, Reinhold, are one of the chosen ones. I really never thought so highly of you I must confess; but now I was quite proud to be your guardian angel and hoped that God would grant me the favor of being so as long as you live.

God read my thoughts and smiled and said: 'So be it.'

You see there are rings in the heavenly sphere through which you must pass. Rings like wreaths of shining stars. You will enter the long row of radiant rings and will sleep for a thousand years or as long as the Lord wants you to sleep. You will circle about within this ring - around you will be myriads of souls, sleeping and dreaming like you, swinging in the rhythm of the stars. Then one day you will glide out of this glowing wreath and be reborn upon a planet. So you will be born and reborn until the time comes for you to enter the entrance hall of heaven...Are you happy, Reinhold?"

I was not.

To sleep for thousands of human years! To be amidst myriads of souls, not knowing, not seeing, not finding those whom I had loved on

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earth. To wait and wait for a thousand years...Time seemed a dreadful thing which closed its cruel hand inescapably about me...It closed my eyes, it clouded my brain and extinguished my thoughts....

V.

Rebirth

Timeless time received me into its embrace. For hours - for centuries? How should I know?

Asrael's hands, warm and strong, were guiding me, and looking up with drowsy eyes I saw rings of shining stars swinging before me in wide and swaying circles. They seemed to lead into a light - far away and strong.

I felt myself gliding into the radiant ring and saw Asrael beneath me, standing white and flowerlike as if in a meadow of silvery green. His face, transparent and full of an inner light, was raised toward me and his eyes were soft and filled with love and understanding. Yet my heart was not sad at this parting: we would find each other again I knew...I swung slowly to a strange and rhythmic music such as I had never heard before. Music sweet and glowing. The song of stars Eons were singing within me - softly humming their lovely melody. I wanted to fall asleep.

Something disturbed me.

Someone was singing beside me, softly, almost in a whisper - but the disturbing thing was that it was not in rhythm. The voice sang almost with syncopation and made me so nervous that I awakened and could turn my head without effort in the direction of the singing voice.

Lo and behold: the spirit smiled at me and said: "I am so glad that you will be my neighbor for some eternities. I know who you are - exciting news like that get around here too. You were a great singer - a tenor." She fluttered her lashes - I knew it was a female - without

any question. " I was a singer too," she said with pride, "I was with the Opera House on Mars - or was it Venus? I really have forgotten, it seems so unimportant now; but I was very famous, a great coloratura soprano, but there was one thing which I never did right: I didn't feel the syncopes in the music - and when I had to sing something with syncopation I just could not do it. I was a flat failure. Too silly, isn't it? So I made up my mind that if I could remember how to do it at all, I would practice syncopation as long as I continued to swing here in the first ring. You know it isn't easy. I had to battle against fatigue. Then I had to listen carefully to the rythm of the star song. But now I have it - I really mastered it quite a while ago - maybe a hundred years or so - I have forgotten, time doesn't mean anything here. I hope my odd rythm won't disturb you. I am so happy you will be my neighbor. We can exchange such lovely memories. I really don't like the kind of artists who only talk about themselves, but I can tell you a lot about myself because I was very outstanding, and I, personally, never tire of telling about my successes on Mars or Venus or wherever it was. I hope you will enjoy listening to me....

This would be a fine eternity!!!

This woman would drive me crazy, a coloratura of all things who would never tire of telling me of her successes! No thank you, not for me. I don't stay here no matter who commands me. I will just get out of here as fast as possible...

And out I went.

I climbed over the rim of the radiant ring and hung between the stars not quite knowing what was going to happen next.

After all: What can happen to me? I am dead. I am a spirit. I cannot die. So: "Here goes" I thought and left the ring, plunging down... But of course you know what happened. I don't have to tell you that it was Asrael's duty to be with me in a moment of danger. And danger it was. Asrael gasped as he caught me in his arms. Falling out of the eternal ring I had no place anywhere. I belonged neither to earth nor heaven, nor hell nor any universe. I was just a speck of nothing. "Never before!" said Asrael reproachfully, "has anyone dared to do what you have done. I should report you - but what can I do? Even God will smile at your impudence!" He seemed quite disturbed to think that God would only smile at me instead of punishing the daring devil which I seemed to be...

"What now," asked Asrael looking at me in as sinister and unfriendly a way as he was capable of. "Where do we go from here? I can't put you back, it would be against all the rules. I wouldn't even have the power to do it if I wanted to. But what are we going to do?"

"Let's see where I could be reborn," I said quite confidently and was rather taken aback when Asrael told me that this was entirely out of the question because one cannot just choose to be reborn, one has to wait until one's number appears and that would never happen now for me because what I had done could not have been recorded. No record, no rebirth. Asrael tried desperately to explain all this to me, but I hardly listened. I was quite convinced that something would turn up and solve the dilemma.... Asrael was not so confident... Yet he followed me as I flew on expecting to find some planet that would offer me an opportunity. "The world belongs to the courageous ones..." That is an old saying which was again proven correct! A bright star lay before us - inviting

and as lovely as any I might hope for for my next rebirth...

As we descended, Asrael said:"This is Venus - just the right place for you, but now that we are here just what do you think you are going to do?"

By this time I was accustomed to unusual experiences and Venus did not excite me as it would have some time before. I just went around admiring the strange but lovely houses and gardens and tried to see what the people were like to whom I would soon belong if fate was kind and forgave my sin...

Fate was kind.

We flew over a big hospital and I was especially interested in the maternity ward. In spite of Asrael's weak protests I glided down with him and arrived just in time to be present at the birth of a lovely Venusian - who by the way seemed to be born without any effort on the part of the mother who chatted gaily the whole time with the doctor and nurse. From time to time someone gave her a kind of perfume which she inhaled with visible pleasure - and this perfume apparently did the trick.

Asrael looked at me with a gleam in his eyes. He realized what I was going to do: wait until the baby was born and then quick as lightning slip into the new body before any other soul could do so.

That was the way I had figured it out but it was not quite as easy as I had thought. Suddenly there stood before me the lithe figure of a spirit who looked at me with great surprise and threw anxious glances at the guardian angel who stood beside him - or was it her? The spirit looked definitely female.

"Do you want to enter this infant, glorious one," I asked drawing

the spirit aside. "Look at the mother. These are rather poor people - I cannot quite imagine how you would fit into their home. You have seen better days. I am sure that in your earlier life you were someone quite outstanding and extraordinary. Who were you?"

The spirit looked flattered.

"To tell you the truth I don't want at all to be reborn on Venus. I have been here several times and am fed up with the whole planet. I want very much to go to Jupiter - there I will find again my lover's soul. I have been with him in many lives but he has escaped me for three incarnations. The last time we were together he said that he did not believe any more that we were destined for one another and that he was bored with always finding me again...He even tried to go to remote places where we are very seldom sent. But I am a good friend of the angel who keeps the books of rebirth and I managed to get a look at the book. There it is clearly written that he will be reborn the next time on Jupiter and here I am on Venus! So- if you don't object couldn't we just exchange our positions? I see that our angels are deep in conversation - they aren't watching us at all - please do me the favor of taking this baby. What difference will it make to you? But if I have to be reborn here I shall lose track of my beloved. Will you do me this great favor and slip into the body of this child?"

If I would do her the favor!

I only trembled lest Asrael should come between me and this marvellous spirit who had not the faintest notion of the favor she was doing me... But Asrael talked and talked with the other angel - I am quite sure that he knew what was going on and only wanted to distract him. Adorable Asrael

To think that he could even neglect his duty for my sake! That was a proof of his devotion.

I threw him a kiss and at this moment the baby was born. It lay quite still without uttering a sound in the arm of the nurse who shook him violently - but since no soul had as yet entered it, it did not react at all. I had no experience in being reborn - and Asrael could not help me openly - so precious moments went by. The nurse looked baffled, she could not understand what was the matter. I must admit I behaved rather stupidly - and who knows what might have happened if the experienced spirit who wanted to go to Jupiter had not given me a push. Suddenly I ceased to think. I was born, a tiny, helpless baby... A being born on Venus - and all my previous life was extinguished. It was just beginning, new and unknown. I did not know about Asrael - I was just a breathing, whining little thing which had to learn and to grow and to begin and end as one always does - without knowing what it is all about.

Now I know that Asrael almost had a fight with the other angel and they had to make a petition which was even carried before the throne of God. But I think and sincerely hope that my Jupiter spirit found her beloved and that he was as happy as she this time. And I knew that Asrael was always with me, protecting me and waiting for the moment when I should die again - I always found him at my side when I awakened from death to a better and increasingly elevated life in eternity.

VI.

Heaven

And so I was born and reborn, and born and reborn, until the time finally came when I was ready to enter the gates of Heaven.

Asraael, ever faithful, took my hand and led me through the wide open gate past St. Peter who smiled but asked no questions. Asraael had arranged everything for me so there would be no doubt about my qualifications. We stood in the entrance way and I glanced around me in wonder and delight. How can one describe Heaven? It would be impossible to find words for it, but the feeling that I would now live in this soft light, in this sweet warmth, amidst the fragrance of myriads of unknown flowers, overwhelmed me. It took me quite a time to become used to the heavenly beauty of Heaven... And without Asraael I would never have found my way around; but he showed me the unending ways of the blue ether, the flowering pathways between snow white clouds - the glorious views from silver mountain peaks. It was all mine - just as it also belonged to the sacred spirits who moved silently around me. I looked at each of them hoping to find some of those who had been close to me. But who knows where they might be roaming! Perhaps they were still being reborn to human existences. I must wait. But waiting was not difficult, it was sweet and without sorrow.

Of course I looked around to see if I could find Wagner. In my life on earth I had sung all his tenor roles and would be very happy to say hello to him.

Asraael looked at me with a worried expression. "Perhaps I should prepare you," he said thoughtfully. "You must not expect too much when

you meet the great composers whose operas you have impersonated, whose songs you have sung. They may seem rather petty and disappointing. But you must realize: artists are children. Children like to play - so do artists. They devoted their creative imagination to whatever planet they might have roamed upon during their human lives and they entered Heaven tired. Tired of the very works of art which made them great and gave them the fleeting fame which humans call eternal. Realize, Reinhold, that it is as if they had exhausted their inspiration and have come to Heaven burning with a desire to find new creative outlets through which they may express themselves. Look for instance at Wagner: there he sits, and instead of writing the new opera which is expected of him, he devotes himself to building projects."

My heart beat faster as I caught sight of him. There he was with his friend King Ludwig beside him. Great sheets of paper covered a tremendous table. Wagner sketched one Walhalla after another on them and then looking up continued to sketch them in the blue air. It was breathtaking to see how mountains appeared in the silvery ether - how valleys and chasms spread out deep below. You know God has given him the grace to build these Walhallas forever, Walhallas of cloud and air and golden shreds of light. He believes that they are real, building and rebuilding them, and never seems to tire of this titanic play.

King Ludwig was not quite satisfied. He looked rather sullen and said to Wagner: "Divine Richard, you have forgotten: this is my day! You promised you would help me build my newest castle today. Please put away Walhalla. We can do that to-morrow, but let's build my mountain castle to-day."

"Yes, let's," said Wagner, pushing away Walhalla and starting to

sketch a castle of rosy marble with windows cut from diamonds and gardens of emeralds and rubies .. The sky above this cloud castle was pure sapphire and before it gleamed a lake in thousand irredescent rays.

I felt deeply moved as I looked at Wagner for in my earthly existence his music had been my very life.

Shyly I went nearer to him, but a lovely woman suddenly appeared leaning her head against his shoulder. From pictures which I had seen I realized that it was Mathilde Wesendonck.

How touching, how wonderfully touching! I was eager to listen to their conversation. What I heard amazed and disappointed me.

She said in a gentle and pleading tone: "Divine Richard, you promised a new opera... When will you make Heaven truly Heaven by composing it?"

"Nogala Neia nushula nonsense! Oh stop pestering me... I have no adequate opera house here . I cannot give a new opera in a place like this," he said looking around him as though the marvellous hall was nothing but a shack. "There must be another Wahnfried. Nothing less. To be sure: only my operas should be played here. In any case I only like my own music."

He had just added a tremendous rainbow to his plan for Walhalla - a rainbow which crossed an unimaginably deep abyss and shone in blinding colors. Mathilde seemed distressed. She beckoned to Cosima Wagner who approached with great dignity.

"Please inspire him," said Mathilde sadly, "I have lost my power. You are the one now. Please tell him to write a new Tristan. Oh what memories!..." She sighed deeply. Cosima smiled. Laying her hand on Wagner's shoulder she whispered: "A new Tristan, divine husband!"

Wagner glanced up at them and then looked around to see if Minna was anywhere about. She was not....

Asrael whispered to me:" I am quite sure he will rush down to one of the planets again in a thunderstorm. He always does, when he is upset. You see, these women should really leave him alone. He is in Heaven, he should do just as he pleases, but no. They come again and again, begging him to do this or that. It isn't fair. I really think it should be reported to the Lord but it is so complicated. It makes these women happy to feel that they can inspire him here just as they did on earth and being in Heaven - they have the right to do as THEY please. That is a problem which just cannot be solved...."

"But is Wagner allowed to leave Heaven and go, as you say, as a thunderstorm beyond its golden walls?"

"Yes, he has a special permit. He and Beethoven. You see when he first came here Wagner was very bored. He loves drama and theatrical effects. He always wants to change something and covers his ears when the angel choir sings. He says their singing is too even, there is no color in their music. Once he raised such a row that the Lord summoned him before His Holy Feet. Wagner appeared looking very rebellious but having had experience with loyalty in his earthly life he bowed before God and stood at attention quite correctly. God looked at him and said: "Why are you not satisfied here? What is it you want?" And Wagner replied: "I want a divine opera house in which I may play all my operas, those already written and those I shall yet compose." But I don't think God liked this idea. He does not want any interference with His management. So He told Wagner: "I will permit you to roam through the universe if you should wish so. You may go as a thunderstorm through any of the worlds - that should give you enough drama." That pleased Wagner.

He often leaves Heaven and storms through the clouds in thunder

and lightning. And he always goes back to the earth. He likes to crash down on its people from out of the blue sky and hear them say: "What a frightful thunderstorm!" having no idea that it is Wagner working out his latest drama....

Then Beethoven heard of this and running to God, threw himself at His Feet begging to be permitted to produce his personal thunderstorms. God smiled. He loves artists, you know. He always says they are children and one must be lenient with them. So God gave Beethoven his permit too. But there is a difference: Beethoven never cares about returning to earth. He does not thunder and roar and storm just to create an effect. He loves solitude - and far, far away in a remote corner of the universe where there are no stars and no worlds and no beings - in the immense blue vacuum of nothingness he storms and sings and rages ... His hair, unkempt and wild, flies in the storm of his music, and his ears, deaf in his earthly life, drink in, in an ecstasy of joy, the harmonies of his own creation.."

I looked at Wagner and felt sure he was preparing for another thunderstorm - his face looked so sullen and distracted. But Mathilde did not seem to realize that she should leave him in peace. She seated herself beside him spreading some sheets of paper on her lap and smiled deeply into his gloomy eyes...

"It is such a long time ago, divine Richard, that you composed my five songs. I do not want to seem conceited but you know that my song Traeume" has contributed very much to your fame. Wouldn't you write some others? I have here a lot of new poems - shall I read them to you?"

Wagner leaped out of his seat - so afraid that he would do that.

"No," he said, "no! I will not compose music for your poems. I prefer to compose to my own words. This is all too sweet for me. We suffocate here in sweetness - don't you make it worse by bringing me all this sticky nonsense about flowers and bird songs and what not. If you ask me again I shall take off on a thunderstorm and you know that I am fed up with that too. It is all so boring: always the same - thunder and lightning. And King Ludwig always near me, and mad as a hatter. Now he wants me to build him another castle. We certainly could do that. Credit here is endless. That is the one redeeming feature about this place. I certainly could have used this credit on earth... But I begin to think that all the castles which we build are just fake. Where are they, I ask you? I am afraid Cosima is right. She wants me to give up all these building projects and write another opera. Perhaps I will. Perhaps I will not. After all, what for? I am deadly tired of it all and nothing would please me more than a long sleep." And Wagner leaned back with an expressive yawn.

"Don't dissolve - oh don't!" cried Mathilde in a tone of fright. "You can't do that to me. You promised that we would love each other in eternity, so just stay here and go on playing with thunder and lightning and kings and castles! I know I am not yet advanced enough to dissolve and I do not want you to vanish into the blue air while I am left sitting here with my poems."

"And there we are again," said Wagner throwing her a dark glance. "Look, Mathilde, you must understand: Cosima would not like me to write music for your poems. They are silly anyway. Excuse me - but since we are in Heaven I cannot tell a lie."

Mathilde folded her papers with much energy and left him, Her feelings were very hurt - I could see that and I wondered that Wagner was not at all concerned. He even grinned - yes, he really grinned, then yawned and said, looking at me: "And who are you?" When I replied that I had been a Wagnerian tenor on the earth, he sighed and said: "For heaven's sake, don't sing for me! I am in Heaven. Here I don't have to listen to every stupid tenor who trundles along."

Really! I must say I thought him a rather unpleasant fellow. I would not sing for him for anything. (As a matter of fact, I don't even know whether I still can sing... That was all so long ago. Strange that my thoughts always seem to return to that little planet, earth. As if my experience there had been quite so wonderful - it really was not) I wanted to go away, feeling really hurt which is quite understandable, when Wagner called me back.

"Look," he said benevolently, "don't be upset. I really did not mean that as badly as it sounds. I am just in a bad mood - you would be too if you could not make up your mind whether you wanted to dissolve and get away from all this. To dissolve or not dissolve - that is the question."

"But divine Maestro, why are you dissatisfied?" I asked, amazed "You have everything here whatever you want. You are surrounded by the spirits who have been dear to you, you build your Walhalla and all Heaven awaits your new opera. I don't see how Heaven could be more heavenly for you."

"You don't, don't you? Don't think that I really enjoy building Walhalla. In doing so I have the feeling that I offend God who so

graciously allows me to offend Him...I should be happy. But you see: three women surround me. My two wives and my ideal love. Two of them have always idealized me and continue to do so. Sometimes it is positively refreshing to see Minna, my first wife, because she at least saw through me better than the others. Can't you see how utterly boring it is to have always to be the great incomparable genius? No matter what you say, to have it considered the deepest wisdom? I am bored to death. I would like to get away. But then Mathilde cries: "Oh don't dissolve!" and Cosima looks deep into my eyes and says: "Heaven expects another opera." And Minna says: "Serves you right. You may not dissolve. Do as they say." Don't you see how difficult it is for me? And what do you think King Ludwig would do if I were to disappear into eternal nothingness? He would go completely crazy - if he can go any more so. I only enjoy myself when I rage through the skies in thunder and lightning, but one cannot do that forever. God - I am tired, Get away, let me sleep and for heaven's sake: Don't sing to me!"

I went away depressed.

Wagner sighed deeply and began to write music on big sheets of paper. Had he succumbed to Mathilda's and Cosima's suggestions? It would be exciting to hear a new opera of his here in Heaven. Bless the two women if they succeeded...

Watching him I saw that he threw the note-covered sheets into the air and lo and behold: music broke from the clouds and sunlight and amidst this music a strange figure walked slowly across the stage set of Walhalla: Wotan.

"You know," Asrael said to me, "God does not like Wotan at all. Wotan

is the one name which God does not accept for Himself. But life without Wotan did not please Wagner - so God gave him the grace to see Wotan in his cloud Walhalla as if it were He in person. It is only a speck of dust which seems to walk over the imaginary lawns - but to Wagner's eyes it is a wonderful God....

Just now the dream figure strode across the emerald path; he looked rather ridiculous to me with his long wig and great cloak and sword. I had the impression that poor Wotan would be completely lost if that sword were ever taken from him...He looked wildly about him and I think he would have liked to roar at the lovely little angels who were flying about everywhere - just as he used to roar at the frightened Walkyries, but since cursing is forbidden here he only moved on rather gloomily.

"Where can I find Richard Strauss?" I asked my friend Asrael.
"I would like to say hello to him."

"I doubt whether you can see him just now. He is rehearsing his new opera and is very busy. But perhaps you would like me to tell you about his arrival?"

We sat down, and Asrael told me the story of Strauss' entry into Heaven.

"When he appeared the angels staged a great welcome for him. I shall never forget his entrance. He came hesitantly and stood quite shyly in the doorway - then he suddenly started forward with tears rolling down his cheeks: the angels were playing the entrance of Octavian from the second act of Rosenkavalier. He stood there surrounded by glory, his music as radiant as the light above him. Then he said:

"Please play the trio from the last act!" But the conductor of the angel's orchestra said: "Don't you want to wait for the trio from the good old times at Covent Garden? Elizabeth Schumann, Delia Reinhardt and Lotte Lehmann?" and Strauss said smiling: "Yes, let's wait for them. I suppose they will be here any moment."

Knowing my friend and colleague Lotte especially well I would like to know what she would say if, while still enjoying life on earth, she had had any idea that she was expected so soon in Heaven. She would probably have written one of her Special Delivery letters addressed to Doctor Richard Strauss and said:

"Dear Dr. Strauss:

It is very nice of you and the Heaven's Maestro to wait for me for the trio from your beloved opera Rosenkavalier. I am touched and flattered. But I don't like your remark that I should be there any day now. If I can arrange it I shall certainly take my time, Heaven or no Heaven - I have not the slightest notion of leaving this earth which I love so much - to end a life which has just started to be perfect.... Why should I consider going to Heaven? I live in Santa Barbara - that is Heaven enough for me.

So please don't get impatient. I shall take my time. Years, and years and years - touch wood. See you later - much later."

That is about what she would have written when she was still living out her earthly existence....

I asked Asrael whether she was now in Heaven. He said: "Certainly,

she has been here quite a while. Do you want to visit her?"

I did, but on our way to her we saw Caruso and I had to stop to talk with him. I had always wanted to meet him. Bowing before him I told him who I was (Who am I, by the way? Not Reinhold Wilbrecht. That was just one of my many lives. It is all so confusing!)

"Another tenor, for heaven's sake," said Caruso, sighing. "They seem to be running around here in herds. So don't talk to me about singing, I am through with that. I suffered enough on earth from all the agonies of stage fright. Why am I in Heaven if I must always be reminded that I was once a tenor? I have a much better job now. I paint. Do you remember my caricatures and sketches? Now I paint. I shall be much obliged if you will sit for a portrait. You don't look very interesting, but you will do." He immediately started to paint and it was very hard to sit still enough as I wanted to be on my way. But as I did not want to hurt his feelings I sat for a while. Then Caruso took the canvas from the easel and said with great pride: "Here you are, rather flattered, but quite good."

It was a clever caricature but no real painting. I wondered that Caruso could think it was. But I just said: "That's wonderful," and left him before he could start another. He seemed quite enchanted with his work. He put it in a gold frame and looked at it quite ecstatically. Heaven for him apparently means feeling himself a great painter and being able to forget his real greatness. What a strange place Heaven really is!

Caruso called after me that he would like to do another picture - and by the way to be sure to avoid Lotte Lehmann who would certainly

try to paint me, and God forbid, nobody would recognize that portrait.

This made me very curious so I hurried on. I found her surrounded by easels and collections of oil and water colors. She was absorbed in her work and did not notice me until I went right up to her. She smelled dreadfully of turpentine. Her painting smock was repulsively dirty - even for a painter.

She was surrounded by her pets - she must have gotten a special permit to keep them with her, for what would Heaven be to her without them? Good old Fritzy sat on a big white cloud looking rather ferocious in spite of his seat of grace. Monkey and Tammy were beside him, Tammy looking so well groomed that I hardly recognized him. At last he was the high bred French poodle he was meant to be -tidy with coal black locks and none of the burrs which used to cover him when he returned from his hunting... All the birds were there too - Jocko the Mynah even sat on the end of Lotte's brush emitting long whistles of appreciation as he eyed her efforts.

"Hello,Lotte," I said,"glad to see you again. How are you - and what are all your dogs and birds doing here?"

"Hello," she answered absentmindedly , "the light is not very good to-day,I can't obviously get these clouds right- or do you think they are good?" They weren't, and I said so. She threw me a haughty glance and said:"You don't understand a thing. This is intentional. No one has to know that these are clouds, it is quite enough that I know it. And,please get out of my clay, you are spoiling all my pots."

Then I saw that ~~the~~ weird figures around her were also samples of her art. Ceramics,God help her! I might have known it.

"You know, Lotte," I said, hoping that she would listen; but she was painting so furiously that I am sure she didn't. "This last time I heard you was as Sieglinde with Lauritz Melchior. What a performance! I have never forgotten it!"

Lotte yawned.

"Yes, perhaps; but this is my real vocation. Through all my incarnations I have been developing as a painter. Don't let's talk about singing. I get stage fright at the mere mention of it. What nerve to stand before the public and perform! Never again! How did I ever do it?" Then, turning toward me, she said impatiently: "I would appreciate if you would leave me alone. I never can work if anybody is watching me. Don't you see that I have my own compartment here? No one is supposed to steal my time trying to chat with me. Frances has a workshop beside me. She paints and makes pots and you can be sure she builds houses and hammers and saws like crazy. She makes too much noise but she always did that on earth too. You can imagine with everything on the scale it is here that she has started to build fantastic skyscrapers - each with its own ocean and islands in the background. Quite lovely, I think.

But all this building makes so much noise it's quite nerve wrecking. Then there is too much music and singing. Over there is the studio of my brother Fritz. He teaches here and I have to hear shrieks of expression all the time. He works until he is exhausted - and then, instead of sleeping, reads about Schubert and Schumann and what not. He could just visit them - they are not far away. Walking together they often pass by his door. But he sits there reading, instead of saying, "Hello,

I love and admire you very much." They would like that. I really don't think he even sees them, he is too absorbed in his reading. But I have to endure all this music.

Beside him is another studio which drives me nuts. Robert Nathan sings there all day long. Listen!"

A powerful tenor voice was singing Lohengrin's farewell and I was very surprised. "But he was a baritone, wasn't he?"

"Yes, but don't you see- this is his Heaven, to be a tenor. Can you imagine that? A man who has written such beautiful books wants to be, of all things - a tenor! Now he is - and I have to suffer..."

"Now run along, I am busy. If you see Melchior tell him I would like to paint his portrait, or Kleinhen's . You know his wife, don't you? I would love to paint her - how pretty she was! Once on earth when I was just beginning to paint, I made a sketch of her and ever since then she has run away whenever she sees me. No understanding! Now go on ,I have no time..."

Just as I was leaving her, a tall figure appeared in the doorway. Lotte gave a cry of delight: "Jimmy, where have you been? I was afraid you would never come to Heaven."

It was Vincent Sheean, known to his friends as "Jimmy." He sat down looking very reproachful.

"Why should you have seen me?" he asked morosely. "You never sang again. I watched you through all your rebirths. You were painter, sculptor and writer, but never again a singer. I did not like that. I liked to listen to you and don't give a damn about your paintings and writings and pottery or whatever else you do."

Lotte was hurt.

"You told me we would meet again, didn't you? You did not make any reservations. By the way you weren't as attentive as you say, you apparently missed several of my incarnations when I was forced to be a singer, perhaps to atone for my past sins. But I have to admit that I did get better each time. In my last singing incarnation - I think it was on Mars, I really accomplished something. I mastered a fantastic technique. Quite perfect. Imagine that of me! You should have heard me then! I could sing even the longest phrases in one breath - and you should have heard my high C. Quite something I assure you."

Lotte seemed very proud but Jimmy just smiled.

"I liked you very much with less technique. Perhaps it wouldn't have seemed you anymore. I'm quite glad I missed that..."

"Perhaps you would like to hear me sing now?" but she interrupted Jimmy's delighted gesture, saying, "I am sorry to disappoint you again but I have no accompanist here, so even if I wanted to sing (which I don't) I could not, as there is no one to play for me."

She smiled quite contentedly. Jimmy started to say something but she added quickly: "I know, I know, you were going to say that angels would gladly accompany me, but I would not want that. I only want to sing with Paulchen- you remember Paul Ulanowsky? He is here, to be sure, but he just sits over there surrounded by his stamp collections. What dimensions they have assumed, here! When he first came to Heaven he asked for stamps and the lovely little cherubs dragged in a whole library for him with the result that he hasn't looked at me for some eons now. He much prefers those smelly old books to hearing me sing, and as you know, in Heaven one may do as one wants."

"What about your friend Bruno Walter? Didn't he sometimes accompany you on earth? Perhaps he would do it here too."

"He would, would he? That's what you think! He is so happy to be with Gustav Mahler again that no one can interrupt them. Once I tried just to say "hello" to him but he and Mahler and Thomas Mann were floating between the golden laurel trees talking in such a sophisticated and complicated way that I felt so stupid that I just ran away. They even did not see me. I heard Bruno say to Mahler: "One could not tell me enough about your intuitive understanding of the ultimate theories of physics and about the logical keenness of your conclusions or counter arguments. To-day, by the way, the physical fantasies indulged in by you seem by no means more artistically unscientific to me than Gustav Theodor Fechner's philosophic thoughts about the soul-life of plants or doctrine of "The Comparative Anatomy of the Angels. ""

"How true, Thomas Mann answered thoughtfully, "we have learned here in this Mansion of Heaven that nothing exists without soul. On earth we were rather blind but if we had penetrated wisdom to its very roots there would have been the danger that this urge to contemplate life and to mirror it poetically would cause one to become lost to life itself."

Mahler smiled.

"Contemplating life!" he said, stepping forward with the characteristic jerk which even in Heaven seemed not to have been taken from him. "To fulfill the purpose of my life I had to live it - fully and completely. In art as in life I was at the mercy of spontaneity. I remember once I went up to the hut at Maiernigg with the firm resolution of idling the holiday away, and recruiting my strength. On the threshold

of my old workshop the Spiritus Creator took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done."

You cannot imagine, Jimmy, how much de trop I felt. So that is that! No accompanist. Bless Heaven!

Nevertheless, I am sorry that you missed my voice in my re-incarnations. Why didn't you buy my records?"

I was amazed at how practical Lotte had become. It quite annoyed me to hear her making propaganda for her records - even in Heaven... Funny - on earth she wouldn't even listen to them.

As Lotte and Jimmy went on discussing their incarnations I was bored. Being in Heaven - how can one be concerned about the past? About all those births and deaths which were only a preparation for our Heavenly existence. Even on earth I hated to think of things past. But here it seemed such a waste. I enjoy more than ever the lovely thought: NOW! There is no yesterday and no to-morrow. There is just NOW... This Now is so beautiful that I cannot understand how all the spirits whom I have found here are longing for something which is missing and which most of them had on earth. For instance over there I see, sitting in the shadow of a snow white column, looking subdued and sad, Leo Slezak.

Good old Leo! I was so happy to find him here. And beside him - certainly they would never, never, be separated - his beloved wife, Elsa. He should be quite happy, quite, quite satisfied. But he was not.

"What is the matter with you, Leo?" I asked. He looked at me very sadly.

"I cannot tell a good story here, can you imagine that, Reinhold?"

My brain seems to be a kind of dry-cleaner. Everything which goes through it comes out spotless and pure as snow...What kind of a story can I tell here? One gets tired of telling these stories for the hundredth time: an old Jew said to another old Jew...But what he says seems so utterly boring. I cannot believe that my jokes on earth seemed as childish as the ones I am telling here. They laugh - Marand-Joseph! Everyone is so sweet here they even laugh at these silly jokes. But it makes me sad to think of the good old times in Vienna, when for instance I used to tell Eva under the Linden tree in the second act of Meistersinger, the most daring jokes and she pretended not to listen - but how she listened!!! And then - this seems to be the funniest thing of all here - I have no appetite. Can you imagine that? Now that I can eat whatever I want to without having to worry about getting fat, I don't want to eat at all. You could set a full tray before me and I would turn my nose at it. I don't call that heavenly bliss, I call it eternal boredom...."

"Leo," said Elsa warningly - as she had done so often on earth.

"Elsa also does not know what to make of my virtue here," Leo said with the old twinkle in his eye. "I am sure she would be happy if she could find some opportunity to be cross with me - just as a matter of form. She really never was. You know I married an angel. I don't even look at the angels here - they seem quite nondescript after living with this one." He squeezed Elsa's hand lovingly and smothered her warning, "Leo!" with a kiss.

They both looked happy now. I left them, feeling that they were enjoying Heaven tremendously because they were together and that was Heaven enough for them.

Leo called after me: "Listen - do you know this one? An old Jew said to another old Jew..." but I will never know what he said, because music broke through the closed doors of the Great Concert Hall- it sounded overwhelmingly beautiful. Without any doubt it was Strauss. I entered and was delighted to find myself in the middle of the general rehearsal of his new opera.

The first act had just ended with a tremendous Finale which was sublimely effective. There was a burst of applause. As the curtain fell and the suns were turned on again, I saw the distinguished audience - and audience which should stir every heart which had ever beaten on earth, with awe: they were all there, the great composers who had given inspiration to a world which I had been a part of once. The great geniuses in whose service I had become an artist.

I longed to talk with them but I was too new here and much too inexperienced. Those thousands of years - those endless rebirths - what were they in comparison to the eternity of Heaven? How is it possible for me to feel really at home here? I must learn to deserve this blissful existence. Deeply aware of this I stood apart from them, watching, listening, drinking in all what I saw and heard.

My heart beat faster: Schubert - Franz Schubert! How often had I sung his Lieder. Not just in concerts, oh no. Whenever I was sad or disillusioned I found solace in Schubert's music. It was as if my soul were purified through the beauty of his songs. Schubert was for me like a prayer. And there he was- quite near me. He looked so shy and timid; my heart went out to him not only in devotion but with

a kind of fatherly love, an eagerness to protect him. Ridiculous, yes. But he looked so pathetic. I soon discovered why: He wanted to talk with Goethe and struggled to break through to him, but Goethe was surrounded by so many spirits and looked so grand and impressive amidst the snow white clouds that I understood Schubert's awe ... At last he reached him, and bowing low, said: "Your Honor, I have always admired you deeply, but you did not like my music. My setting of the Erlkoenig found no favor with you. You much preferred the music of someone else. I am happy here in Heaven but I would be blissful if you would let me play for you my last setting of the Erlkoenig. I wrote it here especially for you and hope it may be to your taste. Forgive me for disappointing you on earth."

Goethe was silent. He only looked at Schubert as if he would pierce his heart. He sought to control his emotion - then he laid his hand on Schubert's head and said, his voice trembling: "It is I who must ask your forgiveness. It was only my earthly shortsightedness which kept me from penetrating your divine music. I am wiser now and need to hear no other music for my Erlkoenig. Do not alter that, for no other setting could be more beautiful; but honor me by composing for my new poems - I really wrote them in the hope you would. Had you not come to me to-day I would have sought you. Here they are."

I shall never forget Schubert's excitement. He scarcely thanked Goethe - he was much too ecstatic. He rushed away to abandon himself to music - for Goethe.

What a place this Heaven is!

After the delightful shock of watching Schubert and Goethe seeing Robert and Clara Schumann and Brahms together seemed almost like an

everyday occurrence. One gets so quickly accustomed to outstanding experiences when they come in swift succession. I hope that Heaven will never make me feel blasé about all its wonders...But I could look at these three already without trembling- at least without too much trembling....

Brahms stroked his long beard looking rather scornful - yes, I must admit it: really scornful, in spite of being in Heaven where it should be impossible to experience such a feeling. He whispered to Schumann: " I cannot stand this music. What a noise! I had quite enough of that with Wagner's so-called music- spare me Strauss.."

Schumann looking dreamily into the distance did not make a reply. Clara did not seem to have heard the music for her eyes were fixed on Brahms and her smile was not at all the kind one bestows upon an old man with a long beard and in any case seemed to me quite out of place in Heaven. Then I suddenly realized that they did not see each other as I saw them. To one another they were as they had been in the most wonderful period of their lives - young and beautiful. Is it their Heaven to live again through the searing fire of passion? Perhaps it is...Seeking fulfillment they find it in their music and sublimate their longing in the ecstasy of creation....

The opera was a tremendous success and I hoped fervently that the first performance might have the same fire born of the same surging inspiration as this memorable general rehearsal.

I should have liked to greet Strauss but he was surrounded by such a mass of admiring spirits that I hesitated to disturb him.

I was thrilled to find among his admirers Hugo Wolf. And to my amazement there beside him was Vincent Van Gogh. Then with a flash

I realized: of course they would be friends! There is so much they have in common: Wolf painted his music with glowing color - Van Gogh's brush sang with bold and shimmering harmony...

Then I heard from Asrael that they had become close friends. Whenever Van Gogh paints Wolf sits near him composing, each seeming to find inspiration in the presence of the other.

Leaving the Hall of Music I came upon Lauritz Melchior, "The Great Dane." Hospitable as always he begged me to come with him so that I might see the especially glamorous home which had been granted him. Amidst a carefully tended garden, impressive trees and walls covered with golden flowers and laurels, there it was, a gleaming palace. Lauritz seemed blissfully happy with everything his heart desires: A huge mansion built entirely of glass and in front of it an emerald swimming pool at which he sits drinking nectar which to him tastes just like beer, and listening to his latest records. He showed me all his hunting trophies - lions, tigers, elephants. Very impressive! I must say I was surprised to find that one could hunt in Heaven as I had not imagined that any form of killing would be permitted there, but Kleinchen with a twinkle explained it to me later. She said that Lauritz had been unhappy and restless at first. He had said that it was a sorry Heaven if one could not shoot lions. She immediately - as usual - knew what to do. She went to God - and believe it or not, He granted her an audience. He rarely does it but Kleinchen always knows how to get her way. So she explained to God that Lauritz was not happy, and God replied: "He will be. Go home and let him go hunting." When Kleinchen came back and told Lauritz

he would not believe it, but she urged him to go hunting - and lo and behold - all around him were lions and tigers and everything he could possibly want to shoot. All these animals exist only in his imagination but he is convinced that he kills them, so he is now quite satisfied. He has his daily hunting expedition and the supply of animals is never ending.

This is really Heaven. Never mind what is real or what is just a figment of your imagination. The main thing is: you believe it is there...

This seems to me the essence of happiness and wisdom.

Of course I did not give up the idea of talking to Richard Strauss. I knew where to find him for Asrael told me where he went to play Skat. When I approached his table cautiously, not wanting to interrupt the game, he stopped playing, and taking me by the arm asked anxiously: "Haven't you seen my wife in any of your incarnations? She should have been here long ago. I cannot understand that she is leaving me for so long. It is so unlike her. No one can tell me where she is." His expression was very troubled. "Do you suppose that she could have gone to Hell? Believe me that would be great injustice! Pauline was a wonderful wife. She had a loose tongue, to be sure, but one does not go to Hell just for what one says and she never did anything bad. Never. Do you know anyway I could find out? No one will tell me and I am so worried."

I had an idea. "Why couldn't we send one of the cherubs down to Hell to make inquiries?" It was touching to see how Strauss' face lit up at this suggestion.

We found a cherub he did not seem to have anything to do -

and succeeded in persuading him to look through Hell's door for Pauline. He agreed because he was a great music lover - but I am sure that he was not allowed to do this.

I tried to distract Strauss while the cherub was gone and we talked quite a lot about music.

"You know what angers me," he said, "is that so many spirits whom I meet think that I was Johann Strauss. They always ask whether I won't write a waltz for heaven's orchestra. At first I was delighted and said I would but I saw very soon that they didn't mean me at all. It seems funny to discover in heaven that one isn't as popular as one thought! Johann Strauss laughs tears when I tell him. He says that he is annoyed when they think that he wrote Salome and Electra. We had photographs taken together so that we wouldn't be confused any more...."

Seeing our cherub fluttering toward us he interrupted his talk and strode toward him.

"She isn't there," he said breathlessly, "and don't worry. The devil saw me and I told him of your plight. He sends his regards - he said that he was a great admirer of your waltzes, and to tell you that if she should come he would send her to heaven - "They can have her," he said."

That did not seem to me very polite, but Strauss was very happy.

"Now I will really feel that I am in Heaven," he said laughing, "Pauline will come! You see it isn't only that I love her so much and must be with her in eternity. There is another reason too: everyone is so polite here, they are all so kind, I think they are all forced

to behave like angels. It is very boring. If you had lived with Pauline you would know what I mean. I like to have excitement and life around me. She will bring that! How she will bring it! How I long to hear her shriek at me! What a heaven - to hear that again! If only it would be soon!"

I look forward to Pauline's advent and to hear her telling all the heavenly spirits what she thinks of them. Trouble will start in Paradise....

That made me think. I asked Asrael what happens when one meets all the wives, all the husbands, all the lovers - imagine! Through so many, many lives, it certainly adds up....

Asrael smiled: "But we are all one big family," he said gently and for the moment it sounded convincing to me, but just the same I would prefer to stay out of the way of some women whose apparent absence made me appreciate heaven all the more...

Then another idea occurred to me: "How do all these artists get along together? Is the spirit of competition, of jealousy, unknown in heaven?" When Asrael assented emphatically I added distrustfully: "And how about the conductors?"

"See for yourself," said Asrael.

I went to look for the conductors.

First of all I searched for Toscanini.

I found him rehearsing. He had an orchestra of angels. I must say that I had always found his music heavenly, angels or no angels ; but something was wrong here: he was quite different from what he used to be in rehearsals. He was gentle and sweet and never uttered a word of reproach, he only looked at the musicians with an expression

of inner bliss...When the rehearsal was over and he had told them that they were perfect, I went to him.

One after the other the angel musicians came to him and, bending gently over him, asked for his autograph. The Maestro smiled patiently and gave autograph after autograph, writing his name on a feather as each angel spread out his wing for him. What a touching picture! It seemed so amazing to me that I really almost believed that conductors might love each other in this extraordinary place...

I thought a little gossip might make him seem more human. So I told him the old, old story of a lady who said to Koussevitsky after a concert: "Maestro, you are a God!" to which he replied: "Yes, I am. But I know my responsibilities."

The great Arturo smiled benevolently: "Yes, I know this charming story. But do you know what happened when he came to the Gates of Heaven? No? I will tell you. St. Peter opened his big book and searched for the name. Then he smiled, saying: 'You have said that you are God and even feel responsible for your creation. The Lord has heard this and is amused. He has ordered that you shall continue to feel responsible and shall immediately start another Tanglewood, training all the young angels.' I want a rising generation of musicians here," said the Lord. "Now go ahead." You know, "Toscanini added, "he loved that and now he is busy as a bee."

There was no further comment.

"And have you heard," I ventured cautiously, and stepped a little aside, "have you heard that Furtwaengler has just arrived?"

Maestro looked at me with a dreamy expression.

"How nice," he said, "we should do something to welcome him and make him feel at home."

I was quite desperate, then I had an idea.

"And do you know, Maestro, that Stokowsky has invented an orchestra out of the blue air? He does not even need any angels. He just raises his beautiful hands and music slips from his nimble fingers- music which he makes resound like a whole wonderful orchestra."

Toscanini was silent for quite a while. I saw from his expression that a battle was raging within him. But the little devil who had been so faithful to him on earth had vanished, for had he still been with him the Maestro would not have hesitated to say something terrible... But alas, his devil had had to give him up at the Gate of Heaven, so all he could do was murmur something in Italian under his breath- I think I had better not try to translate it....

But he looked very happy after this relapse into something pleasantly earthly, as if an inner tension had been relieved...

Vastly amused I left the great Maestro. A feeling of adventure burned in my veins almost as it used to so often on the good old earth. That carefree, devil-may-care attitude is I suppose very much out of place in Heaven. But when I passed two of the most sublime spirits - Michelangelo and Shakespeare - I almost shouted facetiously at them and only just managed to restrain myself. Fortunately - because I am sure they were lost in deep contemplation. But in some way I just had to show how much at ease I felt with everyone here - and seeing the lovely cherub, Cherubino, I cried happily: "Give my regards to Mozart"

Cherubino smiled and said "Hi" ...What a place this Heaven is!

VII.

Heaven Invaded by Hollywood

It was not long before I had even greater reason for amazement.

Just as I entered the great Hall of Music to listen to a rehearsal of the new Sibelius symphony whom should I see but Mr. Peppertree. He was surrounded by angels who seemed to be very troubled by what he was saying.

Of all people - Mr. Peppertree! I never expected to find him here. But here he was, looking very eager and quite accustomed to being surrounded by angels. Perhaps he thought they were movie stars - after all they do look rather alike. Golden locks, radiant eyes, long, long eyelashes and ethereal figures. I quite understood that Mr. Peppertree felt at home.

Going to him I tried to explain who I was by reminding him of poor little Fabian and his Hollywood adventure. Mr. Peppertree had not the slightest notion what I was talking about - which did not surprise me.

He only said with a deep sigh: "Oh yes- Hollywood! Wasn't that something? Please do not think I am ungrateful for being admitted here, oh no, on the contrary, I appreciate it very much. It's quite nice here, isn't it?"

He threw me a shrewd glance. Then, apparently considering me harmless, he added in a whisper: "But it isn't Hollywood. I'm homesick. I cannot tell you how homesick!"

He looked very miserable, poor soul, and I had no idea how to go about to console him. After all, the other place he could go was

Hell and I doubted if he would like that as well. "But you know," I said in a soothing tone, "if there is something that bothers you just say so. Heaven is filled with kindness. If you say what it is you want, everything will be arranged to make you happy."

Peppertree did not seem convinced. He shook his head sadly: "But nobody will know a thing. Who is here who could understand what I want to do? No one, I am sure!"

"I wouldn't say that, Mr. Peppertree. You forget that God reigns here. Can you doubt that He understands?"

Mr. Peppertree looked thoughtful. "I suppose He is the boss here, and the boss always has the last word. That's the way it was on earth at N.S. Do you remember Mr. Non and Mr. Sense? They were fine people. Mr. Non was my special pet, but Mr. Sense was very clever. Oh, very! I don't believe the boss here is as clever as they were; if he was, Heaven would be a different place."

I sat down beside him. I wanted very much to find out what he meant by that. "What changes would you suggest, Mr. Peppertree?" He looked at me for a moment and then his glance drifted away into the distance.

He sighed deeply. "Look at these entertainments. What a business they are! Symphony concerts! All the players and even the conductors are angels or holy spirits or what have you... Who wants that, I ask you? Who wants to listen to real angels? When I first saw them I thought By golly, I can pick up some super movie queens here, but I soon found out. They are genuine angels. Very sweet, but my God how boring. They have no pep in their playing - how could they? Angels!"... He sniffed.

" I went to some of the concerts because there was nothing else to do but I just couldn't stand them. That's not what the public wants. What it wants is good entertainment, good clean fun. I always gave them just what they wanted. If only I could do something here. Imagine what one could do with this unending source of supply."

"But Mr. Peppertree, why don't you call all the movie stars together - there must be quite a lot of them here by now - and then when you have worked out a plan go to the Boss and see if you can't get a permit for it."

He shook his head sadly. " I tried it, I assure you. That was my first idea. But all the stars I could find said the same thing. They all said, "Look, Peppertree, we all know that the movie business is a racket. Everybody says it, everybody knows it. How can you think that you could get away with a racket here? We are in Heaven! Don't you realize that? Now quiet down and forget it. See?" That's what they said to me. So I just can't get anywhere."

Suddenly an idea occurred to me - a wonderful and exciting idea. Jumping up I almost danced with delight. Peppertree looked at me as if I had lost my mind.

"Listen," I said with trembling voice, "listen to me and be prepared for the most heavenly shock you have ever had. We do not need the movie stars you had on earth. We have here in Heaven the most illustrious cast imaginable. Just wait until I find the people I have in mind. You'll go crazy when you hear their names."

"Oh, names, names," sighed Peppertree. "I can just picture what you

have in mind. Before you start telling me, I say: not popular enough... I cannot stand this highbrow stuff, and even less the highbrow actors. They think they can use their own heads. Everyone knows better than that at Non Sense Inc. No sir, no original ideas! That was why we made the best movies."

He rested his chin on his fists and stared into the distance a picture of nostalgia.

"What is Heaven in comparison to Hollywood? Hollywood did everything for the education of the people. Not only the human beings, the human actors did this - do you remember Charlie, our Chimpanzee? Do you remember him? What an actor he was! Do you remember his face? Wasn't that something - don't you call that expression? Believe me, he could put our most celebrated actors to shame. By the way he was the only one who insisted on having his own ideas and who got away with it." Peppertree chuckled tenderly. "When we rehearsed a scene with him he was always good and obedient. He understood every word and did everything he was told to do. But the moment they started to shoot and he heard the ominous word 'rolling,' hell would break loose. He laughed and danced, stamping his big feet and applauding himself right into the camera. He was sidesplitting. By the way that reminds me of the time we had trouble with him that really deserves a place in eternity. You know as enchanting as his face was, his rear was not so fine. We always took shots from the front and carefully avoided his embarrassing behind but he seemed to get on to this and suddenly began to turn around to show his better side to the camera... We could not stop him so we had the hairdresser make him a transformation. Charlie let

him arrange this with the greatest friendliness. Then when everything was in order and he was a thing of beauty from every angle they started to shoot the picture again. At that moment he snatched off the transformation and tore it to shreds. Finally the make-up man was called to make up his rear. He objected strenuously saying he was an artist and had no such deal in his contract but luckily he had a wonderful sense of humor and that saved us for he finally did it successfully. I ask you: where will you ever find another actor to equal our Charlie? Where?"

I did not quite know what to say to this question. I could only shrug my shoulders and say - without even getting annoyed for I was far too excited: "Don't be silly. Forget your monkey and his great art. You will be satisfied. You will see! Leave it to me..."

"Okay, okay, Mr. Busybody" said Peppertree scornfully.

I did not pay attention to his bad mood and only repeated: "Leave it to me - and you work out a story. And make it a good one! I'll arrange for the cast. The story is your job. Where is Tom Matson, the writer who shot himself? He would be the man to advise you. Get him. Get busy. I must set to work immediately. Bye- see you later..."

And off I went, leaving Peppertree sitting there - stars in his eyes and the gleam of creation in his bosom....

* * * * *

First of all I looked for Asrael. My good old Asrael was really off duty. He was having a holiday and had no reason to be near me officially. But he never quite left me alone. Even in heaven he didn't entirely trust me... Actually his watchfulness did not bother me at all.

On the contrary I loved him so much and he was so much a part of me that I always welcomed having him around. I didn't even have to call him - there he was emerging from a golden ray of sunlight right before me, looking at me with his sweet and understanding smile.

"In trouble again, poor dear?" I explained that there was no trouble ahead, only something marvellous...He listened attentively as I told him of Peppertree's plight - only a slight shudder shook his silvery body when I mentioned Hollywood...and then I unrolled my plan, my startling and exciting plan:

We would ask God for a permit to make a movie in heaven. A movie such as only could be made in heaven. For instance Michelangelo would do the stage sets, Rembrandt would lend advice on shadow effects, Van Gogh would be the technician for lighting, Velasquez for costumes; as for writers: Shakespeare, Goethe and Dante would collaborate on the script. The cast ! What a cast! I had to lean against a cloud it made me so dizzy...Sarah Bernhard, Eleonora Duse, Ellen Terry, John Drew, Forbes-Robertson, Caruso, Melba, Lili Lehmann - oh this was just a beginning. Who could count the names or say who would be better than another? And the composers! One just cannot choose, the riches are too overwhelming.

I almost said: "I would like a highball," I felt so weak but certainly that was one thing I wouldn't get. Asrael gave me nectar, heaven's one and only drink - and believe it or not: it tasted quite like Scotch...Perhaps this was one of heaven's miracles...

If I had thought that Asrael would object to my plan I was mistaken. He loved it. His eyes shone more brightly than ever and drawing me after him, said, "let's get going...."

I had to wait before the door of the Holiest and there sat Mozart again in his window, with his faithful little Cherubino beside him. As I had to wait for Asrael to return from seeking permission for my scheme - I thought it would be all right if I approached Mozart now and asked him to compose a song for the new movie. In spite of Cherubino's protest I went to him. He turned to me with the distracted expression of one lost in his creation, but he was polite and smiled at me. That gave me courage. When I explained my idea he looked very puzzled.

"A movie," he said confusedly-"what is a movie? I never heard of that, but if God wants me to write a song I will be only too glad to do so. Let's say - a song like my "Veilchen"? I could write of another flower - a lily, I think a lily would be quite appropriate. I will enjoy doing it. When do you want to have the song? Can you wait for it?"

He took a fresh sheet of paper, wrote some words and notes, looked up at the sky beyond resplendent with stars, swept by the grandeur of storm- then he nodded, wrote again, and with a sweet smile handed me the song.

How I would have liked to send a copy of it on the wings of wind down to the earth! How happy it would have made them: a new song by Mozart! But this was not permitted and when I asked Asrael later on why it was not, he was quite horrified that I could have had such an idea. This was only written for heaven. (By the way, it has become a favorite song here, it is often sung by the angel choir and Saint Cecilia sings it as an encore in her heavenly recitals.)

My conscience was not quite clear because I had not told Mozart

when he said he would write the song if God wished it that God did not yet know about it and yet I took the song ...It wasn't quite right of me, but anyway: I had the new song and it was my idea which had inspired Mozart to compose it - and that was something, wasn't it?

Asrael returned smiling: God in his endless grace had granted His permission. So now we could go ahead.

Back to Peppertree!

He sat just where I had left him and didn't seem at all excited. I was disappointed and asked him what was the matter. He said: "Look, young man. I've been far too long in this business. I know how people talk. I don't trust anything anyone says. So I just sat and waited for you to come back, I really didn't expect you to. Now you tell me the truth: has the Boss agreed? What kind of power does He give me? Where are the funds to back us? We have to have financial backing."

Asrael caught his breath. If it is possible for an angel to be angry, Asrael was. His eyes rolled dangerously but he said with a deadly quiet voice: "You are in Heaven, Mr. Peppertree. You must trust God. If you don't want to, let us forget the whole thing. Or perhaps we should look for another producer, just as you say. This idea is really too good to give it up."

"Doesn't that sound just like Mr. Non?" Peppertree said almost tenderly. "Never a clear word. Never anything you can get your hands on. But what did you say - another producer? Don't make me laugh. There is no other Peppertree... Didn't you know my movies? My great Musicals? The ideal - another producer... Sounds funny to me. However I suppose I have a kind of obligation here, don't I? Even if I don't think much of the place at least I get free room and board so I suppose I should

do something for it. Okay. I will. Let's forget about the guaranties but I cannot take full responsibility either. Don't you think there should be some kind of contract? Heaven or not....Heaven, Hell and Hollywood aren't so far apart after all, as far as I can see...."

I winked at him. He seemed to me pretty stupid not to realize that one cannot behave in heaven as on earth. What an idea to ask God for guaranties and a contract...He had a lot to learn yet and I told him so.

He looked at me with half closed eyes, then he seemed to begin to wake up to the fact that he couldn't overdo. That settled it. We agreed that Peppertree should first formulate the story and then present it to the writers. That was the first step.

"Who are the writers?" he asked distrustfully. "I hope not the one you mentioned from Hollywood. What's his name? The one who shot himself?"

"Perhaps," said Asrael with acidity, "you will be satisfied with Shakespeare, Goethe and Dante."

Peppertree did not look exactly happy.

"That sounds too highbrow to me," he sighed, "nothing for the popular taste. What does Goethe know about movies, or Shakespeare; it was only Olivier who cut put him across. Who was the third one? Dante? Never heard of him. Who is that guy?"

Asrael looked rather scornful.

"Have you never heard of The Divine Comedy?"

"Oh, he wrote a comedy, that sounds better. Get him! He may be the right one for me. But you have to promise me one thing: I'm the one who has the final say. I'm the one who will tell them what to write. Otherwise it won't be any popular success. I know my business. They are

just writers and writers never have any business sense. They are full of silly ideas. I've been in the show business all my life. I know what the public wants...."

Asrael was thoughtful for quite a while.

"We could find some great philosopher who might agree to be the judge between you and the writers. If we don't do that I am afraid there might be trouble. I wonder who would be the right one."

"How about Diogenes," I asked.

"That's the one who lives in a tub, isn't it?" asked Peppertree very disturbed. "No, we have around here enough nuts- don't take him."

Asrael looked distressed.

"He doesn't live in a tub anymore. He sits at the feet of God- and probably we couldn't get him away from this holy place if we wanted to. I really think Socrates might be better anyway. If we go about it in the right way perhaps we could interest him in this idea."

We got him: which means that Asrael called him from the holy of holies and he came reluctantly. He listened with a puzzled expression and then said:

"No evil can happen to a good man, in life or after death. I shall help you in your plight and try to give my thoughts to your problem. The soul takes nothing with her to the other world but her education and culture. I shall devote them to your service."

We thanked him very much and he retired shaking his head gently.

It was not very difficult to interest Shakespeare.

"A movie," he said. "How strange! A new art! It adds a precious seeing to the eye... Yes - I shall help and write. Of life, of love. As sweet and musical as bright Apollo's lute, strung with his hair;

and when Love speaks, the voice of all the gods makes heaven drowsy with the harmony... They brought my Hamlet to the screen, so I have heard - oh things get around in heaven. Perhaps King Lear will be my movie star. The poet's eye, in a fine frenzy rolling, doth glance from heaven to earth, from earth to heaven. And as imagination bodies forth from things unknown, the poet's pen turns them to shapes, and gives to airy nothing a local habitation and a name..."

Quite elated we left Shakespeare and sought Goethe.

Although absorbed in his writing he listened to us.

"I shall do so if God wishes it," he said with dignity. "It would be good to do a play. One ought every day at least, to hear a little song, read a good poem, see a fine picture, and if it were possible, to speak a few reasonable words....

I could write a third part of Faust. A fiery chariot sweeps toward me on airy wings, My thoughts are eager to explore new spheres of divine creation. I feel, I feel: this third Faust will be my masterpiece...."

Leaving him, to search for Dante, we saw Goethe writing furiously and with utter abandon - the glow of his eyes following me like a flame.

We found Dante in deep meditation and waited watching him before we dared to approach him. He was very kind and said he would always do as God wished.

"The light bark of my genius lifts his sail," he said thoughtfully, "as one who from a dream awaken'd, straight, all he hath seen forgets; yet still retains impression of the feeling in his dream-

so I recall my writing of the Divine Comedy. Here I live in blissful meditation. Mine eye was closed and meditation changed to dream... And dream shall change to play. I shall continue my Divine Comedy. I have now seen heaven and the real hell - I know much better now. But we must find actors who shall rightly portray demonic fire, where in heaven shall we find them?"

"Judith Anderson," I said rather breathlessly. "I saw her Medea. Did that make me shudder! She will be perfect for your role. I am afraid she may even distract the devil from his pleasant duties.."

Dante seemed pleased. We thanked him and went to find a camera-man.

Asrael suggested Galileo. At first he seemed a bit confused by this latest assignment, but after we had explained he was ready to start and appeared quite eager to see a new variety of stars, such as those of our incomparable cast....

Asrael and I were quite delighted by our success in locating the right people. We still had to decide the question of the Director.

"You know," he said, "we must be very careful in selecting the right man for this job. Just think of all these minds, all these temperaments - not to mention Peppertree, who will certainly be a headache. I must confess I would prefer another producer, but since he started the idea we can't very well put him out. We will just have to be sure of selecting a director who would be stronger than he!"

"Who do you have in mind, Asrael?" I asked my friend.

"Oh I don't know. This is such a difficult question. Don't you have an idea?"

We sat down feeling rather depressed.

"What would you say to Julius Caesar?"

"No, I don't think so. Between you and me I don't like dictators - even when they are as great as Caesar. They all end in tragedy. You will never impress Peppertree with a murdered hero...We must have someone who had a successful ending. Popularity is the theme song."

He wriggled restlessly, sighed, shook his golden head and looked about him anxiously. I saw that he had someone in mind but didn't dare say so.

"Say it, Asrael," I begged. He beckoned to me, looking around like a conspirator.

"Don't mention this to anyone, Reinhold, it may be a crazy idea, but I think he would be the best we could find." He breathed deeply, then whispered "Abraham."

I was not surprised, nothing could surprise me anymore. I only said: "But do you think that we could get him?"

"That's what I don't know," answered Asrael worriedly. "It might seem an impertinence to ask him. You know he is always very busy with all the souls that rest in his lap - what could he do with them? On the other hand I almost think he might welcome some distraction. Come, let's ask him. He can always say no. I'm afraid he will, but we can try."

We tried. We went to the holy hall where Abraham sat on a throne of glory. I must say I admired Asrael's nerve in asking him to direct a movie..but after all what a movie! What a public! What a theatre!

When we came back to Peppertree and told him that Abraham had graciously agreed to be the director, he wouldn't believe it. He laughed at us and said, "Tell that to the marines. He would never do that! Not Abraham. And what could I do with a high spirit like that."

He would never listen to my advice. I had better resign. Abraham - ha ha - Abraham, of all people."

To make a long story short: we had to go back to Abraham and tell him to forget all about it. Peppertree was too frightened by the mere mention of his name. He knew enough of Abraham to know that he would be the stronger.

What now? We had no director.

I thought back to my earthly life. "How about Max Reinhardt?"

Peppertree winced. "Too old school for me." I had the impression that he enjoyed our embarrassment.

"How about Constantine Stanislavsky? You would certainly accept this genius, wouldn't you?"

"Wouldn't I know that you would try to bring in a Russian...No, my lad - no Russian invasion! I had enough of politics on earth. Skip him!"

"Look," I said impatiently, "why do we have to decide this question right now? First of all we must have a story. And that, Mr. Peppertree, is your job. Call the writers, tell them what you want. But don't forget that we are in Heaven. Make it something Heaven can enjoy and forget about Hollywood. I don't think that what you consider as art would go over very well here."

Peppertree could only give me a pitying smile.

"Leave that to me, young man," he said with pride and dignity - and off he went to do some deep thinking. I was very curious about the result...

I will never forget the next meeting. The only one who was quite at ease was Peppertree but after all he was the only one who hadn't

a trace of sensitivity!

He greeted Dante, Shakespeare and Goethe as if they had been old pals in Hollywood. "Hi," he said with a fleeting glance at them, "hi, boys, glad to see you. Nice place here, isn't it? Not Hollywood of course but one can't be too demanding ... Main thing: business seems to be good. Now," and he spread his sheets before him, "let's get down to brass tacks. I understand that you are writer. You have been highly recommended to me and I'm willing to take the risk of employing you. It's certainly good luck for you fellows to be in the first movie story to be written here in - hmhm- Heaven. I have tried to make it easy for you. Always a considerate boss - that's important for the relationship, isn't it? Never mind- let's talk it over. So here is the story: A young fellow meets a girl somewhere in the woods. She is lost you know, has missed her way. Fell into the water. We can do something wonderful with this: beautiful lake, water lilies, you know. She is almost dead and he rescues her. It's very far from any habitation - so he carries her on his shoulders quite a way and then drags her along the dusty road. Then a car comes along and they get a ride. But there is an old man in the car - very rich you know and with your writers' imagination you'd see that he'd fall for the girl and want to get her away from the boy. Now the girl doesn't come out of her faint and doesn't know a thing, but the old guy and the young one start fighting about this girl - the old one has a gun - they always do - and he shoots the young one. Throws him out of the car, and off he drives with the girl. But the young one isn't dead at all. You'd know that because if he was where would the story be? He lies

there in the dust and has a dream. He sees the girl walking over a flowery meadow - of course one has to see this dream - and she sings. He likes that and joins in the singing, so it's a lovely duet. Now comes something very good. The girl - always in the dream - takes off her clothes, not all of them, don't be shocked, she has a beautiful bathing suit underneath; she jumps in the lake and swims; water fairies swim around her and the boy sings to them. Lovely, isn't it? The next scene is in the palace of the rich old man. The girl wakes up, looks around and is very distressed. Things like that happen: that a poor girl is very distressed to wake up and find herself in the apartment of a rich old man. Haha. This is a marvellous opportunity for another song and then..."

Asrael had listened with attention, his lovely elbows resting on the table. Now he interrupted Peppertree and said: "But this sounds like an opera, or what you call it? A musical? If I had known that, I would have asked the composers we have in mind to come. Shall I?"

Peppertree shifted papers around his desk and looked gloomy.

There was a long silence - then ante raised his head and said in a very hushed voice: "No greater grief than to remember days of joy, when misery is at hand ... This man can never understand. All hope abandon, ye who enter here... Look at these walls bedecked with testimonials of his worldly fame... The noise of worldly fame is but a blast of wind, that blows from diverse points and shifts its name, shifting the point it blows from... Even as I entered I felt it deep in me: to a part I come where no light shines...."

Peppertree was quite excited.

"God," he said impatiently, "can't you talk straight like anyone

else? You make me nervous. What do you mean: a part where no light shines? Do you mean hell? That's fine, just dandy; we can use hell. Write about it. We can even put that old one there somehow, that fellow with the gun. How do you do it - that's your problem, boys, you're writers, aren't you?"

Asrael saw that nothing could come out of that meeting - and because he wanted to have the movie made - made as Dante, Goethe and Shakespeare conceived it- he said: "Let's finish this meeting. Why don't you write down your ideas, Mr. Peppertree, and I will present your sketch to the writers. Then they can decide how they want to develop it."

I almost pitied Mr. Peppertree because he seemed so distressed. No one had ever before dared to propose anything like that to him. But he knew he had to take it, so he made a gesture which indicated: get out of here, just as he had done at N.S. when we went to his office...

The three poets departed in bewilderment.

At the door Dante turned and said: "God be with you, I bear you company no more."

Walking slowly over the silver path Goethe added: "Mediocrity has no greater consolation than in the thought that genius is not immortal... This man does not even need this consolation for he, mediocrity personified, can never sense genius as it crosses his path. He is but commonplace and knows not the meaning of Genius. One must forgive him his ignorance."

"Oh brave new world, that has such people in it," sighed Shakespeare. Let us not burden our remembrances with a heaviness that's gone.

We shall write as we see it. Trust William Shakespeare, friends.
He was ever precise in promise keeping."

Off they went to write the story - but I felt quite sure that Peppertree would find it just impossible....

In any case we had learned from this meeting. We knew now that it would be much wiser to talk to the cast and to the painters ourselves and let them bring their ideas and plans to Peppertree when they had formulated them.

But Peppertree was not to be subdued so easily. Suddenly he was beside us saying: "Look, I'm not at all stubborn. It doesn't have to be a musical. We can leave out the music. Or let's do a double feature, the public always likes that. They get a lot for their money. I thought of another wonderful story: there is a mother with ten daughters..."

We now found ourselves in the Hall of Fame amidst a lot of actors. They were standing around, drinking nectar and eating Ambrosia and looking as if it were Champagne. The first I recognized was Sarah Bernhardt. She was talking with Eleonora Duse as though they were close friends. I drew Peppertree's attention to those two women who would be the dream of any theatre director in any world. But Peppertree looked gloomy. "They are not young enough," he said, "they can only play grandmothers. Look at Duse's face! One can't laugh when one sees such tragedy. And Bernhardt! She is too thin. It's quite nice to have an ethereal figure - but there must be some flesh on the bones, and there isn't. I just can't imagine her in a pool."

I didn't listen to him but went to Sarah Bernhardt and told her about our idea.

"Oh yes," she said and threw her arms out in a broad and beautiful gesture, "oh yes, I will play. I will play again and suffer and be in ecstasy...What role am I to play?"

"The mother of ten daughters," said Peppertree in a dry tone.

La Bernhardt put her head sideways and looked very mischievous.

"Olala," she said, "and where are the fathers?"

"Ten children?" La Duse made a gesture of motherly tenderness.

"It is a picture of Italy. O bella patria mia! Ten children! Oh so much love. The father - the great lover- oh I see him- he is beautiful ---Sposo adorato-- but oh- ten children- ten sorrows...Deep, deep tragedy...lasciate me morire---- It is too much!" And she threw her arms about Bernhardt and wept - big, burning tears streaming down her hollow cheeks.

Bernhardt felt uncomfortable. She did not like Duse stealing the show.

"C'est terrible" she said, her voice like music, "ah, je m'en fiche de cette comédie. Elle m'embête...what is the matter with her? If she wants to play the mother she is welcome. I shall be the youngest daughter and have a wonderful love affair - une grande passion. I feel this story is French. Perhaps not the ten daughters " - there was a twinkle in her divine eyes - "but oh set amour passioné... Ah they say I never knew real love. Mon Dieu! Mon Dieu! I who was la grande amoureuse - and I shall play again and live and die dans un embrassement doux et fort...Ah quelle belle vie!..."

Peppertree had listened to all this with an expression of disgust.

"Listen honey," he said to La Bernhardt touching her shoulder with a little slap that made her wince, "let's be honest. You are too

old for, how do you call it:l'amour passioné...We have to face that. No illusions,Baby. Don't flatter yourself that you look like Marlene Dietrich. You don't.And that settles it. But all the young ones look frigid. What's the matter with this place? Have you no sex here? And that you call Heaven?"

"He is quite right," said a soft voice- and turning around we saw Mona Lisa sitting on a cloud,her feet crossed, smiling alluringly. " I shall play the youngest daughter - I am sure Mr.Peppertree will want me for that part."

Duse and Bernhardt exchanged glances.

"He would,would he?" said Duse. "Very interesting.And what do you know of acting,may we ask? Who are you but a painting?"

"I can smile. Lionardo shall put me in a frame - and there my smile will hover over you so that no one will pay any attention to your acting....Ecco - try to undo that!"

I really thought they would go for one another with their delicate little fists. For a moment it didn't seem at all like a heavenly scene, but Lili Lehmann stepped between them- and giving them a slight box on the ears - she had always been a brisk and energetic woman - said:"Shame on you!Fighting like that! Where is the director who is capable of bringing order to this chaos? Short of Hercules there is no one who could handle these crazy people...."

Hercules! That's true. He should be here!

Peppertree laughed.

"Hercules! You don't need a Hercules if you have a Peppertree. Just take these hysterical females off the payroll - you'll see how quickly they'll come back to their senses.One must be subtle.Hercules -indeed!"

But in the meantime some cherubs had been sent to look for him- and I must say we awaited him impatiently because the fight had gotten out of bounds: there were not only Mona Lisa, Bernhardt, Duse and Lili Lehmann, for Caruso and Chaliapin had joined in saying that they couldn't understand that no one had asked them to sing in this movie. Then Schumann-Heink appeared and said that if there was to be a mother of ten daughters who but she could play it? Hadn't she been the national mother of America once upon a time? She could play a mother ten times blessed to perfection.

Bernhardt again said, "O lala" and Schumann Heink forbade her to be frivolous. It was high time that Hercules arrived. He came looking quite stunning with a tremendous club in his big fist and his half-naked body showing all its muscles.

All the female spirits were excited and Bernhardt had the time of her life and forgot about fighting with the others....

La Duse stretched out her hands to Hercules and the fire of her glance seared his flesh. Enraptured she murmured: "Hercules - let me forget il bello Gabriele - forget amore eterno in your embrace..."

Leda who had just taken her swan out for a walk, almost stumbled when she saw Hercules. It even seemed I heard a long low whistle but perhaps I just imagined that.

Her swan tried to drag her along with him on his golden leash. He was very furious and hissed at her and Hercules - Leda followed him as if in a dream, her head turned backward.

I heard that they had a dreadful quarrel afterwards. She said to him: "Look, Jupiter, you have chosen to approach me in the disguise of a swan. Very sweet, and I love it, you are very exquisite, my dear. But one cannot always eat Caviar - sometimes a good juicy steak"

is very desirable. You, my sweet Jupiter, are but caviar. Now guess what Hercules is...."

Poor swan! He was very hurt. Leda tried to soothe him and whispered endearments against his silken white head. Her idea that a swan on the leash is better business than a giant in the clouds proved correct. Hercules scarcely noticed her...

Peppertree by the way was quite shocked about Leda.

He drew me aside and whispered: "You know this swan business really disgusts me. I am a modern man, I know quite a lot about life and don't give a damn what people do, but this goes too far. A swan! It really embarrasses me." Then he turned away and his eyes almost popped out of his head. "In heaven's name, who is that - that fat one over there? Look, she's absolutely nude, and she certainly should not be. She has no reason for it. What do you think of that? A fine Heaven. Either they are sexless like beanpoles or they run around so that's a scandal to look at them. Who is she?"

It was Eve, creation's first woman. Even she fell for the husky giant. She approached him, her eternal apple in her hand and seemed rather sure of herself. Adam, trotting beside her wearily, tried to hold her back. "Don't behave as though you are Lilith," he whispered and I must say a rather sad and languid expression crossed his face as he mentioned the sweet and sinful Lilith...

Eve turned to him savagely. "Lilith - I like that! How dare you mention me in the same breath with that demon! Let her haunt the worlds sucking the blood from poor bewitched humans but don't say that name here."

Adam smiled. "I wouldn't be so sure that you are a model of virtue." He should know....

And we all know that Eve has had trouble enough. Didn't she start the whole thing? Wasn't she thrown out of the Garden of Eden? She should be ashamed of herself instead of playing the innocent one....

There she stood, apple and all, eyes demanding, locks curling like snakes over her shoulders....

I was glad that she had a complete fiasco with Hercules.

Peppertree just laughed out loud - so that she turned her head and looked at him intently. Then a smile lightened her rather sullen face and, slowly approaching him, she offered him her apple I almost collapsed with amusement.

Peppertree looked at her with a dazed expression - then he drew back and rubbing his nose, said soothingly: "Relax, Eve. I can see that you are quite a girl, but why don't you concentrate on Adam? I'm not surprised that you don't find this a very exciting project. Perhaps you have concentrated on him too much throughout the eternities. He looks rather weary. But don't try to get me. I like curls and smooth hair as we had it at N.S. You are not at all my type.. Get going, Baby...."

Eve wasn't at all hurt. She just went on her way, her big feet padding softly along the airy ground. She yawned and looked at Adam - and then, resigned, began eating her apple...

Peppertree watched her much amused, but then he turned to us and despair spread over his face.

"Now what is the outcome of all this? I ask you, Asrael - can't you find someone who could be my director? Why are you an angel may I ask? If I were the Boss I would have fired you long ago. Call Serge Romanoff. He will arrange everything. Where is he? I haven't seen

him yet - and for heaven's sake get Hercules out of my sight, he only causes trouble. By golly! Look at those angels. I'd like to know where they are taking him. They seem pretty excited and are looking, I am sure, for a dark corner. Funny Heaven! I almost start to like it here."

We suggested that he go with us to Moses hoping that he would get the right impression if he saw him in all his glory and would take him as a director. But he did not want to go with us at all. He said: "You are only losing time, I will never accept Moses. This is no C.B. de Mille production. I am Peppertree of N.S."

"You are in Heaven," said Asrael in a strict tone, "you are now a part of Heaven." (I couldn't help muttering: "God forbid....")

But what could we do? As the producer Peppertree had the last word. We proposed Napoleon, Alexander the Great - we even suggested Roosevelt. But he was stubborn as a mule. He could not forgive Napoleon his Waterloo - and as for Alexander - wasn't he described as a man of liquid eyes and melting glances? With a head like a lion? Absolutely impossible with all these frustrated females here in this highly moral Heaven. Wouldn't it be just the same as if we had taken cute little Hercules? And Roosevelt? He was quite horrified: taxes are high enough, no Sir, no new Roosevelt taxes...

Asrael suddenly lost his angelic patience.

"I shall ask whom we consider best, Mr. Peppertree," he said with that ringing voice which reminded me of the great strength beneath his gentle exterior. Darling Asrael! This was the right note to clear the confused dissonance of our fruitless conversations with Mr. Peppertree.

His whole attitude shanged in the twinkling of an eye - his bullying manner had vanished and he stood before my beloved angel like a soldier at attention. I suppressed a smile and off we went, Asrael and I. But when we were out of sight Asarel stopped and said: "That was a shameless bluff, Reinhold; I haven't the faintest notion whom we should take..."

Then with a cry of delight he spread his wings and rushed ahead with a terrific speed calling to me to follow him.

Asrael paid no attention to my questions - and knowing him I gave up asking. I only knew: he had the right person.

He had.

None less than Apollo was nominated as stage director - and even Mr. Peppertree's ironic smile vanished when he saw the splendor which the presence alone of the beautiful God seemed to lavish upon the stage.

In any case no one paid much attention to Mr. Peppertree's weak protests - and giving up his attitude of negativism he got into action.

That means he was all over the place...

No one was left in peace for the energetic little man still wanted to be the master of the situation in spite of the fact that he was quite unnecessary. Poor Peppertree! I really felt sorry for him, he seemed to be a complete outsider in Heaven and I wondered how he had ever managed to get in. Perhaps a relative had arranged it for him.

Strangely enough Apollo rather liked him. At first he couldn't understand what he really wanted - then a kind of friendship

developed between them which amazed me. It was a side splitting sight to see Peppertree standing before the radiant Apollo- little shrewd and almost ratlike, yet swathed in the glory of the rays which fell from the fiery eyes of the ever youthful god.

He explained to Apollo that there was really no story as yet since his scenario had been refused.

"Oh yes, there is," said Apollo. "Dante told me about it. It's about the erring soul who wanders through the world until it finds its way to eternal bliss. Didn't you know that?"

Peppertree was the picture of misery.

"What a story," he sighed. "How amusing! People will storm the box office to see it. I wash my hands of it - they will never listen to me. They just don't understand. Look, Apollo, you have been around or at least I think you have. A fellow with your looks - boy, that must have been something. So you ought to know that you can't have a story without some love interest."

"There is, as you call it: love interest. The soul is erring, it goes through many experiences before it comes upon the eternal truth."

"Let's stick to these errings, my lad..."

Peppertree seemed more confident now.

"But have you ever directed a play? Do you know a thing about it?"

"I am the protector of poetry and music, Mr. Peppertree."

"And then they say they don't want a musical... What intelligence! You should have seen my famous Musicals on the earth. I could have given you a job I'm sure. I could have told Mr. Non or Mr. Sense that you were a cousin. You know they always have a soft heart for relatives.

I could have done something for you."

"Thank you, you are very kind." Apollo looked at the little man kindly and sunlight shone on Mr. Peppertree so that he looked positively glamorous, almost like a movie star.

But he had no time to remain with his new friend. He had to see what Michelangelo was doing.

"Much too monumental, my dear boy," he said to the astonished artist. "This looks like a cathedral- and who wants that? Can't you put a swimming pool somewhere? We don't want to make the people feel creepy."

Michelangelo did not have the patience of Apollo. He just shooed Peppertree away.

As he left he saw an angel leaning against one of the marble columns of the stage set. I think it was Daphne. He looked at her and liked what he saw.

"Hi, Toots, who are you? Want a job? I'll give you a test. Hey, wake up, what's the matter with you?"

She blinked a little as if just aroused from sleep and said in a gentle voice: "I am in deep meditation."

"Whatever that is, it's no good. You can't make a face like that and have sex appeal. No, sweetheart, look more alive. We want temperament; we always had a lot of bombshells - you know: girls with terrific pep - that's what the public likes especially, believe Peppertree!"

He went closer to her and touched her shoulder - quite harmlessly, just like a good old uncle. But I never saw anything like it: she got pale - rose trembling, stretched her arms above her head - and was a tree. Just like that.

For a moment Mr. Peppertree was speechless. Then he smiled, "That's good- say-we could use that. It's a swell trick. How do you do it? Relax, Tootsy! I've seen what you can do. You get a job."

But he was not so pleased when the tree soared high above his head - into the blue ether of Heaven's Hall...

* * * * *

Everything was set for the rehearsal.

The shooting was to start immediately. Peppertree was very busy. He trotted from one marble column to the other, rushing the poor angels loaded with suns and stars, before him. He wanted more suns and other chains of stars hanging from the ceiling, swaying out of the blue vacuum into the glowing beauty of Michelangelo's stage setting.

He also ran to the green rooms of all the Stars, to look at them and approve or disapprove. For the first time he agreed with Duse and Bernhardt. He was as shocked as they when he saw their make-up. El Greco, the make-up man, stood quietly beside them letting the storm pass over him.

"Dio mio," cried Duse, "where is my face? Where is my divine brow? What have you done to the alabaster beauty of my skin?"

She was right: it was no longer Duse. Her coloring was incredibly beautiful - but the rosy glow of her cheeks was not at all like Duse. But what horrified her most was that her face was elongated like all the faces El Greco had once painted.

"But I see you like that," said El Greco with amazement. "Faces are that way. I cannot paint what I do not see."

What uproar that caused!

"Get someone else," said El Greco. "This is silly anyway."

Peppertree appointed Rubens and everybody was pleased.

Even La Bernhardt got a real round bosom and looking into the mirror said again "o lala" and gave Rubens a languishing smile.

The shooting began - incredibly noble verses were spoken, the acting reached perfection and everyone was happy. Everyone but Mr. Peppertree.

He said to me: "What I can't understand is - who is going to pay all those actors and actresses and singers and what not? I've never had any meeting with the business people."

Asrael lifted an eyebrow. "We have no business people here, Mr. Peppertree."

"What do you mean- no business people? Who figures out the cost? Who is the unit manager? Get Sergei Romanoff. He must estimate the cost immediately. It will be terrific, and where can we promote the pictures? Where are the small towns which always offer our best public? How high must we put the price for the opening for example? Who will come? Who is doing the publicity? It all seems absolutely dilettantic to me. Don't you know what art is? Art is - pleasing the public, making the most of each person, each situation. Taking in all the money possible. That's art."

Asrael was quiet for a while, then we looked at each other and both sighed. I said to him: "Don't try, darling Asrael. You might just as well talk Chinese."

But he said very softly: "Mr. Peppertree, we have no publicity. There is no money paying public. We don't want to have anything to do with money. You are in Heaven."

" Okay,okay,I know: in Heaven. But why are we making this movie, I ask you?"

"For art's sake. For God's sake. For Heaven's sake."

Poor Peppertree stood up,put together the papers on his desk, looked at us with a very dignified expression and walked out.In the doorway he turned and with as much energy as was left him after this knock-out blow said:" I never heard of art given for art's sake, for Heaven's sake! What a place, for heaven's sake,what a crazy place!"

So he left us forever. I have no idea what became of him. Perhaps he went to hell. I almost said: I hope so,but being in Heaven O don't dare to commit myself...

VIII.

Eternal Bliss

Peace was restored in heaven now that Hollywood was forgotten. The great spirits floated undisturbed in blissful quiet through the endless blue, and I myself felt no desire for excitement or new thrills. Slowly a kind of enchantment seemed to weave about me, enveloping me and making me deliciously tired.

The light which at the beginning of my heavenly experience had seemed bright and radiant, became soft and dreamlike - the fragrance around me intoxicating. Clouds - silvery and unreal - were wrapped about me as if gentle hands lulled me to sleep...

Time like the blue air beneath my feet had neither beginning nor ending.

What is time?

Only a word which is used in worlds.

A word without meaning.

A human word

It seemed strange and utterly foreign to me, to my real self.

* * * * *

I lie upon a shining white cloud in the endless hall of Heaven. Asrael sits beside me, his hands clasped about his knees, his gaze sweeps sadly over the infinite distance. He looks so beautiful, so kind and wise - it makes me sad that our ways must part....

"Asrael," I say very softly, we have come to the end of our journey together. I feel it. Looking back over my many lives, as I should in

this hour of parting, I realize that they have been a long stairway which I have had to climb - and I have reached the end. Is it not so? It was so strange to awaken each time when I had died. Each time to know that one more step had passed and each time wishing fervently to remember at my next rebirth - to have learned from the previous life and to use my knowledge. But each time I had forgotten... I was blind to the wisdom buried within me, the wisdom of the life before...

I had to learn anew, always anew.

Now everything seems blurred to me - and the existence which I have known here in the endless realm of heavenly bliss also fades away. I know that I never ceased to learn and that even here I have passed through many stages of development. When I came I was like a stumbling child. Now I have learned and I am wiser, wise enough to know that the greatest happiness will be to lie - a tiny speck of dust - at the feet of God....

Do you remember when I painted God's image in the Hall beyond the golden clouds? I painted with music. Music streamed from my hands - and when I took the colors into my long slender fingers these colors sang to me in a harmony almost unbearable in its beauty.

I stood in awe before the painting.

It seemed to me sublime.

I knelt down, worshipping it humbly.

And when I lifted my eyes to His face, to the face of God which I had painted, I felt His eyes burning through my whole being like two suns - and I felt how these suns, these eyes of God, devoured me.

I sank to the ground and felt: this is the last and everlasting bliss.

I know He is calling me, telling me: it is time. I have now but one desire: to vanish in His glow....

Nothing is left of what I was. And long before I breathed and long before I was - where had I been? Have I been a ray of light touching His brow? Have I been a fraction of the cloud where His head may rest? Soon I shall know....

But my loving heart is heavy with one grief: our ways will part, my Asrael. Where will you be when I shall pass into the sleep of deepest peace? You are part of my existence. How can I sleep not knowing where you are? You were in me and with me through eons of timeless time...Where will you be, beloved Asrael?"

How far away he seems! His form has melted into nothingness, his face, radiant and golden, is only a faint and shimmering light, his eyes two burning stars.

I am afraid - so near the goal - I am afraid.

My eyes are heavy, my thoughts dimmed.

I cannot see - I only feel the warmth and light of golden fire- and lips, burning and sweet, pressed to my brow....

Asrael's voice is like a silver thread of music: "Go in peace. I am with you throughout eternity. Don't question - I cannot answer you. I obey and serve...."

Hands are lifting me - glowing loveliness transforms me into light and air...

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Sweet slumber cradles me in lofty arms....

And happiness is mine- happiness unending.

I live, I live - a part of all the universe ! I shall be here
and there and everywhere - perhaps in orsy clouds of dawn - perhaps
in softly sighing wind- perhaps in the endless surge of a myriad
of oceans - perhaps in the song of stars - in rainbows' colorplay-
or in a smile of God ... I do not know.....

IX.

Back to Earth

All this was nothing but a dream ...Without opening my eyes I know what I shall see: not angels and not the golden gates of Heaven's sacred Halls - no, I shall see my bedroom and everything which I once loved - a long time ago, it seems! Outside the window: New York - treetops of Central Park, skyscrapers and the warm sun of spring ... The spicy air floats through the room, exciting and exhilarating as only New York can be.

And yet I must summon courage to face life again - and earth and the complicated destiny of a great tenor - the sad fate of realizing that I must soon bid farewell to glory ... This thought lies like a heavy burden on my weakened heart. But I have learned. I learned from Heaven and from Hell, I learned from my beloved Asrael, - Where is he now? Why can I not feel his presence, nor see his eyes filled with a light unknown to earth....

Weakly I try to look about me.

Lo and behold: A creature stands at the window, tall and slender, clad in white. The sunshine weaves a kind of sheen around her and her face seems beautiful.

"Asrael," I say with a trembling voice, "Oh Asrael..."

But that was not the thing to say because the creature moves toward the bed, not at all an angel but a very efficient looking nurse, and plunges a thermometer into my mouth, saying soothingly: "There, there, be quiet now..." And suddenly aunt Lisa sits beside me

holding my hand. It is funny how time seems to jump: I suppose I must sleep a great deal and whenever I wake up the situation has changed. For instance Bridget now sits where aunt Lisa just smiled at me. "Hello" she says and I honestly think she has tears in her eyes. "Hello, old boy. Good to see you almost normal again. What a shock you gave us. Passing out like that! Frightened me to death. But you will see how quickly you'll recover now. And I have a surprise for you."

"No surprise please." I have to smile, knowing how difficult it is for her to wait to tell me the news. "All right, shoot if you must. I have to take it. I have to accept life after having been so happy in Heaven."

Bridget looks alarmed.

"He is delirious," she whispers to the nurse and both the silly women look at me with concern.

It makes me impatient, but I am too weak to explain. I will do that later...

Time passes. My strength begins to return and with it a new interest in all those things which had interested me before I - before I dreamed that I died.

It was quite a while before aunt Lisa and Bridget could bear to tell me that during my illness Richard arren had sung Tristan with sensational success. Why must they be so careful and annoyingly subtle? I really don't like to ne thoiht a hysterical old singer, trembling lest anyone else he considered better than I.

"Look, aunt Lisa," I said with as much energy as I could summon,

" I am glad if he had a success. He should. He is excellent and it was very petty of me to stand in his way. I never will in the future, I don't know whether I want to go back. I learned so much on this flight - oh if I only could tell you everything that happened to me! Will you believe - oh please believe me, aunt Lisa - I heard Dante saying: "the noise of worldly fame is but a blast of wind..." He is so right. A blast of wind! And I cared so much- but I don't anymore. I am sorry that I am back here: I mean I am sorry to be alive again. It was so good to be away from it all....And I miss Asrael so very much. Aunt Lisa, you would have liked him!"

"Asrael - Who is Asrael?" she whispers and I see fright in her good eyes. Oh- its better to keep quiet. They will never understand.

The nurse starts to be official. "I think it is better we let the patient rest." Her tone was almost threatening.

No - I don't want to rest. Apparently I had rested for quite a while.

My eyes travel about the familiar room. Flowers everywhere. And there are clusters of mimosa - very lovely, but the odor is too strong. "They are from Joan," aunt Lisa tells me and her voice takes on its familiar tone of disapproval.

"Throw them out, they stink," I answer....

For a moment aunt Lisa is speechless - a rare occurrence I must say. "She telephones the whole day," she says nervously. "What shall I tell her when she calls again? Do you want to see her? Shall she visit you? You know that I wouldn't like this idea - but I don't want to interfere. Shall I tell her to come? Would it make you happy?"

"Tell her to go to Hell."

That thought makes me chuckle: how she would love it: I mean that strange place called hell - all the diamonds, the beautiful devils! Especially Lucifer would impress her...Yes, by all means let her go to hell...Of one thing I'm sure: I am cured of this infatuation. Cured forever. My dream, if such it was, has taught me to see her as she is. I think I am finished with everything: with singing, with ambition, and - with a sigh I must admit it - perhaps even with love....

* * * * *

But why with singing?

My voice may not be what it has once been, but there is much more than the mere voice. I have all that Warren is struggling for: I have the poise, the deepened expression, I have lived a long life and I have learned from living, from joy and sorrow. Now I have learned from death and from God and the evil. And last not least - from Asrael...There will be much more in my singing now than there has ever been before....

For what do I lie here - like a man finished with life? I am not. By Jove, life has not been given back to me that I should retire. Richard Warren - indeed! I feel strength returning, the old strength to fight my battles and win them....

Bridget has been watching me very shrewdly. Now her time has come. She is bursting with news: she has a tremendous offer for me from Hollywood. A movie, just as though it had been written for me -

a brilliant star part and as for the fee - I just won't believe it. Almost stammering, Bridget whispers into my ear a fabulous sum. A sum which really does not surprise me after my dream experience. But I am not especially tempted. I feel I need a longer rest. After that I want to go back to the Metropolitan. Back to a challenge! To show that the old Tristan can still compete with a fresh young voice... That is my heart's desire. Not Hollywood...

I tell this to Bridget; she purses her lips and starts to powder her immaculate nose. She tries to persuade me - dollars fly about like balls - along with subtle remarks about a faithless public now entranced by a rising new tenor....

Aunt Lisa sits there like a sphinx. She says that it is my decision alone which counts and that no one has a right to influence me. That I know what she, personally, thinks of Hollywood... There is scorn in her eyes and scorn in her voice...

I feel very alone.

"Think it over," says Bridget clicking her purse. "But not for too long, darling. You know how these people are. They may change their mind." Out she goes, annoyed with me for not sharing her delight over this offer.

Aunt Lisa kisses my forehead. "Sleep well, Reinhold. Think it over carefully. Take your time..."

I have thought it over for days, but I cannot make up my mind. It would certainly be much easier to play a part in a movie with some arias and songs in it instead of wrestling with the difficulties of big Wagnerian roles... And all this money! No one can blame me

for hesitating to refuse. If I should some day resign from the opera I should have to alter my standard of living. I could go on for some time in the movies. The parts would certainly not be breathtaking - I would have to play fathers and old singers - perhaps even comic roles...But - but - but....

Bridget starts being very urgent, and it seems as though I must reach a decision to-day. I am already out of bed and feeling much better. Joan has forced (or smiled?) her way in and looks lovelier than ever, her hair honey gold, her skin delicately tanned by the sun lamp. Ravishing creature - but I feel a hundred years old and quite grandfatherly. She senses that and it saddens me to see that she seems to feel relieved. Poor child. She shall not sell herself to anyone old and done with...

" I have a surprise," she smiles at me and her eyes glitter, not only with their usual radiance but with a peculiar expression of triumph. I can wait to hear about that. I have had quite enough surprises.

Aunt Lisa knits one of her mysterious woolen scarves; they are supposed to be for some charity but seem very useless to me. I enjoy the stillness and seeming peace even if it is the calm before the storm.

Then Bridget bursts in, efficiency personified, very business like, and casts a cold glance of surprise in Joan's direction - just above her golden head.... I see that Bridget is on the verge of a nervous breakdown. She cannot stand any longer my indolent "I -don't - care attitude. She is just on the point of opening her mouth for a

long and passionate tirade when Joan says with great relish, obviously enjoying herself no end, " I have a movie contract for a star role with Everest Pictures Incorporated."

This is really a bombshell. We are all speechless. "How did you get it?" I ask curiously.

"How does one get it? I just got it! I met a producer - God is he sweet! - and he gave me a test. He says I am just the one he has been looking for, and has given me a seven year contract."

I did not want to destroy her illusion by telling her that a seven year contract is just a fake; so I only said, "Congratulations, darling."

Bridget emerges from her compact having powdered^d her nose viciously: "Just the one thing he is looking for - what for? That's the question."

Joan folds her arms beneath her charming bosom. "For a star role, Miss Collier. Perhaps I may even consider taking you as my press agent."

"Thanks, I can't wait ... When do you leave?"

"To-morrow."

"Bon Voyage," says aunt Lisa from the bottom of her heart.

The three cats are at it again! But this time it doesn't make me nervous. In fact it amuses me no end.

"Don't let them lighten your hair. Lemon color is not becoming to you. I like you as a natural. This deep honey gold is just the thing."

" I am not a natural," says Joan with an I-don't-give-a-damn expression. " I am really a brunette. This is just dyed."

Funny how that hurts me. Ass that I am! To believe always that - Oh what the hell! Never mind. She will soon be lemon yellow and has my blessing whatever she does...

"Give my love to Fabian," I chuckle, "You will meet him. He may be your start. He is quite green and totally dead. You may not like him."

The three women look at me. Of - I shouldn't have said that. Aunt Lisa picks up the thermometer. They are always sure I have a high fever whenever I mention anything from my dream.

Joan chatters on happily. "My producer - his name is Rosenbush - funny, isn't it - says that I should buy a house in Beverly Hills, or perhaps just rent one at first. You know he understands me so well, all my dreams. You know they now have inside swimming pools too: one just slides right from bed and swims out of the room. Imagine! And there are Bougainvilleas everywhere, all the balconies are covered with them. And all the lovely pepper trees!"

Peppertree! It gives me a shock. Mr. Peppertree the great producer! I am sure he would like Joan too...

"One has bathing suits of brocade. Fancy that! I am so excited. And to meet all the stars- many are married- what a shame! But there are always some bachelors left- and I look forward to meeting them all!"

"And your great career, Joan, don't forget that little unimportant business of a career," smiles Bridget showing all her teeth, quite like Lilith in the window of hell... "Speaking of a career, I think it is time to talk about you, Reinhold. What is your decision?"

Joan of course did not give us any peace until she knew everything. The fact that I also had an offer from the city of glamor rather took

the wind out of her sails. That at least gave me another moment to think and to struggle.

"Look, Bridget," I said finally "I'll give you my answer to-morrow morning. Call me at nine and I promise I'll give you a Yes or No."

Bridget loomed there before me like the Final Judgment itself.

"Okay, to-morrow morning at nine sharp. I'll call, Bless your decision, darling. I hope it will be Yes."

Bridget loves dramatic exits. This was a good one.

Joan was rather taken aback. She had prepared a sentimental farewell- the young fairy queen floating away in a cloud of sunlight, bidding goodbye to the brokenhearted old friend who sits dying and resigning with dignity. Now this well rehearsed scene was no longer appropriate.

"I think we may have a thunderstorm," she remarked irrelevantly, looking at the clear blue evening sky. "I must run now. Bye, darling, meet you in Hollywood, maybe." I saw her depart without any sadness on my part.

We are very quiet, aunt Lisa and I. It takes me quite a time but then I have to say it: "Look, let's be honest. I have come to the end of my opera career. This sensation - Warren as Tristan, has killed me. I know that. It's all right and quite as it should be. He is young and I am at the threshold of old age. The world belongs to youth, now more than ever. But if I retire. what will life mean to me? I am accustomed to the music of applause, to the agonizing delight of singing, of performing. I don't want to stand in the shadow of life, I want to go away, and yet I don't know where to go. Isn't this

Hollywood offer a sign from heaven for me? Doesn't a new door open before me to new glamor, new triumphs? And = last not least - to a new and spectacular way of making a lot of money much more easily?"

Joan was right: a thunderstorm seems to be on its way. It is rumbling far away and a short flash of lightning strikes my eyes. Something seems to whisper through the wind which suddenly raises the lace curtains as if with impatient hands. I try to catch what it says but I cannot understand...

Aunt Lisa looks at me with strangely luminous eyes. It is almost as if two stars would shimmer in her beautiful old face. I look at her fascinated.

"Reinhold," her voice is deep and warm like a cello - "listen to me. I don't want to give you any advice. You must make your own decision. But I shall tell you what I think. You see, my son, I was never a great singer. I was good, I had success, but I never conquered the world. It was not in me. I loved Vienna and was satisfied to be a favorite there. I never experienced the restless yearning which is the soul of real greatness. I was contented - and contentment is a dangerous drug. It kills the lust for life and struggle, the lust for dreams and adventurous living. You, my child, have been great from the beginning. Greatness was inborn in you and I have watched it develop with both delight and fear. You made your way, Vienna could not hold you, the world was your stage. You conquered it - with your great art, only your art. You went your way with a certain ruthlessness following your inner urge - following it for good or bad - never questioning whether you hurt someone else, never considering established

rules because you created your own world, untouchable and perfect in its imperfect ways. That was your life, Reinhold. But you were never commercial. You never sold your art by cheapening it. You could not do that because it wasn't and isn't in you. Don't cheapen it now. Don't step down just because you don't yet see the steps which will lead you further upward. Believe me: they are there. We never shut one door in life without opening another. And when the very last door must be closed, we will find ourselves upon the threshold of a much more beautiful existence than we have ever known before.

Believe me, darling: I know the anguish in your heart. I know that a farewell is full of bitterness if you don't learn to open the doors and windows of your being so that you may learn anew to see, to hear, to create. You are an artist. You are not just a singer. Your art embraces the whole world of art not just music. You will find it opening before you with welcoming arms. And you will be surprised how little of it you have known before.

Now good night, go to sleep, Reinhold dear, and may you dream of Asrael." As she bent over me I felt a tear, warm and trembling, on my cheek.

The room is suddenly flooded with splendor! A flash of lightning like a cry of joy, a flaming "Yes!" breaking through the open door of heaven straight into my heart....

I know my way. I have decided. There will never be a Hollywood for me... Silently my lips form a loving word and I murmur to myself, half asleep: "Thank you, Asrael."

I must have slept for quite a while.

Moonlight strikes my eyes, and a broad ray of its silvery light

falls on the white paper beside my bed. What is it? Ah - Bridget left the movie script ...Very handy...She thinks maybe I will read it, be tempted, and say yes.

I shall not.

My decision is final.

And because it is final it won't matter whether or not I read the script. I might be amused. I feel so wide awake - perhaps it will lull me to sleep again.

Turning on my bedside lamp I take up the script - but with a slight feeling of hesitation.

By golly- it is a lovely part! An important part, if not as Bridget had said, the star part, No - that could not be - yet. They have a very different public in the movies. Perhaps the name Reinhold Wilbrecht wouldn't mean much to them. It would be rather exciting to have to win a new kind of public, not only music lovers but also the masses who seek entertainment for just what it is - distraction. To bring real art and good music to them - wouldn't that be something worth while?

The story seems rather naive. A young couple in love - a quarrel, misunderstanding, happy ending. I am the father, a famous tenor. Quite dignified. I am even a little flirtatious. The girl for whom my heart beats faster than befits my years in the end marries my son....One could play that role without being at all ridiculous. Look at Pinza for instance. I am no older than he is. And he made legions of women swoon on Broadway with his devastating sex appeal. Perhaps I could too.. With the right kind of make-up O could look quite -let's say attractive.

Aunt Lisa - my God, it was quite a different artistic world which she knew, a world in which there were no compromises. Beautiful, but no longer at all practical. Life has changed with all its values. Why should I stay old fashioned and refuse to face simple facts? I made my final decision but after all, no decision is final until it is put down in black and white. One must be flexible - I think I am... Yes, I am...

I shall sign this contract, now, before Aunt Lisa's sad eyes can look at me again with disapproval and disappointment...

The storm returns. It really seems as if someone up there in the sky had gone berserk. With the next flash of lightning I realize: it must be Asrael. My gentle, kind friend Asrael! He is furious - and how could I blame him? He did not like Hollywood - and now he would have to accompany me and live through all the nonsense called "art" - a kind of art which he, like Aunt Lisa, cannot appreciate. And which, I must confess to myself, I cannot either....

I am rather mixed up. It has been a dream. Perhaps there is no Asrael. I am almost sure there isn't. I am still so weak my thoughts are very confused. I should really take myself in hand and forget about this dream.

I feel strangely hot - an iron band seems to tighten about my chest. I can scarcely breathe. An open window will help - I want to feel the wind sweep over me - as it did on Mount Everest when Asrael, Fabian and I rested on its summit....

The wind is cool and refreshing - but it was certainly silly to stand at the open window with the manuscript in my hand: suddenly

a whirlwind rushes through the room snatching the movie script. Paper flies about in wild disorder and pages soar out of the window - high over the tree tops of Central Park like wheeling glistening birds.

That is too much!

Asrael, you should be ashamed of yourself! You seem to forget that I am again a human being and no longer the helpless ghost who was forced to follow you.. a savage fury seizes me - and leaning out of the window, I shout into the howling, crashing storm:

"Stop that, Asrael! I shall do what I think is right. I shall..."

Postscript

I am sorry that there is no better ending to my story.

I had an argument with my agent. He says one just can't let a story peter out like that. He is quite right - but what can I do? The strange communication between Reinhold and myself stopped suddenly. I awakened abruptly from the trancelike state to which, throughout the story, Reinhold's incredible experiences had reduced me. I know this is quite understandable and I certainly cannot explain it. But nevertheless this is the situation: Reinhold and I had long been good friends and colleagues, we had sung many operas together and had always liked each other, but why he should have chosen to communicate his thoughts and dreams to me I can't imagine. But the fact remains- he did. Then just at the moment when his story was reaching a dramatic climax it stopped with a suddenness which shook me.

I realized why the next morning when I opened my morning paper and read the sad news of his death...

So this time Reinhold had really died.

I sat for a long time - not knowing what to make of it. The great question was Asrael!!!

Had he really snatched Reinhold away from a life he could not bear to share any longer?

Nonsense!

I must keep my sanity and stop confusing dreams and reality.

There was no Asrael. There was no Fabian. How could I doubt this for a moment?

* * * * *

I went to the funeral. It was uncannily like the funeral in his
- I should say "our" - dream.

Perhaps I should take a rest, go on a fishing trip, even though
I hate catching fish, but at least sit beside a quiet stream and
watch the fish swimming happily under the cool ripples....

Because something happened which made me doubt my sanity.
After the funeral I had to go back and look again. I had to convince
myself that I had just imagined it.

With trembling heart I looked at the next tombstone.

And there it was:

John Fabian
born 1882 Pocatello, Idaho
died 1930 New York City

* * * * *

Lotte Lehmann

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Unidentified teller of Reinhold Wilbrecht's tale, "an old friend"

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Drawings:

In low cabinet on left wall

This almost blank final page demonstrates the faith that Lehmann had that her work with its drawings would be published. She had sought a publisher, but the result wasn't mutually satisfying, so her favorite child lay unrecognized.



Lehmann's Conductors



Lotte Lehmann and Arturo Toscanini after one of their performances

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

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



Maurice Abravanel

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



Thomas Beecham

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

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

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

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

Fritz Busch (1890–1951) conducted most famously (in Germany) in Dresden, where he led Lehmann in the world premiere of *Intermezzo* by Strauss in 1924. After 1933, because of his outspoken opposition to the Nazis, he conducted in South America, Scandinavia and England (Glyndebourne Festival Opera). He had lots of family connections in the classical music world, being the brother of violinist Adolf Busch (who was especially famous for founding the Busch Quartet), and brother of cellist Hermann Busch, and for playing with Rudolf Serkin, (who married his daughter).

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

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



Wilhelm Furtwängler

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



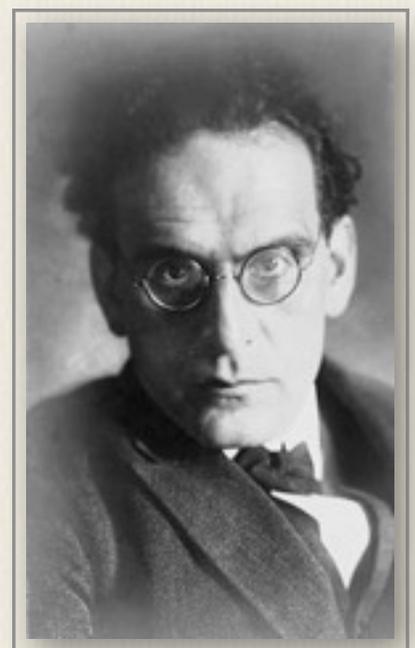
Robert Heger

[P.S. Heger](#)

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

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

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



Otto Klemperer

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

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

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

Clemens Krauss (1893–1954) was a highly respected Austrian conductor, associated both professionally and personally with Richard Strauss. He became the director of the Vienna State Opera in 1929 and was also connected with the Salzburg Festival. He conducted Lehmann many times in both these venues (as early as 1922), but because his mistress and later second wife, Viorica Ursuleac, sang many "Lehmann" roles he, of course, tried to engage Ursuleac. This caused great friction between him and Lehmann.



Clemens Krauss with Lehmann

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

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



Erich Leinsdorf

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

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

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

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

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

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



Eugene Ormandy

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

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

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

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

Franz Schalk (1863–1931) was an Austrian conductor, best known for his association with the Vienna Opera. He actually studied with Anton Bruckner! His association with Lotte Lehmann was profound. Schalk gave Vienna the local premiere of Pfitzner's *Palestrina*, with Lehmann cast as Silla, and *Die Frau ohne Schatten* by Strauss, with her as the Dyer's Wife. Especially for Lehmann, Schalk revived the title of Kammersängerin (literally "Chamber Singer," from the days of the monarchy when singers were honored by the appointment to sing for the emperor in his chamber, a sign of his highest esteem). She was the first singer to receive that designation



Franz Schalk

since the collapse of the monarchy. She officially became Frau Kammersängerin Lotte Lehmann in 1926. For the Beethoven Centennial in 1927 Schalk led Lehmann's first Leonores. He wrote: "A great, overwhelming, radiant festival, and our Lotte Lehmann was its brilliant center." These few roles are only a sample of how much Schalk conducted Lehmann. The Chronology demonstrates far better. An *Ariadne auf Naxos* in Vienna in June 1931 turned out to be the last performance that she sang with her beloved Schalk. He died in 1931, and Lehmann walked behind his coffin to the cemetery. That evening, at the opera house, Clemens Krauss conducted Siegfried's "Funeral March" before a memorial performance of *Die Meistersinger* in which Lehmann sang Eva. She recalls how deeply she was moved, in *Midway in my Song*: "In the last act the chorus, 'Awake!' [Wach' auf!], recalled to my mind the familiar figure at the desk....I closed my eyes, and it was as if he were there again—surrendered to the waves of music: 'Awake! The dawn of day draws near...' An uncontrollable fit of weeping shook me, and my colleagues quickly formed a protecting wall round me so that no one might see my tears...." On 6 December 1931, there was a special concert in memory of Schalk. Two great orchestras, the chorus of the Vienna Opera, and many leading soloists were involved. Bruno Walter conducted and Lehmann sang Mahler's "Um Mitternacht."

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

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



Richard Strauss

At the Vienna Opera he conducted many performances with Lehmann, and not just of his own operas. Their collaboration began with *Der Freischütz* in 1920, and continued with *Lohengrin*, *Magic Flute*, *Die Walküre*, *Der Barbier von Bagdad*, *Tannhäuser*, *Fidelio*, and concert performances of his songs. Obviously, the majority of the operas that Lehmann sang with Strauss were his own, but sadly, we have no recordings of them.

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

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



Arturo Toscanini

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

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

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



Lehmann with Bruno Walter

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

Felix Weingartner (1863–1942) was a highly respected Austrian conductor/composer, who had studied with Liszt. After many successes in Germany, he succeeded Mahler at the Vienna Opera in 1908 and continued (off and on) in Vienna until 1927, conducting, teaching, and composing



Felix Weingartner

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



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



Lehmann Meets Goering



Goering, lion, Sonnemann

The typed pages shown here are from Lehmann's manuscript in which she offers an account of her meeting with Hermann Goering (also spelled Göring). The pencilled corrections may be by Frances Holden.

In [Section I](#) you can read what Lehmann's biographer, Dr. Michael Kater wrote for The Raul Hilberg Memorial Lecture at The University of Vermont for 10 November 2007: "Feigning Opposition to the Third Reich: The Case of Singer

Lotte Lehmann.” The harsh analysis is preceded by Kater’s summary of the story that Lehmann told.

The meeting took place on 20 April 1934. Historian Dr. Holger Heine writes:

Lehmann refers to Emmy Goering by her maiden name Sonnemann. Emma married Goering in April 1935. Emma enjoyed some celebrity as an actress in film and on stage, using her maiden name, so Lehmann may simply remember her as Sonnemann because of this. Related, Goering advanced Sonnemann’s career in a similar way as in his proposal to Lehmann. It is historically accurate that Goering kept a lioness (actually 6 or 7 in succession) near his living quarters until 1940 or so.

The “director” is Heinz Tietjen, the director (not conductor) of the Prussian State Opera (Berlin), who in Lehmann’s account is never mentioned by name.

If reading Lehmann’s typing is too difficult, you can find the summary of the story at the beginning of Dr. Kater’s analysis in [Section I](#).



Lehmann as she looked at the time
of her meeting with Goering

11713
Goering, the Lion and I

It seems rather a stretch of the imagination to suggest that anyone could enjoy a cozy luncheon with a mass murderer. But I had this sensational if not exactly enviable experience. Scene: the Ministry of Education in Berlin. Time: around 1933, I am not sure of the exact date. Participants: Goering, at that time Minister of Education, his future wife, who was then still Emmy Sonnemann, the Director of the State Opera, - and I. The lion entered later.

I have always lived in the world of music. Particularly so when the Vienna Opera was my real home - and the whole universe seemed only the setting for this single stage to which I devoted every breath of my being. I had never been interested in politics and had assumed that the ~~Nazi~~ ^{Hitler} regime would be just another shortlived political change, never realizing for a moment that it meant the beginning of a world shaking conflict between the forces of good and evil... I knew next to nothing about Hitler as I read only the parts of the papers which related to the world of art and if ever conversation turned to him I interrupted with an impatient: "for heaven's sake, why should I bother about politics?" Even if I seem a perfect goose (and the more I write of these reminiscences the more clearly I see that I was one) I must be truthful and picture myself as I really was...

One day Berlin called me by telephone. The Director of the State Opera:

"Would you care to come to Berlin for a few guest performances, Frau Kammerzaengerin? His Excellency Goering cordially invites you. You have not been in Berlin for a long time. Why?"

"Oh Herr Director, I love Vienna so much, I only leave here when

it is really worth while. Berlin pays no more than Vienna, so why should I go there?"

"Let us forget about the fee, Madame."

"Oh no, that is just what I don't forget... I am an idealist when I sing, but when I make contracts my feet are on the ground."

"I mean: let us forget the amount of the fee - that is only to be arranged. Confidentially, you will receive whatever you ask."

"Come, come... Since when???"

"Since now, Madame."

I was speechless. The Director repeated "hello" several times before I could find any words with which to answer him.

"Yes, of course - if that is the case- how could anyone refuse - or should one? What is the matter? Has everyone in Berlin lost his mind? Hello... Hello.... Are you still there?" A weak and trembling voice: "Yes I am here Madame. We will discuss all that later. Please! Now when can you come for an interview. Your expenses will be paid - There is no limit in this connection. Please believe me. No limit."

"No limit? What is the matter with the Berlin Opera? Have you all become millionaires?"

"Yes - - perhaps. Please hold your questions until we meet. The main thing is that you agree in principle to giving guest appearances in Berlin. That is all which is important."

"Ye Gods - you are so ceremonious, Herr Director! Why shouldn't I agree in principle if there is no limit to the fee? What do you think I am? We are not millionaires in Vienna."

"You are quite right. Why shouldn't you agree in principle? That was a remarkably sensible answer, Frau Kammerseengerin. You will hear the details."

"Wait - I can't come this month. I have a Premiere. But I will

be in Germany next month for concerts. I could see you then perhaps --
Auf Wiedersehen.

"Wait, wait Madame, a moment! Can't you cancel the Premiere?
The Berlin Opera would reimburse you ^{for the Vienna Opera} for any costs ^{which are involved} you might have."

"Cancel the Premiere?" (I had almost said: "have you lost your
mind? But one can't say that to a director. How could one imagine
that a director could lose his mind. Impossible!) Can't they wait
one month?"

"With difficulty Madame. But if it must be... Auf Wiedersehen."

A few weeks later I sang a recital in Germany, I have forgotten
exactly where. In the middle of a song I sensed a mounting unrest in
the audience. This irritated me and I tried to shut it out by concentra-
ting very hard - but suddenly right before my nose stood an usher or
whatever he was, panting for breath and trying with every contortion
to interrupt me in the middle of my song. He didn't know me. I closed
my eyes and sang on accompanied by an increasing murmur of excitement
in the audience... When finally I finished the song I leaned down
toward the shameless intruder and very annoyed whispered: "What is the
matter? How could you interrupt me?"

He gave me an imploring look and I could see that he was trembling...

His Excellency, The Minister of Education is calling you on the
telephone.

I laughed into the poor Man's face and said to his horror: "I will
come when I have finished my group. How dare you interrupt me..."

To-day I wonder that he didn't faint and am curious whether he
dared to repeat my harmless remark.

In any case I sang the group to an end. When I finished, the audience
was so paralyzed that it forgot to applaud. Later I came to know the
meaning of that awed silence and sense of foreboding. Undoubtedly they

realized that I might have fallen into disfavor and was perhaps about to be dragged away to a concentration camp. Of this I had no ideas at the time though I can't understand how I could have been so ignorant.

In any case I took my time getting to the telephone. When I picked up the receiver Goering's adjutant was at the other end. With military abruptness he said: "His Excellency wishes to send his plane for you. Where do you wish it sent, Madame?"

I found this very amusing.

"Well if I am to choose - why not my hotel window?"

Stony silence...

"Hello, - are you there?"

"Madame, the plane will await you at the airport of this city punctually at 11 o'clock to-morrow morning. May I request that you also be punctual. Good-bye."

I was.

Soldiers were standing guard and when I tried to pass through their lines to reach the glittering plane, they barred my way.

But my name worked wonders: I was immediately led through their ranks as if I were nothing short of a princess - and then I found myself sitting quite alone in the immensity of the plane...

Flying was still a new and marvellous experience for me - and I hugely enjoyed being swept over the clouds toward a new fate.

But there above the clouds ~~was~~^{was} ~~some~~ ~~power~~ ~~which~~ ~~protected~~ me... Not only during this romantic flight but later in keeping me from making ~~any~~ rash decisions and falling into unsuspected traps. Yes - a power which protected me and said: "This life shall not end now... It must go on. It shall not be destroyed by the force of a criminal..." For of one thing I am certain: had I remained in Germany I would have ended in a concentration camp. I can never hold my tongue and with my

almost perverse straightforwardness and inability to restrain myself there would have been no hope for me... I was saved from a terrible fate. I am grate^{ful} to the depths of my being.

The Director was awaiting me on the landing field. He seemed ~~different~~. He was much thinner and his face looked tired and strained. As we drove to Berlin he tried to make it clear to me that the times had changed enormously.

"Above everything else be careful and think before you say anything" he whispered this as he looked anxiously at the chauffeur who on the other side of the glassed window certainly could ^{not} hear a word of what ~~we~~ were saying.

"Why are you whispering? He can't hear us."

"You can never be sure, - let me do the talking, it is much better that you say nothing..."

"Unless you kill me, that is impossible..."

He looked at me with a horror which I didn't at all understand.

"Don't joke about things like that" - his voice trembled noticeably.

After a silence only broken by the sound of his breathing, he seemed to control himself: "His Excellency is very much interested in you. He wants you for the Berlin Opera - not only as a guest artist but as a permanent member."

"I love Vienna. I wouldn't dream of leaving it permanently."

"What would you say if I tell you in confidence that you can make any demands you ~~might~~ care to. Any at all - and I means this literally. Name a fee and it will be agreed upon. Mention any personal desire, make any condition, - everything will be agreed to."

I didn't understand.

"Has everyone here lost his mind?"

He gave a deep sigh. "Yes - perhaps that is true. Yes. But you

can take advantage of this craziness. Only: for heaven's sake be careful and don't say everything you think. His Excellency is very sensitive - you must never annoy him. Do you understand? You must not annoy him under any condition..."

"It sounds to me rather as though I were being thrown to the lions..."

For the first time a smile played about his mouth.

"Perhaps. His Excellency has a tame lioness. She is his favorite. It would be a good idea to say something about being fond of lions."

"I can say that, for it is a fact. I love any animal. In any case at the moment a lioness seems to me far less terrifying than your noble boss, and why are you so dreadfully formal? No one can hear what we are saying."

He only answered with an anxious glance: "I hope..."

We drove into the Ministry - everywhere soldiers, everywhere swastikas, everywhere Heil-Hitler salutes... It all seemed ~~to be~~ like bad theatre and I said so. The Director was seized with a violent attack of coughing. I am sure he only coughed so loudly that no one ~~could~~ ^{could} hear what I was saying. This seemed impossible anyway...

Goering kept us waiting. He was at a parade and we were to make ourselves comfortable, - this was the message left for us. Comfortable... Everytime I opened my mouth the Director looked as if he was about to jump down my throat. I gradually took to silence as this seemed too stupid. My stomach also began to revolt. Parade or no parade, I wanted to eat.

I said so to the Director, whose only answer was a melancholy smile. Finally he remarked with a sigh: "One learns to wait in the ante chamber, believe me, one learns to..."

I want to be strictly truthful, so I don't want to say with certainty that the arrival of the Minister of Education was heralded

by trumpets... Perhaps my imagination betrays me. It seems to me that he didn't enter like an ordinary human being, that there was something theatrical about his arrival - but perhaps I am mistaken. I remember definitely a very heavy man in a light blue uniform who entered quickly, greeted me with an exceedingly polite and friendly manner and immediately excused himself - "just a moment, I must first exercise my horse."

Why this horse had to be exercised at this particular moment was not quite clear to me but I soon grasped the intention of the bold rider: childishly enough he wanted to parade before me, to impress me, so he pranced about astride his magnificent horse, glamorously attired in a striking uniform, his bulging chest dotted with an incredible array of medals... He rode once around the garden and I watched from the balcony like a modest and romantic mediaeval maiden lost in admiration of her rider. It was very hard not to laugh. My poor stomach rumbled audibly when Goering ^{returning} ~~as he returned~~ announced that he must first take a shower.

We waited.

In the meantime Emmy Sonnemann arrived, looking very lyrical and pretty. Our conversation was halting to say the least. Of what could one talk with this swastika-decorated Bruennhilde? We were unable to establish any contact but she was very nice and tried hard to entertain me.

At last: the number one gladiator boy of Germany! He wore a kind of tennis outfit. My military information is too limited to be able to say whether the light jacket he wore was part of a uniform. He was carrying a riding whip, and a broad knife was fastened in his belt. Strangely enough he used the knife later to cut his bread...

You will probably find it very difficult to believe what I tell about this unusual luncheon. This is just another of those times when the actual truth seems more incredible than the most daring lie. I shall try to tell simply and clearly what has remained etched on my memory.

Goering came to the point immediately.

"I have read of your success in America" he said as he chewed, "and I had a sleepless night on your account!"

"That was rather premature" I answered challengingly. Emmy slowly turned her head and inspected me reflectively. The Director coughed lightly.

"Yes, I was thinking about your future. Now you have earned quite a lot of money and you will probably put it in a bank in Vienna where the Jews will take it away from you."

"How could they. It would be perfectly safe there. But in any case I don't need anyone else to lose my money for me - I can get rid of it myself all too quickly. I have never been successful at saving anything..."

"Yes, but what about your future? What will become of you later on?"

"Oh there is plenty of time to think of that. Anyway I will have my pension from the Vienna Opera."

That made him laugh. It was an evil laugh and I began to feel uncomfortable.

"The Vienna Opera! Austria! Do you find it amusing to sing for Schuschnigg?"

"I don't sing for Schuschnigg - I sing for the world - but by the way Schuschnigg is charming."

Tableau!

The Director really seemed to have a bad cold. He coughed violently and I noticed that he wiped the perspiration from his forehead.

Goering scarcely reacted to my thoughtless remark. He laid his knife and riding whip on the table, looked at me in a friendly way and said smiling: "For the moment let us forget about Vienna. Let us rather talk about your contract."

"Which contract?"

"With the Berlin Opera."

I don't know what egged me on. I paid no attention to the Director's imploring glance and said very quietly:

"I am not accustomed to discussing a contract in the presence of a knife and a whip."

Later the Director told me that I had taken my life in my hands and would most certainly have regretted this bold repartee if Goering hadn't had a weakness for me. I can't say I felt flattered. I am sure Goering was attracted to very many women. It was probably a new experience for him to be approached without any apparent fear and in a certain sense he may have found this fearlessness intriguing. Certainly if this was the case he very much overrated me. I am fundamentally the greatest coward imaginable and had I had any notion of the true nature of the man sitting before me, I would have fainted from fear. As it was I enjoyed the fruits of his misjudgment and really amused myself hugely with him. Now as I look back upon this, knowing what he really was, I feel as though I had been skating over the thinnest of ice with no thought for the abyss beneath my feet...

Goering himself suggested the amount of the fee. I don't remember what it was but it seemed absolutely phantastic. Had I asked for double the amount he would probably have agreed but as it was I was quite overcome by its magnificence...

Goering asked me repeatedly if I didn't have any other wishes which he could fulfill. Aside from the stupendous fee, a life pension of a thousand marks a month - at that time a sizable sum, - a villa which he wanted to give me, a riding horse which was to be placed at my disposal - and incidentally included the possibility of frequent visits with him in the Tiergarten...

His friend Emmy sat through this conversation, very silent, very sweet, watching him and me. I would give a penny for her thoughts.

Again he asked if I didn't have any further wishes. I just couldn't be serious any longer and said flippantly: "Yes! a castle on the Rhein..." This ridiculous remark which ~~was~~ of course ^{was} only made in fun was later quoted all over Germany: "Did you know - Lehmann actually demanded a castle on the Rhein!" This seems to me almost the best joke of the whole story...

Of course Goering had some requests of his own. He took it as a matter of course that I would not sing outside of Germany. "You shall not go out into the world" he said dramatically, "the world shall come to us when they wish to hear you..."

I did not agree.

"But doesn't an artist belong to the world? Why should I limit myself to a single country? Music is an international language and as one of its representatives I want to sing everywhere throughout the world!"

Goering turning crimson ~~turned on me~~ ^{GAVE} an icy stare:

"Before everything else you are a German, are you not?"

Just as I was on the point of giving a very vigorous answer I caught a glance from the Director. His expression of deathly horror silenced me. Later he told me that my answer would have been fatal for me and that he was grateful for my silence. A silence which was more than he dared hope for after all my thoughtless remarks, which would

certainly have spelled my doom if Goering hadn't taken to me and been in a jovial mood.

I half agreed to the contract with the Berlin Opera. I didn't take the warning about being restricted to singing in Germany seriously. Nor did I take seriously any of the things ~~which~~ were like an underlying threat. I only understood that this was a contract which no one could possibly refuse unless ~~one~~ had taken leave of ~~one's~~ senses...

Goering ordered that the contract be drawn up immediately and sent to me. Then he added: "I give you my personal guarantee for everything which I have promised you."

We then talked about critics - I have no idea how this subject came up. Goering gave a strange smile: "You will never have a bad criticism here. I guarantee that too."

"How can you? What if I have sung badly and deserve it?"

"If I think that you are good, no critic may dare to have another opinion. Anyone who dared that would be liquidated."

This seemed so absurd I couldn't keep from laughing. I never dreamed that he was bitterly serious. That seemed too much to believe. It could only be a joke, a childish one and in rather bad taste at that.

Later on when I read descriptions of Goering I thought he must have changed very much in his outward appearance. He was often described as looking uncanny and sickly. I have even read that he used make-up and gave the impression of being insane. I neither saw or felt any of this when I met him. He was already stout and very much over dress. But he looked more like a fat good natured young man. He even had a kind of charm, strange as it may seem. At any rate he had it at that luncheon. He laughed loudly and often - and even his threatening remark about the unhappy critics seemed a joke as he made it... How could I suspect the horrors concealed behind this brow?

Emy had scarcely spoken. Only once she had said softly and with an air of awed rapture: "And what a joy it will be for you to have the opportunity to sing for our Fuehrer!"

I don't know what I murmured in reply. I only remember the imploring, commanding glances of the Director at this moment.

But I think Emy had taken in everything and I don't believe she took me to her heart....

Goering very cleverly arranged to get me alone with him into a corner while his Emy talked with the Director. He dovedared me with glances which it is just as well Emy couldn't see...

"You shall have whatever you desire," he said softly and pressingly. "You will find all your wishes fulfilled before you have a chance to express them."

I felt very nervous before these eyes and was much relieved when Emy interrupted ~~our~~ ^{their} tete-a-tete. She walked along the sunlit terrace (she had had lunch in the garden by the way) and her feline grace reminded me of a blond and beautiful lioness. A lioness! I remembered what the Director had told me.

"By the way, I have heard you have a lioness. May I see her?"

"Yes, certainly. We will go to her cage."

"Oh - I have seen plenty of lions in cages. No, please let her come here so I may see her in freedom..."

"How such a coward as I could ask anything so crazy I can't imagine. But everything had seemed so unreal and theatrical that my feeling for drama seemed to covet a climax for all this idiotic play. It must have been that. Certainly the others present did not share my enthusiasm. The Director turned pale, Emy wrinkled her forehead and said softly: "Our Fuehrer is very concerned for the precious life of our Minister. The lioness is much too big to be a plaything. We all tremble for the life of His Excellency."

For heaven's sake - this time I really seemed to have put my foot in it! I felt rather sick - but I wouldn't for the world let anyone know it. I smiled at Goering with trembling lips and repeated

my request.

I often think that all this was only a dream.

That I have only dreamed a tremendous lioness came into the room and crept around me hissing as it moved, - that I caressed its head knowing that Goering was watching¹²⁰ expectantly and that the Lord High Minister of Education threw himself with the lioness upon the sofa and rolled around with her like a wild youth. Without any question the lioness loved him. Perhaps she was the only creature on earth who did love him - devotedly, without any ~~question or~~ suspicion. And without any respect. With great delight Goering told of how she had recently torn off the seat of a man's pants when he was standing on a ladder trying to hang a picture.

"The fellow almost died of fear" Goering said laughing. He found this frightfully amusing...

I stood near the window. The lion crept nearer and put her paws on the window/sill. And she and Goering and I looked out together. This thought always amuses me. Goering, the lioness and I. Sometimes I should like to paint this scene. It pictures me in such an heroic light. "The German woman who knew no fear." Between two beasts of which far the least dangerous was the lioness ...

On the way back to the airport as I sat in the car with the Director I almost laughed myself to death over all these experiences. He did not share my amusement.

"That was a dreadful luncheon for me" he said. "You don't seem to have the faintest conception of what you dared."

"But the lioness was really very tame..."

"The lioness, yes, but who is saying anything about the lioness! By the way you can play with your life all you want to, but you should have realized that I was there too. I have now interest in the lioness

... torn apart by a wild beast"

He turned to me with a look of strange terror. "Yes, I don't want to be torn apart by a wild beast."

I did a great wrong to the Director: when the contract arrived it contained no word of all that had ^{been} promised me, so as is my way, I replied saying quite openly and freely what I thought. He showed this letter which had been intended only for his eyes, to Goering. I was furious about this and considered it a breach of confidence. To-day I realize that he had no choice and was forced to show it. Who knows how many had read this letter before it even reached him. I am quite sure of this, for it was the way things were done in Germany in the days of the Nazis. If he had not shown the letter it would have been the end of the Director. The physical end... I know this now and forgive him with all my heart.

I had written that I did not agree to singing only in Germany. And where was the guarantee for all the extravagant promises? What would happen if Goering should lose his position or his power??? And how would there be any opportunity for guest appearances in Vienna and America which I would always love ?

The result of the letter, which I later heard was shown to the "Fuehrer", was a ban on my singing in Germany. (I am afraid the "Fuehrer's" rage over this letter cost the German Reich another carpet!)

Goering himself dictated the reply to me - a letter which was replete with insults and deluged me with a volcano of rage and hate.

This closed the chapter of Germany for me.

In later years this government tried to induce me to return to Vienna. I mean of course the Nazis. Everything would be forgiven and forgotten. I would be received with open arms. But I knew better now. My eyes had been opened to the criminality of those who ruled there and nothing could persuade me to return. I met my Viennese lawyer on the Riviera where I had some concerts. He told me he had been instructed

to urge me to return. When my answer was a decided "No" his face
brightened and, with that ~~look~~^{turning of the head} so characteristic of those poor persecuted
people who must be sure no one is listening before they dare open their
mouths, he said softly: "I am very glad."

Dr. Michael Kater's Version

Kater's Summary of Lehmann's Story

The meeting with Göring had come about because she had received a telephone call in Vienna from the Opera director, saying that Göring personally was inviting her to Berlin for “a few guest appearances.” Doubting any great material benefits, Lehmann wanted to dismiss the invitation right on the telephone. But the director assured her that “you will get whatever you ask.” The singer then agreed to come to Berlin for an interview during a recital tour to Germany in four weeks' time. Sometime later, when she was giving a concert in a German town, an official tried to interrupt her in mid-song to get her to answer a telephone call: it was the minister's adjutant. He was brief: “Madame Lehmann, we shall be expecting you here at the aerodrome at eleven o'clock tomorrow morning. May I ask you not to be late.”

The next morning she was making her way to Göring's plane. Soldiers were barring her, but her name worked wonders: “I was escorted as if I had been at least a princess.” After arrival at the Berlin airport, the director was waiting for her. “He looked thin, and his face seemed tired and anxious.” He was nervous, and at one time his voice was trembling, because he was afraid Lehmann would be too forthright with His Excellency. After regaining control of himself, he said that Göring wanted the singer for the Berlin Opera, “not only as a guest artist, but as a permanent member of the company.” Any conditions and personal wishes would be granted, as long as she did not anger Göring.

At the Education Ministry, Göring kept them waiting; it happened to be Hitler's birthday. Finally, Göring's fiancée Emmy Sonnemann entered, and then the minister, with a riding crop and a wide knife in his belt. After some bantering, which included stabs at Lehmann's personal friend, the Austrian Chancellor Kurt von Schuschnigg, Göring broached the subject of a contract with the Preussische Staatsoper. But she said to him, under the imploring looks of the director: “I am

not in the habit of discussing contracts between a knife and a whip.” (Later the director told Lehmann this remark could have gotten her into a lot of trouble, but it was probably a new experience for Göring to be so challenged, and her fearlessness obviously pleased him.) The singer was then offered a fee, “a fantastic amount. I think I could have asked double.” She would also be given a villa, a life pension of a thousand marks per month, and a riding horse, so that she could have morning rides with Göring. When he asked for a special wish, the singer mentioned, laughingly, “Oh yes! I should like a castle on the Rhine.” This later made the rounds in all of Germany. In concurring, Göring expected the prima donna never to sing outside of Germany again. When Lehmann protested and insisted that music was an international language, Göring reminded her icily that she was, “first and foremost,” a German. At this point the director was looking on in “deathly terror.” So Lehmann half agreed to a contract with Berlin, taking the Germany-only provision not too seriously. Göring, “highly delighted,” ordered the contract to be drawn up at once, adding his personal guarantees for everything promised. Lehmann laughed at Göring’s additional remark that no critic would be allowed to write bad notices, otherwise he would be “liquidated.” Sonnemann, although suspicious of her fiancée’s interest in the diva, had been rather silent thus far, except for saying: “What good fortune it will be for you to be allowed to sing for our Führer!”

After lunch, Lehmann remembered that the timid director had mentioned in the limousine that the minister had a lioness. In order to further relieve the tension, she now asked if she could see the feline, not in the cage, but free. The director blanched, while Sonnemann frowned and averred that Hitler was too concerned over the “priceless life of His Excellency” to have it put at risk. Nonetheless, Göring delighted in telling Lehmann that the lioness had recently clawed at a workman’s trousers, so that “the coward nearly died of fright.” Then the lioness entered, came over to the singer, “and she, Göring and I looked out of the window.” On the way back to the airport, the director expressed how frightful a day this had been for him, and that she did not have the slightest idea of what she was risking.

When Lehmann received the contract, “it contained no word about all that Göring had promised,” and so she complained to the director, in a “very honest and frank letter.” This letter, intended solely for himself, he showed to Göring and

Hitler. But at the time of committing her reminiscences to paper, Lehmann had forgiven him, for he had had no choice. Because it was intercepted, the letter must have been read by many others before him. “Had he tried to keep the letter secret, it might well have meant his end.”

For in it Lehmann had said that she refused to sing only in Germany and that the guarantee “for all the extravagant promises” was missing. “And what would happen if Göring were to lose his position?” And where were the opportunities for “guest appearances” in America and her “beloved Vienna”?

The result was that henceforth Lehmann was “forbidden to sing in Germany.” Reportedly, when Hitler saw the letter, he had a fit and may well have chewed through yet another carpet. Göring dictated a reply, “a terrible letter, full of insults and low abuse. A real volcano of hate and revenge.”

Lehmann concluded her story with the remarks: “That was the end of Germany for me. Hitler’s Germany!” Later the Nazis tried to get her back with promises; all would be forgiven and forgotten. Her Viennese lawyer was commissioned to persuade her to return when she was concertizing on the Riviera. However, “my eyes had been opened to their crimes, and nothing would have induced me to return.”²

Kater’s *Analysis of the Story*

...[the preceding Lehmann manuscript] was based on an actual meeting in Berlin with Göring and Heinz Tietjen, the director of the Prussian State Opera, whom she never mentioned by name, on April 20, 1934. But the course and consequences of this meeting were different from what Lehmann had written. Before she published her carefully constructed story, she had penned a few drafts to be used in building a personal legacy for Lotte Lehmann, the anti-Nazi and almost-resistance fighter against the Third Reich. In order to support this victim legend and add to her heroic image over time, she allowed bits and pieces of this tale to slip out, as soon as she thought it was both safe and expedient to do so. The legend grew, commensurate with her increasing conviction that as a professional alternative to Vienna her old haunts in Berlin were losing currency and America as a potential playing field was gaining profile. In America, the legend had to be accepted as nothing less than truth.

In the summer of 1934, as soon as Lehmann knew that a contract with Berlin would not materialize and certain that as a Jew he would sympathize, she informed her Paris agent, Heinz Friedlaender, that because of the “scandal” with Göring she had declined his offer.³ Half a year later in America, she found it opportune to tell the influential journalist Marcia Davenport that Göring had tried to confine all her singing to German stages and that “on artistic grounds” she refused and was flown back to Vienna.⁴ A few months later, *The New York Times* learned from her that she had not sung in Germany for the last two seasons.⁵ To an old Hamburg friend she wrote in 1936 that she had been asked to sever all business ties with Jews—something that she did not even mention later in her 1966 story.⁶ The story about the Jews she complemented in 1938, after the Anschluss of Austria, with the assertion that she would have left Central Europe even if she had had nothing to do with Jews.⁷ Later that was amplified to mean that she herself had been accused by Göring of having “a Jewish junk-dealer’s soul” and that she could not have returned “without endangering my life.”⁸ By 1940 she was telling her friends that she was banned from Germany and prohibited from singing there.⁹

As Lehmann slipped more and more into the role of a personal enemy of Hermann Göring, she fabricated a broader political canvas against which to view this very specific fate. Here she employed two scenarios interchangeably, an older one that artists always like to use—that of an essentially apolitical person¹⁰—and a newer and sharper one fitting the increasingly monstrous reputation of the Nazis: that of an all around enemy of fascism. She invented the persona of an outspoken adversary of Göring, who stood on principle, for her Hamburg friend in 1935, and that of an enemy of racism when writing another German friend now living in Atlanta, Georgia, whose husband was a Jew.¹¹ After World War II, her standard line was that she had always been a fanatical opponent of National Socialism, that the Nazis knew this and hence compelled her to leave Central Europe for “purely political reasons.”¹² She reached the apex of such argumentation when she maintained, in 1955, that many in America thought she herself was Jewish, “because I was such a fanatical anti-Nazi.”¹³

Lehmann’s efforts bore much fruit, of the kind that she had wished to seed. Already in 1948 Friedelind Wagner, a great friend of conductor Arturo Toscanini, helped cement her anti-Nazi political reputation when she wrote that Göring had

given the singer a choice “of accepting engagements in Germany only or finding the borders closed to her for ever.”¹⁴ This was more loosely interpreted by others to mean that Lehmann had been “summoned to Berlin” and that the man who had intercepted her song in Dresden had been an SS officer.¹⁵ It was said that Lehmann had “renounced her native Germany” in 1933 and, being expressly forbidden, had not performed there after Hitler’s ascension to power. Lehmann’s friend Erika Mann, who simply loved her lion story, conductor Wilhelm Furtwängler’s former secretary Berta Geissmar, fellow soprano Astrid Varnay, and Lehmann’s first biographer, Beaumont Glass, all pandered to the last-mentioned myth.¹⁶ Lehmann, just as she had made it out to be, was credited with political acumen and courage for having stood up to Göring and Hitler (who, one source said, had personally been behind the summons) by protesting vigorously against the criminal regime.¹⁷ Thus, “trembling with rage, she walked out.”¹⁸ And she of course would have been mercilessly persecuted, had she stayed, what with her prior massive protests in the name of humanity.¹⁹

What really happened can be explained on the basis of correspondence that Lehmann later thought was lost but that, having survived World War II, I discovered in an obscure archive in Vienna in 2003. The events that transpired did so as the result of a confluence of two themes: one the planned reformation of the Prussian Staatsoper, the other the professional ambitions of Lotte Lehmann. As far as the Opera was concerned, its fate after Hitler’s Machtergreifung was in the hands of three men: Hermann Göring, Director Heinz Tietjen, and Richard Strauss. Göring was president of the German Reichstag in Berlin after the Nazis’ landslide parliamentary victory in July 1932, and even before the Nazis’ final triumph on January 30, 1933, he met with Tietjen to discuss the Opera’s future. Göring, with his educated upper-middle-class background, knew that he would be appointed not education minister, as Lehmann had written, knowing it was wrong, but minister president and minister of the interior of Prussia. In both capacities the State Opera would fall within his jurisdiction. By no means ignorant of traditional culture and its consumers, he desired as little change in Prussia’s cultural landscape as possible—unlike his rival Joseph Goebbels, who as Reich propaganda minister would soon assume control over most other cultural institutions in Germany. For his purposes Göring was counting on the proved expertise of the urbane Tietjen,

wanting him to maintain the Prussian Staatsoper in its traditional form and, if possible, even to upgrade it, for it had suffered much during the ongoing Depression. Goebbels, meanwhile, was in charge of the municipal Berlin Opera over which Tietjen had lost stewardship in 1930, trying to propel it in a more pronouncedly National Socialist direction and thereby diluting its quality.²⁰

Tietjen, not anything like the pusillanimous weakling as whom Lehmann had characterized him in her 1966 story (and as she herself had never known him during prior engagements in Berlin), but instead a totally controlled, manipulatively aware if enigmatic figure, seized upon this opportunity to remain in his accustomed position of influence also under the Nazis. Cognizant of standards, he could not but agree with Göring that the Staatsoper needed improvement and that Goebbels's half-baked ambitions at the municipal Opera would have to be checked. Tietjen, who had been given *carte blanche* by Göring after January 1933, also may have realized chances to shield veteran Jewish artists who otherwise would have been curtailed in their professional activities, if not driven out of the country. (He thus protected the conductor Leo Blech and others for 8 years.)²¹ Regarding all of this, he knew himself to be in agreement with Strauss, potentially an additional check on Goebbels, because the composer had been elevated to the presidency of the Reich Music Chamber created by the Reich propaganda minister by November 1, 1933. If the State Opera could maintain, or even improve, the artistic quality of its core performers and salvage a traditional repertory, Goebbels would get nowhere with his municipal stage. Since Tietjen and Strauss were old friends, the director could introduce the composer to Göring and hence deploy him against Goebbels.

For his part, Strauss was looking for allies in achieving broader reform goals; hence while he engaged in discussions about music policy with Minister Goebbels, he also met with Hitler and conferred with Göring, in the second half of 1933 and early 1934.²² He told Göring not only that his Opera would need more money, but also that the repertory would have to be moved more out of the French and Italian realms and into the German one. For Opera singers, he deplored the low wage ceilings so long enforced by a semi-official stage lobby and, having consulted about this beforehand with Tietjen, urged the establishment of a "special class" of singers, who should receive superior emoluments, not least to forestall their notorious

practice of absconding to America.²³ Göring responded jovially that he had already neutralized that lobby and that, in accordance with Tietjen's views, he was planning to attract "great artists" to Berlin at once. He was especially looking to Vienna and wanted Strauss's help in making his stage, the Prussian State Opera, "the best Opera in the world."²⁴

These plans fortuitously coincided with Lehmann's personal ambition to get away from Vienna as much as possible around that time, either by singing more in the New World or, as she had contemplated so often before, by establishing a more or less permanent base in Berlin, close to her small home town. All politics aside, money and enhanced career opportunities seem to have been her only motivation. The question then arises how much she knew about the Nazis both in Austria and Germany and, if she did know, how much she was affected by moral qualms. In Vienna, she must have been aware that up to one-third of the Vienna Opera's orchestra members were National Socialists—openly until the Dollfuss regime declared that party's Austrian branch illegal in July 1933.²⁵ Even before Hitler's *Machtergreifung*, Lehmann's German concerts were reviewed favorably by the Nazi daily *Völkischer Beobachter*—at least one notice she clipped and pasted into her scrapbook like all the others but, in this case only, carefully penciled in the provenance.²⁶ One day before Hitler took power, on January 29, 1933, she was singing, with Bruno Walter at the piano, at the Brooklyn Academy of Music, and two days later she was a guest of the German ambassador in Washington, while the Jewish Walter stayed away.²⁷ One wonders how she reacted to Walter's experience of being booted out of his permanent guest conductor posts in Leipzig and Berlin in March.²⁸ Walter, already an Austrian citizen, chose Salzburg as his new European base, and there were many other German musicians who provisionally moved to Austria and could have made Lehmann think.²⁹ Her admired friend Toscanini headed a much-publicized protest against Hitler in April, which eventually resulted in his refusal to conduct at the Bayreuth Festival.³⁰ In late summer, her regular accompanist, the Jewish pianist Ernő Balogh, described to her the plight of her Berlin agent, Erich Simon, also Jewish, whom he knew to be on the run from the Nazis and who had had a terrible breakdown, while Walter conjured up memories of the past and implored her to keep the faith. At the same time Lehmann thought nothing of writing to her Odeon record producer in Berlin, recom-

mending a German friend for a job, whom she described as very qualified and “(very important!) in the National Socialist Party.”³¹

Indeed, after January 30, 1933, Lehmann continued her German professional contacts as if nothing had happened. The fact that both Strauss and Furtwängler, two of her favorite conductors, were ostensibly in the service of the Third Reich early on merely reinforced her.³² That she might create *Arabella* for Strauss’s new opera in Dresden in July was not an issue for her, and when she canceled her role before the premiere, it was not meant as an embargo of Hitler’s regime. During 1933, she gave six performances in Nazi Germany and managed two recording dates, and she enjoyed vacationing on the North Sea island of Sylt during June and July.³³ That on November 9, a Nazi High Holiday, she performed at the Gewandhaus in Leipzig, Walter’s old haunt, must have been particularly galling to the conductor. On November 13, she sang in Berlin under Furtwängler’s baton, as Strauss was initiating the Reich Music Chamber there. Strauss’s friend Hugo Rasch, a Storm Trooper and music critic at the *Völkischer Beobachter*, enthused that Lehmann’s art was opening a new era of Nazi-organized music in the Third Reich, lauding her “unblemished way with song.”³⁴ But later in the month, after observing this activity, if not Walter himself, his wife Else had had enough. In an earnest letter, she took Lehmann to task for her insensitivity, merely for the sake of money, while decent artists such as Toscanini were placing sanctions on the country. “How I deplore the fact that you sing so much in Germany,” Else Walter wrote. “You know very well that all artists who have been excluded from Germany, Aryan and non-Aryan, German and foreign, heartwarmingly declared their mutual solidarity and stayed away. It would have pleased me if you, too, had joined that protest and intermittently had turned your back on Germany.”³⁵

The contact between Lehmann and Göring was facilitated, over several months in 1933 and 1934, by Furtwängler, Tietjen, and Robert Heger. Heger had been at the Vienna Staatsoper as a deputy conductor since 1925 and was heard in competent performances during several German seasons under Bruno Walter at London’s Covent Garden. He and Lehmann had become good friends. Strauss was dismissive of him, because of the uninspired way in which he handled his operas.³⁶ He had been born 1886 in Strasbourg when it was part of Bismarck’s Reich, but now it was the capital of French Alsace, which Heger could not accept.

Driven by nationalism, he was in the process of creating an opera, *The Lost Son*, which had as its main theme “the swarming of peoples back into their home-specific landscape spaces.”³⁷ Embedded in such convoluted language was a *völkisch* theme in the manner of the Nazis, who were now constantly wallowing in blood-and-soil propaganda. Indeed, after the political sea change in Germany Heger had given notice to the Vienna Staatsoper, so that in September 1933 he could start in a new deputy conductor post under Tietjen in Berlin. (He formally joined the Nazi Party four years later.)³⁸ Since his relationship with Furtwängler was as excellent as his relations with Lehmann, he eagerly supported the maestro’s attempt to engage the soprano for *Arabella* performances in Berlin.³⁹

While these appearances did not materialize, on October 30 Lehmann concertized with the Berlin Philharmonic under Furtwängler, and in preparing for this event, the two artists’ mutual respect deepened.⁴⁰ The concert itself, in which Lehmann sang three Strauss songs, was a huge success.⁴¹ Meanwhile Heger had learned, whether from Tietjen or Furtwängler, about the Strauss-backed reformation scheme involving the Berlin Staatsoper. Sometime in November, after he had set some of the singer’s own poems to music, he got together with her to discuss this matter, and since Lehmann did not wish to appear too eager by approaching anyone in Berlin directly, they decided that Heger should speak with Furtwängler about her possible relocation to Berlin. Furtwängler immediately approached Göring, who was totally in favor. An opera lover himself, Göring naturally knew who Lehmann was; but the fact that the actress Käthe Dorsch, a former intimate, was the singer’s friend may also have helped. Heger had suggested a Berlin engagement on a trial basis— guest performances at the Berlin Staatsoper for at least 1,500 marks each, which was Lehmann’s current German rate, and she agreed that this was a good starting point.⁴²

The matter then took its course. In early February of 1934 Tietjen telegraphed Lehmann in New York, asking her if she could return to Vienna via Berlin to discuss these prospects. In two subsequent letters he explained that the Staatsoper was seeking an exclusive contract with her (to eclipse Goebbels’s municipal Opera), and that she should try to reserve as many non-Vienna vacation days for Berlin as possible. The Prussian minister president was enchanted, and her honorarium would be generous. Back in Vienna in late March, Lehmann talked to Tiet-

jen on the telephone and, extremely pleased, in principle agreed to a forthcoming contract.⁴³ On April 2, Göring personally sent her a telegram, expressing his delight and offering to fly her to Berlin in his private airplane, to meet with her in person and calibrate the contract.⁴⁴ Lehmann cabled him thanks with all her heart and asked him for his plane on April 20, in the morning at the Leipzig airport, if she could be back that night in nearby Dresden.⁴⁵ Ironically, on the very day of her telegram, her former Vienna agent Rudolf Bing, who as a Jew had also been forced out of Berlin, wrote her that he had just accepted a posting in Glyndebourne, England, where he had been asked by the millionaire John Christie to organize a new, permanent music festival; would Lehmann not be interested? This represented the singer's last chance to escape from the Göring affair: had she been as leery of the Third Reich as she later claimed she was, she could have chosen Bing's over Göring's invitation, thus avoiding the hot spot she was now getting herself into.⁴⁶

Shortly before April 20—it would be Hitler's forty-fifth birthday—it was clear that Lehmann had to do a recital on the nineteenth in Dresden, and another one on the twenty-first in Leipzig. She would have to take a train from Dresden to Leipzig early on the twentieth and then be back in that city for the concert the next day. And so it actually happened. Göring's aide phoned during the Dresden recital to give last-minute instructions for catching the flight in Leipzig the next morning. Early on April 20, as Lehmann walked to Göring's swastika-adorned plane, "Richthofen D-2527," someone took three photographs, which show a smiling Lehmann surrounded by at least two SS guards. Upon arrival at the Berlin airport, Tietjen was waiting for her with a limousine.⁴⁷

What exactly Göring, Tietjen, and Lehmann discussed at the official residence of the Prussian minister president is not known, for no minutes have survived. But much can be inferred from later comments. That a lioness was present is possible, for the eccentric Göring was known to surround himself with lion cubs at Karinhall, his retreat in the heath northeast of Berlin, and possibly kept some near his office in cages. Lehmann could have made this up as part of her yarn, but then she would not have asked Tietjen after the war whether he remembered the "lions."⁴⁸

After the conference, which must have taken place around noon and most certainly included lunch, Lehmann sent her Vienna-based husband Otto Krause an “urgent” telegram saying: “meeting astonishingly positive. Fritz will tell all. A thousand kisses.”⁴⁹ She had communicated with her brother Fritz Lehmann, a voice teacher, before her husband, because his situation had been an integral part of the conversation.

Lehmann must have read much into her talk with Göring, for after her recital in Leipzig the following day, as she was proceeding to take part in the regular German season in London, she and Krause remained jubilantly expectant.⁵⁰ Toward the end of April and into May, as she was waiting for something final in writing from Tietjen and Krause was holding out in Vienna, she acted toward others as if the whole thing was a done deal. In particular, she gave the exiled Berlin agent Simon, who now could use the money badly, the impression that he would soon collect commission on the first twenty Berlin performances. (The poor refugee thereupon felt impelled to commend her on having secured such a wonderful arrangement with the Nazis.)⁵¹ As the days were passing, Lehmann and her husband were becoming nervous to the point that Krause considered traveling to Berlin to speak with Tietjen. But the director, in control as always, let them know that such a visit was unnecessary.⁵²

After Tietjen finally sent what he took to be a first contractual draft to London for Lehmann’s consideration, she was sorely disappointed. As far as she could discern, there was a discrepancy between what had been mentioned in Berlin and what she now was reading on paper. Her negative reaction may have been due to three factors. In Berlin, she could have taken some of Göring’s jocular remarks too seriously, as when he was promising her a castle on the Rhine. Second, by now this diva had such an elevated opinion of herself that she imagined the highest emoluments as being due her as a matter of course, both during the Berlin discussions and thereafter, hence considering them granted when they had barely been mentioned. Not least, this process was abetted by the bane of her professional existence, which by now was greed. And third, while Göring had done all the wooing and charming at the table, Tietjen the realist had been standing silently in a corner taking notes and, after the chatting, had calculated what was doable.

Tietjen's April 26 communication to Lehmann in London consisted of a contract proposal offering her twenty guest performances per Opera season from the beginning of September, 1934, to the end of August, 1937, and more, after agreement with Vienna. Lehmann was to sing exclusively at the Staatsoper and show up regularly for rehearsals. All performance dates were to be set by mutual agreement, and she was to receive RM 550 plus a complement of 450 per event (1,000 marks combined).

What bothered Lehmann was that in order for her minimal honorarium of 1,500 to be met, an extra RM 500 was to be paid from a special minister president's fund contingent on Göring's person. "For example, he could die," she wondered in her answer, and in that case, would the Staatsoper revert to the meager basic contract? Also, her brother Fritz's appointment at the Berlin Conservatory, which she had stipulated during negotiations, was not expressly mentioned. And what about a six-room flat, should she decide to move to the German capital, and why was there no word of her being anointed a Preussische Kammersängerin? On the other hand, she had no problem certifying instantly that her pedigree was fully "Aryan."

On May 16, Tietjen's reply to this, her letter of the eleventh, was devastating. He indicated that many of the clauses in question had been inferred and not put in black and white and that she was taking excessive liberties by making assumptions, such as the gift of an apartment. Hence Göring had been furious that "a racially arch-German artist," who was a quasi-Berliner, did not feel German enough to consider serving the German people a special honor. Her sentiment as outlined, that singing only in Germany did not interest her, had struck the minister president as cynically businesslike and something one could not possibly make public in the German Reich. Besides, one had talked about a preliminary contract first and a more permanent arrangement later and mentioned that under any circumstances she would receive sufficient vacation time to sing abroad. For Göring himself had an interest in exporting the fame of the Prussian Staatsoper, apart from fully understanding that she wanted to reap personal dividends from her international standing. As far as the money was concerned, did she not remember that there had been talk about a special bonus for her and that beyond that the Führer and Göring were in the process of establishing as a guarantee for artists like Leh-

mann a permanent, and generous, life pension? Regarding her brother Fritz, Tietjen had received him immediately after the audience, for a pedagogical appointment at the conservatory. This understanding, however, would now have to be revoked, as would the entire attempt to attract her services to the Prussian Staatsoper. And so, forthwith, the offer was withdrawn.⁵³

Back in Vienna, Lehmann was shocked by Tietjen's response. On May 20 she sent a long telegram to Göring, regretting the "misunderstanding" arising from her letter and assuring the minister president that "my purely idealistic, artistic conception of my life's work is, and always has been, to carry German art into the whole world." This was part and parcel of her "international career," which she viewed not as a business, but a vocation. She pleaded with Göring to believe her and to consider the letter she had, simultaneously, sent to Tietjen.⁵⁴ To him she admitted having erred. By confusing the guest proposal with a subsequent permanent one, she might have given the impression of a purely business-minded woman, which, however, did not describe her true nature in the slightest. Business was a "necessary evil," rather than something to live for. It would be painful to condemn her error, for "every error is excusable."⁵⁵ Notwithstanding these apologies, Tietjen curtly advised her on June 5 that Göring had decided to decline her "offer."⁵⁶

What had happened was that, because of Lehmann's behavior and Göring's change of heart, a contract had never materialized, as Tietjen drily observed after World War II.⁵⁷ When that reality had sunk in during June and July 1934, the singer had to take stock of her situation and decide what to do, vis-à-vis not only her business contacts in the Third Reich but also her new partners in America. For at the very time her recordings were being advertised in German trade magazines, she had a number of German concert dates in her appointment book, including one for Berlin in September.⁵⁸ Would it be politic to return? While she was pondering this dilemma, telling her Atlanta friend that the Berlin guest performances had been voided by "a great clash," she received a letter from a Zurich-based emergency association representing anti-Nazi refugees, asking her to join. None other than Bruno Walter had added in his handwriting that "it would be very nice if you could lend your name." It is highly doubtful that Lehmann replied as Walter had wished, for then a carbon copy or draft of that letter would have survived in her

records. Although the dealings with Göring were now over, perhaps there were other interests in the German Reich that could be salvaged—for instance, her regular income stream from the Odeon recording firm.⁵⁹ After Lehmann had told Erich Simon what was safe for him to hear, already in the mold of her legend-in-the-making, he advised her from Paris that for now it might be wiser not to concertize in Berlin.⁶⁰ But in order not to burn all her bridges at once, she accepted a recital date in Reichenhall, Bavaria, for August, which she actually kept on the twenty-fourth, and she also sang in Munich on October 17. These turned out to be her last appearances on German soil.⁶¹

At the end of August, Heinz Friedlaender informed the singer that Wolff und Sachs, Simon's and Lehmann's old agency in Berlin, had been instructed by Nazi authorities in a circular dated August 16, 1934, that henceforth, "a performance by Frau Lotte Lehmann in Germany was not desirable."⁶² That was the official death knell for her planned recital in Berlin, and it signaled that the Prussian government had briefed the Reich propaganda ministry under Goebbels, which oversaw the rest of Third Reich culture. Late in October, when Lehmann sang again in London, she mentioned in a newspaper interview that although she had been born in Germany, she could not perform in that country as it was today. This was picked up by the Nazi leader Alfred Rosenberg's spies and carefully stored in Goebbels's Reich Music Chamber files.⁶³ By now it was obvious that to the extent that the Nazi rulers came to resent Lotte Lehmann, she herself wanted to be seen by the world as an enemy of the Third Reich.

Yet she still had to tread lightly for two reasons. One, her brother Fritz still resided on the German island of Sylt, although he later moved to Vienna; but Austria was annexed by the Nazis on March 13, 1938. Second, she had unfinished business in Vienna. Even after the Anschluss, Lehmann wished to rescue the pension that had accrued for her at the Vienna Staatsoper and to which she was legally entitled. So she decided to risk a double game. Although *persona non grata* with central authorities in Berlin and in the process of reestablishing herself in New York, she correctly surmised that far away in Vienna at the Opera, she would still be remembered fondly. Hence in April 1938 she asked the Opera administration to be officially pensioned, indicating that she was currently living in the United States.⁶⁴ The Nazi chief (Gauleiter) of Vienna himself granted her this re-

quest, although Opera officials held that she, because of frequent absences, could hardly be said to have fulfilled her contractual obligation since her last contract (still under Chancellor Schuschnigg) of December 1934. The other qualms aired at that time touched on her failed negotiations with Göring. Local Vienna politicians had heard that she had wanted to move to Berlin but that this had been prevented, “because the material conditions, which the artist established, were supposed to have been unacceptable.”⁶⁵ Nonetheless, because everybody in Vienna lovingly remembered “Our Lotte,” she was scheduled to receive a pension of 588.40 marks a month, later of varying amounts, beginning September 1, 1938, which was placed for her in escrow. Since Lehmann could not convert anything into dollars for use in the United States, the money was transferred to her mother-in-law Betty Krause in Partenkirchen, minus some taxes she owed. The funds were paid into the account until August 1941, by which time the singer had collected, altogether, close to 17,000 marks. When she met with the lawyer Alois Klee in Deauville on the French Riviera during the summer of 1938, it was not because he wanted to persuade her to return to the Reich, as stated in her lioness story, but to settle the details of her pension transfer. Her reason to meet him there was to look after her tubercular husband, en route to the United States; she did not concertize.⁶⁶

In light of the fact that Lehmann, not yet a U.S. citizen, as a naturalized Austrian had automatically regained her German citizenship after the Anschluss of March 13, 1938, and Germany was at war with the western Allies by September 1939, her Vienna special treatment until August 1941 was quite extraordinary. And Lehmann did everything in her power to keep it that way. After the outbreak of war, she sent a declaration to her Viennese lawyer Klee, for use with the authorities, explaining: “My intention to visit Vienna this fall had to be reversed on account of the beginning of hostilities. I am therefore forced to continue my stay in America for the duration of the war. Because there is no other possibility for me to return to the German Reich any time soon, I am asking for permission to retain my pension as Kammersängerin of the Vienna Staatsoper in the German Reich, despite my foreign residence.”⁶⁷ In February 1941, the Nazi Reich Finance Ministry expressly allowed Lehmann to reside—as a German citizen—in the United States while she was collecting her Viennese pension in escrow.⁶⁸

Why the money transfer should have ended in August 1941 and not in December, when Germany declared war on the United States, can only be explained in terms of incrementally negative intelligence on her that the Gestapo was collecting and copying to Goebbels's files as of 1940. Already in December 1938, and unbeknownst to the Viennese, who were still trying to steer an independent course from Berlin, especially in cultural affairs, the Gestapo and the Reich propaganda ministry had colluded to place Lehmann's autobiography, *Anfang und Aufstieg*, published 1937 in Vienna, on the index. Ostensibly, the reason was that she had composed a paean to Walter and favorably mentioned other Jewish artists.⁶⁹ By 1942—Fritz was now safely ensconced in New York and Lehmann a recognized voice against the Nazis—the Gestapo had effectively denaturalized the singer, confiscating her property in her two Vienna residences (although in the basement of her villa near Vienna and in Fritz's rented apartment some of her possessions had remained, including the Göring correspondence).⁷⁰ Owing to the Nazis, Lehmann was technically stateless from 1942 until June 1945, when she acquired American citizenship.

While in early 1934 the prima donna was hoping for a meeting with Göring even from New York, she had to be careful how she broke any of this news to her newly acquired American friends, especially since the United States was also poised to offer her professional opportunities. At this time, and until she received the disappointing tidings from Tietjen early in June, she ideally would have wanted to stay based in Vienna for security reasons, with the freedom to work as much in Nazi Germany and the United States as feasible. It became obvious to her that she would want to move from Vienna to Berlin only if the German conditions were far superior and, this was important, if she could continue her sojourns in America. The latter possibility was indeed guaranteed to her by Göring. Alternatively, in the first half of 1934 a complete move to the United States could become viable only if she were to be overwhelmingly welcomed there (which had not exactly happened from 1930 to 1933) and if eventually she received an offer from the Metropolitan Opera in New York, which was nothing short of spectacular. As it turned out, she decided to stay in the United States permanently only in 1938, once she knew she was not wanted in the Third Reich and Vienna had become part of Hit-

ler's empire, where her four "non-Aryan" stepchildren, from Otto Krause's first marriage to a Jew, were endangered.

Even before she sailed for America in January 1934 and then met with Göring back in Germany in April, Lehmann was perfectly aware of the disposition especially of her New York audience and of her sympathetic collaborators there. Already in 1930 it could not have escaped her that of the city's close to seven million inhabitants, up to two million were Jewish, and that New York's musical public had grown from a predominantly German-American to a German-Jewish-American one. The New York Times, which was hugely influential as a base of expert music critics, was published by the Jewish Adolph S. Ochs.⁷¹ Toward the end of 1933, when the extent of Hitler's first acts of anti-Jewish discrimination had become sufficiently known, the Times was running scathing reports on the interrelationship between the decline of Berlin's musical culture and the persecution of its Jews. Ironically, Lehmann's name even figured in some of that reportage as that of one of the few foreign artists who actually consented to perform there (thus propping up the city's musical quality).⁷² In September 1933, Lehmann's accompanist Balogh wrote her from New York that the "mood against the political Germany of today has grown considerably here." Her German Atlanta-based friend, who despite her Jewish husband became increasingly pro-Nazi, wrote her how Germany was lately being harassed in the daily U.S. press and that it was getting worse with every passing day.⁷³

After Lehmann had left New York again at the end of March 1934, Balogh worked closely with New York manager Francis Coppicus and publicity agent Constance Hope to arrange further concert and opera dates for the 1934-35 season. All three were Jewish, as was Hope's business partner Edith Behrens. Hope and Behrens were writing sentimental letters to the singer telling her how much they missed her, and no doubt they meant it.⁷⁴ Lehmann's personal charisma, on and off the stage, which had already captivated thousands of Europeans, had not failed to work on them. Apart from what might happen at the Metropolitan, which for the time being chose to keep silent, they were planning an extended tour across the Midwest to the West Coast, where Lehmann was to sing in San Francisco and Los Angeles. As Hope was writing Lehmann, in mid-April, about an assured net profit of 800 dollars (around 2,000 marks) multiplied by fifteen individ-

ual events, thus totaling about \$12,000 within two months, Lehmann fully realized her income potential in America, which could later have given her pause as she was comparing this with Göring's figures.⁷⁵

As the meeting in Berlin approached, the Krause couple had to be especially careful with Hope, who then was infatuated with both. So it was at first decided to dissemble. Two days before Lehmann's Berlin date, as she was on her way to Dresden, Krause wrote to Hope that his wife had left that day for London.⁷⁶ Coppicus then cabled on April 28 that a San Francisco Opera engagement was in the making for November 23, with others to follow.⁷⁷ This startled Lehmann, who thought—her audience with Göring over—that such scheduling might interfere, that early, with the beginning of her new Berlin routine. Coppicus was in touch with the Metropolitan's Edward Ziegler, who constantly corresponded with Simon. As Lehmann's German agent, Simon knew of the Berlin arrangements at least in principle; hence the singer reasoned that it would only be a matter of time until Hope learned the truth. She therefore told Hope on May 4 that she had seen Göring and that the first twenty Berlin commitments would interfere with San Francisco; thus the West Coast had to be skipped. The news struck Hope like a thunderbolt: "Frankly, I was very much upset." Hope tried to make Lehmann change her mind, spelling out to her that a no-show on the West Coast would cost her at least \$9,600. Of course the agent, like manager Coppicus, stood to lose much money in that case herself, but Hope got to the heart of the matter when she asked what would happen if Americans learned Lehmann's reasons for the cancellation. "I am very much afraid that there will be some unpleasant publicity about your singing there. As you know, there is a somewhat strong feeling about the matter in this country. I do not believe it will affect your concerts so much out of New York, but I am afraid that it will affect your appearances here." Hope sounded a more than cautious note when she warned her friend: "I do wish you would consider this matter very seriously, as your career in this country is at such a critical point." There were enormous opportunities right now but they could easily be scuttled.⁷⁸

On May 24, Lehmann was informed that the German-American soprano Elisabeth Rethberg had accepted the San Francisco assignment.⁷⁹ Lehmann, still in London, must have felt terrible, for while—after Tietjen's first discouraging let-

ter—she was still holding out for a last chance from Berlin, budding opportunities in America seemed to be vanishing, and her friendship with the New Yorkers was endangered. To make matters worse, by early June, after having been informed of Göring's final decision in the Berlin matter, she received notice from the Metropolitan that she would be reengaged, but only in the relatively minor role of Octavian in Strauss's *Rosenkavalier* and for a pittance of 330 dollars, plus insufficient funds for the crossing.⁸⁰ A few days later, the Metropolitan offered her four evenings at the Opera at 700 dollars each but, still short of money, continued to hedge on the fare.⁸¹ It should now have been clear to Lehmann that reaching for the stars, while making a pact with the devil, had its price. After Berlin had fallen through, the Metropolitan finally came around but with less-than-perfect conditions, even though the cross-country tour looked attractive, save for the Rethberg factor. Still unreservedly on the plus side, however, Lehmann's acolyte Hope finally wrote in June that she was "frankly, very glad that your other plan has not gone through."⁸² With that, the Göring episode was history.

Lotte Lehmann's case is important, because as a famous opera star she had invented her resistance to Nazism and the Third Reich, for nothing but personal gain and career reasons. Trying to enter into a deal with Göring was bad, but covering it up as a failure for which her own avarice had been the motive was worse. None of this had been necessary, as she was now passing herself off as a refugee from Hitler. Her life had never been in danger, especially not from the safe haven she still had in Vienna and anticipating lucrative prospects in New York. Opportunistically, she was playing professional chances in Hitler's Germany against those in the United States; that the former was a tyranny and the latter a democracy based on the inalienable rights of man never entered her mind. The historic tragedy is that she stole the legacy of moral and political resistance and used it when she did not deserve it.

As historians are working more on memory, in particular memory after the Holocaust, they are finding that Lehmann's case was not an isolated phenomenon. In artistic circles alone, one can point to several additional examples, although each one is different. After the composer Carl Orff had collaborated increasingly with the Nazi regime, he claimed, after 1945, to have been a member of the Munich student resistance led by the Scholl siblings, in order to avoid an American-

imposed work boycott, and ever since, his postwar reputation as an anti-Nazi has been floated on this legend.⁸³ But until today, German historians choose to ignore this.⁸⁴ Equally ignored, in a recent anthology of essays on German exiles, is the behavior of Dresden conductor Fritz Busch, under whom Lehmann had premiered *Christine in Strauss's* opera *Intermezzo* in 1924. Busch pretended after World War II that he had been driven from his conductor's post by Saxon Nazi leaders in the spring of 1933.⁸⁵ Although he had been dismissed by Saxon Gauleiter Martin Mutschmann in March, it was not for ideological reasons, for Busch had never been pronouncedly anti-Nazi. Instead, Busch had committed book-keeping and scheduling errors and the chemistry between him and Mutschmann was not good. Before Busch settled in Buenos Aires, Copenhagen, and finally in British Glyndebourne, he too attempted to use Göring already in 1933, whom he knew from republican times, to get a prestigious conductor's position in Berlin. Göring demurred, but Busch was sent on a propaganda journey to South America, only to try with the minister president again in 1934. Twice unsuccessful, Busch ultimately turned his back on Nazi Germany. But in his subsequent memoirs and those of his wife Grete Busch, he appears as a stalwart resister.⁸⁶

Lehmann, Orff and Busch were guilty of various degrees of collaboration with the Nazi regime, Orff probably more than the others. A variation on this theme of legacy theft could involve cases of persons who had no record of Nazi complicity, but used the evil empire to portray themselves as victims, for the sake of undeserved publicity. They are no less guilty of dishonoring the memory of sufferers from Nazism than are Orff, Lehmann or Busch. As we now know, Jerzy Kosinsky's gruesome memoir *The Painted Bird* mendaciously recounted the terrible sufferings of a young, brave Jewish boy in Poland.⁸⁷ Before exposure, the legend of that false victim had impressed too large an audience. Some time ago Raul Hilberg became involved in the case of one Benjamin Wilkomirski, who also published a book, in which he claimed to be a Polish-Jewish child survivor of the Holocaust—again Wilkomirski turned out to be a fraud, something that the real child survivor Hilberg had suspected all along.⁸⁸

In contrast to Lehmann, it is instructive to see how Hilberg, who singlehandedly created the new academic discipline of Holocaust Studies starting in the early 1960s, has made use of memory.⁸⁹ He abided by stern procedural rules, for in-

stance when he chided fellow authors Lucy Dawidowicz and Hannah Arendt for ignoring historical evidence.⁹⁰ His rules would have been most damning to the likes of Wilkomirski and Kosinsky, but also to Fritz Busch, Carl Orff and, especially, Lotte Lehmann, who was making her way to world fame in the Austrian capital at the very time that young Raul was growing up there. He observed: “Among the practices that give me discomfort is the creation of a story in which historical facts are altered deliberately for the sake of plot and adventure.”⁹¹ Hilberg employed memory impressively, morally soundly, and, always, verifiably. Here is how he remembers the entry of Hitler in Vienna in March 1938, when he was all of twelve years old: “Then came a man who imparted to everyone a powerful demonstration of historical presence: Adolf Hitler. The impact of his appearance was unmistakable. In the hallway a Christian neighbor was crying because her thousand-year-old Austria had ceased to exist. The next day giant swastika flags were draped from the upper stories of apartment houses; photographs of Hitler were hung from windows; and marching youths with drums were moving through the streets. Jews, huddling in their apartments, breathed the ominous air and wondered what would happen to them if they did not emigrate in time.”⁹² The recollection of those impressions has as much plasticity as Lotte Lehmann’s lion story, but it possesses the undeniable advantage of being true. Hilberg himself was fortunate enough to escape from Nazi Germany at the last minute, eventually to show us a new and constructive way of remembering, and recording, the terrors of the Nazi period. Lotte Lehmann, on the other hand, pretended to show us a sensation, falsely setting herself up as a martyr. This caused no damage to her integrity as the wonderful artist as which she is remembered, but it did put into question her character as a member of the human race.

NOTES:

1 For a comprehensive portrait of the singer, see Michael H. Kater, *Never Sang for Hitler: The Life and Times of Lotte Lehmann, 1888-1976* (Cambridge: Cambridge University Press, 2008). The text of this paper was adapted from chapter 4 of this book.

2 Lotte Lehmann (LL hereafter), “Göring, the Lioness and I,” in Charles Osborne, ed., *Opera 66* (London: Alan Ross, 1966), 187-99.

3 LL to Friedlaender, Aug. 29, Sept. 20, 1934 (quote), Archiv, Theatermuseum Wien (ATW hereafter)/18.

4 Marcia Davenport, "Song and Sentiment," *The New Yorker* (Febr. 23, 1935): 22. Davenport repeated this in *Too Strong for Fantasy* (New York: Scribner, 1967), 246.

5 *The New York Times*, Nov. 10, 1935.

6 LL to Hansing, Sept. 5, 1936, General Correspondence, Lotte Lehmann Collection, Special Collections, Davidson Library, University of California at Santa Barbara (GC hereafter).

7 LL to Lachmann, Dec. 10, 1938, ATW/Teilnachlass Lotte Lehmann.

8 Marboe memo, Nov. 10, 1955, Lotte Lehmann Foundation Archive, Kailua/New York (LLFA hereafter) (1st quote); LL to Burgau, July 31, 1956, GC (2nd quote).

9 According to "The Education of Frances Holden: Frances Holden with David Russell," ms., Davidson Library Oral History Program, University of California, Santa Barbara, © The Regents of the University of California, 1998. Also see LL to Bruno Walter, Jan. 14, 1956, GC.

10 Example: LL to Mann, Nov. 28, 1968, Erika-Mann-Archiv in der Handschriftenabteilung der Stadtbibliothek München (EMA hereafter)/914/78. See Christa Ludwig, *Und ich wäre so gern Primadonna gewesen: Erinnerungen* (Berlin: Henschel, 1994), 79.

11 LL to Hansing, Apr. 10, 1935, and to Hecht, Febr. 14, Nov. 23, 1938, GC.

12 LL to Bundestheaterverwaltung, Jan. 18, 1955, LLFA (quote); LL to Klee, Febr. 28, 1955; LL to Shawe-Taylor, Nov. 22, 1974, GC; *Kurier*, Jan. 22, 1955.

13 LL to Marboe, Dec. 29, 1955, GC.

14 Friedelind Wagner, *The Royal Family of Bayreuth* (London: Eyre and Spottiswoode, 1948), 121.

15 Vincent Sheean, *First and Last Love* (Westport, CT: Greenwood, 1979), 238 (quote); Shirlee Emmons, *Tristanissimo: The Authorized Biography of Heroic Tenor Lauritz Melchior* (New York: Schirmer, 1990), 160.

16 David Ewen, *Men and Women Who Make Music* (New York: The Reader's Press, 1946, 1st pr. 1939), 148 (quote); Berta Geissmar, *Musik im Schatten der Politik* (Zurich: Atlantis, 1985), 244; Erika Mann in *Thomas Mann, Briefe*,

1937-1947, ed. E. Mann (Frankfurt am Main: S. Fischer, 1963), 622; Astrid Varnay, *Fifty-Five Years in Five Acts: My Life in Opera* (Boston: Northeastern University Press, 2000), 6; Beaumont Glass, *Lotte Lehmann: A Life in Opera and Song* (Santa Barbara: Capra, 1988), xvi. See Mann to LL, Jan. 11, 1967, EMA/722/96.

17 *Münchener Merkur*, Febr. 27/28, 1988; Susan Miles Gulbransen, "Lotte Lehmann on the Wings of Emotion," *Santa Barbara Magazine* (July/Aug. 1989): 22; *Frankfurter Allgemeine Zeitung*, Aug. 30, 1996.

18 Lanfranco Rasponi, *The Last Prima Donnas* (New York: Knopf, 1982), 484.

19 *Weltpresse*, Dec. 16, 1954.

20 Tietjen in Hannes Reinhardt, ed., *Das bin ich* (Munich: Piper, 1970), 191-94; Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* (New York: Oxford University Press, 1997), 28-29, 62.

21 Kater, *Muse*, 83, 89-90.

22 Strauss to Knappertsbusch, Dec. 9, 1933, Bayerische Staatsbibliothek München/Ana/485/I; Göring to Strauss, Jan. 5, 1934, Richard-Strauss-Archiv, Garmisch (RG hereafter).

23 Strauss to Göring, Jan. 9, 1934, RG.

24 Göring to Strauss, Jan. 19, 1934, RG.

25 Clemens Hellsberg, *Demokratie der Könige: Die Geschichte der Wiener Philharmoniker* (Zurich: Schweizer Verlagshaus, 1992), 464.

26 Review "Schon die Stimme," *Völkischer Beobachter* [Oct. 1932], Newspaper Clippings, Lotte Lehmann Collection, Special Collections, Davidson Library, University of California at Santa Barbara (NC hereafter). Also see *ibid.*, Oct. 12, 1932.

27 Erik Ryding/Rebecca Pechefsky, *Bruno Walter: A World Elsewhere* (New Haven: Yale University Press, 2001), 218; Gary Hickling, "Lotte Lehmann Chronology" (ms., Kailua, 2004-6, Author's Private Archive) (Hickling hereafter); *The New York Times*, Febr. 2, 1933.

28 Kater, *Muse*, 115.

29 George E. Berkley, *Vienna and Its Jews: The Tragedy of Success, 1880s-1980s* (Cambridge, MA: Abt Books, 1988), 213.

30 The New York Times, Apr. 2, 1933; Harvey Sachs, Toscanini (Philadelphia: J. B. Lippincott, 1978), 222-26.

31 Bruno Walter to LL, Sept. 5, 1933, ATW/15; Balogh to LL, Aug. 13, 1933, ATW/14; Ziegler to Lauterstein, May 16, 1933, Metropolitan Opera Archives, New York; LL to Wysocki, July 13, 1933, ATW/12 (quote).

32 On Furtwängler, see LL, Anfang und Aufstieg: Lebenserinnerungen (Vienna: Herbert Reichner, 1937), 210.

33 Hickling; LL to Krause, June 21, 1933, ATW/7.

34 Fragment, Völkischer Beobachter, [Nov. 1933], NC (quote); Hickling.

35 Else Walter to LL, Nov. 29, 1933, ATW/15.

36 Günter Brosche, ed., Richard Strauss—Clemens Krauss Briefwechsel: Gesamtausgabe (Tutzing: Schneider, 1997), 102.

37 Heger to LL, July 9, 1933, ATW/15.

38 Bundesarchiv Berlin (BAB hereafter), Reichskulturkammer (RKK hereafter) Heger.

39 Heger to LL, June 6, July 7, 29, 1933, ATW/15.

40 Furtwängler to LL, Sept. 13, 22, 1933, ATW/15.

41 Review, "Lotte....," [Oct. 1933], NC.

42 Heger to LL, Nov. 11, 1933, ATW/15; LL to Heger, Sept. 15, ATW/15, and Dec. 7, 1933, ATW/12.

43 Tietjen to LL, Febr. 2, 5, March 31, 1934, ATW/17.

44 Göring to LL, Apr. 2, 1934, ATW/17.

45 LL to Göring, Apr. 2, 1934, ATW/17.

46 Bing to LL, Apr. 2, 1934, ATW/17.

47 LL to Tietjen, Apr. 17, 1934; unsign. photographs, [Apr. 20, 1934], ATW/17; Hickling.

48 LL to Tietjen, Nov. 11, 1955, Archiv, Akademie der Künste Berlin (AAKB hereafter), Nachlass Tietjen/corr. LL, 80/70/258-260.

49 LL to Krause, Apr. 20, 1934, ATW/15.

50 LL to Krause, Apr. 22, 1934; Krause to LL, Apr. 22, 27, 1934, ATW/15; Hickling.

51 LL to Hope, May 4, 1934, Constance Hope Papers, Columbia University, New York, Rare Books and Manuscripts, Butler Library (CU hereafter)/1; Simon

to LL, May 5, 1934, ATW/18. 52 LL to Krause, Apr. 23, 30, 1934, ATW/15; Tietjen to Krause, May 4, 1934, ATW/17.

53 Tietjen to LL, Apr. 26, 1934 (2nd quote), and attachments: contract [draft], Aryan certification (sign. LL May 1); LL to Tietjen, [May 11, 1934] (1st quote) [draft]; Tietjen to LL, May 16, 1934, ATW/17.

54 LL to Göring, [May 20, 1934], ATW/17.

55 LL to Tietjen, [May 20, 1934] [draft], ATW/17.

56 Tietjen to LL, June 5, 1934, ATW/17.

57 Tietjen to LL, Dec. 12, 1955, AAKB, Nachlass Tietjen/corr. LL, 80/70/258-260.

58 Skizzen (June/July 1934): 15; Friedlaender to LL, June 6, 1934, ATW/18.

59 LL to Hecht, June 23, 1934, GC; Demuth to LL, June 18, 1934; Carl Lindström AG to LL, May 5, 1934, ATW/18.

60 Simon to LL, July 4, 1934, ATW/8.

61 Brentano to LL, June 25, Aug. 25, 1934, ATW/18; Hickling.

62 Quoted in Friedlaender to LL, Aug. 29, 1934, ATW/ 18.

63 NS-Kulturgemeinde memo, Nov. 19, 1934, BAB, NS/15.

64 LL to Kerber, Apr. 4, 1938, Österreichisches Staatsarchiv Wien, Archiv der Republik, Bundesministerium für Unterricht, Österreichische Bundestheaterverwaltung (OSAW hereafter)/GZ4083/1939. 65 Corr. OSAW/GZ2624/1939/1940 (quote Eckmann to NS-Gauleitung Wien, July 12, 1939).

66 Reichsstatthalter Wien memo, Febr. 17, 1943, OSAW/Personalia/LL/378a; Finanzministerium Wien memo, Dec. 2, 1955; Klee to Fellner, Jan. 30, 1956, LLFA.

67 Attachment, n.d., with Klee to Juch, Nov. 27, 1939, OSAW/GZ4083/1939.

68 Densow to Oberfinanzpräsident, Febr. 24, 1941, LLFA.

69 Koch to Johst, Dec. 1, 1938; Promi to Gestapa, Dec. 12, 1938, BAB, RKK/LL; BAB, Reichsmuikkammer/LL, Film Rk/2302/R16/A.2164-68. See Oliver Rathkolb, Führertreu und gottbegnadet: Künstlereliten im Dritten Reich (Vienna: ÖBV, 1991).

70 Klee to Fellner, Jan. 30, 1956, LLFA.

71 Joseph Horowitz, *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (Minneapolis: University of Minnesota Press, 1988), 148, 244.

72 *The New York Times*, Oct. 8, Nov. 12, 1933. 73 Balogh to LL, Sept. 30, 1933, ATW/14 (quote); Hecht to LL, Oct. 23, 1933, ATW/ 17.

74 Hope to LL, March 26, 1934; Behrens to LL, Apr. 4, 1934, ATW/18.

75 Hope to LL/Krause, Apr. 11, 1934, ATW/18.

76 Krause to Hope, Apr. 18, 1934, CU/9.

77 Coppicus to LL, Apr. 28, 1934, ATW/18.

78 Hope to LL, May 17, 1934, ATW/18.

79 Metmusic to LL, May 24, 1934, ATW/18.

80 LL to Simon, June 6, 1934, ATW/18.

81 LL to Simon, June 19, 1934, ATW/18.

82 Hope to LL, June 20, 1934, ATW/18.

83 Michael H. Kater, *Composers of the Nazi Era: Eight Portraits* (New York: Oxford University Press, 2000), 118-43.

84 Orff-Zentrum München, program, “Carl Orff—Humanist gegen den Strom der Zeit: Ausstellung im Gasteig München, Foyer Carl-Orff-Saal, 10.7. bis 28.8. 2007”; criticism by Robert Braunmüller in *Abendzeitung*, Munich, Aug. 7, 2007.

85 Michael Fend, “Das Unternehmen Glyndebourne in den 1930er Jahren,” in Peter Peterson/Claudia Maurer Zenck, eds., *Musiktheater im Exil der NS-Zeit: Bericht über die internationale Konferenz am Musikwissenschaftlichen Institut der Universität Hamburg, 3. bis 5. Februar 2005* (Hamburg: Von Bockel, 2007), 150.

86 Kater, *Muse*, 120-23; Fritz Busch, *Pages from a Musician’s Life* (Westport, CT: Greenwood, 1971), 192-215; Grete Busch, *Fritz Busch: Dirigent* (Frankfurt am Main: S. Fischer, 1970), 52-129.

87 Jerzy Kosinski, *The Painted Bird* (Boston, 1965); Christopher Bigsby, *Remembering and Imagining the Holocaust: The Chain of Memory* (Cambridge: Cambridge University Press, 2006), 375.

88 Benjamin Wilkomirski, *Bruchstücke: Aus einer Kindheit, 1939-1948* (Frankfurt am Main: Jüdischer Verlag, 1995); Bigsby, 357-76.

89 See Raul Hilberg, *The Destruction of the European Jews* (Chicago: Quadrangle, 1961).

90 Idem, *The Politics of Memory: The Journey of a Holocaust Historian* (Chicago: Ivan R. Dee, 1996), 153-57.

91 Ibid., 139. 92 Ibid., 42.



Last Word



Lotte Lehmann herself will have the last word in this presentation dedicated to the many aspects of this gifted person. Lehmann wrote well. You'll find in these words frankness and honesty, as well as beauty and emotion. This section begins with Lehmann reading the last poem in her 1969 collection, *Gedichte*.

In alten Partituren

In alten Partituren hab' ich heut' gelesen—
Und das Vergang'ne stürzte jäh mir in das Heut'...
O bunte Schönheit, die einst mein gewesen...
O lebensschicksalhaft erneut
In fliehender, der Welt entrückter Zeit!
Die Wonne des Verwandeln—wer kann sie ermessen,
Der nur EIN Leben lebt, begrenzt durch Wirklichkeit?
Der niemals kennt das süße Selbstvergessen,
Dies Sichverschenden an die Zeit,
In der das Ich sich löst im Singen,
Liebend und leidend—schwebend wie auf Schwingen
In fremdem, seltsam eigenem Geschick—
Schwebend auf Schwingen der Musik!

I was looking through old music scores today—
And the past hurled itself into my present...
Oh bounteous beauty that once was mine...
Oh fatefully renewed
In fleeing, world-vanishing time!
The delight of transformation—who can measure it,
Who only lives ONE life, bounded by reality?
Who never knows that sweet self-forgetfulness,
That lavish squandering of the self in Time,
The ego released in singing,
Loving and suffering—floating as if on wings
To a destiny foreign, yet strangely one's own—
Soaring on the wings of music!

Lehmann reads her
own poem.



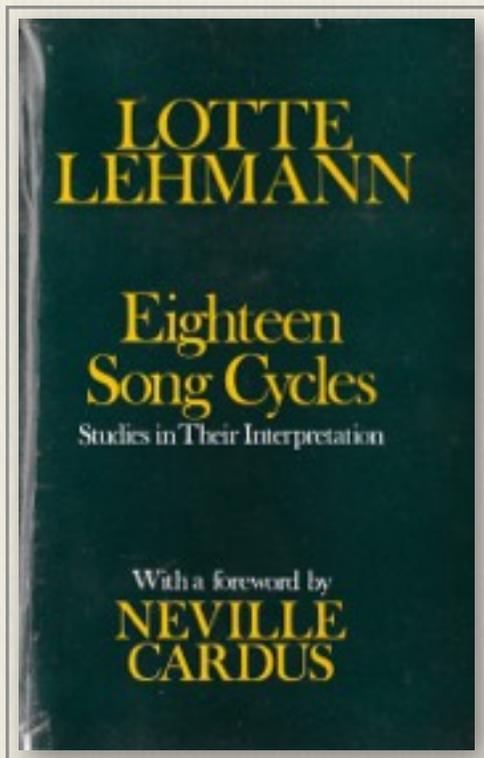


This photo, one of the few of Lehmann with a microphone, was taken in 1954 when she recorded poetry for Caedmon Records.

The audio above was recorded in 1941 and was the last of her radio broadcasts with CBS. Pearl Harbor had been bombed, the U.S. had declared war on Japan and Germany; there was no way that a German soprano (who had just become an enemy alien) could continue such broadcasts. This helps explain the angst that is heard in Lehmann's voice. But she is also hopeful for a better world in

Lehmann's Gift of Writing

Here is an excerpt from Lehmann's unpublished introduction to her last book, *Eighteen Song Cycles*. As you read it you'll understand that, though it expressed Lehmann's thoughts, it wasn't something that a publisher would choose to put at the front of a book.



“In writing this book I feel very strongly that the young generation of singers will not care for it. The world has changed so much—there are really very few singers who can afford to give Lieder recitals of German songs. One can count them on the fingers of one hand. Opera companies have been built up—and I am the last one not to be grateful for that! But the audiences [missing word] easily guided, like more the more spectacular and understandable stories of operas, and the recitals go slowly into oblivion. And yet I feel almost forced to say what I have to say about Lieder, to keep up the interest in them, the subtle and wonderful message of beauty

which they—indestructibly—tell the willing listener....Everything in life goes in circles, I believe. There may also come a time again in which one longs for the Lied. Maybe that then this humble book will come into its own...”

The following is what was published.

“Interpretation means: individual understanding and reproduction. How then is it possible to teach interpretation? It seems almost paradoxical to emphasize the necessity for individuality in interpretation and at the same time want to explain my own conceptions of singing. First and foremost I want to say that this book will fail in its purpose, if the young singers, for whom I am writing it, should consider my conceptions as something final and try to imitate them instead of developing their own interpretations which should spring with originality and vitality from within themselves....” Lieder Interpretation: An Introduction to *Eighteen Song Cycles: Studies in Their Interpretation* by Lotte Lehmann; published in 1972.

Bridge To Eternity

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set. Here's the English translation.

You, who for a moment's span were made—

Song, word, and evanescent tone—

Are not lost forever in the shade,

In mystic darkness of a source unknown.

Boldly snatched from time's remorseless flight,

By new-found might of Science held in place,

You live, enchanted, in the glorious light

Of immemorial and eternal space.

O wondrous force! How strange it is to think

That man's unfathomed genius can prolong

The fragile chain that holds from Lethe's brink

The fleeting beauty of a moment's song.

The following paragraph is from "Listening to my Old Records" by Lotte Lehmann (in the booklet of Angel's "Great Recordings of the Century" LP COLO 112)

"...What memories! It is all so long ago that I may be permitted to mention it without being accused of boasting....But you see, I lived this life in another world, upon another star, brighter than my world of today....Now I close the shining doors of the past again and am back in my Today. It is good and wonderful, it is full of activities, of deeply gratifying work. I hope I will have yet the strength for

some time to come, to look forward. Yesterday was beautiful—but there is always a beautiful Tomorrow.”

“Toscanini Retired? I Dare Not Believe It,” says Lotte Lehmann, *Santa Barbara News Press*, April 11, 1954

“...I remember the general [dress] rehearsal of *Meistersinger* as an especially unforgettable experience. Certainly the performance was wonderful but somehow the general rehearsal seemed to me the climax. In the last act when the chorus sings the glorious tribute to Hans Sachs, the singer of the Hans Sachs role was so overwhelmed that he turned around with tears in his eyes and whispered to us: ‘How can I ever sing now? This demon has completely devastated me with his fire’”

Wir von der Oper (We from the Opera) 1932

“...I often long to know the concentration of the stage actor who doesn’t experience the obstacle of the musical phrase....But then when I myself stand on the stage singing, acting, completely realizing the character which I’ve become, then I feel that I wouldn’t do anything else but that what I do....Music allows me to forget the everyday....”

Orplid mein Land (called *Eternal Flight* in the English version) (This is a section in which Lehmann describes a famous opera singer.)

“She was a strange creature. People thought her haughty, cruel, calculating. In reality she was none of these things. She was a miserably lonely woman, beset by a frantic fear of anything that might disturb this loneliness....She had been happy today when she was singing *Isolde*. It was as though her real life did not begin until she stood there on the stage in another incarnation, released from herself and her loneliness, experiencing joys and sorrows that were not her own, yet of which she was so keenly conscious. Her art was no profession to her, no mere means of making money.”



An Untitled Poem

Translated by Judy Sutcliffe

My mother's voice of dark gold
Rings out to me from distant child days.
She could, singing, say the most beautiful things,
And carry us, instinctively, involuntarily,

Out of the twilight of the everyday.
My mother's voice of shattered glass—
So I heard her sing when grey—
A tremulous search for silent sounds,
And I saw her eyes, wet with tears.

My own voice's burning glow
Rings out to me from a long lifespan,
From many coastlines, wonderful,
Far from my white and silent shore.
My own voice of shattered glass—

Lets me measure my mother's sorrow:
My eyes brim with the heat
Of her unforgotten tears
For this treasure she and I possessed.

An Untitled Poem

Translated by Judy Sutcliffe

Set as a song by Ned Rorem in 2001.

I never knew how much loveliness lives
In the branches of bare and leafless trees,
Nor that gold and silver lovingly weave themselves
Into bronze webbing in which buds dream
Of the coming, spring-drunk exuberance;
I never knew of these best,
These sublime gifts, strewn before us,
I never had time, could never rest,
Was always driven like a hunted animal.
But now the hunter is my quarry.
I've caught what hunted me,
Time—and today
Upon its wings it has renewed my world.

Rorem's
"I Never Knew"



Judy Sutcliffe with Frances Holden.

These are excerpts from the Foreword to Lehmann's autobiography, *Midway in My Song*, published in 1938, when she was still active in both opera and Lieder.

“Perhaps it is too early to write my memoirs...before one is ready to forsake the ‘well-trod stage’...I have tried to relate my life from the cool heights of objectivity. But I must confess that there are many things that I have put away in the storehouse of my thoughts because I feel that they are meant only for me... Only poetry could be the right expression for them...This book represents to me a restful pause for breath—looking back into the valley. I want to go on. Ahead of me I know lies still a goodly climb. I am now so much one with my art that I could not imagine my life without it. I shall continue to work for music even if time forces me to retire...I am too serious a servant of my art not to step back *happily and willingly*, when that time comes. [Lehmann's emphasis] Even then there will be much for me to do...I can think of no better profession than teaching.



[She ends the Foreword writing...this book]....was not meant to be a document of vanity; it was meant to be a greeting to those who will come and be victorious.”

Here is the Postscript to *Midway In My Song* that Lehmann added to her autobiography. At this time the Nazi regime had annexed Austria and harshly enforced many of their racial laws.

Postscript May 1938

“This book of my memoirs was written before Germany annexed Austria.

“My blood is German, my whole being is rooted in the German soil. But my conception of art is different from that of my country.

“I cannot serve politics. I can only serve that which always has been and still is the mission of my life. I cannot paint political boundaries on the measureless ways of the art world. I will not, and cannot probe whether the people to whom I give my art are good or bad, believers or unbelievers; nor does it interest me to what race they belong or to what politics they subscribe. I want to be an artist—nothing else. I want to live in my world which is more beautiful and loftier than all man-made countries or all states, my world of music. I want to sing the songs that I love, without questioning to what race the composer belonged. God put music into my heart and a voice into my throat. I serve Him when I serve music. I no longer understand the land of my birth.

“And I who was born a German, and who was bound to Austria with the bonds of deepest love—I stand now at the door of America. I want to become an American citizen. I am sure that I shall find my third home here and that I shall not again need to wander. I want to become a good American. But that which was my beloved Homeland will live on for me in my songs.”

Foreward to *More Than Singing*, 1945

“I have tried through these years of German dissolution under the Nazi regime to hold fast and help to preserve that which once so beautified and ennobled the land of my birth....Music which speaks an international language which is understood by all—the language of the heart, the language of the soul, the language of eternal and indestructible beauty....America has, during this bitter time of war, never forgotten that this German art stands above the confusion of the present time....This is a sign of such great understanding, such great generosity of spirit, that I bow before it, filled with gratitude and humility.”





Illustrating what Lehmann expressed in her Foreword to *More than Singing*:
“America has, during this bitter time of war, never forgotten that this German art stands above the confusion of the present time....”

General Fales drives the jeep to Lehmann’s appearance before the troops. Imagine: 1944, no one knows who will win the war that we’re fighting against both the Japanese and the Germans and an “enemy alien” is invited to sing on an American army base!

Behind General Fales sits Frances Holden. Lehmann’s pianist is blocked by Lehmann. The other military man is not identified.



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 2020. 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 supra titles, 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 2020 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) (2019). In 2020 he published Volume VIII in which one may view Lehmann's art works.

Hawaii has been his home for many years where Hickling shares his life with his partner, Dennis Moore.



This photo has multiple personal associations for the author: Mme Lehmann is demonstrating for a master class in a hall at the MAW that now bears her name. Her assistant, friend, and later biographer with whom Gary Hickling worked closely, Beaumont Glass, plays piano.
