



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).