

# 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 Alvaray, 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 Alvaray, 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 nahe 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