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# 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 Bergesgipfel 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 Sängerin*. 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. Zürich: 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, daß es Sterne rührte. Eine Biographie*. Köln-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 Sangerin*, 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.

## Biographical References

Covering 1935–1970 in alphabetical order; assembled by Sherman Zelinsky

*Baker's Biographical Dictionary of Musicians*. New York: G. Schirmer, 1959, p. 931.

Eustis, Morton. *Players at Work: Acting According to the Actors*. New York: Theatre Arts, Inc., 1937, p. 118-27.

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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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"Lotte Lehmann," *Current Biography*. New York: H. W. Wilson Company, 1970, p. 250-3.

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Covering 1935–1970 assembled by Sherman Zelinsky

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"Midway in My Song," *Booklist*, 35:47, October 1, 1938.

"Midway in My Song," *Christian Science Monitor*, p. 11, October 12, 1938.

"Midway in My Song," *Cleveland Open Shelf*, p. 17, November, 1938.

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Miller, P. L., "My Many Lives," *Music Library Association Notes*, 5:373, June, 1948.

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"More Than Singing," *Theatre Arts*, 30:125, February, 1946.

"More Than Singing," *Wisconsin Library Bulletin*, 42:58, April, 1946 .

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Pettis, Ashley, "More Than Singing," *Saturday Review of Literature*, 29:25, January 26, 1946

Powell, Anthony, "Wings of Song," *Spectator*, 160:976, May 27, 1938.

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Sheean, Vincent, "More Than Singing," *Weekly Book Review*, p. 8, February 17, 1946.



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- Sloper, L. A., "More Than Singing," *Christian Science Monitor*, p. 17, January 12, 1946.
- Veinus, Abraham, "My Many Lives," *Saturday Review of Literature*, 31:10, July 24, 1948.
- Wallace, Margaret, "Eternal Flight," *New York Times*, p. 30, November 14, 1937.
- "Wings of Song," *Manchester Guardian*, p. 7, June 3, 1938.
- "Wings of Song," *Times (London) Literary Supplement*, p. 318, May 7, 1936.

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- "Bids Farewell to Career as Concert Artist," (with editorial comment), *Musical America*, 71:3+, March 14, 1951.
- Bowen, G. "Happy Birthday to a Great Lady of Song," *American Record Guide*, 29:424-5, February, 1963.
- Breuer, Gustl, "To Lotte, with Love," *Opera News*, 32:6, February 24, 1968.
- Comfort, A., ed. "Teaching the Singer to Become an Interpretive Artist," *Etude*, 64:744, February, 1946.
- "Dowager of Song," *Time*, 47:55, January 28, 1946.
- "Exit Crying," *Life*, 30:72+, March 5, 1951.
- Gelatt, Roland, "Birthday Tribute to Lotte Lehmann That Lets the Radiance Shine Through," *High Fidelity*, 18:63-4, June, 1968.
- Graves, N. R., "More Than Teaching," *Etude*, 73:13+, November, 1955.
- Green, London: "Welitsch's Salome, Lehmann's Marschallin, Pauly's Elektra," *The Opera Quarterly*, 15(1999)3, S.401–414 : Ill.
- "Great Lady, Great Marschallin," *Newsweek*, 25:88, March 5, 1945.
- Haggin, B. H., "Records," *Nation*, 174:162, February 16, 1952.
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- "It Is Time," *Time*, 57:75, February 26, 1951.
- "Joy of Singing at Home," *House Beautiful*, 103:142+, October, 1961.
- Kolodin, Irving, "Lehmann and the Lieder Season," *Saturday Review of Literature*, 33:26, February 4, 1950.
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- "Lady of Song," *Newsweek*, 35:78, February 27, 1950.
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- "Lehmann, 1936 Tosca, Gets a Hand from an Older Tosca," *Newsweek*, 7:30, February 8, 1936.
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- "Lotte Lehmann Gets Curtain Calls," *Newsweek*, 5:27, January 12, 1935.
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- Miller, P. L., "Birthday Greeting to Lotte Lehmann," *American Record Guide*, 34:934-5, June, 1968.
- "More," *Time*, 55:62, February 27, 1950.
- "Overcoming a Musical Crisis," (Excerpt from Midway in My Song), *Etude*, 56:789+, December, 1938.
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- "Prima Donnas," *Time*, 32:24, October 31, 1938.
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- "Salzburg Summer," *Arts and Decoration*, 48:16-18, April, 1938.
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- "Singing Actress Attacks Her Part," *Theatre Arts Monthly*, 21:285-292, April, 1937.
- Smith, C., "Singers of Songs," *Theatre Arts*, 31:37-40, April, 1947.
- "They Stand Out from the Crowd," *Literary Digest*, 117:9, January 20, 1934.



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"Where Are They Now?" *Newsweek*, 49:16, February 4, 1957.

## II. Untitled Articles

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*Christian Science Monitor*, Weekly Magazine Section, p. 11, October 12, 1938.  
*Etude*, 59:516, August, 1941.  
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*Literary Digest*, 117:24, February 17, 1934.  
*Musical America*, 72:29, January 15, 1952.  
*Musical America*, 76:13, February 1, 1956.  
*Newsweek*, 8:27, October 17, 1936.  
*Saturday Review of Literature*, 34:70, November 24, 1951.  
*School Arts*, 45:328, June, 1946.  
*Time*, 30:37, July 26, 1937.  
*Time*, 91:42, March 8, 1968.  
*Time*, 96:28, July 27, 1970.

## 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 & Av erill, 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.”

Seeböhm, 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.”