

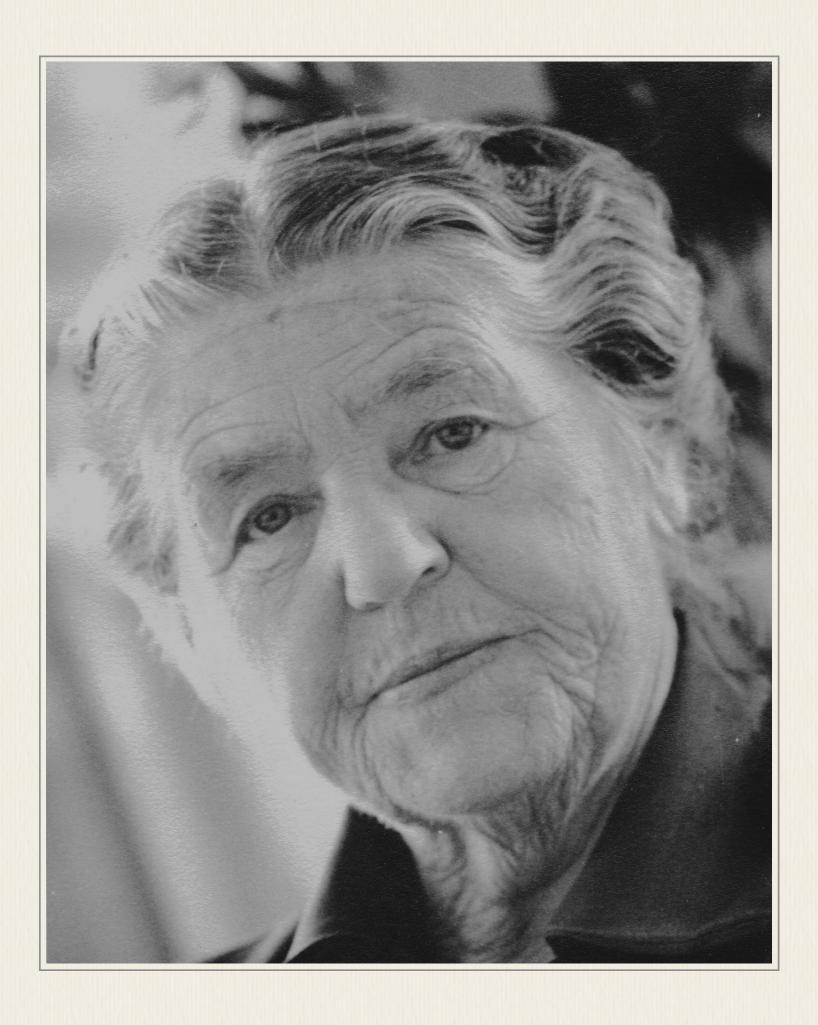
Photos



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.

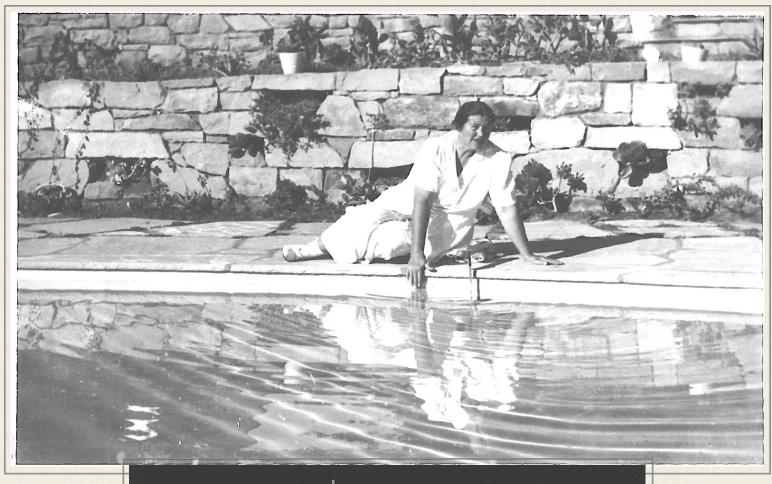
This and the following three portraits were photographed by Lehmann's friend, Dr. Schornstein, at the Orrington Hotel in Evanston during one of her many master class periods at Northwestern University.



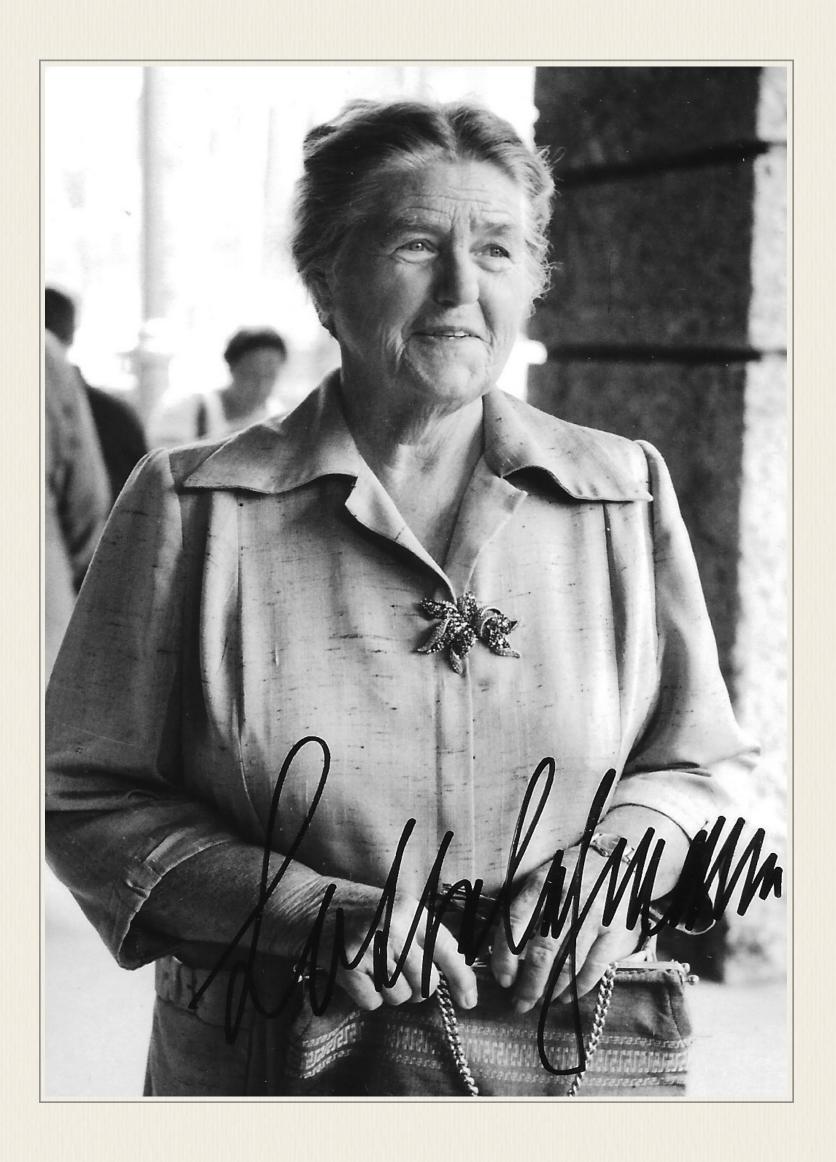


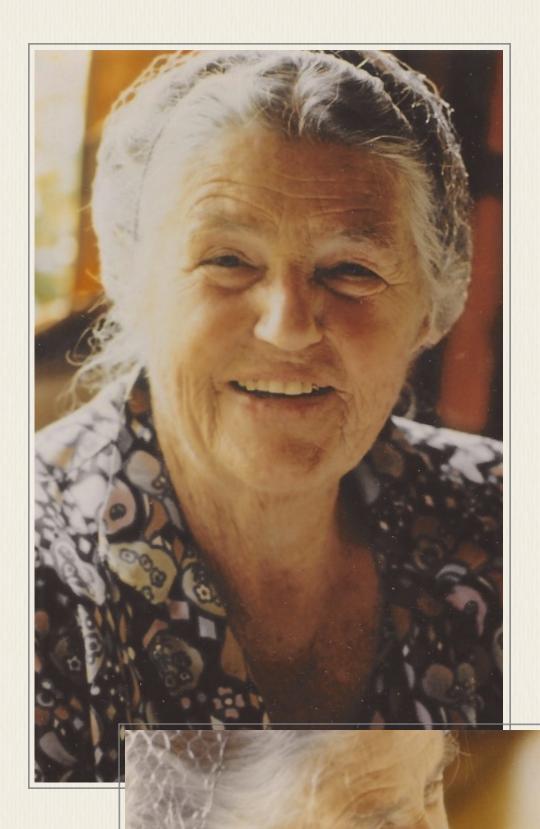
















In make up as the Dyer's Wife.



With baritone Joseph von Manowarda in Frau ohne Schatten



With contralto Bella Paalen, fan Hertha Schuch, Adelheid (opera dresser), Teddy and Freidl (the last two unknown). 1935



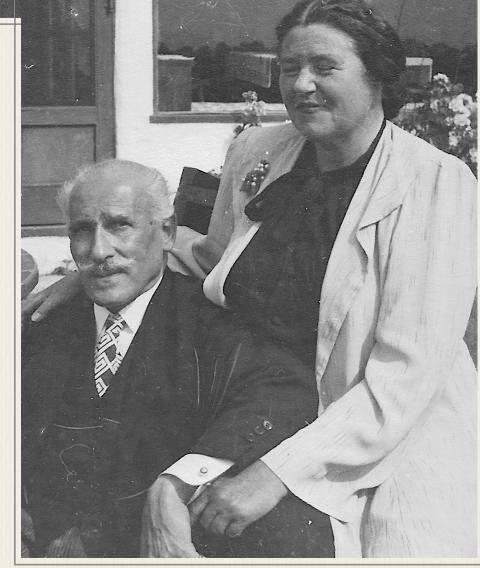
The photo below with Toscanini was rejected because LL's eyes are shut. It's still fun to see the loving couple together.

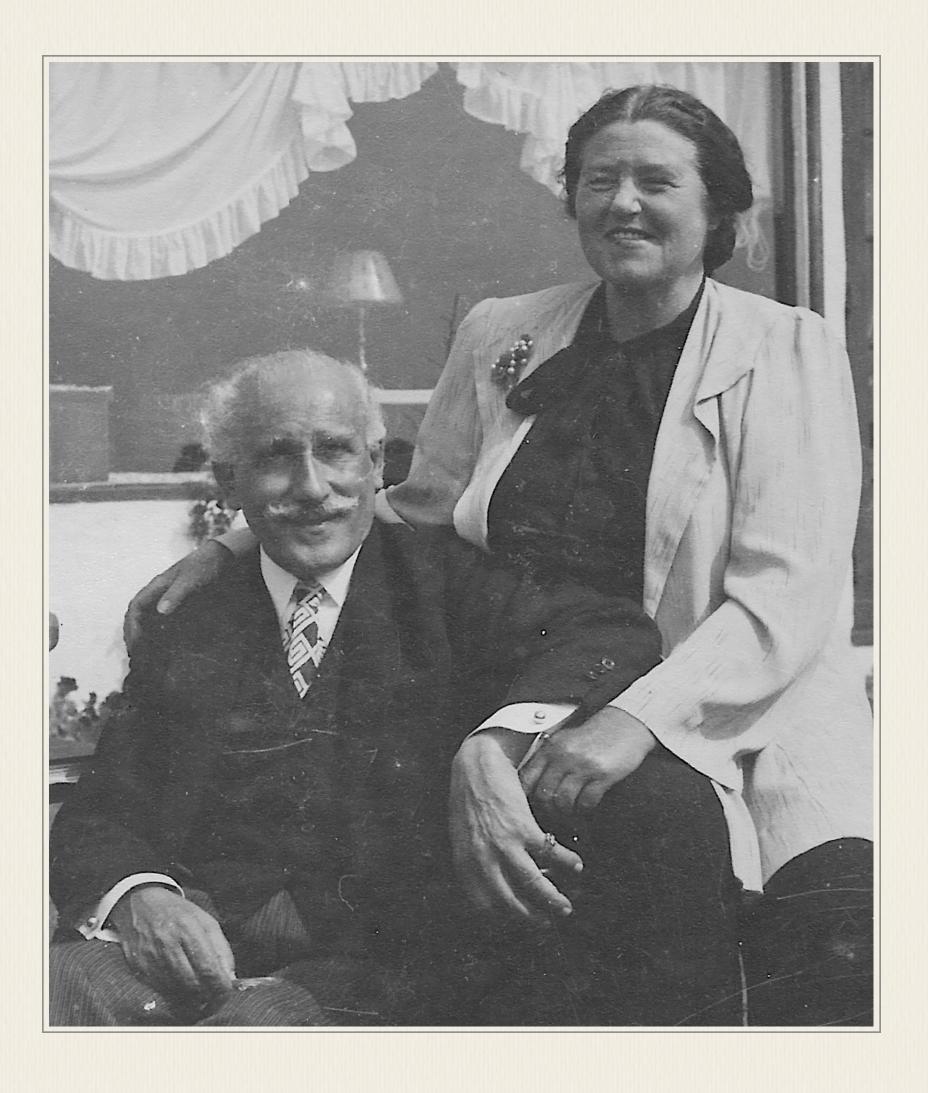
One of the Lehmann/Toscanini photos not generally encountered because Lehmann is in shadow.





Another rejected photo because LL's eyes are closed.









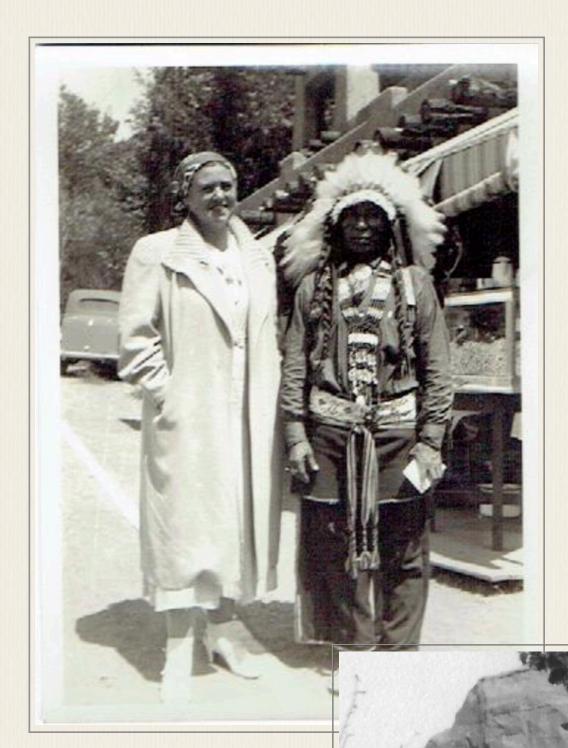
Lotte Lehmann and her pianist Paul Ulanowsky in various poses for the photographer. I especially like the ones where Lehmann's eyebrows are raised in the passion of what she's singing.











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.









Studio photos released from Hertha Schuch's collection in wonderful focus and condition.



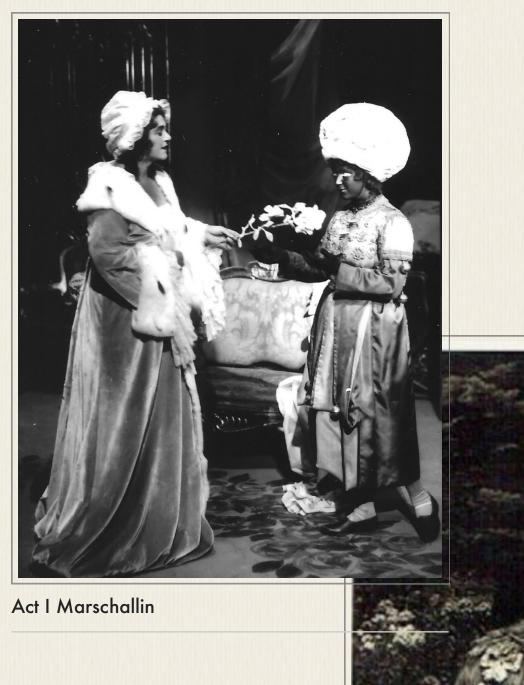
An early photo of LL as the Marschallin (above) in a newspaper clipping and below, as Fidelio, made for a stereopticon.













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.

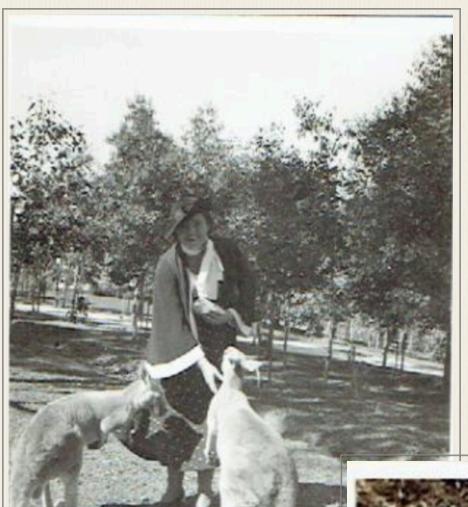


LL with her husband Otto. The other lady has not been identified.



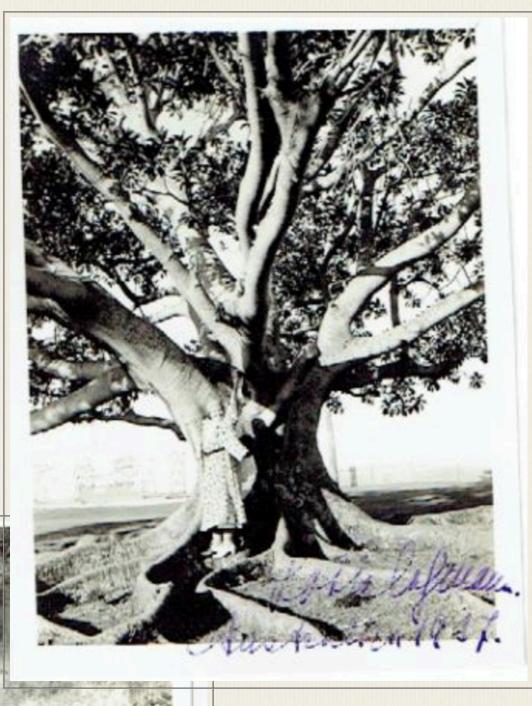
On her 1937 Australian tour she obviously stopped in Figi. Though she wrote about the tour, there wasn't a mention of this country.

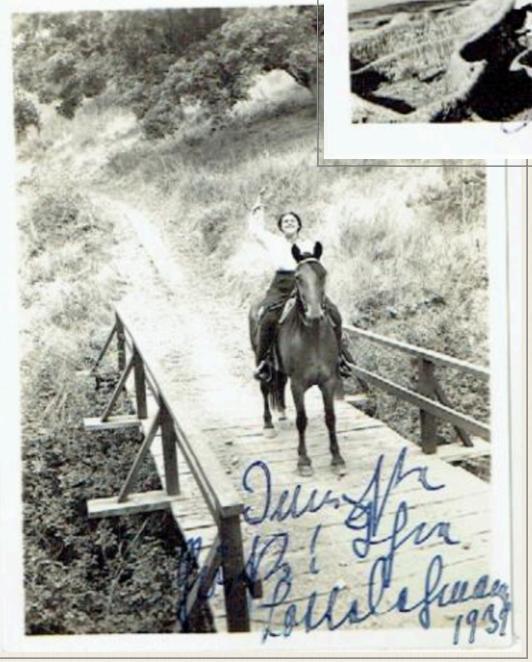




More photos from the 1937 Australian tour showing the animalloving Lehmann. Koalas were found in other photos of the time, but the kangaroo photo is a discovery.













Lehmann with unknown woman.





Lehmann with husband Otto









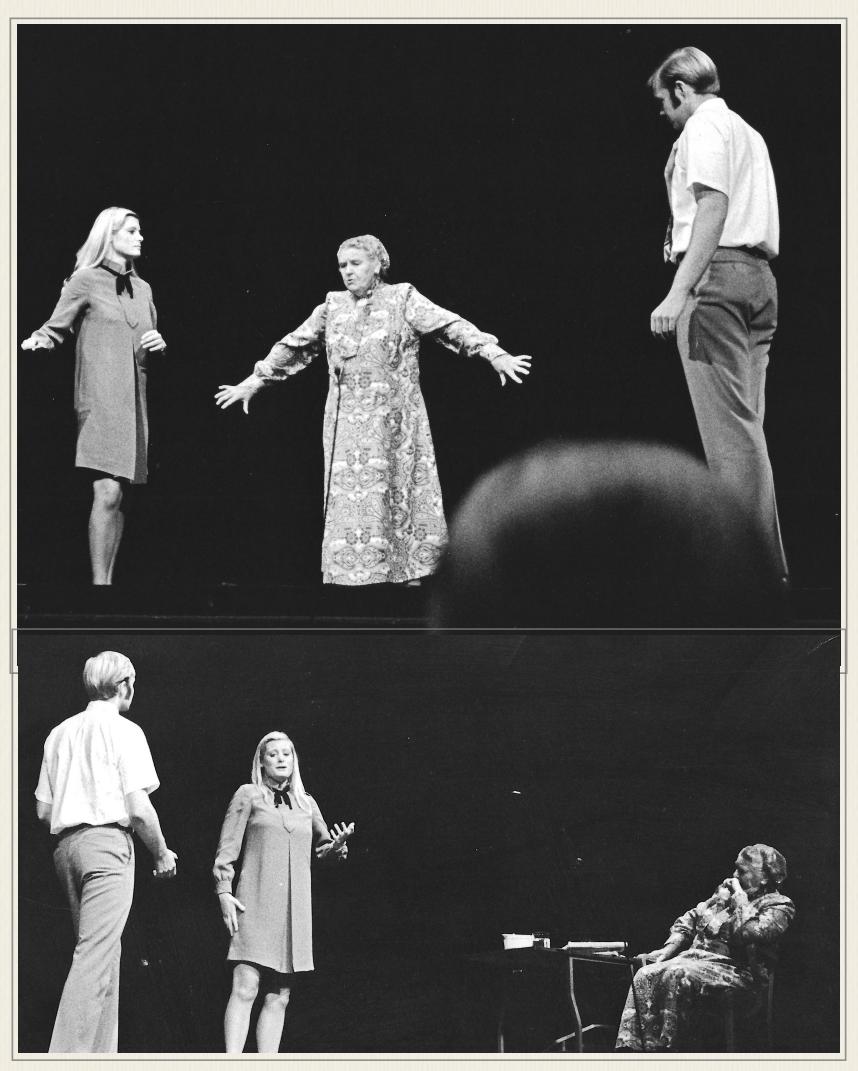


Dated 1942, but I've seen as early as 1937.



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.

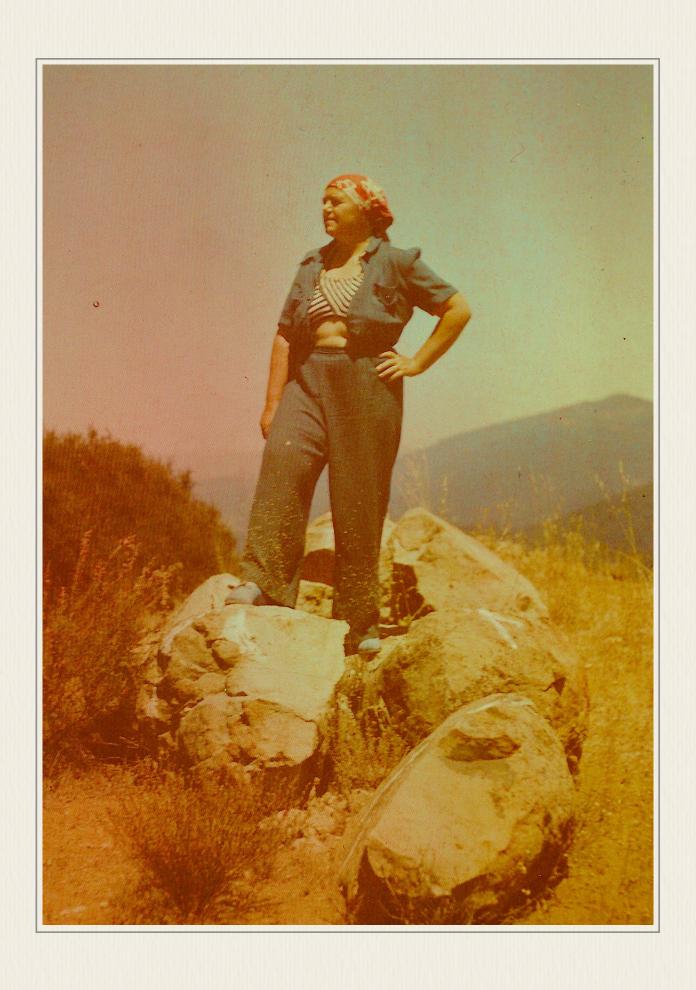


LL in costume for Intermezzo with composer Strauss.



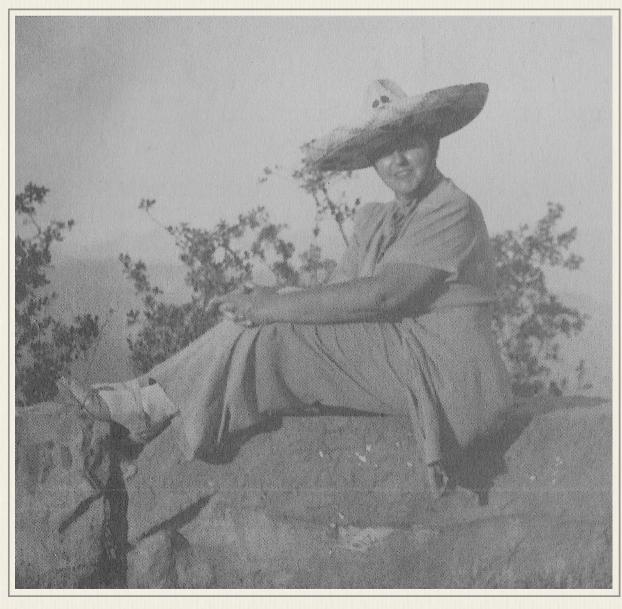
There probably aren't many singers who were able to stand beside their own portraits at the gallery of the old Met.

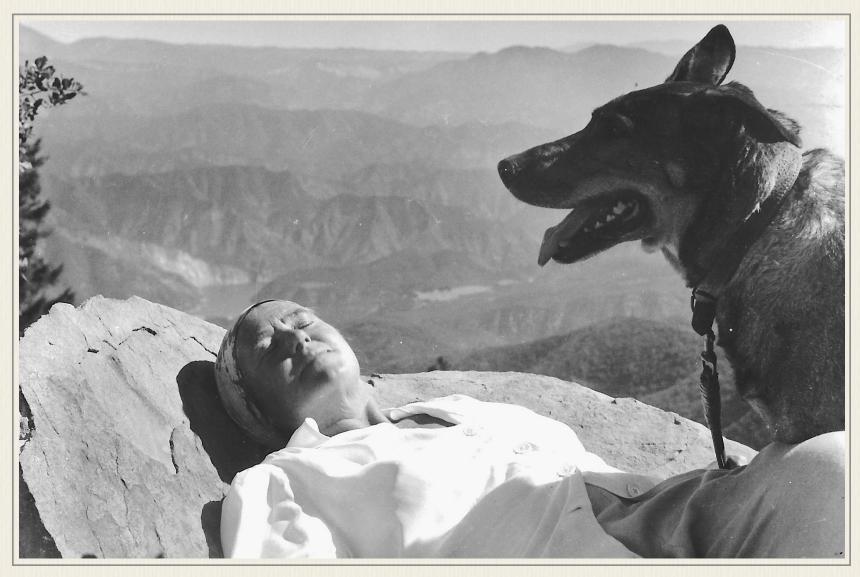
Lehmann at her first California home in the mountains behind Santa Barbara. It burned and they moved to Hope Ranch Park, near the the beach.



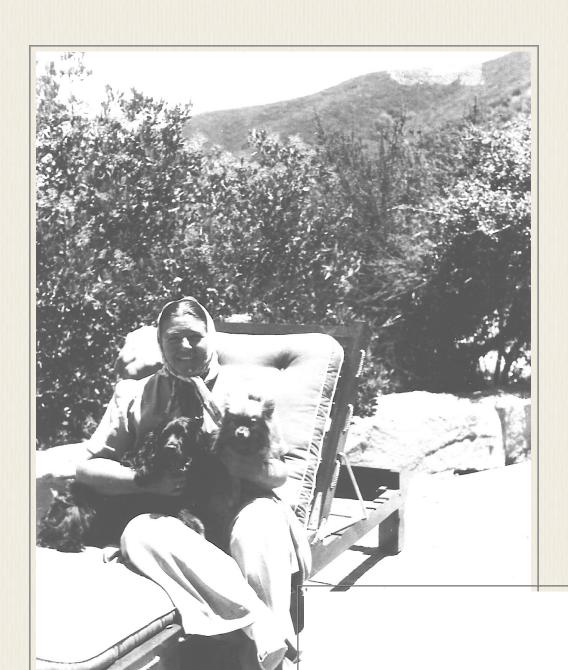


More photos of LL in her mountain home.





Siesta time in her mountain home



Though difficult to reach and isolated, LL and Frances loved their first California home.





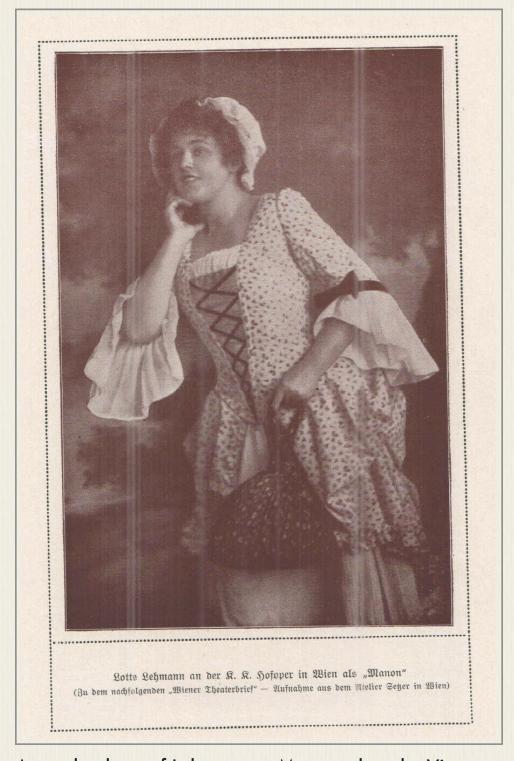






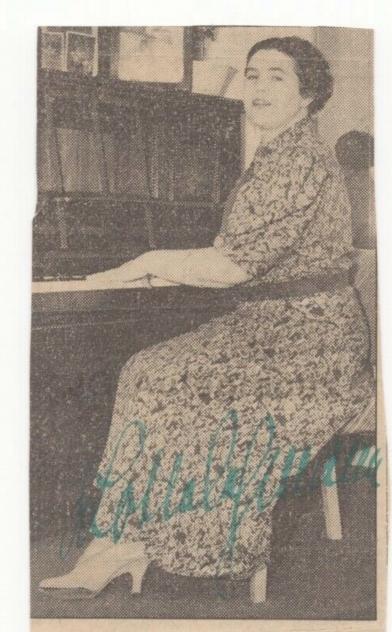
Lehmann with Bruno Walter at the Vienna Opera





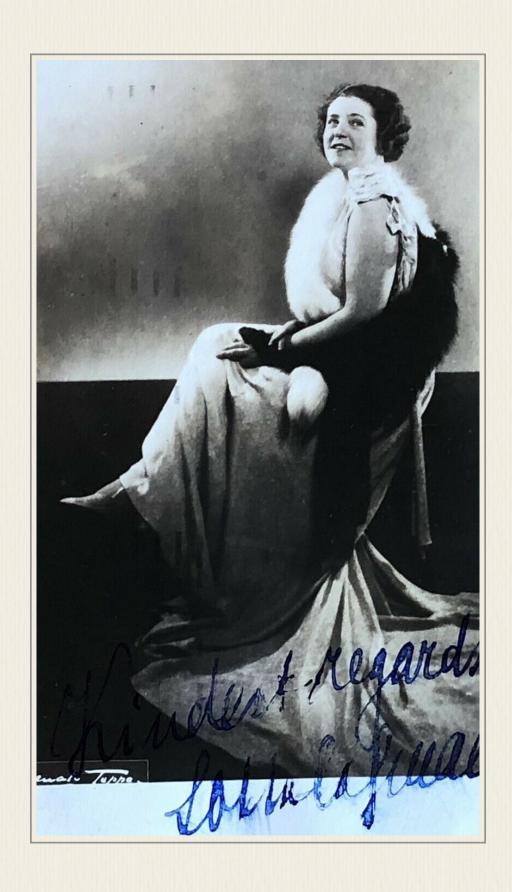
An early photo of Lehmann as Manon when the Vienna Opera was still known as the Hofoper (Court Opera).





MME. LOTTE LEHMANN, who had to retire because of illness from her part in "Rosenkavalier" at Covent Garden last Wednesday, has recovered. She is seen above practising for the same opera, in which she will sing on Thursday.













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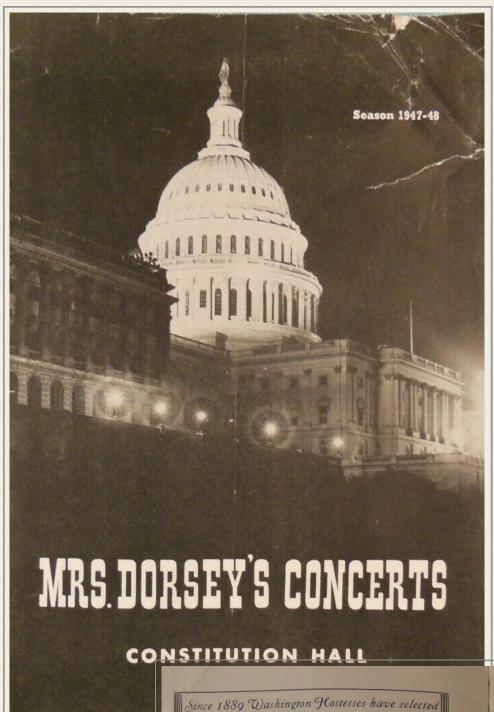
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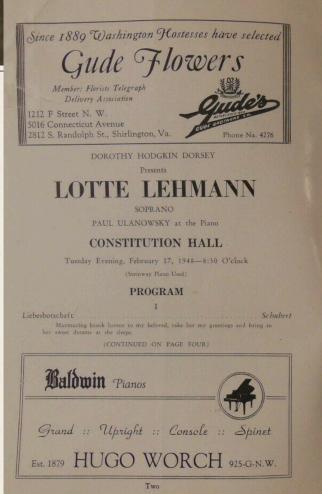
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Oh silvery waters which mirror the sweet image of my Daphne's face—to thee I'll tell my love. Only so can I reveal my thoughts . . . Beside her my lips are

I see the city in the distance like a mirage. My boat plies slowly through the water. The setting sun breaking through a dark wall of cloud shines upon the place where I lost all that was dear to me.

Cupid sleeps and I am free and undisturbed. Nightingale take care lest you wake him with your singing.

(CONTINUED ON PAGE FIVE)

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your lips were red but death will kiss them soon and the heavenly light in your eyes will vanish forever.

Schumann

Auftrage

Oh streamlet, Oh dove Oh moon: Tarty! 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.

INTERMISSION

Chausson Le Temps des Lilas The time of roses and lilies will not return this spring. The wind has changed, the sky is gloomy. Oh how lovely was the spring and how happy were we. Your kiss cannot awaken the dying flower of our love. With the roses our love has passed forever.

A snow white butterfly flits past me—oh if I could but follow you. Do you know where I would go? To the rosy lips of my beloved—there to die.

Bergerette Arr. by Weckerlin

Mother tell me is love pain or joy? A young shepherd told me that he loves (CONTINUED ON PAGE SEVEN).

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Was soll ich sagen

My eyes are dull, my lips mute. You ask me to speak—be it so! Your wish radiant. You want me to speak and make it hard for me . . . I look at you and tremble.

Zwei Venetianisches Gondellieder

1. Row softly my gondolier—only she should hear us, no one clse. If the evening sky could speak it would have to tell of what the stars are accustomed to see . . . Stop here, my gondolier! I will climb to the balcony and you wait here. Oh if only we were as pious as we are eager to please women we would be angels.

When evening comes you knew Ninetta who will await you. I will a nize you in spite of your mask and veil. I shall be disquised as a fishe.
 The boat will be there. Oh come and fly with me through the lagoons.

Dein Angesicht

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me. What should I say? I did not answer. But if he comes again what should I say? He is very handsome and clever and so attractive. Oh mother if he comes again what should I say?

Philis, plus avare que tendre

Arr. by Weck Philis, greedier than tender, one day received from Sylvendre thirty sheep for a single kiss. The next time the shepherd did better: he got thirty kisses for one sheep. Next time, much more ardent, Philis was happy to give thirty sheep for one kiss. Next time less wise Philis would have given her dog and all her sheep for one little kiss—which Sylvendre gives to Lisette quite free of charge.

Il était une Bérgere

Bergerette Arr. by Ferrari

Arr. by Pe A shepherdess made a wonderful cheese from her sheep's milk. She warned a cat who watched her that she would punish her if she stole any cheese. The cat wasn't interested in the cheese, she caught a lamb and ate it. Enraged, the shepherdess killed the cat, Then she went to confession and telling the priest very humbly that she had killed the cat, asked forgiveness. The priest replied that for punishment she must embrace him. The punishment was very sweet—she enjoyed prolonging it.

Allerseelen

Pur upon the rable the mignonettes, the last flowers of autumn, and let us talk again of our love as once we did in spring. Give me your hand, it matters



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PRESENTS

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Seven

Traum durch die Dämmerung 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.

In dem Schatten meiner Locken In the shadow of my tresses my beloved sleeps, Reproachfully he called me his snake and yet he sleeps within my arms. Shall I waken him? Oh no!

"Elfe" (eleven) the watchman calls. A tiny little elf eleping around eleven o'clock in the forest, awoke thinking the nightingale had called it.

(CONTINUED ON PAGE NINE)

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Feb. 16—Jeanette MacDonald, soprano

Feb. 17—Lotte Lehmann, soprano

Mar. 4—Jussi Bjoerling, tenor

Mar. 30—Vladimir Horowitz, pianist

Apr. 5—Nelson Eddy, baritone

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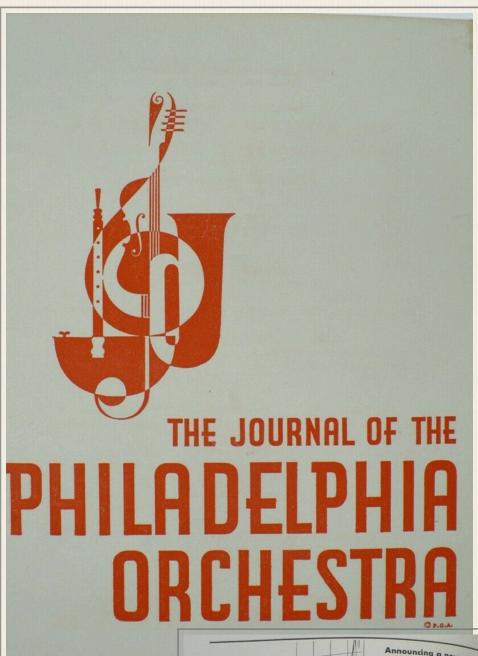
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THE JOURNAL OF THE PHILADELPHIA ORCHESTRA

FRIDAY AFTERNOON PROGRAM

Maysang (Song of May)

I greet you, sun, who clears cloudy skies; I greet you, violets, trees and birds; I greet you all with song on my way In the young, the sunny, beautiful May.

Come with me, brother who sits and reads inside the house;
Come with me and read in the book of nature
That makes you clever and happy;
Swing your that and dance on your way In the young, the sunny, beautiful May.

C. L. Sjoeberg (1873-)

My thoughts, whose anguish only the night knows, Music, in thy arms they find rest.—Hearts, full of pain at the clamor of the day.—Music, in thy arms they find rest.

Hoerer Du

Sverre Jordan

"Hear you how my heart is singing, beloved, oh beloved. Eternity is only a moment when you put your arms around me, when you sink on my heart tull only of your beauty. Beloved, then I feel the fierce pain of love, possessing me, like a cry of iear. Never take away those arms which enclose me warm and safe. Never leave me—you—never leave me.

PHILADELPHIA ORCHESTRA

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FIFTH PAIR
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FRIDAY AFTERNOON, NOVEMBER 4
Maysang
11.
An die Leier SCHUBERT
Er ist's Auftraege LOTTE LEHMANN
III.
Ich denke dein Er und Sie Unter'm Fenster LOTTE LEHMANN and LAURITZ MELCHIOR
INTERMISSION
Schon Streck ich aus im Bett die müden Glieder Ein Staendchen Into the Light
٧.
Der Tod, das ist die kuehle Nacht O liebliche wangen WOLF
O liebliche wangen Verborgenheit Ich hab' in Penna einen Liebsten wohnen LOTTE LEHMANN
VI. Spring Song and Finale from "Die Walkure" (Act I)WAGNER LOTTE LEHMANN and LAURITZ MELCHIOR
The STEINWAY is the Official Piano of the Philadelphia Orchestra (continued on page 147)

SA	ATURDAY EVENING, NOVEMBER 5
Erik's Aria from the o En Svane Med en Vandlilje	Dera "Frode"
An die Musik Gretchen am Spinnrad) Die Lotosblume Fruehlingsnacht	II. SCHUBERT LOTTE LEHMANN
Ich denke dein Er und Sie Unter'm Fenster LOTTE I	III. SCHUMANN LEHMANN and LAURITZ MELCHIOR
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Der Doppelgaenger Der Atlas Heimliche Auffordert Zueigung	IV. SCHUBERT ung }
Fuer Musik	V. MENDELSSOHN FRANZ MARX MERCHANN MENDELSSOHN FRANZ MARX MARX PFITZNER
Spring Song and Find LOTTE L	VI. ale from "Die Walküre" (Act I)WAGNER LEHMANN and LAURITZ MELCHIOR
Paul Ula Ignace S	nowsky at the piano for Mme. Lehmann Strasfogel at the piano for Mr. Melchior











Lehmann in Salzburg; visiting with Christa Ludwig



