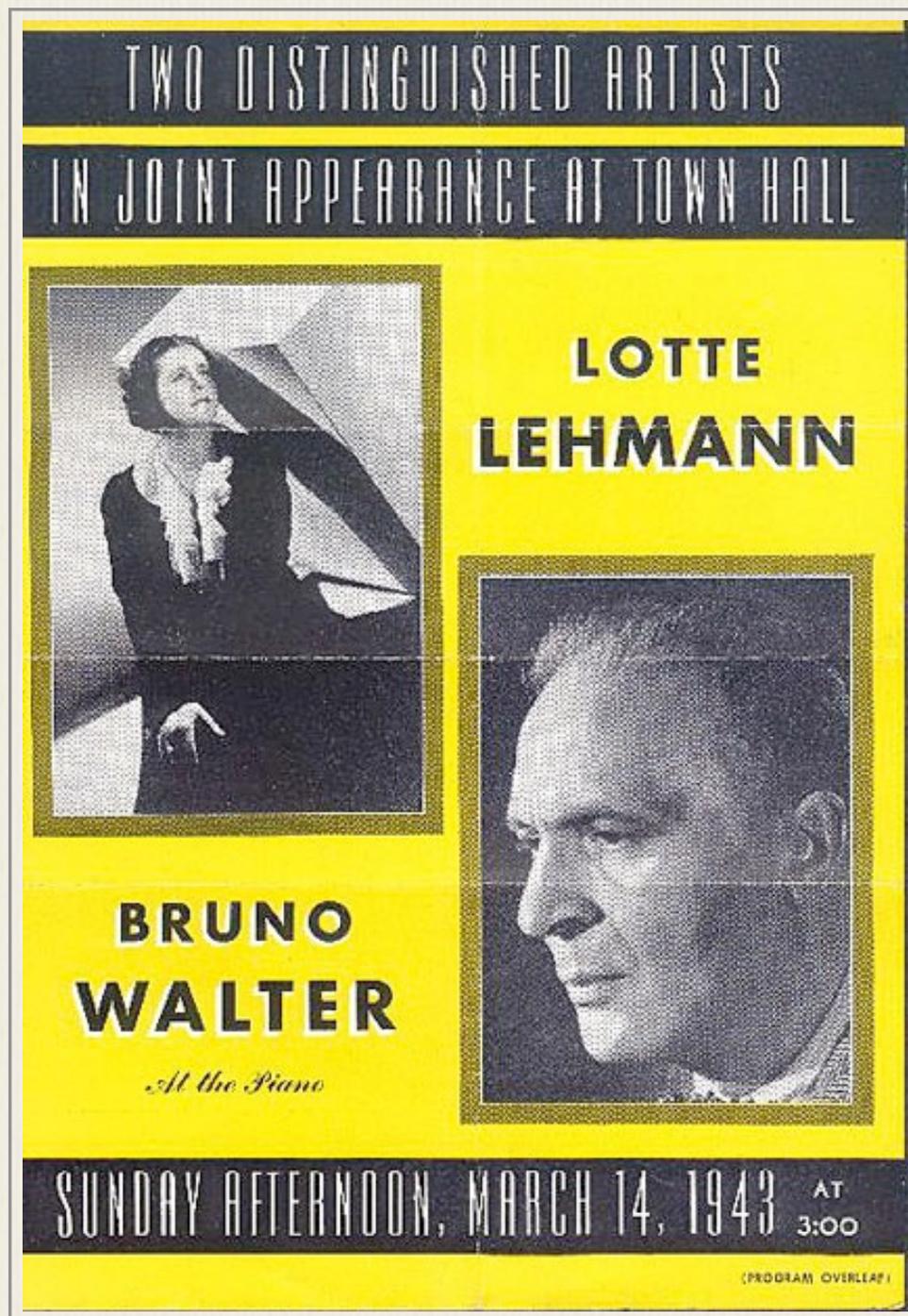




Playbills/Programs



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. This also applies to the programs for the 1957 and 1959 Wigmore Hall master classes. Notice Janet Baker listed as a student.

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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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 WÖRLE
Rosalinde	LOTTE LEHMANN
Frank	WALDEMAR STAEGEMANN
Orlofsky	MARIA OLCZEWSKA
Alfred	KARL JÖKEN
Falke	GERHARDT HÜSCH
Blind	HEINRICH TESSMER
Adele	ELISABETH SCHUMANN
Frosch	EDUARD HABICH
Ida	NORA GRUHN

Conductor . . . BRUNO WALTER

Mise-en-scène from DE WAGNERVEREENIGING, AMSTERDAM

ACT I. Eisenstein's House.
ACT II. Ballroom at Orlofsky's.

THE STORY—continues

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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Overture—Berlin State Opera Orchestra, conducted by Ernst Viehig C1414 4/6

Du und Du, Waltz—Vienna Philharmonic Orchestra, conducted by Erich Kleiber C1676, 4/6

Spiel' ich die Unschuld vom Lande and Mein Herr Marquis. SCHUMANN ES48, 4/6

Mein Herr, was dächten Sie von mir. SCHÖNE D1733, 6/6

Vocal Gems (In German). Grand Opera Company C1847, 4/6

Selection. Marek Weber & His Orchestra B3380, 3/-

Exclusive "His Master's Voice" artists appearing to-night

SCHUMANN OLSZEWSKA

"Adela" "Orlofsky"

Die heiligen drei Könige aus Morgenland and O hätt' ich Jubal's Harf' D1632, 6/6

Nightingale Song and Nur wer die Sehnsucht

Die heiligen drei Könige aus Morgenland and O hätt' ich Jubal's Harf' D1632, 6/6

Nightingale Song and Nur wer die Sehnsucht

Nightingale Song and Nur wer die Sehnsucht

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. Kirina
Die Amme	Hr. Weidt
Geisterbote	Hr. Manowarda
Die Erscheinung eines Jünglings	Hr. Blei
Die Stimme des Falken	Hr. Michalek

Barak, der Färber	Hr. Mahr
Sein Weib	Hr. Lehmann
Der Einäugige	Hr. Madin
Der Einarmige	Hr. Betetto
Der Bucklige	Hr. Arnold

des Färbers Brüder

Kaiserliche Diener, fremde Kinder, dienende Geister, die Stimmen der Wächter, Geisterstimmen

Entwürfe: Alfred Roller

Schaupläge 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 Kerker. — 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 1/4 Uhr

Anfang 4 Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für:

Dienstag den 21. Die Jahreszeiten der Plebe — Faun und Nymphe — Die Prinzessin von Tragant (Anfang 5 1/2 Uhr)
Mittwoch den 22. Neu einstudiert. Die Bohème. Zu erhöhten Preisen. Bei aufgehobenem Jahres-, Saison- und Stammisik-Abonnement. Für die amerikanische Kinderhilfs-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 5 1/2 Uhr)
Samstag den 25. Die Bohème. Zu erhöhten Preisen. Für das Pensions-Institut des Operntheaters. (Anfang 5 1/2 Uhr)
Sonntag den 26. Die Frau ohne Schatten. Zu erhöhten Preisen. Für das Pensions-Institut des Operntheaters (Anfang 4 Uhr)

Preis 50 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 Serterich	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 Tesla
Silva } unter Alba dienend	Fred Hennings
Gomez } unter Alba dienend	Wilhelm Schmidt
Märchen, Egmonts Geliebte	Auguste Bänköbby
Ihre Mutter	Habette Devrient-Reinhold
Brakenburg, 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 Maierhofer
Erster Bürger	Josef Wiesner

Hofleute, Soldaten, Diener, Volk

Ort der Handlung: Brüssel

Bühnenbilder: Alfred Roller

Märchen-Lieder, gesungen von Fr. Kammerfängerin Lotte Lehmann

„Dirigent“ Hr. Felix Weingartner a. G.

Das offizielle Programm nur bei den Billetturen 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: Hr. Lohan

Dirigent: Hr. Heger

Florestan, ein Gefangener	Hr. Kalenberg
Leonore, seine Gemahlin, unter dem Namen Fidelio	Hr. Lehmann*
Don Fernando, Minister	Hr. Hammes
Don Pizarro, Kommandant eines Staatsgefängnisses	Hr. Ferger
Rocco, Kerkermeister	Hr. Manowarda
Marzelline, seine Tochter	Hr. Schumann
Jaquino, Pförtner	Hr. Gallos
Erster } Gefangener	Hr. Bernig
Zweiter } Gefangener	Hr. Sttl

Staatsgefängene. Wachen. Volt

* Ehrenmitglied

Ort und Zeit: Spanien Karl III. Um 1770

Inzenierung von Dr. Lohar Wallerstein

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

Rassen-Eröffnung nach 6¹/₂ Uhr Anfang 7¹/₂ 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 7¹/₂ Uhr)
Dienstag den 7. Die Frau ohne Schatten. Im Abonnement. Erhöhte Preise (Anfang 6¹/₂ Uhr)

Weiterer Spielplan:

Mittwoch den 8. Jonny spielt auf. Im Abonnement (Anfang 7¹/₂ 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 7¹/₂ Uhr)
Samstag den 11. Ariadne auf Naxos. Dirigent: Hr. Dr. Richard Strauß. Im Abonnement (Anfang 7¹/₂ Uhr)
Sonntag den 12. Turandot. Erhöhte Preise (Anfang 7¹/₂ Uhr)
Im Redoutensaal: Der Wildschütz (Anfang 7 Uhr)

„Libemühl“, 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
Marzelline, 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: Hr. Wymetal

Musikalische Leitung: Hr. Schall

Hans Sachs, Schuster	} Meistersinger	Hr. Engel
Veit Pogner, Goldschmied		Hr. Markhoff
Kunz Vogelgesang, Kürschner		Hr. Gallos
Konrad Nachtigall, Spengler		Hr. Wadin
Sixtus Beckmesser, Stadtschreiber		Hr. Wiedemann
Fris Kothner, Bäcker		Hr. Arenn
Balthasar Zorn, Zingießer		Hr. Paul
Ulrich Eislinger, Würzkrämer		Hr. Dreuer
Augustin Moser, Schneider		Hr. Tragler
Hermann Ortel, Seifensieder		Hr. Muzzarelli
Hans Schwarz, Strumpfwirker		Hr. Betetto
Hans Folz, Kupferschmied		Hr. Wagner
Walther von Stolzing, ein junger Ritter aus Franken		Hr. Vestvig
David, Sachsens Lehrbube		Hr. Maill
Eva, Pogners Tochter		Hr. Lehmann
Magdalena, Evas Amme	Hr. Mittel	
Ein Nachtwächter	Hr. Stehmann	

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 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 5 $\frac{1}{4}$ 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 — Atelier Brüber 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

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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 Beckmesser, Stadtschreiber		. . . . .	Hr. Wiedemann
Fritz Kothner, Bäcker		. . . . .	Hr. Madin
Balthasar Zorn, Zinngießer		. . . . .	Hr. Arnold
Ulrich Eißlinger, 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 Billetteuren 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 5¹/₂ 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 7¹/₂ 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

Zum ersten Male:

Turandot

Lyrisches Drama in drei Akten und fünf Bildern von G. Adam und R. Simon

In Deutsche übertragen von A. Brüggemann

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 Wallerstein

Regie: Hr. Dr. Wallerstein a. G.

Musikalische Leitung: Hr. Schall

Turandot, eine chinesische Prinzessin	Hr. Lehmann
Altoun, Kaiser von China	Hr. Bernigk
Timur, entthronter König der Tartaren	Hr. Markhoff
Der unbekannte Prinz (Kalaf), sein Sohn	Hr. Slezal*
Liu, eine junge Sklavin	Hr. Kurlina
Wing, Kanzler	Hr. Duhon
Pang, Marschall	Hr. Gallos
Pong, Küchenmeister	Hr. Maiff
Ein Mandarin	Hr. Madin
Der junge Prinz von Persien	Hr. Nemeth
Der Scharfrichter	Hr. 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

Zu 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 Billetturen 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 6 ½ Uhr Anfang 7 ½ Uhr Ende vor 10 ½ Uhr

Der Kartenverkauf findet heute statt für obige Vorstellung und für

Freitag den 15. Turandot. Inszenierung: Hr. Dr. Lothar Wallerstein vom Opernhaus in Frankfurt als Goh. „Der unbekannte Prinz“ (Kalaf) Hr. Jan Kiepura von der Staatsoper in Warschau a. G. Bei aufgehobenem Abonnement. Zu besonderen Preisen (Anfang 7 ½ Uhr)

Sonntag den 16. Das Rheingold (Anfang 7 ½ Uhr) 4. Viertel

Weiterer Spielplan:

Sonntag den 17. Die Walküre. Bei aufgehobenem Abonnement (Anfang 6 Uhr)

„Ullmühl“, Wien IX.

Staatsoper

Sonntag den 13. März 1921

Zugunsten des Deutschen Hilfsvereines

Bei aufgehobenem Jahres- und Stammesitz-Abonnement

Zu besonderen Preisen I.

Die Walküre

In drei Aufzügen von Richard Wagner

Spielleitung: Hr. Wymetal

Musikalische Leitung: Hr. Reichenberger

Personen der Handlung:

Siegmund	Hr. Schubert	Gerhilde	} Walküren	Fr. Guffa
Hunding	Hr. Markhoff	Ortlinde		Fr. Born
Wotan	* *	Waltraute		Fr. Birchhoff
Sieglinde	* *	Schwertleite		Fr. Mittel
Brünnhilde	* *	Helmwige		Fr. Mihacsek
Fricka	* *	Siegrune		Fr. Giovanovic
		Gringerde		Fr. Paalen
		Rohweife	Fr. 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“ Fr. 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 Actes 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 Evangelimann (Anfang 6 1/2 Uhr)
Donnerstag den 17. Tosca. Zu besonderen Preisen I. (Anfang 7 Uhr)
Freitag den 18. Siegfried. „Brünnhilde“ Fr. 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 1/4 Uhr)
Samstag den 19. Tiesland (Anfang 6 1/2 Uhr)
Sonntag den 20. Götterdämmerung. „Brünnhilde“ Fr. Marie Lorenz-Höllischer von Karlsruhe a. G. „Hagen“ Hr. Michael Bohnen a. G. (12. Gastspiel) Bei aufgehobenem Jahres- und eingeschränktem Stammesitz-Abonnement. Zu besonderen Preisen I. (Anfang 5 1/4 Uhr)

Mil Mili

Preis 2 Kronen 80 Heller

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Leibentfrofts „Donaperle“ edelster Sekti

Operntheater

Sonntag den 15. März 1925

Erhöhte Preise 73. Vorstellung im Abonnement

Die Walküre

In drei Aufzügen von Richard Wagner

Regie: Hr. Turnau

Dirigent: . . .

Personen der Handlung:

Siegmund	Hr. Dstvig	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-Pilecta
Frida	Frl. Baalen	Hohweife	Frl. Anday
Gerhilde, Walküre . . .	Frl. Rajdl	Grimmerde	Frl. Szatmary

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 Billetenten erhältlich — Preis 30 Groschen

Preise der Plätze siehe Interatenteil

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 (Massenet). 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 tutte (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 Bigenerbaron. Erhöhte Preise (Anfang 7 Uhr) 1. Viertel

Sonntag den 22. Die Meistersinger von Nürnberg. Erhöhte Preise (Anfang 5½ Uhr) 4. Viertel

SPEZIAL-DAMENFRISSEUR
Gesichtsmassage

EDUARD RADA
1., Freisingergasse 1 (nächst dem Stephansplatz)

HAARBEITEN
frücken in allen Farben,
auch leihweise

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Eug. Vidor & Co., Wien, I., Tegetthoffstraße 5
Strumpfe
Bas



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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	} Walküren	Frl. Rosanik
Hunding	Hr. Mahr*	Ortlinde		Frl. Bullard
Wotan	Hr. Kade	Waltraute		Frl. Anday
Sieglinde	Frl. Lehmann*	Siegrune		Frl. Michalsky
Brünnhilde	Frl. Wildbrunn	Rosweiße		Frl. With
Fricka	Frl. Anday	Grimgerde		Frl. Paalen
Helmwige, Walküre	Frl. Hellekgruber	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 5 1/2 Uhr Anfang 6 1/2 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

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 7 1/2 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 Mitalliedskarten. Beschränkter Kartenverkauf (Anfang 7 1/2 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>Hounding</i> M. KIPNIS
<i>Helmirique</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>Roswaisse</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 13 39, 39-39

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. Münzer
Der Heerrufer des Königs	Hr. Hammes
	Hr. Lomet
	Hr. Wernigt
Bier brabantische Edle	Hr. Wolken
	Hr. Muzzaressi

* 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 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

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: Wiener Walzer — Die Puppenfee — Klein Idas
Blumen. Ermäßigte Preise
Abends 7 Uhr: Der Rosenkavalier. Erhöhte Preise
Montag den 9. Wozzeck. 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

Regiedienst: Hr. Duhan	Dirigent: Hr. Schalk
Hermann, Landgraf von Thüringen	Hr. Manowarda
Tannhäuser	* *
Wolfram von Eschenbach	Hr. Schipper
Walther von der Vogelweide	Hr. Matkl
Witrolf	Hr. Madin
Heinrich der Schreiber	Hr. Wernigt
Reinmar von Zweter	Hr. Gtl
Elisabeth, Nichte des Landgrafen	Hr. Lehmann*
Venus	Hr. Wildbrunn
Ein junger Hirt	Hr. Michalsky
Erster	Hr. Rosanis
Zweiter } Edelknabe	Hr. Kastl
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, Klima, Glamerseg, Zauner, Hr. Dubois und das Ballettkorps

* * * „Tannhäuser“ Hr. Kammer Sänger **Curt Taucher** von der Staatsoper in Dresden a. G.
Das offizielle Programm nur bei den Billetteuren erhältlich. Preis 50 Groschen

Nach dem ersten Aufzug 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 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. Die verkaufte Braut. 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

Pique-Dame

Oper in 3 Akten (7 Bildern)

Text mit Benützung der gleichnamigen Novelle Puschkin's von M. Tschaikovsky
Für die deutsche Bühne bearbeitet von Max Kalbeck

Musik von P. Tschaikovsky

Ingenieurung: Hr. v. Wymetal

Musikalische Leitung: Hr. Reichenberger

Hermann	Hr. Slezak
Graf Tomsky	Hr. Wiedemann
Fürst Zelezky	Hr. Duhan
Czefalinsky	Hr. Breuer
Szurin	Hr. Radin
Tschaplitzky	Hr. Arnold
Karumoff	Hr. Stehmann
Festordner	Hr. Rittmann
Gräfin **	Hr. Mittel
Lisa	Hr. Lehmann
Pauline	Hr. Bauer v. Pileka
Gouvernante	Hr. Szterény
Majcha	Hr. v. Thann

Wärterinnen, Gouvernanten, Ammen, Spaziergänger, Gäste, Kinder, Spieler usw. — Ort der Handlung: St. Petersburg, Ende des 18. Jahrhunderts

Personen des Zwischenspiels:

Chloe	Hr. Schöne
Daphnis (Pauline)	Hr. Bauer v. Pileka
Plutus (Graf Tomsky)	Hr. Wiedemann

Schäfer und Schäferinnen

Die Tänze ausgeführt von den Damen Pertelka, Wopalensky, Spuller, Windbeck, Buchinger, Pichler, Fleischinger, Voitelberger, Fränzl F., Prach, 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 Rusifikant (Anfang 6 Uhr)

Operntheater

Im Abonnement

Dienstag den 24. September 1935

I. Gruppe

Eugen Onegin

Lyrische Szenen in sieben Bildern. Text nach Puschkin

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. Paalen	Ein Hauptmann	Hr. Ettl
Tatjana } deren Töchter	Fr. Lehmann*	Sarekfi	Hr. Muzzarelli
Olga }	Fr. Anday	Triquet, ein Franzose	Hr. Maigl
Filipjewna, Wärterin	Fr. Szancho	Faktotum auf Larinas Landgut } Hr. Nemeth	
Eugen Onegin	Hr. Svéd	Gillot, Diener Onegins	
Lenski	Hr. Kullmann	Ein Müller	Hr. Birkmeyer F.
Fürst Gremin	Hr. Hofmann	Ein Vorsänger	Hr. Kolowratnik

Aristokraten: Die Herren Fleck, Mantut, Pissl, Poitschek, Sawka — Klatzchbasen: Die Damen Mathias, Stroiniag, Szmatary, Zebetmayr

* 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: Ebes Feld bei einer Mühle — 6. Bild: Fest in einem reichen Hause in Petersburg — 7. Bild:
Empfangsraum im Hause des Fürsten Gremin

Erntetanz: Die Damen Szakal, Pokorny, Fiedler, Drapal, die Herren Fränzl W., Fränzl R., Binder und das Corps de Ballet

Mazurka: Die Damen Pfundmayr, Berka, Szakal, Swiezinsky, die Herren Fränzl W., Binder und das Corps de Ballet

Trepac: Frl. Krausenecker, Hr. Fränzl W., Fränzl R. und die Damen Klima, Schäfer, Michl, Stanik, Pokorny, Drapal, Greger, Lutwak, die Herren Nowak, Klos, Pichler, Kaiser, Raimund, Pokorny, Zandofsch, Wendraf

Walzer und Polonaise. Polonaise: Hr. Nemeth 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

Rassen-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. „Varinkay“ 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 Abendkassa), 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, Lottizlogerstraße 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
Freundliche Vision
Ständchen

Klavier: Bösendorfer **Preis: 80 Groschen**

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LEHMANN



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BLÜTHNER PIANOFORTE

PARLOPHONE-ODEON RECORDS

PROGRAMME
ONE SHILLING

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1. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open. 2. All gangways, corridors, staircases and external passageways intended for use shall be kept entirely free from obstruction, whether permanent or temporary. 3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

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 almen,
Senza di te languisce il cor;
Il tuo fedel sospira ognor,
Cessa, crudel, tanto rigor.

English Version.

My dearest one, believe me,
I languish but for thee;
Thy faithful heart I'm trusting;
Cesse, then, thy cruelty.

"LACCIATEMI 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 all'ho 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!
Where'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 'naus mit muthigem Schritt,
 Gäng 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,
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 tauf,
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.
Er's as endless as the rainfall
And the snow her heart's no snow,
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 zittert 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 Liebste 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,
Brücken 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 von 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 wähe die Arme
Von dem wüthenden Harne
Wider Zeiten zerrißen schon.

Sing!
Meine Seele, den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle,
Heil dir! geläuteter Innenklang.

Kling!
Meine Seele, dein Leben
Quellendes, frisches Gebild,
Blühendes hat sich begaben
Auf dem verdorrten Gefild.

Karl Henckell.

English Version

Sing!
O my spirit, sing forth with joy!
For I dream 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 Bachs.

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: Hr. Kunze

Musikalische Leitung: Hr. Reichenberger

Faust	Hr. Slezak
Mephistopheles	Hr. Jerger
Valentin	Hr. Groenen
Brander	Hr. Madin
Siebel	Frl. Helletsgruber
Margarethe	Frl. Schmann
Marthe	Hr. Bauer-Pilccha

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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. Lammhäuser. „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

„Eibemäsi“, Wien IX.

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12

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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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CARNEGIE HALL

The Philharmonic-Symphony Society of New York

1842-1878
CONSOLIDATED 1928

1932 - - NINETY-FIRST SEASON - - 1933

CARNEGIE HALL

Friday Evening, January 27, 1933

AT EIGHT FORTY-FIVE
2842ND CONCERT

SPECIAL CONCERT FOR MEMBERS

Under the Direction of
BRUNO WALTER

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."

c# 6363



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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

I.	Der Wanderer an den Mond An die Nachtigall Nachtgesang An mein Klavier	} SCHUBERT
II.	Die Liebende schreibt Das Mägdchen Hin und wieder siegen Pfeile Am See Gott im Frühling	
III.	An die Geliebte Der Gewisse an die Hoffnung Stil' im O Mutter Morgens Frühling über's Jahr	} WOLF
IV.	An eine Acoliberle Steh' ich, es haucht in Blasen Nimmersatte Liebe Tretet ein, edler Krieger	

PROGRAM — MARCH 3

I.	Ihre Stimme Ständchen Abendlied Requies	} SCHUMANN
II.	Da bist wie eine Blume Die Meerfee Ich wandelte unter den Bäumen Siegel nicht in Trauerfossen Der Hildegar		} SCHUMANN
III.	L'Espresso Infinito	} BIANCHI
	La Vie Antérieure Sérénade Florentine Le Musoir de Rousseau		} SUPARIC
IV.	Da weinet Herz aus Kieselstein Was auch, Mägdchen Die Zeitlose Cuecile	} STRAUSS

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Emilia	JANE BOURGUIGNON
Otello	GIOVANNI ZENATELLO
Iago	GIUSEPPE NOTO
Cassio	LUCI CILLA
Lodovico	EDOUARD COTREUIL
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PAUL ULANOWSKY at the Piano

SATURDAY EVENING, FEBRUARY 25th, 1950
AT 8:30 P. M.

ORCHESTRA HALL

CHICAGO

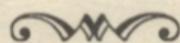
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Lobero Theatre Foundation

PRESENTS

LOTTE LEHMANN

Gwendolyn Williams Koldofsky
AT THE PIANO



LOBERO THEATRE

TUESDAY EVENING, NOVEMBER 15, 1949

SANTA BARBARA, CALIFORNIA

Close

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, nestle 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—tell me truly what you feel for me.

Botschaft (Daumer) *Brahms*

Breezes 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 herrlichste 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.

Helft mir, ihr Schwestern: Help me, sisters, to be lovely as his bride.

Suesser 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 mit 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 (Bouchor) *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 Voeu (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 gaiety sounds the seductive song of a mandoline.

IV

Ruhe, meine Seele (Henkell) *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, Maedchen (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?

Close

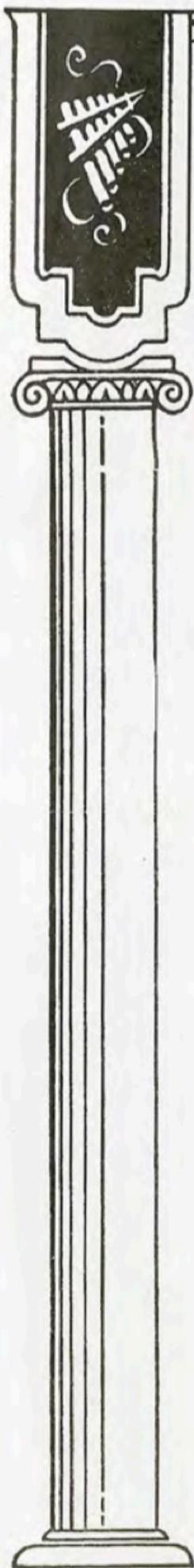
Traum durch die Daemmerung (Bierbaum) *Strauss*

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!

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PROGRAM AND MAGAZINE OF THE

Brooklyn Academy of Music

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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

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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 (Mörike) }
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

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SANTA BARBARA CHAPTER

AMERICAN RED CROSS



PROGRAM

1 1 1

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

*exquisite
ppp-*

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.

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.

PHIDYLÉ - - - - - Hahn

*dreams
winning*

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. (pian)
like*

VERBORGENHEIT - - - - - Wolf

*Recuer - The "Spinn Waltz"
- rapid - brilliant*

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.

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 loveliest 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.)
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Sunday Air

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1st Week

Monday	23rd September at 7.30 p.m.	Opera
Wednesday	25th September at 3.00 p.m.	Opera
Friday	27th September at 7.30 p.m.	Lieder

2nd Week

Monday	30th September at 7.30 p.m.	Lieder
Wednesday	2nd October at 3.00 p.m.	Opera
Friday	4th October at 7.30 p.m.	Opera

3rd Week

Monday	7th October at 7.30 p.m.	Opera
Wednesday	9th October at 3.00 p.m.	Lieder
Saturday	12th October at 3.00 p.m.	Opera

4th Week

Monday	14th October at 7.30 p.m.	Opera
Wednesday	16th October at 3.00 p.m.	Lieder

Saturday 19th October at 3.00 p.m.

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by Desmond Shawe-Taylor

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Villem Tausky Peter Gellhorn Anthony Besch Anna Pollak
Mme. Margherita Grandi joins the staff in October, 1957
Laryngologist to the Opera School: G. R. Stein, F.R.C.S.

Lotte Lehmann, beloved in every quarter of the musical world, has for long been a prime favourite of English audiences. We first heard her as long ago as 1913, when she sang Strauss's Sophie during a Beecham Season at Drury Lane; but her real London career dates from 1924. It was then that Bruno Walker persuaded her to undertake for Covent Garden the role with which she has ever since been most intimately associated, that of the Feldmarschallin in "Der Rosenkavalier"; it is a matter for some surprise, as well as for pride, that the opportunity to play this part should have come to her, not in Vienna, but in London. For many years she remained the ideal Marschallin; and Richard Capell only expressed more eloquently what thousands felt when he wrote: "the lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilisation, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty."

There were many other parts also — Beethoven's Leonora, Wagner's Elsa, Eva and Sieglinde, Strauss's Ariadne — of which during the twenties and thirties Lotte Lehmann was the incomparable exponent. Phrase after phrase, delivered in her intensely personal intonation, will always haunt the memory of the opera-goer of that period: for instance, Leonora's sudden spoken aside, "Zwei Jahre!", Sieglinde's "Schlafst du, Gast?", or Eva's loving concern about Walther's performance in the Singschule: "Ohne Gnade? Wie? Kein Mittel gab's, das ihm gedieh?" Sang er so schlecht, so fehlervoll . . . ?" Who can forget the way in which, all tender anxiety, she used to breathe out the consonants of those two adjectives? Her enunciation was always a vivid source of pleasure. As for her voice, it had in her prime a full, romantic warmth — a glow — which, together with her personal beauty and dramatic powers, made her irresistible on the stage.

Her temperament is impulsive, and on the concert platform this has been both her charm and her problem. Not for many years did she subdue her naturally emotional manner to the more delicate requirements of Lieder; and her long and painstaking efforts to achieve an equal mastery in both fields make her advice all the more valuable to her pupils to-day.

The Opera School was founded in 1949 on the initiative of a group of people who believed that one of the ways of getting value for the public and private money that was being spent on the provision of opera in Great Britain was to improve the standard of performance by training singers in the art of operatic acting. This is something which is done extensively on the Continent, but the Opera School is the first institution in the British Commonwealth to concentrate solely on training for opera.

The size of the classes is strictly controlled so that training can be as individual and thorough as possible. There are classes in mime, gesture, and deportment, and in musical and dramatic ensemble; there is individual coaching in the study of roles; and the students prepare a production of a complete opera for public performance at least once a year. In addition, there is a special professional class for established singers, and unique facilities are available to student conductors and répétiteurs.

Students have come to The Opera School not only from all parts of the United Kingdom but also from all the main countries of the Commonwealth, from several European countries, and from the U.S.A. After leaving the School, students have gone on to work in all the main opera companies—Covent Garden, Sadler's Wells, Carl Rosa, Glyndebourne and the English Opera Group.

"The Marriage of Figaro" at the Scala Theatre, November, 1956

Opera, December, 1956 — Andrew Porter

"This performance was most enjoyable . . . and the great sextet of the third act was sung and acted more delightfully than I ever remember. The standard of the cast was extremely high."

Opera, February, 1955 — Peter Heyworth

"As things stand, the only institution which bridges the great gap between a national opera company functioning before a critical metropolitan audience, and the colleges of music, is The Opera School."

JANET BAKER (Lieder)
 Commenced vocal study in 1953. In 1956 was awarded second place in the Kathleen Ferrier Memorial Competition. Has been a member of the Glyndebourne chorus for two seasons and has sung with the Oxford University Operatic Society. Has broadcast and given concerts in the provinces and London.

PATRICIA CLARK (Opera)
 Patricia Clark studied piano and, later, singing at the Royal Scottish Academy of Music and the Royal Academy in London. Finally concentrated on singing and studies with Helene Isapp. Has just concluded one year of concentrated stage work at The Opera School. Has played Venus in THE JUDGMENT OF PARIS and Elissa in IL RE PASTORE and Serpette in LA FINITA GIARDINIERA with the Impressario Opera Society. Has sung at many professional concerts, and given recitals at the Victoria and Albert Museum, and with the London Chamber Orchestra, and under the auspices of The English Opera Group. Broadcasts frequently and has made numerous TV appearances. Has made an L.P. record with Columbia, and recorded THE INDIAN QUEEN with a French company.

ELIZABETH CROOK (Opera)
 Studied at the Royal College of Music for two years. Entered The Opera School in September 1956. Has performed Leonora in FIDELIO, Agathe in FREISCHUTZ, Donna Anna in DON GIOVANNI, and the Countess in THE MARRIAGE OF FIGARO in concert performances with the Chelsea Opera Group. Has also given concerts and recitals.

ELLEN DALES (Opera)
 Studied at The Opera School 1952 to 1955. Was one of the finalists in the 1955 Kathleen Ferrier Memorial Prize Competition. Has sung the part of Gis in ALBERT HERRING with The English Opera Group; the Genio in THE IMPRESSARIO with the Impressario Society; has sung among other things Lucy in THE TELEPHONE and Susanna in SUSANNA'S SECRET with the Opera Trio; 1957 member of Glyndebourne chorus understudying Zerbinetta; has also broadcast the title role in DIE KLUGE and Lucy in I DUE TIMIDI. Apart from opera, has done much concert and oratorio work, and has broadcast on sound radio and television.

CECILIE ELSWORTH (Lieder)
 Born New Zealand, educated in England. Started singing at the age of ten, when she won a Silver Medal at the Hastings Festival. Has now just finished training at the Royal Academy of Music where she obtained an L.R.A.M. and A.R.C.M. for Performing and Teaching singing.

MAGDA ERTL (Lieder)
 Born Hungarian, now British. Musical training at Vienna Stadtkademie. Settled in England in 1947. Has done some BBC recitals.

ELVIRA GONNELLA (Lieder)
 Won Operatic and Lieder Classes of Edinburgh Competitive Festival in 1956, and represented Scotland in the same year in the Kathleen Ferrier Memorial competition, London. Was given a Caird Scholarship to study in London with Miss Flora Nielsen. Professional engagements include broadcasts, oratorio performances and recitals in Scotland, and work this summer with the Glyndebourne chorus.

Studied singing with Edith Furnedge. Has sung at several provincial concerts, and with Gilbert and Sullivan Societies. 1957 member of Glyndebourne chorus, and understudied Ariadne in ARIADNE AUF NAXOS.

LILY GRIBBIN (Opera)
 Born Belfast and commenced vocal studies there, winning several trophies at various festivals. 1951 joined Carl Rosa chorus and remained with them for two tours. 1953 joined the Sadler's Wells chorus. September 1954 won a scholarship to The Opera School.

DAVID HARTLEY (Opera)
 Studied singing for three years, Newcastle. Came to London 1956 and entered The Opera School, at the same time commencing vocal studies with Dawson Freer.

BETTY HELLAWELL (Opera)
 Born in New Zealand, came to England to study singing. Commenced study at The Opera School 1955. Has just returned from a short concert tour in New Zealand.

RAIMUND HERINCKX (Opera)
 British of Belgian parentage. Trained partly in England and partly in Belgium, where he made his operatic debut. Has also sung in Barcelona. Is now a member of the Sadler's Wells Company.

GLORIA JENNINGS (Lieder)
 Began studying music as a pianist at the age of eight. Went to Royal Academy of Music 1953, and studied under Astra Desmond. Has done some professional work in oratorio and recitals.

PAMELA JENNINGS (Opera and Lieder)
 Studied piano for some years and singing at Cardiff College of Music. Professional work includes broadcasts (Cardiff), oratorio, and recitals.

IRIS KELLS (Opera)
 Trained Royal College of Music, was a member of Covent Garden Opera Company for three years, and performed with them such parts as Papagena, First Boy, Woodcutter's Boy in THE PILGRIM'S PROGRESS, etc. Is now guest artist with the Company.

SOO BEE LEE (Opera)
 Born in Singapore. Studied singing there for two years, and sang in numerous concerts. Came to England to study at the Royal Academy of Music, with whom she has performed Belinda in DIDO AND AENEAS.

MARGARET LENSKY (Opera)
 Studied for a period at the Royal College of Music. Won scholarship to The Opera School, and commenced vocal study with Anne Wood. Has performed Nancy in ALBERT HERRING with The English Opera Group; Lichas in Handel's HERCULES with the Handel Opera Society; Doraabella and Cherubino with The Opera School. Has also taken part in various oratorio performances and concerts.

IAN PATERSON (Opera and Lieder)

Ian Paterson trained as an engineer. Won a Caird Scholarship and came to London to study singing with Roy Henderson. Went for two years to the Academy of Music in Vienna. 1956 won a scholarship to The Opera School for a year's concentrated study. Has recently given many concerts in this country and abroad with the Saltire Singers.

JOHANNNA PETERS (Opera)

Was engaged by the Carl Rosa chorus direct from school. After two years won a scholarship to The Opera School and began vocal studies with Anne Wood. While still a student, she played Marcelina in the School production of THE MARRIAGE OF FIGARO and took title role in THE MEDIUM in performance to The English Opera Group Association. Has recently created the part of Miss Pross in A TALE OF TWO CITIES and played Mother Goose in THE RAKES PROGRESS—both with the New Opera Company. Also created the part of Deirdre in Guy Hallahan's new opera ELANDA AND ECLIPSE. Has sung at several provincial concerts and oratorio performances.

ALBERTO REMEDIOS (Opera)

British of Spanish descent. Made his operatic debut with the Sadler's Wells Company last season. Won the Queen's Prize, 1957. Is a pupil of Clive Carey.

SYLVIA ROWLANDS (Opera)

Sylvia Rowlands studied singing in London with Margaret Field-Hyde and gave her first London recital in 1953. Has sung with many leading orchestras and musical societies in all parts of the British Isles. Broadcasts regularly, and for the last two seasons has been a member of the Glyndebourne chorus.

LAURA SARTI (Opera)

Born in Trieste. Came to England 1946. Studied with Emmy Heim, Theo Herrman and Bruna Maclean. Also attending Joan Cross's Opera Class at Morley College. Has performed parts of Giovanni and Maddalena in RIGOLETTO, Berta in THE BARBER OF SEVILLE, and Shepherd in TOSCA with the New London Opera Company; and the Princess in SUOR ANGELICA at Morley College. Has taken part in performances of ELIJAH and MESSIAH, as well as other oratorios in this country and in Zurich. Has also done concert work, singing Lieder, French, Spanish and Italian songs.

EMERENTIA SCHEEPERS (Opera and Lieder)

Emerentia Scheepers commenced musical studies at the Cape Town College of Music. In 1948 she came to England to study at The Opera School. After three years study she joined Carl Rosa Opera Company with whom she made her debut as Guilietta in THE TALES OF HOFFMANN. Has also played The Governess in THE TURN OF THE SCREW with The English Opera Group. As a result of recordings with the Parlophone Gramophone Company, she was engaged for a Mozart concert at the 1955 Edinburgh Festival. She has broadcast on the BBC Home, Third, and General Overseas Programmes.

HONOR SHEPPARD (Lieder)

Honor Sheppard's musical education began at the age of six. Entered the Royal College of Music, Manchester, and took singing as her principal study. Is now on the teaching staff at Leeds College of Music. She is a BBC soloist and one of the sixteen BBC Northern Singers. Has sung with the Yorkshire Symphony Orchestra and with the Royal Liverpool Philharmonic Orchestra, and has made many concert appearances in the north of England.

JEANNETTE SINCLAIR (Opera)

Jeannette Sinclair, born and educated in London, received her musical training at the Guildhall School of Music and then studied singing privately. Was awarded a scholarship to The Opera School, and made her debut at Sadler's Wells in 1954, when she appeared as Cherubino in THE MARRIAGE OF FIGARO. This was followed by roles at Glyndebourne in 1955, 1956 and 1957 — Barbarina in THE MARRIAGE OF FIGARO, Second Boy in THE MAGIC FLUTE, and Alice in LE CONTE ORY — and at the Royal Opera House, Covent Garden, where she became a member of the Company in October 1956. Has performed there Cherubino in THE MARRIAGE OF FIGARO, Balla in MIDSUMMER MARRIAGE, Second Boy in THE MAGIC FLUTE, and Barona in JENUFA. Concert engagements include appearances with the London Symphony, Liverpool Philharmonic and Halle Orchestras. Has also made opera recordings, and given BBC recitals and made television appearances.

SHIRLEY SPROULE (Opera and Lieder)

Graduated 1950 from McGill University-Conservatory of Music (Montreal) with diplomas as performer and teacher of singing, piano and school music. Took post-graduate course in Toronto Opera School. Studied singing for four years with Madame Lotte Lehmann and is now continuing voice study at the Hochschule fur Musik (Opera School) in Munich. Has made concert appearances in Canada and in California.

LORIS SUTTON (Lieder)

Australian. Started training at eighteen with Mr. Browning-Mumery in Melbourne. Twice won nation-wide radio contests and toured Australia giving concerts. In 1956 won the Sun Aria contest which enabled her to come to London for further training. Is now studying with Mr. Clive Carey.

DERMOT TROY (Opera and Lieder)

Born in Ireland. Studied singing 1949-1953 at the Royal Irish Academy of Music. Made operatic debut in Dublin 1951 as Tamino in THE MAGIC FLUTE, followed by Ottavio in DON GIOVANNI, Alfredo in TRAVIATA, and the Count in THE BARBER OF SEVILLE. Won a scholarship to London and studied with Borgtoli. Toured with Arts Council Opera Group and joined Glyndebourne chorus. Was engaged by Covent Garden as principal in 1955. Has given several lieder recitals, as well as operatic concerts, on radio, TV, etc.

ERIC VIETHEER (Lieder)

Born Queensland, Australia, 1930, of German descent. Started training at twenty-two in Brisbane. Won several contests, and gave broadcasts and concerts. Came to London early 1957 for further study.

MAURICE WEAR (Opera)

Commenced training in Newcastle. Came to London 1953 to take up studies at The Opera School. After two years joined Covent Garden Company for a season as a Principal. Has also performed Clem in LET'S MAKE AN OPERA and Flich in THE BEGGAR'S OPERA with the English Opera Group; Pedata in LA FINTA GIARDINIERA with the Impresario Opera Society; Tamino with the Chelsea Opera Society. Has sung at many provincial concerts and oratorio performances.

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LOTTE LEHMANN

Great Artist, Great Teacher

by

DESMOND SHAWE-TAYLOR

Lotte Lehmann, beloved in every quarter of the musical world, was for many years a prime favourite of English audiences. We first heard her as long ago as 1913, when she sang Strauss's Sophie during a Beecham Season at Drury Lane; but her real London career dates from 1924. It was then that Bruno Walter persuaded her to undertake for Covent Garden the role with which she has ever since been most intimately associated, that of the Feldmarschallin in "Der Rosenkavalier"; it is a matter for some surprise, as well as for pride, that the opportunity to play this part should have come to her, not in Vienna, but in London. For many years she remained the ideal Marschallin: and Richard Capell only expressed more eloquently what thousands felt when he wrote: "the lyric stage of the time knew no performance more admirably accomplished: it seemed to embody a civilisation, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty."

There were many other parts also—Beethoven's Leonora, Wagner's Elsa, Eva and Sieglinde, Strauss's Ariadne—of which during the twenties and thirties Lotte Lehmann was the incomparable exponent. Phrase after phrase, delivered in her intensely personal intonation, will always haunt the memory of the opera-goer of that period: for instance, Leonora's sudden spoken aside, "Zwei Jahre!", Sieglinde's "Schläfst du, Gast?", or Eva's loving concern about Walter's performance in the Singschule: "Ohne Gnade! Wie? Kein Mittel gab's, das ihm gedieh? Sang er so schlecht, so fehlervoll . . . ?" Who can forget the way in which, all tender anxiety, she used to breathe out the consonants of those two adjectives? Her enunciation was always a vivid source of pleasure. As for her voice, it had in her prime a full, romantic warmth—a glow—which, together with her personal beauty and dramatic powers, made her irresistible on the stage.

Her temperament is impulsive, and on the concert platform this has been both her charm and her problem. Not for many years did she subdue her naturally emotional manner to the more delicate requirements of Lied; and her long and painstaking efforts to achieve an equal mastery in both fields make her advice all the more valuable to her pupils today.

In the autumn of 1957 Mme Lehmann gave at the Wigmore Hall a public series of Master Classes in Opera and Lied. These proved to be novel and fascinating occasions, which combined many kinds of pleasure and instruction; and the announcement of a second series this summer was very welcome. Mme Lehmann's warm, ebullient and amusing personality delighted the audiences, and banished any fears that the singers might feel embarrassed at being publicly "reproved". With unflinching tact and sure artistic sense, she watches and guides each interpretation, often intervening with some suggestion of stagecraft or of vocal inflection; both of these she illustrates herself, the latter with an oddly eloquent kind of *Sprechsang* an octave below the written note. To hear her utter once again the Marschallin's phrase that immediately precedes the "Rosenkavalier" Trio, "Ich weiss auch nix . . . gar nix"; to observe her way of combining, in this role, supreme dignity with the most infectious charm; to watch her play with her fan during Sophie's chatter and suddenly cease when Octavian begins to speak: these things filled her old admirers with nostalgic emotion, and it was evident that they also inspired the young, pupils and spectators alike.

In becoming a great teacher, Lotte Lehmann has remained a great artist. In accordance with the requirements of the London County Council—(i) the public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open; (ii) all gangways, corridors, staircases and external passageways intended for exit must be kept entirely free from obstruction, whether permanent or temporary; (iii) persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be limited to the numbers indicated in the notices exhibited in these positions.

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LOTTIE LEHMANN

Accompanist:
IVOR NEWTON

TWELVE MASTER CLASSES

at the
WIGMORE HALL

✓ Monday Wednesday Friday	4th May 6th May 8th May	FIRST WEEK at 7.30 p.m. at 7.30 p.m. at 7.30 p.m.	Opera Lieder Opera
✗ Monday Wednesday	11th May 13th May	SECOND WEEK at 7.30 p.m. at 7.30 p.m.	Lieder Opera
✗ Wednesday Friday	20th May 22nd May	THIRD WEEK at 7.30 p.m. at 7.30 p.m.	Opera Lieder
✗ Monday Thursday Saturday	25th May 28th May 30th May	FOURTH WEEK at 7.30 p.m. at 7.30 p.m. at 7.30 p.m.	Opera Opera Lieder
✗ Monday	1st June	FIFTH WEEK at 7.30 p.m.	Opera
Wednesday	3rd June	FINAL CONCERT OF OPERA AND LIEDER at 7.30 p.m.	

Opera sessions prepared under the direction of PETER GELLHORN
For details of applications for auditions and tickets see back page



Lotte Lehmann demonstrates the role of the Marschallin Rosenkavalier with students from The Opera School at the Classes given at the Wigmore Hall in September 1957.

The series of Master Classes presented by Lotte Lehmann is the first ever to be given in this country, proved to be one of the events of the year in London. It is, therefore, with great pleasure that the Opera School announces a further series to be given in London.

As before, the classes will be given before an audience of performers and potential performers to provide them with her great experience and artistry. The following extract is typical of the glowing press reports which the 1957 classes have received:

"Few great artists have the generosity or the humility to hand on their art to those of a younger generation. Lotte Lehmann has all these qualities however with a charming wit and charm which, at Wigmore Hall last night, set not only her classes but her completely at ease."



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Lotte Lehmann demonstrates the role of the Marschalin in the final trio of Der Rosenkavalier with students from The Opera School at the first of the series of Master Classes given at the Wigmore Hall in September 1957.

The series of Master Classes presented by Lotte Lehmann in September 1957, the first ever to be given in this country, proved to be one of the outstanding musical events of the year in London. It is, therefore, with great pleasure that The National School of Opera announces a further series to be given by this supreme artist.

As before, the classes will be given before an audience and a unique opportunity is offered to performers and potential performers to participate and to profit from her great experience and artistry. The following extract from the *Daily Telegraph* is typical of the glowing press reports which the 1957 classes received:—

“Few great artists have the generosity or the humility, let alone the patience to hand on their art to those of a younger generation. Lotte Lehmann combines all these qualities however with a charming wit and an unselfish consciousness which, at Wigmore Hall last night, set not only her pupils but their audience completely at ease.”

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OPERA SCHEDULE

(Subject to Alteration)

1. Monday, 4th May — Opera

Aria from **FIDELIO** (Beethoven) JUDITH PIERCE
Duet from SUOR ANGELICA (Puccini) JOSEPHINE ALLEN
 Suor Angelica: GRACE BUMBRY
 La Zia Principessa: NIVEN MILLER
Aria from UN BALLO IN MASCHERA (Verdi)
 "Eri tu" DOUGLAS MILLER
Aria from THAÏS (Massenet)
 "Voilà donc la terrible cité" DOUGLAS MILLER

* 2. Wednesday, 6th May — Lieder

3. Friday, 8th May — Opera

Scenes from **EUGENE ONEGIN** (Tchaikovsky)
 Opening scene
 Tatiana: ELSA GAZE
 Olga: GLENICE HALLIDAY
 Mme. Larina: MARIE FIDOCK
 Filipyevna: THERESIA BESTER
 Act I—Letter scene
 Tatiana: ELSA GAZE
 Act II—Scene and aria
 SARA BAUM
 Olegin: DOUGLAS MILLER
 Act III—Duet
 Tatiana: ELSA GAZE
 Olegin: DOUGLAS MILLER

* 4. Monday, 11th May — Lieder

5. Wednesday, 13th May — Opera

WAGNER
LOHENGRIN: Duet
 Elsa: RAE WOODLAND
 Ortrud: GRACE BUMBRY
TANNHAUSER: Duet
 Elisabeth: JUDITH PIERCE
 Wolfram: DOUGLAS MILLER
WALKÜRE: Act II
 Wotan: VICTOR GODFREY
 Brunnhilde: JOSEPHINE ALLEN
 Fricka: GRACE BUMBRY

6. Wednesday, 20th May — Opera

WAGNER/STRAUSS
ARABELLA: Act I—Duet
 Arabella: SARA BAUM
 Zdenka: HAZEL SCHMID
 Act II—Duet
 Arabella: ELISABETH HELLAWELL
 Mandrika: HAROLD OPPENHEIM
MEISTERSINGER: Act II, Scene 4
 Eva: ELISABETH HELLAWELL
 Magdalena: SYLVIA ROWLANDS
 Hans Sachs: HAROLD OPPENHEIM

* 7. Friday, 22nd May — Lieder

8. Monday, 25th May — Opera

Duet from FIDELIO (Beethoven)
 Marcellina: AVA JUNE
 Jacquino: ALBERTO REMEDIOS
Duet from ANDREA CHENIER (Giordano)
 Madeleine: AVA JUNE
 Gerard: KENNETH MILLS
Bridal Scene from LOHENGRIN (Wagner)
 Elsa: RAE WOODLAND
 Lohengrin: ALBERTO REMEDIOS

9. Thursday, 28th May — Opera

MANON (Massenet): Act I—Duet
 Manon: HAZEL SCHMID
 Des Grieux: LINCOLN CLARK
 Gavotte
 Manon: RHIANON JAMES
 Act II—Duet
 Manon: HAZEL SCHMID
 Des Grieux: LINCOLN CLARK
 St. Sulpice Scene
 Manon: SARA BAUM
 Des Grieux: LINCOLN CLARK
 Des Grieux (père): PETER BEDFORD

* 10. Saturday, 30th May — Lieder

11. Monday, 1st June — Opera

ROSENKAVALLIER (Strauss): Presentation of Rose Scene
 Sophie: ELIZABETH RUST
 Oktavian: MONA ROSS
 Trio
 Sophie: ELIZABETH RUST
 Oktavian: MONA ROSS
 Marschallin: ELIZABETH CROOK
 Baron Ochs: ERIC GARRETT
 Marschallin: ELIZABETH CROOK
 Oktavian: MONA ROSS
 Baron Ochs: ERIC GARRETT
 Oktavian: MONA ROSS
 Act III—Duet
 ERIC GARRETT
 MONA ROSS

12. Wednesday, 3rd June — Concert of Opera and Lieder

*Items in the Lieder Classes will be announced by Madame Lehmann at each session

SINGERS TAKING PART

JOSEPHINE ALLEN

Born in London in 1930. She started to study singing when she was 21 and in 1954 went to the Guildhall School of Music on a Major County Award. There she studied with Miss Joyce Newton and this year has won the Gold Medal.

NOELLE BARKER

After initial training at Dartington Hall she won scholarships to Amsterdam and then to Munich where she attended classes at the Musikhochschule and studied with Hans Hotter. Since her recent return to England she has sung oratorio and lieder, and with various ensembles including the English Opera Group.

SARA BAUM

Was born in New York City and graduated at Bennington College, Vermont where she majored in music. She has studied at two Summer Courses at Santa Barbara under Mme Lehmann, and is now continuing her studies in Europe.

PETER BEDFORD

Born in London in 1931. Educated at Aldenham School and King's College Cambridge. He was assistant master at Tonbridge School for four years during which time he studied with Rudolf Mele and was a member of the Purcell Singers. He is now at the National School of Opera where he holds a scholarship.

THERESIA BESTER

Took a diploma in Music at Capetown University and University of South Africa. She sang throughout the Union in concerts, opera and radio. She came to this country in 1956 with the Capetown Opera Company and toured as the Mother in THE CONSUL by Menotti. She won a scholarship to the National School of Opera in 1957.

GRACE BUMBRY

Born in U.S.A. in 1937. She was educated at Boston University and then went to the Music Academy of the West as a concert and opera student of Mme Lehmann. She won the 1957 Marian Anderson Award and the John Hay Whitney Foundation Fellowship Grant in 1958. She has taken part in recordings of Handel's ISRAEL IN EGYPT and JUDAS MACCABAEUS.

LINCOLN CLARK

Was born in Oklahoma in 1928. Studied with Mme. Lehmann for three years and then obtained a Fulbright Scholarship and studied at the Munich State Academy. He sang for two years at the Hanover Opera House and for the past year has been leading tenor at the Flensburg Opera House.

ELIZABETH CROOK

Studied for two years at the Royal College of Music and continued studies privately with Mr. Julian Kimbell and later with Mme Helena Isepp. She was awarded a scholarship to the National School of Opera and whilst there played leading roles in SUOR ANGELICA by Puccini and Guck's IPHIGENIA IN AULIS. She has appeared with the New Opera Company at Sadler's Wells in GOVERNMENT INSPECTOR and TALE OF TWO CITIES. She appeared in Mme Lehmann's previous series of Master Classes, and this year has joined the Glyndebourne Company.

JEAN EVANS

Born in South Wales. She sang in the BBC Welsh Chorus and in 1955 was awarded a Glamorgan Scholarship to the Royal Academy of Music where she studied with Miss Astra Desmond.

ERIC GARRETT

Born in Yorkshire. He won a Major County Award and studied at the Royal College of Music for four years under Topliss Green. He then studied opera with Arnold Matters, Powell Lloyd and Dennis Arundell. He sang in an Opera School production of MARRIAGE OF FIGARO and since then has sung the Count in the same opera and Mephistopheles in Gounod's FAUST.

ELSA GAZE

Entered the National School of Opera in 1957. She had previously won prizes at several music festivals and played the lead in a number of operatic performances.

VICTOR GODFREY

He is 24 and was born in Canada. He has been studying singing for 5 years. He did extensive radio and television work in Canada, his last major broadcast being one of the Verdi REQUIEM. Since arriving in England he has been studying under Jan Van der Gucht and is a student at the National School of Opera. He has just been awarded one of the two 1959 Kathleen Ferrier Memorial Scholarships.

GLENICE HALLIDAY

Studied at the Royal College of Music. She subsequently sang at Sadler's Wells and with the Carl Rosa, and has sung Flosshilde in the Ring cycle at Covent Garden.

ELIZABETH HAWES

Studied at the Royal Academy of Music under Laurence Holmes, and later in Italy with Calagni-Spondini. She now works with Mme Oda Slobodskaya.

ELIZABETH HELLAWELL

Came to England from New Zealand in 1955 to study at the National School of Opera. She recently played the name part in Guck's IPHIGENIA IN AULIS produced at the School. She has also performed Mrs. Ford in SIR JOHN IN LOVE with the New Opera Company and Atlanta in XERXES by Handel at Birmingham University.

RHIANON JAMES

Born in Taibach, Glamorganshire, in 1931. She won a scholarship to the Opera School and studied under Anne Wood. Sang Susanna in the Opera School's production of "Marriage of Figaro" in 1956, and has toured for two seasons with "Opera for all" (Arts Council of Gt. Britain), singing the roles of the Countess ("Marriage of Figaro"), Fiordiligi ("Cosi fan Tutte"), Violetta ("La Traviata"), and Lucy ("The Beggar's Opera").

AVA JUNE

Born in London. After leaving school she became a dressmaker and only began to study singing when she was 19. She sang mainly light music, musical comedy and pantomime, before joining the Sadler's Wells Chorus in 1953. She began to study with Clive Carey in 1954 and won the Queen's Prize in 1955. She became a principal at Sadler's Wells in the 1957-58 season, and is currently singing in Verdi's DON CARLOS, at Covent Garden.

JOHN LIMPUS

Born in Australia in 1930. He studied at the Sydney Conservatorium and in 1957 was awarded a scholarship to study at the Vienna Academy where he gained the Performer's Diploma. He came to England this year.

DOUGLAS MILLER

Graduated from San Francisco State College and holds the Artist Diploma from the New England Conservatory of Music in Boston. He was assistant to Boris Godovsky at Tanglewood Festivals and is on the soloist rota of the Handel and Haydn Society of Boston. In the 1957-58 season he appeared with the NBC Opera Theatre of New York.

NIVEN MILLER

Born in Scotland. He obtained an engineering degree and was then awarded the Dartington Opera Scholarship with which he studied in London at the National School of Opera. He was then awarded the Sir James Caird Travelling Scholarship and studied in Paris, Geneva, Milan and Vienna. He has sung the Duke of Rothessy in the FAIR MAID OF PERTH by Bizet and has sung principal roles with the Glyndebourne Festival Opera Company, the English Opera Group, the Dublin Festival Opera Company, and at five Edinburgh Festivals. He has just returned from a world concert tour.

JUDITH PIERCE

Born in St. Helens in 1930. She held scholarships to the Royal Manchester College of Music, where she studied with Dorothy Donaldson, the Royal College of Music, and the National School of Opera. She subsequently studied for 18 months in Munich with Edith Lukaschik. She is now a guest artist with Covent Garden, Sadler's Wells and the English Opera Group.

ALBERTO REMEDIOS

Born in Liverpool in 1935. He sang Manrico and Radames with the Liverpool Grand Opera Company before joining Sadler's Wells in 1955. He won the Queen's Prize in 1957 and has appeared with Sadler's Wells in THE FLYING DUTCHMAN, THE MAGIC FLUTE and IL TABARRO.

MONA ROSS

Was born in New Zealand. She came to England in 1949 on a Government bursary, and studied for three years at the Royal College of Music after which she was given a contract by the Carl Rosa Company. In 1957 she made an opera and concert tour of New Zealand and in 1958 joined the Glyndebourne Company.

SYLVIA ROWLANDS

Born in Somerset of Welsh parents. She studies with Margaret Field-Hyde and for the past two years has been a student at the National School of Opera. During 1958 she made a concert tour of Germany and recently appeared in the title role in CARMEN in Glasgow.

ELIZABETH RUST

Born in Sydney, Australia. She came to England in 1951, and in 1952 recommenced singing. She studied with Elizabeth Forini and at the National School of Opera, and is now with the Glyndebourne Opera Company. Among the roles she has sung are Liu in Turandot, Musetta in La Boheme, and Sophie in Rosenkavalier which she sang at the Hindleham Festival in January this year.

HAZEL SCHMID

Studied at the Guildhall School of Music for four years with Miss Winifred Radford. In 1958 she won a French Government scholarship and worked for five months with Pierre Bernac. This year she was given a free place at the National School of Opera.

JOAN WATSON

Born in Lancashire. She won the Walker Scholarship to the Royal Academy of Music in 1949 and studied with Miss Astra Desmond. She has sung in oratorio and is now concentrating on lieder.

RAE WOODLAND

Born in Nottingham. She made her first public appearance when she was 14 and subsequently studied with Roy Henderson. She understudied QUEEN OF THE NIGHT at Glyndebourne and later sang the role at Sadler's Wells. She broadcasts frequently from the Northern and London Regions.