

Preface

Though I imagined Volume XIII that offered Lehmann art as “final,” the handwritten documents about songs and arias that Judy Sutcliffe recently sent me were just too important. They add substantial information to the Master Class Volumes III–V, and provide historic information for Volumes I and II. There’s a feeling of personal connection when we read Lehmann’s handwriting, whether she writes in her poetic German or her quaint English.

In the signal chapters, “Song Suggestions,” and “Aria Suggestions,” you’ll find scans of the original hand-written or Lehmann-typed pages followed by a transcription and, if the original was in German, an English translation.

In the transcriptions, I’ve tried to leave Lehmann’s writing alone, making only necessary corrections in the English, or, with the help of Ulrich Peter, trying to convey her exact meaning in the German.

Lehmann’s letters to her students are easy enough to read so that no transcription was needed. That obtains for the other letters, except ones in German for which I provide a summary.

It’s always amazing to me, the degree to which Lotte Lehmann’s impact is still felt. Newly improved recordings of hers continue to appear, she is mentioned in such an august publication as the *New York Review of Books*, and new photos continually appear. You’ll find the last mentioned as the cover photo of this book, as well as in the chapter of photos, most sent by Judy Sutcliffe.

Ms Sutcliffe also mailed me a veritable plethora of other documents that included newspaper clippings, playbills, programs, and information on the Lehmann

Centennials. There are reports on two books about LL, her death, and other background material that can augment information already available on her.

The many typed pages designed to be published in American magazines offered another aspect of Lehmann's writing. You'll find scanned pages from various publications as well.

With "Documents" as the title of this book, I found it important to include chapters from Volumes I and II that offer detailed information on Lehmann's students, conductors, opera roles, recital repertoire, discography, bibliography, and chronology. Lehmann's meeting with Goering also is included.

If you want to read about Lehmann's life, career, and the response that her fellow artists and fans had to her singing and teaching, do refer to Volumes I and II. For those interested in her teaching, actual recordings of her master classes can be found in Volume III (individual songs), IV (song cycles), and V (arias and opera scenes). If you'd like to hear and see Lehmann interviewed in English download Volume VI. In Volume VII you can observe and hear Lehmann in German interviews. Her many genres of art can be seen in Volume VIII.

Critics often remark that Lehmann expects that her interpretive suggestions be followed exactly. But she often remarked that she didn't want a lot of LL-wannabe's and you find the following thought here: "Only honesty can be really convincing in art. Never do anything which you don't feel with mind and heart!"