

## **001-048**

### **Pathé, Berlin**

Two acoustic, single-sided, center start, etched label discs made in Berlin in 1914, possibly 87 rpm, 11 1/2", entitled "Lotte Lehmann, Stadt-theater Hamburg." No orchestra or conductor is known. The matrix is followed by catalogue numbers and the LP reference.

001 LOHENGRIN: Einsam in trüben Tagen (Wagner); 55978; 42048, (14): RA-1110; coupling 5844; LP: 54.

002 LOHENGRIN: Euch Lüften, die mein Klagen; 55979; 42048, (14): RA-1008; coupling 5844; LP: 54.

### **GRAMMOPHONE/POLYDOR, Berlin**

Approved for registration or issue from December 1916 to early 1921, the individual dating is only approximate. The RPM varies from 78-80. These acoustic recordings also appeared on the Vocalion label and are so listed when this occurred. Orchestras and conductors aren't known. The matrix is followed by three catalogue numbers: 1) 12" single-sided, which begin with 76, or 12" double-sided, which begin with 72; 2) 10" single-sided, which begin with 74, or 10" double-sided which begin with 70 or 80; and 3) the international catalogue number begins with 040 or numbers prefixed with "B". Juynboll states: "Some titles were recorded twice or three times during the same recording session. Each recording of the same title bearing the same matrix number is technically known as a "take". Take 1 is the initial recording, the repeat would be take 2, a second repeat take 3, and so on. A later take could be made at a subsequent session..." Juynboll also states that the L or m at the end of the matrix numbers denotes that the recording engineer was Franz Hampe. As I understand it, at this point in the history of recordings the "1/2" referred to that rare second take. References to "J." means to Floris Juynboll.

003 TANNHÄUSER: Dich teure Halle (Wagner); Dec. '16-Jan. '17; 1101 m; 76353; 72902; 043294; American Voc. B 35045; LP: 54, 66, 74.

004 TANNHÄUSER: Allmächt'ge Jungfrau; 1102 m; 76354; 72902; 043295; LP: 54, 65, 66.

005 LOHENGRIN: Du Ärmste kannst wohl nie ermessen; 1103 m; 76355;

72903; 043296; LP: 19, 54, 65, 66, 68.

006 CARMEN: Ich sprach, dass ich furchtlos mich fühle (Bizet); 1104 m unpublished. J. states that this is believed to have been an earlier version of 021, which was either rejected or damaged during processing.

007 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1105 m unpublished. J. repeats the assumption of 006 for 023.

008 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh' (Weber); 1106 m; 76356; 72904; 043297; LP: 45, 54, 64.

009 DIE MEISTERSINGER: Gut'n Abend, Meister (Wagner); with Michael Bohnen; 1107 m; 76357; 85305; 044299; LP: 19, 48, 54, 65, 66, 68; Also Preiser, Court Opera Classics, CO 387 "Michael Bohnen".

010 DIE MEISTERSINGER: Doch starb eure Frau; 1108 m; 76364; 85305; 044306; with Bohnen; LP: see 009.

011 FAUST: Es war ein König in Thule (Gounod); 1109 m; 76368; 72905; 043309; LP: 54.

012 FAUST: Er liebt mich (Gounod); 19037 L; 74607; 70694; 2-43540; LP: 54, 66.

013 FAUST: Auf eilet (Trio) (Gounod); 19038 L; 74596; 80079; 3-44159; with Robert Hutt & Bohnen; LP: 49, 54, 66; also Preiser, Court Opera Classics, CO 410 "Michael Bohnen".

014 LA BOHEME: Man nennt mich jetzt Mimi (Puccini); late 1917 (?) (J.: "probably 1917"); 1220 m; 76402; 72907; 043338; LP: 53.

015 EUGEN ONEGIN: Ich schrieb' an Sie (Tchaikovsky); 1221 1/2 m; 76369; 72906; 043310; LP: 52, 66.

015.I DER FREISCHÜTZ: ???; (Weber); 1222 m (J. speculates that this might have been an earlier version of 022).

016 MIGNON: Kennst du das Land (Thomas); 1223 m; 76403; 72907; 043339; LP: 53, 74, also Top Artist Platters: T-318 "Twenty Great German

Singers of the Twentieth Century".

017 MADAME BUTTERFLY: Eines Tages sehen wir (Puccini); 1224 m; 76411; 72909; 043355; LP: 53, 66.

018 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); 1225 m; 76414; 72910; 043363; LP: 52, 65, 66.

019 FIGAROS HOCHZEIT: O säume länger nicht; 1226 m; 76477; 72910; 043333; Voc. B 24072; LP: 52, 66, 65.

020 CARMEN: Ich sprach, dass ich furchtlos mich fühle; (Bizet); 1227 m; 76478; 72914; Voc. B 24073; LP: 52, 65.

021 MIGNON: Dort bei ihm ist sie jetzt (Thomas); 1228 m; 76413; 72909; 043362; LP: 53.

022 DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); 1229 m; 76482; 72904; Voc. B 24088; LP: 45, 54, 64.

023 MADAME BUTTERFLY: Über das Meer (Puccini); 19184 L; 74604; 70693; 2-43529; LP: 53, 66.

024 MANON: Nützet die schönen, jungen Tage (Massenet); 19185 1/2 L; 74598; 70693; 2-43525; LP: 53, 66.

025 DIE WALKÜRE: Du bist der Lenz (Wagner); 19186 L; 74597; 70692; 2-43524; LP: 54.

026 OBERON: Ozean, du Ungeheuer (Part 1) (Weber); 1919 (J. thinks these sessions took place during August and September); 1377 m; 76455; 72913; Voc. B 24036; LP: 52, 64, 66.

027 OBERON: Ozean, du Ungeheuer (Part 2); 1378 m; 76456; 72913; B 24037; LP: 52, 64, 66.

027.1 1379m (J. speculates that this is "probably an earlier version of an aria subsequently re-recorded. The title is unknown."

028 DER WIDERSPENSTIGEN ZÄHMUNG: Es schweige die Klage (Götz); 1380

m; 76483; 72914; Voc. B 24089; LP: 52, 64, 66.

029 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei (Nicolai); 1381 m; 76421; 72911; Voc. B 24011; LP: 53.

030 DIE LUSTIGEN WEIBER VON WINDSOR: Ha, er wird mir glauben; 1382 m; 76422; 72911; Voc. B 24012; (Part 2); LP: 53.

031 UNDINE: So wisse, dass in allen...(Lortzing); 1383 m; 76484; 72915; Voc. B 24090; LP: 52, 64.

032 UNDINE: Doch kann auf Erden; 1384 m; 76485; 72915; Voc. B 24091; (Part 2); LP: 52, 64.

033 DIE TOTEN AUGEN: Psyche wandelt...(d'Albert); 19259 L; 74608; 72692; Voc. B 4000; LP: 54, 65.

034 SCHWESTER ANGELICA: Ohne Mutter (Puccini); 1920; 150 ap; 76405; 72908; 043346; LP: 52, 64.

035 SCHWESTER ANGELICA: O Blumen, die ihr Gift; 151 ap; 76406; 72908; 043347; LP: 52, 64.

036 FIGAROS HOCHZEIT: So lang' hab' ich geschmachtet (Mozart); 152 ap; 76412; 72933; 044328; with Heinrich Schlusnus; LP: 53, 65, 66.

037 DIE ZAUBERFLÖTE: Bei Männern, welche Liebe fühlen; 153 ap; 76415; 72932; 044330; with Schlusnus; LP: 53.

038 MIGNON: Ihr Schwalben in den Lüften; (Thomas); with Schlusnus; 154 ap; 76409; 72932; 044326; LP: 53, 65.

039 DON GIOVANNI: Reich' mir die Hand, mein Leben (Mozart); with Schlusnus; 155 ap; 76410; 72933; 044327; LP: 53, 65, 66.

040 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); late 1920; (J.: 1921); 416 as; 76486; 72903; Voc. B 24092; LP: 54, 65, 66.

041 DIE WALKÜRE: Der Männer Sippe; 417 1/2 as; 76487; 72906; Voc. B 24093; LP: 54, 66, 74; also DB 2721 176 "300 Jahre Staatsoper Hamburg".

042 DER FREISCHÜTZ: Und ob die Wolke (Weber); 418 as; 76488; 72916; Voc. B 24094; LP: 52, 65, 66.

043 HOFFMANNS ERZÄHLUNGEN: Sie entfloh' (Offenbach); 1921; 419 as; 76489; 72916; Voc. B 24095; LP: 52, 65, 66.

044 Cäcilie (R. Strauss); 420 as; 76454; 72912; Voc. B 24029; Voc. B 35034; LP: 53, 63.

045 Morgen (R. Strauss); 421 as; 76490; 72917; Voc. B 24096; LP: 54.

046 Der Spielmann (Hildach); 530 as; 76453; 72912; Voc. B 24028; LP: 53.

047 DIE JÜDIN: Er kommt zurück (Halevy); 531 as; 76464; 72905; Voc. B 24045; LP: 52, 66.

048 FIGAROS HOCHZEIT: Ihr, die ihr Triebe (Mozart); 1121 ar; 74615; 70694; Voc. B 4010; LP: 53, 66.

## **049-080**

### **Odeon**

Acoustic 12" recordings made from 1924-1925. The matrix is followed by the single sided, (Lxx or Rxx), then the double-sided catalogue numbers (prefixed with an O-). J. says that the O-9500 series did not come into use until the end of 1926. The rpm's vary from 72-80. Again, orchestra data is questionable (J. assigns orchestras and conductors; see below). More information provided by J.: "...Odeon required their artists to make at least two recordings (i.e. takes 1 and 2) of every title, and this is the reason why some copies of an issued title show that it was pressed from take 1, while other copies show take 2, and why this occurred so frequently."

Remember that information (on composers, dates, accompanying orchestras etc.) often obtains until the next such information occurs.

049 MANON: Folget dem Ruf, so lieblich zu hören...Nützet die schönen...(Massenet); 13 Feb. '24; xxB 6945; Lxx 80934; O-9510; Members of the Berlin State Opera Orchestra; conductor Dr. Carl Besl (also listed as "Franz Besl"); LP: 51, also Top Artists Platters: T-306 "Twenty Great Sopranos".

050 TOSCA: Nur der Schönheit...(Puccini); xxB 6946; Lxx 80935; O-9511;

LP: 24, 51.

051 LA BOHEME: Man nennt mich jetzt Mimi; xxB 6947; Lxx 80933; O-9502; LP: 51, 64.

052 MANON LESCAUT: Ach, in den kalten Räumen hier; xxB 6948; Lxx 80936; O-9503; LP: 51.

053 MADAME BUTTERFLY: Eines Tages seh'n wir; xxB 6949; Lxx 80937; O-9503; LP: 51.

054 Wiegenlied (R. Strauss); 18 Feb. '24; p. Besl; xxB 6950 unpublished, see 074.1; J.: destruction requested 11 May '26.

055 Freundliche Vision (R. Strauss); with piano or orch.?.; xxB 6051 unpublished, see 074.2

056 MANON: 's ist für ihn...Leb' wohl mein liebes kleines Tischchen (Massenet); 18 Feb. '24; xxB 6952; Lxx 80938; O-9510; conductor: Besl; LP: 19, 51, 68.

057 TANNHÄUSER: Dich teure Halle (Wagner); xxB 6953; Lxx 80939; O-9504; LP: none.

058 DIE WALKÜRE: Du bist der Lenz; xxB 6954; Lxx 80940; O-9504; c. Besl; LP: 64(?), 74.

059 TANNHÄUSER: Allmächt'ge Jungfrau; 24 Mar. '24; xxB 6972; Lxx 80947; O-9509; Members of the Berlin State Opera Orchestra; c. George Szell; LP: 51, 74.

060 OTHELLO: Sie sass mit Leide auf öder Heide (Verdi); xxB 6973; Lxx 80955; O-9511; LP: 51, 64.

061 LOHENGRIN: Euch Lüften die mein Klagen (Wagner); xxB 6974; Lxx 80979; O-9509; LP: 51.

062 DIE TOTE STADT: Glück, das mir verblieb; (Korngold); 17 Apr. '24; xxB 6993-4; (J. says take 2); 78 RPM; (later...5 Jan. 1932 re-recorded with electric microphone overdubbing the orchestra accompaniment and preserving the original sound of the vocalists...on xxB 6993-II-O and on 28

Jan. 1932 on xxB 6993-III-O, as well as xxB 6993-IV-O. Further transfers on 13 Mar. 1933 with orchestra accompaniment led by Frieder Weissmann on xxB 8558-O and xxB 8558-II-O); Lxx 80944; O-9507; O-8613; Parl. R 20258; Am. Decca 29012; AR 1081; take 1 first held in reserve, later also used; with Richard Tauber; many shellac re-issues--see 201; J: "The earlier pressings, with a rim before the music begins, are take 2.") LP: 17, 20, 40, 67, also EMI RLS 7700 "The Art of Richard Tauber".

063 DIE TOTE STADT: Der Erste, der Lieb' mich gelehrt; xxB 6994 (takes 1, 2 & 4 may have been used! J. says both 1 & 2 used); Lxx 80945; O-9502; c. Szell; w/ high C; LP: 17, 19, 51, 64, 68, 84.

064 DER FREISCHÜTZ: Wie nahte mir der Schlummer; (Weber); 17 Oct. '25; xxB 7239; Lxx 81100; O-9516; c. Hermann Weigert; LP: see 65.

065 DER FREISCHÜTZ: Alles pflegt schon.längst der Ruh'...leise, leise, fromme Weise; xxB 7240; Lxx 81101; O-9516 (take 2 also used); LP: 19, 68, 74.

066 DIE MEISTERSINGER: O Sachs, mein Freund (Wagner); xxB 7241; O-9518; (J.: record issued in Feb. '27 so no Lxx single-sided number assigned. Lehmann is reported to have made electric repeats but there are no entries in the recording books, nor have any electric versions been discovered.); LP: 51, 68.

066.1 DIE ZAUBERFLÖTE: Ach ich fuehl's, es ist entschwunden; (Mozart); xxB 7242; (unpublished). J.: "The master may have been damaged during processing."

067 LOHENGRIN: Einsam in trüben Tagen; (Wagner); xxB 7243; O-9518; (see 066 for Lxx data and rumors of repeats); LP: 17, 20, 51.

068 DER ROSENKAVALIER: Kann mich auch an ein Mädal erinnern (R. Strauss); xxB 7244; Lxx 81103; O-9517; LP: 51, 68.

069 MIGNON: Kennst du das Land, wo die Zitronen blühn?; (Thomas); 22 Oct. '25; 78 RPM; xxB 7250; Lxx 80997; O-9515; LP: 51.

070 MADAME BUTTERFLY: Über das Meer...(Puccini); with female chorus; xxB 7251-2; (also take 1 used); Lxx 81102 ; O-9517; w/high Db at the end;

LP: 51.

071 FAUST: Ich gäb' was drum...Es war ein König in Thule (Gounod); xxB 7252; Lxx 80998; O-9515; LP: 51.

072 Stille Nacht (Gruber); xxB 7253; Rxx 80600 (Brown Label); O-8540 (later); LP: none.

073 O du fröhliche (Traditional); xxB 7254-2; Rxx 80601 (Brown Label); O-8540 (later); (both takes used); LP: none.

074 a)Da unten im Tale b)Gute Nacht (Brahms); xxB 7255; p. Weigert; unpublished.

074.1 Wiegenlied (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25); repeat of 18 Feb. '24 (see 054); xxB 6950-2; p. Weigert; unpublished.

074.2 Freundliche Vision (R. Strauss); 7 Dec. '25; (J: 4 Dec. '25) repeat of 18 Feb. '24 (see 055); xxB 6951-2; p. Weigert; unpublished.

074.3 Morgen (R. Strauss); 2 Mar. '26; xxB 7432; p. Weigert; violin Bela Dajos; (J.: xxB 7432-2; "A transfer was made (take 3) but spoiled during processing: 'could only be used for a sample' 12 Aug. '26). Destruction was requested on 27 Apr. '27. Bela Dajos probably played only for this title."); unpublished.

074.4 Mit deinen blauen Augen (R. Strauss); 2 Mar. '26; xxB 7433; p. Weigert; v. Dajos; unpublished.

075 Allerseelen (R. Strauss); 5 Aug. 26; xxB 7577; O-8608 assigned, never catalogued; p. Weigert; v. Dajos; unpublished.

076 a)Zueignung b)Cäcilie (R. Strauss); 5 Aug. 26; xxB 7578; O-8608 assigned, never catalogued; p. Weigert; v. Dajos; unpublished.

076.1 a)Aufträge (Schumann) b)Heimkehr vom Feste (Leo Blech); xxB 7436; p. Weigert; v. Dajos; unpublished

077 a)Monatsrose b) Wilde Rose (Philipp zu Eulenburg); 5 Aug. 26; xxB 7579; O-8703; 77 RPM; Am. Decca 25800; (J.: "take 2 was spoiled during



processing and could be used only as a sample copy...Electrical repeats have been reported but copies have not been seen and no entry has been traced in the recording books." I spoke with the a recording engineer of that session. Lehmann had first recorded these "Rosenlieder" with the new electric microphone, but the tests sounded metallic to her. They re-recorded them with a recording horn made of stiffened cloth and those present preferred this version. When Odeon released the set of recordings, they nevertheless labeled the records as "electric"); Mischa Spoliansky, piano and Bela Dajos, violin; LP: none.

078 Weisse und rote Rose (Eulenburg); xxB 7478; O-8703; Am. Decca 25800; see 077; p. Spoliansky; LP: none.

079 a) Rankende Rose b) Seerose (Eulenburg); 31 Aug. '26; xxB 7479; O-8704; Am. Decca 25801; LP: none.

079.1 Der Nussbaum (Schumann); 5 Aug. 26; xxB 7480; unpublished; with Spoliansky and Dajos (?).

080 Heidenröslein (Werner); 5 Aug. 26; xxB 7581; O-8704; Am. Decca 25801; p. Spoliansky, v. Dajos; LP: none. J: "Both catalogues and labels give Schubert as the composer. In the recording book his name is crossed out and 'Werner' substituted."

## **081-134**

### **Odeon (Electric)**

Berlin; 1927-1933. The first number is the matrix "xxB" for 12" (the O-8700 and up) & "Be" for 10" (O-4800 and up), this is followed by the catalogue number. Thereafter: 1) English Parlophone (R 20000 and up which are 12" and RO 20000 and up which are 10"); Parlophone historic reissues are prefixed PXO for 12" and PO for 10") Other affiliated labels include: 2) American Columbia 3) American Decca 4) French Odeon 5) Austrian Odeon 6) Italian 7) Argentinian 8) Australian (sic) Parlophone (AR). If a number, followed by a bracket, does not appear, it means that no release under that label is known. The speed varies from 75 to 80 RPM, but usually is 78 RPM. The "Berlin State Opera Orchestra" often means "members" of that group. These ensembles in general often received varying titles.

081 TURANDOT: In diesem Schlosse vor vielen tausend Jahren; (Puccini); 16 Feb. '27; xxB 7609; O-9602 (later O-8720); 1)R 20014; 4)123.601; Berlin-

Charlottenburg Opera Orchestra; J: Members of the Orchestra of the Berlin City Opera; c. Fritz Zweig; LP: 20.

082 TURANDOT: Die ersten Tränen; xxB 7610; other data 081; Puccini's first version w/high C; LP: 50, 68.

083 OBERON: Ozean, du Ungeheuer (Weber); xxB 7611-2; (J.: take 1 was perhaps also used. Most copies show take 2; in the German version, by J. exactly the oposite is listed); O-8742; 1)R 20024; 2)9055M; 3)29014; LP: 17, 20, 50, 64.

084 OBERON: Ozean, du Ungeheuer (Part 2) (Weber); xxB 7612 (J. take 2; but in his notes says: Take 2 was perhaps also used; most copies show take 1; in the German version, by J. exactly the oposite is listed); the German version makes sense; other data see 083.

085 ANDREA CHENIER: Von Blut gerötet war meine Schwelle; (Giordano); xxB 7613; not published in Germany; 1)R 20025; LP: 68, 70.

086 JOCELYN: Ach war es nicht ein Traum...Am stillen Zufluchtsort-- Berceuse (Godard); 18 Feb. '27; xxB 7618-2; (J.: take 1 probably held in reserve); O-8709; 1)R 20019; 4) 123.621); Berlin State Opera Orchestra; c. Fritz Zweig; LP: 68, 70

087 O lass dich halten, gold'ne Stunde (Jensen); 18 Feb 1927; xxB 7619; O-8709; 1)R 20019; 4)123.621; LP: none.

088 Murrelndes Lüftchen; 18 Feb 1927; xxB 7620-2; not published in Ger.; 1)R 20025; LP: none.

089 Auf Flügeln des Gesanges (Mendelssohn); xxB 7621; O-8713; 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: none.

090 Von ewiger Liebe (Brahms); xxB 7622; O-8713 (later O-8763); 1)R 20013; 2)9059M; 3)25806; 4)123.622; 7)177.056; Odeon E 5136; LP: 23.

091 An die Musik (Schubert); 6 Dec. '27; (J.: 91-100 dates uncertain; speed 78 RPM); and xxB 7873; O-8724 (later O-8763); 1)R 20051; 2)9073M, later 50170-D; 3)25798; 8)AR 1019; Manfred Gurlitt conducting a chamber orchestra; LP: 68.

092 Ave Maria; (only two verses); 6 Dec 1927; xxB 7874; O-8719a; 1)R 20050; 3)25797; 7)177.024; 8)1009; (J.: Dutch Odeon AA 178.024b, Brazil D 7107, Spain 121.025); LP: none.

093 Du bist die Ruh' (first version); 6 Dec 1927; (J.: Mandyczewski version...without the minor third higher note on the repeat of 'deinem Glanz' on the last page); xxB 7875; O-8724; 1)R 20051 3)25798; 7)177.069; 8)1010; LP: none.

094 Der Tod und das Mädchen; 6 Dec 1927; Be 6397; O-4800; 1)RO 20061; 3)20281; 7)196.030; LP: 50, 68.

095 Sei mir gegrüsst ; 6 Dec. '27); xxB 7876; O-8725; 1)R 20052; 2)9073M later 50170; 3)25799; 7) 177.069); 8)AR 1019; LP: 25

096 Auf dem Wasser zu singen (Schubert); 8 Dec. '27; (J.: 6 Dec. '27); xxB 7877; O-8725; 1)R 20052; 2)9073; 3)25799; 8)AR 1010; LP: 25.

097 Der Lenz (Hildach); 9 Dec. '27; (J.: 6 Dec. '27 take 1 and 13 Mar. '28 take 2, only take 2 was used); xxB 7878-2; O-8727; 2)9054M; 3)25802; J. Members of the Berlin State Opera Orchestra and chamber orchestra ???; c. Gurlitt; LP: none.

098 Der Spielmann (Hildach); xxB 7879; O-8727; 2)9054M; 3)25802; chamber orchestra; c. Gurlitt; (J.: on the 1921 Polydor recording the song is sung in F; this recording in G); LP: none.

099 Ständchen (Leise flehen...) (Schubert); 6 Dec 1927; xxB 7880; O-8719b; 1)R 20050; 3)25797; 7)177.042; 8)AR 1009; (J.: Brazil D 7107, Spain 121.025); LP: 50.

100 Geheimes (Schubert); 9 Dec. '27; Be 6400; O-4800; 1)RO 20061; 3)20281; 7)196.030; LP: 25.

101 TOSCA: Qual' occhio al mondo (It.) (Puccini); 10 Dec. '27; xxB 7881-2; O-9603 (take 1 was also used) (later O-8743 ); Lxx 9603; 1) R 20048; 3)29016; 4)123.602, 7)177.068; 8)AR 1054; with Jan Kiepura; Members of the Berlin State Opera Orchestra; c. Manfred Gurlitt; LP: 20.

102 TOSCA: Amaro sol per te (It.) (Puccini); 10 Dec. '27; xxB 7882-2; other data 101; LP: 68.

103 FIDELIO: Komm' Hoffnung (Beethoven); 13 Dec. '27; xxB 7885; O-8721; 1)R 20053 (later PXO 1013), Austrian Parl. BX 601; 3)25803; 4)123.603; 8)AR 1026; LP: 1, 15, 17, 20, 41, 42, 74.

104 FIDELIO: Ich folg' dem inneren Triebe (Part 2); 13 Dec. '27; xxB 7886 other data see 103.

105 DER ROSENKAVALIER: O sei er gut Quinquin...Die Zeit, die ist sonderbar Ding; (R. Strauss); 13 Dec. '27; xxB 7887-1-2; (both takes used); O-8726; 1)R 20054; 3)25817 (take 1); 7) 177.033; 8) AR1022 & (later) PXO 1014 (take 2)LP: 16, 46, 68.

106 FIGAROS HOCHZEIT: Heil'ge Quelle (Mozart); xxB 7888-1-2; 13 Dec. '27; (J. lists take 2 as 13 Mar. '28 and includes both takes in all the following release numbers; in his notes he states that take 1 was used for most issues and take 2 for later issues); O-8726; 1)R 20054; 3)25817 (take 2); 7) 177.033; 8)AR 1022 & (later) PXO 1014 (take 1); LP: 16, 20, 50, 74.

107 DAS WUNDER DER HELIANE: Ich ging zu ihm; (Korngold); 13 Mar. '28; xxB 7997-2; (J.: probably only take 2 was used with take 1 in reserve); O-8722; 3)25805 & 28805; Members of the Berlin State Opera Orchestra, c. Gurlitt; LP: 1, 20 & Record Collector's Choice Bel Canto Disc BC243.

108 DAS WUNDER DER HELIANE: Nich hab' ich ihn geliebt; (Part 2); xxB 7998-2 other data see 107 including J.' "take" information.

109 EVA: So war meine Mutter (spoken dialogue)...Wär es auch nichts als ein Augenblick (Lehar); 3 Sep. '28; Members of the Berlin State Opera Orchestra and Chamber Orchestra Hans von Benda, cond. by Hermann Weigert); (J.: probably the earliest recording of LL's speaking voice); xxB 8150; O-8730; 1)R 20275; 8)AR 1085); o & c see 110; LP: 64

110 Wenn dein ich denk (Zauberlied) (Meyer-Helmund); 3 Sep. '28; xxB 8151; O-8730; 1)R 20275; 2)9082M; 8)AR 1085; c. Weigert; Berlin State Opera Orchestra; LP: none.

111 ARIADNE AUF NAXOS: In den schönen Feierkleidern (R. Strauss); 4 Sep.

'28; Members of the Berlin State Opera Orchestra; c. Weigert; xxB 8168; O-8731; 1)R 20147; 3)25816; 8)AR1069; Odeon R 20147; (Part 2); LP: 1, 17, 20 (Es gibt ein Reich), 46, 69.

111.1 ARIADNE AUF NAXOS: Sie lebt hier ganz allein...Es gibt ein Reich; 4 Sep 1928; xxB 8169-1 (This "take" begins eight measures earlier than than "take" 2)

112 ARIADNE AUF NAXOS: Sie atmet leicht...Es gibt ein Reich; 4 Sep 1928; xxB 8169-2; O-8731 (take 1 & 2?); 1)R 20147 & 3)25816 (take 2 begins 8 measures later); (J.: both takes were used but take 2 is more frequent); (Part 1); (J. 8) AR 1069); other data see 111.

113 Ave Maria (sung in German) (Bach-Gounod); (J.: 3 Sep.'28, take 2 on 10 Nov. '28, Members of the Berlin State Opera Orchestra & Chamber Orchestra Hans von Benda, c. Weigert) Be 7174-1-2; O-4802; 1)RO 20076; 3)20277; 4)188.651; 6)15005; 8)AR 120; (J.: Chile & Argentina 196.036, Brazil A.3076); LP: none.

114 XERXES: Largo (in German) (Handel) ( dates etc.see: J. 113); Be 7175-1-2; O-4802; 1)RO 20076; 3)20277; 4)188.651; 6)15005(?); 8)AR 120; (see J. 113); J: Take 1 was destroyed on 4 Dec. '28; LP: none

115 Eine kleine Liebeleli (Rotter-Stransky, Ralton); Be 7176-2; O-4801; instrumental quartet; (J.: see general orchestra listing 113); J: Take 2 was held in reserve; LP: none.

116 Frühling ist es wieder (Beda-W.Engel, Berger); Be 7177; O-4801; instrumental quartet; (J.: see general orchestra listing 113); LP: none.

117 Der Nussbaum (Schumann); Be 7178; O-4821; 1)RO 20071; 2)4065M; 3)20375; with piano, Weigert; LP: 5, 50, 68.

118 Mit deinen blauen Augen (R. Strauss); Be 7183; O-4846; 1)RO 20081; 3)20339; 8) AR 128; with piano (Weigert) & violin; LP: none.

119 a)Aufträge (Schumann); Be 7184-2; O-4821; 1)RO 20071; 2)4065M; 3)20375; b)Heimkehr vom Fest (Blech) recorded on this same matrix? see 76.1; (unpublished); with piano (Weigert); LP: a) 5, 22.

120 Zur Drossel sprach der Fink (d'Albert); (J.: 4 Sep. '28, Members of the Berlin State Opera Orchestra, c. Weigert); Be 7185; O-4823; with chamber orchestra; LP: 50.

121 Ach, wer das doch könnte (Wilhelm Berger); Be 7186-2; (J.: "take" 1 probably held in reserve; destroyed on 21 Nov. '29); O-4823; 1)RO 20263; 8)AR 259; chamber orchestra; LP: none.

122 O du fröhliche (Traditional); Be 7187; O-4810; 1)RO 20098; 3)23052; (J.: Brazil A 3122; 8)AR 150); chamber orch.; LP: none.

123 Stille Nacht, heilige Nacht (Gruber); Be 7188; O-4810; 1)RO 20098; 3)23052; (J. Brazil A 3122; 8)AR 150); chamber orch.; LP: none.

124 Morgen (R. Strauss); (J. see date & orch. 109); with piano (Weigert) & violin; Be 7189; O-4846; 1)RO 20081; 3)20339; 8)AR 128; LP: 68.

125 Seit ich ihn geseh'n (Schumann); 13 Nov. '28; (J.: 10 Nov. '28); Be 7601; O-4806; 1)RO 20090; 2)4070M; 3)20411; 4)188.785; 6)15013; 7)196.274; 8)AR 143; Numbers 125-131 are Frauenliebe und Leben with strings & piano lead by Frieder Weissmann; (J.: speed 76 RPM; some bars in certain songs have been repeated, others omitted completely; also: Chile 292545/8, auto coupling: AC 100012/15); LP: 5.

126 Er, der Herrlichste von Allen (Schumann); Be 7602; O-4806; other data see 125.

127 Ich kann's nicht fassen, nicht glauben; Be 7603; O-4807; 1)RO 20091; 2)4071M; 3)20412; 4)188.786; 6)15014; 7)196.275; 8) AR 144; other data see 125.

128 Du Ring an meinem Finger (Schumann); Be 7604; other data see 127.

129 Helft mir, ihr Schwestern; (Schumann); Be 7605; O-4808; 1)RO 20092; 2)4072M; 3)20413; 4)188.787; 6)15015; 7)196.276; 8)AR 145; other data see 125.

130 Süsßer Freund (Schumann); Be 7606; other data see 129.

131 An meinem Herzen an meiner Brust (Schumann); Be 7607; O-4809;

1)RO 20093; 2)4073M; 3)20414; 4)188.788; 6)15016; 7)196.277; 8)AR 146; other data see 125.

132 Nun hast du mir den ersten Schmerz getan (Schumann); Be 7608; other data see 131.

133 Halleluja (Hummel); 4 Dec. '28; (J.: 12 Nov. '28); xxB 8220 (J.: -2 take 1 held in reserve & 75 RPM); O-8733; 1)R 20265; 8)AR 1082); with Odeon church organ; Paul Mania, organist; LP: none.

134 Wo du hingehst (from Trauungsgesang) (Louis Roessel); xxB 8221-2; O-8733; 1)R 20265; 8)AR 1082); with organ; (J: "take" 1 perhaps held in reserve); LP: none.

### **135-211**

135 DIE FLEDERMAUS: Herr Chevalier, ich grüsse Sie; (Joh. Strauss); 15 Dec. '28; take 2 on 26 Feb. '29; (J.: 17 Dec. '28); xxB 8266-1-2 (J.: -3); O-8734 (both takes were used); 1)R 20085 (take 2) later PXO 1032; 2)9078M, Am. Odeon 3268 & 3)29015 (all take 1); 4) 123. 018 (take 2); 5)BX 602; 7)177.217; 8)AR 1029; with Richard Tauber, Karin Branzell, Grete Merrem-Nikisch, Waldemar Stägemann; c. Frieder Weissmann; unknown orch.; (J.: Members of the Berlin State Opera Orchestra & Chorus; though three takes listed J. doesn't distinguish which are on what releases); LP: 16, 17, 41.

136 DIE FLEDERMAUS: Genug damit, genug; xxB 8267-2; O-8734; other data see 135; J: only "take" 2 was used; Part 2.

137 DER ZIGEUNERBARON: Ein Fürstenkind; 17 Dec. '28; take 2 on 26 Feb. '29; (see J.: date 135); xxB 8268-2; O-8735; 1)R 20104 (later PXO 1034); 2)9079M; 3)29013; 4)123.019; 8)AR 1035; Od. 5172; o & c, cast as 135 plus Hans Lange; J.: only "take" 2 was used; LP: see listing #146.

138 DER ZIGEUNERBARON: Er ist Baron; xxB 8269-1; 17 Dec. '28; (J.: -2, no -1 listed, but in his notes says "only take 1 was used" ???); other data see 137.

139 O Haupt voll Blut und Wunden (Bach); 28 Feb. '29; (J.: 26 Feb. '29, speed 76 RPM; Be 8038; O-4811; 1)RO 20215; 3)20336; 8)AR 220; organ; LP: none.

140 Christi Mutter stand in Schmerzen (Trad.); Be 8039; all other data see 139.



141 Geleitet durch die Welle (Marienlied); Be 8040; O-4803; 1)RO 20205; 3)20337 8)AR 203; with organ; LP: none.

142 Es blüht der Blumen eine (Marienlied); Be 8041; O-4803; 1)RO 20205; 3)20337; 8)AR 203; with organ; LP: none.

143 DER FREISCHÜTZ: Wie nahte mir der Schlummer...Leise, leise fromme Weise; (Weber); 26 Feb. '29; xxB 8305; O-8741; 1)R 20087 (later PXO 1016); 2)9060M; 3)29007; 8)AR 1031; O-6950 ?; Am. Odeon 3286; Berlin State Opera Orchestra; c. Manfred Gurlitt; xxB 8564-OP-II-III (Leise, leise.. only); LP: 1, 16, 17, 20, 74.

144 DER FREISCHÜTZ: Alles pflegt schon längst der Ruh'; (Weber); xxB 8306 other data see 143.

145 Es gibt eine Frau die dich niemals vergisst (J. Cowler); 16 Apr. '29; Be 8143; O-4805; Berlin State Opera Orchestra; c. Weissmann LP: none.

146 Der Duft, der eine schöne Frau begleitet (H. May); Be 8144; O-4804; 4)188.728; LP: R-1001a & 1002a (A Tribute to Dr. Frieder Weissmann on Ritornello Records).

147 Wenn du einmal dein Herz verschenkst (W. Rosen); 26 Mar. '29; (J.: 16 Apr. '29); Be 8145; O-4804; 4)188.728; LP: none.

148 DIE LUSTIGE WITWE: Ich hol' dir vom Himmel das Blau; (Lehar); (J.: 16 Apr. '29); Be 8146; O-4805; LP: none.

149 TOSCA: Nur der Schönheit (Puccini); 13 Jun 1929; (J.: 26 Feb. '29; Be 8036 unpublished; 16 Apr. '29 xxB 8321-1; 13 Jun. '29 takes-2-3; only take 3 accepted; speed 76 RPM); J. states that "take" 1 was destroyed on 13 May '29; xxB 8321-2-3; O-8746; 1)R 20095; 3)25804; Tonalit NM 7065; 8)AR 1061; Members of the Berlin State Opera Orchestra; c. Weissmann; LP: 20, 26, 68, 70.

150 LA BOHEME: Man nennt mich jetzt Mimi (Puccini); 13 Jun 1929; (J.: 26 Feb. '29; Be 8037 unpublished & other data see 149 but xxB 8322-1); xxB 8322-2-3 (Lehmann Archivist Jim Stenger says that it looks like take 3) (J.: take 2 accepted); J. states that "take" 1 was destroyed on 13 May '29; O-8736; 1)20095; 3)25804; Tonalit NM 7065; 8)AR 1061; LP: 19, 50, 68.

151 Schmerzen (Wagner); 13 Jun. '29; Be 8299-2; (J.: both takes used, take 1 held in reserve); O-4812; 1)RO 20100; 2)4059M; 3)20284; 8)AR130; LP:



20, 70.

152 Träume (Wagner); orchestra see 149; Be 8300-2; O-4812; J.: both takes used, take 1 held in reserve; 1)RO 20100; 3)20284; 8)AR 130; LP: 20, 70.

153 Widmung (Schumann); 22 Jun. '29; (J.: 13 Jun. '29); Be 8301-2; O-4824; J.: both takes used, take 1 held in reserve; 1)RO 20102; 2)4059M; 3)20376; 8)AR 132; LP: 5.

154 Du bist wie eine Blume; Be 8302; O-4824; 1)RO 20102; 3)20376; 8)AR 132; LP: 5

155 Traum durch die Dämmerung (R. Strauss); Be 8303; O-4820; 1)RO 20096; 3)20340; 8)AR 129; o & c see 149; LP: none.

156 Ständchen; Be 8304; O-4820; 1)RO 20096; 3)20340; 8)AR 129; o & c see 149; LP: none.

157 O heil'ger Geist, kehre bei uns ein; (Bach); 8 Mar. '30; (J.: 3 Oct. '29); Be 8590; O-4814; 1)RO 20320; 2)4062M; 3)20334; 8)AR 312; Paul Mania, organ; LP: none.

158 Aus tiefer Not (Bach? ); 8 Mar. '30; (J.: 3 Oct. '29); Be 8591; O-4815; 1)RO 20309; 2)4057M; 3)20333; 8)AR 298; export RA 222118; LP: none.

159 Ach, bleib' mit deiner Gnade; (dates: see 158); Be 8592; O-4815; 1)RO 20309; 2)4062M; 3)20333; export RA 222118; LP: none.

160 Jesus, meine Zuversicht (Bach?); (dates: see 158); Be 8593; O-4816; 2)4057M; 3)20335; LP: none.

161 Wir glauben all' an einen Gott (Bach); Be 8594; O-4816; 1)RO 20320; 3)20335; 8)AR 312; LP: none.

162 Bist du bei mir (Bach, now attr. Stölzel); Be 8595-2; O-4814; (J.: "take" 1 held in reserve); 1)RO 20292; 2)4062M; 3)20334; 8)AR 281; export RA 222105; Paul Mania, organ; LP: none.

163 Andachtsstunde (Ketelby); 20 Feb.'30; (J.: lists this date as unpublished; destroyed 20 Feb.'30; -1 & 19 Jun. '30 for -2 & -3 which was held in reserve; speed probably 80 RPM...this applies to 163-168); Be 8876-2-3; O-4818; 3)23058; chorus as in 149; organ, Ernst Römer; LP: none.

164 Heiligtum des Herzens (Ketelby); Be 8877-2-3; O-4818; 1)RO 20166; 3)23058; 8)AR 167; other data, including "J." see 163.

165 Es ritten drei Reiter zum Tore hinaus--Scheiden und Meiden (Traditional-arr. Römer); Be 8878; O-4817; 1)RO 20166; 3)20278; 7)196.134; 8)AR 167; 80 RPM; c. Weissmann; Berlin State Opera Orchestra; chorus; LP: none.

166 Der rote Sarafan (Russian Folksong-arr. Römer); Be 8879; O-4822; 7)196.134; 80 RPM; male chorus; LP: none.

167 Es stiess ein Jäger voll in sein Horn (Folksong arr. Römer); Be 8880; O-4817; 3)20278; 80 RPM; chorus; LP: none.

168 Es waren zwei Königskinder (Traditional-Römer); Be 8881; O-4822; 80 RPM; chorus; LP: none.

169 TANNHÄUSER: Dich teure Halle (Wagner); 23 Feb. '30; (J.: 21 Feb. '30); Be 8882; O-4813; 1)RO 20139 (later PO 156); 2)4063M; 3)20283; 4)188.059; 5)B 502; 7)196.152; 8)AR 155 (J. lists 169-172 at 80rpm); LP: 17, 15, 20, 42, 70, 74 & LV 10.

170 TANNHÄUSER: Allmächt'ge Jungfrau; Be 8883 other data see 169; + Spain: 184.180; 80 RPM; LP: 15, 68, 74.

171 LOHENGRIN: Euch Lüften die mein Klagen; Be 8884; O-4819; 1)RO 20113 (later PO 152); 2)4066M; 3)20282; 4)188.060; 5)B 503; 8)AR 139; Brazil A.3128; 80 RPM, for best sound this and #172 should begin at 80 RPM and by the end of the disc be at 81 RPM; orchestra: 149; LP: 17, 15, 70.

172 LOHENGRIN: Einsam in trüben Tagen (Wagner); Be 8885 other data see 171, Spain 184.180; 80 RPM; LP: 15, 42.

172.1 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini); (J.: 18 Jun. '30); not published. Later copied onto 10": Be 9935-O) see: 200.

173 Ich grolle nicht (Schumann); 19 Jun. '30; Be 9044; O-4825; 1)RO 20185; 2)4092M; 3)20378; 8)AR 178; instrumental trio directed by Weissmann; (J. states "Members of the State Opera Orchestra, Berlin; speed 80 RPM); LP: 5.

174 Der Erlkönig (Schubert); Be 9045; O-4825; 1)RO 20292; 2)4092M; 6)15005; 8)AR 281; (export RA 222105); p. Weissmann; LP: 2, 42.

175 FAUST: Ich gäb' was drum, wenn ich nur wüsst'...Es war ein König in Thule; (Gounod); 18 Jun. '30; xxB 8494; O-8747; 78 RPM; 1)R 20137; 2)9082M; Hungary: Tonalit NM 7060-b; LP: 68

176 MIGNON: Kennst du das Land (Thomas); xxB 8495; other data see 175, except Tonalit NM 7060-a; LP: 68, 73.

176.1 (J.: OTELLO: Sie sass mit Leide auf öder Heide (Verdi); xxB 8496; unpublished); J. damaged during recording process.

177 a)DIE WALKÜRE: Du bist der Lenz b)TRISTAN UND ISOLDE: Mild und leise (first half of Liebestod) (Wagner); 18 Jun 1930; xxB 8497; O-8745; 1)R 20122; 2)9049M; 3)25807; 8)AR 1046; Chile and Argentina: 177.216; LP: a)68, 74.

178 TRISTAN UND ISOLDE: Seht ihr's nicht; 18 Jun 1930; xxB 8498; O-8745; other data see 177; (Part 2); LP: 177 b) & 178: 1, 17, 20, 74, (& Seraphim 60274?) (& ORX 123 Deutsche Gesangs...."Bel Canto"?)

178.1 (J.: MADAME BUTTERFLY: Eines Tages seh'n wir; xxB 8499; not published); see 200.

179 Ein feste Burg ist unser Gott (Luther, Bach); 23 May '31; Be 9488-2; O-4828; 1)RO 20368; 3)20338; 7)196.199; 8) AR 335; male chorus and organ conducted by Weissmann; (J.: Orchestra or trio of members of the Berlin State Opera Orchestra, by Weissmann for 179-183); LP:none.

180 Ich bete an die Macht der Liebe (Chorale); Be 9489-2; O-4828; other data see 179; LP: none.

181 Die Mainacht (Brahms); Be 9490-2; O-4829; later O-4847; 1)RO 20159; 2)4094M; 3)20285; 8)AR 181; xxRek 22-0; trio directed by Weissmann; LP: 68.

182 Wiegenlied (Schlaf' Herzenssöhnchen) (Weber); 23 May '31; Be 9491-2; O-4838; (J.: "take" 1 was originally held as reserve); 1)RO 20185; 3)20378; 8)AR 178; trio directed by Weissmann; LP: none.

183 's Zuschau'n (Bavarian folksong) (Böhm); Be 9492-2; O-4838; trio dir. by Weissmann; LP: none.

184 MIGNON: Dort bei ihm ist sie jetzt (Thomas); 26 May '31; Be 9493-2; O-4826; 1)RO 20174; 8) AR 172; members of the Berlin State Opera

Orchestra, conducted by Weissmann; LP: 68.

185 MIGNON: Kam ein armes Kind von fern (Thomas); Be 9494-2; O-4826; 1)RO 20174; 8) AR 172; LP: 20, 70.

186 DIE FLEDERMAUS: Klänge der Heimat (Joh. Strauss); Be 9495-2; (J.: take 1 probably held in reserve); O-4831; 1)RO 20171 (later PO 163); 2)4101M; 3)20280; 5)B 504; 7)196.161; 8)AR 170; Finland PLE 134; LP: 16, 42.

187 DIE FLEDERMAUS: Mein Herr, was dächten Sie von mir; Be 9496 other data see 186; LP: 1, 16, 68, 71.

188 Vergebliches Ständchen (Brahms); 26 May '31; Be 9497; O-4829; 1)RO 20159; 2)4090; 3)20285; 8)AR 181; with instrumental trio (c. Weissmann?); (w/ added instrumental introduction); LP: 50. At this point J. inserts: 28 Jan '32; Recopying: electrical transfers of Die Tote Stadt duet, xxB 6993; xxB 6993-II, -III OL; -IV OL; also states that "the three electrical transfers of xxB 6993 (xxB 6993-4-0, reported for American Decca 29012).

The following numbers 189-199; Manfred Gurlitt conducts the Berlin State Opera Orchestra (or members).

189 DIE ZAUBERFLÖTE: Ach, ich fühl's, es ist verschwunden; (Mozart); 23 Apr. '32; Be 9905; O-4832 (later O-4851); 1)RO 20194 (later PO 157); 3)20279; 8)AR 194; LP: 15, 20, 50.

190 DIE LUSTIGEN WEIBER VON WINDSOR: Nun eilt herbei, Witz, heit're Laune; (Nicolai); Be 9906-2; O-4833; 1)RO 20303; 3)23025; 8)AR 295; (export RA 222114); LP: 1, 17, 20, 42, 74.

191 DIE LUSTIGEN WEIBER; Er wird mir glauben; Be 9907 other data see 190.

192 MADAME BUTTERFLY: Über das Meer und alle Lande; (Puccini); Be 9908-2); O-4832 (later O-4849); 1)RO 20194 (later PO 157); 8)AR 194; with female chorus; LP: 15, 68, 70.

193 OTELLO: Sie sass mit Leide auf öder Heide; (Verdi); Be 9909-2; O-4834; 1)RO 20248; 8)AR 239; (export RA 222077); LP: 20, 70.

194 Die Lotosblume (Schumann); 2 Apr. '32; Be 9910; O-4839; 1)RO 20207; 2)4049M; 3)20377; 8)AR 199; (J.: Odeon Chamber Orchestra, c. M.

Gurlitt; speed 79 RPM for 194-199); LP: 5, 50, 68.

195 a)An den Sonnenschein b)Marienwürmchen (Schumann); 2 Apr. '32; Be 9911; O-4839; 1)RO 20207; 2) 4049M; 3) 20377; 8)AR 199; LP: 5, 23, 50.

196 Die Trommel gerühret! (from Egmont) (Beethoven); 28 Apr. '32; (J.: 25 Apr. '32); Be 9912; O-4835; 1)RO 20196; 3)20276; 8)AR 217; LP: none.

197 Freudvoll und leidvoll (Egmont) (Beethoven); Be 9913 other data including J. data see 196.

198 Sandmännchen (Brahms); 2 Apr. '32; Be 9914; O-4836 (later O-4847); 1)RO 20403; 2)4087M; 3)20286; LP: 50. 199 a)Leise zieht durch mein Gemüt; also called Gruss; (Mendelssohn) b)Der Schmied (Brahms); inst. trio dir. by Gurlitt; (see J.: 194); Be 9915; O-4836; 1)RO 20403; 2)4087M; 3)20286; LP: a)none b)50.

200 MADAME BUTTERFLY: Eines Tages seh'n wir (Puccini); 25 May '32; Be 9935 (J.: Be 9935-O); O-4834; (later O-4849); At this point J. inserts: 25 May '32 recopying: transfer of 12 inch xxB 8499 (#178.1) onto a 10-inch side; this done by recording engineers; the artist was not present); original recording data see: 172.1; LP: 20, 50.

201 DIE TOTE STADT: Glück das mir...(Korngold); 13 May '33; xxB 8558-O; O-8613; 1)20258; 3)29012; 8)AR 1081; dubbing with electrically recorded orchestra; c. Weissmann; LP: see 062. (J.: xxB 8558-OL Glueck das mir verblieb; xxB-II-OL Duet; An electrically recorded orchestral accompaniment was superimposed on the original acoustic recording. Matrix xxB 6993-4-O, which appears on the Amercian Decca release 29012 was probably used for the transfer). 202-207 recorded 20 Jun '33; Weissmann conducting the Berlin State Opera Orchestra (also possibly called Odeon Opera Orchestra)

202 WERTHER: Werther, Werther...nicht kann ich mir's verhehlen; (Part 1)(Massenet); Be 10384-2; O-4845; 1)RO 20240; 8)AR 237 (J.: take 2 is used on some copies of AR 237); (export 222077); LP: 1, 68 (both contain 202-203).

203 WERTHER: Zum Fenster dringt empor; (Part 2)(Massenet); Be 10385-2 all other data see 202.

204 HOFFMANNS ERZÄHLUNGEN: 2 Apr. '32; Sie entfloh' die Taube so minnig; (Offenbach); Be 10386-2; O-4844; 1)RO 20263; 8)AR 259; LP: 68, 70.

205 MANON: Folget dem Ruf...Nützet die schönen, jungen Tage; (Massenet); Be 10387-2; O-4844 (later O-4850); 1)RO 20248; 8)AR 239; (export 222075); LP: 20, 70, 72.

206 DIE TOTEN AUGEN: Psyché wandelt durch Säulenhallen; (d'Albert); Be 10388-2; O-4841; 1)RO 20229 (later PO 158); 8)AR 226; LP: 1, 15, 20.

207 FIGAROS HOCHZEIT: O säume länger nicht geliebte Seele; (Mozart); Be 10389-2; O-4841 (later O-4850) (later...Oct. '41: O-4851); 1)RO 20229 (later PO 158); 3)20279; 8)AR 226; LP: 15, 68.

208 ARABELLA: Mein Elemer! (Part 1) (R. Strauss); 11 Nov. '33; (J.: LL's last session for Odeon took place after she had taken part in the HMV recording of scenes from Der Rosenkavalier on 20-24 Sep. '33); Be 10468-2; O-4842; 1)RO 20237 (later PO 171); 3)23043; 7)196.230; 8)AR 234; 78 RPM; Berlin State Opera Orchestra; conducted by Richard Jäger; LP: 16, 19, 68, 69, 70.

209 ARABELLA: Wie sagt die Zdenka (Part 2); 11 Nov. '33; Be 10469-2 other data see 208.

210 ARABELLA: Er ist der Richtige; 11 Nov. '33; Be 10470-2; O-4843; 1)RO 20236; 3)23048; 7)196.231; 8)AR 233; with Kate Heidersbach; (J.: states that 210 starts at 76 RPM and increases speed to 77 RPM by the end of the side); LP: 20, 69, 70.

211 ARABELLA: Aber der Richtige..(Part 2) (R. Strauss); 11 Nov. '33; Be 10471-2; begins 77 RPM and ends at 78 RPM; all other data see 210.

At this point J. inserts: 7 Nov. '34; production & copying of: xxB 8564-OP-II-III (in the German edition listed as: xxB 8564-O/-II-O/-III-O); Sterne der Gesangskunst, ein Hauskonzert mit Künstler von Weltruf. Text spoken by Frank Günther. With Herbert Erst Groh, LL and Gerhard Hüscher. LL's contribution is from O-6950 a (Leise, leise fromme Weise, from Der Freischütz by Weber).

The next is a listing as xxRek 22-0, Lindström-Werbeplatte (trailer), Feb. '33, with extract from 199 (Die Mainacht).

Next Jünboll lists: 235b Be 9912 (Odeon-Parade) (Lindström-Werbeplatter, 25 cm, Jan. '33); with Gitta Alpar, Tauber, Rethberg, Piatigorsky, Karol Szeleter, LL, Berlin Philharmonic Orchestra; c. Weissmann; Spoken commentary by Paul Nikolaus; O-11756 (no selection listed for Lehmann).

## 212-246

### **His Master's Voice (HMV)**

1933-1935 in Vienna. Matrices are followed by a catalogue number, a slash and then the "coupling" number. Victor assigned CVS for the matrices; HMV used 2WX; both are listed, separated by a slash.

As in the above listings, the underlined portions apply until another composer, date or opera is listed. The "take" that is underlined is the one used. Only those recordings that include Lehmann are listed.

212 DER ROSENKAVALIER: Heut' oder Morgen (Richard Strauss); 21 Sep. '33; CVS 81440/2WX 585-1-1A-2A-3-3A; DB 2071/7928; 32-4120; LP: 80. First of 17 listings of the abridged opera. Underlined numbers are takes used. Cast: Richard Mayr, Maria Olszewska, Victor Madin, Elisabeth Schumann, Bella Paalen, Karl Ettl, William Wergnick; Vienna Philharmonic Orchestra; c. Robert Heger; comp. sets: HMV DB 2060-72 (auto. coupling 7547-59), Victor M-196 (single discs 7917-29); AM-196 (auto. coupling 7930-42); auto drop sequence coupling DM-196 (17119-31); HMV matrices begin with 2WX, Victor's with CVS. (J.: The "V" was added by Victor to identify European originals. Two cutting machines were used during the recording sessions, working in parallel. Recordings made on the second machine are shown by an 'A' following the take number); only Lehmann recordings listed.

213 Marie Theres'!; CVS 81441/2WX 586-1-1A-2-2A; DB 2071/7928; 32-4121.

214 Wie du warst! ; CVS 81419/2WX 587-1-1A; DB 2060/7917; 32-4101.

215 Lachst du mich aus?; CVS 81420/2WX 588-1-1A-2-2A; DB 2061/7918; 32-4102.

216 Der Feldmarschall sitzt; CVS 81421/2WX 589-1-1A-2-2A; DB 2061/7918; 32-4103.

217 Ah! Du bist wieder da!; CVS 81425/2WX 590-1A-2-2A; DB 2063/7920; 32-4107; (217=LP: 18, 20).

218 Da geht er hin...; CVS 81424/2WX 591-1-1A-2-2A; DB 2063/7920; 32-4106.

219 Wo sie mich da hat...; CVS 81426/2WX 592-1-2; DB 2064/7921; 32-4108; (J.: 24 Sept. takes 3, 3A)



220 Weiss bereits nicht...; CVS 81438/2WX 593-1-1A; DB 2070/7927; 32-4118.

221 Hat sie schon einmal...; 2WX 594-1 unpublished; see 226.

222 Ich hab' halt schon einmal...; 23 Sep. '33; CVS 81439/2WX 600-1-2-3-3A; DB 2070/7927; 32-4119.

223 Die Stimm'! ; 23 Sep. '33; CVS 81422/2WX 601-1-2-2A; DB 2062/7919; 32-4104.

224 Ich werd' jetzt in die Kirchen geh'n; 23 Sep. '33; 2WX 603-1-1A; unpublished; see 227.

225 Muss jetzt partout zu ihr; CVS 81437/2WX 604-1-2A; DB 2069/7926; 32-4117/

226 Hat sie schon einmal...; 24 Sep. '33; CVS 81423/2WX 594-2-2A-3-3A; DB 2062/7919; 32-4105.

227 Ich werd' jetzt in die Kirchen geh'n; CVS 81427/2WX 603-2A-3-3A; DB 2064/7921; 32-4109.

228 Ja, Ja; 2WX 584-1-2-3-4-5 unpublished (Schumann sang this "Ja, ja", but LL had also recorded it, but it didn't fit on the particular pressing that was ultimately used. See the Rosenkavalier articles under Featured Recordings); (J.: Sind halt aso! Ist ein Traum...lists LL in takes 3 & 3A (21 Sept. '33) (unpublished), and 2WX 606-1-1A (24 Sept. '33); (also unpublished).

In the next series the (res) means reserved or held by the factory as "useable" should some accident befall the original plate during processing. Sometimes an accident did happen, so that later editions of a set might contain certain takes "reserved" at the start. Or an approved "reserve" take might be shipped to a different factory, which is why sometimes different "takes" are found on different labels.

229 DIE WALKÜRE: Ein fremder Mann (Wagner); 20 Jun. '35; 2VH 95-1-1a(res)-2/ CVS 95834; DB 2636/8932; LP: 81; First of 18 listings of act 1 & scenes from act 2; HMV matrices begin 2VH; Victor's CVS. Cast: Lauritz



Melchior, Emanuel List, Ella Flesch, Alfred Jerger. Vienna Phil. Orch.; c. Bruno Walter. Catalogue numbers for act 1: HMV: DB 2636-43 (auto. coupling: DB 8039-46); Ger. Col.: LWX 105-112; It.Col GQX 10889-96; Victor: M-298 (8932-9), auto. coupling: AM-298 (8940-47), auto drop sequence coupling, DM-298 (16933-40). Only Lehmann recordings are listed.

230 Kühnende Labung gab mir; 2VH 96-1-1a(res)-2-2a(res)/CVS 95835; DB 2637/8933.

231 Einen Unseligen labtest du; 2VH 97-1-1a(res)/CVS 95836; DB 2637/8933; see 235.1.

232 Müd' am Herd; 2VH 98-1-1a(res)-2 (unpublished); see 235.2.

233 Trägst du Sorge; 2VH 99-1-2/CVS 95838; DB 2638/8934.

233. 1 Wunder und wilde Märe; (take 2 on 21 Jun. '35); 2VH 100-1-1a (res)-2/CVS 95839; DB 2639/8935.

234 Die so leidig los; 21 Jun. '35; 2VH 101-1-2-2A (res)/CVS 95840; DB 2639/8935; LP: TC 9048=234, 240.

235 Was gleisst dort hell; 2VH 104-1-2(res)-2A/CVS 95843; DB2641/8937.

235.1 Einen Unseligen labtest du; 21 Jun. '35; 2VH 97-2(res)-2a crossed out & replaced by "alt per recording dept memo 16.7.35"; see 231.

235.2 Müd' am Herd; 2VH 98-3A/CVS 95837; DB 2638/8934 (see 232) (Kelly: not 3A but just 3)

235.3 Wunder und wilde Märe; 21 Jun. '35; 2VH 100-2; see 233.

236 Der Männer Sippe; 2VH 105-1-1A(res)-2/CVS 95843; DB 2641/8937; Victor 14205 (M-329); 236=LP: 73 & RCA LM 1909.

237 Dich selige Frau; 2VH 106-1(res)-1A-2/CVS 95845; DB 2642/8938; Victor 14204 (M-329), HMV D2202, Electrola EJ 475; 237-239 & 241=1C147).

238 Du bist der Lenz; 2VH 107-1-1A(res)-2/CVS 95846; DB 2642/8938;

Victor 15817 (M-633); 238=LP: LCT 1001, LCT 1.

239 Wie dir die Stirn; 2VH 108-1-1A(res)/CVS 95847; DB 2643/8939.

240 Müd' am Herd; 2VH 98-3A; see 232 & 235.2); 240=LP: TC 9048.

241 Siegmund heiss' ich; 2VH 109-1-1A (res)/CVS 95848; DB 2643/8939; Victor 15817 (M-633); 241=LP: LVT 1003, LCT 1001, WCT 2.

242 Raste nun hier; 22 Jun. 35; 2VH 110-1A-2-2A(res)/CVS 037525; DB 3724/15511; LP: 81 lists which reissues are act 2 or act 1; Scenes from act 2 with the same cast; HMV DB 3719-28 (auto. coupling 8737-46); Victor: M-582 (15506-15), AM-582 (15516-25), DM-582 (16058-67) (16933-40). Only Lehmann recordings; same prefix numbers apply to HMV & Victor as in 229.

243 Hinweg! Hinweg!; 2VH 111-1-1A-2/CVS 037526; DB 3725/15512; LP: 20, 42.

244 Horch, o Horch!; 2VH 112-1-1A(res)/CVS 037527; all other data as 243.

245 Zauberfest bezähmt ein Schlaf; 2VH 113-1-2(res)-2A/CVS 037532; other data see 246.

246 Wehwalt! Wehwalt!; 2VH 114-1-1A-2-2A/CVS 037533; DB 3728/15515.

## **247-300**

### **Victor**

1935-1940 on 10" discs except: 295, 296, 298, & 300 which were 12". Victor matrices begin "BS"(10") or "CS" (12"); HMV: "DA"(10") or "DB" (12"). (J.: Note that UK pressings published in Europe carry matrix prefixes OA (10") and 2A (12"), instead of the Victor prefixes BS & CS). Matrix number is followed by Victor order number, HMV & Australian HMV (EC & ED), Japanese releases (NG, SF & SD), then Victor sets (albums) "M" (where applicable). All with piano accomp; "p. B." refers to Ernø Balogh; "p. U.", to Paul Ulanowsky.

247 An Chloe (Mozart); 17 Oct. '35; p. B.; BS 95611-1-2; 1730; DA 1466; M-292; LP: 58, 60.

248 Die Verschweigung (Mozart); BS 95612-1-2; 1730; DA 1466; M-292; LP: 58, 60.

249 Ungeduld (Schubert); BS 95613-1-2; 1731; DA 1467; NF 4196; M-292; used to complete "Die schöne Müllerin" cycle on Columbia lp in 1964; LP: 58, 60.

250 Im Abendrot (Schubert); p. B.; BS 95614-1-2; 1731; DA 1467; NF 4196M-292; LP: 6, 58, 60; RCA CD 7809-2-GR & 7809-4-GR (cassette).

251 Die Kartenlegerin (Schumann); p. B.; BS 95615-1-2; 1732; DA 1468; M-292; LP: 58, 60.

252 Waldesgespräch; p. B.; BS 95616-1-2; 1732; DA 1468; M-292; LP: 58, 60; RCA CD 7809-2-GR & 7809-4-GR (cassette).

253 Der Tod, das ist die kühle Nacht (Brahms); 17 Oct. '35; BS 95617-1-2; 1733; DA 1469; M-292; LP: 2, 58, 60.

254 a)Therese b)Meine Liebe ist grün : BS 95618-1-2; 1733; DA 1469; M-292; LP: 3, 20, 42, 62.

255 Anakreons Grab (Wolf); p. B.; BS 95619-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57, 62.

256 In dem Schatten meiner Locken (Wolf); BS 95620-1-2; 1734; DA 1470; M-292; LP: 4, 55, 57.

257 Do not chide (Eng.) (Balogh); 13 Mar. '36; p. B.; BS 99451-1-1A-2 (J.: 2 in English discography; 1 in Swiss discography); RCA CD 7809-2-GR & 7809-4-GR (cassette).

258 a)My native land (Gretchaninoff) b)Midsummer (Worth) (Eng.); BS 99452-1-1A; 1893; DA 1617; LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

259 Fa la nanna, bambin (It.) (Sodero); p. B.; BS 99453-1-2; (J.: underlines 1 & adds 1A); RCA CD, see above.

260 Canto di primavera (It.) (Cimara); 13 Mar. '36; p. B.; BS 99454-1-1A; RCA CD, see above.

261 Ich liebe dich (Beethoven); p. B.; BS 99455-1-1A-2; 1995; DA 1733; LP: 55, 57.

262 Schlafe, mein süßes Kind (arr. Alwin); p. B.; BS 99456-1(J.: underlines 1 & adds 1A); 1995; DA 1733; LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

263 D'une prison (Fr.) (Hahn); 13 Mar. '36; p. B.; BS 99457-1-1A; 1972;(J.: issued in Japan on JI 215 possibly coupled with 277 "Tonerna"); RCA CD see above.

264 Vierge d'Athènes (Fr.) (Gounod); 13 Mar. '36; p. B.; BS 99458-1-2-2A; RCA CD see above.

265 Botschaft (Brahms); 16 Mar. '37; p. B.; BS 0957-1-2;(J.: adds 2A); 1857; DA 1604; M-419; LP: 55, 57, 62; take 1 (unpublished) recorded 16 Oct. '36.

266 Gretel (Pfitzner); 16 Mar. '37; p. B.; BS 06656-1 (J.: adds 1A); 1858; DA 1572; M-419; LP: 55, 57.

267 Selige Nacht (Marx); p. B.; BS 06657-1-2 (J.: underlines 1 & adds 1A & 2A);1858; DA 1572; M-419; LP: 57.

268 Storchenbotschaft (Wolf); p. B.; BS 06658-1(J.: adds 1A); 1860; DA 1602; M-419; LP: 4, 62.

269 a)Der Gärtner b)Du denkst mit einem Fädchen mich zu fangen; BS 06659-1-2 (J.: adds 1A &2A); 1860; DA 1602; M-419; LP: 4, 62.

270 a)Für Musik b)Gute Nacht (Franz); p. B.; BS 06660-1 (J.: adds 1A); 1861; DA 1573; M-419; LP: 58.

271 Lehn' deine Wang' (Jensen); BS 06661-1-2 (Moran has both takes listed; J.: adds 1A & only underlines 2); 1861; DA 1573; M-419; LP: 57.

272 Alte Laute (Schumann); p. B.; BS 06662-1(J.: adds 1A); 1859; DA 1571; M-419; LP: 58, 60.

273 a)Du bist wie eine Blume b)Frühlingsnacht (Schumann); BS 06663-1-

2(J.: adds 1A & 2A); 1859; DA 1571; M-419; LP: b=58, a & b=60; and both on RCA CD 7809-2-GR & 7809-4-GR (cassette).

274 Gretchen am Spinnrade (Schubert); p. B.; BS 06664-1(J.: adds 1A); 1856; DA 1603; M-419; LP: 6.

275 Wiegenlied (Schlafe, schlafe holder) (Schubert); BS 06665-1-1A; other data see 274.

276 a)Das Mädchen spricht b)Mein Mädchel hat einen Rosenmund (Brahms); p. B.; BS 06666-1-2 (J.:adds 1A & 2A & underlines 2 in the English discography); 1857; DA 1604; M-419; LP: 55, 57, 62; RCA CD 7809-2-GR & 7809-4-GR (cassette).

277 Tonerna (Visions) (Eng.) (Sjöberg-Balogh); p. B.; BS 06667-1-1A; 1972; DA 1612; LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

278 Drink to me only (Eng.) (Calcott; arr. Cohen); p. B.; BS 06668-1-1A; 1893; DA 1612 & 1617; LP: 85; RCA CD 7809-2-GR & 7809-4-GR (cassette).

279 Gebet (Wolf); 6 Jan. '39; p. Ulanowsky; BS 031403-1-1A-2-2A: only LP: 62.

280 Nun lass uns Frieden schliessen (Wolf); p. U.; BS 031404-1-1A: only LP: 62; RCA CD 7809-2-GR & 7809-4-GR (cassette).

281 Frühling übers Jahr (Wolf); BS 031405-1-2(J.: adds 1A & 2A); (1969); (DA 1734); 2029; M-613; LP: 4, 62.

282 Auf ein altes Bild (Wolf); BS 031406-1-2 (J.: lists 1, 1A); 2030; DA 1723; M-613; LP: 4, 57, 62.

283 In der Frühe (Wolf); BS 031407-1-2 (J.: adds 1A & 2A); (1969) (DA 1734); 2029; M-613; LP: 4, 62.

284 Auch kleine Dinge (Wolf); BS 031408-1-2 (J.: adds 1A & 2A); 2031; DA 1724; M-613; LP: 4, 55, 57, 62.

285 Und willst du deinen Liebsten sterben sehen; (Wolf); p. U.; BS 031409-1; (J.: adds 1A); only LP: 62; RCA CD 7809-2-GR & 7809-4-GR (cassette).

286 Peregrina I (Wolf); BS 031410-1-2 (Moran underlines both takes; J.: only 1 and adds 1A & 2A); 2031; DA 1724; M-613; LP: 4, 57, 62.

287 Der Knabe und das Immelein (Wolf); p. U.; BS 031411-1 (J.: adds 1A); only LP: 62; RCA CD 7809-2-GR & 7809-4-GR (cassette).

288 Heimweh (Wolf); BS 031412-1-2 (J.: adds 1A & 2A); 2030; DA 1723; M-613; LP: 4, 62.

289 Er und Sie (Schumann); 30 Jan. '39; BS 031860-1-2 (J.: adds 1A & in Swiss discography 2A); 1906; DA 1716; EC 72; LP: 59, 55 (289-292); first of 4 listings containing duets with Lauritz Melchior & Victor Orchestra; c. Bruno Reibold; Album M-560.

290 a)So wahr die Sonne scheint b)Unterm Fenster; BS 031861-1 (J.: adds 1A); 1907; DA 1717; other data see 289.

291 Familien-Gemälde (Schumann); BS 031862-1-2 (J.: adds 1A & 2A); 1907; DA 1717; other data see 289.

292 Ich denke dein (Schumann); BS 031863-1 (J.: adds 1A); 1906; DA 1716; EC 72; other data see 289.

293 Die Nebensonnen (Schubert); 26 Feb. '40; BS 047267-1 (J.: adds 1A); 2108; EC 124.; LP: 6 (complete cycle.) p. Ulanowsky; first of 8 listings containing songs from Winterreise; in Album M-692; cycle complete later with Columbia albums M-466 & M-587; 293, 295, 296, 297, 298 released as "Tribute To Lotte Lehmann" in 1952.

294 a)Die Post b)Der stürmische Morgen; BS 047268-1 (J.: adds 1A-2-2A); see 293.

295 Der Lindenbaum; CS 047269-1; 12"-17190; ED 265, (DB 5767); other data see 293 + LP: 58=295, 296, 297, 299.

296 Der Wegweiser; CS 047270-1; 17191; ED 266; (DB 5768); other data see 293 + LP: 58.

297 Die Krähe; BS 047271-1-2 (J.: adds 2A); 2109; EC 125; see 293 + LP:

58.

298 Das Wirtshaus; CS 047272-1-2 (J.:adds 1A & 2A); all other data see 296.

299 a)Täuschung b)Mut!; BS 047273-1 (J.: adds 1A); all other data see 297.

300 a)Im Dorfe b)Rückblick; CS 047274-1 (J.:adds 1A); all other data see 295.

### **301-392**

#### **Columbia**

1941-1943; p. Ulanowsky, (except for Dichterliebe & Frauenliebe und Leben with Bruno Walter, pianist); matrices that begin CO are 10", XCO are 12"; matrix is followed by catalogue number divided by a slash; the second is an automatic coupling number; when applicable, an album number follows.

301 Gefror'ne Tränen (Schubert); 14 Mar. '41; CO 29948-1-1A; 17367-D/17464-D; M-587; LP: 6 (complete cycle); p. Ulanowsky; first of 10 listings of songs from Winterreise in 2 sets completing the cycle begun on Victor. One album (M-587) is 10"; the second (M-466) is 12".

302 Wasserflut; XCO 29949-1-1A; 71174-D/72071-D; Canadian Columbia 15485.

303 Der greise Kopf; CO 29950-1-1A-1B; 17369-D/17466-D; M-587.

304 a)Die Wetterfahne b)Letzte Hoffnung; XCO 29951-1-1A; 71175-D/72072-D; M-466; Canadian Columbia 15486.

305 Auf dem Flusse; XCO 29952-1-1A all other data see 304.

306 Rast; XCO 29953-1-1A-1B; 71176-D/72073-D; M-466; Can. Col. 15487.

307 Einsamkeit; CO 29954-1-1A-1B-1C-1D-1E; 17368-D/17465-D; M-587.

308 Irrlicht; CO 29955-1-1A-1B-1C-1D; 17368-D/17465-D; M-587.

309 Frühlingstraum; XCO 29956-1-1A all other data see 306.

310 Die Mainacht (Brahms); 19 Mar. '41; p. U.; XCO 30005-1-1A-1B-1C;

71060-D/71980-D; M-453; LP: 3, 11.

311 Feinsliebchen, du sollst mir nicht barfuss geh'n (Brahms); XCO 30006-1-1A; 71059-D/71979-D; M-453; LP: 3, 9, 11.

312 An die Nachtigall (Brahms); CO 30007-1-1A; 17274-D/17439-D; M-453; 10-1551A; LP: 3, 11.

313 Auf dem Kirchhofs (Brahms); CO 30008-1-1A; 17274-D/17439-D; M-453; LP: 3, 11.

314 Wie bist du, meine Königin (Brahms); CO 30009-1-1A; 17273-D/17438-D; M-453; LP: 3, 11.

315 Wir wandelten (Brahms); CO 30010-1-1A; 17273-D/17438-D; M-453; LP: 3, 11.

316 a) Erlaube mir fein's Mädchen b) Da unten im Tale (Brahms); XCO 30011-1-1A; 71059-D/71979-D; M-453; LP: 3, 9, 11.

317 a) Sonntag b) O liebliche Wangen (Brahms); XCO 30012-1-1A-1B; 71060-D/71980-D; M-453; LP: 3, 11.

318 Die junge Nonne (Schubert); 19 Mar. '41; (J.: dates 4 Mar. '41) XCO 30013-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

319 Der Leiermann (Schubert); CO 30014-1-1A-1B; 17369-D/17466-D; M-587; LP: 6.

320 Erstarrung; CO 30015-1-1A; 17367-D/17464-D; Winterreise M-587; LP: 6.

321 Der Doppelgänger (Schubert); 19 Mar. '41 (J.: dates 4 Mar. '41); p. U.; XCO 30016-1-1A; 71509-D; LOX 654 (Australia); LP: 6, 9, 13.

322 Liebesbotschaft (Schubert); CO 30017-1-1A; only LP: 6.

323 Gute Nacht (Schubert); 19 Mar. '41; (J.: dates 14 Mar. '41); XCO 30018-1-1A; 71174-D/72071-D; M-466; Can. Col. 15485; LP: 6.



324 Seit ich ihn gesehen (Schumann); 24 Jun. '41; CO 31508-1-1A; 17362-D; M-539; LP: 12 (w/Dichterliebe); p. Bruno Walter; first of 8 listings of the complete Frauenliebe und Leben.

325 Er, der Herrlichste von allen; CO 31509-1-1A; 17362-D; M-539.

326 Ich kann's nicht fassen, nicht glauben; CO 31510-1-1A; 17363-D; M-539.

327 Du Ring an meinem Finger; CO 31511-1-1A; 17363-D; M-539.

328 Helft mir, ihr Schwestern; CO 31512-1-1A; 17364-D; M-539.

329 Süßer Freund, du blickest mich verwundert an; CO 31513-1-1A; 17364-D; M-539.

330 An meinem Herzen, an meiner Brust; CO 31514-1-1A; 17365-D; M-539.

331 Nun hast du mir den ersten Schmerz getan; CO 31515-1-1A; 17365-D; M-539.

332 a)In der Fremde I (Aus der Heimat ...) b)Wenn ich früh in den Garten gehe (Schumann); 26 Jun. '41; CO 31485-1-1A only LP: 7; p. Ulanowsky.

333 Aufträge (Schumann); CO 31486-1-1A only LP: 7, 9, 13 (XLP 57265)? (J.: only test pressings made???)

334 Die Lotosblume (Schumann); CO 31487-1-1A; unpublished; (J.: only test pressings made); a test pressing may be heard at the Library of Congress. The performance is fine and so is the recording. I see no reason for its not being published.

335 Morgengruss (Mendelssohn); 30 Jun '41; CO 31699-1-1A; 17344-D; LP: 9.

336 Venetianisches Gondellied (Mendelssohn); CO 31700-1-1A; only LP: 13.

337 Neue Liebe (In dem Mondenschein) (Mendelssohn); CO 31701-1-1A only LP: 7 (mis-labeled as by "Wolf").

- 338 Der Nussbaum (Schumann); CO 31702-1-1A only LP: 9, 13.
- 339 Wonne der Wehmut (Beethoven); CO 31703-1-1A only LP: 7.
- 340 Andenken (Ich denke dein) (Beethoven); CO 31704-1-1A only LP: 7.
- 341 a)Der Kuss b)Die Trommel gerühret (Beethoven); CO 31705-1-1A only LP: a) 9, 13, b) 7.
- 342 In questa tomba oscura (It.) (Beethoven); CO 31706-1-1A only LP: 9, 13.
- 343 Verborgenheit (Wolf); CO 31707-1-1A only LP: 4.
- 344 Zur Ruh', zur Ruh' (Wolf); CO 31708-1-1A only LP: 4, 13.
- 345 Gesang Weylas (Wolf); CO 31709-1-1A only LP: 4, 7.
- 346 a)Wiegenlied b)Ständchen (Brahms); CO 31710-1-1A became a)CO 32035-1 b) CO 32036-1 (J.: only test pressings made.)
- 347 Wiegenlied (Brahms); CO 32035-1-1A; 17300-D; LP: 3, 11, 13.
- 348 Ständchen (Der Mond steht über...) (Brahms); CO 32036-1-1A; 17300-D; LP: 3, 11, 13.
- 349 Auf Flügeln des Gesanges (Mendelssohn); 2 Jul. '41; CO 31693-1-1A; 17344-D; LP: 9, 44.
- 350 Allerseelen (R. Strauss); CO 31694-1-1A; 17385-D; Album X-270; LP: 9, 11.
- 351 Morgen (R. Strauss); CO 31695-1-1A; 17384-D; X-270; LP: 9, 11, 13.
- 352 Zueignung (R. Strauss); CO 31696-1-1A; 17385-D; see 351.
- 353 Ständchen (R. Strauss); CO 31697-1-1A; 17384-D; see 351.
- 354 Schmerzen (Wagner); CO 31698-1-1A; only LP: 9, 11, 13.

- 355 Der Engel (Wagner); 9 Jul '41; CO 31488-1-1A; only LP: 7.
- 356 a) Sehnsucht nach dem Frühlinge b) Warnung (Mozart); CO 31489-1-1A only LP: 7.
- 357 Das Veilchen (Mozart); CO 31490-1-1A; only LP: 7.
- 358 Träume (Wagner); XCO 31491-1-1A-1B-1C-1D-1E? (difficult to read original sheets); 71469-D; LP: 9, 11, 13.
- 359 Im Treibhaus (Wagner); XCO 31492-1-1A-1B; 71469-D; LP: 11.
- 360 Wer tat deinem Füsslein weh? (Wolf); CO 31493-1-1A only LP: 4. (J.: only test pressings made.)
- 361 Wien, du Stadt meiner Träume (Sieczynski); CO 31494-1-1A; 17304-D; Album M-494; LP: 44.
- 362 Da draussen in der Wachau (Arnold); 14 July '41; CO 31521-1-1A; 17302-D; M-494; LP: 44.
- 363 Im Prater blüh'n wieder die Bäume; (Stolz); CO 31522-1-1A; see 362.
- 364 Wien, sterbende Märchenstadt (Leopoldi); CO 31523-1-1A; all other data see 368.
- 365 My lovely Celia (Eng.) (Munro); CO 31524-1-1A; only LP: 44.
- 366 She never told her love (Eng.) (Haydn); CO 31525-1-1A ; only LP: 44.
- 367 Ich muss wieder einmal in Grinzing sein; (Benatsky); CO 31526-1-1A; see 361.
- 368 Heut' macht die Welt Sonntag für mich; (after Joh. Strauss by Dostal); CO 31527-1-1A; 17303-D; M-494; LP: 44.
- 369 a) C'est mon ami b) Maman dites-moi (Fr.) (Folksongs); XCO 31528-1-1A-1B; only LP: 44.
- 370 a) La vierge a la crèche) La mère Michel (Fr.) (Folksongs); XCO 31529-1-

1A; only LP: 44.

371 a)Wenn ich in deine Augen seh' b)Ich will meine Seele tauchen (Schumann); 13 Aug. '41; CO 31377-1-1A; 17295-D/17440-D; M-486; LP: 12 with Frauenliebe und Leben; p.Bruno Walter; first of 8 listings for Dichterliebe.

372 a)Ich hab' im Traum geweinet b)Allnächtlich im Traume; CO 31378-1-1A; 17296-D/17441-D; LP: 12.

373 Aus alten Märchen winkt es; XCO 31379-1-1A-1B; 71309-D/72078-D; LP: 12.

374 a)Im wunderschönen Monat Mai b)Aus meinen Tränen spriessen c)Die Rose, die Lilie, die Taube, die Sonne; CO 31380-1-1A; 17295-D/17440-D; LP: 12.

375 a)Und wüssten's die Blumen b)Das ist ein Flöten und Geigen c)Hör' ich das Liedchen; XCO 31381-1-1A; 71308-D/72077-D; LP: 12.

376 Die alten, bösen Lieder; XCO 31382-1-1A; 71309-D/72078-D; LP: 12

377 a)Im Rhein, im heiligen Strome b)Ich grolle nicht; XCO 31383-1-1A; 71308-D/72077-D; M-486; LP: 12.

378 a)Ein Jüngling liebt ein Mädchen b)Am leuchtenden Sommermorgen; CO 31384-1-1A; 17296-D/17441-D; LP: 12.

379 a)Das Wandern b)Wohin? (Schubert); 22 Jun. '42; XCO 32966-1-1A-1B; 71771-D/71778-D; M-615; LP:14 (complete.); p. Paul Ulanowsky; first of 14 listings for Die schöne Müllerin, without Ungeduld see: 249.

380 a)Halt! b)Danksagung an den Bach; XCO 32967-1-1A-1B-1C-1D-1E; (J.: only underlines 1E); 71771-D/71779-D; M-615; LP: 14.

381 a)Morgengruss b)Des Müllers Blumen; XCO 32970-1-1A-1B-1C; 71773-D/71782-D; M-615; LP: 14.

382 Tränenregen (Schubert); XCO 32971-1-1A-1B-1C; 71773-D/71783-D; M-615; LP: 14.

383 Pause; XCO 32972-1-1A; 71774-D/71784-D; M-615; LP: 14.

384 a)Mein! b)Mit dem grünen Lautenbande; XCO 32973-1-1A; 71774-D/71784-D; M-615; LP: 14.

385 Die liebe Farbe; XCO 32975-1-1A-1B-1C; 71775-D/71782-D; M-615; LP: 14.

386 Die böse Farbe; XCO 32976-1-1A; 71776-D/71781-D; M-615; LP: 14.

387 Am Feierabend; 25 Jun. '42; XCO 32968-1; 71772-D/71780-D; M-615; LP: 14.

388 Der Neugierige; XCO 32969-1-1A-1B-1C; 71772-D/71781-D; M-615; LP: 14.

389 a)Der Jäger b) Eifersucht und Stolz; XCO 32974--1-1A-1B-1C-1D; 71775-D/71783-D; M-615; LP: 14.

390 Trock'ne Blumen; XCO 32977-1-1A; 71776-D/71780-D; M-615; LP: 14.

391 Der Müller und der Bach; XCO 32978-1-1A; 71777-D/71779-D; M-615; LP: 14.

392 Des Baches Wiegenlied; XCO 32979-1-1A-1B; 71777-D/71778-D; M-615; LP: 14.

### **393-421**

#### **Victor**

1947-1949; p. Paul Ulanowsky. The matrices are followed by catalogue numbers (10- are 10" 78 RPMs, 49- are 7" 45 RPMs).

393 Ständchen (Leise flehen meine Lieder) (Schubert); 26 Jun. '47; D7-RB-0560-1-1A; 10-1498 (J.: later 19-1498); 49-0699 or 49-1498; LP: none.

394 Der Erlkönig (Schubert); 26 Jun. '47 (takes 1, 1A); 11 Jul. '47; (takes 2, 2A); test pressing of 2A at UCSB; D7-RB-0561-1-1A-2-2A; 10-1448 (J.: later 19-1448); 49-1033; (DA 1919); LP: 55, 57.

395 a)He Zigeuner b)Hochgetürmte Rimaflut (Brahms); D7-BR-0562-1-1A;

10-1391 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188); LP: 3, 62; first of 4 listings for Zigeunerlieder.

396 a)Wisst ihr, wann mein Kindchen b)Lieber Gott, du weisst ; D7-RB-0563-1-1A; 10-1391 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847).

397 a)Brauner Bursche b)Röslein dreie in der Reihe (Brahms); D7-RB-0564-1-1A; 10-1392 in M-1188; 10-1394 in DM-1188; (J.: later: 49-0847 in WDM 1188; LP: 3, 62.

398 a)Kommt mir manchmal in den Sinn b)Rote Abendwolken (one verse); D7-RB-0565-1-1A; 10-1392 in M-1188; 10-1393 in DM-1188; (J.: later: 49-0846 in WDM 1188; LP: 3, 62.

399 An den Mond (Geuss, lieber Mond) (Schubert); 26 Jun. '47; D7-RB-0566-1-1A; 10-1498; (J.: later: 19-1498); 49-0699 or 49-1498; test pressing -1 at UCSB) LP: none.

400 An die Musik (Schubert); D7-RB-0567-1-1A; 10-1448; (J.: later 19-1448 and) 49-1033; (DA 1919); LP: 57.

401 Feldeinsamkeit (Brahms); 26 Jun. '47; D7-RB-0568-1-1A; 10-1405; LP: 3, 62.

402 a)Der Kranz b)Der Schmied (Brahms); D7-RB-0569-1-1A; 10-1405; LP: 3, 62.

403 Ave Maria (sung in Latin); (Bach-Gounod); 30 Jun. '47; D7-RB-0578-1-1A only LP: 56 (45 RPM); first of 4 listings with RCA-Victor Chamber Orchestra; c. Richard Lert; J.: lists as unpublished, but he doesn't know about the 45 RPM.

404 O come all ye faithful (Eng.) (Trad.); (J.: with chorus); D7-RB-0579-1-1A (J.: 2-2A); 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

405 Stille Nacht...(Eng. & Ger.) (Gruber); (J.: with chorus); D7-RB-0580-1-1A; 10-1367; (J.: later: 49-0793; MO-1226; LP: 56.

406 Es ist ein Ros' entsprungen (Eng. & Ger.) (Praetorius); D7-RB-0581-1-1A only LP: 56; see 403.

407 a)Der Jüngling an der Quelle b)An die Nachtigall; (Schubert); 11 Jul. '47; D7-RB-1300-1-1A-2-2A; 10-1551; (J.: later: 49-1277; M-1342; LP: 6; test pressing of 1A at UCSB; RCA CD 7809-2-GR & 7809-4-GR (cassette); p. Paul Ulanowsky.

408 Die Männer sind méchant; D7-RB-1301-1-1A; 10-1551; (J.: later: 49-1277; M-1342; LP: 55, 57.

409 Nacht und Träume; D7-RB-1302-1-1A-2-2A-2B (2A & 2B recorded on 1 Oct. '47...J.: 2B-2C-2D='Electrical transfers from D7-RB-1302-2 to furnish new masters'.); but test pressings of 1A & 2B at UCSB; RCA CD, but not known which "take".

410 God bless America (Eng.) (Berlin); 22 Dec. '47; D7-RB-2733-1-1A-2-2A; 10-1433; MO-1226; LP: 86; first of 4 recordings made for MGM's film: "Big City" (see 460); MGM Orchestra; c. Robert Armbruster; St. Luke Choristers; also test pressing (26 Nov. '47) w/piano, then orch. & chorus, one verse only, 80 rpm, at UCSB.

411 The Kerry Dance (Eng.) (Molloy); D7-RB-2734-1-1A; 10-1433; MO-1226; LP: none.

412 Träumerei (as a vocalise) (Schumann); D7-RB-2735-1-1A-2-2A-3-3A; 10-1432; MO-1226; (HMV DA 1909); LP: none.

413 Wiegenlied (Eng.) (Brahms); D7-RB-2736-1-1A-2-2A; all other data see 412.

414 L'enamourée (Fr.) (Hahn); 9 Mar. '49; D9-RB-0263-1-1A-1B-1C; all A, B, & C's, are transfers from 1 and this applies to the following 5 entries); 10-1509 & DM-1342 (78rpm); 49-0770 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; RCA CD 7809-2-GR & 7809-4-GR (cassette); (J.: 11 Apr. '49 1B-1C used for 49-0769). (I believe this was just the day the engineers transferred the material to the 45rpm's; he lists other such dates in the following 5 entries and then almost corrects this in a note following the entries).

415 Infidélité (Fr.) (Hahn); D9-RB-264-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342 (45 rpm); LP: none; test pressing of 1C at

UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

416 La vie anterieure (Fr.) (Duparc); D9-RB-265-1-1A-1B-1C (see 414); 10-1510 & DM-1342; 49-0770 & WDM-B342(45rpm); LP:none; test pressing of 1B at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

417 Psyché (Fr.) (Paladilhe); D9-RB-266-1-1A-1B-1C (see 414); 10-1508 & DM-1342; 49-0768 & WDM-B342 (45rpm); LP: none; RCA CD 7809-2-GR & 7809-4-GR (cassette).

418 a)Die Zeitlose b)Wozu noch Mädchen; (R. Strauss); D9-RB-0267-1-1A-1B-1C (see 414) 10-1509 & DM-1342; HMV DA 1943; 49-0769 & WDM-B342 (45rpm); LP: none; 78 rpm test of 1C at UCSB; RCA CD 7809-2-GR & 7809-4-GR (cassette).

419 Du meines Herzens Krönelein; D9-RB-0268-1-1A-1B-1C (see 414); 10-1508 & DM-1342; HMV DA 1943; 49-0768 & WDM-B342 (45rpm); LP:none; test pressing of 1C at UCSB (78 rpm); RCA CD 7809-2-GR & 7809-4-GR (cassette).

### **Caedmon**

Two lp recordings spoken by Lotte Lehmann.

420 "Lotte Lehmann Reading German Lyric Poetry" (in German); October 1956; Caedmon TC 1072; Goethe: Mignon; Ganymed, Wanderers Nachtlid, Geheimes, Als ich auf dem Euphrat schiffte; Mörike: Peregrina I, Gebet, Im Frühling, Der Genesene an die Hoffnung, Begegnung, Nimmersatte Liebe, Verborgtheit; Heine: Dichterliebe; Rilke: Ich lebe mein leben in wachsenden Ringen; von Hofmannsthal: DER ROSENKAVALIER monologue from act 1; Müller: Winterreise.

421 "Rainer Maria Rilke: Die Weise von Liebe und Tod; Marienleben; Read by Lehmann"; (in Ger.); late Feb.-Mar. '58; Cademon TC 1128.

### **Non-Commerical Recordings I**

#### **422-474**

This section contains a mixture of private recordings of live performances, "air-checks", tapes of radio and tv performances, film and video documentation of Lehmann's work. The dating is often only approximate (especially with radio broadcasts which may have been recorded and



broadcast later) and the contents, especially of the master-classes, is open to conjecture. Also with master-classes, how much is there of Lehmann "demonstrating" and teaching, and how much of students' efforts? She usually introduces the aria by telling some of the story; she recites the Lied in English. During the class she interrupts to make suggestions & comments. If no LP format exists, there follows a possible location of an acetate, tape or cassette. The Lotte Lehmann Archive at UCSB has many listings unless another location is indicated.

In the non-commercial section, unless otherwise stated, the speaking is in English. The location of unique items not held by the University of California at Santa Barbara, (if not 78s, then as LPs or tapes), will be evident in the listing.

422 TANNHÄUSER: Dich teure Halle (Wagner); 1 Nov. '30; Chicago Opera Company; with Paul Althouse, Hans Nisson; c. Egon Pollak; opening of act 2; LP: 31; poor sound.

422.1 ANDRÉ CHÉNIER: "Ich war verlassen"; (Giordano); 4 Apr '33; Vienna State Opera Orchestra; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.2 DIE WALKÜRE: excerpts from Acts 1, 2 & 3; (Wagner); 14 Sep '33; Vienna State Opera Orchestra; with Friedrich Schorr, Franz Völker, Maria Jeritzka; c. Clemens Krauss; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

422.3 TANNHÄUSER: excerpts from Act 2; 25 Sep '33; (Wagner); Vienna State Opera Orchestra; with Josef Kalenberg, Richard Mayr, Friedrich Schorr; c. Robert Heger; CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

423 Broadcast: FIDELIO: Komm Hoffnung (Beethoven); TANNHÄUSER: Dich teure Halle; 11 Feb. '34; General Motors Symphony Orchestra; c. Arturo Toscanini broadcast on "Cadillac Hour"; Broadcast; LP: none; Rodgers & Hammerstein Record Sound Archive is supposed to have the complete Toscanini recordings, but as of October 2000 we have been unable to locate it.

424 TANNHÄUSER: 24 Feb. '34; Metropolitan Opera; Melchior, Olszewska, Ludwig Hoffmann, Hans Clemens; c. Artur Bodanzky; broadcast by American Tobacco Co. (Lucky Strike); LP: none; CD:

425 OTHELLO: excerpts: act 1 duet, act 4 Willow Song & Ave Maria; (Verdi);

1 Jun. '35; Vienna State Opera Orchestra with Gotthelf Pistor; c. Walter; J.: c. Victor de Sabata; LP: none; UCSB: fragments, poor sound.

426 FIDELIO: act 1 (to end of Komm Hoffnung) (Beethoven); 16 Aug. '36 (sic) (this listing is out of chronological order); Vienna Philharmonic at Salzburg; with Alfred Jerger, Anton Baumann; Luise Helletsgruber; c. Toscanini; LP: 76 (shortwave noise.) CD: The Radio Years RY 70 (includes only the Aubschelicher)

427 DIE MEISTERSINGER: Act 3 Quintet (Wagner); 20 Sep. '35; with Kerstin Thorborg, Eyvind Laholm, William Wernigk, Ludwig Hofmann; Vienna State Opera Orchestra; c. Felix Weingartner; LP: 87; "Jerum! Jerum!...O Eva, hör mein' Klageruf" as well as the Act 3 Quintet on CD: 3-1462-2; Koch Wiener Staatsoper Live; Vol. 12.

428 Broadcast: a)LOHENGRIN: Einsam in trüben Tagen (Wagner)  
b)Wiegenlied (R. Strauss); 24 Nov. '35; RCA Magic Key; NBC Orchestra; c. Frank Black; LP: none; LOC; Since this isn't a recording made to fit onto a limited 78rpm format, we hear the orchestra introduction and a measured performance by Lehmann of the LOHENGRIN aria. Though there's surface noise, the dynamic range is well captured, as is Lehmann's dramatic nuance; As part of the introduction of the Lied, the announcer quotes someone: "It was for such singers as Lotte Lehmann that Lieder were written." The Strauss suffers because of the orchestra accompaniment. Lehmann takes a breath before the last not "singt" and there's a break in the recording before the last verse. Still, it's the only Lehmann performance of this Lied that we have.

428.1 LOHENGRIN: (Wagner); 21 Dec. '35; Metropolitan Opera broadcast with Lauritz Melchior, Marjorie Lawrence, Emanuel List, Friedrich Schorr; c. Artur Bodanzky; sound quality of original acetates varies; LP: none; CD???

429 DER ROSENKAVALIER: excerpts from Acts 1, 2 & 3; (R. Strauss); 22 Apr.'36; Vienna State Opera Orchestra; Elisabeth Schumann, Eva Hadrabova, Berthold Sterneck; c. Hans Knappertsbusch; Belvedere LP 76.23589; CD: Koch Wiener Staatsoper Live; Vol. 12; 3-1462-2

430 Broadcast (contents unknown); 27 Feb. '36 (sic) (this listing is out of chronological order); Kraft Phoenix Cheese Corp.; LP: none; existence ?.

431 DIE MEISTERSINGER: act 1 (Wagner); 8 Aug. '36; Vienna Philharmonic at Salzburg; with Kerstin Thorborg, Hans Hermann Nissen, Charles Kullmann, Hermann Wiedemann, Anton Dermota, Richard Sallaba; c. Toscanini; LP: 78

(shortwave noise and, since it's only act 1, there's not a lot of Lehmann.)

See 426 FIDELIO: act 1 (to end of Komm Hoffnung) (Beethoven); 16 Aug. '36

432 Broadcast (contents unknown); 26 Nov. '36; (not listed in chronological order); Kraft Phoenix Cheese Corp. "Kraft Music Hall"; LP: none; existence ?.

433 DIE WALKÜRE: act 2 (Wagner); 13 Nov. '36; San Francisco Opera Orchestra; with Kirsten Flagstad, Friedrich Schorr, Lauritz Melchior, Emanuel List, Kathryn Meisle; c. Fritz Reiner; LP: 28 & CD: Legato Classics LCD 133-1.

434 Broadcast 10 Jan. '37; RCA Magic Key; LOHENGRIN: Du Aermste kannst wohl nie ermessen (Wagner); Romance (arranged for soprano & piano) (Rubinstein) (Eng.); p. Balogh; NBC Orchestra; c. Black; LP: none; LOC

434.1 Broadcast interview (fragment): Jul '37 with a Mr. Moses in Australia; Lehmann speaks of her wonderful times there, the book she hopes to write (based on her diaries of her Australian tours) called: "Singing 'Neath the Southern Cross," Moses asks about the animals that she has met and she replies that she isn't allowed to take home any live ones but has been given many stuffed ones; she also speaks of the Salzburg Festival and the upcoming MARRIAGE OF FIGARO in which she will sing the role of the Countess (in Italian) with Pinza as Figaro. As it happens she didn't sing this role at Salzburg.

435 Broadcast interview on "Let's Talk It Over"; 30 Dec. '37; NBC radio; Lehmann discusses her art & recent book: "Eternal Flight"; plans for the next Salzburg Festival (which were never realized); etc. LP: none;

436 Lieder recital; 18 Jan. '38; Town Hall, New York City; p. Paul Ulanowsky.; LP: 77; (Wolf unless noted); a) Kennst du das Land b) Frühling übers Jahr c) Und willst du deinen Liebsten sterben sehen d) Wenn du, mein Liebster steigst zum Himmel auf e) Verborgene Liebe f) In der Frühe g) Auch kleine Dinge h) Der Knabe und das Immlin (repeated) i) Peregrina I j) Er ist's (Schumann) (encore) k) Storchenbotschaft (encore) l) An eine Äolsharfe m) In dem Schatten meiner Locken n) Gebet o) Nun lass uns Frieden schliessen p) Der Gärtner q) Ständchen (R. Strauss) (encore) r) Therese (Brahms) (encore) s) Auf ein altes Bild t) Du denkst mit einem Fädchen mich zu fangen (repeated) u) Heimweh v) Schweig einmal still w) Ich hab' in Penna x) Zueignung (R. Strauss) (encore) y) Heimkehr vom Feste (Blech) (encore) z) Vergebliches Ständchen (Brahms) (encore); aa) Anakreons Grab from this

recital not on LP, only acetate at UCSB.

437 Broadcast (discussing the role of Marschallin); 5 Feb. '38 Met. Opera Intermission Feature; LP: none.

438 DER ROSENKAVALIER: complete (R. Strauss); 5 Feb. '38 Metropolitan Opera Orch.; with Emanuel List, Kerstin Thorborg, Friedrich Schorr; Susanne Fisher, Doris Doe, Angelo Bada; c. Artur Bodanzky; LP: 33 (poor sound.)

439 Broadcast (contents unknown); 24 Feb. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

440 Broadcast: 3 Apr. '38 a)TOSCA: Vissi d'arte (It.) (Puccini) b)Zueignung c)Traum durch die Dämmerung d) Ständchen (R. Strauss); "Army Salute Day" (General Malin Craig of the Joint Chiefs of Staff was Lehmann's co-star!) on RCA Magic Key; WJZ was the key radio station of NBC-Blue; NBC Orchestra; c. Frank Black; LP: 7. Note: a) & b) listed above are correct, but from listening to the broadcast it is apparent that: c) Das Maedchen spricht (Brahms); d) Wiegenlied (Schubert); e) Gretel (Pfitzner) were broadcast on this date and all accompanied at the piano by Erno Balogh; LP: 7 and EJS 425

441 Broadcast: reading excerpts from her book Eternal Flight; 13 Apr. '38; WHN. Interview of Lehmann by Dorothy Arnold as part of a literature course for N Y University; Lehmann speaks of how writing has calmed her after a performance; this novel isn't autobiographical, the opera singer in the book wasn't planned and Lehmann has kept her quite different from herself; some of the descriptions of locations were taken from her experiences in Austria, etc.; the dramatization which follows the interview does not include Lehmann, although she narrates a portion of the story.

442 Broadcast (contents unknown); 8 Sep. '38; Kraft Phoenix Cheese Corp.; LP: none; existence ?.

443 Broadcast (contents unknown); 2 Oct. '38; RCA Magic Key; NBC Orch.; c. Black; LP: none; LOC.

444 DER ROSENKAVALIER: complete (R. Strauss); 7 Jan. '39; Metropolitan Opera; with Emanuel List, Risë Stevens, Marita Farell, Friedrich Schorr, Doris Doe, Karl Laufkoetter, Dorothea Manski ???; c. Artur Bodansky; LP: 39.

445 Broadcast (contents unknown); 17 Aug. '39; Kraft Music Hall; existence ?.

446 Broadcast: 18 Sep. '39; None but the Lonely Heart (Tchaikovsky) (Eng.); The Star (James Rogers) (Eng.); Ungeduld (Schubert) (Ger.); This doesn't sound great with an under-rehearsed orchestra; Lehmann sings 3 verses; NBC Orchestra called the Victory Orchestra on the broadcast; Lehmann is announced as "die geliebte Lehmann"; c. Nathaniel Schilket; RCA Magic Key; LP: none; LOC on an aluminum disc that's been transferred to tape. Original sound problems.

447 Broadcast (contents unknown); 14 Mar. '40; Kraft Music Hall; existence ?.

448 DIE WALKÜRE: complete (Wagner); 30 Mar. '40; Metropolitan Opera (on tour in Boston); with Lauritz Melchior, Friedrich Schorr, Marjorie Lawrence, Kirsten Thorborg, Emanuel List; c. Erich Leinsdorf; LP: 27, and soon on CD.

449 Broadcast interview; 18 Jan. '41; Metropolitan Opera Intermission Feature; LP: none; LOC.

450 Broadcasts for Columbia: "Electrical Transcription licensed only for radio broadcasting"; aired 3 Oct. '41 through 24 Dec. '41; Frank Gallop host; p. U; Lehmann introduces each song; a)Andenken b)Wonne der Wehmut c)Die Trommel gerühret d)Der Kuss (Beethoven); e)An die Musik f)Ständchen g)Der Erlkönig (Schubert); h)Auf Flügeln des Gesanges i)Neue Liebe j)Venetianisches Gondellied (Mendelssohn); k)Abendempfindung l)Das Veilchen m)Warnung n)Gute Nacht o)Frühlingstraum p)Der Leiermann (Schubert); q)In der Fremde II r)Ich grolle nicht s)Der Nussbaum t)Aufträge (Schumann); u)Die Mainacht v)Ständchen w)Wiegenlied x)O liebliche Wangen (Brahms); y)Schmerzen z)Im Treibhaus aa)Träume (Wagner); bb)Zur Ruh; cc)Gesang Weylas dd)Verborgenheit ee)Wer tat deinen Füsslein weh (Wolf); ff)Allerseelen gg)Zueignung hh)Ständchen (Strauss); ii)Sehnsucht nach dem Frühling jj)Sei du mein Trost kk)Dans un bois solitaire (Mozart); ll)Der Doppelgänger (Schubert) mm)Die Lotosblume (Schumann); nn)Wiegenlied (Flies) oo)Vergebliches Ständchen (Brahms) pp)Es ist ein Ros' entsprungen (Praetorius); qq)O du Fröhliche rr)O Tannenbaum (Trad.); ss)Silent night (Eng.) (Gruber); matrix numbers: Andenken, Wonne der Wehmut, YTTY 703; Die Trommel gerühret, Der Kuss, YTTY 705; An die Musik, YTTY 706; Ständchen, Erlkönig, YTTY 707; Auf Flügeln des Gesanges, YTTY 761; Neue Liebe, Venetianisches Gondellied, YTTY 762; Abendempfindung, YTTY 699; Das Veilchen, Warnung, YTTY 700; Gute Nacht, YTTY 708; Frühlingstraum, Der Leiermann, YTTY 709; In der Fremde II, YTTY 765; Ich grolle nicht, Der Nussbaum, Aufträge, YTTY 766; Die

Mainacht, YTN Y 767; Ständchen, Wiegenlied, O liebliche Wangen, YTN Y 768; Schmerzen, YTN Y 785; Im Treibhaus, Träume, YTN Y 786; Zur Ruh, YTN Y 787; Gesang Weylas, Verborgeneheit, Wer tat deinem Füßlein weh, YTN Y 788; Allerseelen, Zueignung, Ständchen, YTN Y 834; Sehnsucht nach dem Frühling, Sei du mein Trost, Dans un bois solitaire, YTN Y 835; Der Doppelgänger, Die Lotosblume, YTN Y 878, Wiegenlied, Vergebliches Ständchen, YTN Y 879; Es ist ein Ros' entsprungen, O du Fröhliche, O Tannenbaum, Christmas message by Lehmann, Silent Night, YTN Y 877; LP: LRT 1-3 (except for bb)Zur Ruh); LP: originally 33 rpm, 16".

450.1 Broadcast Recital: Dichterliebe (Schumann); 24 Jan. '43; Town Hall by WQXR (existence of complete?) Wenn ich in deine Augen seh'; Ich will meine Seele tauchen; Und wüssten's die Blumen; Das ist ein Flöten und Geigen; Die alten, bösen Lieder; from collection of Philip Ulanowsky, now also available at Lehmann Archives; p. Ulanowsky.

451 Broadcast: 12 Dec. '43; a) Ständchen (Schubert); Wiegenlied (Brahms); TRISTAN UND ISOLDE: Liebestod (Wagner); San Francisco Symphony; c. Pierre Monteux; The Standard Hour; LP: 7; CD Eklipse: EKR CD20

451.1 Broadcast: The Standard Hour: 26 Dec '43; a) Drink to me only; b) MIGNON: Connais-tu; c) Londonderry Air; d)Music I heard with you (Hagemann); LP: none

452 Recital: 1944; p. Paul Ulanowsky; a)She never told her love (Haydn); b)Widmung (Schumann); c)Londonderry air d)Drink to me only (Trad.); e)Ständchen (Schubert); f)Auf Flügeln des Gesanges (Mendelssohn); all Eng.; LP: 34.

453 DER ROSENKAVALIER: Ich sag': Pardon mein hübsches Kind (R. Strauss); 23 Feb. '45; Metropolitan Opera; with List, Stevens, Conner; c. Szell; excerpt from live performance; LP:(?); acetate; existence ?.

453.1 Recital: 11 Aug '45; a) Der junge Nonne b)Der Jüngling an der Quelle c)Der Erlkönig (Schubert); Träume (Wagner); Carl Bricker, cond., Seattle Symphony Orchestra; CD: Eklipse EKRC D 20

454 DER ROSENKAVALIER: act 3 (R. Strauss); 18 Oct. '45; San Francisco Opera; with Risë Stevens, Lorenzo Alvaray, Nadine Conner, Walter Olitzki, Herta Glaz, Alessio de Paolis; c. George Sebastian; LP: 32. (J.: Private collection: excerpts act 1)

455 Recital: Frauenliebe und Leben (Schumann); 20 Jan. '46; Town Hall; p.

Paul Ulanowsky; LP: 83.

456 Recital: 10 Feb. '46; Town Hall; p. Paul Ulanowsky; a) An eine Quelle b) Der Tod und das Mädchen c) Der Jüngling und der Tod d) Auflösung e) Die Forelle f) Dass sie hier gewesen g) Schwanengesang (Wie klag' ich's aus) h) Die Männer sind méchant (Schubert); i) Zigeunerlieder (8 songs) j) Wie bist du, meine Königin k) Die Kränze l) Es träumte mir m) Frühlingslied n) Willst du, dass ich geh' (Brahms); LP: 82.

457 Concert: 11 Aug. '46; Seattle Symphony Orchestra; c. Carl Bricker; a) Die junge Nonne b) Der Jüngling an der Quelle c) Der Erlkönig (Schubert); d) Träume (Wagner); LP: 34.

457.1 DER ROSENKAVALIER (part of act 1) (R. Strauss); 8 Oct. '46; San Francisco Opera; w/ Lorenzo Alvary; (begins w/ Pardon mein hübsches Kind); Wm. Moran collection.

458 Broadcast: radio sketch: "Duffy's Tavern"; 13 Oct. '46; sings a little and speaks (English); LP: 35.

458.1 Broadcast: Late '40's; Morgen (in Eng.?) (R. Strauss) on CBS Ford Show with Dinah Shore & Peter Lind Hayes; existence?

458.2 Recital: 9 Feb '47; Town Hall; p. Paul Ulanowsky; a) Widmung b) Aus den östlichen Rosen c) Volksliedchen d) Rose, Meer, und Sonne e) Du bist wie eine Blume f) Mein Wagen rollet langsam g) Lieb' Liebchen, legt's Händchen h) Mit Myrten und Rosen i) Talismane j) Lied der Suleika k) Heiss mich nicht reden l) Sitz' ich allein m) Im Westen n) Hochländisches Wiegenlied o) Aus den hebräischen Gesängen p) Zwei venetianische Lieder q) Die Soldatenbraut r) Der Nussbaum s) Wer machte dich so krak t) Alte Laute u) Er its's; Musical America also lists: v) Leis' rudern hier w) Wenn durch die Piazzetta; radio broadcast, WQXR; existence??

459 Recital: 7 Mar '48; Town Hall; p. Paul Ulanowsky; a) Venetianisches Gondellied b) Die Liebende schreibt (Mendelssohn); c) An die ferne Geliebte (6 songs) (Beethoven); LP: 82.

460 Film: MGM's "Big City"; released in 1948; with Karin Booth, Margaret O'Brien, George Murphy, Danny Thomas, Rbt. Preston; see 410. Songs listed as "410" appear in the film, but not the same performances. They are often truncated and different arrangements to fit the film's needs. UCSB has recordings of several performances not used in the movie.



461 Recital: 5 Aug. '48; Hollywood Bowl Orchestra; c. Eugene Ormandy; a)Morgen (vn. solo: Sascha Jacobson) b)Allerseelen c)Traum durch die Dämmerung d)Zueignung (R. Strauss); Encores: e)Ständchen (Schubert) f)Wiegenlied (Brahms); with piano accompaniment (J.: states Ulanowsky); LP: Armed Forces Radio Serv.

462 Recital: 27 Feb. '49;Town Hall; p. Paul Ulanowski; a)Als Luise die Briefe b)Abendempfindung c)Dans un bois solitaire (Fr.) d)Die Verschweigung (Mozart); e)Dein blaues Auge f)Komm' bald g)Bitteres zu sagen denkst du h)Schön war, dass ich dir weihte i)Am Sonntagmorgen j)Der Gang zum Liebsten k)Der Tod, das ist die kühle Nacht l)Liebestreu m)Frühlingstrost n)Der Kuss o)O wüsst' ich doch den Weg zurück p)Wie froh und frisch (Brahms); LP: 83.

463 Broadcast: 8 Jan. '49 (sic. recorded earlier for broadcast at this time; not listed in chronological order); a)Ständchen (Schubert) b)Londonderry air (Trad.) c)Widmung (Schumann) d)Drink to me only (Trad.); (all Eng.); Concert Hall; Lionel Barrymore host; (Concert Hall was not a regular radio show, rather a series of electrical transcriptions--recordings sent out for broadcast, primarily to American troops. They were distributed as 16 inch vinylite discs.); LP: EJS/GAO 536.

463.1 Recital: probably 3 Mar '49;Town Hall; p. Paul Ulanowsky; (J.: lists "1949 Song recital; Paladilhe, Hahn, Duparc, Strauss, Schubert; private archive").

464 Broadcast Recital: 7 May '50; p. Bruno Walter; a)Ständchen (Schubert) b)Auf Flügeln des Gesanges (Mendelssohn) c)Wiegenlied (Brahms) d)Aufträge (Schumann); The Standard Hour; (though Bruno Walter conducted the San Francisco Symphony Orchestra in orchestral pieces, he accompanied Lehmann on the piano) LP: 7, 8; CD: Eklipse EKRC20

465 Interview (including E. Schumann) by James Fassett; 5 Feb. '50; N. Y. Philharmonic Intermission Feature; on B. Walter & his importance in their careers; anecdotes.

465.1 Recital: Town Hall, NY; p. Paul Ulanowsky; Winterreise (Schubert); radio broadcast on WABF; existence?

466 Interview by M. Mc Bride; 13 Feb. '51; ABC's Mary Margaret Mc Bride Show; LP: none; LOC.

467 Recital (NY Farewell): 16 Feb. '51; Town Hall; p.Paul Ulanowsky;



a)Widmung b)O, Ihr Herren c)Ständchen d)Wer machte dich so krank e)Alte Laute (Schumann); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k)Für Musik l)Ständchen m)Gute Nacht n)Weisst du noch o)Dies und das (Franz); p)Wohin? q)Danksagung an den Bach r)Der Neugierige s)Tränenregen t)Die liebe Farbe u)Des Baches Wiegenlied v)An die Musik (encore-incomplete) (Schubert); w)Farewell speech; LP: 47.

468 Recital (Santa Barbara Farewell): 7 Aug. '51; Lobero Theatre; p. Gwendolyn Koldofsky; a)An mein Klavier b)Der Neugierige c)Fischerweise d)Im Abendrot e)Seligkeit (Schubert); f)Der Mond g)Venetianisches Gondellied (Mendelssohn); h)Ein Ton i)Wiegenlied (Cornelius); j)Träume (Wagner); k) A nos morts ignores l)Pholoe m)Phillis n)Offrande o)Le rossignol des lilas p)Si mes vers avaient des ailes (Hahn)(Fr.); q)Die Mainacht r)Lerchengesang s)Es träumte mir t)Botschaft (Brahms); u)Morgen (encore) (R. Strauss); LP: 79. First issue on LP (from tapes) privately cut for Wm. Moran by Allied Records in Hollywood; plate numbers were: Group 1 IRC 001; Group 2 IRC 002; Group 3 IRC 003; Group 4 IRC 004; issued with plain white labels & supplied with a photostat of the program.

469 Master Classes: Pasadena; from 4 Mar. '52 to 2 Apr. '52; p. Koldofsky; a)Heimkehr b)Cäcilie c)DER ROSENKAVALIER: Marschallin's Monologue (R. Strauss); d)Ich grolle nicht (Schumann); e)Tu lo sai (Torelli); f)La flute de pan (Debussy); g)Gesang Weylas (Wolf); h)Im Abendrot (Schubert); i)Der Kuss (Beethoven); j)Warnung (Mozart); k)Les cloches (Debussy); l)Das Veilchen (Mozart); m)Hat dich die Liebe (Marx); n)Anakreons Grab (Wolf); o)Waldesgespräch (Schumann); p)Heimliche Aufforderung (R. Strauss); q)Requerdo (Castelnuevo-Tadesco); r)Chanson d'amour (Chausson); s)Die Verschweigung (Mozart); t)LA BOHEME: Mi chiamano Mimi (Puccini); u)Zur Ruh' (Wolf); v)Hist! (Arnold); w)Zueignung (R. Strauss); x)Maman, dites moi (Folksong); y)Ein junger Dichter denkt (Marx); z)Feast of lanterns (Bartok); aa)In dem Schatten bb)Über Nacht (Wolf); cc)Der Nussbaum (Schumann); dd)HERODIADE: Il est doux (Massenet); ee)LOHENGRIN: In fernem Land (Wagner); ff)Nicht mehr zu dir (Brahms); gg)Stresa (Watts); hh)Im wunderschönen Monat Mai ii)Aus meinen Tränen jj)Die Rose, die Lilie (Schumann); kk)Die Nachtigall (Brahms); ll)Die heisse schwüle Sommernacht (Wolf); mm)Aufenthalt (Schubert); nn)Le tombeau des Naiades oo)Mandolin (Debussy); pp)Psyché (Paladilhe); qq)Carnaval (Fourdrain); rr)DER ROSENKAVALIER: Duet (R. Strauss); ss)Fischerweise (Schubert); tt)Das Mädchen spricht (Brahms); uu)Träume (Wagner); vv)Wiegenlied ww)Ruhe, meine Seele (R. Strauss); xx)OTHELLO: Credo

(Verdi); yy)Auf einer Wanderung (Wolf); zz)D'une prison (Hahn); aaa)Du denkst mit einem Fädchen (Wolf); bbb)DIE WALKÜRE: Du bist der Lenz (Wagner); ccc)Immer leiser (Brahms); ddd)Die Nacht (R. Strauss); eee)LA BOHEME: Che gelida manina (Puccini); fff)A nun takes a veil (Barber); ggg)Die Krähe hhh)Der Jüngling an der Quelle (Schubert); iii)Unbewegte laue Luft (Brahms); jjj)What is sentimentality? kkk)Opening & concl. remarks by Lehmann; LP: priv. rec. & issued by John Campbell.

470 Master class: Music Academy of the West; 28 Aug. '52; LP: private label; 470-474 Contents known but dates perhaps mixed up; sound varies from disc to disc, Lehmann generally introduces the scene or translates the song to English and comments during the "performance"; many students that are now well-known: Marilyn Horne, Benita Valente, Marcela Reale etc.; Aug. '52 (?); MARRIAGE OF FIGARO act 2 (Eng.) (Mozart); many stage directions, psychological details demanded in the recitatives, short demonstration; Spleen (Fr.) (Fauré); student translates; poem analyzed by Lehmann who suggests expressive breath and a point for a sigh; Ständchen (Strauss); discussion with student over the merits of translating the poems of art songs to English (Lehmann is opposed); comments that the song needs to be more legato; a few demonstrations and asks that "sitz nieder" be sung with more tenderness, not like you were a dentist asking the patient to sit down!; Denk es, o Seele! (Wolf); song examined to stress "paralyzed mankind waiting for death, he knows not when"; Der Zauberin (Mozart); suggests that the singer should be upset that the mother has interrupted the tryst; Le Manoir du Rosemonde (Fr.) (Duparc); demonstrations to indicate the savage, wild nature of the song, that the man isn't a martyr but takes a wild delight in this terrible adventure; When death will knock at my door (Carpenter); suggestions for a more contemplative interpretation; philosophical analysis of death; Der Nussbaum (Schumann); more legato, demonstration; indicates that the end should be softer, as if falling into a dream; Der Engel (Wagner); more emotion, illustrates; requests imagination and "your heart", to give the feeling that an angel comes down with great wings; Wir wandelten (Brahms); emphasizes serenity in demonstrations; Der Neugierige (Schubert); this should be a dreamy, poetic boy, not matter of fact; Lehmann gives background to the character; the boy sees his whole world balanced on the answer the brook gives; Liebesbotschaft (Schubert); sing it like a running brook with no desperate or sad face; Widmung (Schumann); no translation; Lehmann reminds student not to be sad in this song when speaking of the grave; p. Tilly Zweig; concluding remarks by Lehmann, who says that such farewell speeches are depressing; may sit in an audience and applaud one or

another of these students and think "now this is too much Lotte Lehmann". They should kill that and let their own interpretations come through; the imagination should be given freedom and they should be sincere. Everyone approaches things from their own point of view...if you feel something strongly, do it! Don't go for a cheap success, but what is artistically right; 15 Aug. '53; Die Forelle (Schubert); don't use a tragic face, just sorrow & pity for the fish; short whispered demonstrations; Lehmann describes the scene and the divisions of the song; at the end like talking to a child, sorry but with half a smile: "that's life"; La chevelure (Debussy); demonstrations with & without accompaniment; analysis; not too quick, it can destroy the expression; the hands of your lover are on your shoulder, not your father and it makes you shiver; Zueignung (R. Strauss); no translation; should be three different people, first the shadow of the past, second free from the past and third, whole; whispered demonstration with piano (complete); Erlkönig (Schubert); Lehmann "shows" beginning and demonstrates in a whisper; don't be so strict with the child; don't exaggerate movements, if you do too much, one steps from the sublime into the ridiculous; Lehmann tells Bruno Walter's story of this song as sung by Lilli Lehmann and the comic reaction of an audience member; Music I heard with you (Richard Hageman); more contemplative, some analysis, Lehmann demonstrates different modes of expression, but also likes that of the student; Chanson a boire (Ravel); (poor recording); some analysis, "too sober"; Gesang Weylas (Wolf); analysis; talk of Lehmann's dream home called Orplid; sing the word "Kind" with tenderness; breathe after "sich"; corrects German pronunciation; Botschaft (Brahms); asks student Marilyn Horne to study German; emphasize the word "vielleicht"; sing the whole song more lightly; corrects pronunciation of the word "spricht"; Sweet little Jesus boy (Spiritual); even someone of such a different culture, Lehmann says, can notice if enough expression & variety is given; some demonstration; Der Tod, das ist die kühle Nacht (Brahms); talks of Heine writing the poem when he was dying; some analysis of the words; short demonstration; Spleen (Debussy); feel the heartbeat of the music; not light, but with inner feeling and at a certain point Lehmann wants to see a change in the face, reflecting the drama; Der Neugierige (Schubert); don't be too sure of yourself, this boy is a shy dreamer; demonstration without piano; Opera Master class; Aug. '53 (?); DER FREISCHÜTZ: Ännchen-Agathe duet through trio act 2 (German arias, English recitatives); Lehmann demands that the dialogue have moods & drama; some whispered demonstrations; this scene is divided between several discs; L'ENFANT PRODIGUE: Aria de Lia and scene; some instructions during first aria, afterwards the scene is sung uninterrupted; p. Fritz Zweig; summary by Lehmann, asking that the

students live and experience the roles, not just sing, tells the story of the barber; looks forward to seeing the students singing professionally; Song Master class: 22 Aug. '53; Biterolf (Wolf); analysis; Lehmann asks to see different expressions in the face; energy then emotion; finally the difference between duty & a longing for peace; Die Soldatenbraut (Schumann); (Benita Valente, student); short unaccompanied demonstrations, the singer should be proud of her lover and not sad that he's not a general, you'd prefer him to be a civilian; Freundliche Vision (R. Strauss); not too quick or violent, but serene & quiet; short demonstrations; Und willst du deinen Liebsten sterben sehen (Wolf); Lehmann asks for exaggeration, not pedestrian, the girl has tried to please her lover by putting her hair up in curls & he could die if she'd loosen it; tells story about her trying to please her husband-to-be on one of their first dates; Auf das Trinkglas eines verstorbenen Freundes (Schumann); Lehmann analyzes the spiritualism she finds in the poem & asks that the student (Harvey Pressnell, later known as Harve Presnell) not sing it in such an "everyday" manner, rather each verse reveals more of the magic of the moment as the glass is used as a way to be in touch with the dead friend, though the glass is empty the friend's voice seems to echo from it; (471.1 at this point in the Sproule tape, but probably done at an opera master class.) Traüme (Wagner); Lehmann forget the opening words (rare occasion!) & is prompted by the student, "shows" introduction, some singing demonstration as well as explanation: the singer should not be thinking "I hope I will sing this song right", it will show on the face; Allnächtlich in Träüme (Schumann); demonstration, not so quiet, full of breath, unfulfilled, first thought to throw myself at your feet, then tears from the eyes give a different expression, then the loved one gives a bouquet of cypress (instead of roses) & there's astonishment & disappointment, demonstration of the need to use the eyes while singing; Nun hast du mir... (Schumann); Lehmann says that this is one of the few places where she recommends a slide (to--des Schlaf), not too much reproach, talks of the importance of the first chord for setting the mood of the whole song, wait for the dissonant chord at "die Welt ist leer", her life has slipped away though her hands she can demonstrate this at the end of the song; difference between the position of the hands which receive and that which shows that she has nothing more to wish for, but each singer must find her own way of showing this; Brauner Bursche führt zum Tanze (Brahms); accent the "rr's"; sing second verse differently; the three coins that are tossed are perhaps a grand gesture where only one was expected; short demonstrations; Geheimes (Schubert); asks that the audience understands that the singer is amused that others see something different in the lover's actions; short demonstration; O wüsst ich doch den Weg zurück

(Brahms); Lehmann hopes for a really beautiful "piano" from this student who has trouble controlling a large voice; p. Koldofsky; a former Chancellor tells a "Lehmann story" from his youth in Switzerland; Concluding remarks by Lehmann; says eight weeks too short, needs a year-round school to be a good gardener; tells story of her youth in Perleberg where she wanted to be the lamplighter or the one who lit the fuse for fireworks, and notices she is now both with her students; would only rather be the lamplighter where the glow will last longer.

471 Master class: see 470; 30 Aug. '52.

471.1 Master class at MAW; 13 Aug. '53; FIDELIO: Komm Hoffnung (Beethoven); Shirley Sproule (student); Lehmann goes to considerable lengths to set the scene; demonstrates how to say the word "abscheulicher", change the face to reflect that only love and belief that she'll save Florestan, with "komm' Hoffnung more emotion, conviction & voice, fanaticism, inner strength, above human strength, recommends a breath before "dringen".

472 Master class: see 470; 15 Aug. '53.

473 Master class: see 470; 21 Aug. '53.

474 Master class: see 470; 22 Aug. '53.

## **Non-Commerical Recordings II** **475-553**

This section continues with the second half of the "non-commercial" recordings and contains off the air recordings, interviews, master-classes, video tapes and films. The listing of these items must be considered limited by the date of this publication because new material constantly appears (much held Lotte Lehmann Archives at University of California at Santa Barbara.)

In the non-commercial section, unless otherwise stated, the speaking is in English. The location of unique items not held by the University of California at Santa Barbara, (if not 78s, then as LPs or tapes), will be evident in the listing.

475 TV Interview by Dr. Jan Popper on "Spotlight on Opera"; discusses career; includes master-class, 1954 or 3 Sep. '61?

476 TV Appearance "An Evening With Lotte Lehmann"; 8 May '54; 30 minute film; p. Zweig; LL introduces arias; students sing .

476.1 Master class at MAW; Aug. '54 (?); ARIADNE AUF NAXOS: Trio and Monologue (R. Strauss); collection of M. I. Shirley Sproule.

477 Interview by Louis Palmer; 30 Sep. '55; on her life, career, MAW, opera in U.S., requirements for singers, about DER ROSENKAVALIER, accompanists, translating opera.

477.1 Interview with unknown reporter; Nov '55???Lehmann speaks of her departure from the stage and talks about her teaching; (Ger.) 2' 45"; Deutsches Rundfunkarchiv.

477.2 Speech by Lehmann at MAW after her return from the re-opening of the Vienna Opera in November 1955. The exact date of this talk is not given. Includes: extensive remembrances of her trip including many comic details; her favorite painting in Florence; the receptions & the many special events to which she was invited; memories of the past and her emotional response to them. LP: original LP acetates.

478 Interview by Walter Todds for BBC; 20 Oct. '56; on her first visit to London in 19 years, impressions of recent trip to Vienna, her shock on seeing the modern opera house in Hamburg, recalls first visit to Covent Garden which she finds unchanged, describes recording DER ROSENKAVALIER with anecdote of E. Schumann singing last two notes, memories of working with Strauss & his consideration for singers, her role as Composer in ARIADNE AUF NAXOS, favorite roles, present life teaching in Calif., forthcoming master-classes at Wigmore Hall, modern Bayreuth productions, anecdote about Tauber & a bar of chocolate; BBC.

479 TV show: "This Is Your Life, Constance Hope"; 6 Feb. '57; tape possibly with the Hope estate.

480 Interview by John Gutman; 22 Feb. '58; Met. Opera Intermission Feature on her interpretation of the role of the Marschallin in DER ROSENKAVALIER, Strauss, teaching.

481 Master class at MAW; Aug. '58; on DER ROSENKAVALIER: "play-by-play" interpretation.

482 TV show: "This Is Your Life, Lauritz Melchior"; 10 Dec. '58; tape possibly w/ Melchior estate.

483 Interview by Roy Plomley for BBC; 14 May '59; from series called "Desert Island Discs", where he introduces his cast-away who queries



anyone's ability to swim ashore carrying 8 records. Lehmann's first choice is the Prelude to DIE MEISTERSINGER which reminds her of singing Eva at Salzburg with Toscanini; next Mahler's Um Mitternacht, for the artistry of Kathleen Ferrier & Walter; recalls singing as a child, earliest professional experience, admiration for E. Schumann, experience with Vienna Opera, London, first big roles, what opera and Lieder have meant to her, her "14 day retirement", then teaching, of young singers today; chooses a recording of Gerard Souzay, then one conducted by Franz Schalk which reminds her of his kindness, then the trio from DER ROSENKAVALIER to remind her of Vienna; a luxury (on the desert island) would be a box of paints and a book...Goethe's Faust; BBC.

484 Interview by Irene Slade on BBC program in a series called "People Today"; 26 Jul. '59; compares London of 1914 with that of today, tribute to London audiences, on early studies, career at Hamburg, Freia under Nikisch, Elsa under Klemperer, necessity of losing oneself in a role, Vienna in 1916, its claques, role of Composer, memories of first visit to US, Lieder singing & its technique, teaching, impressions of Toscanini, preferences for Romantic composers & her feeling that she lacked the control for Mozart, tribute to Melchior & E. Schumann, her tastes in dress & food, hobbies; BBC dates this (possibly of actual broadcast) 23 Aug. '59; with the following information also included in the interview: Lehmann talks of singing Sophie, the Covent Garden contract, first solo role was as Anna in the MERRY WIVES OF WINDSOR; Hamburg's regard for her when she decided to leave Hamburg for Vienna; her life in the US after leaving Vienna after the Anschluss; mentions singing with Chaliapin in FAUST; BBC: 2 LP's 24810

485 Interview by Studs Terkel; 18 Apr. '60; on Lieder, master-class series at Northwestern University, career, what she learned from the Marschallin, retirement, goal as a singer, today's singers, MAW, Grace Bumbry, modern opera productions, opera in translation, advice to young singers.

486 Master class: NWU; 25, 27, 29 Apr. '60; a) Die junge Nonne b) Am Grabe Anselmos (Schubert) c) An den Sonnenschein d) Aufträge e) Geisternähe (Schumann); f) Eine gute, gute Nacht (Brahms); g) Heb' auf dein blondes Haupt (Wolf); h) Der Mond (Mendelssohn); i) Mit einem gemalten Band (Beethoven); j) Fleur Fanée (Hahn); k) Wozu noch, Mädchen (Strauss); l) Paysage (Hahn); m) Nuits d'été (complete) (Berlioz); n) Schéhérazade (complete) (Ravel); o) Poème d'un jour (complete) (Fauré); p) TANNHÄUSER: Dich teure Halle (Wagner); q) SUOR ANGELICA: Senza madre (Puccini); r) CARMEN: Habanera (Bizet); s) MIGNON: Connais-tu le pays (Thomas);

t)WERTHER: Les larmes (Massenet); u)LOHENGRIN: Duet (act 3) (Wagner); v)DIE ZAUBERFLÖTE: O Isis und Osiris (Mozart); w)MERRY WIVES OF WINDSOR: Anna's aria (Nicolai); x)DIE MEISTERSINGER: Wahnmonolog (Wagner); y)DER FREISCHÜTZ: Agatha's aria (Weber); z)MANON: Duet of Manon & des Grieux (act 1); p. Donald Isaak; NWU; (possibly at UCSB).

487 Interview by Peter Jacobi; WRMQ; 1 May '60; on retirement, teaching (interpretation not imitation); her career, Bumbry, Vienna, technique, many other roles besides the Marschallin.

488 Interview by Dick Johnson; KDB; 14 Jun. '60; on MAW, teaching in Europe in 1959, plans for production of ARABELLA at MAW.

489 Interview by John Gutman; WOR; 21 Jan. '61; for Met. Opera Intermission on ARABELLA, its similarities to DER ROSENKAVALIER, reason for not creating title role, MAW performance, its English translation (by Gutman.)

490 TV Master classes at MAW; 28 Jul. '61; a)O Liebliche Wangen b)Waldeinsamkeit (Brahms); c)Benedeit die selge Mutter (Wolf); d)Die liebe Farbe (Schubert); e)DER ROSENKAVALIER: Monologue (Eng.), Lehmann sings in German, (R. Strauss); f)MARRIAGE OF FIGARO: Dove sono (Mozart); g)Ich kann's nicht fassen h)Schöne Wiege i)Nun hast du mir (Schumann); p. Koldofsky; original series "Master Classes in Opera & Lieder" for NET totaled 4 hours. Add: Broadcast: Master Classes from the Music Academy of the West; late July 1961; NET/TV; all introduced & translated by Lehmann with comments for each student; extensive demonstrations as noted; ROSENKAVALIER: Monologue (R. Strauss); complete scene demonstrated by Lehmann; MARRIAGE OF FIGARO: act 3 recit. & Dove Sono (Mozart); recitative demonstrated in German by Lehmann; FIDELIO: beginning of act 3; many stage movement suggestions; LOHENGRIN: Elsa-Ortrud duet, act 2 (Wagner); Elsa not too dramatic or proud, but softer & more poetic; Ortrud more demonic & poisonous; many demonstrations both acting & singing; some effective close-ups of Lehmann; tells of her early success when Klemperer allowed her to sing Elsa; tells story of Leo Slezak singing "when does the next swan leave?"; DER FREISCHÜTZ: Wie nahte mir der Schlummer (Weber); Lehmann tells story of her outdoor performance of this with Richard Tauber and the joke of the chocolate; short very impressive demonstrations; movements should be youthful, impetuous; handkerchief should be waved with the music; p. Irving Beckman; O liebliche Wangen (Brahms); (p. Beaumont Glass); complete song demonstrated by Lehmann;



In Waldeinsamkeit (Brahms); short demonstration of how "Windes Atem" must soar not walk; Benedeit die sel'ge Mutter (Wolf); some demonstration; Die liebe Farbe (Schubert); Lehmann speaks of sharing with the audience...but not her nervousness; short demonstrations; Der Wegweiser (Schubert); Frühlingsnacht (Schumann); Da unten im Tale (Brahms); In dem Schatten meiner Locken (Wolf); complete song demonstrated by Lehmann; Ich kann's nicht fassen (Schumann); several short demonstrations; Schöne Wiege meine Leiden (Schumann); a few short demonstrations; Nun hast du mir...(Schumann); considerable number of comments & short demonstrations; Kennst du das Land (Wolf); Gott in Frühling (Schubert); Das Mädchen spricht (Brahms); Sonntag (Brahms); p. Koldofsky; concluding remarks by Lehmann; she continues to sing through her students.

491 Interview for KPFK; 6 Oct. '62; on Bruno Walter.

491. 1 Master class at Boston's Jordan Hall; Brahms song; data from Deutsches Rundfunkarchiv: the student was Sandra Provost and the pianist Felix Wolfes; broadcast by WGBH Boston; Deutsches Rundfunkarchiv, available at UCSB.

492 TV Tribute by NDR-German TV: "Besuch bei Lotte Lehmann", 1963; Santa Barbara, contents include: Lehmann interviewed (in German) by Werner Baecker in her home in Santa Barbara; she talks of how she first came to Santa Barbara; hobbies, books; career: Hamburg, Vienna, Strauss, Toscanini; Vienna's ensemble of her time; excerpt of LOHENGRIN master class (490); mentions Grace Bumbry; says that she was seldom happy with her own performances; tells of the importance of Lieder in her life; her favorite Lied: Morgen by R. Strauss; says that in the "evening" of her life she has achieved her dreams.

493 Interview by John Gutman; WQXR; Jan. 1963; Met. Opera Intermission Feature; on her stage direction of DER ROSENKAVALIER.

494 Interview with Lehmann & Maria Jeritza by Gutman; aired: 2 Feb. '63; taped Nov. 1962; for Met. Opera Intermission Feature of ARIADNE AUF NAXOS; about this opera's premiere, Strauss & his other operas, technique, singers in jet age, MAW; LP: 75.

495 Master class at Wigmore Hall, London; BBC; 14 Mar '64; a)An die Geliebte (Wolf); b)Heimliche Aufforderung (R. Strauss); c)Gretchen am Spinnrade (Schubert); d)Schöne Wiege (Schumann); e)Das Wirtshaus (Schubert); f)DIE WALKÜRE: act 2 (Wagner); p. Ivor Newton.

496 Master class at Wigmore Hall, London; BBC; 15 Mar '64; a)Liebst du um Schönheit (Mahler); b)Gute Nacht (Schubert); c)Mausfallen-Sprüchlein (Wolf); d)SUOR ANGELICA: excerpts (Puccini); p. Newton.

497 Master class at Wigmore Hall, London; BBC; 29 Mar '64; a)Warnung (Mozart); b)Um Mitternacht (Mahler); c)Von ewiger Liebe (Brahms); d)ANDREA CHENIER: excerpts (Eng.) (Giordano);p. Newton.

498 Interview by Joan Cross & John Amis; BBC; 29 Mar '64; on master classes, her early studies, talent; used as the introduction to the broadcast of the master classes listed above.

499 Presentation of Honorary Ring of Vienna by Franz Jonas, Mayor; 10 Jun. '64; (Ger.); in short speech Lehmann accepts, happiest years of her life as woman & artist were in Vienna.

500 Speech (short); 10 Jun. '64; feels at home in US, loves Austria, thinks of Vienna with the longing of youth; (Ger.).

501 Interview (Ger.) on the centennial of R. Strauss' birth; 1964; his demands as conductor of his own works, on Schalk, B. Walter, Toscanini, why the latter liked her in spite of musical errors, Hoffmansthal, DER ROSENKAVALIER as both comic and tragic, Marschallin as a worldly wise person, sees stylized FIDELIO as robbing it of its living drama, Strauss probably wouldn't mind modern interpretations, her discussion with Desmond Shawe-Taylor on the state of technique, on value of ensemble such as Vienna was, singing/acting should come from inside a person, Hermann Prey as example of one who sings from his soul, how one controls the emotions when singing (horse riding given as an example).

502 Interview by Malloch; KPFK; aired 16 Jan. '65; recorded in her home; on state of opera & lieder singing past & present.

503 Reading from her book, Five Operas and Richard Strauss at Faulkner Gallery, Santa Barbara; KPFK; aired 16 Jan '65.

504 Interview by Robert Chesterman; "Music Diary"; CBC; 30 May '65.; on her "retirement", teaching, today's singers, state support for arts, Bumbry, modern opera productions, secret of her success.

505 Interview: 11 Nov. '65; on Bruno Walter.

506 Interview: April 1966; Met. Opera's "Singers Roundtable"; Bidu Sayao,

Richard Crooks, Giovanni Martinelli, Lily Pons & Lehmann reminisce, tell anecdotes, Lehmann on new roles, acting, modern Wagnerian productions, jet age singers, MAW, advice to students, early studies, Old Met.

507 Interview by Peter Lehmann (stage director of 1967 Met. production of Wagner's LOHENGRIN) for WQXR; 21 Jan. '67; contents unknown; Rodgers & Hammerstein Archives.

508 Interview by Olin Downes; 1967; for Met. Opera Int. Feature; on Toscanini, their performances, anecdotes, fear & fondness for him.

509 Interview by Calhoun; Feb. '67; for "Hall of Song"; on first appearances in US, Met., early career, Vienna, Strauss as a person, acting, Wagnerian roles, Covent Garden roles, B. Walter, anecdotes at Met., Melchior, other greats, her work on Met. production of DER ROSENKAVALIER, present activities.

510 Master class at NWU; 1 May '67; Die schöne Müllerin (except # 10 & # 17) Schubert, p. Laurence Davis. Lehmann begins by saying that she is really too old for this and says each year that she won't return, but then Spring returns and her hobbies don't seem enough and wants to return to her own world of singing. Since she can't sing any more, she sings with the voices of her students. She's sure to hear beautiful voices, so she will sing beautifully. Talks about growing up in Perleberg. The house in which she lived was near the road to Hamburg. She saw apprentices passing her house on their way to a new master. They carried a sign to show what their trade was. She only remembers now that the millers wore white caps. And she connects this with the boy who goes through this whole cycle, who she likes especially. He is a poetic, sensitive, not rough. She saw the different types pass and her mother gave them something to eat, though they weren't at all beggars. Lehmann chooses to omit the third verse saying that one doesn't need to talk about the mill wheels. #1. Soprano student, Margaret Innes (?) sings it too staccato according to Lehmann. The diction is good, but remember that music doesn't walk, it flows. #2. Lehmann provides a fine translation and commentary, including the fateful, mysterious quality inherent in the brook. Tenor student, Kenneth Eitzen (?) is told on "ich weiss nicht wie mir würde" something strange has happened to me and again not staccato. Advice given on the hands...not to distract from the singing. And not too gay...this boy is different from the other boys. "Why have I to follow this brook?" #3. Again, more than a translation, a real setting of the story. Baritone Ronald Cooms (?) is instructed to sing "Ay Bächlein" in not so harsh a way, more thankful

and with more warmth. #4. The story is followed by the singing of Elisa Roth, soprano, who is told to sing it mezzo forte, no great climax...see the sensitive boy; the student is singing too "vocal" want to show the voice, which isn't appropriate here. A half voice is better. If you talk about a very great love you will talk about it in a gentle, overwhelmed sound. #5. Paul Loomis

511 Master class at NWU; 3 May '67; a)Shéhérazade (Ravel); b)Nuits d'ete (Berlioz); c)L'invitation au voyage d)La vie antérieure e)Sérénade Florentine (Duparc); f)Songs and dances of death (Moussorgsky); p. Davis.

512 Master class at NWU; 5 May '67; a)Geisternähe b)Schöne Wiege meiner Leiden c)Er ist's d)In der Fremde I (Aus der Heimat) e)Intermezzo f)Waldesgespräch g)Die Stille h)Mondnacht i)Lust der Sturmnacht j)Frühlingsnacht k)Stille Liebe l)In der Fremde II (Ich hör' die Bächlein) m)Schöne Fremde n)Wehmut o)Auf einer Burg p)Sehnsucht nach der Waldgegend (Schumann); p. Davis.

513 Master class at NWU; 8 May '67; a)Blumengruss b) Um Mitternacht c)Nimmersatte Liebe d)Schlafendes Jesuskind e)Die Spröde f)Die Bekehrte g)Harfenspieler III h)Frühling über's Jahr i)Er ist's j)Denk es, o Seele k)Der Knabe und das Immllein l)Der Schäfer m)An eine Äolsharfe n)Elfenlied o)Lebe wohl (Wolf); p. Laurence Davis.

514 Master class at NWU; 10 May '67; a)Nachtigallen schwingen b)Unbewegte, laue Luft c)Bitteres zu sagen...(Brahms); d)Neue Liebe (Mendelssohn); e)Sommerabend f)Mondenschein(Brahms)g) Und gestern hat er mir Rosen gebracht (Marx); h)Es träumte mir i)Die Mainacht (sung by Lehmann) (Brahms); j)Selige Nacht (Marx); k)Der Mond l)Die Liebende schreibt (Mendelssohn); m)Ruhe, Süßliebchen (Brahms); n)Hat dich die Liebe berührt (Marx); o)Dämmerung senkte sich p)Wenn du nur zuweilen lächelst q)Lerchengesang (Brahms); p. Davis.

515 Master class at NWU; 12 May '67; a)Pace, pace (not attributed); b)Amour, viens aider (SAMON ET DALILA) (Saint-Saens); c)Wo berg' ich mich (EURYANTHE) (Weber); d)Wie nahte mir (DER FREISCHÜTZ) (Weber); e)Che faro (ORFEO ED EURIDICE) (Gluck); f)Und ob die Wolke (DER FREISCHÜTZ) (Weber); g)Eri tu (UN BALLO IN MASCHERA) (Verdi); h)Pleurez mes yeux (LE CID) (Massenet); i)Vissi d'arte (TOSCA) (Puccini); j)Avant de quitter ces lieux (FAUST) (Gounod); k)Gavotte (MANON) (Massenet); w/short speech of protest; p. Davis.

516 Interview (Ger.) by Marcel Prawy; 1960's; on Vienna, jet set vs. ensemble, Schalk, Jeritza, farewell recital, books, MAW, her vocal technique, interpretation, "retirement".

517 Speaking (Ger.); 1960's; 2 bands of LP: 42; original source (?); on early studies & career, Vienna, the Marschallin, US & the Met., Lieder, farewell recital, Walter, Schalk, Toscanini, favorite role (Sieglinde), other roles in Vienna, ensemble missing today, modern "stylised" productions. 518 Master class; UCSB "College of Creative Studies"; 6 Jan. '68; a)Dichterliebe (Schumann); b)Gretchen am Spinnrade c)Die Krähe (Schubert); d)Widmung e)Er, der Herrlichste (Schumann); p. La Verne Dayton.

518 Master class; UCSB; Jan. '68;

519 Master class; UCSB (see 518); 13 Jan. '68; a)AIDA: Ritorna vincitar (act 1) & Romanza (act 3) (It.) (Verdi); b)EUGEN ONEGIN: Letter scene (act 1) (Eng.)(Tchaikovsky); p. Dayton.

520 Master class; UCSB (see 518); 20 Jan. '68; a)DER ROSENKAVALIER: Presentation of the rose b)ARABELLA: Duet (act 1) (R. Strauss); p. Dayton.

521 Master class; UCSB (see 518); 27 Jan. '68; a)Lieder eines fahrenden Gesellen (Mahler); b)Allerseelen c)Heimkehr d)Zueignung (R. Strauss); e)Gesang Weylas f)In dem Schatten (Wolf); g)Morgen h)Ständchen (R. Strauss); p. Dayton.

521.1 Interview by Maurice Faulkner; Feb. '68; for 80th birthday; childhood memories; early studies; early career; Vienna; Strauss; rehearsals in Vienna with solo rehearsals, with conductor & piano, then "Sitzproben"; weeks of rehearsal for FIDELIO, which was one of the high points of her life; Toscanini & Schalk approached it from a musical point of view, Bruno Walter from a psychological conception; interview continued later (28 Apr. '68 see 521.3)

521.2 Private lessons of Alice-Marie Nelson (and others); students' singing distorted on original tapes; Lehmann's instructions usually clear, here paraphrased; 19 Feb. '68; DER ROSENKAVALIER: act 1, scene 1 (R. Strauss); many stage direction comments & the reminder that many such things might have changed since Lehmann's time; Quinquin shouldn't shout at the Marschallin; some demonstrations as Octavian; psychological & detailed appreciation of the words, i.e. "schöner ist als ich" hurts because the Marschallin was such a beauty; Lehmann demonstrates "ich sag' was Wahr ist"; she talks of expression in the hands; 2 Mar. '68; Wir wandelten

(Brahms); suggestions on mood and stance; Meine Liebe ist grün (Brahms); Lehmann advises that this would be a good song to end a group; very free, should soar, some demonstrations; Wie Melodien zieht es mir (Brahms); suggestions on phrasing; not so detached, don't get caught up in technique, but be free; Lieder eines fahrenden Gesellen (Mahler); Lehmann demonstrates a bit; speaks of the use of the hands, body, etc., but says she shouldn't suggest something, rather it should come from the student herself; not too technical, but as legato as possible; (incomplete); Feldeinsamkeit (Brahms); "blau" is a beautiful word; use a mysterious, breathy piano on "mir ist.."; the eyes shouldn't look into death; Von ewige Liebe (Brahms); here "ja" is an unimportant word; don't sing too furiously; demonstration of "leidest du Schmach..."; in the last line, "Liebe" & "ewig" should have an "ah" sound mixed into the "ee" sound; Vergebliches Ständchen (Brahms); not so staccato; should tease more; don't send him away forever in the final "gute Nacht"; don't lose sympathy or be annoyed with him; Botschaft (Brahms); too quick; more refinement on the final "denkst an ihn"; LOHENGRIN: Ortrud's aria (Wagner); after a short time changes to SAMSON ET DALILA: Mon coeur...(Saint-Säens); don't scold, but be seductive; sounds too much like a good girl; some demonstration on the use of the expressive breath; Lehmann speaks of Marian Anderson's performance of the last phrase & encourages the student to overcome her inhibitions that "when you think you over-do, it will be just right"; CARMEN: Près de remparts des Séville & Habanera (Bizet); she's giving him the address, so stress "Pastia"; speaks of stage movement and of seeing Corelli as Don José; psychological interplay between Carmen & Don José; be careful that the voice doesn't become vulgar or harsh; don't sing each verse the same; feel the music in the body; JEANNE D'ARC: Adieu forêts (Tchaikowsky); a fanaticism must be in the voice; advises work on the high notes; 5 Mar. '68; FIGAROS HOCHZEIT: Non so piu (Mozart); not astonished, but confused; take time now & then; note arm movements and the difference between a concert & an opera performance; analyzes Cherubino's state; advises student to follow heart, not the head, more instinctive; only now as a teacher does Lehmann understand why she did something; speaks of singing Angelica; SUOR ANGELICA: Principessa aria (Puccini); fanatic, uncanny; asks that student not "sing" "espirare" so much, more inner sound; LE PROPHETE: Prêtres de Baal (Meyerbeer); fanatic spirit is missing; should note change in mood in the eyes; discusses singing a lot of house concerts in Paris & earning a lot of money from them; SAMSON ET DALILA: L'amour! viens aider...(Saint Säens); suggests no high Bb; (incomplete); 9 Mar. '68; AIDA: Aïda-Amneris duet (Verdi); harsh & fiery violence; should "feel" the music in the hands;



the muscles should be taut with energy; SAMSON ET DALILA: Mon coeur...(Saint-Säens); more voice at the beginning; Lehmann demonstrates the "expressive" breath; the fire is missing, forget yourself; don't stare at one point; Wir wandelten (Brahms); "so schön war alles" must be more expressive; don't drag; Feldeinsamkeit (Brahms); try to achieve a feeling of flying in "nach oben"; LOHENGRIN: Elsa-Ortrud duet (Wagner); every word must be understood; Lehmann speaks/sings example of two important words: "verlassen" & "zauber"; Elsa's most beautiful music "es gibt ein Glück" must be legato, demonstrates; SAMSON ET DALILA: L'amour! viens aider...(Saint Säens); Lehmann speaks of the meaning of the words and demonstrates; Von ewige Liebe (Brahms); Lehmann congratulates student "you are starting to forget yourself"; Wie Melodien zieht es mir (Brahms); asks how the student understand the words; it is an idea...(tape runs out); 16 Mar. '68; Das Verlassene Mägdlein (Wolf); words go against the music; Wenn ich früh in den Garten geh' (Schumann); Lehmann demonstrates first phrase, stresses correct pronunciation of "früh" & "grün"; Der arme Peter (Schumann); in the first song, don't give him too strong a personality; a rather stupid boy; in the second song, more legato...one grows with sorrows; in the third, "der stieg wohl aus dem Grab hervor" shuddering, uncanny & mysterious; SUOR ANGELICA: Principessa aria (Puccini); no sliding which weakens & sentimentalizes; FIGAROS HOCHZEIT: Non so piu (Mozart); "un desio" with more sensuality; wild & untamed; at the end, repeated line different: first time childlike, second time more defiantly; LE PROPHETE: Prêtres de Baal (Meyerbeer); Lehmann provides tempo & accent suggestions; asks that the final "e" above high "c" be removed, not musical and says that this aria, so full of effects, technique and fireworks doesn't appeal to her; 24 Mar. '68; Zueignung (R. Strauss); portion only; Lehmann demonstrates; three different people should be portrayed; on "heilig" one should hear the "h"; should feel free; DER ROSENKAVALIER: Presentation of the rose, act 2 (R. Strauss); Octavian sung in German, Sophie in English; Octavian feels excited but later upon seeing Sophie becomes more of a man; he must tremble with the elemental power which strikes him; many stage suggestions; official message & message from the heart should be different; anecdote about studying Sophie with Becker in Hamburg & then later in Vienna when E. Schumann was ill for a rehearsal singing that role as well as her own; Schalk said he'd be happy if she learned her role (Octavian); the name "Quinquin" embarrasses him; Lehmann talks of recent 80th birthday party, Frances Holden; meaning of Orplid; Der arme Peter (Schumann); 30 Mar. '68; Aufträge (Schumann); accent "Auftrag"; give feeling as if you see the dove; more secret...not too much voice; short demonstrations;

Verschwiegene Liebe (Wolf) (sung in two keys); mysterious & fantastic; connect "verschwiegen" & "Gedanken"; must paint the "Wolken"; Lehmann prefers the lower key for this student; no crescendo on "verschwiegen"; AIDA: Aïda-Amneris duet (Verdi); Lehmann tells anecdote of hysterical vocal chord paralysis on stage with Slezak, who thought she was kidding; speaks of Manchester Guardian critic who called her the greatest actress; 13 Apr. '68; Lehmann speaks of Hawaiian trip; anecdotes about her sending back scores as too difficult; Krauss and their mutual enmity; quintet in DIE MEISTERSINGER & how Bruno Walter told her to think herself into the mind of Eva to avoid being nervous; this last point can be carried into all roles...a movement this way or that isn't important if one thinks in the role; DER ROSENKAVALIER: Marschallin-Octavian duet from "wie du warst" act 1 (R. Strauss); more passionate; Octavian not so happy to be called "Bub", but "ich hab' dich Lieb" has a strong effect; stage movements; Octavian shouldn't really get violent against the day; gives psychological insights; Marschallin shouldn't take her dream too seriously; "einmal" then the Marschallin stops herself before she reveals something she shouldn't; p. Dayton.

521.3 Interview by Faulkner in Santa Barbara; 28 Apr. '68; Lehmann talks of Wagner's Ring; Anna Russell; sang Freia because someone ill; kindness of Nikisch; sang Orlofsky in FLEDERMAUS with Nikisch; reminisces about singing Sieglinde with Melchior under B. Walter; some conversation about present-day productions; preferred conducting of Schalk & Walter to that of Strauss; recalls Strauss complementing her on an "A#" in DIE FRAU OHNE SCHATTEN, thereafter she never sang it so well; tells stories of reprimands for jokes with Slezak when she sang Guttrune & Eva; mentions that Toscanini forgave her errors because her singing came from her emotion; talks of how the Marschallin grew over the years and when asked if she'd do it differently now, she replies, yes, that she didn't always do it the same & now she'd do it differently & better!

522 Interview by a Vienna radio station; 25 Jun. '68; mc sent questions which Lehmann answered in her hotel at Bad Gastein (German); on early career, Vienna, roles, teaching, writing.

523 Master class; UCSB (see 518); 12 Oct. '68; Winterreise (first 5 songs) (Schubert) (remarks that it is ok for women to sing songs originally written for men). p. Dayton.

524 Master class; UCSB (see 518); 19 Oct. '68; a) DIE WALKÜRE: Duet (act



1) (Wagner); b)LA BOHEME: Che gelida manina (Puccini); p. Dayton.

525 Master class; UCSB (see 518); 26 Oct. '68; a)DER ROSENKAVALIER: Monologue (Strauss); b)LA BOHEME: Mimi (act 3) (Puccini); p. Dayton.

526 Master class; UCSB (see 518); 2 Nov. '68; a)Liebestreu b)Am Sonntag Morgen c)Der Tod, das ist die kühle Nacht d)Auf dem Kirchhofe (Brahms); e)DER FREISCHÜTZ: Scene & aria (act 2) (Weber); f)DIE LUSTIGEN WEIBER VON WINDSOR: Duet (act 1) (Nicolai); p. Dayton.

527 Interview by Gutman; 8 Feb. '69; Met. Intermission Feature; dub of earlier interview; 3 different sopranos who sang the Marschallin.

528 Interview by Hans Fischer Karwin; Summer (?) '69; on Wessling's Lehmann biography, Mehr als eine Sängerin; great names associated with her, technique vs. personality, early Lieder attempts probably too "operatic", early period in Vienna as a "wild Prussian"; then became more at home and finally "Viennese"; (Ger.).

529 TV Interview (in German) in Salzburg by Karwin; Summer (?) '69; on her life, early studies, career, anecdotes, fate, Vienna, early roles in Vienna, husband, Strauss as director, as a conductor, ensemble, B. Walter, Schalk, Toscanini, Isolde, Nazis, US, return to Vienna, most exciting event in career.

530 Master class; UCSB (see 518); 11 Oct. '69; a)FIDELIO: from act 1 (Beethoven); b)Die Georgine c)Wiegenlied d)All' mein Gedanken e)Zueignung (R. Strauss); p. Dayton.

531 Master class; UCSB (see 518); 25 Oct. '69; a)DIE MEISTERSINGER: from act 2 (Wagner); b)Es muss ein Wunderbares sein c)Die Lorelei (Liszt); d)Ich bin der Welt e)Ich atmet' einen linden Duft f)Um Mitternacht (Mahler).

532 Master class; UCSB (see 518); 1 Nov. '69; a)CARMEN: part of act 1 (Bizet); b)DER FREISCHÜTZ: from act 2 (Weber); c)INTERMEZZO: from act 1 d)DER ROSENKAVALIER: Trio (act 3) (R. Strauss); p. Dayton.

533 Interview for "Singer not the Song"; BBC; 1969; on early career when everything slower than for today's "stars", giving all until end, farewell recital when public still wanted more.

534 Interview for BBC; 1969; recollections of Strauss; he not bothered by her vocal & musical imperfections; Dresden premiere of INTERMEZZO; his wife & the story of their engagement, preparation for FRAU OHNE

SCHATTEN, singing Strauss' Lieder for him.

535 Interview by Richard Calhoun WBUR's "Hall of Song" story of Met.; for NPR; aired Jan. '71; prog. #22=1933 season; she talks of her early efforts at the Met; may be duplication of entry #509.

536 TV Interview by Neville Cardus from Hyde Park Hotel, London; BBC; 2 Aug. 1971; on her recent book on Lieder cycles, teaching, his recollections of her from 1925; Strauss, role of Eva with Toscanini; Schalk anecdote, Beecham, Walter as teacher of opera & Lieder, understanding roles, interpretation, DER ROSENKAVALIER as theater, Hoffmansthal, her hobbies, favorite roles.

537 Interview by Sylvia Vickers from Hyde Park Hotel, London; BBC; 3 Aug. '71; Vickers makes many embarrassing errors; on early career, INTERMEZZO, working with a composer, how she brought a role to life, relinquishing teaching, how to recognize talent, intelligence vs. voice, jet-set stars of today, technique, Toscanini, teaching interpretation, Bumbry, critics from country to country, future of opera.

538 Interview: aired 16 Sept. '71; contents unknown.

538.1 Talks about her professional association with Toscanini, from the first radio broadcast, through the Salzburg years. Jan. '72; WFCR-FM, Amhurst, MA; Museum of Television and Radio.

539 Interview by Gary Hickling for 85th birthday tribute; WBAI; taped 18 Dec. '72; on favorite roles & recordings, students.

539.1 Interview by Frank Malloch?; 28 Feb '73; CD???

539.2 Interview (in German); Apr 1973; with Walter Slezak for Vienna TV show on Leo Slezak; existence???

540 Interview by Hickling for Melchior memorial program; WBAI; 15 Aug. '73; on singing with Melchior, his Siegmund, anecdotes.

541 Broadcast: Coaching Jeanine Altmeyer in the role of Eva; Salzburg; Apr 1973; on stage movement, important words, psychological interpretation.

542 Interview (Ger.) by Frieda Jahre for "Kultur Interview"; 22 Aug. '73; on Vienna in 1914, 1916, first roles there, at first not fitting in, Strauss, Puccini, Toscanini, Lieder as another world, third career as teacher, Vienna as

"home", no "stars" then, writing a book on Lied interpretation.

LATER INPUT: RECORDINGS WITH INCOMPLETE DATA (some possibly taken from Columbia radio broadcasts; see 450, or perhaps acetates recorded from WQXR or another New York City radio station of Town Hall performances.)

543 Es weiss und rät es (Mendelssohn); no date, 1940's?; p. Ulanowsky; VOA 16" acetate, 33 rpm.

544 Pagenlied (Mendelssohn); see 543.

545 Schilflied (Mendelssohn); see 543.

546 Neue Liebe, neues Leben (Beethoven); see 543.

547 Das Veilchen (Mozart); live; no date, possibly mid 1940's; p. Ulanowsky?; no data.

548 Andenken (Beethoven); see 543.

549 Freiheit, die ich meine (C. Groos); 1 Nov. 1943; p. ?; OWI Series; in Deutsches Rundfunkarchiv listed as "Stimme aus Amerika", available at UCSB.

550 Frühlingstraum (Schubert); see 543.

551 Gute Nacht (Schubert); see 543.

552 Abendempfindung (Mozart); see 543.

553 Anakreons Grab (Wolf); see 450.

### **Undated Interview/Class**

553 Interview/class by Jan Popper; no date; DER OPERNBALL: Im chambre séparé; (Heuberger); Lehmann sets the scene.

554 Interview? "Die Saengerin grüsst Oesterreich" broadcast by Austrian Radio Vienna, unknown reporter; Deutsches Rundfunkarchiv

### **LP Reference**

This section of the complete discography contains the LPs referred to in the commercial and non commercial portions.

(That is: at the end of a listing there is "LP" followed by a number. Here are

those numbers.)

LP: 1 COLO (or COLH) 112 (ANGEL)=PMA 1057 PARLOPHONE-ODEON (EMI)=GR 2046 (TOSHIBA JAPAN).

LP: 2 77307 (ANGEL JAPAN).

LP: 3 ARTPHONE C22 G0008 (JAPAN).

LP: 4 CS22 G0009 (JAPAN).

LP: 5 YD 3016 (JAPAN).

LP: 6 YD 3017/18 (JAPAN).

LP: 7 BRUNO WALTER SOCIETY BWS 729.

LP: 8 BWS 1009.

LP: 9 CBS (SONY) MASTERWORKS 20 AC 1915 (JAPAN).

LP: 10 20 AC 1914 (JAPAN).

LP: 11 SONC 15117 (JAPAN).

LP: 12 Frauenliebe und -leben & Dichterliebe: COLUMBIA MS 4788=ML 4788=PHILIPS A01265L=ODYSSEY 32 16 0315=CBS (SONY) MASTERWORKS SONC 15112, CBS (SONY) SOCF 134 & CBS 20AC 1913 (JAPAN); CD: CBS MPK 44840; only Frauenliebe und -leben: ML 2182=XLP 15249=ARTPHONE YD 3016 (JAPAN); Dichterliebe only: CBS 72250=ML 4788=ML 2183=C 1020 (UK)=FC 1034 (FRANCE).

LP: 13 COLUMBIA ML 5778=CBS-BRG 72073 (UK).

LP: 14 ML 5996=CBS-BRG 72209 (UK).

LP: 15 DECCA DL 9523.

LP: 16 DECCA DL 9524.

LP: 17 EMI CD-COH 7610422

LP: 18 EMI O-83396.

LP: 19 EMI 1C 137-30707/05=SERAPHIM 1B-6105.

LP: 20 EMI 1C 147-29116/117M.

LP: 21 EMI 1C 147-30226/27M.

LP: 22 EMI HLM 7027.

LP: 23 EMI RLS 154 7003.

LP: 24 EMI RLS 743.

LP: 25 EMI RLS 766.

LP: 26 GAO EJS 100.

LP: 27 GAO EJS 178.

LP: 28 GAO EJS 234=BWS/DISCOCORP RR-426 (E80 686/88WC 634/36)  
=EDIZIONE LIRICA EL004-2=PEARL GEMM 228/9 (excerpts).

LP: 29 GAO EJS 332.

LP: 30 GAO EJS 425.

LP: 31 GAO EJS 444.

LP: 32 GAO EJS 462.

LP: 33 GAO EJS 496.

LP: 34 GAO EJS 536.

LP: 35 LEGENDARY RECORDINGS LR 142-5.

LP: 36 LR 212.

LP: 37 MET OPERA 206.

LP: 38 MET OPERA 403.

LP: 39 MET 5 SORIA SERIES.

LP: 40 ODEON OBL 1072(3)/20479=7xBe 169/170 (45rpm).

LP: 41 ODEON-BELCANTODISC ORX 123 (45rpm) (FRANCE).

LP: 42 ODEON (EMI) O-83396.

LP: 43 ODEON OPX 503/505.

LP: 44 ODYSSEY (CBS-COLUMBIA) 32 16 0179. as 7" 45 rpm ABE 10233

LP: 45 OPERA DISC 3086.

LP: 46 PEARL GEMM 259/60.

LP: 47 PEMBROKE=PELICAN 2009 (incomplete) =EMI 1C 027 60386.

LP: 48 PREISER COURT OPERA CLASSICS CO 387.

LP: 49 CO 410.

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LP: 51 LV 94.

LP: 52 LV 180.

LP: 53 LV 294.

LP: 54 LV 1336.

LP: 55 RCA 430.661 (FRANCE).

LP: 56 RCA CAMDEN CAE 438 (45rpm), LR 212 (only 405).

LP: 57 RCA CAMDEN CAL 378=CDN 1015 (UK)=RS 7 (JAPAN).

LP: 58 RCA LCT 1108=430.529S (FRANCE).

LP: 59 RCA LM 2763=RB 6604 (UK)=HR GEMM 219.

LP: 60 RCA RS 12 (JAPAN), RCA LM 6130 only An Chloe.

LP: 61 RCA CD 7809-2-GR

LP: 62 RCA VICTROLA VICS 1320 E.

LP: 63 ROCOCO 5217.

LP: 64 ROCOCO 5356.

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LP: 66 RUBINI RDA 003.

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LP: 68 SERAPHIM 1B-6105=EMI 137-30704/05.

LP: 69 SERAPHIM 1C-6041.

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LP: 72 TOP ARTISTS PLATTERS T 306.

LP: 73 T 318.

LP: 74 TOP CLASSICS 9052.

LP: 75 TMC 100.

LP: 76 UORC 218.

LP: 77 UORC 235.

LP: 78 UORC 257.

LP: 79 UORC 306=LOBERO LL 1=AQUITAINE MS90420 ("A nos morts" not included)

LP: 80 DER ROSENKAVALIER (abridged): VICTOR LCT 6005=VICTOR WCT 6005 (45 rpm)=LVT 2002=ANGEL GRB 4001=E 80630-1= FRENCH S 0014-5=HMV COLH 110-111=ELECTROLA E 30 (80) 630-6, WCLP 697-8=SERAPHIM 1C 6041(which includes Strauss arias from other operas)=WORLD RECORD CLUB (EMI) SH 181-2=EMI RLS 7704=REFERENCE 143 2943=EMI C 187-29225 M/26; LCT 1=217 & 226 only; act 1 monologue EMI CD: see LP: 17. Now on Référence & Pearl CD's.

LP: 81 DIE WALKÜRE: VICTOR LVT 1003, LCT 1001, WCT 2 (45 rpm) (only 237); EMI ELECTROLA 1C 047-29 116/117 & SERAPHIM 1C 6140 (only 242-243); TC 9048 (only 233 & 239); 1C 147 01259 (only 236-238 & 240); RCA LM 1909 (only 236); LCT 1003, WCT 58, SERAPHIM 60190, HMV COLH 133, EMI ELECTROLA 1C 049-03023M, FALP 50013 & REFERENCE 2C 051 03023M (PM322) (FRANCE) (act 1); ODEON ELECTROLA (EMI) E 80686 88, WCLP 734-6, DANACORD DACO 171-176 (acts 1 & 2); EMI TURNABOUT/VOX THS 65163 (act 2 scenes 3 & 5); EMI ELECTROLA C 147-30 636 m/37, ANGEL 1G

6130 (excerpts); EMI 2902123/PM 663 (act 2). also CD: DANACORD DACO CD 317-318; CD (act 1) EMI CDH 7610202; also excerpts on Seraphim cassette 4 X G-60113; Seraphim's 13 LP album: "Record of Singing" includes excerpts; two "Stars of the Met" LPs include excerpts: M633-1 15817-A (Du bist der Lenz, 238) & M329-7 14205-A (Der Männer Sippe, 236).

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### **Complete Index**

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The asterix (\*) indicates a portion larger than an aria. The number which follows each selection is the same Index number used to find complete discographical information.

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