

L O T T E
L E H M A N N
F O U N D A T I O N



Preserving Lehmann's
legacy and cultivating
classical song appreciation.

Lehmann Foundation Newsletter, Fall 2000

LEHMANN LIVES!

The Lehmann Website's most frequently asked question concerns the availability of her televised master classes. It is thus with great pleasure that we announce that Lehmann's master classes will soon be commercially available from VAI. Owner of VAI, Ernie Gilbert, writes: "We will probably have the Lehmann Master Classes out by the first of the year. Initially they will be available on cassette but...later on DVD when there is a greater population of DVD players out there. The seven classes will probably be available on four cassettes. List price probably \$24.95 per cassette." This is good news for Lehmann fans and those wishing to observe her at work; even in her late 70s she was compelling.

A treasure arrives: One of Lehmann's students, Shirley Sproule, sent us a huge amount of Lehmann-related photos, remembrances, paintings, and more, which will soon be loaded onto the Lehmann Website.



Shirley Sproule, Mme. Lehmann and Eleanor Steber

as follows: "My name is Karl Hans Krause. I am the son of Otto Hans Krause and the grandson of Otto Krause, the husband of Lotte Lehmann. My Father died in 1990...I stumbled upon your excellent web site today. Although I have some heirlooms of the family brought over from Vienna...and have enjoyed hearing tales of 'the old country' all my life...sadly, I have no pictures of my Grandfather. I would be very interested in discussing our family history with you...and the possibility of getting copies of some of the prints you have displayed..."

Rarity: We recently purchased *Verse in Prosa*, the book of poetry that Lehmann wrote in 1924, which contains a handwritten dedication to her pianist at the time, Ernø Balogh. The complete description of it, as well as one of the poems with an English translation, can be found on our website.



1920's painting of Lehmann by Mayer from *Verse in Prosa*

NEW YORK, NEW FRIENDS

Gary Hickling, President and founder of the Lotte Lehmann Foundation, recently spent a month in Boston and New York. Meeting with experts in the field of song, Hickling was overwhelmed by the outpouring of encouragement and ideas. A description of some of these discussions follows. More detailed information on these organizations can be found on their websites, through links on the Lehmann Website.

- **Marilyn Horne Foundation.** Hickling met with MHF managing director, Barbara Hocker, and established a wonderful relationship. The MHF has much the same mission, with respect to song, as the Lehmann Foundation. In addition to plans for national radio broadcasts of classical song, the MHF is also working on an educational song video. The MHF supports talented young singers who perform recitals throughout the US, including outreach to the local schools. The video will prepare the students for the singers' presentations. We will be working with the MHF's film director to share the feedback from our demo video, "Three American Art Songs." Hocker was so pleased with our video that she may use it in addition to theirs.

• **New York Festival of Song.** Festival directors Michael Barrett and Steven Blier shared details of their NYC public school outreach and talked about their successful series of vocal recitals. "Artist teachers" take music to the schools (even where no music class exists) and focus on one field of music each visit. For example, students learn about Latin music by discussing the differences between the rhythms of tangos, habaneras and merenges. At the end of the school year the students write and perform their own songs. Although not classical song, the worthwhile results are songs which the students themselves develop, from writing the words, through composing the music, and finally to performing their own songs.

Steven Blier discussed aspects of his highly successful (SOLD OUT!) classical vocal recitals. The combination of several (usually four) voices in a focused, concept-based recital with his commentary, detailed program notes and complete translations, yields a lively, compelling artistic event. Hickling attended one highlighting American song called "Harry, Hoagy and Harold." One of the singers in this tribute to composers from the past was baritone Kurt Olmann, an advisor to the Lehmann Foundation.

• **Mannes College of Music.** Fred Fehleisen, assistant dean and a Lehmann Foundation advisor, arranged for Hickling to attend a Mannes vocal faculty meeting. After presenting the Foundation's Education Project to this group of receptive teachers, Hickling learned that the faculty has been growing hesitant to accept students with less than operatic voices because they fear so few career opportunities exist for them. Proof again that the Foundation's education mission is of the highest importance. (For more on the Education Project, see below.) Later Hickling heard a German Lied class taught by one of the faculty, Antonia Lavanne. One student sang Mahler's "Ich bin der Welt abhanden gekommen" beautifully.

• **Joy in Singing.** An important classical song competition that also includes master class instruction, this yearly contest has developed many talented singers. Its director, Paul Sperry, also a Lehmann Foundation advisor, teaches American Song at Juilliard and Manhattan School of Music. In addition to meeting privately with Sperry, Hickling was able both to hear him sing Schubert's *Winterreise* and to observe his Juilliard classes. The student performances



One of Lehmann's drawings for *Winterreise*

in these classes were of exceptionally high quality. News Flash: In the next board meeting of "Joy in Singing" they will discuss the Lehmann Foundation's Education Project.

• **Sing!** (an outreach organization combining the recital and master class). This is a collaboration of soprano Carol Kaimowitz and pianist Frank Daykin. Hickling met with Daykin and discussed the challenges of song presentation in schools. Daykin believes that songs are best received if there are language and ethnic connections with the students. Furthermore, the chosen song should tell a story; after hearing it the students can participate in the story line by imagining what occurs after the song ends. Kaimowitz feels her own repertoire has been expanded by Daykin's French language expertise. Acknowledging that the classical song is definitely a "hard sell," she encourages live performance in schools in order to bring it to life.



Juilliard soprano Erika Wueschner

• **InterSchool Orchestra.** This organization brings together talented NYC student instrumentalists to regularly rehearse/perform in groups appropriate to their age and abilities. ISO's director, Ann McKinney, provided Hickling with contacts to music education resource people such as program administrators and curriculum developers, as well as contacts to the music education organizations "Education through Music" and "Young Audiences/New York." With McKinney's help Hickling was able to speak to Polly Kahn, Vice President of Education for the American Symphony Orchestra League. Kahn advised us to research schools' existing music programs and needs. The standards for the various levels are often promulgated at the city or state levels. Kahn also suggested connecting with opera companies to learn about their successful education programs. She believes that MENC and choral and vocal organizations would be good places to find resources to further the Lehmann Foundation's mission.

• **ICM Artists, Ltd.** Hickling met with Caroline Woodfield, Vice President and manager of such well-known singers as Anne Sofie von Otter, Ian Bostridge and Sir Thomas Allen. Though despairing of the lack of opportunities for classical singers in the US, Woodfield provided many examples of thriving song organizations, such as the "Art Song Festival" at the Cleveland Institute of Music, "Songs Unlimited" in Arkansas, "Art of the Song," a successful vocal series

in Washington, DC with an active outreach complement, and the Steans Institute (part of the Ravinia Festival) which provides performance opportunities and coaching for vocal recitalists.

- **The College Music Society**, a consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music. CMS's mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction. This last part of their mission is especially appropriate for classical song. Anthony Rauche, director, spoke about the Society's upcoming conference in Toronto. Rauche offered to share Lehmann Foundation informational material and the demo video, and to make contacts for us.

Hickling also met with many encouraging individuals who provided classical song education ideas. Lehmann Foundation advisor, counter tenor **Derrick Lee Ragin**, suggested using a spiritual to help connect with African-American students. Tenor **Robert White**, a new Foundation advisor, would like to see a blurring of the distinction between "classical" and "pop" songs - good music, in his estimation, is enough to catch the interest of students. Another new advisor, soprano **Marni Nixon**, echoed these views, using the example of the "American Traditions Competition for Singers" at the Savannah Onstage International Arts Festival. Musical theater, blues, gospel and classical song are all areas in which young singers may enter. **Warren Jones**, pianist, and another new Foundation advisor, suggested contacting the young singers that perform in outreach situations, such as those sent by organizations like the Marilyn Horne Foundation, to ask for their advice on how to reach young people. **Alexander Farkas**, pianist, vocal coach and Alexander Method teacher at the Hart School of Music, confirms that many students arrive at the college level underprepared and unexposed to classical song. Hickling also met with **Ned Rorem**, one of America's leading composers and a Foundation advisor. They discussed the term "art song," which Rorem dislikes and finds "defensive" and pompous. He suggested that we use "concert song." We are now trying "classical song," also used by the Marilyn Horne Foundation. When the Rorem meeting was over, Hickling asked him if there were other areas that he would suggest exploring, to which Rorem replied, "You seem to be doing just the right things." (Encouragement!)

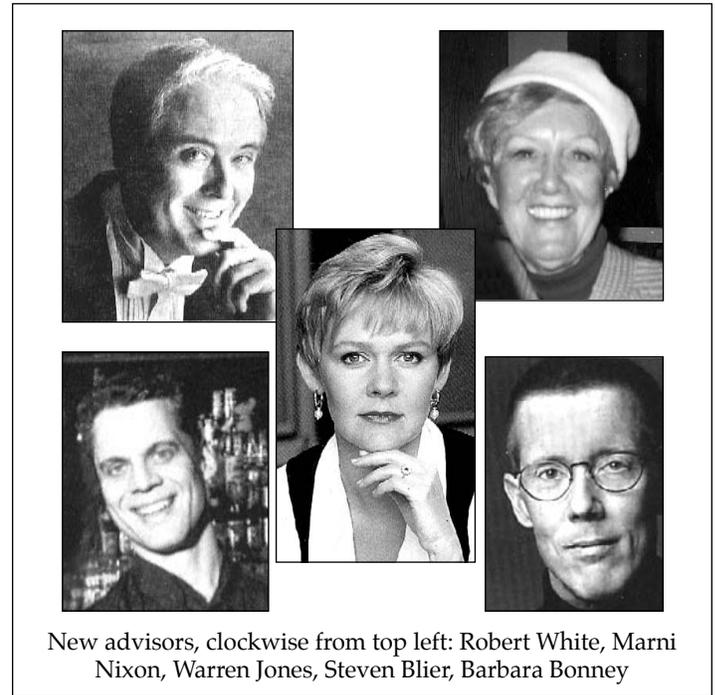


Ned Rorem

LEHMANN FOUNDATION FLOURISHES

We are expanding our board of directors. We welcome David Lerps, a great opera fan, who brings his wisdom and experience in matters financial; Marina Smous-Bradford, on the board of the Honolulu Symphony, a lover of vocal music and a financial planner for American Express Financial Services; Richard Lachman of the Law Offices of Richard Lachman, also on the Honolulu Symphony Board as well as the Honolulu Chamber Music Series; Guy Merola and Mark Wong, CEO's of Commercial Data Systems; and Janet Cooke.

In addition to our present advisors, five more were recently added: sopranos Marni Nixon and Barbara Bonney, pianists Steven Blier and Warren Jones and tenor Robert White. Thanks to all our advisors for their invaluable help. Advisor biographies can be found on the Lehmann Website.



New advisors, clockwise from top left: Robert White, Marni Nixon, Warren Jones, Steven Blier, Barbara Bonney

We are beginning a campaign for corporate and individual financial support, in order to obtain funding to accomplish our goals, some of which include:

- **Art Song Contest Outreach.** Now in its fifth year, the contest celebrates the excellence of local singers. Winners share a recital that is broadcast throughout the islands and sampled on the Lehmann Website for your listening pleasure. But although the Art Song Contest has been successful, few neighbor islanders have participated. We hope to correct this by flying a pianist, a sound engineer and the

necessary equipment to Kauai, Maui and the Big Island to record contestants who don't have the advantage of recording at Hawaii Public Radio's Atherton Studio.

• **Classical Song Videos.** We continue to develop ideas for producing stimulating educational song videos. Swiss soprano Juliane Banse has agreed to film *lieder* in locations appropriate to the song lyrics. Script writers have sent some wonderful ideas. However, since producing our own educational song video is so expensive, we are considering offering a substantial cash prize in a contest for graduate students of film to produce such a video. Film students using cutting edge technology could produce a compelling educational tool. UCLA and NYU teachers have expressed interest in the idea.



Juliane Banse

• **Great Songs.** Broadcast weekly on Hawaii Public Radio since 1988, this program of song is now heard in prime time on Sundays at 7:00 pm on KHPR, KKUA & KANO. Since the Marilyn Horne Foundation is initiating their own public radio broadcasts of classical song, we have abandoned our efforts to put *Great Songs* on the national airwaves. We plan to offer these programs on the Lehmann Website.

SONGS IN SCHOOLS

Classical song is basking in renewed appreciation, the result of many new CD releases of today's talented singers in recordings of current and historic composers. Song festivals now occur worldwide, and not just in major cities, demonstrating this renewal. But in the music appreciation classes that are still taught, students seldom learn anything about classical song. This neglect denies students of all ages and nationalities the opportunity to enjoy their rich and varied musical/poetic heritage as well as the creative expression of contemporary poets and composers.

The Lehmann Foundation believes that the introduction of song into the schools can reignite the whole neglected field of school music and provide material for other disciplines as well. For example, Fauré's *mélodie* "Mandoline" presents the art teacher the opportunity to discuss the Watteau paintings that may have inspired the song's poet Verlaine; offers the French language teacher an example of the language in action; provides the history teacher with a way to demonstrate elements of 19th Century Romanticism; and gives the music teacher a lively, descriptive song with a good tune.

Education Project Components

- **Research.** We will hire an education researcher to determine to what degree music appreciation is taught, and if classical song is included at all. We need to learn what teachers seek in a song curriculum, and to identify what teaching materials and training are needed.
- **Curriculum.** An education writer will use the data from our research to develop a song curriculum. Alison Kenny-Gardhouse of "ConnexionArts," Toronto, is interested in the project.
- **Materials.** Teaching materials will be needed to support the curriculum. Our educational demo video is already being tested and used in schools in the US, Canada and Australia. (If you wish to see the demo video, please let us know and we can mail you a copy.) The curriculum and other sound or visual materials will be made available on the Lehmann Website, thus available to anyone wishing to use them.
- **Public Relations.** Opera companies and symphony orchestras are ongoing institutions that not only promote their own products, but help cultivate appreciation of "opera" and "symphonic music" in general. No such ongoing support exists for classical song. We will remedy this by advertising the Lotte Lehmann Website, making song information available on the Website, developing classical song publicity and establishing communication among the institutions with a stake in classical song. Besides the foundations mentioned in this newsletter, the record companies, artist agencies, composers, poets and the singers and pianists themselves have an interest in ensuring that more people are exposed to classical song.

2000 SUPPORTERS

As of October, 2000 the Lehmann Foundation has received support from the following individuals and institutions:

Lehmaniacs (\$2500-\$15,000): The Bauer Foundation, Alfred Hickling.

Supporters (\$1,000-\$2,499): Anonymous, Nancy Bannick, Alex Farkas, Mrs. Richard (Dotsie) Hellman, Gary Hickling, Dennis Moore, Vet-Sal Inc.

Contributors (\$100-\$999): Thomas and Karen Ackland, Janet Cooke, Dwight and Louise Emery, Vinny Gioia, Eric Hvolbøll, Tom and Natalie Mahoney, Katsuumi Niwa, Hilde Randolph, Albert Schütz, Dixon and Penny Smith, Claudia Whitnau.

Helpers (\$1-\$99): Mark and Noriko Bagley, William Collins, Alma McGoldrick, William Moran, Shirley Sproule.

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ROBERT WHITE

Dear Friends,

The spark that Lehmann lit in me in 1962 still burns brightly. This year we've expanded the Lehmann Website to include audio clips of her singing, produced our first educational song video, held the fourth art song contest, and prepared ten grant applications (no money yet). "We" means Suchi Psarakos, my administrative assistant, and I. She's wonderful: computer literate, a good writer and proofreader and knows little about the field of my obsession, song. That way, if I've made too many assumptions, she catches them.

Lehmann's great fan in Vienna, Hertha Schuch, sent us photos to add to the Website. Many thanks also to the Music Academy of the West for numerous unique photos and newspaper articles. Beaumont Glass, author of Lotte Lehmann, a Life in Opera and Song, sent photos and a condensed bio. And recently, at the death of Teresa Lehmann, Mme. Lehmann's sister-in-law, we were able to obtain copies of rarities bought by attorney and Lehmann advisor, Eric Hvolbøll.

For those of you interested in the Lehmann Archives at UCSB, you'll be happy to learn that curator David Seibert has begun the process of integrating the original portion of the collection with the materials that arrived after Frances Holden's death. They've organized the photos and are moving on to the letters.

When I thought that Great Songs was going to be heard nationally, I became very self-conscious about my radio voice/personality. So I took a workshop in radio announcing in Boston and learned a lot about techniques I can use to better reach listeners. It will take some time to put into practice the dynamics of pitch, volume, tempo and rhythm, but there should be some change for the better. For those outside Hawaii, the programs will be available on the Website.

You may know that each Great Songs program has a theme or concept. In June I had fun broadcasting "Art Songs for Kids" with 10 year old Heather Shoheit as my co-host. Afterward - unsolicited - I received a letter from a 9 year old listener detailing her reaction to each song! This makes the program really feel worthwhile.

During my NY trip I heard recitals that included the mature José Van Dam and the young baritones Randall Scarlata, Gerald Finley, Christopher Maltman and the soprano Jennifer Aylmer. Aylmer, able to sing/communicate in five languages, was presented by Marilyn Horne's "On Wings of Song." Soprano Marvis Martin, a former "Young Concert Artist" joined Scarlata in seldom-heard duets of Brahms. His vocal flexibility, color and range were impressive. Canadian Finley knew how to use humor to lighten an otherwise serious program. Julius Drake provided the sonorous, supportive and aptly illustrative piano accompaniment. Maltman used one of the best known collaborative pianists of the UK, Malcolm Martineau, who knew the songs so well that he barely glanced at the music. Maltman obviously enjoyed this security, though he had a few embarrassing memory lapses. How are singers able to remember so many poems in a variety of languages? Marilyn Horne and Robert White shared a recital of Irving Berlin songs and, though they admitted that the complicated lyrics were tricky, were able to bring them off with great aplomb. One day I was privileged to attend the dress rehearsal of soprano Ellie Valkenburg and pianist Joyce Rosenzweig as they were preparing an all Yiddish song program. I also heard Renée Fleming, Dmitri Hvorostovsky, Ozawa and the Boston Symphony in Beethoven's Missa Solemnis, plays, operas and symphonic and chamber music. A great month of music!

I hope you enjoy reading our newsletter - I look forward to hearing your feedback.

Aloha,



Terra cotta Lehmann statue

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— Juilliard —

2000 - 2001 SEASON

Thursday, October 19, 2000, at 6:00p.m.

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LIEDERABEND XCIII

NEW YORK PHILHARMONIC

Kurt Masur, *Conductor*

EDITH WIENS, *Soprano*

MARGARET LATTIMORE, *Mezzo-soprano*

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THE FRICK COLLECTION

Gerald Finley, *baritone*

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On Wings of Song

Co-produced by The Marilyn Home Foundation,
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Art of the Song

JOSÉ VAN DAM
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MACIEJ PIKULSKI
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Art of the Song Debut

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SEASON OPENING

RENÉE FLEMING
Soprano

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