

LOTTE
LEHMANN
FOUNDATION



Preserving Lehmann's
legacy and cultivating
classical song appreciation.

Lehmann Foundation Newsletter, Fall 2002

TWO LEHMANN BOOKS FORTHCOMING

Recent releases of Lehmann CDs and even a masterclass video demonstrate the ongoing interest in Lehmann's life and legacy. Now, two new books on Lehmann are in preparation.

The first, placing Lehmann in her social and political sphere, is being researched and written by Dr. Michael Kater, author of such recent books as *The Twisted Muse* and *Composers of the Nazi Era: Eight Portraits*. Dr. Kater, a social historian of the political culture of modern Germany, with an emphasis on the Weimar Republic and the Third Reich, explains his objectives: "...in the last 15 years I have become more interested in the relationship between music, society and politics... [regarding his interest in LL]...to get to the bottom of such a rare phenomenon as she represented. And I want to write about her 'times' as well." A respected history professor at Toronto's York University, Dr. Kater received a major grant from the Social Sciences and Humanities Research Council of Canada, which relieves him of teaching duties and allows him to concentrate on the Lehmann book.

He is most interested in the political and social aspects of Lehmann's life. This is not limited to the Nazi period; she sang in both Hamburg and Vienna during World War I. After 1941 she sang as an "enemy alien" throughout the US during World War II. During this time she continued to sing German opera and *Lieder* and performed benefit recitals for a wide range of musical, social, and war-related



Dick Pleasant, LL, Frances Holden and General Warren Fales, Camp Roberts, California, 1944

causes, including the Red Cross, British War Relief and even for American G.I.'s.

If you have *any* information or contacts that might help Dr. Kater in his research, you may reach him at: mkater@yorku.ca

The second pending book is part of the series called *Great Voices*, developed by Baskerville Publishers. Previous books in the series memorialized such famous singers as Corelli, Ruffo, Schipa, Simionato and Tebaldi. The core of the Lehmann volume will be an expanded edition of Beaumont Glass's Lehmann biography; new material by various writers will cover aspects of Lehmann, the woman, and Lehmann, the teacher and driving force at the Music Academy of the West in Santa Barbara, California. This worthwhile book will include extensive photos, an updated discography and, for the first time, a chronology of Lehmann's opera and recital appearances. As with others in the *Great Voices* series, a CD of Lehmann singing will accompany the text, and possibly a CD-ROM showing her teaching and singing.

Lehmann Foundation President Gary Hickling was asked to edit the book, update the discography and compile the chronology. Any input you may have would be of great value: memories of Lehmann's performances, anecdotes, and other historic and musical connections are of immense use and would receive credit in the book. Chronologies are almost impossible to "complete," but your assistance in locating obscure opera, concert and recital programs will definitely help make the Lehmann Chronology as comprehensive as feasible. Send information and photocopies to the Lehmann Foundation at: 111 Hekili St., Suite 323, Kailua, HI 96734, USA.

ARNBOM BOOK ON VIENNESE FAMILIES

In the last Lehmann Newsletter we mentioned that Marie-Theres Arnbom was writing a book on five families of Austria. Lehmann's husband Otto Krause had been previously married to a member of one of these families, the Gutmanns. "*Friedmann, Gutmann, Lieben, Mandl und Strakosch: Fünf Familienporträts aus Wien vor 1938*," published by Böhlau, Vienna, is now available (in German only) from German Amazon.com. Though Otto's marriage to Lehmann is covered, the book mainly focuses on the effect on Austrian history of these families who were important bankers, politicians, artists, scientists and inventors.

LEHMANN'S SINGING SCRUTINIZED BY SCIENCE

Kenneth Smith, a master of music student at King's College in London, has written an essay on the style and development of Lehmann's unique voice. He describes his motivation: "... I heard her sing 'An die Musik' and later when one of my colleagues tried to mimic Lehmann's performance during a seminar I decided to listen to many more of her wonderful performances of Schubert songs. I tried to define exactly what makes her voice sound so special; how it was different from her contemporaries and how it changed through her career. My essay takes specific examples from Lehmann's recorded oeuvre and analyzes, using standard computer software packages, many of the minute details which add up to create 'the Lehmann style.'" Mr. Smith's analysis is available on the internet, as are graphs of Lehmann's vibrato, portamento, etc., and the audio samples he refers to. Even those without technological expertise will find Smith's work fascinating, as he provides unique and useful perspectives on the vocal components that make Lehmann's singing so successful. His web page can be found at: www.hackneyken.fsnet.co.uk/schubert/index.htm

NEW LOOK FOR FOUNDATION HOME PAGE

Webmeister Ryan Hunt has redesigned the Lehmann Website home page to streamline access to the most visited areas of the site. Improvements include the addition of our Advisors list with links to their biographies and samples of their singing. Presentation of the latest Foundation news on the home page is a further enhancement. We are proud to report on the many visitors who browse our site and send us questions, suggestions and tips. Because of our active, generous cyber audience, we have acquired Lehmann photos, articles from antique magazines, 78 rpm recordings and information about upcoming art song performances. Many thanks to all of you! So far this year we have hosted over 32,000 visitors to the combined *Song!* and

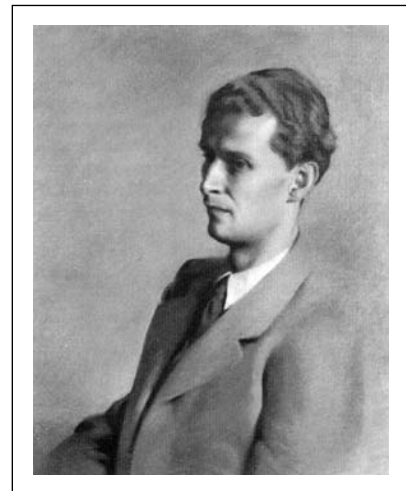
Lehmann sites. Improved traffic monitoring now provides us with the number of individuals visiting the site, a more valuable indication of activity than "hits" which we previously used.



Rare Find: LL and Lauritz Melchior on tour in 1940

COMMEMORATING CUÉNOD

In celebration of his 100th birthday, and to acknowledge his contributions to the world of song as performer and teacher, the Lotte Lehmann Foundation awarded the 2002 World of Song Award to legendary tenor Hugues Cuénod. You can view a copy of the award, designed by prominent New York calligrapher Denis



Portrait of Cuenod by Russell Greelay, 1943

Lund, on the Cuénod page of the Advisors section on the Lehmann Website home page. A *Great Songs* program on Cuénod that includes a telephone interview from his 99th year can be accessed in the same way.

In the August 2002 edition of *Grammophone* magazine, John Steane wrote a wonderful tribute to Cuénod: "*He is, for a start, once-seen-never-forgotten, whether as singer, stage-presence or human being. Perhaps it is remarkable that, with all the great singers of the century in mind, he still finds a place en cette parade. He always protested that the reason he kept his voice for so long was that he had no voice to lose. This isn't true: his voice was distinctive and could be beautiful, but it was certainly not a 'great' one.*"

This past June, tenor and author Damien Top (another Foundation Advisor), was a guest at the centennial celebration in Cuénod's home city of Vevey, Switzerland. He describes the event:

A nice evening indeed...Lots of archival films were projected on a large screen. Two music critics told Hugues' life and he added witty and funny anecdotes. Of course he was really far better than the others.

There were two prerecorded messages on the screen: one by Hugues Gall, the other one by Barbara Hendricks: she spoke about the time Cuénod gave masterclasses on Debussy at Juilliard. She sang "Jet d'eau". He asked her to sing again. Hugues says it's because she was so perfect that he had to use up time and find something wrong to tell her, but actually he found nothing! After the show, there was a big reception and buffet on stage. Hugues was very happy, he spoke with everybody and had no time to eat or rest!! He even imparted to me "Please stay tomorrow and come to my house: we'll do music." Unfortunately I had to go back to Paris...but for sure I will go back again to Vevey ASAP. His hearing is ok, (only little difficulties from time to time). His memory is incredible (better than the journalists presenting the show, who were supposed to know their prepared speech by heart). He is not singing anymore, neither is he teaching. But he always enjoys receiving friends and speaking about music, having a good dinner and a nice glass of wine.

ART SONG CONTEST BOASTS NED ROREM SONG WORLD PREMIER

The Sixth Annual Art Song Contest winners recital took place in Hawaii in September 2002. The winners were chosen from contestant recordings from Hilo and Kona on the Big Island of Hawaii, as well as Maui and Honolulu. The Neighbor Island recordings were made possible by a grant from the Orvis Foundation, which has generously extended their help for next year, when we plan to also record the fine classical singers of Kauai.

When the Lehmann Foundation commissioned Ned Ro-rem to write CyberSing's required song, "I Never Knew," Foundation Advisor Frederica von Stade found the song so attractive that she planned to sing its world premier on her Spring Tour 2002. Unfortunately, she became ill and had to cancel many of her recitals. This allowed Amber Naramore, one of this year's Art Song Contest winners, the unique opportunity to sing the first public recital of "I Never Knew." Her performance of the song may be heard, along with the singing of the other recital winners, on our *Song!* website:

<http://english.art-song.net/contest>

This year's local Art Song Contest winners recital was videotaped and recorded. Excerpts from the recording can be heard on the *Great Songs* program to be broadcast in Hawaii on Sunday, 29 December 2002, at 7:00 pm on KHPR, KKUA and KANO.

We are proud of the many Art Song Contest singers who continue to enjoy professional success after their winning performances. Amber Naramore is one of the thirteen CyberSing 2002 semifinalists. A winner of the local contest in 2000, bass baritone Quinn Kelsey recently sang in the rigorous 11-week Merola summer training program with the San Francisco Opera. Bass Jordan Shanahan, a winner from 2001, has just started a contract as resident artist with the Orlando Opera, Florida. He recently wrote us that *"They do a concert series here and I can do as many recitals as I can learn music for (on top of the three major roles I've got to learn). I'll probably do a few, but linking people to the Lehmann Website always seems to get me a recital gig when I want one."*



Lotus Walker, piano; Amber Naramore, soprano; Pat Mason, tenor; Gary Hickling, MC; Vania Jerome, soprano; Cody Gillette, piano; Jim Price, tenor; and Beebe Freitas, piano

CYBERSING CONTEST A SUCCESS

Achieving its global goals, CyberSing 2002 received entries from around the world; singers and their pianists sent recordings of their performances of art song from such disparate countries as New Zealand and Zimbabwe. Foundation Advisors chose the semifinalists, who can be heard on our Website throughout the month of October. We invite you to join in the judging: there is a polling feature that allows web-browsers to vote for their favorite. Contestants are anonymous; there is a list of the composers and song titles. The "Audience Choice" will receive a cash prize. All you need to do is check off your favorite. You may find it useful to refer to the list that our Advisor judges employ:

Music: vocal ability, basic sound, breath control, range, intonation, rhythm, dynamics, etc.;

Words: diction, language ability, relating to or identifying with the meaning of the words and using a tempo that relates to the words;

Presentation: interpretation, story-telling ability, projection of personality and charisma, character, joy of singing and performing;

Collaborative pianists' skills;

Overall performance: combination of piano and voice.

In December, CyberSing winners will be announced via the Lehmann Website; photos and short biographies will be posted along with their recordings. Prizes include: Best Overall Performance (\$1,000); Lotte Lehmann Prize for a *Lied* Performance (\$750); Best *Mélodie* Performance (\$750); Required Song (\$500); The Jan de Gaetani Prize for the Best American Song Performance (\$500); The Dalton Baldwin Prize for the Best Collaborative Pianist (\$500); The Best Vocal/Piano Duo (\$500).

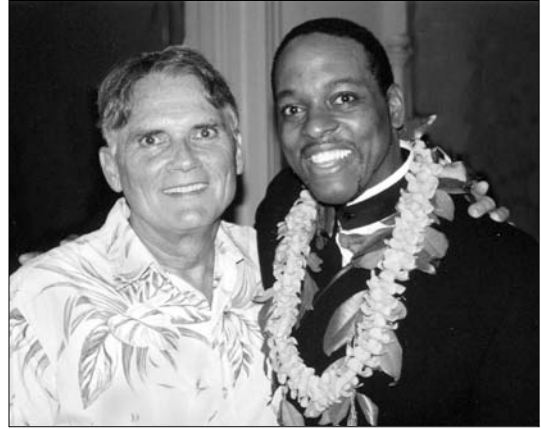
The next CyberSing will take place in 2004.

SUPRA TITLES REPORT

Song recitalist and teacher Maria Nockin has written an article on the use of projected translations for song recitalists, which appears in the October issue of *Classical Singer* magazine. She consulted with the Marilyn Horne Foundation, which now uses "super titles" for all of their recitals. Ms. Nockin also contacted Celeste Montemarano of New York City Opera, who does titles for the Horne Foundation; she gave her expert information on how to get titles up and running. The Lehmann Foundation provided Ms. Nockin with information about our use of projections, now in the third season of implementation, including samples of enthusiastic audience feedback. Our unique, portable design, customized for the touring recitalist, includes a screen which rolls up, a lap-top computer and a small digital projector.

FOUNDATION SPONSORS SALTERS RECITAL

When renowned baritone Stephen Salters noticed a break in his August/September schedule, he contacted the Lehmann Foundation to determine if there was a chance for him to teach and sing in Hilo on the Big Island of Hawaii, where he had been so successful teaching in 2000 and 2001. Working with Gerdine Markus, who heads her own music school in Hilo, we sponsored Mr. Salters



Gary Hickling and Stephen Salters after his Hilo recital in a recital, which was followed by a masterclass, many private lessons and a student recital. A total of 21(!) singers, some in special coaching sessions, studied with him over the course of two weeks. His pianist, Juilliard-trained Wilson Southerland, not only accompanied Salters in performance, but worked with the students in the teaching sessions as well.

Mr. Salters has won first place prizes in the Queen Elisabeth, Naumburg, Leontine Price and Puccini-Licia Albanese competitions. He performs opera and recitals throughout the US and Europe and recently sang at Alice Tully Hall, Lincoln Center, to outstanding reviews.



Timeless beauty

FUEL FOR THOUGHT...

A 1938 radio interview of Lehmann in Australia...historic *Musical America* and *Etude* magazine articles by and about her...memories of her performances...new Lehmann books...several stimulating months, brimming with Lehmania. A close friend of Mme. Lehmann, Dr. Herman Schornstein, recently reminisced that in their conversations she rarely spoke of death—but "once mentioned her concern that she would be forgotten." Well, these past months alone, would have dissuaded her from such a foolish thought! I wish she could peer over my shoulder as I compile her chronology. She would be able to witness the excited, enthusiastic help I've received from researchers all over the world as they unearth obscure performances and email the results to me: a former singer in Chicago; a research librarian in Portland, Oregon; the granddaughter of one of Lehmann's maids in Vienna; a Berlin fan, now living in Paris, digging up data in both those cities. From Sweden, England, and cities throughout the US, Europe and Australia, reports flow in of the astonishing number of Lehmann appearances - in Hamburg alone she sang over 600 performances! Mme. Lehmann, your legacy is secure and your joy in singing appreciated now, and always.—GH

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Dear Friends,

October 2002

When I was just beginning my singing career I had the opportunity of working with Lotte Lehmann at the Music Academy of the West. It was an important, life-changing encounter. Operatically she directed and coached me in my first Zerbinetta in the wonderful opera Ariadne auf Naxos by Richard Strauss. I was able to participate and audit her classes in Song Interpretation. Not only was her wonderful vocalism still apparent, but above all, the way she was able to impart the textual, feeling tone to the skill of interpretation. And we all became real musicians because of it! Her ability to sing it, impart the knowledge to us AND also to write about the subject has been the fabric of my long, varied performing and teaching career..

These teachings have also served me well throughout my classical recitals, operatic and Broadway career, and equally in the "dubbing" that I did for movie stars.

You see, art song, mélodie, Lieder deserve FAR broader recognition and appreciation. Where would the world be without SONG—of any kind? In my mind this music should be an integral part of music education today—which is indeed in danger of becoming an "Endangered Species." The Lotte Lehmann Foundation strives to improve this circumstance with educational projects, local and international contests, radio programs, projected translations (supra titles) and a web-site called "Song!" which, among its many contents, provides access to actual art song performance by Foundation Advisors.

The Foundation also acts to preserve and disseminate Lehmann's legacy. On the Website you can learn about latest Lehmann CDs, videos or books.

You know as well as I, that contest prize money, Webmeister fees, auditorium rentals etc. all involve funding, no matter how active the volunteer effort is. This worthwhile Foundation can continue enriching a widespread audience with its projects with our generous support.

We've all bemoaned the state of Music Education in our schools, etc. Now we can DO something about it by joining me in supporting the Lotte Lehmann Foundation's fundraiser.

Thank you,

A handwritten signature in cursive script that reads "Marni".

Miss Marni Nixon



KAILUA, HAWAII 96734 USA

111 HEKILI STREET, SUITE 323

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WE MATCHED THEM!

Many thanks to all the Lehmann Foundation supporters who sent donations during the summer, which allowed us to match the grant from Hawaii's State Foundation on Culture and the Arts. We have just been informed that the Foundation will receive another SFCA grant for 2003-2004.

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The Lotte Lehmann Foundation thanks the following supporters for donations received through September 2002:

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