

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 TREASURES

• **Luba Tcheresky**, one of Lehmann's students, has sent us many important letters, photos, and drawings, and is the subject of two Lehmann drawings now on our Website. When the Richard Wagner Society of New York celebrated the Lehmann centennial in 1988, Ms. Tcheresky was one of the panelists. She has provided tape copies of the centennial radio interviews and panel discussion.

• **Shirley Sproule**, another of Lehmann's students, continues to supply the Foundation with a flood of memories and photos of her beloved teacher.

• **Dr. Herman Schornstein** sent us copies of several of LL's art works. A felt collage and some of his own candid shots of LL from her last years have been posted to the Website.

• **Carl Zytowski** worked with Lehmann at the Music Academy of the West, where he handled some of the stage action for her. On our recent visit to Santa Barbara Prof. Zytowski allowed us to copy a painting / caricature of him by Lehmann, as well as photos of her at the ceremony at UCSB when the concert hall was named in her honor. We will soon be showing these treasures on the Website.



Mme. Lehmann with UCSB Chancellor Vernon Cheadle, 1969

Lehmann Foundation Newsletter, Summer 2001

• **Lehmann's Birthplace Receives Gift.** At the recent death of Lehmann's sister-in-law, Theresia Lehmann, Eric Hvobøll, whose law firm represented LL, was able to purchase a large amount of memorabilia. He has donated all of the family things to the museum in LL's birthplace, Perleberg, Germany. The gift includes photos and oil paintings of brother Fritz and the Lehmann parents, plaster bas-relief, and Lehmann oil paintings of an alpine scene, the crucifixion and an unknown opera singer with a jug on her shoulder. Mr. Hvobøll writes: "... it is where the family lived, so most of the things I had... should go there... They also don't have much, so it would be more appreciated... The museum director invited me to 'Lotte Lehmann Woche' in August for the presentation of the objects to the community, and I'd love to go, still considering it."

Perleberg hosts an annual "Lehmann Week" during which student singers participate in master classes and *lieder* recitals. This year one of the instructors is Maria Zablten-Hall, a veteran of three years of LL master classes in Santa Barbara. The dates are August 17-25. For more information contact: Stadt Perleberg, Sachbereich Schule und Kultur, Karl-Liebknecht-Strasse 33, 19348 Perleberg, Germany.

• **Charles Haddix**, Sound Archivist for the Marr Recording Sound Archives at the University of Missouri, Kansas City, has provided the Foundation with recordings of rare 10-inch test pressings and other archival sound documents of Lehmann's legacy. Among these items is a heretofore unknown recording of Lehmann and Elisabeth Schumann in a Metropolitan Opera Intermission interview. This will be added to the Discography area on the Lehmann Website. Mr. Haddix will also be providing us with copies of the Marr Archive's 12-inch Lehmann discs, so that the Foundation can have reference recordings of all of the Lehmann discs there.

• **Damian Griego** is researching the effects of Hitler's annexing of Austria on Lehmann's affairs. He has finished reading the letters at the *Kriegsarchiv* (War Archive), but there is still much more to investigate, including the auction/sale of Lehmann's belongings from both her apartment in Vienna and the Villa in Hinterbrühl near Mödling. There is a small chance that we may be able to locate some of these things. Mr. Griego is also probing the legal tangle regarding Lehmann's pension and citizenship. We will report on these stories on the Lehmann Website as they develop.

• **Michael Gray**, Washington, D.C. librarian and researcher and Sony networker, has been compiling discographies for years. Mr. Gray has provided the Lehmann Foundation with copies of the Columbia Records studio bookings in which Lehmann sang (from March 1941 until June 1942). These important documents include her contracted salary and extensions, the detailed "take" information and the exact dates and locations of the recordings. The documents also include the Columbia radio transcriptions of 1941, which were recorded only for broadcast, not retail distribution. All of this information will vastly improve our Lehmann discography.

• **Alfred Kaine**, a retired executive of Deutsche Grammophon, has initiated Lehmann research at the archives of the Hamburg Opera where LL began her career. He is trying to locate programs, playbills and other memorabilia which we will post to the Website. He describes some of her early roles: "Lotte Lehmann's debut in the company was on 2 September 1910 as one of the '3 Genien' in *Die Zauberflöte*. On 6 September 1910, LL was a page in *Tannhäuser*, on the 7th one of the Lehrbuben in *Die Meistersinger* and similarly small roles in *Der Freischütz* (9 October)

and Meyerbeer's *Der Prophet* (30 October). The first minor role was on 6 December 1910 in *Die Lustige Weiber von Windsor* and on

11 December, 1910 she replaced Elisabeth Schumann as the Sandmännchen in *Hänsel & Gretel*. Schumann now sang Gretel." We look forward to more details on Lehmann's first engagement.

LEHMANN WEBSITE: NEW LOOK, MANY VISITORS

We unveiled a completely revised Lehmann Website in April 2001. From the home page one can choose to explore either "Lehmann" or "Song." The "Song" site includes our *Three American Art Songs* video and several *Great Songs* radio programs. We recently completed an analysis of 80 days of use of the whole Website. Nearly 19,000 pages were successfully served to 3,245 distinct computers. We averaged around 230 pages per day. The use of our sound documents and photos was similarly impressive. Don't underestimate the interest in a dead soprano named Lotte Lehmann!



Lehmann drawing of Frances Holden and Luba Tcheresky

CyberSing: 2002

The Lotte Lehmann Foundation will soon be hosting an international, web-based contest for classical song performers. Being web-based makes it unique among vocal competitions in allowing singers from remote locations to participate. Further, there are few contests in the world which concentrate on classical song. In most vocal competitions, singers must fly to a major city to compete; the finalists are then heard in a recital in that city. Often no one hears their voices again and only those who were at the winner's recital heard it in the first place! CyberSing: 2002 is designed to dramatically broaden public exposure for the chosen singers: downloadable audio files of a selection of the semifinalists' entries will be available on the Lehmann Website; finalists will have all four of their entry songs available on the Website for months, along with their photos and biographies. They will also receive cash prizes.

To participate, singers (of any age) will submit a tape of their performance of four songs: a *lied*, a *mélodie*, a song of their choice and a required song. The Lehmann Foundation is commissioning the required song from the American composer

Ned Rorem; keeping in the spirit of our web-based contest structure, lyrics and music will be available for singers to download from the Boosey & Hawkes website.

Pending completion of the Rorem song, we expect to formally announce the contest in October 2001.

The major objectives of this contest are to broaden the attention paid to classical song, give singers deadlines and motivation to learn and record their songs and to demonstrate to the world the great talent of these singers.

Many thanks to those of you who have already sent donations to help with the commission or the prize money. If YOU want to help make CyberSing: 2002 a success, just make a check payable to: The Lotte Lehmann Foundation and mail it to: 161 B. North Kalaheo Ave., Kailua, HI 96734. As usual, your donation is tax-deductible to the extent allowed by IRS law. You will receive a letter to this effect and your name will be listed with the other supporters in the next Newsletter and on the Lehmann Website.



Song Contest semifinalist Lea Woods Friedman recording her entry

FIFTH ANNUAL SONG CONTEST ATTRACTS DIVERSITY, REACHES OUT

We have just completed the Fifth Annual Art Song Contest in Hawaii, cosponsored by Hawaii Public Radio and the Lotte Lehmann Foundation. Told that after one or two years all the good singers of Hawaii would have been heard, we're happy to report that there are many fine singers again this year.

Among this year's 62 contestants are a larger-than-usual contingent of young men and women: the eight teenagers include a 14 year old who says he's been singing since he was born, two 15 year olds who sang Italian Baroque songs, a 17 year old who sang a Hawaiian song from the Monarchy era and an 18 year old who entered the contest with an Elizabethan lute song by Dowland.

Accomplished singer/contestants included two voice teachers, a middle-aged grandmother and several members of the Mae Z. Orvis Opera Studio of Hawaii Opera Theatre. The highlight of this year's Contest was our first neighbor island outreach effort. The Lotte Lehmann Foundation sent a team to record the talented classical singers of the Big Island: professional recording engineer Bob Dickerson, who brought his necessary equipment; pianist Jennifer Perry, who had been sent the music by the contestants, so needed only a quick rehearsal with each singer before recording; and Gary Hickling, who produced the recordings. Amy Yamasaki, the choral instructor at the University of Hawaii, Hilo, arranged for us to record at the University, but a strike prevented that. Her church, the First United Protestant Church of Hilo, allowed us to use the sanctuary and Bob set up the recording equipment in the vestry. The church has no glass windows so we had to stop recording when the rains pounded down or the Mynah birds fought. Nonetheless, we captured acceptable recordings of eleven Big Island singers.

As usual, we offered Honolulu singers the chance to record at Hawaii Public Radio's Atherton Performing

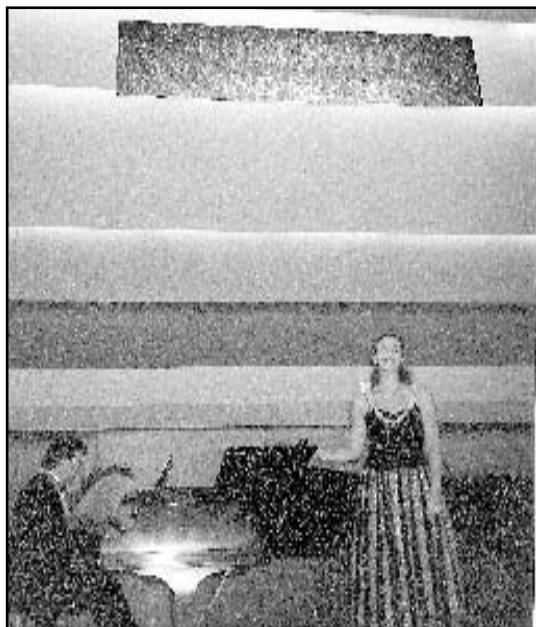
Arts Studio, which boasts first-class recording equipment. A steady stream of singers recorded their Contest entries on two Saturday afternoons in May.

In June, eight judges chose fourteen semifinalists from among the contestants. The semifinalists have been announced on the Lehmann Website and will be heard on the 29 July 2001 broadcast of *Great Songs* on Hawaii Public Radio at 7:00 p.m.

From these fourteen, another set of judges has selected the winners, who will share a recital in September 2001. They are sopranos Shelly Breneman and Heather Roberts from O'ahu, tenor Kaweo Kanoho from the Big Island and soprano Debra Lynn from Maui. Recorded excerpts from the shared recital will be available for listening on the Lehmann Website, where you can already hear winners from the past two years' contests.

SUPRA TITLES: BORROWING FROM OPERA'S SUCCESS

The renewed public interest in opera is often credited to supra titles. With no opera story to provide context and aid audience comprehension, the song recitalist must rely solely on projecting the song's meaning with the voice and minimal gestures. When the poetry is in a language foreign to the audience, there is even more of a performance challenge, as translations in the program force the audience to look down, taking attention away from the singer. Brightly lit halls can detract from establishing an intimate mood. Song supra titles help surmount these hurdles.



Eric Schank and Mary Chesnut at supra title demonstration

The Lotte Lehmann Foundation has implemented supra titles for the itinerant song recitalist. In February 2001 we demonstrated our ideas to an invited test audience, some completely unfamiliar with song recitals. We used their feedback to refine the technique, and in April 2001 we provided supra titles for a full graduate recital sung by Mary Chesnut with pianist Beebe Freitas at the University of Hawaii's Orvis Auditorium.

The projected translations included all the repetitions in the song. At Ms. Chesnut's request, we only projected the name of the song and its composer for songs in English; some of the audience later commented that even with her excellent diction, it still might have been helpful to project the English words. When there was an interlude and she was silent, we projected nothing. We rehearsed twice with her to learn the timing, so that no words would be projected before she began to sing them.

Ms. Chesnut was enthusiastic about the titles, feeling that there was better communication with the audience because she knew they understood the meaning of the texts. She also appreciated the darkened hall. A few audience members found the supra titles distracted from their concentration, but others were able to quickly read the translation and return their attention to her.

There were several objectives in the design of these supra titles. The equipment and screens used by opera houses are cumbersome; we designed our components with portability in mind, so that the itinerant recitalist can carry the screen, projector and laptop computer with the rest of his or her luggage. Running the titles is simple enough for presenters to handle. Technical details can be found on the Lehmann Website.

We will display supra titles for interested Art Song Contest winners during their shared recital on 14 September. Mari-

lyn Horne, Frederica von Stade, Judith Kellock and Klaus and Helen Donath have all expressed interest in supra titles for the song recitalist.

CREATIVE CREW ADVISES FOUNDATION

We welcome the following Lehmann Foundation Advisors: retired Dutch soprano Elly Ameling; German baritone Olaf Bär; mezzo soprano Grace Bumbry, one of Lehmann's most famous students; tenor Hugues Cuénod, who, at the age of 99 continues to amaze; soprano Christine Goerke, who just won the Richard Tucker award; American baritone Nathan Gunn; Austrian baritone Wolfgang Holzmair; English pianist/scholar Graham Johnson; American soprano Judith Kellock; mezzo soprano Jennifer Larmore; retired soprano Birgit Nilsson; tenor Christoph Prégardien; and Canadian soprano Edith Wiens, who lives and teaches in Germany. Many thanks to these and all our other advisors for the direction and help they provide the Lehmann Foundation.



Graham Johnson and Gary Hickling at "SongFest," July 2001

FUEL FOR THOUGHT...

Last year, I called one of my *Great Songs* radio programs "Art Songs for Kids." My co-host was a twelve year old girl who helped choose the songs, did a fair amount of the announcing and reacted to the songs on the air. About a month later I received a piece of notebook paper on which a nine year old had rated each of the songs we broadcast and given a short, pithy opinion: "boring," "silly," "I liked this one because it was about horses." Unsolicited, this girl had given the page to her music teacher who then mailed it to me. When I showed it to others, they uniformly said something like, "Doesn't that give you hope?" And certainly it does.

In a society saturated with violence and consumption and schools that choose to abandon the arts, everyone must advocate for the fine arts — wherever and whatever one's connections, abilities, inclination and financial position.

People ask why they should support cultural organizations when there's things such as AIDS, homelessness, hunger and environmental disasters which need help.

There is no denying the competing "causes" which deserve support. But meaningful causes also include the cultivation of educated audiences for fine arts. Many civilizations define themselves by their arts, which they experience as essential to their lives.

Are youngsters who hear Mozart brighter? Do culturally rich cities have less crime? I don't know. But I do know the beauty of one's culture deserves support. I know human-created beauty can enrich lives of people young and old.

I invite you to make a difference — cause someone to take out *their* "notebook paper." — GH

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Dear Friends,

Bringing supra titles to life for recitalists... developing a web-based song contest... producing the fifth annual song contest in Hawaii... taping interviews for Great Songs... visiting California's "SongFest" — these past months have been productive, enjoyable ones for me.

One of our advisors, tenor Hugues Cuénod (in his 99th year), consented to a telephone interview from his home in Switzerland. I used this for a Great Songs program along with samples of his recordings. The interview can be heard on our Website. I also interviewed Ned Rorem, who was so impressed by our song projects that he agreed to write a song for CyberSing:2002. Soprano Judy Kellock, visiting Hawaii, agreed to an interview in which she outlined her recent ideas on program building using poems with related ideas/stories. Klaus and Helen Donath taught master classes, performed a song recital and also provided Great Songs with an interview. Such a pleasure to meet and interview such dedicated artists!

The highlight of my California trip in June/July was visiting "SongFest," a singer/pianist training program in Orange County. I observed pianists Martin Katz and Graham Johnson teaching inspiring master classes to talented, committed students of all ages. Katz focused on songs of Latin America and Johnson taught mélodie, beginning with songs inspired by Verlaine poetry, followed by mélodie of Poulenc and Fauré.

Miracles do occur — I met Rodney Punt, who has taken early retirement from heading the administration of the City of Los Angeles Cultural Affairs Department to dedicate his talents to arts consulting, a large part of which will be promoting the art of song. Rod has many good ideas for developing new audiences. His knowledge of and enthusiastic appreciation for song developed from his college years at UCSB where he sang with the "Schubertians." It was also at UCSB that Rod met his wife Ruth in a voice class, where they sang together in the University's choruses.

Rod and I visited the Lehmann Archives at UCSB which are undergoing a thorough cataloging of photos, translation of letters and preservation of LL's art works and rare test recordings. While in Santa Barbara we heard some wonderful Lehmann stories from Rod's mentor Carl Zytowski during his 80th birthday celebration. We also drove by Lehmann's home "Orplid" to see what changes have occurred. The house is being rebuilt, but the gardens remain the same.

Our last stop in Santa Barbara was with Marilyn Horne, to talk about supra titles and how to develop new song recital audiences. Ms. Horne now holds the same vocal program position at the Music Academy of the West that Lehmann held when Horne was her student. She had just returned from judging the Cardiff "Singer of the World" competition, so could offer good advice for the web-based song contest.

A few days later I met with Natalie Limonick, who encouraged me to think more radically about the web-based forum: "You have a completely new idea, don't use old contest models." Instead of first, second and third prizes, for example, Ms. Limonick suggested a prize for the best interpretation, another for the best diction and a third for the best all-around performance. Her work with Lehmann still fires her enthusiasm for intense, committed song performance.

And finally, while in Los Angeles I saw the excellent, sold out LA Opera production of Tosca starring Catherine Malfitano and Richard Leech I was greatly impressed by the enthusiasm of the mostly young people around me in the balcony. LA Opera is indeed alive.

May the months ahead be as fulfilling for you as they have been for me! Many thanks for your interest and support,

Aloha,





KAILUA, HAWAII 96734 USA

161-B NORTH KALAHÉO AVE.

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GRANT SUPPORT

Nothing in the State of Hawaii can match the prestige that comes with a grant from the State Foundation on Culture and the Arts; the Lotte Lehmann Foundation was therefore proud to be notified that we were selected to be funded by them. The funds, which will support our basic operations, come with the stipulation that they be matched by our other donors. We know our supporters will see this as a challenge!

The Arthur and Mae Orvis Foundation is providing financial support for the Lehmann Foundation's Art Song Contest Neighbor Island Outreach Project. With their help, we will be able to extend our neighbor island recordings to include Maui, Kauai, and both Kona and Hilo on the Big Island. As our recent outreach to Hilo demonstrated, there is a lot of unrecognized talent outside of O'ahu.

We also wish to gratefully acknowledge grants from the Bauer Foundation, the Pikake Foundation and REC Music Foundation.

INDIVIDUAL DONORS

Our major source of funding remains individual donors. From 1 January - 19 July 2001, we received support from the following people:

Stars (\$10,000+): Alfred M. Hickling

Supporters (\$1,000+): Nancy Bannick, Gary Hickling, Natalie Limonick, Dennis Moore, Vet-Sal Inc.

Contributors (\$100+): Sally Aall, Tom & Karen Ackland, Ruth Ballard, Roxie Berlin, Steven Blier, Janet Cooke, Louise Emory, Alex Farkas, Vincent Gioia, Marilyn Horne, Eric Hvolbøll, Speight Jenkins, Ann McKinney, Hilde Randolph, Albert Schütz, Penny and Dixon Smith, Marina Smous-Bradford, Paul Sperry, Ken Staton, Mary Page Swift, Luba Tcheresky, Marion Vaught, Richard Wagner Society of New York, Dan Welcher.

Helpers (\$15+): Sylvia Baldwin, David Butts, Martha Deatherage, Lina Doo, Barbara Earle, Bruse Eckmann, Catherine June Zane (Goto), Kay Griffel, Dale Hall, Nancy Hedeman, Mary Higgins, Albert Hulsen, Jorma Hynninen, Lynne Johnson, Kevin Kiddoo, Joseph McAlister, Susan McCreary, Robert & Helen Miller, Hans Ramm, Eric Schank, Sarah Shanahan, Brenda Strickland, Philip Ulanowsky.