



SONGSCAPE

NEWSLETTER OF THE LOTTE LEHMANN FOUNDATION FALL 2003

Libby Larsen Composes for CyberSing 2004

The Lehmann Foundation commissioned renowned American composer Libby Larsen to write the “required” song for CyberSing 2004, the Foundation’s international web-based art song contest. The unusual poetry that she chose was an English translation of Egyptian hieroglyphs. Ms. Larsen describes the origin of this song:

In 1985, I spent a week in Cairo, Egypt. I had been asked to collaborate with Madame Jehan Sadat to create a choral symphony, “Coming Forth Into Day” and so I immersed myself and all my sensibilities in Mrs. Sadat’s culture. After that, I was a changed artist, for life.



Libby Larsen, composer of CyberSing 2004’s “required song.”

In working with Mrs. Sadat to find words for our piece, I picked up a book of ancient love poetry translated from hieroglyphics to English by Dr. John L. Foster. Ever since then, I have hoped for an opportunity to set at least one of these poems.

“I love you through the daytimes” is my first setting of these poems. While I was preparing to write the song, I immersed myself in listening to the music of ancient Egyptians...

Foundation Moves to New York

To better accomplish its national and international missions, the Lehmann Foundation is proud to be moving to New York City in January 2004. Eunice Poulos, the Foundation’s executive director, is based there and already busy meeting with prospective board members and tending to the numerous details that will make this transition a smooth and effective one.

A business consultant with many clients in the performing arts, Ms. Poulos is a board member of “Joy in Singing,” another organization dedicated to promoting art song and helping young singers. She is an active song recitalist herself and an enthusiastic promoter of classical song in the public schools.

Current Lehmann Foundation President Gary Hickling will remain active as a consultant in addition to managing the Foundation Website, preparing the LyricLanguages educational presentations and producing his radio program *Great Songs*.



Lehmann Foundation Executive Director Eunice Poulos.

I chose the Locrian mode for this song setting. Locrian mode is the mode most banned in the history of Western music. In a sense, you could call it the “forbidden mode” — perfect for this poem. For the singer, the two half-steps (b-c and e-f) can become expressive focal points within the rising line gesture of both the vocal and piano parts.

Ms. Larsen has been hailed as “the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively” (D. Stearns, USA Today). Sheet music for the song will be available on our Website in November 2003. You can read Ms. Larsen’s biography, and hear one of her songs on the Lehmann Website.

CyberSing 2004 will have a youth category for singers up to 23 and a second more demanding division for singers above that age. The rules, presently available in English, French, German,

Spanish, Russian and Japanese, will soon be offered in Korean and Mandarin as well; rules will be available in January 2004.

The contest is open to singers and their pianists worldwide, with cash prizes up to \$5000, and the chance for the winners to be heard on the Foundation Website. You can hear CyberSing 2002 winners on the Lehmann Website.

I love you through the daytimes, in the dark, through all the long divisions of the night, those hours, spend-thrift, I waste away alone and lie, and turn, awake till dawn. And with the shape of you I people night, with the shape of you thoughts of hot desire grow live, grow live within me.

—excerpt from Larsen’s song



“The tempo of this piece should create a feeling of pent up sexual energy, tightly wound like a steel coil, unable to release itself.” — LIBBY LARSEN

**LOTTE LEHMANN
FOUNDATION**

111 Hekili Street, Suite 323
Kailua, Hawaii 96734 USA

info@lottelehmann.org
www.lottelehmann.org

ADVISORS

OLAF BÄR

DALTON BALDWIN

JULIANE BANSE

STEVEN BLIER

BARBARA BONNEY

PHYLLIS BRYN-JULSON

GRACE BUMBRY

HUGUES CUÉNOD

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LOTTE AT THE VIENNA OPERA

Lehmann Chronology Nears Finale

We are happy to announce that the Lehmann Chronology will be finished and loaded onto our Website in 2004.

Input from Lehmann researchers worldwide has been overwhelming. In Vienna, Theatermuseum librarian/ researcher Karin Neuwirth continues the formidable task of compiling Lehmann's extensive Vienna Opera performance dates. Australian archivist Guy Tranter provided programs, newspaper clippings and other material that demonstrate Lehmann's astounding recital activity during tours there in 1937 and 1939. Though not useful for the Chronology, it was interesting to learn of extensive preparations for a contemplated Australian Lehmann master class tour with former pupil Grace Bumbry in the 1960's. Ever the devoted teacher, Lehmann was always seeking avenues for

master class situations and opportunities to promote her cherished students.

A Lehmann Chronology has never been compiled before, and with good reason—Lehmann was an indefatigable singer. At the beginning of her career in the Hamburg Opera she sometimes sang two performances in the same day. During the time that Lehmann was a full-time member of the Vienna Opera, she not only managed to sing opera frequently in Paris, London, Hamburg, Chicago, and New York, but also gave solo recitals throughout Europe and North America. Imagine the single 1933-34 season in which she worked under the batons of Furtwängler, Bruno Walter, Sir Thomas Beecham, Clemens Krauss, Joseph Krips, Felix Weingartner, Artur Bodansky, Eugene Ormandy, and Toscanini! The Chronology promises to provide a fascinating glimpse of a rich and dynamic performing career.

“Singing Beneath the Southern Cross” Unearthed

Stimulated by the success of her autobiography, Lehmann maintained a diary during her 1937 recital tour of Australia that she had hoped to publish under the title “Singing Beneath the Southern Cross.” For decades the journal has been considered lost. However, after extensive catalog work at the Lehmann Archives at UCSB, curator David Seubert was thrilled to discover the diary. He has made a copy, complete with Lehmann's editing marks, for the Lehmann Foundation, and portions in the original German and English will soon be available on our Website. Here is an excerpt from the beginning of the tour, which originated in Hawaii:

“It is daylight. The windows are all wide open on both sides. The birds sing in the palms... Outside, dark-skinned Hawaiians are standing to listen to German Lieder.” — LOTTE LEHMANN



Lehmann's pianist Paul Ulanowsky, Lehmann and her husband Otto Krause, Hawaii 1937.

As I walk out onto the stage, I carry many leis which I have been given over my arm and place them on the piano. It is daylight. The windows are all wide open on both sides. The birds sing outside in the palms. The audience is very grateful and enthusiastic, proper people mixed with casual. The Governor is there, and the Admiral. Outside dark-skinned Hawaiians are standing to listen to German Lieder. At the end of the concert I say that I would like to sing more, but the ship won't wait. I have never sung a recital so quickly - without a normal intermission, always with an eye on the clock. I receive many more leis. We race to the ship and arrive in time - the last tumult of the departure.

Art Song Contest Rescued

A devoted fan of six previous contests, Foundation Board Vice President Nancy Bannick is spearheading a committee to continue the Art Song Contest in Hawaii. With an Orvis Foundation grant to sponsor outreach to neighboring island contestants, the committee has already begun contacting singers statewide to announce that, in spite of the Foundation's move to New York, the contest *will* be held again in 2004.

Instructions on how to develop an art song contest in *your* area can be found on our *Song!* Website.



Art Song Contest Committee: Standing, L to R: Mark Wong, Louise South, Janet Cooke, Guy Merola, Tommy Yee, Phyllis Haines; Seated, L to R: Eric Mathis, Judy Neale, Nancy Bannick, Erik Haines. Not pictured: Norma Nichols.

LyricLanguages Takes Flight

Designed to bring art song (illustrated with fine art) into schools and universities through their foreign language computer labs, we presented twelve LyricLanguages prototypes on our Website in March. To gain further exposure for the project, Foundation President Gary Hickling, armed with a digital projector, laptop computer and speakers, visited California and New York to demonstrate this interactive multi-media creation to language experts, teachers, school superintendents, artists, students and their parents. Their feedback directly shaped the improved version now on our Website, which is currently also being presented to various language teaching associations. The new version includes a rap introduction and a spoken version. Teacher Nicholas Manjone has

volunteered to test LyricLanguages in his French classes at the Harker School in California, and Laura Sardagna will try it out in her Spanish classes at the Academy of the Pacific in Honolulu. You can view the LyricLanguages project on the Lehmann Website.

An image from a LyricLanguages presentation. In this example, currently available on the Lehmann Website, drawings by William Blake are used to illustrate the Schubert song set to Goethe's "Der du von dem Himmel bist." The Lied is performed by Ulf Bästlein with pianist Stefan Laux. One can also choose to hear Lehmann read the poem.

SupraTitles Score

The Lehmann Foundation provided projected digital translations for two professional song recitals given in Honolulu this past spring. In March, Munich-based soprano Regina Klepper sang an all-German Lieder performance at the University of Hawaii as part of an international philosophy conference. Though she had never encountered SupraTitles before, Ms. Klepper was impressed and commented that even German audiences could benefit from them.

In May, Foundation Advisor soprano Judith Kellock sang a program in Honolulu's Atherton Performing Arts Studio that included songs in Hawaiian and Japanese, for which SupraTitles were especially useful. Ms. Kellock found them so valuable that she used them again when she repeated the program in Ithaca, New York.



Der du von dem Himmel bist
You who are from Heaven

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SUPPORTERS



Ned Rorem, recipient of the Lehmann Foundation's "World of Song" award in 2003.

Rorem Receives *World of Song* Award

Called "America's Schubert" for the quantity and quality of his song output, Foundation Advisor Ned Rorem will be presented with the Lehmann Foundation's "World of Song" award on his 80th birthday, 23 October 2003. Mr. Rorem wrote the very successful "required" song "I Never Knew" for CyberSing 2002. (See related article.)

Former Award recipients were Dalton Baldwin, pianist, on his 70th birthday in 2001 and Hugues Cuénod, tenor, on his 100th in 2002.

These beautiful documents, designed by acclaimed New York calligrapher Denis Lund, are accessible through our Website's home page, by clicking on the name of the Advisor.

Late-Breaking ETC...

NYC singer/coach Daniel Gundlach has written an article about Lehmann which will appear in the November *Classical Singer*...New CD releases of Lehmann performing "Sieglinde" in *Die Walküre*: on the Naxos label, the historic 1935 recording under Bruno Walter; and on a three-CD set from Guild Music, the famous 1941 Metropolitan Opera performance.

Great Songs' 15th

In September, *Great Songs* host Gary Hickling celebrated the 15th anniversary of his art song program on Hawaii Public Radio with a contest for his listeners. He played 15 songs and asked 15 questions, and awarded a prize of 15 CDs. HPR's President, Michael Titterton, co-hosted the on-air party and brought his levity and prestige to the occasion. The winner was Jim Ginn of Honolulu. You can hear the program on the Lehmann Website.



Gary Hickling and Michael Titterton celebrate 15 years of Great Songs.