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# KURT WEILL NEWSLETTER

PUBLISHED BY THE KURT WEILL FOUNDATION FOR MUSIC  
HENRY MARX, EDITOR

FALL 1983

## **T**he President's Column: A PROFILE OF THE FOUNDATION

It's hard for me to believe that Lenya has been gone nearly two years. When she asked me to succeed her as President of the Foundation, I had no inkling that these two years would be the most hectic, frustrating, rewarding and exhilarating of my life. Although it had been chartered nearly twenty years ago and had been active sporadically during those two decades, the Foundation had been little more than an umbrella for the tireless efforts of Lys Symonette, who instigated many worthwhile projects and fielded the numerous requests for music and materials. Suddenly, after Lenya's death, the seven of us she had previously asked to join the Board of Trustees, were faced with the awesome responsibility she had discharged since Weill's death: to protect, promote, and perpetuate Weill's music.

The first year was consumed by legal battles. Although Lenya had specifically bequeathed to the Foundation all royalties and had named it the beneficiary of a remainder trust, her will made no mention of copyright ownership or disposition of archival materials that weren't already on loan at Yale. Finally in August 1982, the New York Surrogate's Court decreed the Foundation heir to all copyrights that Lenya had owned and awarded it the remaining archival materials.

This enabled us to work out a comprehensive archival agreement with Yale, whereby it would house, catalogue, and service a Weill-Lenya Archive containing nearly all of the original documents, with the exception of visual and audio-video materials. The Foundation established a Research Center and Business Office in New York City that will house photocopies of materials at Yale, and other collections, an audio-video and oral history archive, and satellite references for Weill-Lenya research. We were fortunate that David Farneth agreed to join us as Archivist in April 1983, and we look forward to the official opening of the facility in Lincoln Towers on November 1.

As a neophyte in the *business* of music, I was overwhelmed by the overlapping, often ambiguous, sometimes only verbal, always confusing maze of assignments and contracts with nearly fifty pub-

lishers and vendors throughout the world. My own research and performing activities had to be suspended while I doggedly learned about international copyright laws, terminations, extensions, the differences between small, grand and print rights, performing rights societies, and the curious internal mechanisms of the "publishing" industry wherein few "publishers" actually print music anymore. My naiveté was necessarily short-lived as I reviewed contracts and accounts that apparently had never been verified, much less audited. I would hope that soon it will no longer be impossible to purchase or rent certain scores in this country because the U.S. rights had been ill-advisedly assigned to, and buried with pop publishers, and that now inquiries concerning rights for the entire Weill catalogue can be answered with certainty by the Foundation so that no one will be discouraged from performances. This process has only just begun, and scrupulous administration of the copyright catalogue will remain the highest priority in this decade.

Currently the Foundation is making application to the IRS to function as an "operating foundation." This will enable us to engage directly in our mission: the promotion and perpetuation of the legacy of Weill and Lenya. We are drafting procedures for grants and awards to fund research and editing projects, special

performances, recordings, productions, workshops, fellowships, and scholarships. Already the Foundation staff of Mrs. Symonette and Mr. Farneth, with the aid of a half-time secretary, are answering inquiries and assisting scholars, performers, conductors, and producers with various projects. Now that the Foundation's existence is secure and its role defined, we are entering an exciting new phase of activities. This is the first issue of a semi-annual newsletter; 1984 will witness the publication of Volume I of a Weill Yearbook; long-term plans are being formulated for publication, performance, or recording of such "lost" works as *Der Kuhhandel*, *Die Bürgschaft*, and *The Eternal Road*.

None of the progress during the past two years would have been possible without the unselfish devotion of the dedicated Board of Trustees. As we embark upon the second phase of this remarkable venture, I want to thank publicly Lys Symonette, Henry Marx, Milton Coleman, Guy Stern, Hal Prince, and Julius Rudel for their efforts and support during this formative time. The list of others who nurtured our work is too long to include, but the advice and concern of Ronald Freed, President of European American Music, and David Drew cannot go unacknowledged. My appreciation to all and hopes for a long and fruitful association in the pursuit of our common goals.

Kim H. Kowalke

REHEARSING "KNICKERBOCKER HOLIDAY": Kurt Weill at the piano with (f. l. to r.) Walter Huston, Jane Madden and Maxwell Anderson



## Something Was Added to "September Song"

Recently biographies of two of Kurt Weill's collaborators have been published. Langston Hughes (lyrics for "Street Scene") is the subject of a book by Faith Berry, issued by the Lawrence Hill Co. in Westport, CT. It is more concerned with the life than the work of the black poet and sheds little additional light on his relations with Weill. Perhaps this will happen in a forthcoming second biography of Hughes, dealing exclusively with his Harlem years, now being prepared by Stanford Professor Arnold Samper. The "Street Scene" lyrics were written just before Hughes, after many disappointments in the "white" world, settled down in Harlem.

Of Alfred S. Shivers' *The Life of Maxwell Anderson* (Book and lyrics for *Knickerbocker Holiday* and *Lost in the Stars*) the stage director Joshua Logan says in the *New York Times Book Review* that the author "has caught Anderson as no one has and, in so doing, has added enormously to theater history."

Logan recounts in his review, a little more elaborately than in his own autobiography "Josh" (Delacorte Press, 1976), the genesis of the world-famous "September Song" in *Knickerbocker Holiday*. According to Logan, it was he who convinced Walter Huston, after his name had been suggested by someone else, to take the main part of Peter Stuyvesant. But he made a suggestion: wouldn't it be possible to enliven the part by a song, preferably a love song, with the young girl. That became the "September Song" which, according to Logan, Anderson and Weill wrote within 24 hours, thus rivalling the time in which Brecht and Weill added the even more famous "Moritat" to *The Threepenny Opera*: this, too, because the actor who was to impersonate Tiger Brown complained that he had nothing catchy to sing.

But Logan adds something to our knowledge which, however, has more to do with Anderson than with Weill. The

"September Song" became so popular that the people who came to see "Knickerbocker Holiday" insisted on hearing the melody again at the curtain call. Since Huston was loath to repeat the same lyrics, Anderson wrote a second chorus which is not contained in the printed version of either book or score. It goes as follows:

*But it's a long, long while  
From May to December,  
And you've won or lost  
When you reach September.  
And I'm no cavalier,  
For my gambling days are gone,  
For I've won my game.  
And the wine dwindles down  
To a precious brew,  
September... November!  
And these few vintage years  
I'd spend with you;  
These vintage years  
I'd spend with you.*

© Maxwell Anderson 1983, used with permission.

## International Weill Conference and Festival at Yale Starts Nov. 2

Sponsored jointly by the Kurt Weill Foundation for Music and the Yale University Music Library, an International Weill Conference and Festival will take place on the Yale campus from November 2 to 5, 1983 to celebrate the opening of the Weill/Lenya Archive at Yale. Critics, scholars, writers and performers from America, Europe and Australia will congregate in New Haven for papers, concerts, films, receptions and a general exchange of ideas on Kurt Weill and Lotte Lenya. Lenya bequeathed the manuscripts of many of Kurt Weill's works and other important documents to Yale University and, since her death, further materials have come to Yale through donations from the Kurt Weill Foundation. The Weill-



HUDDLE IN BROOK HOUSE: Maxwell Anderson, Lotte Lenya and Kurt Weill (from left to right).

### Forthcoming Recordings from Nonesuch

Two premiere Weill recordings are scheduled for release:

RECORDARE (1923)  
(release: October, 1983)

Tanglewood Festival Chorus  
John Oliver, conductor

STRING QUARTET IN B MINOR (1918) *Sequoia String Quartet*

STRING QUARTET NO. 1, OP. 8 (1923)

(release: early 1984)

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Weill and Poulenc are widely admired, and indeed loved, despite having been written off regularly by progressive musicians as "reactionary" composers, dealers in easy musical tricks, pandered to debased popular tastes. The influence of the post-Rite Stravinsky marks their music from the start, but so does the cabaret idiom of their respective countries.

David Murray, April 23, 1983

Lenya Archive is now in the process of being catalogued, thanks to a grant from the National Endowment for the Humanities.

The Conference/Festival will begin with an all-Weill concert by the Yale Contemporary Ensemble under the direction of Arthur Weisberg, on the evening of November 2, to be followed by a reception. The four-day event closes on the evening of November 5 with a gala Banquet with Burgess Meredith as after-dinner speaker and a Concert by the Yale Symphonic Band, featuring a performance of Weill's Violin Concerto with Laurence Sonderling of the Los Angeles Philharmonic as soloist. Another concert by the Yale Philharmonia, Otto Werner Mueller conducting, will take place on the evening of November 4, including Weill's Symphony No. 2.

The day sessions on November 3, 4 and 5 will be devoted to the reading of papers and to discussions. The keynote address will be given on the morning of November 3 by the British Weill scholar David Drew, to be followed by Chris Hailey, New York Times Music Critic John Rockwell and Susan Cook. In the afternoon Alexander Ringer from the University of Illinois will discuss *Kleinkunst und Küchenlied in the Stage Works of Weill*; Ronald Shull will attempt a new interpretation of *The Seven Deadly Sins*, Michael Morley from the University of Flinders, South Australia, will speak on "Gestische Musik: Suiting the Action to the Word." Other speakers on the afternoon include John Fuegi of the University of Maryland and Jürgen Schebera of Leipzig, German Democratic Republic, who is presently at work on a comprehensive Weill biography.

The morning session of November 4 will deal with the overall topic of "Weill in America." Guy Stern of Wayne State University will elaborate on Weill's contribution to *The Eternal Road*, Henry Marx on the Americanization of Weill and Lenya, Larry Stempel on Weill's Broadway Opera and Musical Theater of the Forties, John Graziano (New York City College) will present a kaleidoscopic view of Weill's Musical Language Through *Down in the Valley*, and Matthew Scott (London) a paper: "Fatal Flaws or: Can Weill's American Works be Salvaged?"

At the afternoon session former collaborators of Weill, among them Maurice Abravanel, Lys Symonette, Helen Hayes, Morris Stonzek, Margot Aufricht and Fritz Bamberger, will tell how they remember the composer. This will be followed by a paper by Susan Borwick of Wake Forest University "Perspective on Lenya: Through the Looking Glass."

In the morning session of November 5 two Weill scholars from this country and Britain will discuss various aspects of the composer's works: Douglas Jarman, author of a recently published Weill biography, from the Royal Northern College of Music in Manchester and Ian Kemp from the University of Manchester and from Occidental College in Los Angeles. Alan Chapman and Kim Kowalke, who has written a comprehensive work on Weill's German period. In the afternoon another European guest, Horst Kögler of Stuttgart, will discuss *Weill and the European Dance Theater after World War II*. The final round-table discussion will have as its topic "Weill's Stature in 20th Century Music and Theater: Problems, Potential, Inconsistencies" with Alan Rich, Julius Rudel, Michael Feingold, Josef Heinzelmann and Eric Salzman as participants.

Also on the program is the screening of at least three films to which Weill has contributed music: *Where Do We Go From Here?*, *You and Me* (directed by Fritz Lang) and *Salute to France* (directed by Jean Renoir). At the Sterling Memorial Library an exhibit of some materials from the Weill-Lenya Archive will be on display.

All persons interested in these events are invited to register. Final registration will begin on Wednesday, November 2, 4.00 p.m. on the mezzanine of the Park Plaza Hotel where the day sessions will be held. Concerts will take place at Sprague Memorial Hall on the Yale campus.

## The Archivist's Report: WEILL/LENYA RESEARCH CENTER

On November 1, 1983, the Kurt Weill Foundation will celebrate the formal opening of the Weill/Lenya Research Center at 142 West End Avenue in New York City. It has been established to promote scholarly study and publication and will assist in the research needs of conductors, performers, and producers.

In accordance with Miss Lenya's bequest, all original Weill manuscripts have been deposited with the Yale University Music Library. The Foundation has donated additional materials which it felt would most appropriately be placed at Yale to insure their security and preservation and to reinforce the intellectual integrity of the collection. The National Endowment for the Humanities has awarded the Yale University Music Library a grant to assist in the cataloguing and preservation of the collection and a formal register to the holdings will be prepared. Bibliographic information will also be available through the RLIN cataloging database.

The Foundation's Weill/Lenya Research Center holds copies of all materials which are on deposit at Yale as well as a comprehensive collection of published materials, correspondence, Weill's and Lenya's personal library, visual materials, memorabilia, vertical file information, business records and a reference collection of secondary sources selected to assist scholars in their research. This reference collection features Weill and Lenya biographical materials, information on Weill collaborators, dissertations, and books about the musical, theatrical, and social history of the time. In addition to printed materials, the Foundation is working to acquire a comprehensive collection of audio and video materials including all extant recordings of Weill works and Lenya performances and video recordings of dramatic performances.

The following outline reflects the categories of materials held by the Weill/Lenya Research Center and provides a

*"The Frankfurt Schauspielhaus will open its new season with Happy End, the previous season's record breaking smash hit. The 20,000th spectator will be honored with a special flower arrangement and a dinner invitation with the play's stars."*

Frankfurter Nachtausgabe, Germany 8/25/1983

basic orientation to the collection. Some materials are original documents while others are photocopies.

#### Music Manuscripts

- Published works
- Unpublished works
- Sketches
- Unfinished works
- Copyist's manuscripts
- Orchestral parts

#### Printed Music

- First editions
- Other editions
- Sheet music
- Collections

#### Manuscripts other than music

- Scripts
- Libretti
- Lyrics
- Essay

#### Printed matter other than music

- Scripts, libretti, lyrics
- Weill/Lenya personal library
- Reference collection
- Dissertations
- Art catalogs

#### Correspondence

- Weill and Lenya personal and business correspondence
- Publisher and business correspondence
- Collaborator correspondence

#### Manufacts

- Photographs
- Posters
- Programs, broadsides
- News clippings

#### Periodicals

- Complete issues
- Disbound articles
- Photocopies of biographical articles

#### Media

- Phonodiscs
- Audio tapes
- Video tapes
- Films
- Microfilm

#### Business Records

- Contracts
- Royalty statements

#### Visual materials, objects, and memorabilia

- Russell Detwiler paintings
- Awards and citations
- Personal objects
- Furniture

#### Policies

Access to the Research Center's collections is open to all qualified and properly accredited researchers and must be arranged in advance by appointment. Policies governing the use of materials reflect the Foundation's goal to promote research and are designed to be as liberal as possible while taking into consideration the needs of patrons, restrictions imposed by donors, laws regarding literary and musical copyrights, and the nature and physical condition of the materials. It is assumed that researchers have exhausted all secondary sources before requesting access to primary materials. Reading room rules correspond to the



REHEARSING: Kurt Weill (at the piano) Playing for Ira Gershwin.

regulations of similar research institutions and photocopy services are available upon approval of the archivist. Permission to publish information and documents from the Center's collection must be secured from the Foundation and from the copyright holder. In certain instances a publication fee may be assessed.

#### Research Center Programs

In addition to undertaking reference, cataloguing, and preservation activities, the Research Center will administer various projects designed to aid scholars and to encourage additional research.

**Acquisitions.** The Center is actively searching for new materials to add to all categories of our collections. Recent projects have included attempting to locate orchestral parts, films, original posters, and programs. Special emphasis will be on acquiring a comprehensive audio and video collection.

Any person wishing to donate materials or make available a copy of any relevant materials, please contact the Foundation. All contributions are greatly appreciated and will be duly acknowledged.

**Information Services.** The Research Center staff will attempt to provide cur-

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rent information regarding recent publications and availability, status of copyrights, current productions, and the location of various research materials. We will periodically publish research tools and distribute them to appropriate agencies and interested persons.

**Union Lists.** The Center will begin to compile a union list of Weill and Lenya research sources located throughout the world. We would greatly appreciate learning of any primary sources held by institutions and private collections.

**Oral History.** During the next few months, the Research Center will institute an oral history program by recording interviews with people who personally knew Weill and Lenya. The interviews will be transcribed and made available to researchers. This is an exciting time of growth for the Weill/Lenya Research Center and we encourage all interested persons to make further inquiries and to share their ideas with us.

David Farneth

## Work for "Lady in the Dark" Turning Point for Ira Gershwin

When Kurt Weill's three-time collaborator Ira Gershwin (*Lady in the Dark*, *Firebrand of Florence* and the movie *Where Do We Go from Here*) died in August, it was recalled that the lyrics he wrote for *Lady in the Dark* were the first work he undertook after the death of his brother George in July 1937. For almost three years, Ira had retired from all activity, obviously feeling that after the chain of successes with his brother, it would be impossible for him to collaborate with another composer. But all this changed when on New Year's Day 1940, Moss Hart, himself a recent subject of psychoanalysis, asked Ira to join him and Weill in fashioning *Lady in the Dark* which was a spoof of psychoanalysis.

The fateful decision of Gershwin to collaborate with another composer was

described by Benjamin Welles in an article in the "New York Times" as follows: "The call of the theater broke in once more on Ira Gershwin. Through the lazy round of afternoon tennis games and evening poker parties with a few intimate friends in Beverly Hills came the tinkling of a long-distance phone. Moss Hart on the wire in New York. He was writing a new show about a brilliant editor of a fashion magazine, a woman adored and envied yet unhappy and alone. The action would revolve around her psychoanalysis. Kurt Weill had agreed to do the score. They both wanted him to do the lyrics. Would he consider it? Gershwin didn't consider it. He said yea, and hung up. Then he thought about the blissful, sun-drenched ease of Beverly Hills. He feared that his wife might not take too kindly to the winds and stone chasms of New York in the fall. But as the days passed, he knew he was going back to work and when Moss Hart arrived later in Hollywood... the deal was set. Ira Gershwin was ready for the wars."

The results were most rewarding, with "My Ship," "This Is New," "Jenny" and "Tchaikovsky" the outstanding songs of *Lady in the Dark*. Furthermore, this collaboration extended beyond this musical if not quite so successfully, equally memorably to the film *Where Do We Go From Here* in 1944/45 (to be shown at the forthcoming Kurt Weill Conference and Festival at Yale University), and to the musical *Firebrand of Florence* for which, unfortunately, the orchestral parts must be considered lost although the full score has survived.

## KURT WEILL AROUND THE WORLD

### Publications

DOUGLAS JARMAN, new (popular) biography

JUERGEN SCHEBERA, comprehensive biography, to be published in East Germany

DAVID DREW, Catalogue of Weill's works, to be published by Faber & Faber

### New recordings

SEVEN DEADLY SINS on EMI DS-37981, cond. by Rattle, Elise Ross, soloist

DAVID BOWIE sings Weill on RCA CPLI-4346

### Important 1983 theatrical performances

TOKYO, guest performance Burgtheater, Vienna with *Threepenny Opera*

PARIS, *Threepenny Opera*

MINNEAPOLIS, *Threepenny Opera*

FLORENCE, Italy, *7 Deadly Sins*, starring Milva, followed by European tour

ZURICH, Switzerland, *Der Silbersee*

LONDON, *Berlin Requiem Street Scene*

FRANKFURT, Germany, *Happy End*

### Important 1984 theatrical performances

NEW YORK, Revival *Mahagonny*, Metropolitan Opera

MUENCHEN, *Mahagonny* Gaertnerplatz Theater

PARIS, *Mahagonny*, Paris Opera

BAD HERSFELD, Germany, *Mahagonny*, Festival Performance

PHILADELPHIA, *Threepenny Opera*, Pennsylvania Opera Theatre

LONDON, TV Production with Unitel of *Down in the Valley*

### Radio Lecture Series

THE MUSICAL WORLDS OF KURT WEILL, 13½ hrs. on NPR station around US

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# We Thank You

Many individuals and institutions have made gracious donations to the Research Center's collections and to the Foundation's office facility. Others have been generous with time, advice and information as the Foundation undertook its initial planning and implementation tasks. It is with gratitude and deep appreciation that we make the following acknowledgements:

William Aberbach, New York  
George Avakian, New York  
Fritz Bamberger, New York  
Mrs. Peter Bing, Chile  
Barbara Brecht Schall, Berlin  
Chappell and Co., New York  
Milton Coleman, Clifton, N.J.  
Chandler Cowles, New York  
Atay Citron, New York

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Jack Gottlieb, New York  
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Victor Carl Guarneri, New York  
Eve Hammerschmidt (deceased)  
Marc Hammerschmidt, Brookline, Mass.  
Margo Harris Hammerschlag, New York  
Keith Holzman, Los Angeles  
William Horne (deceased)  
Horst Koegler, Stuttgart  
Kim Kowalke, Los Angeles  
Anna Krebs, Hamburg  
Miles Kreuger, Los Angeles  
Frances Leventritt, New York  
Library of Congress, Washington, D.C.  
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Burgess Meredith, Malibu, Cal.  
National Archives, Washington, D.C.  
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