

KURT WEILL NEWSLETTER

Volume 4, Number 2

Fall 1986

Love Life Revived in Michigan

At the University of Michigan, the Musical Theatre Program will mount a fully-staged production of *Love Life* from 16 - 19 April 1987 at the Power Center for the Performing Arts on the Ann Arbor campus. The Michigan staging will mark the first revival of the original 1948 Broadway show, for which Kurt Weill collaborated with Alan Jay Lerner. Brent Wagner, Chairman, Musical Theatre Program, will direct an all-student cast.

Knickerbocker in Florida

The College of Fine Arts, Jacksonville University, presented *Knickerbocker Holiday* from 2-5 October at the Florida Theatre Performing Arts Center in Jacksonville. The University was awarded a grant from the Kurt Weill Foundation, and from the Florida State Division of Cultural Affairs, in support of a production which benefited from newly corrected orchestra parts. William J. McNeiland was the conductor, Gaylen Phillips the director, and Betty Swenson the choreographer. Michael Mauldin, a New York-based actor known for his Shakespearean roles played the role of Peter Stuyvesant. Lys Symonette, Musical Executive of the Kurt Weill Foundation, visited the campus during the rehearsal period to consult and coach.

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All-Star Threepenny in Paris

The noted director, Giorgio Strehler, has assembled an international cast for a new French production of *The Threepenny Opera*, which premieres at the Théâtre musical de Paris, Châtelet, on 31 October and runs in repertory through 8 February. Barbara Sukowa (Polly), Milva (Jenny), Michael Heltau (MacHeath), and Heinz Bennent (Peachum), star in the much talked about season opener. The production is a collaboration with the Théâtre de l'Europe. Set designs are by Ezio Frigero and costumes by Franca Squarciapino.

Canadian Conference Features Berliner Ensemble

The Berliner Ensemble will make its North American debut in Toronto on 21 October in the German-language production of *The Threepenny Opera*. Performances will run through the 26th. The Ensemble's appearance is part of an International Conference and Theatre Festival entitled "Brecht, 30 Years After," sponsored by the University of Toronto. The Canadian Opera Company will offer the *Mahagonny Songs* and a cabaret evening of Brecht/Weill Songs. Other performances include *The Caucasian Chalk Circle* by the Berliner Ensemble and John Willett's translation of *Drums in the Night* by the university's drama department.

The conference, slated for 21-26 October, will present roundtable discussions as well as formal sessions on a range of topics including Brecht's influence on stage production in Ireland, Scandinavia, South America, the Middle East, and China, Brecht's influence on contemporary European, British, American, and Canadian playwrights, Brecht as stage director, and Brechtian sets and costumes. In addition, master classes will be conducted by renowned directors, and films of Berliner Ensemble productions will be shown. Luca Lombardi will chair a session on "Brecht and Music." Other conference participants include Eric Bentley, Franz Xaver Kroetz, George Ryga, John McGrath, JoAnne Akalaitis, Manfred Karge, Roger Planchon, Manfred Wekwerth.



Teresa Stratas in Rags. Photo: Robert Schwartz.

Stratas Sings Weill With Original Orchestrations

"For me, Stratas is the greatest singer of Weill songs."—Lotte Lenya.

On the heels of Teresa Stratas's wildly acclaimed performance on Broadway in *Rags*, Nonesuch is releasing the long-awaited "known" Kurt Weill album: *Stratas Sings Weill*. The album features some of Weill's best known songs including "Havanna-Lied," "Surabaya-Johnny," "Foolish Heart," "One Life to Live," "J'attends un navire," "Lonely House," "Denn wie man sich bettet," "Le train du ciel," "It Never Was You," and "Der kleine Leutnant des lieben Gottes," sung in their original languages. This is the first song album released to use Weill's original orchestrations throughout. The Y Chamber Orchestra is conducted by Gerard Schwarz.

Miss Stratas was personally involved in all aspects of the production, and the liner notes feature an extensive and highly personal interview.

Nonesuch plans to arrange separate releases of the album in Germany and France. In the United States, *Stratas Sings Weill* will be released simultaneously on LP and Compact Disc (Nonesuch 79131).

NEWS IN BRIEF

Faber Announces Drew's Kurt Weill Handbook

The long awaited catalogue, *Kurt Weill: A Handbook* by David Drew, the eminent British Weill scholar, will appear in April 1987. It will be published in England by Faber & Faber and in the United States by the University of California Press. A German language edition will follow.

Commissioned by the Akademie der Künste, West Berlin, the handbook is the result of years of research. Although primarily intended as a reference work, the lengthy essays, critical notes, as well as the chronological arrangement of works provide a general review of Weill's life and achievement. The major portion of the book is devoted to a catalogue of works which includes short synopses of all stage works, cast lists, and orchestrations, in addition to descriptions of the extant manuscripts. The *Handbook* features an extensive chronology of Weill's life, and contains an essay describing unfulfilled projects. Throughout the book, Drew confronts such controversial topics as the composer's relations with Brecht and radical politics. The preface, which serves as a report to the Akademie, is a vivid and personal account of Drew's thirty-year involvement with Kurt Weill's music, chronicling the Weill 'renaissance' and evaluating the various analytical treatments which Weill's oeuvre has received over the years.

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Grant Applications Due November 1st

Applications for 1987 grant awards are due by 1 November 1986. The Kurt Weill Foundation for Music grants financial assistance in the areas of Research, Publication, Dissertation Fellowships, Travel, and Performance/Production. Awards for the 1987 cycle will be made by 1 February 1987. Specific guidelines may be found in previous issues of the *Newsletter* or may be obtained by calling the Foundation at (212) 873-1465.

Threepenny Opera Handbook in Preparation

Stephen Hinton (Hindemith scholar, and writer on Weill) is preparing a book on *The Threepenny Opera* to be published in the Cambridge Opera Handbook series. Divided into two parts, background and interpretation, the publication will focus upon *The Threepenny Opera's* place in the history of operatic reforms during the Weimar Republic.

In addition to contributions from David Drew, Kim Kowalke, and Geoff Abbott, Hinton will provide translations of essential documents and present new material from research conducted at the institutional archives of Weill, Brecht, Neher, and Universal Edition. The editor's essay will present a general overview, discuss interpretative difficulties, and offer suggestions regarding performance practice.

Happy End in New Performing Edition

European American Music is preparing a new rental edition of *Happy End* with the original German text and an English translation by Michael Feingold. The full score, vocal score, and orchestral parts are edited by Gary Fagin in consultation with Kim Kowalke. Critical notes will be included. The vocal score will be available for sale by EAM in the near future.

Foundation and EAM To Produce Publication Catalog

In response to numerous questions about the availability of scores and recordings, Mario Mercado, the Associate Director of Programs of the Kurt Weill Foundation, is preparing a catalog which will serve as a quick and practical guide to Weill's works. Addressing the requirements of performers, producers, and librarians, the catalog will be organized by genre and each entry will specify required performing forces, duration, available editions and recordings, authorized translations, and publisher information. European American Music Corp. will publish and distribute the catalog.

American Scores and Parts Scrutinized

In conjunction with the Rodgers & Hammerstein Music Library, the Kurt Weill Foundation has undertaken a major effort to proofread and correct the scores and parts for the Broadway works which are rented for various stock and amateur productions in the United States. The Foundation hopes the project will enable producing organizations to make more efficient use of valuable rehearsal time and foster greater appreciation of Weill's orchestrations through the availability of accurate full scores and performance materials.

Gary Fagin (conductor, and editor of the new *Happy End* edition forthcoming from EAM) has meticulously proofread and edited the full score and parts for *Street Scene* using Weill's manuscript as a primary source. As a result, the fully corrected set of masters will insure subsequent accurate printings.

David Abell (conductor) tackled the score and parts for *Lost in the Stars*, and again using Weill's manuscript score, provided a detailed report documenting an abundance of mistakes. The report makes recommendations for the production of a new full score to reflect Weill's original orchestration, replacing the current one which includes an expanded orchestration added after Weill's death. In addition, the Rodgers & Hammerstein Music Library has recently produced a new libretto and principal-chorus vocal book available for rental.

The next American musical to undergo editing and correction will be *Johnny Johnson*.

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LETTERS

To the Editor:

As far as I can tell, Kurt Weill didn't have a very easy time. While he has gained some respect in the years since his death, for the most part his music gets trashed on a regular basis. While I don't know the intimate details of Weill's life, his music has been part of my world for 20 years. Here's a guy that so many of us have soaked up, learned from, and been inspired by and...so what? Weill is most often heard in elevators.

What about your review of *Lost in the Stars*? Tacky! Considering the attitude you took I'm surprised you didn't have Joan Collins do the review in character. Perhaps Hulk Hogan could have done a bang up job of putting those crude rockers in their place. Anyhow, William Madison seems overly influenced by George Will. I loved his use of *Verfremdungseffekt*, but then, I've always been a fan of banal grad school witticisms, which is one of the main reasons I read your newsletter. There is one awful truth I must force upon you: the musicians who played on *Lost in the Stars* know a lot more about it than your reviewer. He should review Anne Murray albums. Maybe there's an Anne Murray Foundation.

First of all, there was no thought given by the producers to introducing Weill's work to a rock audience. Most of the great musicians of our time work in the so-called jazz and rock worlds. That is why there are so many so-called rockers playing on *Lost in the Stars*. You should consider yourselves lucky that so many caring individuals took the time, for very little remuneration, to do something with Weill's music. I'm hard pressed to come up with more than a handful of listenable Weill records. Most are destroyed by rigid, museum-worthy performances. And the singing! Ouch! Stylized theater singing, when compared to most every other sort of singing on this planet, is trivial at best...a kind of expanded cheerleading that has contributed to the wholesale slaughter of Weill on record.

If you want a Weill for the rock audience record, why don't you produce it? How about Sean and Madonna doing "Pirate Jenny" or Huey Lewis and Eddie Van Halen whipping out "How to Survive?" Michael Jackson and Bishop Tutu...oh, never mind. I sat through the mix of Sting's version of "Mack the Knife" and while it may not have satisfied your reviewer, it sure beats the hell out of any other version I've heard lately.

Lamenting the lack of irreverence on *Lost in the Stars*, Mr. Madison dredges up the name of one Malcolm MacLaren. My suggestion is, if you've not heard of MacLaren you're lucky. Meanwhile, the commentary found in 50-year-old Weill/Brecht remains fresh. You want P.D.Q. Weill? You must have a Ben Bagley record. Listen and weep.

Weill was a composer of sacred music, no matter the format, his collaborators, or the "seriousness" of the music. He is most known outside the music school circuit for his "pop" songs. Consider then, if you will, that Todd Rundgren will likely be seen as an important figure in music history as Weill, even more important, perhaps. There are literally thousands of good composers, living and dead, whose music warrants close inspection and repeated listening. Weill is just one of them.

Lenya impersonators? Would that you be familiar with the work of these formidable women, you might have something to tell us about their respective renditions instead of lumping them together into a misogynist bouillabaisse. Personally, I find Eva Gabor's rendition of "Theme from Green Acres" to be the classic example of Lenya impersonation.

What were the rest of us doing during the "lean dark years of the seventies" when Lou Reed was single-handedly preserving rock? Lou is a great self promoter, a fine entertainer, and a "personality" who has shown us many ways to be human. As a musician, Lou gets by. But his version of "September Song" is grim and entirely pointless, especially compared to the Jimmy Durante version. If it is still possible for art to be offensive, this is.

If A&M Records had bothered to tell anyone about *Lost in the Stars*, the record could have exposed Weill to a new audience. Alas, the record seems to have been the victim of all-too-typical record company politics. A&M would have loved to release a collection along the lines of Bobby Darin's "Mack the Knife." It is rumored that A&M wanted to call the record *TURBO* instead of *Lost in the Stars*.

Zorn and the Beatles? How about Bird, Bali, blues, and the Beatles to go along with the Euro B's we revere in academic circles? Today's composer has had the opportunity to hear it all. The "squeak-fart" school of composing, as taught in prestigious Eastern universities, is all but obsolete except for the purposes of obtaining grants, tenure, and Pulitzer prizes. Hardly anyone listens, but we all know who wins the prizes. Had Weill remained alive to this day, I can't see him writing and teaching gibberish for a living. He would have been a great film composer. He would have been a big Muddy Waters fan. He would not understand New Age music but would spend some of his spare time watching Madonna videos. He would have known that Zorn's piece on *Lost in the Stars* had very little to do with the Beatles piece called "Revolution #9."

As far as "vexatious considerations" as to whether Weill warrants some of the treatments he got on *Lost in the Stars*, I'll admit my ways; I changed a passing tone to resolve a chord so Aaron Neville could improvise on familiar tonal ground. Not only that, but... (you can blame this on Jay Weigel, too) saxophones and clarinets were used in place of singers which had the effect of reducing the apparent dissonance. We concentrated on a small group version of the "hurricane" music, which was only released on the CD. I still think taking this song (and yes, it is a song, despite its intended use) out of the realm of any irony or sarcasm was an OK move. Johnny Adams and Aaron Neville are two of the finest singers around. Great singers take the most insipid material and chill the audience anyway. Our arrangement had little to do with "gospel" other than some of the singers were black. The notes, with the exception of the few I mentioned, were all Weill. And yes, I played the D minor arpeggio in an altered fashion and gave it to slide guitar and tenor sax in unison. It sounds like music to me. If you don't think so, I invite you to tie me up and make me write jingles for the rest of my life.

MARK BINGHAM
New York City

Editor's Note: William Madison has declined comment.

French Radio Series

At the end of November, Radio France will broadcast nationally a 15-hour series on the works of Kurt Weill. Produced by Alan Jooly, the program will be broadcast for three hours each evening for five days and will feature a comprehensive view of Weill's oeuvre.

UE to Reprint *Royal Palace*

Continuing its efforts to restore Weill's works to print, Universal Edition will soon publish a reprint edition of the piano-vocal score of *Royal Palace*, an opera in one act composed in 1925-26 to a libretto by Iwan Goll. The piano reduction is by Arthur Willner.

Brechtian alienation: A gradual conviction on the part of a German playwright that every Kurt Weill tune sounds like every other Kurt Weill tune, and consequent determination to find another co-composer. (Miles Kingston, *The London Times*, 29 May 1986)

Editor's note: The first of our two excerpts from David Drew's forthcoming Kurt Weill: A Handbook due for publication next spring by Faber & Faber in England, and the University of California Press, is one of the notes from his

catalogue entry of Die Dreigroschenoper; the second is an example of his approach to the recently discovered early works. We are grateful to Mr. Drew and to his publishers for permission to print these items in advance of publication.

How Was Weill's Success Achieved

By David Drew

An excerpt from *Kurt Weill: A Handbook*

The success of [Weill's] music for *Mahagonny* and the other Brecht works is not in question. But how was that success achieved? Brecht sometimes intimated that he himself contributed some or all of the tunes of *The Threepenny Opera*. For years I considered this a boast. Later I came to believe it.

Eric Bentley, "Introduction: Homage to B.B." in *Seven Plays by Bertolt Brecht*, ed. Eric Bentley (New York: Grove Press, 1961), p. xxxiv.

Eric Bentley was by no means the first to whom Brecht had imparted some such view of Weill's success. As far as *Mahagonny* was concerned, a comparable view had been circulating since the late 1920's. But *Die Dreigroschenoper* was at that time much bigger game; and the fact that Brecht's claim to co-authorship of the music is not known to have been aired in public during Weill's lifetime may simply indicate our need for further research. The speed with which the claim was beginning to circulate at the time of Brecht's death in 1956 — the very time when Blitzstein's *Threepenny Opera* adaptation and Louis Armstrong's "Mack the Knife" recording were bringing Weill his first posthumous success — already suggested what the letter and the spirit of Bentley's 1961 "Homage" confirmed: the theory that Brecht himself "contributed some or all of the tunes" had been part of the Brechtian folklore "for years," if not for decades, and had now been assimilated by the posthumous cult. In 1961 Bentley already seemed to accept it as an article of faith rather than as something requiring verification, and until the 1980's that faith remained the only basis for acceptance, apart from the doubtful testimony of those who were claiming to have witnessed the collaboration at first hand.

Musically and in other respects the picture was transformed in the 1980's by the discovery of some early Brecht settings by Franz Servatius Bruinier, a cabaret musician

who was born in the Rhineland in 1905 and worked closely with Brecht between 1925 until 1927. Among these settings are versions of two songs later used in *Die Dreigroschenoper*: "Seeräuberjenny" and the "Barbara Song." The latter need not detain us here, as its bearing on Weill's setting is insignificant. "Seeräuberjenny" is very much more interesting. The material in the Brecht Archive (BBA 249/53-9) consists of a vocal part and an incomplete set of band parts — trumpet, alto saxophone, banjo, and percussion. The voice part is titled "Seeräuberjenny/Text u. Musik von B. Brecht/Arrangement von F.S. Bruinier," and dated 8 March 1927 — the very month when Weill began working with Brecht on the *Mahagonny* opera.

The basic character contrast between verse and refrain in the Brecht-Bruinier version has been adopted by Weill and immeasurably enhanced by his recomposition of the verse and his transformation of the refrain in terms of what has preceded it and what is yet to come. The fact that he follows the 11-bar outline of Brecht's refrain almost exactly in his own 5-bar version of it was, for many Brecht scholars, a revelation of the truth they and their forebears had taken more or less on trust for so many years. Fritz Henneberg's pioneering researches into the Bruinier-Brecht collaboration have been continued by Albrecht Dümmling, who proves less circumspect than his predecessor when he writes on page 133 of *Lasst euch nicht verführen: Brecht und die Musik*:

The astonishing refrain, which is one of the most celebrated melodic ideas that occurred to Brecht, was in 1928 transferred by Weill to *Die Dreigroschenoper* almost unchanged. It is not out of the question that other melodies in *Die Dreigroschenoper* also derive from Brecht.

Certainly it is not out of the question. But until we have further evidence, Dümmling's conjecture belongs to the same departments

of quasi-mystical faith as Bentley's 1961 "Homage." In his excitement at the discovery of Brecht-Bruinier, Dümmling seems to have lost his grip on musical and other facts. For what is both "astonishing" and "celebrated" is not Brecht's serviceable but in itself unremarkable idea; it is Weill's composition of it. Bruinier may have been the first musician to board Brecht's "Schiff mit acht Segeln" but it was Weill who took it to sea and steered it to its destination with all its cannon blazing.

Ultimately the discovery of the Brecht-Bruinier song can do nothing but good. The stir it created in 1984 is already shown to be as naive as the consternation Diaghilev allegedly expressed on being shown that the well-loved tunes in Stravinsky's *Firebird* were exactly what any 14-year-old could have guessed they were: Russian folk tunes. On a humbler level the same is true of "Seeräuberjenny": whether the pirate ship is sailing under Brecht's flag or Weill's, the contour, ictus, and intervallic structure of the refrain proclaim a Slavonic origin (and it is one that Weill in no way disguises). Innumerable parallels could doubtless be found in Russian folk song up to and including the time of the October Revolution. One example that was in its day considerably more "celebrated" than Brecht's melody is the tune used by the Soviet composer Lev Knipper for his "Cavalry of the Steppes." Its contour relationship with the "Seeräuber" refrain would hardly have escaped Weill's amused attention when he made his orchestral arrangement of Knipper's tune in 1943 for inclusion in *We Will Never Die*.

Since most of the melodically distinctive passages in Brecht's tunes are borrowed from popular sources, it is by no means "out of the question" that the "Seeräuber" refrain is another borrowing, and will sooner or later be identified as such. In that event a song already rich in associations will have acquired a further layer of them, and the credit due to Brecht for the inspiration of combining these particular words with this particular melodic line will be increased accordingly.

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Whatever has yet to be revealed, the decisive inspiration in the song is Weill's and Weill's alone. The very fact that at a structurally crucial point the melodic line is a borrowing confirms the evidence of our ears: as so often in Weill, the structural priorities are harmonic and tonal, not linear. The refrain, as Dümmling remarks, is "astonishing"; but only because of the tonal events that have preceded it and the harmonic ones that then explode its own cadential structure.

Nevertheless Brecht-Bruinier compels one to ask what mysterious force drew Weill to the refrain and prompted so powerful a reaction to its East European melos. For a while it seemed as if another cryptic clause had been added to the song's anarchic-revolutionary program — without loss to its messianic associations, but also without enriching them. But quite soon after the discovery of the Brecht-Bruinier song a complementary discovery on the Weill side solved the riddle — at no expense to the song's fascination — by adding to the broadly Russian resonances of the refrain a specifically Jewish one. In 1985 the definitive version of Weill's *Ofrah's Lieder* of 1916 was acquired by the Library of Congress [see the accompanying catalogue entry from *Kurt Weill: A Handbook*]. Among the songs that were not in the draft versions previously available in the Weill-Lenya Research Center was a setting of Jehuda Halevy's "Denkst du des kühnen Flugs der Nacht," a passionate nocturnal invocation to the beloved. At the very start a precipitously chromatic progression from somewhere in the region of G minor affords a longer glimpse of the mature Weill than any other passage in this adolescent cycle. With the arrival at F-sharp major, the Late Romantic vistas in which the heavenly bridegroom and the earthly became indistinguishable seem once more to be opening out. At this point, and at the words "Sie schmückten nur mein Angesicht" (starting on an unaccompanied F-sharp upbeat) the piano inserts a B minor root-position triad, and voice and piano together outline a 7-note motif identical with the head-motif of the "Seeräuberjenny" refrain; not however in Brecht-Bruinier's version and key, but in Weill's slightly altered version and in the same key.

At the unconscious level where his mature imagination is always most deeply stirred, Weill has returned to his origins, his home, and his earliest creative experience. This is the world of which Ernst Bloch had so profound an intuition when he wrote his classic essay on "Seeräuberjenny" (reprinted in *Bertolt Brecht's Dreigroschenbuch*, Frankfurt, 1960) and dedicated it to Weill and Lenya. It was not a world that Weill needed or would have wished to share with Brecht, but the values that were part of it were also a part of everything he contributed to *Die Dreigroschenoper*. The marriage Weill has arranged between Halevy's expectant bride and Brecht's vengeful Seeräuberjenny leaves

the artlessness of Brecht-Bruinier and the artiness of *Ofrah's Lieder* far behind. But since the motif that united them is still the merest cliché, the validity of the contract might well be in question had the banns been announced only once. How, then, does Weill treat the "Barbara-Song," and the rather less permanent domestic arrangements it records? About them, Brecht and Bruinier have nothing of any musical account to say. Weill on the other hand discovers a refrain no less "celebrated" than that of "Seeräuberjenny." Melodically its head-motif is also a cliché; and it too has very strong East European associa-

tions. Its first appearance in Weill — or at least the first we know of — is in his setting of Eichendorff's "Sehnsucht" which dates from 1916. The motif reappears that same year at the very start of the second of *Ofrah's Lieder* — "Nichts ist die Welt mir."

"The world is nothing to me." The means whereby Weill repeatedly expresses that sentiment in his *Dreigroschenoper* music, but only and always in order to refute it, are characteristic of his own peculiar dialectic. In them will be found the true secrets of his success.



"Die Seeräuber-Jenny", mm. 29-39. Music by Brecht/Bruinier. Text by Bertolt Brecht. Copyright Henschelverlag Kunst und Gesellschaft, 1984.



"Nr. 6 Seeräuberjenny" from *Die Dreigroschenoper*, mm. 23-27. Music by Kurt Weill. Text by Bertolt Brecht. Vocal score by Norbert Gingold. Copyright 1928 by Universal Edition. Copyright renewed. All rights reserved. Used by permission of European American Music Corporation.



"Denkst du, des kühnen Flugs der Nacht," from *Ofrah's Lieder*, mm. 5-7. Music by Kurt Weill. Text by Jehuda Halevy. Weill copyright assigned to European American Music Corporation. All rights reserved. Used by permission of European American Music Corporation.

OFRAH'S LIEDER

Cycle for voice and piano on modern German translations of Hebrew poems by Jehuda Halevi. (c. 1080-c. 1145).

NOTE 1

A physician by training, Judah ben Samuel ha-Levi was the foremost Hebrew poet of medieval times, and also an important neo-platonic Arabic philosopher. He spent his early years in his native Spain, and then emigrated to Palestine, where he died. The poems chosen by Weill are moralities and fables drawing for their imagery on nature and the animal kingdom. "How astonishing forsooth, and wonderful," begins "Wie staunenswert," "the gentle dove catches the eagle."

DRAFTS A and B

(Partly missing?)

- | A | B |
|---|-----------------------|
| 1. "In meinem Garten steh'n zwei Rosen" | 1. ditto |
| 2. "Ich bin dir mehr als Sonnenglanz" | 2. "Nur dir, fürwahr" |
| 3. "Nur dir, fürwahr, mein stolzer Aar" | 3. "Wie staunenswert" |

Autograph (Rita Weill Collection)

[N.B. The following description and the corresponding one in the section below is based upon examination of photocopies only.]

Draft A is on seven sides of a 12-line paper (oblong format without maker's name). Each song begins on a new page and has a heading in the same style: *Ofrah's Lieder 1*, etc. If the eighth side of the original manuscript, rather than the first, is the one that is blank, this would confirm the impression left by the character of 3 and its tonal relationship to the preceding songs — namely that Weill was originally planning a three-part cycle. In version B "Nur dir, fürwahr" is shifted to second place, with the result that its E-flat major tonality is made to sound as if it were a subdominant consequence of the first song's B-flat major. In this context the C major of "Wie staunenswert" could not have been intended as conclusive; nor indeed could its vapid Wagnerisms. If Weill was now planning a set of five, the fourth song could have been "Ich bin dir mehr als Sonnenglanz," from Draft A. Not only would the Schubertian F minor of its opening have made an effective contrast, but the tentative cadence in A-flat major, beneath which Weill has written "oder auch gleich nach Es" (or alternatively straight to E-flat), would have allowed for several different tonal conclusions to the cycle. The first page of a slightly revised version of the E-flat major "Nur dir, fürwahr" is headed by the roman numeral V, and might seem to indicate a further stage in the evolution of Draft B towards the definitive version of the cycle; but since it is identical with the final version of that song, it is more likely to be a second copy for singer or accompanist.

DEFINITIVE VERSION

1. "In meinem Garten steh'n zwei Rosen"
2. "Nichts ist die Welt mir"
3. "Er sah mir liebend in die Augen"
4. "Denkst du des kühnen Flugs der Nacht"
5. "Nur dir, fürwahr, mein stolzer Aar"

Autograph (Library of Congress)

Written in blue ink on twelve sides (non-autograph pagination) of W.O.H.I.H. No 402a L.C.G. [paper], the manuscript was in the possession of the soprano Elisabeth Feuge and her heirs until its purchase in 1985 by the Music Division of the Library of Congress in Washington, DC. Except in 2, the underlaid texts are in modern arabic script. On the title page is an oblong octagonal label, with the autograph date "September 1916" (in the left-hand corner) and autograph titling as follows: "Ofrah's Lieder/Ein Liederzyklus nach Gedichten von Jehuda Halevi/von Kurt Julian Weill."

NOTE 2

"Nichts ist die Welt mir" is so much more accomplished than any of the four songs in the two preceding drafts that it suggests a lapse of weeks or even months before Weill put the cycle into its final form; yet there has been no technically significant revision of the two songs Weill has preserved. The weakest of the new songs is "Er sah mir liebend in die Augen." Clearly intended to replace "Wie staunenswert," it likewise attempts to establish a quasi-operatic contrast to the cycle's predominantly lyrical manner. But although it is compositionally more sharply focused than "Wie staunenswert," it is quite as naive in its histrionic attitudes, and sounds all the more so after the relatively sophisticated "Nichts ist die Welt mir." If, at a second look, one is disconcertingly reminded of the attitudes Weill was to poke fun at fourteen years later, in Lucy's "Eifersuchtsarie" — the only *Dreigroschenoper* number that lives up to that work's reputation as a parody — that is a tribute to the revelation afforded by the next song in the cycle. In the ambivalence of the very first harmony, as in the semitonal processes by which it is dissolved prior to the exorbitant F-sharp major resolution, one hears the *ferne Klang* of the Weill to come; and then, as if to prove that this uncanny prefiguration is real rather than fanciful, the piano, in bar 6, suddenly glimpses Seeräuberjenny's eight-sailed ship as it emerges from the chromatic mists with Wagner's Flying Dutchman still aboard. The telescopic effect is so pronounced that one has to remind oneself that the musical substance is hardly such as to overwhelm listeners unfamiliar with what lay ahead. Only a teacher as sympathetic and discerning as Albert Bing might have recognized the promise latent in that first page of 4, and forgiven the romantic effusions that follow.

Between the first two versions of *Ofrah's Lieder* and the definitive one runs the line that divides adolescent works that were of interest chiefly within the family circle from those that began to reach out for a wider audience. Judged on its own intrinsic merits, without the distortions of sentiment or hindsight, the definitive version is simply a step in the right direction: at the age of 16½ Weill still had much to learn about harmony and composition, but was learning fast. The fact that he was prepared to offer *Ofrah's Lieder* for public performance a whole year later may raise questions about his powers of self-criticism; yet he had good reason to regard *Ofrah's Lieder* as his true starting point. Small wonder that he unconsciously returned to its polyglot Jewish-Romantic modes in *Der Weg der Verheissung* and *The Eternal Road*. For all their gleanings from Schubert and Schumann, from Loewe and Mendelssohn and Wagner, *Ofrah's Lieder* contain the first glimpses of the mature Weill, and the only ones before he had discovered Mahler and modern music.

The Alchemy of Music

*Music may be the ingredient
that will transform the play into living theater*

By Kurt Weill

When we consider the theater not in its character today but in the light of its origins and historical development, we find the term "musical theater" a tautological one. The great theater culture of the past, from which all that we have today derives, the Japanese theater, the Greek, the medieval mystery, are unthinkable without music; they regard music as an indispensable element of dramatic art; they do not use music merely to intensify the dynamic growth of the action and the rhythm of the performance, but as a substance which, when blended with language, becomes one of the most powerful formal values of theater. In the Greek theater the chorus represents the heart and frame of the action, and in the Japanese No-play the chorus draws its song from the very lips of the actor in the middle of his sentence. In the great theater cultures of the past, music was an inevitable and intrinsic feature of the drama.

In the course of the centuries, concepts have so succeeded each other that today, after an era of musicless theater, talk about musical theater is being heard again; drama and music, inseparable in their origin, are trying to come together again. The break between drama and music occurred in the Renaissance, when Italian theater people and musical composers, in the effort to revive ancient drama, deliberately invented the form of opera. The natural sense of fusion had gone; unfortunate self-consciousness set in. In the beginning opera was musical theater in the best and purest sense of the phrase; it sought a new blending of song and speech on the basis of great theater tradition. In fact, the music of Monteverdi's *Orfeo*, which was really the first opera, bears a strong resemblance to ancient drama.

But gradually the theater as drama and the newly discovered genre of musical theater began to take separate paths. The Elizabethan

theater and the Italian *commedia dell'arte* continued to use music, and opera found in the masterpieces of Mozart a new blend of speech and music where the drama justifies its right to existence in spite of the clear predominance of the music. It was the nineteenth century which brought the definite break. Opera, love-child of the European court, became more and more the property of the music lover. It developed its own style, cultivated its own public, and therewith established an independent life. In this form music is the leading element; ideas of form are far more important than dramatic ideas; the spoken content is pushed farther and farther into the background (so that today, in this country, operas are performed in foreign languages which almost no one understands).

On the other hand the theater as drama has developed a realistic form which is contented with such a direct photographic representation of life that there is no further relation whatever with music. In this development we find musical theater only in the light vein, and relegated to such a separate territory that we regard as a matter of course the sharp division between "serious" and "light" theater. The more that serious music wanders into esoteric regions where very few can follow, the more is light music despised. It is completely forgotten that, in the time of Mozart, such a distinction scarcely existed and that the light muse has produced such geniuses as Offenbach, Sullivan, and Johann Strauss. I consider it one of the most important realizations of recent years that the distinction between good and bad music has replaced the distinction of light and serious, and that good light music is appreciated as being more valuable than bad serious music.

The musical theater as it exists today consists on the one hand of the opera completely

isolated from drama and on the other hand of musical comedy, which is to say a handful of topical events surrounding a group of hit songs. Without contesting the right to existence of both of these veins, since both have their audiences, it can be said that a reestablishment of the true musical theater is scheduled to take place inside of the enormous territory between the two genres; it has been ripe for a long time. It is obvious that the playwrights of our time are seeking a way out of the realistic theater, since this art form has found its realization in the films on a scale which the limited stage cannot touch. The dramatists have realized that, alongside the films, the stage has a reason for existence today only if it aspires to a rarer level of truth, only if it restores poetry.

Claudell, Gide, and Cocteau in France, Auden and Eliot in England, Georg Kaiser, Bert Brecht, and Franz Werfel in German drama, each in his own way, have [*sic*] striven to express the ideas and events of our time in poetic drama. This movement is gaining more and more strength in the United States, which has the most exciting theater in the world after Russia. An entire generation of American playwrights is beginning to concern itself with the non-realistic theater. Maxwell Anderson finds in verse-drama the possibility of modernizing the Shakespearean form; Paul Green creates a kind of lyrical-epical folk play; Clifford Odets builds his social studies on a poetic structure; and a great number of the younger writers strain to break loose from the theater form of the last few decades. Playwright and poet are becoming one person again.

That way lies the musical theater, for musical theater is the purest and most direct form of poetic theater. The presence of music lifts the play immediately to a high level of feeling and makes the spectator far more disposed to

Editor's Note: This extraordinary essay represents an important synthesis of Weill's thoughts regarding music and theater, and it borrows some of the ideas he presented in his lecture to the Group Theatre in the summer of 1936. (Notes for this lecture are in the Weill-Lenya Research Center.) It first appeared in the November 1936 issue of Stage magazine on pages 63-64. (Stage ceased publication in 1939 when it was absorbed by Theatre Arts.) Its publication was no doubt prompted by the opening of Johnny Johnson (19 November 1936), however, only the last two paragraphs suggest a promotional tone. The fluency of the prose suggests that Weill worked with an editor, however, none is credited.

We would like to thank Victoria Stevenson for discovering this article in Burgess Meredith's archive and for thoughtfully forwarding a copy to the Weill-Lenya Research Center. It was unknown to us before this time and, to the best of our knowledge, has not been reprinted previously.

pursue the poetic line. In a poetic drama without music the author is obliged to use an exalted verse-speech and to get farther and farther away from truth and languages. But this has succeeded in very few cases recently, because of the difficulty in finding the right mode of rendition. The actor, in seeking to make the language comprehensible to an audience which has grown used to it, must approximate as closely as he can the prosaic forms of speech.

In the musical theater the author is much better able to remain within the bounds of reality because the music assumes the task of widening and deepening the range of effects of illuminating the action from within, of making the implications and the universality of the events clear to the spectator. Thus the musical theater creates a basic extension of the material of drama. Music can aid, for example, in restoring the romantic element, which the modern theater has had to do without for so long. One glance at New York at night, at an industrial photograph, at a flash of any newsreel, at a page of any newspaper, reveals to us the richness of romantic quality that life today contains, and presents dazzling possibilities of new form, once it is concluded that the romantic element deserves to be revived. Here is where music's power could be so great.

One of the most difficult form problems of contemporary playwrights is the balancing of the opposed values of humor and tragedy without having one destroy the other. I have seen numerous plays where I was unable to rise sympathetically to the dramatic climaxes of the story because the previous humorous scenes had not prepared me for them at all. In a musical play the author can mingle these elements with far greater freedom; his comic scenes can be more comic, his tragic more tragic, since music creates the balance.

The final scene in Mozart's *Don Juan* is the classic instance of how a single scene can change from the most abandoned gaiety into the most appalling horror with only one chord. All experiments in musical theater have unanswerably proven that true theater music is a great driving force, that it can lead a scene to its climax with unparalleled speed and directness, that it can establish the atmosphere of a scene instantaneously, where the playwright so often needs great stretches of dialogue. Music can do what the greatest performer does at the height of his playing: it can win over the spectator with passion, it can create an exalted mood, which makes the poet's fantasy so much simpler to follow and accept.

It would be wrong to conclude that the form of musical theater which we are here considering could be brought into existence by turning out some incidental music and then leaning back, or by using music as a marginal sensual

...the composer...assists in the construction of every scene of the action, to the point where his music becomes an integral part of the whole.

stimulant. A play must be conceived from the very beginning as a musical play, if the demands of musical theater are to be at all fulfilled; the form of the play must be created from the musical point of view; the action of the musical play must be more pliable than that of sheer drama, so that lyrics can be planted; the suspense is created not so much through the progress of the action as through the dynamics of the epic tale; and psychology, which has been such an intrinsic feature of drama during recent decades, is replaced by simple, human, universal events.

The aim and meaning of the musical theater is the binding of speech and music, the most thoroughgoing fusion of the two. Only when speech and music truly combine in song can one speak of the musical theater. Song is not a simple interruption of action, which could proceed very well without it. It is an indispensable aid to comprehension of the play and its nature; it projects the actions of the play to a different and higher level; over a stretch of scenes it provides a commentary on the action from a human, universal point of view; it lifts the characters out of the frame of the play and makes them express, directly or indirectly, the philosophy of the author. The power of music makes it possible to extend the movement of a word and its operation so that the values of speech find their complement in the values of music.

The common task of poet and composer is to see to it that the song is not inserted in the text as a number, but that it rises naturally and inevitably out of the scene and that it sinks back just as unobtrusively. Thus, in the ideal musical theater, the dialogue has a musical quality even when there is no actual music, so

[The] reestablishment of true musical theater is scheduled to take place inside of the enormous territory between two genres: opera and musical theater.

that the transition can be entirely simple and unforced when the actor switches from speech to song. Of course it is never singing in the sense of pure singing art, like opera. The actor sings with his natural voice, the voice he would use to give speech its highest intensity. This makes it imperative for the composer to produce a clear, simple, melodic line so that the performer will not be faced with any unnatural burdens. But in general I have found (and my collaboration with the Group Theatre has sharply confirmed it) that actors work with great excitement and devotion on musical problems, that they are astonishingly musical, and that one can impose greater musical difficulties upon them than anyone imagines.

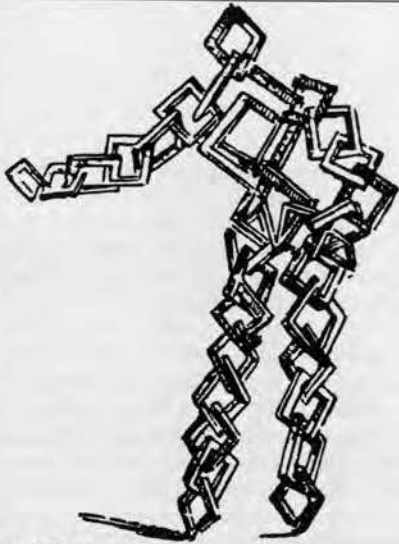
Once song has been acknowledged as an exalted medium of expression and as an intrinsic feature of dramaturgy, we begin to glimpse infinite possibilities for its use in solos, in small groups and in a chorus. One can cover (as I did with Max Reinhardt for *The Eternal Road*) all the middle tones of the scale from pure speech to song-speech, recitative, half-singing, and even pure singing. And with the aid of music one can enter the realm of fantasy and give speech to "superhuman" qualities which can only be referred to in the realistic theater. This occurs twice in *Johnny Johnson*: when song is understood as coming from a statue and then from a machine.

But all this is possible on the basis of intimate collaboration between author and composer from the day the play is conceived to the night it achieves its first performance, so that the composer cannot content himself with the creation of music, but assists in the construction of every scene of the action, to the point where his music becomes an integral part of the whole.

I have always striven to collaborate with the best dramatists I could find. The three operas I wrote with Georg Kaiser, the five stage plays with Bert Brecht, the experiments with Caspar Neher, Jacques Deval, and Franz Werfel—all these were efforts to win playwrights over to the idea of musical theater. I consider it a great stroke of luck to have collaborated with such a writer as Paul Green in my first American attempt, *Johnny Johnson*, since he had already grappled with the problem of musical theater himself before this and had a concept thereof which amazingly resembled the one I had worked out in Europe.

From the day I visited him in North Carolina to discuss the idea of a musical play, my convictions have grown stronger and stronger that, in the rich musical quality of his speech, in the simple human approach of his theme, in the true folk humor of his characters, and in the beauty of his poetry, all the conditions for the creation of a new musical theater stand ready.

NEW PUBLICATIONS



KURT WEILL

DER PROTAGONIST

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KURT WEILL



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läßt sich photographieren

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Universal Edition No. 8964

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- Bruhn, Siglind. "Kurt Weill: Violinkonzert." *Melos* 2 (1986) : 84-105.
- Hosokawa, Shuhei. "Distance, Gestus, Quotation: *Aufstieg und Fall der Stadt Mahagonny* of Brecht and Weill." *International Review of the Aesthetics of Sociology of Music* 16 (1985) : 181-199.
- Lucchesi, Joachim. "Kurt Weill: Meister kunstvoller Trivialität." *Musik und Gesellschaft* 3 (1985) : 147-148.
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- Roth, Johannes. "Hans Heinsheimer." *Frankfurter Allgemeine Magazin* (15 August 1986) : 7
- Walker, Bob Matthew. "The Legend of Lotte Lenya." *Plays and Players* (June 1986) : 9-11.

BOOKS

- Allain, Marcel and Pierre Souvestre. *Fantômas*. New York : Morrow, 1986. 324 p. \$17.95. ["Modernized version" of the 1915 translation.]
- Danzi, Michael. *American Musician in Germany 1924-1939: Memoirs of the Jazz, Entertainment, and Movie World of Berlin during the Weimar Republic*. Schmitt: Norbert Reucker, 1986. 294 p. \$32.50.
- Eisner, Lotte H. *Fritz Lang*. New York: Da Capo, 1986. 416 p. \$13.95.
- Herrmann, Dorothy. S. J. *Perelman, a Life*. New York: Putman, 1986.
- Jacobi, Lotte. *Theater & Dance Photographs*. Woodstock: Countryman Press, 1972. 47 p. \$10.95.
- Kline, Herbert, comp. *New Theatre and Film: 1934-1937*. New York: Harcourt Brace Jovanovich, 1985. 384 p. \$13.95.
- O'Conner, John and Lorraine Brown. *The Federal Theatre Project: Free, Adult, Uncensored*. London: Methuen, 1980. 228 p. \$20.95.
- Willett, John. *Caspar Neher: Brecht's Designer*. London: Arts Council of Great Britain, 1986. [Published in the U.S. by Metheun, \$13.95]
- Wyman, David S. *The Abandonment of the Jews: America and the Holocaust, 1941-1945*. New York: Pantheon, 1985. 444 p. \$8.95.

DISSERTATIONS

- Gresham, Jonathan W. "Aspects of Style in Five Works for Winds by Kurt Weill." D.M.A. thesis, Cincinnati-College Conservatory of Music, 1986.
- Hauff, Andreas. "Die Bühnenwerke Kurt Weills auf Textvorlagen von Kaiser, Goll und Neher." Masters thesis, University of Mainz, 1985.

RECORDINGS

- The Complete Sarah Vaughan on Mercury*, Vol II. Mercury 826327-1. [Includes "My Ship," "September Song," and "Lost in the Stars"]
- The Greatest Recordings of the Broadway Musical Theater*. The Franklin Mint Record Society. Archive Collection. 61-64. [Contains a reissue of 8 songs from the original *Berlin to Broadway with Kurt Weill* album]
- Riki Turofsky sings Kurt Weill*. Fanfare DFL 926.
- September Song*. Lotte Lenya. CBS MP 39513 [Cassette reissue of American Theater songs]
- Stratas Sings Weill*. Nonesuch 79131. [also on Compact Disc]
- Supply and Demand*. Dagmar Krause. Hannibal HNBL 1317.
- Symphony no. 1, Symphony no. 2*. BBC Symphony Orchestra, Gary Bertini, conductor. London Enterprise 414 660-1. [reissue of 1968 release]
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SCORES

- Weill, Kurt. *Four Walt Whitman Songs*, for voice and piano. Valley Forge, PA: European American Music, [1986].
- Weill, Kurt. *The Ballad of Magna Carta*. Words by Maxwell Anderson. Valley Forge, PA: European American Music, [1986].
- Weill, Kurt. *Marie Galante*, piece en 10 tableaux de Jacques Deval. Paris: Heugel, [1986].

FROM THE ARCHIVES

By David Farneth

Discography Update: Weill Recordings 1928-1933

In response to Dr. Jürgen Schebera's article, *Kurt Weill's Early Recordings: 1928-1933*, published in the last issue of the *Newsletter* (Vol. 4, No. 1.), Alan Lareau from Madison, Wisconsin brought our attention to four additional recordings which were not included in that listing. All four were reissued on Vintage 7850001, an LP reissue whose cover reads: "Bert Brecht/Kurt Weill 3 Groschen Oper". The four selections are "Barbara-Song" and "Seeräuber-Jenny" sung by Lenya, and "Tango-Ballade" and "Ballade vom angenehmen Leben" performed by Theo Mackeben and the 3-Groschen Band. Unfortunately, no release information for any of the original recordings is provided on the album cover. It should be noted that the two Lenya performances are different from those released on Telefunken A 752-755 which were reissued by Documente (6.41911).

Recent Acquisitions

The Weill-Lenya Research Center has increased its holdings during the last year through donations and purchases of books, scores, scripts, programs, correspondence, audio and video tapes, and other materials. In September of last year, I undertook an acquisitions trip to Germany in an attempt to find sources of additional documents and to establish relationships with various archival institutions. Among the institutions visited were, in Berlin: Bertolt-Brecht-Archiv, Deutsche Staatsbibliothek, Akademie der Künste, Deutsche Rundfunk, Deutsche Oper, RIAS Berlin, Berlin Landesarchiv, Deutsche Bibliothek-Musikarchiv, Berlin Staatsbibliothek, Hochschule für Musik; and in other parts of Germany: Institut für Theater-, Film- und Fernsehwissenschaft der Universität zu Köln (Cologne), Westdeutscher Rundfunk (Cologne), Hessischer Rundfunk (Frankfurt), Deutscher Rundfunk (Frankfurt), Hindemith Institut (Frankfurt), Deutsche Bibliothek (Frankfurt), Bibliothek der Universität zu Frankfurt, Deutsches Literaturarchiv, Marbach; and the Zürich Stadtarchiv. Information gathered during this trip will be helpful as we compile a "union list" of Kurt Weill materials throughout the world.

Although it is impossible to publish here a complete list of current acquisitions, the fol-

lowing represents some of the more important items. In addition, it can be assumed that the Research Center has copies of all materials listed in the "New Publications" column of each newsletter.

1. Scores.

A photocopy of *Die Dreigroschenoper* piano-vocal score and parts used by Theo Mackeben were donated by his widow, Mrs. Loni Mackeben. Cantor Jeffrey Klepper graciously arranged for the Foundation to obtain a photocopy of Weill's orchestration of *Hatikvah* from the Jewish National and University Library, Jerusalem. The Westminster Choir College donated a photocopy of the orchestrations (in a copyist's hand) of two of the Rilke songs: "Vielleicht, dass ich durch schwere Berge gehe" and "In diesem Dorfe steht das letzte Haus."

Through an arrangement with Universal Edition, the Foundation obtained photocopies of the following materials from the U.E. Archives. More complete descriptions of each item may be found in David Drew's forthcoming book, *Kurt Weill: A Handbook*.

Aufstieg und Fall der Stadt Mahagonny—Typescript libretto, predating the full score. Typescript libretto to Act III with Weill's annotations.

Die Bürgschaft—Manuscript of piano-vocal score in Erwin Stein's hand.

Die Dreigroschenoper—Manuscript of piano-vocal score in Weill's and copyist's hand. Early typescript of play with Brecht's annotations. Galley proofs of 1928 U.E. script with corrections by Weill and others. Manuscripts of "Zuhälterballade," and "Kanonen-Song" in popular arrangements by Jerzy Fitelberg.

Happy End—"Bilbao-Song." Manuscripts of two piano-vocal arrangements in unknown hand.

Der Lindberghflug—"Vorstellung des Fliegers Charles Lindbergh." Manuscript of rehearsal score in Weill's hand.

Der Protagonist—Manuscript of piano-vocal score in unknown hand.

Royal Palace—Manuscript of piano-vocal score in Arthur Willner's hand with corrections by Weill. Typescript of libretto with corrections by Weill.

Der Silbersee—Manuscript of piano-vocal score in Erwin Stein's hand.

2. Translations and Scripts.

English translation of *Der Protagonist* by John Eaton. English translations of *Die Dreigroschenoper* by Robert David MacDonald and Hugh MacDiarmid. *Lost in the Stars* concert adaptation by Maurice Levine.

3. Correspondence.

Collections: Brecht/Weill, Lee Snyder/Lenya, Milton Caniff/Lenya, Mary Daniels/Lenya, Julius Marx/Weill (Akademie der Künste, Berlin), Gigi McGuire/Lenya. Single letters: Weill to Humperdinck, 16 March 1920 (Bibliothek der Universität zu Frankfurt), Martin Missner to Weill, 2 July 1920.

4. Early Programs.

Early concert programs dating from 1918, 1919, 1920, and 1922. *Die Dreigroschenoper*, 21 September 1930, Cologne. Programs of Weill conducting operas in Lüdenscheid.

5. Oral History Interviews.

New interviews were added to the collection by Herbert Borchardt, Hanne Holesovsky, and Gigi McGuire. Alan Rich donated copies of his interviews with Michael Feingold, Hans Heinsheimer, Ernst Krenek, Teresa Stratas, H.H. Stuckenschmidt, Lys Symonette, and Virgil Thomson. Geoffrey Abbott donated a copy of his interviews with Mrs. Toni Mackeben.

6. Non-Commercial Recordings.

Violin Concerto, Ralph Evans, violin; Milwaukee Chamber Orchestra. *L'Opéra de Quat'Sous*, four selections for four saxophones arranged by Jean-Marie Londeix. *Walt Whitman Songs*, Arthur Kent; Utah Symphony Orchestra; Maurice Abravanel, cond. *Symphony no. 2*, University of Louisville Symphony. *Threepenny Opera*, BBC 1978. *Threepenny Opera*, Prince George Civic Opera. *Kiddush* (two performances donated by Jeffrey Klepper). *Recordare*, Manchester University Chamber Chorus.

7. Recordings-Collections

David Hummel of the Archives of the American Musical Theatre graciously donated cassette tape copies of all recordings in his collection pertaining to Kurt Weill. A complete listing may be found in the catalog to that collection: Hummel, David. *The Collector's Guide to the American Musical Theatre*. Metuchen, N.J.: Scarecrow Press, 1984. 2 vols.

The Deutsche Bibliothek-Musikarchiv, Berlin under the direction of Dr. Heinz Lanzke donated reel-to-reel copies of all requested Weill recordings on 78 lps in their collection.

8. Videotapes.

Seven Deadly Sins and *Don't Be Afraid*, Pina Bausch at the Brooklyn Academy of Music. *Mahagonny Songspiel*, Downtown Chamber Players. *The World of Tomorrow: 1939 New York World's Fair*. *Trio for Lovers*, CBS Daytime 90 (a pilot soap opera starring Lenya). *Mutter Courage*, ZDF production starring Lenya.

9. Photos.

Collections donated by Gigi McGuire, Sofie Messenger, and Lee Snyder.

10. Clippings of Original Productions.

L'Opéra de Quat'Sous, Paris 1937.

Petroleuminseln.

Der Protagonist.

Die sieben Todsünden.

Threepenny Opera, New York 1933.

Der Zar lässt sich photographieren.

11. Documents.

Map of Dessau, 1900 given by Jürgen Schebera.

Historical map of Berlin given by Stephen Hinton.

In an arrangement with the State Historical Society of Wisconsin, the Weill-Lenya Research Center received copies of correspondence and documents from the Playwrights' Company Collection relating to *Knickerbocker Holiday*, *Lost in the Stars*, *Madam, Will You Walk?*, and *Street Scene*.

Photocopy from the New York Public Library of: Weill, Ernest B. *Weil-De Veil: A Genealogy: 1360-1956*. Scarsdale, NY: 1957.

Above:

Program from a 22 June 1920 concert in Halberstadt featuring Weill as accompanist. Two of his early songs, "Abendlied," and "Die stille Stadt" were performed by soprano Elisabeth Feuge.

Below:

Program for *Der Jasager* and *Mahagonny Songspiel* in Rome, 29 December 1933, featuring Lenya, Robert Blum, Maurice Abravanel, and Hans Curjel.

Berend Lehmann - Verein - Halberstadt

Halberstadt, den 17. Juni 1920.

Als Abschluss unserer diesjährigen Arbeitsperiode veranstalten wir
am Dienstag, den 22. Juni 1920, abends 8 Uhr
im großen Saal des „Galins“ ein

KONZERT

zu dem wir uns erlauben, Sie und Ihre werthen Angehörigen hierdurch ergebenst
einzuladen

Gesang: Fräulein Elisabeth Feuge vom Landestheater in Dessau
Am Klavier: Herr Kapellmeister Kurt Weill - Leipzig

Vortragsfolge

Einleitende Worte	Kurt Weill
Max Reger: Waldeinsamkeit	: Marienacht
Max Reger: Cavotte und Humoreske	: Elisabeth Feuge
„Aus meinem Tagebuch“	
Kurt Weill	
X. Trunk: In meiner Heimat	: Elisabeth Feuge
Frang Schrecker: Und wie mag die Liebe	: Elisabeth Feuge
Hans Pfitzner: Sonst	: Kurt Weill
Hans Pfitzner: Vorspiel zur Oper „Der arme Heinrich“	: Elisabeth Feuge
: Elisabeth Feuge	
Kurt Weill: Abendlied	: Die stille Stadt
Jos. Mary: Marienlied	: Venetianisches Wiegenlied
Frang Schrecker: Vorspiel zu einem Drama	: Kurt Weill
Arnold Schoenberg: Corvo Oelag aus den Gurre- liedern	: Elisabeth Feuge



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PER SOLI, CORO DI RAGAZZI E ORCHESTRA

DEL "SONGSPIEL"

MAHAGONNY

PER SOLI E ORCHESTRA

DI

KURT WEILL

ESECUTORI

DER JASAGER: "JUGENDCHOR", DI ZURIGO.

MAHAGONNY: LOTTE LENYA - HANNY STUTZ - OTTO DE PASETTI
ALBERT PETERS - DODA CONRAD - EMERIC ALDORI

DIRETTORI

DER JASAGER: Robert BLUM - MAHAGONNY: Maurice DE ABRAVANEL

ORCHESTRA DELL'AUGUSTEO, IN PICCOLE FORMAZIONI

Direttore di scena: HANS CURJEL

