

KURT WEILL NEWSLETTER

Volume 6, Number 1 Spring 1988

Rise and Fall in the City of Angels

The Los Angeles Music Center Opera will open its third season with *Aufstieg und Fall der Stadt Mahagonny* in September 1989. The production marks the first collaboration between the Los Angeles group and the Lyon Opera, whose newly appointed conductor, Kent Nagano, will lead the orchestra. This season, Nagano conducted the Lyon Opera Orchestra for Maguy Marin's elaborate production of *Die sieben Todsünden*. Director Jonathan Miller and designer Robert Israel, acclaimed for their work on the 1987-88 Los Angeles stagings of *Tristan und Isolde* and Prokofiev's *The Fiery Angel*, will head the production team. Soprano Anna Steiger and tenor Gary Bachlund will lead the cast.

CBS Reissues Lenya on CD

CBS Masterworks will be reissuing Lenya's recordings of *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny* on compact disc this summer. In addition, Lenya's recording of *Happy End* will be coupled with *Die sieben Todsünden* on CD and another CBS reissue will feature her performances of the Berlin and American Theater Songs. Originally made in the 1950's, all recordings of the stage works feature Wilhelm Brückner-Rüggeberg as conductor. Future CD releases will include reissues of the original Broadway cast recording of *Street Scene*, featuring Anne Jeffreys, Polyna Stoska, Brian Sullivan, and Maurice Abravanel, conductor, as well as the recording of excerpts from *Lady in the Dark* with Risë Stevens, Adolph Green, and John Reardon, with Lehman Engel, conductor.

Lady Sings in Scotland

On 31 August 1988 John Mauceri will conduct the Scottish Opera Orchestra and Chorus in a concert performance of *Lady in the Dark* at Usher Hall, as part of the Edinburgh Festival. The full score, orchestral parts, and piano-vocal score, newly edited by David Loud from Weill's manuscripts and the original orchestra parts, have been prepared in cooperation with the Rodgers and Hammerstein Theater Library under a grant from the National Endowment for the Arts. With a book by Moss Hart and lyrics by Ira Gershwin, *Lady in the Dark*, one of Weill's most successful American stage works, awaits a major revival in the U.S.



The Eternal Road, Opening Scene. Documents from the Weill-Lenya Research Center are highlighted in a feature article beginning on page 10.

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NEWS IN BRIEF

Decca Announces Weill Recording Project

Ray Minshall, executive vice-president of Decca International, has announced that the record company, which owns the Decca and London labels, and is part of the PolyGram group, plans to produce and release a long-term series of recordings of works by Kurt Weill. Decca's letter of intent to the Foundation stipulates that "the overriding concern for the entire project is its integrity"; thus Decca is committed to recording, in most cases for the first time, authentic performances, without transpositions or other musical alterations. Although the series will focus on the stage works, it will also include a number of Weill's orchestral and chamber works.

Under the supervision of producer Michael Haas, the first five years of the projected series of compact discs will include *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny*, *Lady in the Dark*, *Happy End*, *Marie Galante*, *Die sieben Todsünden*, *Der Weg der Verheissung*, *Street Scene*, *Die Bürgschaft*, *Der Zar lässt sich photographieren*, *Der Protagonist*, and the *Mahagonny Songspiel*. Also planned are several recordings featuring Ute Lemper singing songs by Kurt Weill; the first of these will be recorded in West Berlin in August 1988 and released on one of Decca's affiliated pop labels.

The series will be produced in association with VEB/Deutsche Schallplatten in the German Democratic Republic and RIAS in West Berlin. The principal conductors will be Herbert Kegel and John Mauceri. All except Lemper's solo albums will utilize Weill's original orchestrations and arrangements.

Decca has announced the casts of both *Die Dreigroschenoper* (1988) and *Aufstieg und Fall der Stadt Mahagonny* (1989). The cast of the former will feature famous performers of the most varied backgrounds: René Kollo will sing Macheath, Ute Lemper Polly, Milva Jenny, Helga Dernesch Mrs. Peachum, and Wolfgang Reichmann Mr. Peachum. In contrast, *Mahagonny* will be cast throughout with opera singers: Josephine Barstow as Jenny, Helga Dernesch as Begbick, Rainer Goldberg as Jimmy, Günther Reich as Moses, Peter Haage as Jacob Schmidt, and Heinz Zednik as Fatty. Casts for other recordings have not yet been finalized.

If the initial release of sixteen CDs is successful, Decca intends to continue the series until virtually the entire Weill catalogue has been recorded.

Street Scene Around the World

The Westdeutscher Rundfunk Köln has announced an international cast for its *Street Scene* performances 3 - 5 May 1988 at Duisburg, Cologne, and Recklinghausen. It includes Joshua Hecht (Frank Murrant), Marianne Seibel (Anna Murrant), Elisabeth Werres (Rose Murrant), Julius Best (Sam Kaplan), Ron Williams (Harry Easter), Gillian Scalici (Mae Jones), Patrick Bourque (Dick McGann), Frederick Mayer (Daniel Bucha-

nan), Jeannette Scovotti (Greta Fiorentino), Bengt Rundgren (Carl Olsen), Grace Hoffman (Emma Jones), Brett Hamilton (George Jones), Angelo Marenzi (Lippo Fiorentino), Syble Young (Nursemaid), Elizabeth Eaton (Nursemaid). The concert performances will be given in English with reduced dialogue delivered by the actors Holger Hagen and Linda Joy. Synopses in German will precede each act. Donald Arthur will direct and Jan Latham-König conduct. The performance in Duisburg is part of a year-long international arts festival "Charles Ives und die amerikanische Musik."

The Scottish Opera will co-produce *Street Scene* with the English National Opera in 1989. David Poutney will provide the stage direction, and John Mauceri will lead the performances of the Scottish National Opera and share the conducting responsibilities at the ENO. The Scottish Opera production will open on 23 May 1989 at Glasgow and run for five performances until 1 June. A tour follows: 8 June at Liverpool, 14 and 16 June at Newcastle-upon-Tyne, returning to Scotland on 23 June for a performance at the 1989 Edinburgh Festival. The English National Opera *Street Scene* bows on 11 October at the London Coliseum, with performances through 25 November. These events fulfill hopes Weill expressed in a letter to Max Dreyfus in 1947: "I wanted to give [*Street Scene*] to Boosey & Hawkes because with them I would have been sure of the kind of standard exploitation which this score calls for: an English production (Covent Garden) and performances in European opera houses."

Street Scene is enjoying revivals at universities in far-flung locales this year. The University of Nebraska mounted a production in February, and the Queensland Conservatory in Brisbane, Australia will put up its production for eight performances, 1 - 9 September.

Anderson and Playwrights Company featured in Exhibition

An exhibition entitled "Maxwell Anderson and the Playwrights Company" will open in the Astor Gallery, New York Public Library at Lincoln Center, on 20 June and run until 25 August. Dorothy Swerdlove, head of the library's Billy Rose Theatre Collection, will serve as curator. The founding members of the Playwrights Company, an ensemble of writers and creative talent founded by Anderson in 1938, included Elmer Rice, Robert E. Sherwood, Sidney Howard, and S. N. Behrman. Later, Anderson welcomed his friend and neighbor Kurt Weill, and attorney John F. Wharton into the group. The Company produced many works on and off Broadway, including *Knickerbocker Holiday*, *Street Scene* and *Lost in the Stars*. Swerdlove will display set designs by Boris Aronson and others, caricatures, scripts, and photographs. Selected items will be loaned to the Rockland County Historical Society for a Maxwell Anderson exhibition which opens in September.

Send Us Your Trivia About Threepenny Opera

The next issue (Fall 1988) of the *Kurt Weill Newsletter* will celebrate the 60th anniversary of *Die Dreigroschenoper*, which premiered on 31 August 1928 at the Theater am Schiffbauerdamm in Berlin.

Two pages of the issue will be devoted to "Trivia About Threepenny." Readers are invited to send anecdotes, observances, statistics, etc., which they feel will be of interest to the readership of the *Newsletter*. Authors of all published contributions will be credited.

Apart from reviews, the issue will be devoted exclusively to articles about *Die Dreigroschenoper*, including its various translations, adaptations, and manifestations. Anyone interested in contributing an article for the issue is invited to contact the editor to discuss possible topics.

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The *Newsletter* is published to provide an open forum wherein interested readers may express a variety of ideas and opinions. The opinions expressed herein do not necessarily reflect the publisher's official viewpoint. The editor encourages the submission of articles, reviews, and news items for inclusion in future issues. The submission deadline for the next issue is 1 September 1988.

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To the editor:

Thank you for forwarding the issue with Drew's remarks to me. I have no answer for him — surely no rebuttal — for he has done me honor by taking my words so seriously. Actually, I can not see wherein we disagree. If he thinks it wrong of me to have dwelt so on the remarks of Schoenberg, Webern, and Adorno, he ought to explain why so much space was accorded them in the book itself. This is what struck me as I read it, and what led to my essay in "demonology." The only explanation I can imagine for his dismay is that he is happily remote from those American academic spheres where my "demons" are in fact gods. At any rate, to paraphrase what I said in my review, I am very glad to have irritated Mr. Drew into producing another pearl. And I congratulate him on his wonderful *Handbook*.

RICHARD TARUSKIN

University of California, Berkeley
December 1987

To the editor:

Here is what I had up my sleeve when I sent you my terse little response to David Drew last December. I had just written [a review] for my book column in *Opus* magazine, but didn't want to let on in advance of publication.

Now, as you may know, there will be no publication in *Opus*, since the magazine has unfortunately folded in its present form. Therefore, I am offering the piece to you to run as my "real" answer to David Drew.

RICHARD TARUSKIN

University of California, Berkeley
April 1988

Editor's note: Mr. Taruskin's remarks, originally intended for publication in Opus, follow. We thank him for kindly sharing them with our readers.

Once in a great while one comes across a book so completely and remarkably excellent that even to praise it seems impertinent. So I shall not praise David Drew's *Kurt Weill: A Handbook* (Faber and University of California, 1987) — the downpayment, so to speak, on the author's long-awaited critical biography of perhaps the twentieth century's most problematical major musician — only urge it upon anyone who needs convincing that, however rarely the graft may succeed, scholarship and critical insight do indeed flourish best in tandem.

Card-carrying Weillians will not need to be urged; for decades now Drew has been their dean. It will come as no surprise to them that the author has managed, within the confines of what purports to be no more than a *catalogue raisonné* of Weill's known output (133 works composed between 1913 and 1950) and its sources, to open up vistas of musical and cultural history, to cope unerringly with aesthetic questions others fumble or evade, to bring the composer's personality vividly into

focus, and to keep the reader at all times entranced with prose that for grace, wit and lucidity is (or ought to be) the despair of his colleagues and rivals. What on its face is a work of specialized reference, and to all appearances a definitive one, turns out to be a seductive, absorbing read, starting out with an unusually detailed history of its compilation — a real cliffhanger this, chronicling over three decades of elation, heartbreak, intrigue and vicissitude — and ending with a fascinating survey of all the works Weill didn't write (though at some point he planned or considered them).

I take a special pleasure in the *Handbook* because of my previous experience with *A New Orpheus*, (Yale University Press, 1986). [See the *Kurt Weill Newsletter*, Vol. 4, No. 2.] The book disappointed me, for it revealed a number of stumbling blocks that hobbled author after author as, from an academic vantage point, each tried to come to grips with the rather notoriously ambiguous figure of the composer and of his disconcertingly bifurcated output, which flies in the face of accepted, if covert, modernist canons and values. Not even Drew, in his contribution to *A New Orpheus* (and in his article on Weill for *The New Grove Dictionary of Music and Musicians*, published in 1980, where he called the composer "one of music's great 'might have beens'") had seemed entirely free of these prejudices and the prevarications to which they gave rise.

I was therefore gratified to find that in the *Handbook* he recognizes these stumbling blocks for what they are, and confronts them with an unprecedentedly clear head. On the strength of this book, I would say that Drew is now in the forefront of those dealing with what seems one of the really pressing tasks of contemporary musicology: the project — now that high modernism has become a movement of the past — of taking its proper historical measure and deconstructing its mythology. In a remarkable passage, Drew records the moment of truth that eventually led to his present enlightenment:

It was during my second visit to America, in the winter of 1959-60, that the impertinence of viewing the Broadway musicals from a traditional European standpoint began to dawn on me.... The difference of kind had somehow to be objectively recorded — not an easy task, but one that my first draft of a catalog had shirked altogether. To pretend that the evolution of a Broadway score follows essentially the same self-critical route as that of a work in the "classical" tradition is to ignore the real objectives of such a score and to misrepresent the grounds on which, at every compositional stage, ideas might be discarded or replaced.

As Drew now sees it, it was Weill who "finally renounced the vestiges of that magisterial authority that Wagner had boldly snatched from Beethoven and bequeathed to future

generations of German stage composers, however ungrateful they might otherwise profess to be." This is a brilliant formulation that recognizes the indebtedness of modernism to the aesthetics of Romanticism, its oft-purported antipode, and at the same time hints at the true nature of that major cultural shift through which we are passing now, whose early effects we unsatisfactorily term "postmodernism," a shift of which Weill, in his oft-neglected, oft-deplored American years, now stands revealed as a harbinger.

Drew's insight leads naturally to "the anathetical and occluded relationship between Schoenberg and Weill," clouded above all by "the conditioned reflexes of intellectualist opposition to Broadway," which decrees that all comparisons between genres be "hierarchical." Thus "Gershwin's music [is] judged 'inferior' to Schoenberg's rather than as generically different," and as for Weill, his "American achievement" is prejudged as "inferior to the European." Drew shrewdly brings Gershwin into the discussion because Schoenberg felt free to express an approval of Gershwin that he rigidly withheld from Weill. Why the double standard? Drew does not mince words. Schoenberg, in his view, was simply jealous of the success of a fellow Hitler-refugee who, it seemed, was being rewarded for "renouncing Pierrot's moon in favor of Alabama's." Schoenberg's most notorious pronouncement *contra* Weill ("His is the only music in which I can discover no quality at all") was made, Drew reminds us, in Paris in 1933. It was the first stop for both of them in their flight from the Nazis, and "the discovery that 'tout Paris' was lionizing the composer of *Die sieben Todsünden* (first performed in Paris in June 1933) while ignoring the plight of less fashionable refugees must therefore have been almost intolerable to the fifty-nine-year-old Schoenberg and his loyal adherents."

Schoenberg and Weill, moreover, exemplified opposite sides of that familiar dichotomy in refugee attitudes all of us who descend from immigrants will recognize from our own family experience. "Schoenberg — no less than Thomas Mann or Brecht — was inseparable from his native culture and fiercely affirmed it in America," whereas Weill (as Drew's German translator, himself a Hitler refugee, put it in a letter the author quotes near the end of the book) was one who never "bothered any more about his German (or European) past, about books and music left behind in Berlin or elsewhere," experiencing instead a relief that "results in a feeling — especially when one is young — that one does not want to remember or to be reminded, when one has made up one's mind to build a new life." It was after they left Germany — and for reasons that went far beyond music — that Schoenberg and Weill ceased to understand each other.

As for the great collaborator, Drew writes trenchantly of "the proliferating sky-scrapers of Brecht criticism" that throw "multiple shadows across the entire field of Weill stud-

ies," fostering, by dint of determined propaganda, "the tendency to see [Weill] as one of Brecht's 'little lieutenants.'" He adduces some regrettably uncritical lines from Eric Bentley with regard to Brecht's claim to have actually written the tunes for *The Threepenny Opera*, and he quotes at repulsive length from a recent and incredibly obtuse dissertation on *Bertolt Brecht and Music* by one Michael Gilbert, who impugns the very legitimacy of studies concerned with "Weill without Brecht" as embodying a neoconservative ideology. Refusing to go on the defensive, Drew lashes back with a fine indignation:

Logic is not the only absentee from these remarks. Gilbert fails to recognize that Weill had to make do "without Brecht" for nine-tenths of his adult life. Whatever one may think of the results, an "image or understanding" of them is surely a legitimate aim for those who care at all for his work.

And later,

It is not from Brecht's "influence," and still less from his genius, that Weill needs "shelter," but from the cult's effect on critical standards, and from the sheer obfuscation that occurs as soon as the jealousies and petty rivalries of long ago are handed down to later generations and solemnly re-enacted in forms that purport to be ideological but plainly are not.

This locutionary gem is only a sample of what makes *Kurt Weill: A Handbook* one of the really noteworthy books of what has thus far been, musicographically, an extremely rich decade.

To the editor:

The mysterious "Weill," author-composer of the Hildebrand recordings which haunt the Weill scholars (see Drew's Weill handbook, p. 377) is not Kurt Weill, but rather, as Reinhard Hippen (Deutsches Kabarett Archiv, Mainz) informed me, *Willi Weill*, whose popular songs were also sung and recorded by Claire Waldoff. The original issues of the Hildebrand songs were just attributed to "Weill"; only the recent re-release of the Hildebrand recordings in the "goldner Trichter" series mistakenly cites "Kurt Weill." There are no listings for Willi Weill in the Hofmeister catalogues through 1933, and I have no other information on him.

ALAN LAREAU
Madison, WI

Street Scene at the University of Nebraska

In conjunction with its production of *Street Scene* 12 - 14 February, the Opera/Musical Theater Program of the University of Nebraska-Lincoln sponsored a symposium on the work and its social, theatrical, and musical contexts. Open to the public at no charge, the event attracted an audience of more than two hundred. All who attended the symposium received a detailed study guide for the opera, prepared by the School of Music's Coordinator of Education and Outreach, Kit Voorhees, in cooperation with the Kurt Weill Foundation for Music.

The symposium featured presentations and discussion by a panel of distinguished faculty members from the University's departments of English, German, history, music, and theater; the artistic director of the Lincoln Community Playhouse; and Kim Kowalke as featured guest speaker. Among the topics of the day were the "de-Germanization" of Weill and other exile composers and writers; the varied products of Weill's collaborations with major dramatists; the problems of adapting a Pulitzer-Prize-winning, socially-critical play into a "Broadway opera"; the contribution of Langston Hughes; the parallels with *Porgy and Bess*; the quest for American opera.

The *Street Scene* symposium and study guide were the school's second such attempt to "encourage the academic community to explore the issues raised by a production." In 1987 the inaugural event centered on Carlisle Floyd's *Susannah*. At that time Robert Hansen summarized the Opera Program's goals in "Opera on Campus: An Interdisciplinary Approach" (*The Opera Journal* 20 (1987): 11-17): "Our opera programs must participate meaningfully in the liberal and cultural education of the general student population of the university... The performance of an opera can offer a refreshing adjunct to courses, for example, in literature or social science. Involving students and faculty in discussion of the thematic content of an opera libretto encourages their understanding and acceptance of opera. It also encourages their attendance."

Concert and Lecture at Muhlenberg

The music of Kurt Weill and the *Zeitgeist* of his era were the focus of a mini-Weill festival sponsored by the music department at Muhlenberg College in Allentown, Pennsylvania.

On Tuesday, 5 April, at 7:30 p.m., 20th-century music scholar Christopher Hailley delivered a lecture, "Worship the Night: Kurt Weill and the Darker Genius of Weimar Culture." The title is taken from Brecht's poem in *Das Berliner Requiem*; the cantata was performed at the Gideon F. Egner Memorial Chapel on Saturday, 9 April.

The concert, conducted by Artie Clifton, also included *Vom Tod im Wald*, featuring bass-baritone Paul Rowe; the Violin Concerto, with soloist Paul Windt; and *Kleine Dreigroschenmusik*. Jeremy Slavin and William Murphy, along with Mr. Rowe, were the soloists in the *Requiem*.

Marie Galante in Tennessee

Soprano Faith Esham will join the Knoxville Symphony, Kirk Trevor, conductor, in presenting concert excerpts from *Marie Galante* on 28 April. The concert suite gained its U.S. premiere at the New York Merkin Weill Festival last fall and alternates instrumental selections with songs, including "Introduction," "Le roi D'Aquitaine," "Marche de l'armée panaméenne," "Le train du ciel," "Tango," "Le Grand Lustucru," "Intermezzo," "Les filles de Bordeaux," "Scène au dancing," and "J'attends un navire." The score and parts were assembled for the New York performance and now are available from European American Music Corporation, P.O. Box 850, Valley Forge, PA 19482; telephone (215) 648-0506.

Foundation Accepts Grant Applications

The Kurt Weill Foundation is accepting grant applications for the 1989 funding period in the areas of Research, Dissertation Fellowships, Travel, Performance, Recordings, and Broadcasts. The deadline for submission is 1 November 1988.

The guidelines for the recording category have been revised, and a new category, Broadcasts, is eligible for funding. The new guidelines may be found printed in their entirety in this issue, or they may be obtained by contacting the Foundation at 7 East 20th Street, New York, NY 10003. Telephone: (212) 260-1650.

1988 Grants Awarded

In January 1988 the Board of Trustees of the Kurt Weill Foundation for Music, Inc. approved the recommendations of the Independent Grants Advisory Panel to award the following grants in the areas of research and performance:

Research

Pascal Huynh, Rueil, France. To support dissertation expenses. "Kurt Weill et la République de Weimar: Une vision de l'avant-garde dans la presse (1923-33)." Ph. D. dissertation, Université de Tours.

Performance

Almeida Festival, London, England. Concert performances of *Marie Galante*, *War Play*, and *Cry, The Beloved Country* (a concert adaptation of *Lost in the Stars*) plus ancillary concert works.

Berliner Kammeroper. *Der Zar lässt sich fotografieren* and *Der Protagonist*.

Boston Musica Viva, Boston, Massachusetts. *War Play*.

Music Theatre Program, Banff Center, Banff, Canada. *Happy End* tour of 22 performances.

Muhlenberg College, Allentown, Pennsylvania. Violin Concerto, *Vom Tod im Wald*, and *Berliner Requiem*.

Brooklyn Philharmonic. Brooklyn, New York. *Der neue Orpheus*.

Milwaukee Music Ensemble, Milwaukee, Wisconsin. *Mahagonny Songspiel* and *Happy End Songspiel*.

GRANT GUIDELINES

Types of Grants

The Kurt Weill Foundation for Music, Inc. is a non-profit corporation which promotes public understanding and appreciation of the musical works by Kurt Weill. To this end, the Foundation solicits proposals from individuals and non-profit organizations for funding of projects related to the perpetuation of Kurt Weill's artistic legacy. For the 1989 funding period, the Foundation is accepting proposals in one or more of the following categories:

1. Research Grants
2. Publication Assistance
3. Dissertation Fellowships
4. Travel Grants
5. Professional Performance and Production Grants
6. College and University Performance and Production Grants
7. Recording Projects
8. Broadcasts

Funding Period

The project must be initiated during 1989 or the academic/performance year 1989-1990 to be eligible for funding.

Description of Categories

Research and Travel Grants. Funding in this category may be requested to support specific research expenses. Applicants must be pursuing a topic directly related to Kurt Weill and/or Lotte Lenya and must submit a detailed outline of the proposed project. Travel grants should be requested to reimburse reasonable travel expenses to locations of primary source material.

Publication Assistance. Funding in this category may be requested to assist in expenses related to preparing manuscripts for publication in a recognized scholarly medium. Funds may be requested for, but not limited to, editing, indexing, design, and reproduction fees.

Dissertation Fellowships. Ph.D. candidates may apply for dissertation fellowships to assist in research activities. The application must include a copy of the dissertation proposal and two letters of recommendation, one of which is from the faculty advisor.

Professional and Regional Performance and Production Grants. Proposals from professional and regional opera companies, theater companies and concert groups should demonstrate that requested funds will be used to improve the musical qualities of the performance. Examples of recommended requests include funds for soloists, orchestra fees, and extra rehearsals. There is no restriction on the amount requested.

College and University Performance and Production Grants:

Stage Works

The Foundation will award up to ten grants, maximum \$2,000 each, to colleges and universities in support of general production expenses for performances of Kurt Weill's stage works. Awards will be made based upon the work to be performed, geographic distribution, and the musical excellence demonstrated by the application. All works must be presented in fully staged versions using Weill's original orchestrations. Productions of *The Threepenny Opera* are not eligible for funding.

Concert Works

Assistance for performances of concert works is available in grants of up to \$1,000 to cover expenses including but not limited to increased rehearsal time, guest artist fees, royalty and rental costs, and promotion.

Recording Projects. Proposals requesting funds for artist and musician fees, rehearsal expenses, and mastertape production expenses will be eligible. Priority will be given to works which have not yet been recorded in their original form. Only projects with a commitment from a record company are eligible, and all financial arrangements with the recording company must be disclosed.

Broadcasts. The Foundation welcomes proposals from producers and non-profit broadcasters to support post-production costs for special programs which feature primarily Kurt Weill and his music. A complete summary of the project must be submitted along with evidence of commitment for broadcast.

Funding Priorities

1. Research proposals which demonstrate the promise of publishable results are encouraged.
2. Performance proposals which demonstrate musical excellence and authenticity are encouraged.
3. For stage productions, performances of complete works in their original versions have priority over new compilation properties which simply use Weill's songs.
4. Proposals for local productions or performances should demonstrate a previous record of artistic excellence, evidence of community support, and a potential for influence beyond the immediate area.
5. Stock and amateur productions of *The Threepenny Opera* are not eligible for funding.
6. While performances of *Kleine Dreigroschenmusik* are normally not eligible for funding, programs of larger scope including *Kleine Dreigroschenmusik* as well as other Weill works may be funded.
7. Proposals for script translations and musical adaptations are not eligible for funding.

8. Proposals where the music serves an incidental or background function will not be considered. For example, proposals which feature the use of the music to support a new dramatic property or function as background usage in films, video, etc. will not be eligible for funding.
9. In general, the Foundation does not consider retroactive proposals.

Evaluation Procedures

After applications have been reviewed by the Foundation's staff, additional supporting materials (including recordings, recommendations, and samples of previous work) may be requested for consideration by the Advisory Panel on Grant Evaluations, which will make recommendations to the Board of Trustees. The Advisory Panel on Grant Applications shall be composed of independent, prominent members from the musical, theatrical, and scholarly communities. Grants will be awarded on an objective and non-discriminatory basis. Grantee selection criteria will include:

1. Relevance and value of the project to the Foundation's purposes;
2. Quality of the project;
3. Evidence of the applicant's potential, motivation, and ability to carry out the project successfully;
4. Evidence of the applicant's prior record of achievement in the field covered by the project.

Applicants will be informed of awards by 1 February 1989.

Application Information

Preliminary applications for the 1989 awards must be received by 1 November 1988 and should contain the following information:

1. A detailed description of the project.
2. An up-to-date curriculum vita or resume for individuals, or a profile of purposes, activities, and past achievements (including a list of references), for organizations.
3. A detailed and itemized budget showing entire project expenses, including income, and other projected funding sources.
4. Performance Grant Fact Sheet (if applying for a performance grant).
5. Research proposals must specify other grants applied for and the date of determination for each. Applicants must notify the Foundation as other grants are awarded.

All applications and correspondence should be addressed to:

David Farneth, Director
Kurt Weill Foundation for Music
7 East 20th Street
New York, NY 10003-1106
Telephone: (212) 260-1650

Foundation in Profile

by Mario R. Mercado

Prompted by the move to a new home, what follows is a summary of the Foundation's purpose, history, programs, and aims as well as a description of its new facility and profile of its Board of Trustees and staff.

The Kurt Weill Foundation for Music, a not-for-profit, private foundation, was chartered to preserve and perpetuate the legacies of Kurt Weill and Lotte Lenya. In pursuit of these goals, the Foundation established the Weill-Lenya Research Center to serve scholars and performers and instituted a grants program in support of excellence in research and performance. Entrusted with the administration of Weill's copyrights, the Foundation continues to provide information regarding availability of performance materials and clearance of performance rights.

The Foundation was incorporated on 16 August 1962 under the laws of the State of Delaware as a non-profit corporation with the following stated purposes: 1) to memorialize and stimulate interest in and appreciation of the works of Kurt Weill, 2) to promote and support education in the field of music by grants to educational organizations in the field of music, and 3) to receive contributions and pay them over to organizations which are tax exempt under the U.S. Internal Revenue Code. In 1966, the board of directors included Milton Caniff, David Drew, and John F. Wharton; Lotte Lenya served as President. Principal among the Foundation's early activities was the awarding of grants; recipients included Stefan Wolpe, the Third Street Music School Settlement, Ohio State University, and William Bolcom. In subsequent years and at various times, Norman Zelenko, Margo Harris, Gottfried Wagner, Anna Krebs, Chandler Cowles, Lys Symonette, and Milton Coleman served on the Foundation's board. The Foundation made its first home at 160 West 73rd Street in New York City and elected its present membership in 1980. After Lenya's death in 1981, the Foundation was bequeathed her ownership of Weill's literary and musical copyrights.

In 1982, guided by Kim H. Kowalke, the Foundation undertook a major reorganization, adopting a long-term program consisting of a forty-point agenda under seven major categories: Organization of Corporation and Revision of By-Laws; Copyright Administration; Promotion of Weill's Music; Scholarship; Investment, Financial Policy and Budget; Charitable Activities; and Facilities. At that time, the Foundation moved to offices at 142 West End Avenue and hired full-time professional and clerical employees to initiate the Board's recommendations.

In 1983, wherever possible, the Foundation began renegotiating contracts with publishers to achieve the reprinting of many of Weill's European scores, the reassignment of works to appropriate publishers, and the establishment of a schedule for the publication of new editions. Various licensing arrangements for the stage works were revised, thus allowing for greater promotion and availability throughout the world.

The Foundation formally opened the Weill-Lenya Research Center in 1983, in conjunction with the first international Kurt Weill Conference at Yale University. The Research Center endeavors to promote scholarship and publication and to assist in the research needs of conductors, performers, and producers. Its collections are available to all qualified researchers and include printed music, musical manuscripts, performance materials, scripts, correspondence, audio recordings, video tapes, programs, photographs, posters, press clippings, published reference materials, dissertations, reference collections, business records, and memorabilia. The work of Weill and Lenya is documented further through a series of oral history interviews with friends, collaborators, and professional associates. The interviews are transcribed; selected interviews are videotaped. The Research Center continues to assemble a comprehensive collection on Weill and Lenya as well as relevant information about collaborators and secondary sources dealing with musical, theatrical,

and social history. Since opening, the collection has nearly doubled in size.

The Foundation supports a formal grants program for excellence in research and performance and solicits proposals from individuals and non-profit organizations for funding of Weill- or Lenya-related projects in one or more of the following categories: Research and Travel, Publication Assistance, Dissertation Fellowships, Professional and Regional Performance and Production, College and University Performance and Production, Recording Projects, and Broadcasts. The grant awards are made annually. Since its grants program was formalized in 1983, the Foundation has made forty grant awards, chosen from one-hundred four applications (the grants guidelines as well as a list of recent recipients can be found elsewhere in this issue).

This *Newsletter* marks the tenth issue of the semi-annual publication, the chief enterprise in the Foundation's publication program. The first Foundation-sponsored book was published by Yale University Press in 1986, *A New Orpheus: Essays on Kurt Weill*, containing a wide-ranging collection of essays by various scholars and comprising critical discussion of Weill and his work. The 1987 Faber & Faber and University of California Press publication of *Kurt Weill: A Handbook* by David Drew was assisted through a subvention made by the Foundation. A works brochure for Weill's music, listing all information relevant to performance requirements (duration, instrumentation, rights, and rentals), is in the final stages of preparation.

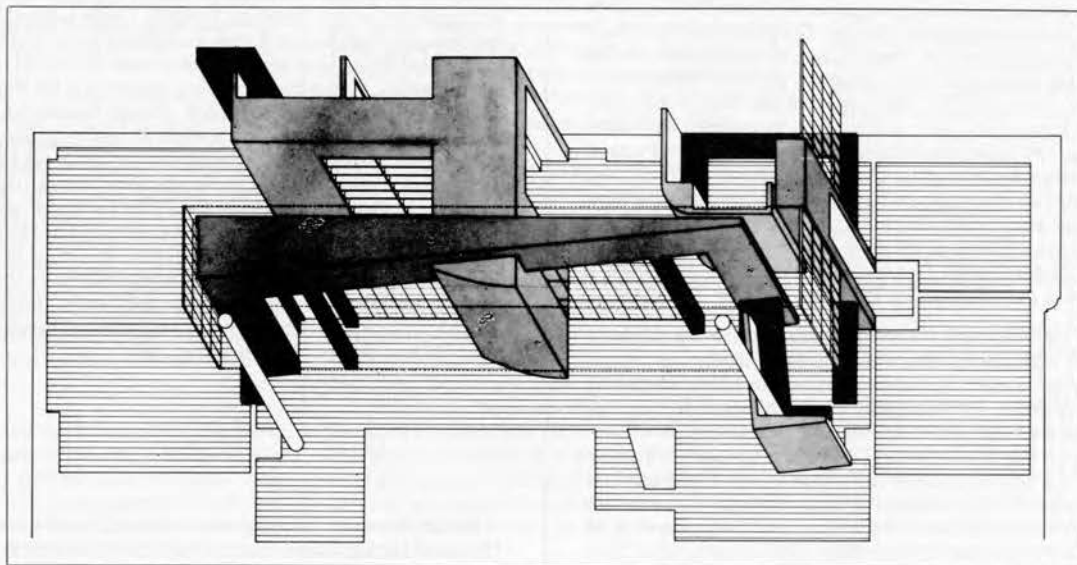
Future projects include additional publications, reprint and new editions, and correction of performing scores and parts for the stage works. An annotated bilingual edition of the Kurt Weill-Lotte Lenya correspondence, chronicling their relationship and times, is being prepared by Kim Kowalke and Lys Symonette. A new performing edition (full score, piano-vocal score, and parts) for Michael Feingold's adaptation of *Happy End*, edited by Gary Fagin, will be published by European American Music Corporation later this year. The newly edited and restored complete score and parts for *Lady in the Dark* have been prepared by David Loud and will soon be available from the Rodgers and Hammerstein Theatre Library. Similar editorial work will be taken up for the scores to *Lost in the Stars*, *Street Scene*, *Johnny Johnson*, and *Knickerbocker Holiday*. Other projects include new editions of *Die Dreigroschenoper*, *Die sieben Todsünden*, *Der neue Orpheus*, and *Vom Tod im Wald*.

Facility

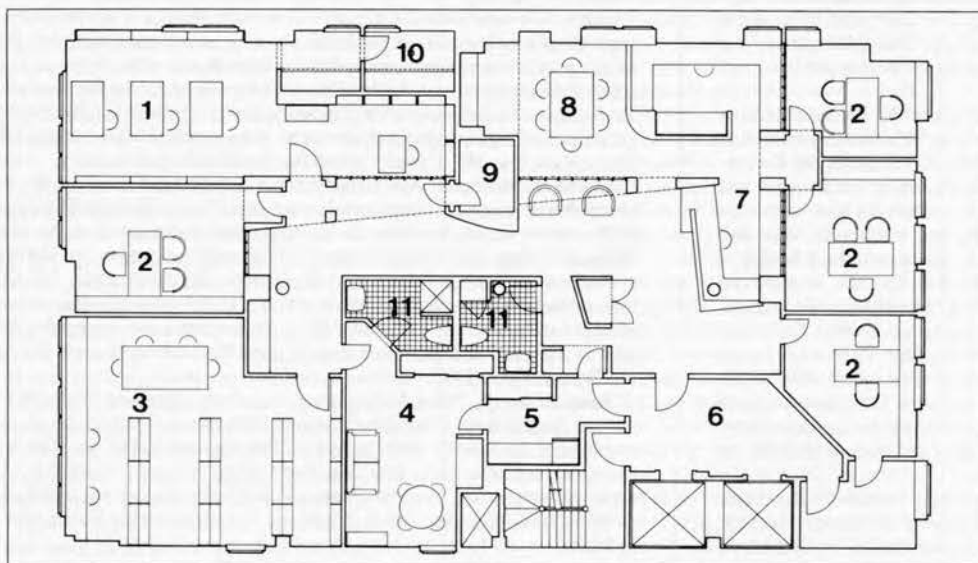
The Weill-Lenya Research Center at the Foundation's new quarters offers enlarged facilities for researchers. In addition to accommodating standard music and theater reference books and periodicals, the reading room contains a library pertinent to Weill and Lenya studies as well as general books on musical, theatrical, and social history. A listening station is situated in the reading room and adjacent lies a private piano room for the audition of scores. Also, a separate room is available for viewing videotapes of performances and documentaries.

The archive houses the research collection of manuscript scores, published editions, correspondence, scripts, clippings, as well as audio and video recordings. An extensive photo archive also figures as part of the archive's holdings, as do the personal libraries of Weill and Lenya, artwork, and memorabilia. The archive was planned with room to house its expanding collections, while allowing space for the processing of materials and various editorial work.

The Research Center is placed at the rear of the Foundation's facilities in order to ensure a quiet setting for scholarly work. The Foundation's staff offices, as well as the reception area and conference room, occupy the front space. Michael Dodson served as the architect for the project. The Foundation moved from its former home on New York's upper west side in late September 1987 and held its formal opening on 8 January 1988.



Michael Dodson's 3-dimensional rendering of the central space



- | | | |
|----|-------|--------------|
| 1 | ..... | Reading Room |
| 2 | ..... | Office |
| 3 | ..... | Archives |
| 4 | ..... | Video Room |
| 5 | ..... | Kitchen |
| 6 | ..... | Lobby |
| 7 | ..... | Secretarial |
| 8 | ..... | Conference |
| 9 | ..... | Piano Room |
| 10 | ..... | Refer/Study |
| 11 | ..... | Bath |

The floor plan of the Kurt Weill Foundation

Profile of Trustees and Staff

The Kurt Weill Foundation for Music is governed by a seven-member Board of Trustees and administered by a staff of five.

Kim H. Kowalke, President, Board of Trustees and Foundation staff, obtained the Ph.D. in musicology from Yale University. His dissertation, *Kurt Weill in Europe*, was subsequently published by UMI Press in 1979; he edited *A New Orpheus: Essays on Kurt Weill* for Yale University Press (1986). In 1986, Kowalke was appointed Professor of Music at the University of Rochester, where he chairs the Bachelor of Arts program in music of the College of Arts and Sciences and serves on the musicology faculty of the Eastman School of Music. From 1977 to 1986, Kowalke was on the faculty of Occidental College, Los Angeles. His research interests include American musical theater, 20th-century opera, exile composers, and post-Wagnerian symphonists, and he has contributed numerous articles and reviews to various journals. *A New Orpheus: Essays on Kurt Weill*, edited by Kowalke, gained a 1987 ASCAP Deems Taylor award. In addition, he has been active as a conductor of both musical theater and symphonic repertoire. Kowalke first met Lenya in 1974, and was invited to join the Board of Trustees in 1980. In 1981, she requested that he succeed her as President.

Henry Marx, Vice-President, Board of Trustees, was born in Brussels, attended the University of Berlin, and in 1937 came to New York City where he wrote music criticism for the German-language newspaper *New Yorker Staats-Zeitung & Herald* from 1937 to 1944. During the years 1943-52, Marx served as the New York correspondent for the Chicago publication *Music News*. In 1954, he co-founded German Theater, Inc., an organization offering German-language stage productions and presenting guest performances by European ensembles. From 1969-84, Marx directed the theater and music programs of Goethe House-New York, and in 1985, he assumed the editorship of *Aufbau*, New York's German-language newspaper. He is a frequent guest lecturer at universities throughout the United States, Germany, and Austria, and has written several books on theater and history, including most recently *Die Broadway Story*, published by Econ Verlag in 1986. In 1976, he organized the Weill-Lenya Exhibit at the New York Public Library and Museum of Performing Arts at Lincoln Center. He was elected to the Board of Trustees in 1980 and to the office of Vice-President in 1981.

Lys Symonette, Vice-President, Board of Trustees and Musical Executive, Foundation staff, was born in Mainz where she studied piano and composition under Lothar Windesperger. She subsequently obtained a scholarship to the Curtis Institute of Music in Philadelphia, where she studied voice with Mme. Elisabeth Schumann and piano with Miss Vera Brodsky. Mrs. Symonette later served on the Curtis faculty. Upon the recommendation of Maurice Abravanel, she was engaged by Kurt Weill as rehearsal pianist for *The Firebrand of Florence* (1945). She acted as coach and musical assistant for the original productions of *Street Scene* (1946), *Love Life* (1948), *Down in the Valley* (1948), and *Lost in the Stars* (1949). After Weill's death, Mrs. Symonette continued as a musical adviser and accompanist for Lotte Lenya. She was elected a Trustee in 1977 and later named as Musical Executive (1981). In this capacity, she has been engaged in various aspects of Weill's work, serving as a coach to numerous productions and performances, editing scores, and preparing performing translations, including *Der Zar lässt sich photographieren*, *Der Lindberghflug*, *Aufstieg und Fall der Stadt Mahagonny*, *Der Silbersee*, as well as German translations of *Street Scene*, *Lost in the Stars*, and songs from *Huckleberry Finn*.

Guy Stern, Secretary, Board of Trustees, obtained the Ph.D. in German languages and literature from Columbia University in 1954. He has served on the faculties of Denison University, the University of Cincinnati, the University of Maryland, and currently is Distinguished Professor of Germanic and Romance Literatures at Wayne State University, where he also served as Provost. Stern, the author of numerous books and articles on 18th- and 20th-century German and comparative literature, was one of the founders of the Lessing Society and the Society for Exile Studies. In 1987, he received the Grosse Verdienstkreuz for his distinguished achievement in the humanities from the Federal Republic of Germany, and was honored with a *Festschrift* entitled *Exile and Enlightenment*. He provided the liner notes and translations for Lenya's recordings of *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny* and collaborated with Lenya and Professor Gustave Mathieu on a recording of German lyrics entitled *Invitation to German Poetry* (Dover Publications). He was elected to the Board of Trustees in 1980, assuming the office of secretary in 1983.

Milton Coleman, Treasurer, Board of Trustees, a native of Brooklyn, attended New York University and gained the Bachelor of Science degree in accounting in 1948. From 1948-62, he worked in New York City, forming an

accounting partnership, Horowitz, Coleman, and Waldman, from which he retired in 1985. Coleman met Weill in 1948, serving as his accountant. Subsequently, he acted as accountant and financial advisor to Lenya. He was elected to the Board in 1978 and holds the position of treasurer.

Harold Prince, a native of New York and a graduate of the University of Pennsylvania, is one of the distinguished directors and producers of the American theater. This New York season has brought the revival of Prince's production of *Cabaret* (in whose original production Lenya played the role of Fräulein Schneider) and the notable success of *Phantom of the Opera*. The recipient of 15 Tony Awards, Prince has produced or directed the original Broadway productions of *The Pajama Game*, *Damn Yankees*, *West Side Story*, *Fiorello*, *A Funny Thing Happened on the Way to the Forum*, *Fiddler on the Roof*, *Flora*, *the Red Menace*, *Zorba*, *Company*, *Follies*, *A Little Night Music*, *Candide*, *Pacific Overtures*, *Side by Side by Sondheim*, *Sweeney Todd*, *Evita*, *Merrily We Roll Along*, and *Roza*. He has also directed for the films and opera, including the 1980 New York City Opera production of *Silverlake*. He was elected to the Board in 1980.

Julius Rudel, born in Vienna, made his conducting debut at the New York City Opera in 1944 and assumed the duties of music director and principal conductor of the company in 1957, a post he held for twenty-two years. During his tenure, Rudel was responsible for the premieres of many American and European operas, as well as for successful revivals of a number of significant but neglected works, including Handel's *Giulio Cesare*, Boito's *Mefistofele*, and Strauss's *Ariadne auf Naxos*. In addition, he served as music director of the Buffalo Philharmonic and as the first music director of the Kennedy Center in Washington. He is a frequent guest conductor in the world's principal opera houses, including the Metropolitan, Vienna Staatsoper, and Paris Opéra. While at the City Opera, he led revivals of *Lost in the Stars*, *Street Scene*, and *Die Dreigroschenoper*, and conducted the performances of *Silverlake*. In addition, he has conducted many performances of Weill's concert works, among them *Kleine Dreigroschenmusik*, the Violin Concerto, and the Second Symphony. Rudel has recorded extensively, receiving five Grammy nominations, and the Grammy award for the best opera recording of Lehar's *The Merry Widow*. He is the recipient of the Honorary Insignia for the Arts and Sciences from the Austrian government, the Grosse Verdienstkreuz from the Federal Republic of Germany, and in France was made a Chevalier des Arts et Lettres. He was elected to the Board in 1980.

David Farneth, Director and Archivist, Foundation staff, obtained the Master of Library Science degree from Indiana University in 1977, where he studied clarinet with Bernard Portnoy and chamber music with James Buswell. Subsequently, he has held music librarian and archivist positions with the Dallas Public Library, the University of Delaware, and the Dia Art Foundation in New York. Mr. Farneth contributed the article on La Monte Young for the *New Grove Dictionary of American Music* and has produced two recordings for Gramavision Records. He is an active committee member in professional associations, among them as Coordinator of the Archives Roundtable of the Music Library Association and as a member of the Performing Arts Roundtable of the Society of American Archivists. In addition, he operates a music publishing company and serves as a director and officer of the MELA Foundation, Inc. Mr. Farneth joined the Foundation staff in 1983.

Mario R. Mercado, Associate Director of Programs, received the Bachelor of Music degree in piano performance from Texas Christian University in 1979, where he studied with Jo Boatright and participated in the Master Classes of Mme. Lili Kraus, and the Ph.D. in musicology from the University of Rochester/Eastman School of Music in 1985. His dissertation, *The Evolution of Mozart's Pianistic Style*, traces Mozart's achievement in the cultivation of keyboard genre and style. Mr. Mercado performs as a harpsichordist as well as a pianist, and has given various guest lectures on Mozart. He joined the Foundation in 1986.

James Lynch, Office Manager and Secretary, obtained the Bachelor of Arts in English from Columbia College in 1985. From 1983-85, he produced and hosted the eclectic radio program "Transfigured Night" for WKCR. He remains involved in rock, jazz, and "new music" in New York and has been active as a journalist, musician, manager, and has produced records for Leap of Faith (1985) and Alice Donut (1988). Mr. Lynch joined the Foundation staff in 1986.

I REMEMBER

Reflections from a New Home

by Lys Symonette

While sitting in my new office at 7 East 20th Street, where Lenya's lamp lights my desk, I pause to reflect on Lenya's ambitions for the Foundation and how she came to accept the Foundation's first autonomous home located on West 73rd Street in New York. The Foundation has come so far in these past ten years that it seems an appropriate moment to consider its modest beginnings.

Lenya underwent a serious operation in the summer of 1977, the nature of which she kept from even her closest friends — not so much because she cared whether the world knew she had cancer, but rather because she refused to believe there was anything seriously wrong with her health. Blissfully ignorant of medical matters and largely disinterested in them, she always disliked people who reveled in talking about their doctors, their pills, and their operations.

So, when only one year later — during the summer of 1978 — she had to undergo surgery once more, she bore the considerable pain and discomfort with heroic nonchalance, carefully avoiding discussions about the nature and possible consequences of her illness. Valiantly she tried to ignore her weakened physical condition by resuming her customary chores, among them driving between her Manhattan apartment and Brookhouse (her home in New City, Rockland County), the car usually overloaded with left-over food, cats, dogs, books, magazines, and unanswered mail from all corners of the earth.

Much as she loved performing her household chores — from sweeping the pine needles off the rooftop in New City to ironing her blouses — the one weakness to which Lenya admitted, after two major operations, was an inability to face her desk, always cluttered with stacks of mail. I began to help her answer this correspondence, spending most weekends in New City, and also much of the time during the week when not teaching at the Curtis Institute of Music in Philadelphia.

This mail had been the bane of her existence for quite some time. On her dilapidated little Olivetti typewriter, she had carried out the heavy burden of an enormously complicated business and private correspondence. The documents were neatly organized in some forty-five German "Leitz" files which her friend Anna Krebs had brought from Germany. Before bringing them, Anna had labeled them in different colors according to specific subjects: works, lawyers, producers, publishers, agents, copyrights, television, stage, screen, contracts, "nuisances," and "BRECHT" in red! These colorful files were housed in what used to be Weill's studio on the second floor of Brook House, where, in addition, innumerable boxes of unsorted newspaper clippings, programs, photos, piano-vocal and orchestral scores, sheet music and orchestra parts were kept. (Weill's manuscripts, however, had been deposited in a commercial Manhattan warehouse, referred to by Lenya as "the vault.")

Reluctantly at first, but eventually with greater urgency, she began to voice her concerns about the future of her estate and how the Kurt Weill Foundation for Music, which she had established in 1962,

ultimately might be utilized best. Even so, it was no simple matter to approach her with any practical suggestions; she quickly grew suspicious of anyone who recommended any course of action and referred to such people as "Gianni Schicchi" (a reference to the character in the Puccini opera who unscrupulously alters the will of a deceased).

In order to dispel some of these fears, I suggested a reorganization of the Foundation, which up to that time had served sporadically to award grants to Weill-related projects. Coincidentally, in the fall of 1978, a large studio at 160 West 73rd Street in Manhattan was being offered to my son, who had just graduated from Florida State University. Because my son owned hardly enough furniture to fill the ample space, I suggested to Lenya that the Foundation share this apartment as a first "place of business": the setting then could accommodate the business files located in New City, and, in addition, it would establish a separate and formal office.

The Foundation's financial assets at that time consisted of some \$25,000 and several AT&T stock certificates, previously donated by Lenya. "I am not stingy; I just don't like to spend money," Lenya once wrote to Weill. This totally honest self-revelation was to become the leitmotif for all considerations regarding investments in the Foundation's first "be-it-ever-so-humble" (or rather, "be-it-ever-half-so-humble") home at Studio 6H, 160 West 73rd Street, New York, NY 10023.

A friend and I began making trips weekend after weekend between New York and New City (without charging for gasoline) and little by little accomplished the transfer of files and records. The Foundation had yet to invest in bookshelves so all we could do was stack the files on the floor, hoping for more abundant times.

To my great surprise, one day early in December she asked me to accompany her to lawyer Alfred Rice's office. While she spent quite some time in his "inner sanctum," I waited for her in the reception room. Finally she appeared. With flushed cheeks and shining eyes, she kissed, embraced, and thanked Rice in a most affectionate manner. Lenya spoke very little while we were driving back to New City, but suddenly she broke the silence and said, "I have done it! I have settled my will for good! The Foundation will be the principal heir. Thank God, now I can relax." Happier than I had seen her for quite some time, she decided to spend the Christmas and New Year's holidays with Anna Krebs in Hamburg. She returned from there in the most wonderful spirits, just like her old self, bubbling over with a characteristic *joie de vivre*.

But this period of emotional and physical well being was short lived. In February 1979, she slipped on some ice and fractured her shoulder so badly that she had to be hospitalized at nearby Nyack Hospital. Bearing the burden of another physical handicap, she now fully realized the necessity of turning some of her attention to the matters at West 73rd Street. Lenya approved the purchase of large, double-sided book shelves built by a professional carpenter. They were to serve as room dividers between the Foundation's office and my son's living quarters. These formidable shelves,

the musical scores, the Leitz files, the clippings, and some additional gifts (from Lenya and others), as well as half a vacuum cleaner, half an air conditioner, and half a typewriter figured as the Foundation's first possessions.

During the relatively happy period that followed — distinguished by performances of *Mahagonny* at the Metropolitan Opera, *Silverlake* at the New York City Opera, and Teresa Stratas's recital at the Whitney Museum — Lenya seemed less interested in the day-to-day operations of the Foundation. After all, her will had been finalized and business was being executed in a routine fashion from the new office.

Yet, as if designed by the Furies themselves, a cruel pattern emerged: in the spring of 1980 an automobile accident left Lenya hospitalized again at Nyack Hospital. Once more feeling vulnerable, she formulated a plan to revitalize what she felt to be a dormant organization. She wrote to carefully selected and esteemed professional associates and friends, inviting them to serve on the Foundation's Board of Trustees. All of the letters were answered positively. On 25 September 1980, at a meeting in Alfred Rice's office, Lenya and previous board members unanimously elected Kim Kowalke, Henry Marx, Harold Prince, Julius Rudel, and Guy Stern as trustees of the Kurt Weill Foundation For Music. The next and last meeting to be held with Lenya as president took place on 2 April 1981.

Having fought valiantly against recurring malignancy, going from one examination and hospital to another, she finally decided to move into a friend's apartment, as if the familiar surroundings might prevent the inevitable from happening. There, dependent on intravenous feeding, she was heavily sedated and rarely accessible for visits by even her closest friends. Suddenly, just a few weeks before Lenya's passing, a new will and testament emerged; a real life Gianni Schicchi had done honor to his operatic model.

This is not the place to describe the enormous legal difficulties that had to be overcome to ensure the Foundation's existence as a result of Lenya's deathbed will. However, thanks to the office at West 73rd Street, there was, at least, a place from which the Foundation could function during this time. Here, according to Lenya's instructions, Kim Kowalke was unanimously elected as the Foundation's new President, and other officers were elected in turn. At a meeting on 5 December 1981 the Board learned that the Foundation's total assets were \$25,638.57. Admittedly, this was a rather meager start considering the legal fees that would be required during the next two years to fight the new "Gianni Schicchi."

Perhaps only a miracle could have made possible the Foundation's fast but sure development and the achievements of the last decade — the miracle of a group working together in harmony and honesty, with integrity, intelligence, persistence, dedication, a great sense of humor, and a sincerely shared love and admiration of the work of Kurt Weill and his Lenya, whose final wishes were eventually carried out in the way she had envisioned.

From the Archives: Retracing *The Eternal Road*

By David Farneth

The *Eternal Road* is *Staggering: Greatest of Reinhardt Spectacles in the Great-est of Bel Geddes Settings*

...the loveliest spectacle this country has seen

The *Eternal Road* is such a spectacle of bulk and beauty as has never before been attempted in America, nor, for that matter, anywhere in the civilized world.

The *Eternal Road* opened on 4 January 1937 to glowing headlines and reviews, albeit inflated with typically American hyperbole. By all accounts, every component of the work — book, music, stage direction, stage design, costumes, and choreography — melded to form a giant spectacle, its effect too heightened for casual description.

But Virgil Thomson nevertheless found the music “the most interesting aspect of the show”:

I recommend it to composers' inspection. I cannot find, however, that *The Eternal Road* has much interest or existence beyond the professional realm. Such is the lack of any basic convention about time and place in the execution of the whole spectacle that it never gets out of the theater. No convincing illusion is created, scenic, linguistic, musical, or human, excepting at moments that [are] of a vaguely czarist persecution, and no consistent illusion is created at all. Hence my prediction of its ineffectiveness in creating that wave of sympathy for the Jewish people in their present world-plight that would be the only possible non-commercial justification for the deployment of so much Jewish money and talent.

Although writing for an audience interested in contemporary music (*Modern Music*, Vol. 12, p. 105), Thomson concluded his review by commenting on the effectiveness of the production *vis-à-vis* the political climate of the times. To be sure, the production challenged the intelligentsia, the Jewish community, the theatrical community, and general audiences with multi-layered issues: artistic, political, moral, and religious. While the public was debating the production's merits, the collaborators were nursing wounds inflicted by intense artistic confrontation, catastrophic production difficulties, and huge financial losses. Some fifty years later, “recreation,” revival, or understanding of *The Eternal Road* requires extensive excavation of widely scattered sources.

No one extant source tells the entire story; however, there are many primary sources scattered throughout public repositories and private collections which, when taken together, reveal much useful information. What follow are some of the documents available for study at the Weill-Lenya Research Center which shed light on the evolution of the score and the subsequent changes that resulted as the work progressed through its various phases.

In the spring of 1934 Weill had just finished his Second Symphony and had begun work on *Der Kuhhandel*. Weill, Werfel, and Reinhardt first met as a group in June 1934 with plans to mount a theatrical production soon after Christmas of that same year in Royal Albert Hall. Lord Melchett was to be the principal sponsor and Meyer Weisgal the producer. The work, then entitled *Der Weg der Verheissung*, was to be performed in German. Plans quickly changed; the premiere was postponed until February 1935, and the venue changed to New York. David Drew pinpoints the dates of the score's composition as 21 August-3 November 1934; January-March 1935; August 1935; October-December 1935. After repeated postponements and subsequent announcement of the production's cancellation, Weill worked on *Johnny Johnson* (June-November 1936). When Weisgal obtained additional sponsorship and the production was revived in late 1936, Weill turned his attention to the making of revisions during November and December of that year.

Correspondence

Guy Stern, in his documentary essay “The Road to *The Eternal Road*” (published in *A New Orpheus: Essays on Kurt Weill*, Yale University Press, 1986), adeptly sets forth a chronology of the production supported by extensive quotations from correspondence between Reinhardt, Werfel, Weill, and others. In so doing, he analyzes the nature of the collaboration and reveals the various conflicts which developed. None of the quotations from Stern's article will be repeated here; but the following provides a few illustrative selections from a sample of available correspondence which sheds additional light upon the work's genesis. One rather lengthy but critically important letter is quoted in full. All letters are originally in German, except where noted.

While in meetings with Werfel and Reinhardt at Reinhardt's estate near Salzburg, Weill wrote to his parents on 16 August 1934 asking for some examples of Jewish music:

There is an amount of work ahead of me, the extent of which I do not even know as yet. How can I cope with it? The premiere is supposed to take place by the end of February in New York, which means that I have

approximately five months for a work on the scale of an opera. But just the same, it has to be done right away.

Now I would like to ask you to send me everything in the way of music which could be useful for preliminary studies — but only really old, genuine, original music, not new, modern. Also, I would like to have a collection of *Nigen*. By the way, I do not have the intention to use these things directly, but merely want to use them as material for preliminary study. [English translation by Lys Symonette.]

On 27 August 1934 Weill writes to Lenya:

For the Bible thing I already have two excellent numbers and have done all kinds of preparatory work. I diligently studied authentic liturgical music, which my father has sent to me, but it hardly can be used, at best for recitatives. [English translation by Lys Symonette.]

In October 1934 Weill reports on his progress to Reinhardt in a revealing letter which describes his ideas about the formal structure of the work, the amount of text which must be set to music, the casting, and the conductor:

For quite a while I have needed to tell you a little about the current state of my work. Since my return from Salzburg, I have been working literally night and day on our project, with a kind of enthusiasm that I have not felt in a long time. I believe (and everyone I show it to confirms) that this will be the most beautiful music I have yet written. Above all, I believe that I have succeeded in solving the question of form by creating large-scale musical forms which are interrupted by spoken scenes, all without changing the text in the least. Thus the whole work acquires a firm structure, and the danger of it melting away (which often threatens when one reads the text) has been avoided. Above all, my music emphasizes melody over other musical elements, and in it I have used the original Jewish motives sparingly, i.e., only in connection with the liturgy. The Jewish liturgy is very poor in real “melodies”; it consists primarily of melodic formulae and short motives, on which I have often based [the setting of] the rabbi's readings. But often the rabbi's vocal part, if it occurs inside a complete musical form, is worked into that form, and he sings then like the other characters of the Biblical stage.

I have composed (i.e. in [piano] sketch) more than half of it (I will write out the orchestral score when I have finished the whole thing). Yesterday I finished “Ruth” and began “David.” Naturally, I am setting the explicitly musical numbers first and am passing over the sections that I can work out only in collaboration with you. Some especially successful numbers are: a wonderful march tune, which recurs throughout the whole work; the sacrifice of Isaac with a jubilant figure at the end; the folksong-like duet of Rachel and Jacob, then the entire story of Joseph, which is almost all through-composed; the scene of slave labor with Miriam's song; the dance around the golden calf, which I have set as a wild gypsy dance; and the great finale of part two with Moses' death.

Werfel has now sent me all four parts of the work. I think what he has done is wonderful, especially how he has succeeded in binding together this gigantic form. I was especially happily surprised by the last finale of the piece. This vision of the Messiah is truly great in its naiveté and simplicity, and all questions of the tendential nature of the piece are thereby solved, since it completely clarifies the meaning of the whole work.

Now that I know the entire book and the more I involve myself with it, it seems more and more puzzling to me how Werfel can conceive of this piece as “spoken drama.” Totally apart from the large stages, which would swallow up every spoken word, it would be unperformable as a spoken drama even in smaller theaters, since there is hardly a page in it which does not cry out for musical setting. At present, I am working only on those sections which in my opinion absolutely must be sung. But I am sure that you will find many [passages] which I am leaving out that you will want to have set. It was easiest to extract the purely musical sections in Parts One and Two. I also roughly know already how I will structure Part Three. But with regard to form, Part Four presents many problems. If we have the entire Jeremiah drama spoken (as Werfel probably imagines), then Part Four would contrast strongly with the preceding [parts of the drama]. I see no other solution besides this one: have the prophets sing (apart from the purely naturalistic scenes).

And so I come to the most important point of this letter: the casting. My work up till now and the entire musical conception have strongly confirmed what we already decided: that we could use almost exclusively actors who sing well. But beyond that I see how right you were when you always talked about having Chaliapin for a recurrent role. Indeed, I am more convinced than ever that it will be necessary to cast a number of roles with singers, although with singers of the kind of artistic stature you imagined. We will hardly find actors who can forget their naturalism and perform in an “elevated style.” In contrast, singers are accustomed to per-

forming in elevated style, and it will be easier to wean them from false pathos than to wean actors from naturalism and false tones. In addition, our public is too musical and appreciative of singing to put up with only untrained voices all evening long. Of course, I have kept the major part of the music so as to be learned by actors who are not professional singers. But — besides the rabbi, the angels, and the angelic voices — there remains one role which must be filled by a great singer and actor. This role contains a plethora of lovely melodies which are extremely effective when they are really sung. This is the role which you planned for Chaliapin: Abraham-(Jacob)-Moses-Solomon-Jeremiah. Where could one find an actor who could do that? But every baritone of real stature could perform it. I am afraid that it will be very difficult with Chaliapin. He is supposed to be very difficult in rehearsals and has never sung a serial role in his life. But I am convinced that we will find someone among the great singers (especially the Italians), or even among younger singers, who would be glad to play this wonderful role. In any case I am sure that, when you hear the music, you will be convinced that this role must be cast with a singer.

Another question about which I am worried and which I would like to have resolved as soon as possible is the question of the conductor, since so much depends on this decision. Given the shortness of time and the novelty of the task, I think it is absolutely essential that we bring along a conductor who understands the kind of musical theater for which we are striving. He should be familiar with the style and characteristics of my music and collaborate on the construction of this project with enthusiasm and self-sacrifice. I think that young Jascha Horenstein would be the ideal man. He is the most gifted and ambitious among the young German conductors; he's also known in America. I am very happy that you were in agreement with this conductor (as Dr. Herald told me). Horenstein, who at this moment is conducting concerts in Russia, wrote me that he would participate in this project with joy and inspiration. But he must know absolutely before mid-November, since he has offers for the second half of the season on which he has to decide in November at the latest. I want to ask you to discuss this with the New York people as soon as possible. I cannot believe that anyone would raise difficulties with the engagement of Horenstein. Apart from the star conductors, whom we do not want, it would be impossible for us to find such a good and fitting man over there. I would be most happy, and relieved of a great burden, if this question could be resolved as quickly as possible. In mid-November, I will begin to write out the orchestral score and I will have to work with the conductor from that point on.

What is the status of the translation? Who is going to do it? Entire sections of the text that have been set to music could be translated only on the basis of the music.

And above all, how is our collaboration? I have the burning desire to have you get acquainted with my music, especially after it is ready in sketch and I start the orchestral score (mid-November). When are you coming to Europe?

Finally, I would like to repeat how endlessly happy I am with this work and how convinced I am that we could create something uniquely beautiful if we succeed in realizing our vision.

Please greet Frau Thimig ("Wo du hingehst" is already written for her tessitura) and receive my warmest greetings from your devoted...
[English translation by Robert Kendrick.]

Weill, while en route to Lake Thun, Switzerland, writes to Lenya in London (16 July 1935):

I will write out the Miriam-Song for you in English, so that you can begin to study it. Francesco [von Mendelssohn] thinks it is clearly understood that you will get the part. He visited me with Eleanora, who was very nice, refreshing and funny, and she sends many regards. She is also coming to America. She says that New York is a theater city like Berlin in the year '28. I am really looking forward to this trip to America. You too? I hope it will all work out well. I shudder somewhat at the thought of the giant full score which I have to write out. But right now I don't want to think about that. [English translation by Lys Symonette.]

Weisgal began resurrecting the production in August 1936 after the first New York production had been cancelled and collaborators and cast dispersed. In so doing, he apparently enlisted Weill to participate in fundraising efforts. Immediately following the ordeal, Weill fired off to Weisgal a letter clearly demonstrating his anger and frustration with the entire venture. Indeed, it may also have been Weill's first exposure to the artistic control often exerted by a Broadway producer and the phenomenon of the "backers' audition," a ritual he did not suffer with the Group Theatre (*Johnny Johnson*) but came to loathe throughout his career in America.

I am deeply disgusted about what happened last night. Never in my life [have I] had to go through such a degradation, such a prostitution of my art. This is entirely your fault. You continue your method of bluffing, you put people in the most embarrassing situations, and you don't even know how you hurt the feelings of an artist who has made every sacrifice to bring about this show.



Abraham (Thomas Chalmers) prepares to sacrifice his son. Photo: Richard Tucker.



Weill's rehearsal score, page 1. Text in German, 1934-35.



Dance of the Golden Calf.

I don't want to be connected in any way with these methods. I would rather drop the whole "Eternal Road" than to have dragged my name again through all this mess. This evening, turned into the most terrible humiliation for me, makes me feel that your eagerness to put through this "business," makes you entirely forget the "ethical" background of this enterprise and its artistic value.

After this new experience I have to insist that the most important point of the whole enterprise has to be cleared up: Who is the producer of this show? Who has the right to offer them changes of the play and of the music? Without a clear and definite solution of this question I am convinced that — in spite of all your efforts — the fate of the show will be the same or worse than in the last season. [Written in English.]



Chappell & Co. published a popular collection from *The Eternal Road* shortly after the premiere. Included are simplified and shortened versions of "Promise," "Song of Miriam," "The Dance of the Golden Calf," "Song of Ruth," "David's Psalm," and "The March to Zion."



Left: Franz Werfel. *The Eternal Road: A Drama in Four Parts*. English version by Ludwig Lewisohn. New York: Viking Press, 1936.

Right: Estimated budget of operating expenses, February 1937.

Ludwig Lewisohn made a literal English translation of Werfel's German play; it was published in January 1936 to coincide with the planned opening. However, the actual premiere did not take place until a full year later. Lewisohn's translation was made with little, if any, regard for Weill's settings of the original German text. William A. Drake made subsequent adaptations for the stage production and additional lyrics were provided by Charles Alan, the production supervisor. By the time the drama premiered, it had been reduced to three parts and included some musical interpolations.



Apparently Weill took the opportunity of the revised production (and perhaps to seek some compensation for his own musical compromises) to negotiate a larger role (Ruth) for Lenya. Reinhardt sent him the following telegram on 23 November 1936:

Today I have extremely high appreciation and love for the artistic power of Lotte Lenya and hope to have soon a happy opportunity for closer collaboration. However, with regard to the role of Ruth, I am deeply convinced that this role can be neither beneficial for your wife nor she for it. A major portion of my life's work has been correct castings with successful results for artists and works. I therefore feel bound to complete openness and hope that you read this with the same friendship that I feel for you. With deepest affection, Reinhardt. [English translation by Robert Kendrick.]

The Scores

David Drew's entries on *Der Weg der Verheissung* and *The Eternal Road* in *Kurt Weill: A Handbook* (Faber & Faber, 1987), in which he provides detailed descriptions of Weill's manuscript scores, including numbers of pages and paper types, is required reading for anyone undertaking a serious study of this work. At least four scores must be consulted in order to differentiate the music which Weill originally intended for *Der Weg der Verheissung*, from that which he revised immediately before coming to the United States, that which was composed later for the stage orchestra, and the drastic last-minute revisions which were required after the production company reassembled in November 1936. When Weill arrived at the first meeting in New York, he brought with him a complete (or nearly-complete) rehearsal vocal score for *Der Weg der Verheissung* and, judging from the brand of music paper used, the majority of the full score.

1. "Skizzen zur Musik für *The Eternal Road* (Erste Niederschrift). Holograph dated 12 August - 3 November 1934. Eighty-three pages of sketches which conform to the subsequent rehearsal score. The original is in the Library of Congress.
2. Rehearsal score headed *Der Weg der Verheissung* (Werfel). Holograph. Acts I, II, and III are written on European music paper; Act IV on American. Parts II-IV have a draft of the English translation underlaid in pencil in another hand.
3. The holograph full score has been missing since the late 1970's. The Weill-Lenya Research Center has a photocopy, made after the score had been edited for a modern performance, which was never realized.
4. *The Road of Promise / Unrevised Vocal Piano Score / Exclusively for rehearsing purposes / Kurt Weill / Copyright 1935 by Heugel Paris / Production rights in all countries held exclusively by M.W.W. Productions, Inc., 1560 Broadway, N.Y.*

Rehearsal score in a copyist's hand, probably prepared as hire material by Chappell under a sub-publishing agreement with Heugel. The score contains only the Lewisohn translation, and the piano part is a simplified reduction of the score, not made by Weill. The Weill-Lenya Research Center has a copy edited for an unrealized modern performance but is searching for an original, clean copy. Quite a number of these scores must have existed, since they were undoubtedly distributed to all principal cast members.

A fifth and widely-known source of the music from *The Eternal Road* is a songbook published by Chappell in 1936 for sale in music stores. The songs are shortened, the piano parts simplified for popular use, and the English words are credited to Franz Werfel. The album contains "Promise," "Song of Miriam," "The Dance of the Golden Calf," "Song of Ruth," "David's Psalm," and "The March to Zion." Obviously, these versions are scarcely representative of the original score.

The Recordings

As Norman Bel Geddes's set designs began to overwhelm the physical limitations of the Manhattan Opera House, he insisted that the score be pre-recorded, in order to eliminate the need for an orchestra pit, thus allowing appropriation of the space for the synagogue scenes. Reinhardt wrote a description of how the set should function, presumably for use by Bel Geddes and his assistants. In it he clearly makes a case for not wanting a pre-recorded sound track:

The attached sketch (drawn by one of my assistants exactly according to my specifications) represents the approximate result of my exhaustive discussions with Werfel and Kurt Weill. It shows the placement of the conductor, of the orchestra, and of the chorus (all of them invisible to the public). The conductor is hidden from the public by the tabernacle. From his position he must be able to overlook the stage, the orchestra, and the chorus (which plays an important role). A different placement of the orchestra, choir, and conductor cannot be considered. Certainly one can count on the use of amplifiers [in English in the original — Tr.] as well as with records and instruments onstage. The style of the recitative, whose expressive character is half spoken, half sung, represents a completely new principle which is basic to the whole work and has never before been tried. *Primarily for its sake* (of course also for the purely musical numbers, songs, arias, psalms, etc.) it is absolutely necessary that the conductor give exact cues to the singing actors and the acting singers. He must also have the entire vocal, recitational, and orchestral apparatus at his command and be able to drive forward, wait, and follow according to need.

This is not a play with musical accompaniment like a melodrama (in that case the music of course could be pre-recorded). It is much more an oratorio like the Bach St. Matthew Passion, only in a half-spoken, half-sung form which is totally based on and bound to music. And this form absolutely requires the living musical ensemble, just like the great Passions and fugues of Bach, even more so since the actor's impulse and its expression can never be exactly predetermined (even less so than pure song). [English translation by Robert Kendrick.]

Resisting the move further, Reinhardt sent Weill a telegram while Weill was aboard the SS Majestic en route to New York (9 September 1935):

Geddes suddenly favors recordings emphatically — request urgently not to reduce orchestra or chorus by a hundred — placement under and in front of stage as agreed upon not to be changed. [English translation by Lys Symonette.]

Bel Geddes, however, was not to be stopped. Not only did he require the orchestra pit for his set designs, he demanded even more depth and ordered the basement floor to be dynamited. The resulting break in the water main caused a major flood in the opera house, requiring weeks of repair and cleaning. The need for recordings also fed Bel Geddes's hunger to control all technical aspects of the production. Like the Wizard of Oz, he relished controlling the theatrical magic through complicated light and sound cues. By using recordings, every action and scene change could be timed perfectly, without interference from the human element.

In the end, Bel Geddes won; according to oral history accounts, the recordings were made by RCA using the Photophone "sound-on-film" system. A detailed letter, dated 11 January 1937 from Ralph B. Austrian, Assistant Vice-President of the RCA Manufacturing Company, to Weisgal, explains the proper care for the sound films. In it Austrian details proper rewinding and storage procedures, equipment maintenance, and notes that: "...with good care and careful handling, the two prints which we have supplied you should run quietly for at least four weeks each. When you desire new prints made up from the negative, we ask that you give us at least one week's notice as all these prints must be made with infinite care and precision.

The discovery of one of two missing items would aid researchers in reconstructing exactly what music was heard on opening night: the pre-recorded soundtracks, or the orchestra parts which were used during the recording sessions. Although the staff of the Weill-Lenya Research Center has searched for both items, nothing has been found thus far. Undoubtedly the recordings were made in late 1935 or early 1936 but it is still unclear where.

While the above documents provide insights into the musical elements of the production, the Weill-Lenya Research Center holds many other items of interest including Werfel's published scripts, Lewisohn's English translation, correspondence by Werfel, Reinhardt, and others, Reinhardt's early description of the stage requirements, souvenir and performance programs, stage and cast photos, reminiscences by Harry Horner, press clippings, financial papers relating to the production, tape recordings of excerpts made in recent performance, and short newsreel excerpts of the original production. For other first-hand accounts readers may wish to consult the following: Harry Horner's recollections in *Max Reinhardt 1873-1973: A Centennial Festschrift* (Binghamton, NY: Max Reinhardt Archive, 1973); Franz Werfel's autobiography, *So Far* (New York, 1971); and Gottfried Reinhardt's *Der Lebhabe: Erinnerung seines Sohnes Gottfried Reinhardt an Max Reinhardt* (Munich and Zurich, 1973).

Repositories in the U.S.

Other archival institutions in the U.S. hold materials which are critical to a comprehensive study of *Der Weg der Verheissung/The Eternal Road*. They are listed below with examples of the materials available. The author of this article would appreciate learning of other collections.

Max Reinhardt Archive, Libraries-Special Collections, University Center at Binghamton, State University of New York, Binghamton, NY 13901. The collection includes Reinhardt's *Regiebuch*, a four-volume tome which features the script in German and English, music cues, stage directions, and choreographic notes, all explicit and color-coded; Reinhardt's (?) notes to Benjamin Zemach, the production's choreographer; correspondence; stage sketches; and photographs.

Franz Werfel Archive, Special Collections, Lawrence Clark Powell Library, University of California, Los Angeles, CA 90024. Notebooks, correspondence, *Der Weg der Verheissung* "Kleine Inszenierungs-Übersicht" (58 p.); *Der Weg der Verheissung* "Stage version" (mimeo, 105 p.); *The Eternal Road* "Revised script, January 10, 1937, Alexander Leftwich, Jr." (129 p.); news clippings.

Norman Bel Geddes Theatre Collection, Harry Ransom Humanities Research Center, University of Texas at Austin, Austin, TX 78713-7219. Stage model made for the first planned New York production [the concept was reworked by Harry Horner for the 1937 opening]; correspondence; photographs.

Meyer Weisgal Papers. Weisgal's papers are in the possession of the Weizmann Institute, Rehovot, Israel. They are unprocessed and inaccessible at this time.

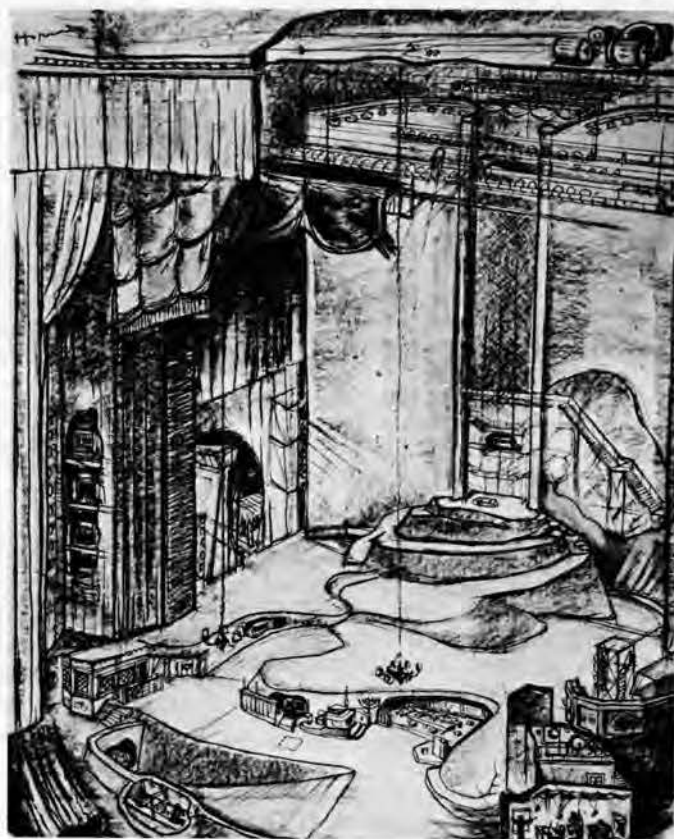
Alma Mahler Papers, Special Collections, Van Pelt Library, University of Pennsylvania, Philadelphia, PA 19104. Collection includes an early, annotated draft of Werfel's *Der Weg der Verheissung*. The title on the first page was written as *Das Volk der Verheissung* and later changed to *Der Weg der Verheissung*.

Billy Rose Theatre Collection, New York Public Library at Lincoln Center, 111 Amsterdam Ave., New York, NY 10023. Press clippings, business records and correspondence of the publicity agent, programs, and an extensive collection of production and cast photos.

Theatre Collection, Museum of the City of New York, 5th Avenue and 103rd Street, New York, NY 10029. Materials in various collections: photographs, press clippings, programs.

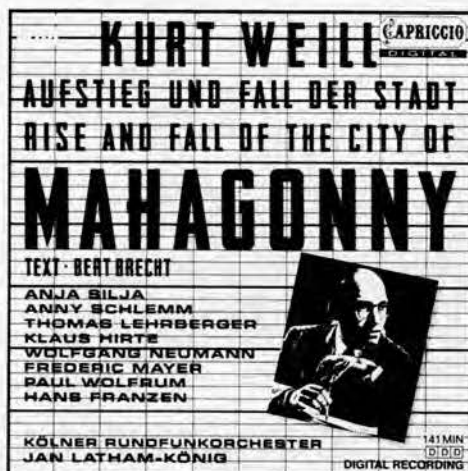


Cartoon by B. F. Dolbin. Left to Right: Werfel, Samuel Goldenberg (Moses), Lotte Lenya (Miriam), Reinhardt, Helene Thimig (Reinhardt's wife), and Weill.



This schematic drawing by Harry Horner (assistant to Bel Geddes) was prepared after the opening and it reveals the workings of the set in its final form. Mr. Horner explains the drawing as follows: 1) Large banks of speakers were hidden behind the right and left proscenium, and other speakers were placed throughout to obtain a realistic, "dimensional," sound. 2) A portal cut out at the lower right side shows a small sound room where the live musicians played to supplement the recorded score. 3) Sound engineers, located between the first row and seats and the ramp, controlled the sound levels during performances. 4) The ramp led up to two half-round cycloramas, behind which can be seen the "heavenly stairs."

NEW PUBLICATIONS



Aufstieg Receives First Recording in Thirty Years

Capriccio has released a complete recording of *Aufstieg und Fall der Stadt Mahagonny* (10 160/61) in Europe and the United States, the first time the entire work has been recorded since Lenya's celebrated Columbia recording of 1955. Notably, however, the Capriccio release marks the first time the complete score has been recorded in Weill's original keys (with the omission of the Crane Duet). The performance, produced at Westdeutscher Rundfunk Köln by Harald Banter, was recorded during June 1985 with a cast that includes Anny Schlemm (Begbick); Thomas Lehrberger (Fatty); Klaus Hirte (Trinity Moses); Anja Silja (Jenny); Wolfgang Neumann (Jimmy); Frederic Mayer (Jack); Paul Wolfrum (Bill); Hans Franzen (Joe); and Frederic Mayer (Tobby). Jan Latham-König, who has conducted other WDR productions (*Der Zar lässt sich photographieren*, 1984; *Der Lindberghflug*, 1987; and *Street Scene*, 1988) leads the Kölner Rundfunkorchester in this digitally-recorded and mastered release. The program booklet includes the complete libretto in German, an English translation by Michael Feingold, a chronology of *Mahagonny* by Josef Heinzemann, and historical photographs. Inquiries may be addressed to Delta Music, 2008 Cotner Ave., Suite 2, Los Angeles, CA 90025. (213) 479-0667.

ARTICLES

Hennenberg, Fritz. "Aufstieg und Fall der Stadt Mahagonny 1930: Uraufführung der Oper von Brecht/Weill im Spiegel der Leipziger Presse." *Musik und Gesellschaft DDR* (February 1988): 78-82.

Lynch, Richard C. "For the Record — Lotte Lenya." *Show Music* 5 (November 1986): 32-35.

Petley, Julian. "Sirk in Germany." *Sight & Sound* (Winter 1987/88): 58-61. [Douglas Sirk (Hans Detlev Sierck) served as the director of the 1928-29 Bremen production of *Die Dreigroschenoper* and the 1933 Leipzig production of *Der Silbersee*.]

BOOKS

Abraham, David. *The Collapse of the Weimar Republic: Political Economy and Crisis*. 2d ed. New York: Holmes & Meier, 1986.

Buddensieg, Tilmann, ed. *Berlin 1900-1933: Architecture and Design*. New York: Cooper-Hewitt Museum, 1987.

Jungk, Peter Stephan. *Franz Werfel: Eine Lebensgeschichte*. Frankfurt: S. Fischer, 1987.

Kändler, Klaus; Karoleski, Helga; and Siebert, Ilse, eds. *Berliner Begegnungen: Ausländische Künstler in Berlin 1918 bis 1933*. Berlin: Dietz, 1987. [Includes: Lucchesi, Joachim. "... denn die Zeit kennt deinen Aufenthalt: "Busoni, Weill und Brecht," pp. 348-361.]

Lerner, Alan Jay. *A Hymn to Him: The Lyrics of Alan Jay Lerner*. New York: Limelight Editions, 1987. [Includes lyrics of *Love Life*.]

Les Ballets 1933. Brighton: The Royal Pavilion, Art Gallery & Museums, 1987. [Includes a preface by Boris Kochno and articles by Jane Pritchard, Shelley Tobin, and Nancy Lassalle.]

Heister, Hanns-Werner; Hodek, Johannes; and Schutte, Sabine. *Musiktheater: Musik und Wirklichkeit in der Oper: Arbeitsbuch für die Sekundarstufe II*. Studienreihe Musik. Stuttgart: J. B. Metzler, 1981. [Includes section on *Die Dreigroschenoper*.]

Porter, Andrew. *Musical Events: A Chronicle, 1980-1983*. New York: Summit Books, 1987.

Rich, Frank, with Aronson, Lisa. *The Theatre Art of Boris Aronson*. New York: Alfred A. Knopf, 1987. [Includes scenic designs for *Love Life*.]

Rorem, Ned. *Setting the Score: Essays on Music*. New York: Harcourt, Brace, Jovanovich, 1988. [Includes "Notes on Weill." Publication date: 24 May 1988]

RECORDINGS

Aufstieg und Fall der Stadt Mahagonny. Anny Schlemm (Begbick); Thomas Lehrberger (Fatty); Klaus Hirte (Trinity Moses); Anja Silja (Jenny); Wolfgang Neumann (Jimmy); Frederic Mayer (Jack); Paul Wolfrum (Bill); Hans Franzen (Joe); Frederic Mayer (Tobby); Pro-Musica Vokal-Ensemble der Staatlichen Hochschule für Musik Köln; Kölner Rundfunkorchester; Jan Latham-König, conductor. Capriccio 10 160/619.

Dawn Upshaw. Dawn Upshaw, soprano; Margo Garrett, piano. Musicmasters MMD 20128T. [Includes "Berlin im Licht" and "Je ne t'aime pas."]

Kleine Dreigroschenmusik. The Contemporary Chamber Ensemble; Arthur Weisberg, conductor. Nonesuch 71281-2. [Compact disc reissue]

Kleine Dreigroschenmusik. Philip Jones Brass Ensemble. London 417354-2 (CD) [Arrangement]

New York Cabaret Music: The Erteguns' New York. Atlantic Records LP 81817-1; CD 81817-2. [Includes Greta Keller singing "This is New," excerpts from *Threepenny Opera*, and "My Ship."]

FROM THE ARCHIVES

Recent Acquisitions

By David Farneth

The following list indicates a selection of the documents acquired by the Weill-Lenya Research Center since October 1986. Due to space limitations, omitted from the listing are books, articles, press clippings, and commercial recordings, as well as most photos, programs, and posters.

Collections

Hannelore Marom-Bergman, Israel: Essay by Kurt Weill, *Meistersinger von Nürnberg* (holograph, undated, 9 p.). Letters: Lenya to Leni Weill (2; 1959-60).

Claudia Webster Robinson, Dallas, Texas. Materials from the Northwestern University production of *Threepenny Opera*, February 1948: Prompt book, costume designs, program, recordings, reviews, descriptions of the music. Historical commercial recordings of *Die Dreigroschenoper*.

Miklós Galla, Budapest: Programs, posters, photos from various Hungarian productions of *Die Dreigroschenoper* and *Die sieben Todsünden*.

McDonald's Corp. "Mac Tonight" promotional items: T-shirt, hat, pins.

Jane Pritchard, London: Programs, photos, press clippings from the original Les Ballets 1933 and Ballet Rambert productions of *Die sieben Todsünden*.

Eric Simon, New Haven: Correspondence with Lenya, programs, revue script.

Jürgen Schebera, Leipzig: Posters, photos, press clippings, programs.

Tamara Levitz, Rochester: Articles, programs, and correspondence, as well as documents from the Hochschule für Musik, Berlin.

Mrs. M. Victor Leventritt, New York: Books, press clippings, necklace worn by Lenya in *Firebrand of Florence*.

Correspondence

Kurt Weill to Erika Neher (11 letters; 1936-46); Lenya to Ian Kemp; Lenya to Alma Mahler (2 letters; 1955-63); Letters pertaining to the Northwestern University production of *Threepenny Opera*, 1948; Bruno Walter to Maurice Abravanel (7 June 1934) regarding Symphony No. 2; Kurt Weill to Prof. Taubler (22 July 1943).

Dissertations

Schueffler, Gottlieb. "Probleme der Theaterkritik." Philosophischen Fakultät. Universität Jena, 1932.

Tolksdorf, Cäcilie. "John Gays *Beggar's Opera* and Bert Brechts *Dreigroschenoper*." Philosophischen Fakultät. Rheinischen Friedrich-Wilhelms-Universität, 1932.

Journals

Pult und Taktstock (Vienna: Universal Edition, 1924-30). Photocopies.

Non-Commercial Recordings

Knickerbocker Holiday, University of Jacksonville, 1986; *Die Dreigroschenoper*, *Happy End*, and *Lost in the Stars*, Princeton Festival, 1987; "Historical Recordings," Jürgen Schebera; *Threepenny Opera*, Brandeis University, Leonard Bernstein, 1952; *Street Scene*, John Brownlee Opera Theatre, 1976; *Street Scene*, Rutgers University, 1986; Song selections from the Deutsches Literaturarchiv, Marbach; *We Will Never Die*, 1943; *Love Life*, University of Michigan, 1987; Kurt Weill Festival, Merkin Concert Hall, 1987; *Seven Deadly Sins*, BBC, 1968; *Der Lindberghflug*, BBC, 1970; *Hatikvah*, Israeli Broadcasting Company.



"Hatikvah" arranged by Kurt Weill in 1947.
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Oral History

Benjamin Zemach, choreographer of *The Eternal Road*; Morris Carnovsky and Phoebe Brand, original cast members of *Johnny Johnson*; Madeleine Milhaud and Henry Sauguet, interviewed by Ann Gresham; Hannelore Marom-Bergman, Kurt Weill's niece.

Photos

Street Scene, Düsseldorf, 1958. *Threepenny Opera*, University of Illinois, 1946; Numerous photos of recent productions.

Posters

From Berlin to Broadway, poster card from the original production, 1972 (donated by Hank Kaufman); *Happy End*, Bühnen der Stadt Magdeburg, 1986; *Happy End*, Theatermanufaktur, 1987; Violin Concerto, Rundfunk Sinfonie Orchester Leipzig, 1987; Kurt Weill Festival, Merkin Concert Hall, 1987 (signed by participants); Maxwell Anderson Centennial Festival, 1988; *Happy End*, Banff Centre, 1988.

Programs

Photocopies from Lenya's early performances in Zurich from the Zurich Stadtarchiv; Photocopies of Lenya's performances in Berlin from Deutsches Literaturarchiv, Marbach, and Theatermuseum des Instituts für Theater-, Film- und Fernsehwissenschaft der Universität zu Köln; *The 3-Penny Opera*, Philadelphia, 1933 and New York, 1933; *Aufstieg und Fall der Stadt Mahagonny*, Vienna, 26 April 1932; *Rise and Fall of the City of Mahagonny*, Stratford Festival, 1965; *Der Protagonist*, 27 March 1926, Dresden Staatsoper.

Scores

Albumblatt für Erika, photocopy, 3 p.

"Baa M'nucha," arranged for voice and piano by Kurt Weill. Negative photo reproduction of holograph.

"Für Erika, Weihnachten 1935" [chorus from *The Eternal Road*], photocopy, 2 p.

"The Good Earth," Music by Kurt Weill, Lyrics by Oscar Hammerstein, photocopy.

Hatikvah, arranged for orchestra by Kurt Weill. Photocopy of score; complete set of manuscript, annotated parts.

"Surabaya Johnny," photocopy of early draft, 2 p.

Arrangements by Robert Russell Bennett of Broadway songs: "Speak Low," "Here I'll Stay," "Hills of Ixopo," "Trouble Man," "Stay Well," "Big Mole," "Little Grey House," "Train to Johannesburg," and "Thousands of Miles."

Scripts

The Threepenny Opera, English adaptation by Marc Blitzstein, early draft; *L'Opéra de Quai' Sous*, French translation by Giorgio Strehler, 1986; *The Threepenny Opera*, English script by Desmond Vesey used at Northwestern University, 1948; "I Am Listening," early script of *Lady in the Dark* by Moss Hart; *Silverlake*, English translation by John Eaton, 1987; *Johnny Johnson*, German translation by Josef Heinzlmann, 1987.

Videotapes

Where Do We Go From Here? 1945; *Knickerbocker Holiday*, Jacksonville University, 1986; *Love Life*, University of Michigan, 1987; *Der Silbersee*, Recklinghausen, 1985; *Silverlake*, Abbey Opera, 1987; "Mac Tonight," McDonald's commercial, 1987; Brecht Parody from *Saturday Night Live*, 1986; Ute Lemper promotional video, 1987; "My Ship," Riki Turofsky, 1986; *Aufstieg und Fall der Stadt Mahagonny*, Hessische Rundfunk. *We Will Never Die*, newsreel excerpts, 1943.