

KURT WEILL NEWSLETTER

Volume 9, Number 1

Spring 1991

IN THIS ISSUE

7

Mahagonny . . .

Only a Made-Up Word?

Andreas Hauff

10

Weill à la Française

Patrick O'Connor

14

Marie: Still Waiting . . .

John Mucci and Richard Felnagle

19

Books

Kurt Weill: Musik und Theater:

Gesammelte Schriften edited by Stephen Hinton and Jürgen Schebera

Joachim Lucchesi

The Broadway Musical: A Critical and Musical Survey by Joseph P. Swain

William Thornhill

21

PERFORMANCES

Mahagonny in Frankfurt Andreas Hauff

Mahagonny in Halle Jürgen Schebera

22

RECORDINGS

Four Historical Reissues David Hamilton

*Die Dreigroschenoper on Koch International
Nicholas Deutsch*

"Berlin im Licht" on Largo Giselher Schubert

Concert works on Newport Classics

Larry L. Lash

COLUMNS

Letters to the Editor 4

From the Archives 17

Recent Acquisitions

New Publications 18

Selected Performances 27

POÈME
DE
MAURICE
MAGRE

MUSIQUE
DE
KURT
WEILL

PRIX
1F50

wirth
34

COMPLAINTE DE LA SEINE



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Love Life Best in 1990

On 24 December, "America's newspaper," *USA Today*, named its list of the best shows produced in regional or Broadway venues during 1990. Among the best was the Weill-Lerner collaboration *Love Life*. According to *USA Today*, the performance at the American Musical Theater Festival in Philadelphia "showed the world that what was previously considered second-rate Weill was perhaps the ultimate fusion of his German and American styles - as well as the father of *Cabaret* and *Follies*." Others included in the top ten list were John Guare's *Six Degrees of Separation* at Lincoln Center Theater, *Juan Darien* by Julie Taymor and Elliot Golden-thal at New York's Musical Theater Group, Mark Morris' *Wonderland* at Brooklyn Academy of Music, Eugene O'Neill's *The Iceman Cometh* at the Goodman Theater in Chicago, Craig Lucas's *Prelude to a Kiss* at Broadway's Helen Hayes Theater, and John Ford's *'Tis a Pity She's a Whore* at the Goodman Theater.

Philip Getter Joins Board of the Kurt Weill Foundation

On 22 December 1989, the Trustees of the Kurt Weill Foundation welcomed Philip M. Getter to the Foundation's Board. Mr. Getter is the first new member elected since 1980. He also serves on the boards of the Lehman Center for the Performing Arts and the Orchestra of St. Luke's.

Philip M. Getter earned a Bachelor of Science degree from Cornell University in 1958 and has worked extensively in the areas of investment banking and portfolio management. He has been associated with Shearson Hammill & Co. (Partner); Devon Securities (Senior Partner); and is currently managing director of Ladenburg, Thalmann & Co., Inc., all members of the New York Stock Exchange. In addition to his "Wall Street" responsibilities, Mr. Getter was Chairman of Generics Corporation of America and has written extensively for financial publications.

Mr. Getter has produced a number of Broadway plays and musicals involving shows that represented the first professional or New York productions for their authors. They include *Shadow Box*, *Cheaters*, *A Day in Hollywood/A Night in the Ukraine*, *Blood Mood*, *Magic Man*, *Cotton Patch*, *Gemini*, and *Grease*.

Getter is married to actress Sue Anne Gershenson, who recently starred in *The Rothschilds* at Circle in the Square. His son, Douglas, is an attorney with Dewey Ballentine, and his daughter, Laura, is a manager of children's books at Viking Penguin.

Kim Kowalke Wins Second Deems Taylor Award

ASCAP's president Morton Gould and managing director Gloria Messinger presented Kim Kowalke with his second Deems Taylor Award on 10 December 1990 for his article "Accounting for Success: Misunderstanding *Die Dreigroschenoper*," published in the spring 1989 issue of *Opera Quarterly*. The award is given for outstanding contributions to print and media coverage of music. Kowalke received his first Deems Taylor in 1987 as editor of *A New Orpheus: Essays on Kurt Weill*, now available in paperback from Yale Press. Other 1990 winners included Kathy J. Ogren, William Rothstein, Robert N. Marshall, E. Eugene Helm, Edward T. Cone, and Lloyd Schwartz. The awards are given in honor of Deems Taylor, a composer, critic, and editor, who served as ASCAP's president from 1942-48.

New Recordings

A variety of recordings are planned for release this spring and summer. Decca/London and That's Entertainment Records will release separate, complete recordings of *Street Scene* in early summer. Planned for May issue is a double-bill recording of *Der Jasager* and *Down in the Valley* by Capriccio (60 020-1) and a remastered CD recording of the original cast album of *Lost in the Stars* on MCA. In late spring, Koch-Swann will release the *Four Walt Whitman Songs*, for voice and orchestra, the *Berliner Requiem*, and *Recordare* on a commercial recording made from one of the concerts of the 1990 North Rhine Westphalia Kurt Weill Festival. Koch-Swann also plans a spring release CD of Weill's two symphonies performed by the Cracow Symphony. Decca/London has issued recently *Die sieben Todsünden* and *Mahagonny Songspiel* (430 168-2).

Call for Papers Brecht and Music Session at MLA Convention

The International Brecht Society is sponsoring a session, "Brecht and American Music, Musicians, and Musical Traditions," at the Modern Language Association meeting in San Francisco, December 1991. 1-2 page proposals may be sent by 15 March or soon thereafter to Prof. Michael Gilbert, Department of German & Russian, Wake Forest University, P.O. Box 7353 Reynolda Station, Winston-Salem, NC 27109. Proposals addressing the general topic of "Brecht and Music" are also welcome, and the program is open to non-MLA members. Gilbert and Prof. Vera Stegmann of Lehigh University will chair the panel. Stegmann is also serving as the new editor of the IBS publication, *Communications*.

Music Theory Society and Schoenberg Institute Sponsor Conference

The Music Theory Society of New York and the Arnold Schoenberg Institute are sponsoring a conference at Columbia University in New York on the music of Brahms, Mahler, Wagner, Babbitt, and Schoenberg, 4-6 October 1991. The papers will focus on the relationship between text and music, or analysis and performance, in late nineteenth-century and early twentieth-century music. Milton Babbitt and Claudio Spies will be the keynote speakers. Leonard Stein will devote a special session to the topic of Schoenberg and performance. Pianist and conductor Stein has recently retired after sixteen years as director of the Arnold Schoenberg Institute.

Those interested in attending should contact the Department of Music, 703 Dodge Hall, Columbia University, New York, New York 10027.

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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 do not necessarily represent 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 August 1991.

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Foundation Welcomes New Staff Members

Three new staff members joined the Foundation in 1990: Margaret M. Sherry, Associate Archivist (new position); Anita T. Weisburger, Office Administrator (new position); and John Watson, Secretary.

Ms. Sherry is responsible for the Weill-Lenya Research Center's technical processing activities and the oral history program. Ms. Weisburger coordinates office systems, executes desk-top publishing projects, and assists in promotion, copy-right, and financial administration. Mr. Watson oversees the Foundation's book sales, scheduling, reception, communications, and word-processing.

Margaret M. Sherry, Associate Archivist

Peggy Sherry comes from the New York metropolitan area. She received a B.A. in English from Cornell University and obtained the M.A. and Ph.D. in Comparative Literature from The Johns Hopkins University. Ms. Sherry also studied at the Freie Universität in West Berlin and at the University of Zürich. She taught at the college level for eleven years, six of them as an assistant professor of German at Princeton University. She received her Master of Library Science degree from Rutgers University, where she was awarded a graduate assistantship in archival science. Ms. Sherry's publications include articles on Brecht, Kleist, Nietzsche and *fin-de-siècle* Vienna. She has also published a finding aid to the J.A. Symington Collection consisting of 19th- and early 20th-century literary papers and is currently working on documentation of the manuscripts of German-language women writers.

Anita T. Weisburger, Office Administrator

Anita Weisburger came to New York via Los Angeles and Washington, D.C. She received the B.M. in Music Theory and Piano from California State University, Northridge, where she prepared a thesis entitled "The Problem of Harmony in Arnold Schoenberg's Twelve-Tone Compositions" and obtained a M.A. in International Affairs with an emphasis on international cultural exchange from George Washington University, Washington, D.C. Ms. Weisburger has been publicity coordinator for the Department of Music at George Washington University and project coordinator for international finance at the Council on Foreign Relations, New York.

John C. Watson, Secretary

John Watson, a native of St. Joseph, Missouri, received the B.S. degree from Texas Christian University where he studied communications and music. Mr. Watson also studied Humanities at the Institute of European Studies program in London, England. He has recently made his New York acting

and singing debut as John the Baptist in a production of *Godspell*.

Brecht Newsletter Ceases

The Brecht Zentrum newsletter *notate* has ceased publication with the October 1990 issue (vol. 13, no. 4). The difficulty of continuing publication in the face of withering state subsidies is given as the principal reason. A "notate-Verzeichnis", or author-index, to the complete thirteen volumes, 1978-1990, is available for 5 DM from the Brecht Zentrum, Chausseestraße 125, PF 205, O-1040 Berlin, Federal Republic of Germany. Reportedly, the Center will continue to function at the same address but with a reduced staff.

"Degenerate Art" Los Angeles County Museum of Art

In the late 1930s, the Nazis staged an exhibition entitled "Entartete Kunst" ["Degenerate Art"] to show the public what type of art was deemed unacceptable by the Third Reich. The Los Angeles County Museum of Art has reconstructed seven rooms of that 1937 exhibition, based on newly discovered original installation photographs found in archives in Germany and California, for its exhibition "Degenerate Art: the Fate of the Avant-Garde in Nazi Germany," which runs from 7 February to 12 May 1991. The event was made possible by grants from both the United States and German governments.

Of the 650 art works shown during the original 1937 Munich exhibition, the Museum has displayed 100 paintings and sculptures and 75 graphics borrowed from ninety public and private collections world-wide. Three of the exhibition's seven rooms are devoted to music, film, and literature respectively, displaying works in those forms also once targeted by the Nazis. Among the recordings available for listening in the music room is Brecht's 1928 rendition of the "Moritat" from *Die Dreigroschenoper* with the Lewis Ruth Band under the baton of Theo Mackeben. This and other recordings are accompanied by documentation relating to the 1938 Nazi-mounted "Entartete Musik" ("Degenerate Music") show and to the fate of composers, including Weill and Schoenberg, who were forced to flee Germany.

In conjunction with the exhibition, chamber musicians presented programs of related music at various locations in Los Angeles, and the Los Angeles Philharmonic presented a concert of Krenek's "Symphonic Elegy," Korngold's Violin Concerto, Weill's *Kleine Dreigroschenmusik*, and Hindemith's *Mathis der Maler* symphony. The Philharmonic also sponsored a symposium on 23 March entitled "Art, Politics, and Music Under the Nazis." Joseph Horowitz moderated the 4-hour session, which included papers by Albrecht Dümmling, Christopher Hailey, Stephen Hinton, and Wili Odgon.

Collectors' Corner

The government of Grenada recently issued a Kurt Weill Commemorative stamp, which features a decidedly equatorial rendering of Weill, ca. 1923. A distinctly mature-looking Lenya shares the souvenir sheet of the \$6.00 issue with a saxophone, violin, and decorative musical notes. The stamp is available from philatelic shops. The Cambridge Essex Stamp Company, Inc. prices the stamp at \$7.50 plus \$1.00 for a protective plastic sleeve (500 Eighth Ave., New York, NY 10018). It is also available from Shield Stamp Company, P.O. Box 6238, Grand Central Station, New York, NY 10163.



To celebrate Kurt Weill's 90th birthday, Mel Wacks will offer for sale up to fifty additional artist proofs of the medal originally issued in honor of the Kurt Weill Conference held at Yale University in 1983. The medal was sculpted on both sides by Marika Somogyi, based on a design by Wacks. One side depicts Weill and Lenya, the other the streetsinger from *Threepenny Opera*. Each bronze medal is hand patinated, measures 4" x 4," weighs almost two pounds, and is cast using the "ancient lost wax process." The medals are numbered and initialed by the artist. To order, send \$145 plus \$5 for shipping to Mel Wacks, 5189 Jeffdale Avenue, Woodland Hills, CA 91364.

LETTERS

To the Editor:

Nicholas Deutsch's and Stephen Hinton's responses to Geoffrey Abbott's startling contention [in his essay "The *Dreigroschen* Sound" in the Cambridge Opera Handbook of *Die Dreigroschenoper*] that "Mrs. Peachum's music...was intended to be sung an octave lower than written" also sent me "scurrying back" to Weill's autograph full score, as well as to the early recordings which Abbott finds so essential for reconstructing "authentic performance practice." But unlike Deutsch, I remain unconvinced by Abbott's argument, and what I discovered suggests little of the ambiguity which Professor Hinton, in his condensed and characteristically diplomatic rebuttal, conceded Abbott in the last *Newsletter*.

Abbott's argumentation is entirely historical (authorial intention and performance record) rather than critical-aesthetic, and each of its four components self-destructs under scrutiny. No one seems to have noted that he himself admits that Mrs. Peachum's music may actually have "to be transposed up" if it was originally intended to be sung an octave lower than written. In other words, few performers (other than Rosa Valetti, presumably) could actually sing it a full octave lower; Weill, in essence, miscalculated the depths to which the female voice could descend. If Mrs. Peachum's role were to be sung an octave lower than notated, then she and Macheath would sing in almost the same range, and in the "Anstatt-dass-Song" Mr. and Mrs. Peachum would sing the same notes in the same octave. If Peachum's part was intended, as Abbott states, for a mature actor's baritone, then does he think that Mrs. Peachum's was intended for a mature actress's baritone?

That line of reasoning surely calls into question Abbott's admission that vocal range is an important means of characterization. One of his arguments against Mrs. Peachum singing at pitch is that her tessitura would be inappropriate, as it would be higher than Polly's - an assertion that depends, by the way, on a very strange definition of tessitura (see footnote 12). He neglects to speculate, however, about the effects on relative characterization if Mrs. Peachum's tessitura were the same as Mr. Peachum's (actually hers would be lower than his in the Third Finale) and her vocal range the same as Macheath's. He also seems to be unaware that such characterization is less a function of relative range or tessitura as of vocal color, size, and weight the very parameters which differentiate so vividly the mezzo-soprano of Begbick from the soprano of Jenny in *Mahagonny* (and countless other operatic roles) and cause no confusion between mother and daughter when Helga Dernes and Ute Lemper (transposing Polly) sing in the same range on the Decca recording of *Die Dreigroschenoper*.

Thus Weill felt free to notate Polly and Mrs. Peachum in unison on the same staff in much of the First Finale, and then *divisi* at "Und das ist eben schade," with Mrs. Peachum ranging a third to a sixth below her daughter, yet a full octave above her husband. The evidence Abbott cites to argue that this passage should nevertheless be sung an octave lower than notated is the performance of Erika Helmke on the Telefunken recordings of December 1930. What Abbott doesn't mention is that just as Lenya sang the songs of both Polly and Jenny Helmke took the parts of both Lucy and Frau Peachum. (There is, in fact, no surviving recording of the original Mrs. Peachum, Rosa Valetti, singing any music from *Die Dreigroschenoper*.) Helmke, who played one of the prostitutes in the Schiffbauerdamm production, may indeed have been imitating the low-voiced Valetti when she sang her line in the First Finale; but more likely she was attempting to disguise the fact that the same singer was portraying both Lucy and Mrs. Peachum on the recording. (In any case, Weill warns us that we shouldn't put too much stock in this recording, despite Lenya's participation; he considered it one of the many arrangements which misrepresented his intentions.)

None of Mrs. Peachum's other musical numbers occurs on records from the time. Of course, the "Ballade von der sexuellen Hörigkeit" had been cut from the stage production during rehearsals. Yet it turns out to be the key to deciphering Weill's intentions. It was to have been Mrs. Peachum's only solo number. Weill deemed it essential: unlike Lucy's Aria, he orchestrated Frau Peachum's, and insisted that it be published (in the 1929 UE Songbook in the original key, too!), even after being censored out of the production, the Bloch Erben/UE rental script, and the published piano-vocal score. His intentions in this number are unambiguous: at the first occurrence of the word "Hörigkeit," Weill wrote a descending leap of an octave, g^1 - g , for the voice, doubled an octave below by the trombone and bassoon in successive strophes. Recognizing, however, that many mezzo-sopranos capable of singing the rest of the role might not have sufficient heft at the bottom end to make the G below middle C heard from the stage, he indicated a descending fourth, g^1 to d^1 , as an option for the voice (but not for the instruments, which otherwise had mirrored the vocal part exactly). This is conclusive, for there probably weren't four freakish women in Germany who could have hit the G if Weill had indeed intended the line to be sung an octave lower than written. And if they had succeeded, they would have enjoyed the dubious distinction of having the lowest vocal range of all the characters in *Die Dreigroschenoper*.

The accompaniment in both the autograph score and the published piano-vocal

score of 1929 confirm that the G-G octave leap was the preferred interval; both also make clear that Weill intended the bass instruments to parallel the vocal line at the octave below. Such a technique would have seemed obvious to any experienced conductor, composer, or orchestrator; elementary textbooks caution that one doubles a vocal line an octave above or below, but only rarely at pitch, as this creates severe balance problems in performance. Weill almost never made that mistake. (So much for Abbott's vague third point, that "the pitch of the instruments that double Mrs. Peachum's solos suggests the lower octave.")

We are left, then, with the tattered shred of evidence that Rosa Valetti had a low voice (but with no recordings of her singing any of Mrs. Peachum's music), and Abbott's more general conviction that the contingencies that dictated certain compromises in the first production should take precedence over the score (even though Weill himself revised it after his experience of the premiere). One need not imagine, however, what sorts of contortions an octave transposition of Mrs. Peachum's role would require. That is vividly documented in Trude Hesterberg's portrayal on the 1958 complete recording (Columbia 02L-257). Even she can barely touch the required C's below middle C, and she makes no attempt whatsoever at the "optional" G a fourth below. (Remember too that Lenya usurped the Second Finale on this occasion and that she was then singing Jenny in a transposition considerably below the range of Mrs. Peachum's notated part.) Compare this rendition to Charlotte Rae's English-language (MGM E3121) or Helga Dernes's German (London 430 075-2 LH), where singing at pitch results in two different but equally powerful "screechy-mezzo" characterizations - surely the effect Weill intended for his bourgeois matron.

Normally, one could allow such comparisons, coupled with a little common sense and musicality, to suffice. However, I fear that Abbott's reckless speculation will gain credence by virtue of its place within the authoritative *Handbook*, which otherwise corrects so many misconceptions about the piece. I hope Hinton will include in a Second Edition a counter-argument to Abbott's assertion, which, if accepted by the unaware, will doom many a future Frau Peachum to a false *Fach*.

KIM H. KOWALKE
Rochester, New York

To the Editor:

Having read with interest the reviews of *Street Scene* in London (vol.8, no.1) and in New York (vol. 8, no. 2), I wondered if other readers would be interested in some thoughts prompted by having seen both productions.

In the first place, while agreeing in general with your two reviewers, what does not come across from reading their pieces alongside each other is the contrast: the Pountney-Fielding production attracted enthusiastic notices in Glasgow (and I'm sure John Mauceri must have done some justice to the score) but by the time it reached London it was directionless and drab. On the evening I was there, Carl Davis conducted the score as if it were written to accompany a B movie, and although the performance contained some quite effective individual characterizations (notably, as Patrick O'Connor says, from Meriel Dickinson and Bonaventura Bottone), it never came anywhere near the sum of its parts. Jack O'Brien and Paul Sylbert in New York, however, seemed to have breathed life into the work, enabling the City Opera to present a beautifully paced realization which was in turn enchanting, heart-rending, and finally quite devastating. As William Thornhill says, this was true ensemble playing.

Having said this, one interpretation did stand out from the ENO-Scottish Opera co-production: Richard Van Allen's Frank Murrant. William Thornhill states that William Parcher "quite inexplicably" made this character "sympathetic" in the City Opera production. Van Allen took this a great deal further, making Frank aggressive and sullen, yes, but not ultimately to blame for having married a girl whose aspirations he could never hope to fulfill. Presenting Anna's murder as the desperate and drunken, but uncharacteristic, response of an inarticulate and inadequate man to his humiliation at the hands of the man from down the street certainly gives much greater depth to "I Loved Her Too." More importantly, this complexity strengthens the dramatic structure immeasurably. If Murrant is presented as victim rather than villain, *Street Scene* becomes an objective but gripping portrayal of the vitality of immigrant life (and death). If he is played as a boorish thug, it is a threepenny melodrama.

The feature of the London production which most caught the critics' eye (including that of Patrick O'Connor) was the staging of "Moon-Faced, Starry-Eyed" (in which the Brownstone wheeled away to reveal a Manhattan Skyline). The intention here must, I imagine, have been briefly to evoke the "Broadway" at the expense of the "Opera" for the benefit of a West End audience, (and of course a quite respectable musical justification for such an approach can be found in Weill's putting this number out to Ted Royal for orchestration). The effect was, however, dramatically ruinous. The New York City

(continued on page 19)

1991 Grants Awarded

In December 1990, the Board of Trustees of the Kurt Weill Foundation for Music, Inc. approved the recommendations of the Independent Grants Advisory Panel to award the grants listed below in the areas of research and performance.

Research

Gunther Diehl, Altenholz. Research and travel grant to the Weill/Lenya Archive at Yale University and Weill-Lenya Research Center, New York, for investigations tied to work on his dissertation: "Der junge Kurt Weill - Untersuchungen zur Deutung des kompositorischen Werkes bis 1927," Ph.D. dissertation, University of Kiel.

David Drew, London. Research grant to complete "Kurt Weill: The Kaiser, Brecht, and Neher Works" and research and travel grant to the Weill/Lenya Archive at Yale University and Weill-Lenya Research Center, New York, to undertake correction and revision of the first edition of *Kurt Weill: A Handbook* (1987) and corresponding emendation of a German translation of his handbook.

Werner Grünzweig, Berlin. Research and travel grant to Weill/Lenya Archive at Yale University and Weill-Lenya Research Center, New York, to prepare a study on the genesis of *Four Walt Whitman Songs*.

Pascal Huynh, Berlin. Research and travel grant to Weill/Lenya Archive at Yale University and Weill-Lenya Research Center, New York, to undertake investigations of Weill's work in Paris, 1933-35.

Gerd Rienäcker, Berlin. Research and travel grant to the Weill/Lenya Archive at Yale University and Weill-Lenya Research Center, New York, for research connected with the issue of stylistic continuity in Weill's music.

Dissertation Fellowship

David M. Kilroy, Arlington, MA. To support expenses associated with research and travel to the Harry Ransom Humanities Research Center, The University of Texas; the Library of Congress, Washington, DC; Weill/Lenya Archive, Yale University; Weill-Lenya Research Center, New York. "Kurt Weill and the American Musical Stage of the Late 1940's," Ph.D. dissertation, Harvard University.

bruce mcclung, Rochester, NY. To support expenses associated with the writing of "Kurt Weill's *Lady in the Dark*," Ph.D. dissertation, University of Rochester, Eastman School of Music.

Publication Assistance

Yale University Press. Subvention for English translation of *Kurt Weill; Eine Biographie in Texten, Bildern und Dokumenten* by Jürgen Schebera.

Performance

Chamber Ensemble of Colorado, Denver, CO. *Happy End*.

Cleveland Institute of Music, Cleveland, OH. *Street Scene*.

Eastman School of Music, Rochester, NY. *Street Scene*.

Kentucky Opera, Louisville, KY. *The Czar Has His Photograph Taken*.

New Mexico Symphony Orchestra, Albuquerque, NM. *The Seven Deadly Sins*.

New Sussex Opera, Sussex, England. *Lost in the Stars*.

Riverside Symphony, New York, NY. Concerto for violin and wind instruments, Op. 12.

Sinfonia San Francisco, San Francisco, CA. *Berliner Requiem, Kleine Dreigroschenmusik*, Concerto for violin and wind instruments, Op. 12.

Recording-Broadcast

Voices International, New York, NY. Support of recording expenses and preparation of audiotape of *Der Lindberghflug* for public radio broadcast.

LETTERS

(Continued from page 3)

Opera production demonstrated that the mainspring of the show is the cumulative claustrophobia generated by the street and the lonely house, and to dissipate this for the sake of a reference forward to *West Side Story* is merely to play to the gallery.

Finally, the New York production had an additional resonance. There seems to be something of a trend at present for pointing ways in which Weill either acted as a direct influence upon those who followed or anticipated developments which came to fruition only after his death. Listening to the rich, almost verismo performance of the City Opera Orchestra under Chris Nance, I was struck by the similarity between *Street Scene* and what I suppose one might call the American Lyric Opera tradition which weaves (rather uncertainly) from the Copland of *The Tender Land* through the Bernstein of *A Quiet Place* to the schmalz of Menotti. Yet more research?

SEYMOUR ADAMS
London

To the Editor:

May I restore a few words in my essay on "Lucy's Aria," which were lost somewhere along the line between my typescript and the final printing in the *Newsletter* (vol. 8, no. 2)?

In paragraph 3, the third sentence requires an indefinite article, and should read: "... which implies there was a little time before the opening night..."

In paragraph 9, two lines or so are missing from the penultimate sentence. In full, it should read: "One solution would be to give the 2nd Violins a chain of repeated on-the-line Gs in the same rhythm as the lower strings for the four bars beginning at 'Hier!'; and then get them to double the 1st Violins at the lower octave for the four final scales on C, D, E, and F which come between Lucy's last sung or spoken lines."

I must also apologize for a careless piece of writing which repeats the mistaken belief that "Seeräuberjenny" belongs to Jenny and not Polly. I can only plead a sort of "Freudian" attack of amnesia after playing my old Lotte Lenya record while writing my essay! The history of Lenya's annexation of the song is dealt with in some detail by Stephen Hinton in his *Cambridge Opera Handbook*, which had not been published when I wrote my essay nearly two years ago. My carelessness, though, both in writing and proof-reading, weakens the point I was trying to make, since that extraordinary song becomes even more unsettling when delivered by that "nice little girl," Polly!

CHRISTOPHER SHAW
London

BOOKS



Kurt Weill: Musik und Theater: Gesammelte Schriften: Mit einer Auswahl von Gesprächen und Interviews. Edited by Stephen Hinton and Jürgen Schebera. Preface by David Drew. Berlin: Henschelverlag Kunst und Gesellschaft, 1990.

In 1975 Suhrkamp Verlag published a volume of selected writings by Weill (*Ausgewählte Schriften*) and a companion volume of writings about Weill (*Über Kurt Weill*), both edited by David Drew. Now, fifteen years later, we have the collected writings of the composer in one volume. A comparison of Drew's edition with the new one, which coincided with Weill's 90th birthday, results in two clear-cut conclusions: first, Drew's selection sketched a fair enough portrait of the European Weill so that the more comprehensive Hinton-Schebera collection ultimately provides a fuller and more subtle account of what we already knew. (The most interesting additions to the pre-1935 selections are various novelties unearthed in Weill's writings for German radio and a 1934 interview published in Copenhagen (p. 314).) Second, the real value of this new compilation derives from the reprinting of writings and interviews from Weill's American period. Indeed the "American" Weill is anything but well-known, and the original sources are often difficult to obtain, not only in Europe. In that respect we owe much to the two editors for their attempts to give us a comprehensive offering.

Whereas Drew's edition had a strongly thematic emphasis and organization, this one aims for a comprehensive overview. Three headings subdivide the book: "Aufsätze und Essays," ["Articles and Essays"], "Beiträge für die Zeitschrift 'Der deutsche Rundfunk,'" ["Contributions to the Periodical 'The German Radio'"] and "Gespräche und Interviews" ["Conversations and Interviews"]. The texts are presented chronologically within each section. A brief introduction that in-

cludes biographical annotations and a discussion of selection criteria precedes each section. In the case of Weill's contributions to *Der deutsche Rundfunk*, the editors have limited their selection to eighty insightfully chosen articles out of the four-hundred-some-odd texts available. Therefore, the title "collected works" is not particularly appropriate to this section. Those lucky enough to have a copy of Drew's out-of-print volume will find that some of the important German radio writings included were, surprisingly, omitted from Hinton-Schebera; for instance, "Der Berliner Sender," "Der Mittelweg," "Der 60. Geburtstag Maxim Gorkis," "Verfassungsfeiern" "Kommunisten-Attentat," and "Wiederkehr des Revolutionstages." Readers may be irritated, therefore, by the need to page back and forth between the two editions to compare and supplement one with the other. Although Drew concedes in the foreword that *Musik und Theater: Gesammelte Schriften* replaces his *Ausgewählte Schriften*, those of us who know this body of material from Drew would have appreciated an appendix listing variants, additions, and omissions from the earlier edition. Passages in several essays in Drew's edition, for example, were omitted without indication, whereas they appear in complete form in Schebera-Hinton.

The annotations for each selection are conveniently printed immediately following the article (an improvement on Drew's endnote format). Unfortunately, the editors' handling of the annotations is inconsistent: some writings are carefully and completely annotated, while others lack notes altogether; some individuals have merited annotation while others have not. For instance, information about the film music pioneer Giuseppe Becce appears on page 243, but nothing is included for the important Berlin radio conductors Selmar Meyrowitz, Bruno Seidler-Winkler, and Wilhelm Buschkötter. While the list of unidentified names is lengthy, I am less concerned with an endless commentary under the rubric of "Who was Mozart?" than with the lack of a tight, precise, and above all, unified scholarly apparatus. The editors should not have assumed that their readers have at hand the necessary sources to look up half-forgotten lore of the musical life of the Weimar Republic. One also wonders at the disparate treatment accorded Weill's writings occasioned by particular inquiries or events. Whereas a full context is provided for his reaction to Trantow concerning *Die Bürgschaft* (pp. 107-8), Weill's often quoted letter to *Life* magazine is reprinted without comment (p. 149).

This reviewer would have appreciated references to modern reprints of writings referred to in the annotations. For example, Brecht's and Eisler's "open letter" to the producers of the "Neue Musik Berlin 1930" is mentioned on page 90, and the annotation quite properly indicates the primary source:

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 1992 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 1992 or the 1992-1993 academic year or cultural season 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. In general, performances of *Mahagonny Songspiel* receive low priority 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 that demonstrate the promise of publishable results are encouraged.
2. Performance proposals that demonstrate musical excellence and authenticity are encouraged.
3. For stage productions, performances of complete works in their original versions receive priority. Newly compiled properties that simply use Weill's songs are not eligible for funding.
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. are not eligible for funding.

9. In general, the Foundation does not consider proposals for retroactive funding.

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 1992.

Application Information

Applications for the 1992 awards must be received by 1 November 1991 and should contain the following information:

1. A detailed description of the project, along with the cover sheet provided.
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 and income, including income anticipated from other 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 if other grants are awarded.

All applications and correspondence should be addressed to:

Mario R. Mercado,
Director of Programs
Kurt Weill Foundation for Music
7 East 20th Street
New York, NY 10003-1106