



Mahagonny . . . Only a Made-Up Word?

by

Andreas Hauff



"Komm nach Mahagonne!"

This is not a misprint, but rather the title of a German hit tune of the early 1920's that might have served as godfather for the "baptism" of the city of Mahagonny (with "y" instead of "e"). Most everyone knows of Arnolt Bronnen's testimony, according to which Brecht is said to have applied the term "Mahagonny" to the "hordes of brown-shirted petty bourgeois" at an NSDAP meeting in Munich. But the commentary of the new Brecht edition¹ and Jürgen Schebera's newly revised Weill biography² include references to a recording made around 1921 of an instrumental arrangement of a "shimmy" with the title "Komm nach Mahagonne."

The text and music for this piece were published in 1922 by Figaro Verlag in Berlin and Vienna. Its subsequent appearance in two anthologies testifies to its popularity: 1923 in *Operetta und Tanz, Bd. 3*, edited by Karl Brüll, Berlin, and - more or less around the same time, but without a definite publication date - in *Zum Fünfuhrtee, Bd. 2*, published by Anton J. Benjamin, Leipzig. Scholars have also been able to locate three instrumental recordings on shellac disks: Beka Nr. 31863 with the Bohème-Orchestra; Odeon Nr. XBe 3430 (A 44148) with the ensemble Sándor Józsi; and Favorite Record Nr. 1-3179 with the Corelli-Orchestra.



The author of the lyrics is O.A. Alberts, a much sought-after chanson writer of the early years of the German cabaret who wrote for the Café Roland von Berlin and for Claire Waldorf. For a while he was even the proprietor of his own cabaret in Berlin, "Die taumelnde Muse" [The Tumbling Muse].³ Reinhard Hippen, founder of the Deutsches Kabarettarchiv in Mainz, describes the unifying element of his texts in two lapidary words: "verklemmte Erotik" [inhibited or frustrated eroticism].

The composer of "Komm nach Mahagonne," Leopold Krauss-Elka (1891-1964), lived in Vienna and wrote the music (and sometimes the words) to innumerable hit tunes, of which, according to *Jahrbuch der Wiener Gesellschaft* of 1929, "some achieved a nearly world-wide folk character. Indeed he was successful with his very first cabaret song, 'Hab'n Sie schon mein Fußlein g'sehn' [Have you seen my little foot yet], and won extensive praise in the world of light entertainment for his lovable craft with, among others, the 'Tannhäuser Foxtrott,' 'Komm nach Mahagonne' [Come to Mahagonne], 'Verschaffen Sie mir eine Wohnung' [Won't you get me an apartment], 'Ich freu' mich so sehr auf den Ersten' [I can hardly wait for the first of the month], and 'Bambuleika,' composed in collaboration with Herm. Leopoldi."⁴ In 1929, Krauss-Elka was the director of the Berlin branch of Edition Scala, although he lived principally in Vienna.

"Komm nach Mahagonne" originally bore the subtitle "African shimmy." (The Beka-recording cited by Schebera bears the erroneous subtitle "American shimmy.") Of course, Krauss-Elka never composed music for an authentic shimmy, an Afro-American dance step characterized by rapid shaking of the shoulders and torso, which gained popularity in the United States beginning in the 1910's and became an American craze in 1922. Instead, Krauss-Elka's subtitle was probably chosen to identify his song with jazz and primitivism, which were then becoming so popular in Europe.

Presumably, Alberts's lyrics [reprinted on the next page] are meant to evoke a mythical African culture, where "Mahagonne" takes its name from the skin color of the people native to that continent and where sexual attitudes were thought to be unshackled by a Victorian moral code. The refrain includes two sexually-oriented allusions, both of which are distorted to make their meaning less obvious. The first is to the "backside" - *Hintern* in German - which Alberts distorted into "Hmtata," and the second is to the colloquialism "to play on the zither," which means "to touch intimately."⁵ Alberts arduously distorts this expression through repetition of the syllable "Zi" and finally settles on the word "Ziehharmonika" [accordion], as if the singer were forced to find a substitute.

We do not know whether Brecht learned the song from recordings or whether he heard it performed in a cabaret. However, one can surmise that the poet knew the lyrics because of the similarity of the land of "Mahagonne" with the city of "Mahagonny," and the influence of the word-play evident in "Zi-Zi-Zi-Ziehharmonika."

In "Mahagonny-Song, no. 1" from the *Hauspostille*, and afterwards in the *Songspiel* and in the opera, Brecht writes something very similar:

Auf nach Mahagonny.

Das Schiff wird losgeseilt.

Die Zi-zi-zi-zi-zivilis

Die wird uns dort geheilt.

Of course, Brecht is playing here with the homophony of the words "syphilis" and "Zivilis"; "Zivilis" becomes part of the words "Zivilisation" ["civilization"] and "Zivilisierung" ["civilization"], which are thereby associated with disease.

Example 1



Bertolt Brecht. Excerpt from "Mahagonnygesang Nr. 1" from *Hauspostille*, © 1927. Text: "Schöner grüner Mond von Mahagonny, leuchte uns!"

Example 2



Kurt Weill. Excerpt from Part I, *Mahagonny Songspiel* set to text by Brecht: "Auf nach Mahagonny, der Ost wind der geht schon." © Universal Edition 1963. Weill copyright assigned to European American Music Corp. All rights reserved.

The stammering repetition of the syllable "zi" would be meaningless had Brecht not been able to count on the listener remembering these crude references in the setting of the hit tune "Mahagonne." Escape from civilized society into the untrammelled freedom of sexuality is the bias of both Alberts and Brecht, although Brecht's treatment of the theme in *Mahagonny* begins to reflect some of the real problems that are involved in such an escape attempt. Indeed, "Mahagonny" turns out to be "Mahagonne" on a higher intellectual level. Brecht allows one to escape for a fling in "Mahagonny" not only through sex, but also by eating, drinking and spending money. The hidden critical consequences become even more explicit in a revision made to the text of the opera after the Leipzig premiere, when Brecht and Weill gave Jimmy the line, "Jetzt erkenne ich: als ich diese Stadt betrat, um mir für Geld Freude zu kaufen, war mein Untergang besiegelt." [Now I know: when I entered this city to buy pleasure my downfall was sealed.]

If Brecht was indeed intrigued by the lyrics of "Komm nach Mahagonne," neither he nor Weill took any obvious influence

from Krauss-Elka's music. Brecht's melody for the "Mahagonny-Song, no. 1" is simply shaped and adopts only the standard foxtrot rhythm of Krauss-Elka's refrain (see example 1). Furthermore, it bears no resemblance to the mannered tune of the earlier work, with its sixths and sevenths in the verse section and the long "zither-like" chromatic cadence. Weill's music for the *Mahagonny Songspiel* incorporates foxtrot rhythms as well, but likewise reveals no other similarity to Krauss-Elka's music (unless one wishes to consider a rhythmic similarity between Weill's second strophe (example 2) and Krauss-Elka's refrain).

The discovery of this song certainly provides enough evidence to repudiate Bronnen's suggestion that Brecht invented the word "Mahagonny." Clearly, Krauss-Elka's song was "in the air," and its existence provides yet another example of Brecht's ability to assimilate an existing idea and transform it to serve his own artistic ends.

Notes

¹ Bertolt Brecht, *Große Kommentierte Berliner und Frankfurter Ausgabe*, vol. 2: *Stücke* edited by Jürgen Schebera (Berlin: Aufbau Verlag; Frankfurt: Suhrkamp Verlag, 1988), p. 456.

² Jürgen Schebera, *Kurt Weill 1900-1950: eine Biographie in Texten, Bildern und Dokumenten* (Mainz: Schott, 1990), p. 80.

³ Volker Kühn, *Donnerwetter - tadello: Kabarett zur Kaiserzeit 1900-1918*, vol. 1: *Kleinkunststücke* (Weinheim: Quadriga Verlag, 1987).

⁴ Franz Planer, ed., *Das Jahrbuch der Wiener Gesellschaft: Biographische Beiträge zur Wiener Zeitgeschichte* (Vienna: s.n., 1929), p. 348. See also Siegfried Lang, *Lexikon österreichischer U-Musik-Komponisten im 20. Jahrhundert* (Vienna: s.n., 1986), p. 104.

⁵ Astrid Eichstedt and Bernd Polste, *Wie die Wilden: Tänze auf der Höhe ihrer Zeit* (Berlin: Rotbuch Verlag, 1985), pp. 35-52.

⁶ The expression dates from as early as 1900. See: *Illustriertes Lexikon der deutschen Umgangssprache*, vol. 8) Stuttgart: Verlag Klett, 1984).

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Translated by Margaret M. Sherry

No.13. Komm nach Mahagonne!

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Afrikanischer Shimmy.

Worte von O. A. Alberts.

Musik von Krauss-Elka, Op. 50

Langsames Shimmy-Tempo.

Gesang.

Piano.

1. Seh ich manchmal in stil-ler Qual wie hier die Din-ge stehn, da
2. Fein lebt sich's da in A-fri-ka, die Mo-de ist sehr knapp, das
3. Im Pal-men-hain sitzt man zu zwein und küßt sich kreuz und quer, und

möcht'ich mal dies Jam-mer-tal von rück-wärts mir be-sehn. Ich weiß ein Land, ganz
Kleider Stadt, das Fei-gen-blatt, reißt man vom Baum sich ab. Man hei-rat' flink so'n
kei-ner kommt, der ein-hebt prompt die Steu-er für'n Ver-kehr. Im Kaf-fern-land sehr

un-be-kannt, da liegt ein stil-ler Platz; in nuch-ster Zeit, viel-leicht noch heut, sag'
schwarzes Ding, wie a-mü-sant ist das: Man steckt am Fin-ger nicht den Ring, man
ar-ro-gant der Ein-ge-bor-ne spricht: Für Lie-bes-qualn auch noch be-zahl'n, son

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"Komm nach Mahagonne," music by
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record label reprinted on page 7
are courtesy of Jürgen Schebera.
The Favorite record label is
reprinted from *Grammophon-
platten aus der Ragtime-Ära* by
Rainer E. Lotz, Dortmund:
Harenberg Kommunikation, 1979,
p. 61.

Komm nach Mahagonne!
Seh ich manchmal in stiller Qual
Wie hier die Dinge stehn,
Da möcht'ich mal dies Jammertal
Von rückwärts mir besehn.
Ich weiß ein Land, ganz unbekannt,
Da liegt ein stiller Platz;
Ja nächster Zeit, vielleicht noch heut,
Sag' ich zu meinem Schatz:
Refrain:

Komm nach Mahagonne,
Dort in Afrika
Glüht uns auch die Sonne
Auf dem Hm-ta-ta,
Wieg' ich dich auf dem Knie,
Spiel mit der Zi-Zi-Zi
Zi-Ziehharmonika.
Fein lebt sich's da in Afrika,
Die Mode ist sehr knapp,
Das Kleid der Stadt, das Feigenblatt,
Reißt man vom Baum sich ab.
Man heirat' flink so'n schwarzes Ding,
Wie amüsant ist das:
Man steckt am Finger nicht den Ring,
Man steckt ihn in die Nas'.
Refrain ...
Im Palmenhain sitzt man zu zwein
Und küßt sich kreuz und quer,
Und keiner kommt, der einhebt prompt
Die Steuer für'n Verkehr.
Im Kaffernland sehr arrogant
Der Eingeborne spricht:
Für Liebesqual'n auch noch bezahl'n,
So'n Kaffer bin ich nicht.
Refrain ...

Refrain. (Rep. eventuell Chor.)

ich zu meinem Schatz,
steck ihn in die Nas'.
Kaffer bin ich nicht.

1-3. Komm nach Ma-ha-gon-ne, dort in A-fri-

ka, glüht uns auch die Son-ne auf dem Hm-ta-

ta, wieg' ich dich auf dem Knie, spiel mit der Zi-Zi-Zi-Zi-

breiler
Zieh-bar-mo-ni-ka.

A. J. B. 7818

Weill à la Française

by Patrick O'Connor

"In our time theater music is far more important than absolute music. Maybe that was not true in previous centuries, but it certainly is now. Concerts are becoming more and more the property of - how do you call them? - stuffed shirts. The recital hall is obsolete." [Kurt Weill in an interview with Ralph Winett, *Brooklyn Daily Eagle*, 20 December 1936].

That someone with Weill's musical background and training should have reached this conclusion was shocking to many of his associates in late 1936, just as it remains for some a source of discomfort to juxtapose his works conceived for the concert hall or opera house with those that belong to the commercial theater or music hall. Weill's time in France is particularly important where this is concerned, even though his works set to French texts may seem marginal within the greater context of his entire oeuvre, adding up to merely a handful of songs, one music-theater effort, a radio cantata, now lost, and his general friendly co-operation with certain singers who were sympathetic to his music. Rather than simply adhering French texts to his music in its existing style, Weill consciously adapted to the French, and especially Parisian, *chanson*. Curiously, one of the speakers at last year's Weill Symposium at Duisburg remarked that he found Weill's use of certain spoken passages in the songs from *Marie Galante* "unconvincing." Of course such passages are more difficult for concert singers or opera singers to execute convincingly than they are for artists soaked in the tradition of the *chanteuse réaliste*. Weill took care to set those songs, no matter how ephemeral he may have felt they were going to be, in the way that would best suit the artists at his disposal.

As in so many other countries, the first staging of a piece by Weill in France was *Die Dreigroschenoper* - as *L'Opéra de quat'sous* - at the Théâtre Montparnasse, in a production directed and designed by the distinguished impresario Gaston Baty. It is interesting to note the cast: Lucien Nat (Mackie); Margherite Jamois (Polly); Henri Beaulieu (Peachum); Yvonne

Dubois (Jenny); Gil Colas (Brown); Marguerite Beriza (Mme Peachum). These players were all well-known actors of the time in Paris, none of them singers. Weill's name was billed as, "Musique de scène - Kurt Weill," and most of the reviewers of the time largely ignored it. Others were less kind: Jacques Marteaux in the *Journal des Débats* (16 October 1930) found it "exécration," and Emile Mas wrote in *Petit Marseillais* (21 October 1930), "alas, when the actors sing, they justify the title!" But at least three critics took the music more seriously. Léon Treich (in *L'Ordre*, 15 October 1930) concluded that the music had been performed in mediocre fashion, which no doubt led to the impression that the music itself was mediocre.

André Coeurey in *Paris-Midi* (20 October 1930) described Weill's music within the context of all modern German music as "a burst of sun on a dark wood" and called the songs "fraîches, qui n'ont pas peur d'être jolies." Interestingly, he described Jenny singing the "Moritat" as "une trouvaille de timbres, au rythme blessé, qui est une merveille." If Mlle. Dubois had taken over the role of the Street Singer as well, she was not the last *chanteuse* to declaim the

"Complainte de Mackie" as it has remained in André Mauprey's translation.

Weill belongs to the first generation of composers whose music can be heard as it was first performed on gramophone records. Of these, the ones made in France are valuable especially for the variety of styles one can hear from the different singers, although none of them has accompaniments in the composer's hand. One of the first French singers to record "Complainte de Mackie" was also by common consent the greatest exponent of the *chanson parisienne* of the day: Damia. Like many other French stars, she was always known just by the one name (she was born Marie-Louise Damien, in Paris in 1892). Her recording, Columbia D.F. 568, has just been reissued on the Mastersound Profile Series [see page 22]. As she is the touchstone for all French artists in the "tour de chant," it is worth noting what she had to say about her art. When, a few years before she died (in 1978), Damia was given an award for the reissue of her old records, she pushed the microphone away and said, "ah, ce micro, qui a tué notre métier" [ah, it is the microphone that has killed our profession (craft)]; as for her voice, "Try like me to live fifty years of your life, smoking three packets of cigarettes a day" (*L'Aurore* 7, August 1967). Damia first achieved success before World War I, but she did not begin to record until 1927. "Each song is a comedy or a drama in miniature. Therefore it must not only be sung, but acted, to get the most out of it and to make the biggest impression on the public." Damia's repertory extended from songs set to words by Verlaine, Jean Richeoin, Maeterlinck and Jules Jouy; therefore, it was natural that she should include Brecht too. "Comme les grands poètes elle n'a parlé que l'amour et de la mort" [like the great poets she spoke only of love and death] wrote Robert Sigl (*Disques*, April-May 1935).

The failure of Baty's production of *L'Opéra de quat'sous* did not deter G.W. Pabst a few months later in Berlin from making the simultaneous French-language film version, starring Albert Préjean, Odette Florelle, Margo Lion - all professional singers as well as actors - and some distinguished names from French cinema and theater, Jane Marken as Mme. Peachum and Antonin Artaud as the "Apprentice Beggar." Jean Oser, the film's editor, said in an inter-



Florelle as Polly on the set of Pabst's *L'Opéra de quat'sous*. Photo: Casparius.

view with Gidion Bachmann that in France "the film was a tremendous success... Florelle [was] a young musical actress, quite well-known in France at the time. [A]fter the success of *L'Opéra de quat'sous* she became Number One star in France." In the film, her personality is so fresh, her blonde beauty and spontaneous acting style so captivating, that it is easy to see why. After the Pabst film, Florelle made *Liliom* with Fritz Lang, *La Dame de Chez Maxim* with Alexander Korda, and *Le Crime de Monsieur Lange* with Jean Renoir.

Florelle died in 1974, at the age of 73. Shortly afterwards *Le Soir* (10 October 1974) published her recollections of making the film. "Every time I see *L'Opéra de quat'sous* I get such a feeling of nostalgia! And Pabst! I have such adorable memories of that guy. When I see it again, I weep every time - with joy. It was because of him that I made it."

It was chance that gained Florelle the part. She was appearing in a tiny part in a film, *Le Procureur Hallens*, when, on the last day of shooting, she was asked to come and see Pabst.

"I took the number 13 bus to the Unter den Linden - I adore the number 13 - I went into an office, there was a man sitting at the desk, he lifted his head, looked at me, looked away again and said 'Nein, nein, nein.' Two or three days later, I was just getting ready to leave, the phone rang, again the same man, he said 'Come back to see Pabst.' 'I'm fed up with your Pabst,' I said, 'there's nothing doing for me there.' Nevertheless, I went back. He looked at me again, he had tried various other French actresses - Pola Illery, but her accent was too awful - he said 'Would you like to make a test tomorrow morning?' I said, 'No, I'm sorry, I'm leaving this evening.' He sent for the production manager, who was called Neben-zahl, who said, 'Listen, Mademoiselle Florelle, we'll pay your fare, tomorrow evening, first class, if you don't fit the bill.' All right! I didn't travel first class in those days. So the following morning I made my test. I had learned the "Chanson de Barbara" overnight. I went back to the studio in the evening, at five o'clock, and Pabst came out of the projection room. He kissed me and said 'Voilà la femme que je voulais, c'était vous!' From that moment on I took off."

Florelle's recording of the "Barbara Song" is, in my opinion, one of the finest. Her voice is a firm soprano, with no difficulties of pitch. She colors the words with all the ease of singers in the *chanteuse réaliste* tradition, but without resorting to any snarl or bark, and she does something which few others seem to bother with: at the words "J'avais ma vertu - tu l'as eu aussi, t'en souviens-tu?" [I had my virtue. You had it, too, don't you remember?] she brings out the *double-entendre*, with just a flick of irony on "tu l'as eu." She also recorded three other songs, none of which she sings in the film: "La Fiancée du pirate" ("Seeräuberjenny"), "La Complainte de Mackie," and "Le Chant des canons." In the Moritat, she makes a charming *rallentando* in the third verse, again something unusual in this context and worth comparing with a similar effect achieved by Harald Paulsen, the very first Macheath, on his solo record of the finale of Act 2.

There is no room here to outline the careers of Albert Préjean, one of the greatest cinema stars of the 1930s, except to say that he had a charming singing voice (heard to great advantage in his most famous film, René Clair's *Sous les Toits de Paris*, in which he co-stars with Pola Illery, who was turned down by Pabst for Polly) nor that of Margo Lion, an actress and singer of great versatility. Married to the librettist Marcellus Schiffer, Margo Lion, although French, was

one of the central figures of the "legendary" Berlin music-theater and cabaret scene. She had appeared in the first production of Brecht's *Baal*, later with appearances at the *Wilde Bühne* cabaret, and above all in Mischka Spoliansky's *Es liegt in der Luft* in which she sang, with Marlene Dietrich, the duet "Wenn die beste Freundin." As recently as 1978, Margo Lion returned to Berlin, with Spoliansky at the piano, to give a recital of his songs. Her recording with Préjean of the "Tango ballade" reveals a voice of almost baritone quality, with which she croons to great effect.

The sensational success of Pabst's film in France led many singers to take up the hit songs, and in 1933 Lys Gauty won the "Grand Prix du Disque" of the Académie Charles Gros with her coupling of "La Fiancée du pirate" and "Chanson de Barbara." Like Florelle, and later Yvette Guilbert, Mme. Gauty occupies a special place amongst Weill's French interpreters in that he composed music especially for her. Her recordings of the two *Dreigroschenoper* songs (in the Mauprey translation) are sung with spectacular *hauteur* - this sort of singing is miles away from any feeling of alienation-effect. She is a real *diseuse*, in that it is impossible to quite determine which notes she sings (her voice is strong and true) and which she speaks.

Born in Paris, Gauty had wanted to become an opera singer. For her first engagement she sang arias by Puccini and Massenet in a music hall. Discouraged by management and colleagues alike, she eventually won some success with the public, and, after appearing in the provinces and in Brussels, she became well-known in Paris. She appeared in the very smartest cabarets, Chez Fyscher, Boite à Matelots in Montparnasse, and for a season in 1933 in her own place, "La Folie de Lys Gauty," situated on the sight of the once-famous Chat Noir in Montmartre. The waiters were dressed as 19th-century huntsmen and the orchestra as peasants from the era of Louis XV, except that the saxophonist wore Mexican trousers (according to critic Paul Brach in *Marianne*, 14 March 1933). As for the ten-year-old child who stood guard at the door, dressed "Mamamouchi, those of compassionate nature would have thought he should be tucked up in bed." The years 1933 and 1934 were turbulent times in France, and, by September, Lys Gauty was back



L'Opéra de quat'sous at the Théâtre de l'Étoile, September 1937, with (l. to r.) Yvette Guilbert, René Bergeron, and Renée St. Cyr. Photo: Roger-Viollet.

on the boards of the Bobino on the rue de la Gaité in Montparnasse. Her recital consisted of eleven songs of which "La Fiancée du pirate" figured second with its proud parenthesis, "Grand Prix du Disque 1933," and she ended with her most famous song, "Le Chaland qui passe." Most of Lys Gauty's numbers, sentimental waltz-songs and ballads tinged with Parisian argot, suited the years of Front Populaire. In 1934 she changed record companies, from Columbia to Odéon, and persuaded Weill to write "Complainte de la Seine" for her (with its echo of *Die sieben Todsünden*) and the more fatally dramatic "Je ne t'aime pas." In April 1934 she said, "In these troubled times *la chanson* has undergone a change to a more determined, energetic rhythm. . . for me it has to have a higher aim, not just at the lowest common denominator, but at the soul of the public, to try and touch it during life's vicissitudes." Gauty's attitude must have been in tune with Weill's, who said, "I am writing music for the masses - music which they can sing, and music that deals with their problems. That is the only significant form of composition nowadays" [Winett interview, op. cit.]. These songs are written in a style that is noticeably more lyrical than anything in the Berlin music-theater works; it is not without significance that during 1934, when he was composing the original version of *Der Kuhhandel*, with its Offenbach influence, Weill should also have addressed himself to the *chanson*, first in these numbers for Lys Gauty and then in the hurriedly-written music for *Marie Galante*. The five songs from *Marie Galante* which have recently become quite well-known, were not all sung by Florelle in the play, although she recorded four of them. Whether her presence had anything to do with the choice of Weill as composer for the play or vice-versa has not been made clear. The cast for the production at the Théâtre de Paris was interesting, including the future co-star of Maurice Chevalier, Nita Raya, the improbably-named Leda Swan, and in the crucial role of Josiah, the ailing black Panamanian, Joe Alex, who had become famous in 1925 as the choreographer and partner of Josephine Baker in *La Revue Nègre*. Of her role, Florelle wrote, "She is profoundly human. We can always believe in her. She is not perverse. She is simple, even primitive. She is a chaste prostitute." This must have been a tall order to portray on stage. Although the piece was destined to failure, reviewers were enthusiastic. "Mlle. Florelle is a Marie Galante true and sincere, and she sings Kurt Weill's songs ravishingly" (Charles Mere in *Excelsior*, 23 December 1934). As for the other music, A. de Montgon in *Petit Bleu* described the execution of the 18-piece orchestra as "perfect," under the baton of Edmond Mahieux, and was particularly taken with the overture, with its use of the ship's siren and the accordion.

Of all the songs, "J'attends un navire" became the most popular. After Lys Gauty recorded it, she wrote to Weill in 1936,



Damia, recording for ABC, September 1936. Photo: Roger Viollet.

Lys Gauty is featured on the sheet music of "J'attends un navire." © Heugel 1934.



"C'est actuellement mon plus grand succès et je suis fière et heureuse qu'il doit précisément de vous!" [It is at present my greatest success and I am proud and happy and I owe it all to you!] She asked whether he couldn't put aside some time to write her another number "with an easy refrain" because, she wrote, she was always inspired by his talent. This was not to be, and perhaps Weill was already slightly wary of singers and their "interpretations" of his songs.

Of all the artistic *diseuses* active in Paris in the 1930s, Marianne Oswald aroused the most enthusiasm and the greatest hostility. Born in Germany, she had, like Weill, fled in 1933. The historian of French song, Chantal Brunschwig, has written, "with Marianne Oswald, German Expressionism made its entry into *la chanson française*." She had just turned thirty when she first appeared in Paris in a cellar cabaret off the Champs-Élysées, where she was accompanied at the piano by Darius Milhaud. Jean Cocteau wrote the monologues *La Dame de Monte Carlo* and *Anna la Bonne* for her, both eventually to be set as mini-operas (the first by Poulenc, the second by Ned Rorem). Honneger, Maurice Yvain, and Josef Kosma wrote songs for her. "I can understand why so many top-rate artists have written for her," said Cole Porter; "she is a person of great talent and completely unique." William Saroyan commented, "her song is uncaged, free, impulsive, angry and gentle by turns, and full of understanding." Oswald did not really sing at all - compared with her, Lotte Lenya sounds like Joan Sutherland. She claimed the words against the music and, therefore, she was not at all liked by Weill. When he saw Oswald coming, he would hide. While in New York during the war (when she changed her name for a while to Marianne Lorraine), Carl Sandburg wrote, "Liberty to her is no abstraction." Lenya herself said, "there ought to be a law against her." What drove all these people wild over Oswald? Certainly her records present a formidable personality. Her first recording coupled "Surabaya Johnny" (which she recorded three times in all) and "Chant des canons." Her delivery of "Enlève la pip' de ta geule, voyou!" has a character and strength that is pretty irresistible. When she sang the "Chant des canons" she would end with a sickly ironic goose-step. Gustave Fréjaville wrote, "The voice of Marianne Oswald is not pleasing to the ear; sometimes nasal, sometimes throaty, bereft of any musical timbre, she doesn't sing but exhales a sort of monotonous recitative which doesn't allow one to tell the difference between one tune and another" (*Comedia*, 22 January 1934). René Viamant merely mused, "Marianne Oswald? Qu'est-ce - Une chanteuse? Une femme? Un être humain? Non, autre chose... Mais quoi?" [Marianne Oswald? What is she ... a chanteuse? A woman? Another creature? No, something else ... but what?]

Oswald's appearances in recital at Town Hall in New York and later in cabaret at the

Village Vanguard prompted every poet and intellectual around to turn out for her. After the war, she returned to Paris where she became a friend of Albert Camus and was active in cinema and television. Her documentary, *Les hommes de l'espérance*, about the German men and women who resisted the Nazis, appeared in 1965, and she was awarded the Federal Order of Merit by the German Government at a reception in Paris. She died in 1985. Cocteau wrote of her, "She is strength - she exalts - she astounds...Standing alone on the barricade, she has won the hearts of the humble, of the pure."

A generation earlier, another Parisian *disease* had set the hearts of poets aflame, in the days when Shaw, Proust, Arthur Symons, Freud, and dozens of others extolled the artistic virtues of Yvette Guilbert. Immortalised in dozens of drawings, lithographs, paintings, and song-covers by Toulouse-Lautrec, by the time Yvette Guilbert's path crossed with that of Kurt Weill, her days of glory were long past and she spent most of her time as a lecturer on the history of French song and amassing her remarkable library on song and folklore. It was a stroke of imagination on the part of the producers of the 1937 revival of *L'Opéra de quat'sous* to cast Guilbert as Mme. Peachum. For her song recitals, Guilbert often made her own arrangements of poems and set them to appropriate arrangements of existing music. One of her most famous songs, *La pierreuse*, a poem about a prostitute and a murderer who ply their sinister trade on the exterior boulevards of Paris, is set to the jaunty tune of an operetta aria by Lecocq. Her slyly suggestive *Mme. Arthur* uses the entr'acte from Donizetti's *La Fille de Régiment*, and so forth. She wrote two lyrics for her role as Mme. Peachum in Francesco von Mendelssohn's production at the Théâtre de l'étoile in September 1937. One stanza of one song with music by Weill exists in the Weill-Lenya Research Center. The Research Center has other typewritten lyrics by Guilbert (most notably three stanzas which she labels "Couplet de colère," "Couplet d'émotion," and "Couplet de soularde avec fin très attendrie"), but the music does not survive. There is some doubt as to whether Guilbert actually sang the songs at all. Poetic justice suggests that she should have done so, but David Drew in *Kurt Weill: A Handbook* writes, "There is no evidence (and little likelihood) that she sang Weill's settings, which were made at the suggestion of Ernst Josef Auffericht."

Armed with reviews but lacking any firsthand witnesses (although there must still be a few people who saw the production) I would like to reconstruct a possible scenario: The production, which opened on 24

September 1937 was proudly announced "Deux chansons inédites ont été spécialement composées par Kurt Weill pour Yvette Guilbert qui interprétera le rôle" (*Epoque*, 24 September 1937). The cast was a starry one, Mackie was played by Raymond Rouleau, Polly by Renée Saint Cyr, Brown by Raymond Cordy, and as Jenny, the future darling of the Occupation forces and the singer of the French version of *Lili Marlene*, Suzy Solidor. The decors were by Eugène Berman, the conductor was Selmar Meyrowitz. Critical reception was mixed, as always. André Maurois, no less, wrote a long article on the origins of the piece in *Figaro* (2 October 1937). The first night audience included Marlene Dietrich and Margo Lion, and the composer Maurice Yvain, who wrote, "Opéra de 4 sous. Cette fois il ne vaut pas plus." Gustave Fréjaville (*Débats*, 29 September 1937) wrote,



Jean Cocteau's sketch of Marianne Oswald, 1934.

"Madame Yvette Guilbert prête sa grande autorité au petit rôle de la mère de Polly, ivrognesse attaché à la perte de son gendre." [Madame Yvette Guilbert lends her grand authority to the small role of Polly's mother, a drunken woman occupied with the ruin of her son-in-law.] In *Le Ménestral* (1 October 1937) Marcel Belvianes commented "Il y a d'abord Mme. Yvette Guilbert, qui se fait surtout applaudir dans l'apologie de la 'Dive bouteille'. Quel dommage que cette admirable artiste ne chante que dans un trio." [There is foremost Mme. Yvette Guilbert, who prompts applause above all in the vindication scene in the brothel. What a pity that this admirable artist sings only

in the trio.] (See photograph on page 11.)

So, that, it would seem, is that for Guilbert and her chansons, except for an unexpected witness who went to a later performance. On 14 October, writing in the *Feuilleton* of *Figaro*, Reynaldo Hahn had a good deal to say about the work. He was critical of the diction of the singer of "La Complainte de Mackie," the attraction and obsession of which, he said, he understood. He tried to be nice about the music, which he could not pretend to admire, but then he added when you had been trained in one harmonic discipline since childhood, it was difficult to accommodate yourself to what he called "les motifs de M. Kurt Weill, une sorte d'inspiration sauvage et parfois prenante" [the motifs of M. Kurt Weill, a type of savage and occasionally prehensile inspiration].

Sitting in his orchestra seat, one cannot help but wonder whether Hahn's memory didn't stray back to evenings in the 1890s when he had heard Guilbert and the other stars of the *café concert*, often in the company of Marcel Proust. "On regarde, on écoute," he wrote, and "on applaudit - un peu - beaucoup après certaine chanson de Mme. Yvette Guilbert..." So that night at least she sang a song. Whether it was Weill's setting, perhaps we will never know. I, for one, like to imagine that it was, for it is nice to think of two such artists touching hands, as it were, at the crossroads of history.

One more French singer must be mentioned before this article comes to a close. Madeleine Grey, great interpreter of Ravel and famous for her pioneering recordings of Canteloube's "Songs of the Auvergne," had taken part in a Weill concert at the Salle Pleyel in November 1933, conducted by Maurice Abravanel (during which composer Florent Schmitt prompted audience members to shout "Vive la Hitler!"). In 1937 she wrote that she had sung "L'air de la pauvre parente de Silbersee" with success in Italy and that "Le roi d'Aquitaine" from *Marie Galante* had become almost as popular as "O sole mio." Anticipating the concert artists of our own time by half a century, it was Madeleine Grey who first sang Weill's theater songs on the concert platform, alongside Ravel, Debussy, and Rossini. She hoped that he might write something special for her, "Faites vite, Kurt Weill, j'ai très besoin des choses nouvelles." [Write quickly, Kurt Weill, I am in great need of some new songs.] But his years with languages other than English were gone. The month that she was writing, Weill was in Hollywood and his project was *You and Me*, starring George Raft, about as far away from the 18th Arrondissement as you could get.

A former editor in chief of *Opera News*, Patrick O'Connor is now consulting editor with The New Grove Dictionary of Opera.

Marie: Still Waiting . . .

by

John Mucci & Richard Felnagle

There is an unhappy fate concerning *Marie Galante*, the French musical play Weill wrote with Jacques Deval:¹ three or four of its most famous songs are becoming more and more popular, while the play and much of the remaining music from it are falling into obscurity.

Deval wrote the novel *Marie Galante* in 1931, and it was made into a Hollywood film shortly before he adapted it for the stage in 1934. While both the novel and film have survived in their final versions, many elements of the play remain, in retrospect, a mystery. Even the title suggests ambiguity, and its meaning (in French or English) is not entirely clear. A casual reader would logically assume "Marie Galante" is the heroine's name, but in the novel, the leading character's name is clearly Marie Basilide. Even the



Marie (Florelle) dreams of home in the Parisian Bazaar with its proprietor, Oswald Staub (Alcover) in the 1934 premiere of *Marie Galante* at the Théâtre de Paris. Photo: Roger Viollet.

screenplay writer Reginald Berkely banked on that assumption in his Hollywood version of the story: a nightclub emcee announces, "And now: Miss Marie Galante!"

The word "galante" in French can mean "elegant" (as in *fête galante*), or even "blessed" (Marie galante is the gallicization of Santa Maria). But, more significantly, "femme galante" means "woman of light habits." Marie is an orphan born on the feast day of Saint Basilide and given his patronym by Public Assistance. When asked her occupation, Marie replies with embarrassment, "I receive men." The functionary smugly writes in his report that she is a "Fille galante - is that not the usual term?" Thus, the overtones of sainthood and harlotry are juxtaposed within the title, which seems to sum up Deval's attitude toward the character.

In the novel, Marie is a poor, young, Bordelaise woman who turns to prostitution as a means of survival. She is abducted onto a cargo-steamer, taken across the Atlantic, and abandoned in Venezuela. Marie sells her body to get to Panama City, where she lives in the red-light district in order to raise enough money to buy a ticket back to France. She can think of nothing but returning to her homeland. Witlessly, Marie becomes involved in political intrigue. A Japanese man pays her handsomely to spy on the Americans; she buys a ticket back to France with the money, but just as she is packing to leave, she is shot by an unseen assailant. Ultimately, the Japanese spy - an honorable fellow, after all - sends her body home in a shogun's coffin.

The novel, published by Édition Michel Albin in 1931, was extremely popular in its day; not only did it offer tantalizing themes (sex and espionage), but it also investigated French colonialism, especially using the Panama Canal as a metaphor for France's failure to make a lasting impact on the western hemisphere. The main characters are Japanese, German, American, and French, all living in a troubled area before the outbreak of the World War. The book certainly has its fascinating elements, and yet, the result remains, at best, merely potboiler fiction. The motivations of the characters are obvious, and the plot does not stand up to probing. These flaws would be forgivable if Marie offered some perceptive observations about her predicaments, but her actions are plainly ingenuous, by turns foolish, gullible, even stupid. She allows herself to be duped again and again, and her death at the end is akin to watching a dog being hit by an automobile - sad, but only as is any death which is devoid of meaning.

Hollywood's 1934 free adaptation, which starred Helen Morgan, Spencer Tracy, Ketti Gallian, and Stepin Fetchit, rendered the novel almost unrecognizable. The celluloid Marie - chaste, clean, and a stylish dresser - is suspected of being a spy. Tracy plays the honorable American who defends Marie's innocence, falls in love with her, saves her from a power plant explosion, and runs off with her in an all's-well-that-ends-well ending. (Here, Marie works her way along the

coast to Panama by singing in nightclubs!) The character has undergone the usual Breen Office scrubdown and makes a striking comparison with Deval's bedraggled, hardened streetwalker. Obviously, the Marie of the novel could not have survived the Hollywood censors. The film garnered cool reviews and quickly disappeared from the theaters. But it deserves to be reconsidered in this context for its treatment of the characters, who, although somewhat unbe-



Cover of the first edition of Jacques Deval's novel.

lievable, interrelate better than Deval's originals.

The Hollywood flop did not prevent a French stage adaptation. In an article in *Le Figaro* (20 December 1934), Léon Volterra, manager of the Théâtre de Paris, states that he persuaded Deval to write the adaptation of *Marie Galante* after his theater had great success with *Tovarich*. But Deval's reworking of his novel can hardly be called a true adaptation. The scenes and words are so similar in both that it appears he cut the book up with scissors and simply pasted the pages together in a slightly different order. Obviously, such a technique reveals itself as mechanical and results in a loss of dramatic unity; the play becomes a slave of the novel, without a life of its own.

Each of the ten scenes in the play requires a different set, including the ramparts of a fortress, two different docks with full-sized ships (both of which are to give the illusion of movement), a consulate, two different bedrooms, and a store. In order to accommodate the staggering load of props and scenery, a revolving stage was constructed at the Théâtre de Paris. According to a contemporary account the sets were, "good reproductions, but not torn from life" (Marcel Belvianes, *Le Ménestrel*, December 1934).

Weill had seen several of his compositions performed in France with varying

success when he accepted the invitation to work on Deval's play in early 1934. Weill welcomed the contribution to his scanty income, but the relationship between the two authors was anything but cordial. On 6 April 1934 he wrote to Lenya that, "Deval is causing me major headaches. He is absolutely the worst literary *schwein* I've ever met, and that's saying a lot. ... [H]e said he could concentrate on *Marie Galante* 100%. So I call him today and he says he's taking off in two weeks for Hollywood! In other words, he has no intention of writing the play."

Apparently Weill had to set aside the project until late August, when it had to compete with *Der Weg der Verheissung* for his attention. Marie Galante opened at the Théâtre de Paris on 22 December 1934 to mixed reviews and closed in the first week of January 1935; it has not been revived since.

The surviving scores and parts present certain challenges for an exact reconstruction of the musical text. Weill's manuscript scores and sketches are at Yale University, and the original performance materials are in the archives of Heugel, Weill's French publisher. One of the music copyists hired by Heugel, a Monsieur Portat, turned out a work of handsome calligraphy, in spite of the limited time he had to work. The theater band calls for clarinet, 3 saxophones, 2 trumpets, trombone, percussion, piano, guitar, banjo, mandolin, accordion, 2 violins, viola, and bass.

Although most readers of this newsletter are familiar with the seven principal musical numbers published in a popular-format songbook by Heugel in 1935, Weill also composed additional folk-like songs for minor characters. Most of these songs are unorchestrated but may have been accompanied by guitar or accordion. They include numbers such as "Je ne suis pas un ange" (soloist and sailor chorus); "L'arreglo religioso" (Mercedes and Soledad); "Tengo quatorce años" (Mercedes and chorus), and "Yo le dije al caporal" (Staub).

According to contemporary reviews, the score was the most interesting thing about the production. Surprisingly, no critic seems to mention Marie's rendering of "J'attends un navire," but several praise the Dance Hall scene and the Negro Chorus as high points of the show. It is unclear from the score exactly what music was played in the Dance Hall scene, but no doubt "M. Zorga and Mlle. Rachel" choreographed some exciting apache steps². The "Introduction" and "Scene au dancing" are two bright numbers, one a *paso doble* and the other a fox-trot. Additional underscoring seems to be required by the script, as a great deal of stage action is interwoven with the dancing. The script also calls at one point for the band members to hum their parts, but the exact music is not identified.

The Negro Chorus, on the other hand, was suggestive of the enthusiastic admiration the French had for black musicians, ranging from Dixieland Jazz to Josephine

Baker's infamous dancing in a banana-skirt. The choral number follows a scene where Marie is caring for her dying pimp, a kindly old black man who had worked on the Panama Canal during the 1880s. As he expires, a group of seven old men enter and pray the rosary accompanied by musical underscoring. Finally they sing "Le Train du ciel" as a requiem. The music for soloist and three-part chorus must have made a tremendous dramatic effect and sonic reverberation in the theater. Critic Lucien Dubech wrote in *Candide* (27 December 1934), "the quartet [for] black singers ... does justice to their warm voices, ... their vocal prowess. [It is] spiritual music in the religious sense." Another commented, "I point out the negro quartet in which the theme, spontaneously sung ... gains, by the manner of its treatment, a religious intensity and creates a considerable emotional moment" (Marcel Belvianes in *Le Ménestrel*).

Two recently discovered tangos by Weill may also have been heard in *Marie Galante*. The first, "Tango-Habanera," is an orchestral version of the song we all know as "Youkali." The second has recently been reconstructed by the composer HK Gruber from Weill's piano reduction and three surviving instrumental parts. David Drew provides a description of this newly discovered piece in his program notes to the first recording ("Berlin im Licht, Largo 5114):

[T]he piece as a whole is so strikingly redolent of the popular idioms Weill was developing in the months immediately before and after his flight from Germany in March 1933 that it could well be a reincarnation of some long-lost song such as the "Tango Locarno" he is said to have composed in Berlin on a text by Günther Weisenborn. In any case the Tango is clearly a companion piece to the inspired arrangement of "Song of the Hard Nut" from Happy End (1929) which Weill made for a Dance-Hall scene in *Marie Galante*.

M. Portat's score, when studied in conjunction with the script's musical cue sheet, may provide valuable clues to the musical ordering and scene-change music. The cue sheet indicates twenty-six musical cues, with many numbers repeated but most of the incidental "folk songs" omitted. Scrawled on the manuscript are indications for scene-change music, some of it probably required to cover the noise of the turntable. Typical indications by the conductor are "play from measure 2 through to second verse" and "take this four times." Furthermore, the music cue sheet indicates several reprises for "J'attends un navire," a song which the authors obviously had hoped would have a life outside of the theater.

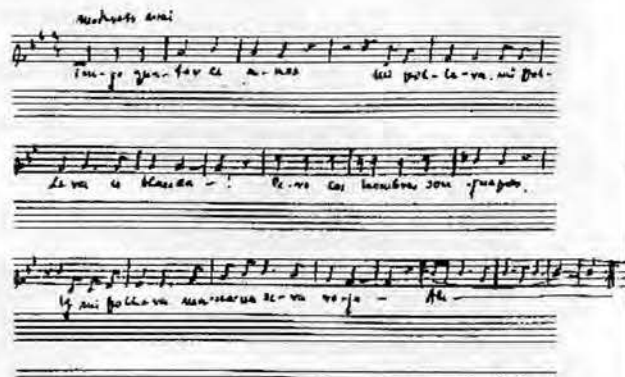
Several of the songs from *Marie Galante* did achieve notoriety in Parisian clubs and on popular recordings [see "Weill à la Française" by Patrick O'Connor in this issue]. More recently, several songs have been featured on recordings by singers ranging from Teresa Stratas and Angelina Réaux to Helen Schneider and Ute Lemper. Since 1987, various chamber ensembles have presented the principal selections from *Marie Galante* in variously ordered concert suites, featuring a soprano singing all of the songs. Unfortunately, this practice deprives the music of its dramatic context and gives the false impression that Marie is the only character with songs. In addition, the linking music and shorter, minor songs have been omitted, presumably because they do not create a fitting effect in concert presentation.

The presentation of the individual songs in a popular or concert setting only begins to impart their essential qualities. The drama, in its present form, is not much suited to modern tastes, even as a period curiosity. Perhaps a viable adaptation will find its way into production and provide the music with a meaningful foundation upon which to build, for the songs promise to produce a more profound effect when presented in a dramatic context and sung by the characters for which they were intended.

¹Jacques Boularan, pen name Deval (1894-1972), novelist and playwright, wrote more than forty works in French and English. His father was director of the Athénée Théâtre in Paris. Deval's first play, *Une Faible Femme*, scored a considerable success in 1920. Some twenty plays followed, including *Etienne* (a sensitive study of adolescence), *Mademoiselle* (about an unwed mother), and adaptations of *The Front Page* and *Dinner at Eight*, before his world-famous *Tovarich* was written in 1933. After an initial success in France, *Tovarich* opened on Broadway in 1936 in an adaptation by Robert E. Sherwood and became a Hollywood film starring Claudette Colbert and Charles Boyer in 1937. Deval's frank treatment of sexuality made him somewhat of an enfant terrible; hoping to capitalize on this image, Deval planned to repeat his *Tovarich* success with a stage adaptation of his 1931 novel, *Marie Galante*, and then sell the film rights to Hollywood.

²Apache is a continental, tango-like dance, characterized by tough, athletic movements. Often amorous, it was usually danced by gangsters or sailors, with their women companions.

John Mucci and Richard Felnagle have translated Deval's manuscript of *Marie Galante* and are working on a new adaptation.



"Tengo quatorce años" sung unaccompanied by Soledad in scene 5 of *Marie Galante*. Music by Kurt Weill. Words by Jacques Deval. © Heugel 1934, renewed in 1962 by Lotte Lenya-Weill-Davis. Used by permission of European American Music Corporation.

Tengo catorce años,
Mi pollera, mi pollera es blanca!
Pero los hombres son guapos
Y mi pollera mañana será roja!

I am fourteen
My skirt, my skirt is white!
But men are handsome
And tomorrow my skirt will be red!



The beginning of the choral version of "Le Train du ciel" from *Marie Galante*, 1934. Music by Kurt Weill. Words by Jacques Deval. © Heugel 1934, renewed in 1962 by Lotte Lenya-Weill-Davis. Used by permission of European American Music Corporation.

RECENT ACQUISITIONS

Compiled by Margaret M. Sherry

The following list offers a selective summary of the documents acquired by the Weill-Lenya Research Center since October, 1989. Due to space limitations, omitted from the listing are books, articles, press clippings, and commercial recordings, as well as most photographs, programs and posters. The names of donors are indicated in italics at the end of each entry.

Collections

Correspondence between Lotte Lenya and Felix G. Gerstner (carbons only), plus two photographs of Lenya, *Henry Marx*.

U.S. Forces in Austria, Information Services Branch Collections, National Archives: papers relating to Otto de Pasetti and Herbert von Karajan, 1946-1948, 172 pp.

Correspondence

Ten autograph signed letters of Kurt Weill to Ferruccio Busoni, 1923-1924, and some undated [originals in the Deutsche Staatsbibliothek, DDR]. One typed signed letter from Kurt Weill to Tilly Losch, 14 April 1936; two typed transcriptions of letters from Weill to Brecht, undated [originals in the Bertolt-Brecht-Archiv, DDR] A.M.Kolber, *Reinhardt Archives at SUNY Binghamton*.

Typed signed letter from Kurt Weill to Heinz Jolles, May 1949, New City, New York. Typed signed letter from Lotte Lenya to Ben Hecht, 3 September 1952 [photocopy from Autographen Annelie Meixner in Würzburg].

Scores -- Published

Lady in the Dark, orchestral score, Rodgers & Hammerstein Theatre Library, 1990, 2 vols.

"Berlin im Licht" - Song, parts for singer and jazz orchestra, by Kurt Weill, as arranged by Otto Lindemann, U.E., 1928.

Die Dreigroschenoper: Four Songs ("Moritat," "Seeräuberjenny," "Liebeslied," and "Kanonsong,"), piano-vocal score, U.E. no.1151, 1931 - sheet music from Tobias-Warner Films, of which cover shows stills from Pabst film version.

Scores -- Unpublished

The Judgment of Paris: Music from *Die Dreigroschenoper*, arranged for two pianos by John Cook (n.d.), Frank J. Tyrrell (1966) and Christopher Swithenbank (1986).

Der Protagonist, unpublished orchestral score, c. 1925, including performance markings in German and English, cuts and pasted-over stage directions, etc..

Non-Commercial Recordings

Hayman, R., "Talk on Kurt Weill: Radio 3," radio broadcast, 11 September 1988.

Kurt Weill's *Symphony No. 2*, Mount Vernon Chamber Orchestra, 23 April 1989.

"Der Dichter und seine Komponisten," radio broadcast on NDR3, 20 October 1988.

"Kurt Weill's *Der Jasager* and *Kleine Dreigroschenmusik*," radiobroadcast on GDR, 1977, Horst Neumann, conducting, with the Rundfunkorchester Leipzig, *Jürgen Schebera*.

Die Dreigroschenoper in Japanese, May 1989, under the direction of T. Iwabuchi.

"Hatikvah," in Weill's arrangement, radio broadcast, *Alexander Ringer*.

Silverlake, City Summer Opera of San



Autographs of the Weills and the Hindemiths in the guest book of Alfred and Thekla Hess, published in *Dank in Farben*, Munich: Piper Bucherei, 1957. Donated by Ingrid Maysonette.

Francisco, July 1990. Lotte Lenya Special with Sara Fishko, produced for WBAI, 1970s.

"Lieben Sie Klassik?" including selections by Kurt Weill, 18 February 1990, Österreichische Runkfunk, with Karl Löbl.

"Kurt Weill, der bekannte Unbekannte," 14 February 1990, Westdeutscher Rundfunk.

Pantomime, Brooklyn Philharmonic Orchestra, 15 February 1990.

Symphony No. 2, Occidental-Cal Tech Symphony with Robert Allen Gross, conducting, 23-24 February 1990.

Aufstieg und Fall der Stadt Mahagonny, Städtische Bühne Hagen, with Will Humburg, conducting, 5 July 1987.

"An Evening of Dance/Theater," *Seven Deadly Sins*, Boston Conservatory, Kurt Weill Festival, February 1987.

Lady in the Dark, Boston Conservatory, Kurt Weill Festival, March 1990.

Mahagonny Songspiel, New York Chamber Ensemble, with Stephen Rogers Radcliffe, conducting, Florence Gould Hall, 1 June 1990.

Two songs from *Die Dreigroschenoper* ("Moritat" and "Das Lied von der Unzulänglichkeit menschlichen Strebens"), Tokyo, 1932, Eiichi Ychida and Taiyo Orchestra, *Jürgen Schebera*.

Street Scene, Ohio Light Opera; Lynn Thompson, conductor, 21 July 1990.

Choruses from *Lost in the Stars*, Gregg Smith Singers.

The Flight of Lindbergh, Stamford Master Singers; Steven Gross, conductor, 5 May 1990.

Scripts

"*Die Bürgschaft*: Textbuch der Fassung der Wiederaufführung, 6 October 1957, Berlin, Städtische Oper. Versuch einer Rekonstruktion." *Andreas Hauff*.

Silverlake, trans. by Jonathan Eaton, piano/vocal score with text written in by hand.

Die Dreigroschenoper, 1947 revision, Suhrkamp Verlag, *Henry Marx*.

Rare Books

Die Musik, issues with some lacunae from 1921 - 1933. Stuttgart: Deutsche Verlagsanstalt, v.-

Deval, Jacques. *Marie Galante*. Paris: Albin Michel, Editeur, 1931.

Videotapes

Mahagonny Songspiel, trans. by Jonathan Eaton, College Conservatory of Music of the University of Cincinnati.

"A Complete Weill Evening," with Marc Acito, 2 November 1989.

Lady in the Dark. Paramount film. *Paul Salsini*.

Seven Deadly Sins, Juilliard School, 21 February 1990, dress rehearsal with Bruno Ferrandis, conductor.

"The Judgment of Paris" as shown during the American Ballet Theatre's 50th Anniversary Gala.

Street Scene, Muhlenberg College, Department of Drama and Speech, 6 April 1990, Donald Speith, conductor.

Silverlake, San Francisco City Summer Opera, July 1990.

Marie Galante, screenplay by Reginald Berkely, directed by Henry King, Fox Films, 1934.

"Kurt Weill: Ballad of the Unknown Composer," BBC Music and Arts, directed by Barry Gavan.