Decca/London and That's Entertainment Records release complete recordings of Street Scene. Jon Alan Conrad's review appears on page 23.
University of California Press to Publish Weill Correspondence

The University of California Press has signed an agreement with the Kurt Weill Foundation for Music to publish at least four volumes of collected correspondence in critical editions over the next six years. Kim H. Kowalke will serve as the general editor of the series, which will include collections of the Weill-Lenya correspondence, the Weill-Universal Edition correspondence, the correspondence of Weill and his family, and that of Weill and his collaborators. The University of California Press volumes will appear in English; individual volume editors and editors in other languages will be announced as arranged.

The first volume, Speak Low: The Weill-Lenya Correspondence, edited by Kim H. Kowalke and Lyss Symonette, will be published in Spring 1993 and featured in the publisher's Fall 1993 catalog. Hamish Hamilton will be the publisher in the United Kingdom.

mcclung Wins AMS 50

Bruce D. Mcclung, Ph.D. candidate in musicology at the University of Rochester/ Eastman School of Music, has been selected as a recipient of the prestigious AMS 50 Fellowship Award for 1990-91. The stipend, instituted on the 50th anniversary of the American Musicological Society, is awarded on a competitive basis and given in support of final stages of research and writing of the doctoral musicology dissertation. Mr. Mcclung, one of six AMS 50 Fellows, is completing a dissertation entitled "Kurt Weill's Lady in the Dark."

Simon and Schuster Publishes New Weill Biography

A new biography, Kurt Weill: Composer in a Divided World by British author Ronald Taylor, was published in September by Simon and Schuster, London (ISBN 0-671-71070-2). A US publisher has not been announced. According to advance publicity, "Ronald Taylor's penetrating study draws extensively on primary material and on the testimony of people who knew the composer. Unraveling the many cultural and intellectual threads running through Weill's music and unsettled life, he paints an integrated picture of the man and his works, setting Weill's compositions against their historical and cultural background and assessing their position in the musical life of the twentieth century." Prof. Taylor made two extended visits to the Weill-Lenya Research Center and Yale University for his research. Taylor's other books include Literature and Society in Germany 1918-1945, The Art of the Minnesinger, The Intellectual Tradition of Modern Germany, and biographies of Wagner, Schumann, and Liszt. His edition of Wilhelm Furtwängler's writings on music is due to be published in November by Scolar Press.

Three New Mahagonnys in Europe

New productions of Aufstand und Fall der Stadt Mahagonny figure in the 1991-92 repertoires of noted opera houses in Germany and Switzerland. Schauspiel Bonn and Oper Bonn collaborate on a new production, staged by Siegfried Schoenbohm and conducted by Dennis Russell Davies, newly appointed General Music Director of Oper Bonn. The premiere is set for 20 December 1991 and performances continue through 15 March. Ruth Berghaus will direct a new production for Staatstheater Stuttgart that opens 22 March 1992 and runs through 14 June. The Grand Théatre, Geneva, stages Mahagonny in May. The creative team includes Kurt Josef Sildknecht, director, Jeffrey Tate, conductor, and Werner Hutterli and Renate Schmitzer, stage and costume designers. Performances are scheduled for 11, 13, 15, 17, 19, 21, and 23 May 1992.

London Discovers Love Life

The Victoria and Albert Museum will present a staged concert reading of Love Life as part of their 1991 season "Discover The Lost Musical." The program, directed by Ian Marshall Fisher, is designed to reintroduce neglected theater works by important twentieth-century composers. "Love Life" will be presented from script with piano, with pre-performance talks, over a five-Sunday period, beginning on 17 November and continuing through 15 December, in the Paintings Gallery, located in Covent Garden. Members of the Royal Shakespeare Company and the Royal Opera donate their services to this non-profit venture. Other works in the fall 1991 season include Frank Loesser's Green Willow and the Richard Rodgers-Arthur Laurence-Stephen Sondheim collaboration Do I Hear a Waltz?

University News

The University of Arizona School of Music will present Street Scene on 1 and 3 November, 1991, with director Professor Charles Roe and conductor Dr. Josef Knott. The opera department of Carnegie-Mellon University plans a production of Street Scene in March 1992, directed by Janet Bookspan and conducted by Robert Page.

The Curtis Institute for Music will mount a double bill of Mahagonny Songspiel and the Happy End Songspiel, directed by Rhoda Levine and conducted by David Hayes, in the late spring of 1992.

Boston Lyric to Stage Lost in the Stars

Following a successful 1990-91 season that included critically acclaimed productions of Marc Blitzstein's Regina, the Boston Lyric Opera continues its commitment to American works with a production of Lost in the Stars in its 1991-92 season. Performances are planned for 17, 19, and 21 January 1992. Bill T. Jones directs and Christopher Larkin serves as conductor for the performances that include Robert Honeysucker (Stephen Kumalo) and Pamela Dillard (Irina). Boston Lyric Opera's season continues in March 1992 with Offenbach's The Tales of Hoffmann.

New Recordings Scheduled for Release

This season brings the release of several new recordings. Koch-Schwann has recently issued in Europe the Four Walt Whitman Songs for voice and orchestra, Berliner Requiem, and Recordare, recorded at the 24 March 1990 concert of the North Rhine Westphalia Kurt-Weill-Festival. Baritone soloist is Wolfgang Holzmair for the Whitman Songs, and the Niederrheinische Chorgemeinschaft Düsseldorf, Mädchenchor Hannover, and Chor der Studenten der evangelischer Kirchenmusik Düsseldorf, with members of the Robert-Schumann

KURT WEILL NEWSLETTER

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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 15 January 1992.

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Kammerorchester, under Willi Gundlach, perform the Requiem and Recordare.

Koch International will issue in late 1991 a recording entitled An Unquiet Peace: The Lied Between the Wars. The recording offers the premiere of Orphén's Lieder and includes "Casars Tod," "Die Muschel von Margarete," and "Berliner im Licht." Soprano Cynthia Seiden, baritone Bill Sharp, and pianist Steven Blier are the featured artists. Songs of Strauss, Schoeck, Eisler, and Zemlinsky complete the recording.

The recording of Angelina Róaux's one-woman-theater piece, Stranger Here Myself, is also set for an end-of-the-year release by Koch International.

The Decca Street Scene CD [see review on page 23], already released in some international markets, will be issued in February 1992 on the London label in the United States and Canada.

Street Scene returns to ENO

The English National Opera is reviving its acclaimed Fall 1989 production of Street Scene with James Holmes conducting. The principal cast members include Janice Cairns (Anna Maurrant), Mark Richardson (Frank Maurrant), Lesley Garrett (Rose Maurrant), Kevin Anderson (Sam Kaplan), Meriel Dickinson (Mrs. Jones), and Richard Halton (Harry Easter). Performances are scheduled for 13, 19, 22, 27 February and 2, 5, 11, 14, 19 March 1992 at the London Coliseum.

Tryout Reissued

DRG Records, Inc. has just reissued on CD (DRG904) an album entitled Tryout, a series of private rehearsal recordings of actual performances by Kurt Weill, both in solo and singing duets with Ira Gershwin. The Weill solos are from One Touch of Venus. Weill and Gershwin together sing two numbers from the 1945 Twentieth-Century-Fox film Where Do We Go From Here?.

Venus at R & H

As of 3 December 1990, Rodgers & Hammerstein Theatre Library has added One Touch of Venus to its catalog of plays for stock and amateur licensing in the United States and Canada. One Touch of Venus joins other Weill theatrical properties administrated by Rodgers & Hammerstein: Knickerbocker Holiday, Lady in the Dark, Street Scene, Lost in the Stars, and the Marc Blitzstein adaptation of The Threepenny Opera.

Inquiries regarding One Touch of Venus should be made to Rodgers & Hammerstein Theatre Library, 1633 Broadway, Suite 3801, New York, NY 10019; telephone (212) 541-6900.

Fall Theater Conferences

The Actors Theatre of Louisville is presenting "The Theatre of the Weimar Republic: Germany 1918-1933," a weekend of performances, exhibits, lectures, and colloquia 18-20 October in Louisville, Kentucky. The Berliner Ensemble will perform Love and Revolution, a Brecht cabaret, and the Actors Theatre will present the award-winning 1991 Kleist Prize, The Diary of a Vegetarian, and the Actors Theatre of the Weimar Republic and John Willett will present "Weimar and Germany: The Twenties and Today." Panel discussions will tackle timely subjects: "Epic Theater and New Objectivity," "The Berliner Ensemble Today," and "Weimar and Reunified Germany." For further information, contact the Actors Theatre of Louisville at (502) 584-1256; FAX (502) 583-9922.

The 1991 annual meeting of the American Society for Theatre Research will be held in conjunction with the Theatre Library Association meeting 14-17 November at the University of Washington, Seattle. Seventy scholars will present papers in thirteen sessions. David Killof of Harvard University, a Kurt Weill Foundation dissertation fellowship recipient, is delivering a paper entitled "Envisioning a New World Order in 1949: The Weill-Anderson Musical Tragicomedy, Last in the Stars" and William Grange of Marquette University is speaking on the topic, "Legitimizing the East German State: Brecht and the Berliner Ensemble, 1949-1953." Registration information may be obtained by calling the University of Washington Conference Registration office at (206) 543-2310.

Necrology

Claudio Arrau, one of the foremost pianists of the 20th century, died on 9 June 1991 in Mürzzuschlag, Austria. He was 88 years old and lived in Munich. In a career that spanned eight decades, the Chilean-born pianist was esteemed for his interpretations of Liszt, Beethoven, Chopin, Schumann, and Brahms. Arrau was on the teaching staff at the Stern Conservatory in Berlin from 1942 to 1944. Early in his career, Arrau studied composition for a short time with Kurt Weill.

Milton A. Caniff died in Manhattan on 3 April 1991 at the age of 81. He was the creator of the comic strips "Terry and the Pirates" and "Steve Canyon," which earned him a following of over 30 million readers. Caniff was a former neighbor and long-time associate of Weill and Lenya in New City, New York and one of the original members of the Board of Trustees of the Kurt Weill Foundation for Music.

Leonore Strunsky Gershwin, wife of Ira Gershwin, died on 20 August 1991 in Beverly Hills, California, at the age of 90. Since the death of her husband in 1983 at the age of 86, Mrs. Gershwin had devoted much of her time to preserving the music of both Ira and his brother, George, the composer. Two years ago she established Roxbury Recordings, which has plans to record Lady in the Dark in its entirety.

Maria Hubek, Lotte Lenya's younger sister, died in Vienna, Austria on 17 May 1991. She was 85 years of age. Mrs. Hubek is survived by her nephew, Max Blamauer, of Burlington, Ontario, Canada.

Boris Kochno, a creative spirit behind much modern ballet, died on 9 December 1990 in Paris at the age of 66. Mr. Kochno was artistic director and scenarist for major ballet companies including those of Serge Diaghilev, George Balanchine, and Roland Petit. He co-founded Les Ballets 1933 with Balanchine and was instrumental in commissioning Die sieben Todsünden for that company.

Edwin Lester, founder and longtime director of the Los Angeles Civic Light Opera, died on 13 December 1990 in Beverly Hills, California. He was 96. Mr. Lester spent four decades bringing thousands of the most melodic hours in the American musical theater to Los Angeles and San Francisco. His productions included Peter Pan with Mary Martin, Show Boat with Paul Robeson, Gypsy with Ethel Merman, and Coco with Katharine Hepburn. Mr. Lester brought Lady in the Dark to both Los Angeles and San Francisco in 1943.

Mary Martin, 76, died on 4 November 1990 in Rancho Mirage, California. As America's leading lady of musical comedy, she captivated audiences as Ensign Nellie Forbush in South Pacific, Maria von Trapp in The Sound of Music, and the title role in Peter Pan. One Touch of Venus launched her stardom in 1943, in which she played the role of Venus and made memorable such songs as "That's Him," "Speak Low," and "I'm a Stranger Here Myself."

Kim Kowalke responds:

Amid the everwidening concern with "authentic, historical," and "historically informed" performance practice, I applaud Geoffrey Abbott's attempt to extend the discussion to Die Dreigroschenoper. These terms are, of course, "loaded" with aesthetic assumptions and ideological undercurrents of the ongoing debates in Early Music circles matches the complexity of the pertinent issues. What comprises "authentic" performance practice is especially uncertain in the domain of the theater, where every production, including the first, is conditioned by practical circumstances, cultural context, and localized exigencies. Particularly in the musical theater it's often difficult to reach consensus on what constitutes the "text of a work, and therefore issues of textual compounding those of performance practice.

This is certainly the case in spasdes with Die Dreigroschenoper, so the various types of issues need to be "unpacked" very carefully. While performing history can tell us much about earlier interpretations of texts, both musical and dramatic, we must exercise caution to avoid confusing these interpretations with (or substituting them for) the text (or texts) itself. Whereas Abbott's valuable work with Mackeben's set of orchestral parts includes something about both an early performance practice and musical text (and their interaction), his assertion that "Mrs. Peachum's music...may require to be transposed up, since it was intended [italics mine] to be sung an octave lower than written" is essentially a matter of textuality, not of performance practice, authentic or other. The rationale underlying this, yes, "reckless speculation" remains unstated but nonetheless dubious: Well's parthetism (as well as all other scores of the piece published or rented during his lifetime) must be "corrected" or at least "completed" with respect to the notation of Mrs. Peachum's vocal line on the basis of early performance tradition. Abbott doesn't argue that Well's (and the various copyists and typesetters) "forgot" to indicate octave transposition here, there, anywhere everywhere in Mrs. Peachum's five musical numbers, but rather that the musical text was intended to be read in this way—despite the practical problems that arise from such a reading, which "may require [her music] to be transposed up."

That's the crux of the matter: intended by whom? I can only infer that Abbott means the composer. Yet even if Abbott were somehow to succeed in salvaging one, two, or even all four of the pieces of evidence he labelled "compelling" from the objections concerning their accuracy, relevance, and interpretation that I raised in the last issue, he would demonstrate little or nothing about authorial intention. On the contrary, there is no shred of evidence of Mrs. Peachum's music down an octave (or up therefrom). In fact, the published materials and Well's full score had already taken into account what the composer wished to preserve of his experience with the premiere, and thereafter he consistently cited the full score as the final authority with regard to his intentions in both textual and performance matters.

I'm glad that Abbott makes explicit in his present letter what had been implicit in his essay: thorny issues of "authorial intention" have been entangled with those of "authenticity." The knockdown of a few production(s) of Die Dreigroschenoper, not to mention the piece itself (and its post-premiere process of revision), calls into question the applicability and even the very meaning of "authentic." The "considerable tradition" of what has cumulatively befallen Die Dreigroschenoper since Well protested unauthorized changes to the music by the Frankfurt production in October 1928 is better characterized with some adjectival other than "authentic."

I suggest that Abbott's campaign on behalf of baritone Mrs. Peachums would be more persuasive (or at least less objectionable) if it were couched in more appropriate terms. With a question of "music" or "text" or "author" as Die Dreigroschenoper's, he could instead plead his case on the basis of cultural convention ("That's how Mrs. Peachum is usually sung in Germany"), aesthetic preference ("Mrs. Peachum ought to sing an octave lower because it fits my interpretation of her character better"), stage-wise "transposition in the Fach to which this role belongs usually have low voices and can't sing it as written"), or even conductorial caprice ("I just like it better"). Then we could discreetly raise our eyebrows or shrug our shoulders—without feeling hoodwinked by an attempt to pass off an arbitrary choice as the composer's intention.

Rather than correcting Abbott's misstatements in his partial recital of my argument or rejoining his reactions to several of its nonessential points, I would urge the devoted (by now, dogged) reader to reconsider the relevant passage from his essay on page 179 of the Hand­book in light of my (and Stephen Hinton's) original comments, not Abbott's tropes thereunto. Under scrutiny his "historical and aesthetic argumentation" depends not on sound musical evidence or keen musical perceptions but barely camouflaged personal taste.

To the Editor:

My contribution to the ongoing debate concerning Mrs. Peachum as bass baritone, belter, or transposed drag queen might, to modify Thomas Mann, perhaps be described as Die Ballade der aren Frau Peachum oder die verlautschnen Kopfstimmen. On reflecting on one of Mr. Abbott's points—the contention that Mrs. Peachum's role is actually to be sung an octave lower than written—I have come to the conclusion that there is considerably more to this than meets either the eye of the careful score reader, or the ear of the attentive listener. Equally as relevant as the information about Rosa Valetti's freakish range—incidentally it must be a matter of considerable regret that Yma Sumac will now never have the opportunity to eulogize all voices of Mrs. Peachum—is the hidden message embedded in the musical language of "Ballade von der seligen Hörigkeit."

It has, of course, been commonly accepted that this number was omitted from the original production because of the "offensive" nature of the text. But if one reflects that, sung down the octave, the opening phrases bear a startling
resonance to "In diesen heiligen Hallen," might it not be just as likely that the tale of offended sensibilities is a red herring, and that Weill intended to comment on the larger picture of the city of Mahagonny itself? I believe this to be important because of two reasons which exceed the scope of my review, but which interest the readers of the Newsletter.

1. Mahagonny is now a very topical piece. For example, most West Germans have been watching the economic decline in East Germany with little concern about the situation of their fellow citizens. Many of the West Germans still can't pay their bills. Another example: we have seen this year, and still see, the return of war to the political agenda of Europe, and many people tend to watch these wars as a pleasant spectacular on the TV screen — it's not them who have to die. But how long will Mahagonny continue to rise? That's what's going to happen when we can't shrug off the miserable status of the world any longer. The Frankfurt performance ignored that there is a turning point in the history of the city of Mahagonny, as we have conceived it.

2. How do the authors bring about this sudden turning point? Of course, there is the placard with that famous inscription: "Und in diesen heiligen Hallen," the world of Berlin operetta. I have read the book and related tessittal, archetypical, and hemidemisemological questions could well provide a fruitful area for further research.

To the Editor:

I thought your readers would be interested in something I came up with on Aufstieg und Fall der Stadt Mahagonny when I was researching a new book on the life of Henry Stimson, The Colonel by Godfrey Hodgson (Knopf, 1990). In 1927, when Calvin Coolidge was president and the United States was involved in Nicaragua, there were businessmen involved in our Latin American policy, and they were called the mahagonny people - Americans who owned lumber in the Atlantic coast of Nicaragua.

ANTHONY S. CICARELLO
Cambridge, MA

To the Editor:

Unfortunately, I overlooked a mistake when checking the English translation of my review of Aufstieg und Fall der Stadt Mahagonny in Frankfurt for the last issue of the Kurt Weill Newsletter. As it turned out, the crucial sentence read: "The music was exactly as I had imagined it should be. Marvelous![1]" The report turns out to be bogs. While Lyn Symonette and I were editing the Weill-Lenya correspondence recently, we were struck by a passage in a letter from Weill to Lenya of 12 January 1934: "The letter from Grete (Margarete Steffin) just arrived. I had no idea that Mahagonny was given there (Copenhagen) and have not sent a telegram either." Although neither Steffin's or Lenya's letters have survived, it's clear that the composer's stamp of approval for the Danish performance was some sort of unauthorized publicity ploy, which Steffin attempted to confirm with Weill. While it doesn't alter the fact that the production occurred, it does call into question its purported quality and nature.

KIM H. KOWALKE
22 June 1991
Rochester, NY

To the Editor:

David Hamilton's very thoughtful and well-informed review of the latest CD reissues of the old Weill and Lenya shellacs is the model of an excellent record review (Newsletter IV/1). Please allow me to expand upon some of Mr. Hamilton's remarks.

1) Hamilton writes "I'm sorry the elusive Fritz Massary versions of "Seerätuber-Jenny" and "Barbara-Song" are not here, for they were present in the German inter-war inter­acting with yet another institution of this time, the world of Berlin operetta." I have known the legend of the Massary recordings for a long time, but after many years of looking for them (in close cooperation with the leading shellac collectors in Germany) there is no evidence that Massary really did record any Dreigroschenoper songs.

The legend was, I contend, created by a mistake in the Deutsches Rundfunkarchiv Frankfurt am Main, where there is a tape copy of Carola Neher's Orchestra recorded falsely attributed to Massary. (Another mistake with this Neher record happened on the Leip­ziger record in 1974 - there it was credited to Loete Lenya, which also led to many confused[2].) Further, Berthold Leimbach's new discography lists more than 80 recordings by Massary but includes no mention of any Dreigroschenoper pieces. By the way, one document of a Berlin opera singer does exist: a Parlophon record of "Seerätuber-Jenny" and "Barbara-Song," sung by Beate Reo-Reuter and the Berliner-Revue-Orchester recorded in 1929. Can this be mixed up with Massary too? The singing style of Mrs. Reo-Reuter is so poor that we decided not to include the record on the Capriccio CD.

2) Hamilton immediately recognized that for the 1930 Homocord record of two Mahagonny songs sung by Lenya, I gave in my discography (Newsletter IV/1) Weill as the conductor whereas the original label only says "mit Orchesterbegleitung." Hamilton is right. The reason is the extreme rarity of some of the original shellacs. When I wrote the discography I had in my possession only a tape copy of the record with notes by the collector (who would not part with the original recording). When we finally found a second copy, the error could not be corrected. So the only way to be correct in all details is autospy! (Another such case is the Bost and OWI records of the Forties. Although many points speak for the fact that Weill plays the piano parts himself, there is no evidence of the original record label. The O'Neill notes on the Capriccio CD may be false, too)

(continued on page 11)
ties of childhood, so the prolonged submediant inhibition, the insistent suspension of the jazzy sixth, represents the most primitive application of this principle in the sphere of dissonant chordal formations. (In chordal progressions, the consequences of the interrupted cadence V-VI are, of course, the prototypical example of such an increase of satisfaction.)

It is imaginable that the musical primitiveness of this harmonic maneuver corresponds to a relatively unsublimated amount of, perhaps, infantile sexual energy behind it; this melodic-harmonic structure, in that the tune apotheosizes that submediant which we hear in certain blues in place of the leading note and with a V-VI implication: by an extreme inhibition of the tonic, the submediant here downright usurps it. Owing to the quality of the melodic line, we are no longer disgusted at the primitive inhibition, though in order to fully appease our unconscious conscience we may have to murmur about something in the decadent German twenties. Decadent the tune certainly wishes to be, an aim which it achieves by the submediant's unbroken dominance over the tonic: if we adhere to our psychogenesis, we may here be confronted with a musical fantasia of the so-called method of Karezza, i.e., prolonged coitus without ejaculatio. We in our civilization tend to regard this practice as decadent, but there are sects which have ritualized it, the purpose being a supreme and sublime test of willpower as well as concentration on the spiritual aspects of the beloved. From the purely medical point of view, it would seem that we are right, in that the practice is both physiologically and psychologically idiotic, but then, with Weill's tune, the medical point of view does not arise. Possibly, if unconsciously, Weill exhibits decadence as it were in inverted commas in order to show us that decadent art is never where we look for it: he seems to offer a parody, not so much of decadence, as of our conception of decadence. In any case, the art of love can tell us something about the love of art. Not much perhaps, yet much we do not readily think of.


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**LETTERS**

continued from page 5

3) That leads directly to Hamilton's question of whether we could find "any clues as to who the other singers are" in the Mahagonny Querschnitt of Electrola, which only indicates Lotte Lenya on the label. I am quite sure that the singers are Trude Hesterberg (Begbick) and Heinrich Gretler (Alaskawolfjoe) from the original Berlin theater cast; I am not sure who sings Johann Ackermann (probably not Harald Paulsen) but all this is speculation, until perhaps one day we find original documents from the recording session. Obviously there were substitutions from the stage cast of the Theater am Kurfürstendamm because Hans Sommer conducts rather than Alexander von Zemlinsky.

The field of Weill shellacs remains a thrilling experience. Just recently we discovered two Japanese recordings from 1952-33 (excerpts from Kleine Dreigroschenmusik für Blasorchester with the Tokyo New Symphonic Orchestra; and two Dreigroschenoper songs "Moritat" and "Ballade von angenehmen Leben," sung by Eiichi Uchida and the Tokyo Orchestra). I am sure these will not be the last discoveries.

JÜRGEN SCHEBERA
26 May 1991
Berlin

To the Editor:

I'm sorry that I rushed to criticize *Musik bei Brecht*, ed. Lucchesi and Shull, before I had had time to study it properly. Well, I have now done this and can agree with those who have said the book is a fine piece of scholarship and a useful item to have on one's shelves as a reference volume. I still hope someone will research the subject of music for Brecht texts composed in America — I use this last phrase to include composers, such as Stefan Wolpe, who might not be considered American composers even though they composed in America (and some of whom acquired American citizenship).

Then again music for Brecht texts by Weill, Eisler, and Dessau was composed in America, and this music, to be sure, has already been adequately publicized. But there are many unpublished compositions of real interest which are in danger of being not only forgotten but totally lost unless scholars and librarians get busy.

ERIC BENTLEY
28 June 1991
New York