
Christopher Hailey reviews recent books by Alexander Ringer and Jost Hermand. Page 16.
Britten-Weill Festival at Aldeburgh

The Aldeburgh Festival of Music and the Arts is planning a Britten-Weill Festival, 22-26 October 1992. According to a preliminary program, conductor Andrew Davis and the BBC Symphony Orchestra will open the festival in a concert that includes the Paul Bunyan overture and Sinfonia da Requiem by Britten, and Weill's Violin Concerto and Symphony no. 2.

The next four days offer a concert of chamber music featuring Lucy Shelton, soprano, the Britten-Pears Ensemble, and the Borodin String Quartet; an open forum discussion; “Showtime with Benjamin Britten and Kurt Weill” with soloists Angelina Réaux and HK Gruber; and singers from the Britten-Pears School performing The Threepenny Opera and Happy End Songspiel, accompanied by the Britten-Pears Orchestra, Steuart Bedford, conductor. The BBC will broadcast the orchestra concert and the “Showtime” event.

For more information, contact Aldeburgh Festival of Music and the Arts, Aldeburgh Foundation, High Street, Aldeburgh, Suffolk IP15 5AX, Great Britain.

Stuttgart Mahagonny Opens to Rousing Ovations

The 22 March 1992 premiere of Aufstieg und Fall der Stadt Mahagonny at the Stuttgart Staatsoper elicited 30 minutes of boisterous ovations for the cast, director Ruth Berghaus, and conductor Markus Stenz. Gerhard R. Koch summarized the evening in the Frankfurter Allgemeine as a “thundering, unequivocal success. The City-of-Sharks-Opera is more timely than ever. Over and above the considerable ‘show-biz’ qualities, this performance demonstrated cogent musical values. [It was] a truly magnificent evening of opera.” [Photo, page 4].

Weill Studien

A collection of essays on Weill emanating from the 1990 International Kurt Weill Symposium in Duisburg, Germany is to be published in Fall 1992. This hard cover edition, A Stranger Here Myself: Kurt Weill Studien, will be printed by the Olms-Verlag as a “thundering, unequivocal success. The City-of-Sharks-Opera is more timely than ever. Over and above the considerable ‘show-biz’ qualities, this performance demonstrated cogent musical values. [It was] a truly magnificent evening of opera.” [Photo, page 4].

German-Language Brochure

A comprehensive guide to the programs and research facilities of the Kurt Weill Foundation is now available in German. It includes information on the Foundation’s publications and grants program as well as the Weill-Lenya Research Center. Copies of this brochure may be obtained by contacting the Foundation at the address, phone number, or telefax listed below.

One Touch of Venus

The 1991-92 season of the Discovering Lost Musicals series, under the direction of Ian Marshall Fisher at the Theatre Museum in Covent Garden, London, culminated with concert performances of Weill-Lerner’s Love Life. Plans for the 1992-93 season include concert performances of One Touch of Venus on 16, 23, 30 August and 6 September. The series, having played before SRO crowds, has outgrown its venue and moves to the Barbican next season to accommodate audience demand. The other musicals planned for the 1992-93 season are By Jupiter, A Tree Grows in Brooklyn, Jubilee, and Do I Hear a Waltz?.
twenty countries. The printed index is
available at most libraries. Chadwyck­
Healy has recently released a CD-ROM
edition of the Index, cumulative from 1981
through 1988 and updated annually.

Reviews of compact discs which appear
in the Newsletter are indexed in CD Review
Digest. The publication includes bibli­
ographic information as well as brief ex­
cerpts from reviews that appear in thirty­
three music periodicals. Entries for re­
cordings of Weill's music are found in both
parts of the digest: "Classical" and "Jazz,
Popular, etc."

Berlin im Licht

Berlin im Licht (Largo 5114) claimed
one of the top spots in contributing editor
Erik Levi's 1991 "Picks of the Year" in the
British CD Review (December 1991/Janu­
ary 1992). In explaining his selection of
this collection of lesser-known Weill songs
and instrumental pieces, Levi wrote "the
performances here are absolutely scintil­
lating with the individual voice of the com­
poser HK Gruber bringing tremendous
personality and zest to the proceedings."
This CD is now available in record stores
throughout the United States or directly
from Qualiton Imports, 24-02 40th Avenue ,
Long Island City, NY 11101; phone (718)
937-8515; fax (718) 729-3239.

1000 Makers of the Twentieth
Century

"1000 Makers of the Twentieth Century ," a multi-installment list of individuals
who have shaped the modern world pub­
lished in the London Sunday Times Maga­
azine, cited Kurt Weill for "his desire to
bring opera out of its plush romanticism
phase, to make it sharp, socially aggres­
sive, and didactic." The list included no­
tables from all walks of life, from Alice
Walker to Kurt Weill.

Brook House For Sale

Weill's and Lenya's New City residence,
Brook House, is on the market. After
Lenya's death, the West Branch Conserva­
tion Association assumed control of some
of the surrounding property, and the exec­
cutors of Lenya's estate sold the ca. 1880
house (1880 sq. ft.) and carriage house
(1650 sq. ft.) along with 5.5 acres of land.
The Kurt Weill Foundation has provided a
grant for the Conservation Association to
erect a commemorative plaque to Weill
and Lenya on the property. The real estate
agent is Marcia B. Fisher, Baer & McIn­
tosh Real Estate, (914) 358-9403.

1992 Grants Awarded

In December 1991, 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:

Research

Pascal Huynh, Berlin. Research and travel grant to Paris to complete
French translations and editorial work on a volume of Weill's writings.

Robert Moody, Greenville, SC. Research and travel grant to London to
act as a consultant and assistant conductor for the English National Opera
revival of Street Scene.

Publication Assistance

Atay Citron, El Cerrito, CA. Subvention to support Remember Us: The
Anti-Nazi Spectacles of American Jews by Atay Citron, to be published by
Indiana University Press.

Performance

American Symphony Orchestra, New York, NY. Concert performance
of a suite adapted from Railroads on Parade.

Boston Lyric Opera, Boston, MA. Lost in the Stars.

Carnegie Mellon University, Pittsburgh, PA. Street Scene.

Curtis Institute of Music, Philadelphia, PA. Mahagonny Songspiel.

Dessoff Choirs, New York, NY. Concert performance of the "Colum­
bus Sequence" from Where Do We Go From Here?

Light Opera Works, Evanston, IL. Knickerbocker Holiday.

Milwaukee Symphony, Milwaukee, WI. Symphony no. 2.

Mount Vernon Chamber Orchestra, Mount Vernon, VA. The Seven
Deadly Sins.

Musikcollegium Winterthur, Winterthur, Switzerland. Symphony no. 2,
Concerto for violin and wind instruments, op. 12, Four Walt Whitman
Songs (for voice and orchestra).

New Orchestra of Westchester, Purchase, NY. "Cry, the Beloved
Country." Concert Suite from Lost in the Stars.


Wesleyan University, Middletown, CT. The Seven Deadly Sins, Marie
Galante Concert Suite, Kleine Dreigroschenmusik.

Recording and TV/Film

Orchestra of St. Luke's, New York, NY. Subvention to support the
complete recording of Lost in the Stars.

Atay Citron, El Cerrito, CA. Subvention to support music costs of
television/film documentary entitled Remember Us: The Anti-Nazi Spec­
tacles of American Jews.
To the Editor:

Has anyone ever pointed out to your readers that the Weill-Deval "Le grand Lustucru" from Marie Galante may have been inspired by another song with the same title, "Le grand Lustucru" by Théodore Botrel?

Théodore Botrel (b. Dinan 1868; d. Port-Blanc 1925) launched his career as a singer and actor in Montmartre. He wrote hundreds of songs about Brittany and Vendée, but many Bretons have denounced his ultra-reactionary themes and his postcard-like representations of the region. Nevertheless, his songs are still popular in Brittany and in the rest of France; some are even mistaken as folksongs: "La Faim polaise," "Fleur de blé noir," "Jésus chez les Bretons," "Le petit Grégoire," "Le mouchoir de Cholet," and "Lilas Blanc," to name a few.

Botrel credits his song as being "collected [recueilli] from an old air sung by Madame J. Collier." It was filed for copyright by SACEM on 9 June 1900 and is published by Edition Fortin, 4, cité Chaptal, Paris 75009.

HELENE HAZERA
Paris

Ms. Hazera has donated a copy of the song to the Weill-Lenya Research Center.

To the Editor:

Prompted by seeing the address for the Algi-Seifenfabrik on a new bottle of shower gel, I wrote to the company to see if anyone there knew about the history of Weill's "Algi-Song." [See David Drew's Handbook, p. 129 and his notes for the recording on Largo 5114.] M. Färber confirmed to me that Algi soap came on the market in 1918. It was well known throughout Germany and especially popular with Berlin's bourgeoisie, whom Weill wanted to satirize with his song. Apparently Weill wrote the text independently and did not base it on any preexisting advertisement. The company could not tell me if it had any contact with Weill, because all of its pre-1945 documents had been lost.

JOACHIM LUCCHESI
Berlin

Not much is known about the "Algi-Song," and references to it in documents held by the Weill-Lenya Research Center are oblique or speculative. Letters from 1918 in the Hans and Rita Weill Collection show that Weill's brother Hans wanted to be involved in selling a new soap product, apparently manufactured by a Mr. Potzernheim, but no reference is made to "Algi." The only likely reference in Weill's correspondence to this work is in an undated letter from Weill to Hans, probably from 1921: "Please give Rita my best regards and ask her whether she would be angry if the promised waltz would turn into a Foxtrot in modern style instead?"
CONFERENCES

Study Group Convenes at International Musicological Society Meeting

A new study group, "Institutions for Historical Research in 20th-Century Music: Problems of Source Studies" convened for the first time at the 15th Congress of the International Musicological Society, April 1992 in Madrid. Ulrich Mosch and André Baltensperger of the Paul Sacher Stiftung, Basel, organized two sessions that included participants from eleven institutions: Lisló Somfai, Bartk Archivum, Budapest; Regina Busch, Alban Berg Gesamtausgabe, Vienna; Mila de Santis, Fondo Dallapiccola, Florence; Myriam Chiménes, Oeuvres complètes Claude Debussy, Paris; Jorge de Persia, Martina Sichardt, Arnold Schönberg Gesamtausgabe, Berlin, and David Farneth, Kurt Weill Foundation for Music, New York. The papers addressed a number of topics related to source studies, including authorized versions vs. variant figures, rough drafts as a guide to the creative process, arrangements, sketch studies, classification, and critical editions.

"Brecht Unbound" University of Delaware

Hans-Peter Breuer coordinated an ambitious international symposium organized by various departments of the University of Delaware and the University's Professional Theatre Training Program. "Brecht Unbound" comprised six sessions, each featuring a keynote speaker and papers by 24 other presenters. Guy Stern, a Trustee of the Kurt Weill Foundation for Music and Distinguished Professor at Wayne State University, gave the keynote address "Lenya's Creative Interpretation of Brecht" for the session "Brecht and Musical Aesthetics." (An excerpt from Stern's lecture is reprinted in this issue.) The other sessions were built around the topics: "Brecht's Theatre and Politics," "Brecht in Four Germanys," "Brecht and Theatrical Traditions," "Brecht as Literary Figure," and "Brecht and Women." The conference papers will be published by the University of Delaware Press.

To supplement the scholarly sessions, the Music Department presented an evening of music by Weill and songs set to Brecht texts by Ricky Gordon, and the University's Professional Theatre Training Program presented an impressive staging of Caucasian Chalk Circle in a translation by Ralph Manheim with music by Paul Dessau. Dr. Heinz-Uwe Haus, who began a three-year guest professorship at the university in 1980, directed the production.

"Germany and the New World" at Amherst

The University of Massachusetts at Amherst in collaboration with the Goethe House, Boston will host the conference "Germany and the New World: Cultural Exchanges with Latin America and the Caribbean" from 23 to 25 April 1992 at the Campus Center, University of Massachusetts. The 18th Amherst Colloquium will consider a range of topics, including the treatment of Latin American/Caribbean revolutions in German literature, the reception of Latin American/Caribbean literature in Germany, German authors in Latin America, and Latin American influences on music and art. Mario R. Mercado, Associate Editor of this newsletter, will present a paper, "Kurt Weill and the Tango."

The German filmmaker Jeanine Meerapfel will appear as a special guest at the conference and will introduce screenings of two of her films: the documentary film Desembarcos/Es gibt kein Vergessen/When Memory Speaks and the feature film La Amiga, starring Liv Ullman and Cipe Lincovsky, winner of a 1989 Bundesfilmpreis.

For additional information, contact the Department of Germanic Languages and Literature, University of Massachusetts at Amherst, Herter Hall, Amherst, MA 01003; tel. (413) 545-2350/545-6686; fax (413) 545-6137.

Actors Theatre of Louisville Classics in Context Festival

Carmen-Maja Antoni and Hans-Peter Reinecke, two experienced members of the Berliner Ensemble, presented eight Weill songs in the course of a cabaret entitled "Love and Revolution" on 19 and 21 October 1991, as part of the Actors Theatre of Louisville's Classics in Context Festival. It was decidedly the high point in a multimedia weekend devoted to an exploration of the performing arts during the Weimar Republic.

Miss Antoni and Mr. Reinecke disproved whatever one may have heard concerning a decline in standards at the theater Brecht founded in 1949 after his return to East Berlin. These two highly disciplined actors wielded the didactic sledgehammer of an all-Brecht program with a masterfully informal and understated precision that delivered wit and pathos along with political instruction, exemplifying the principle of ease ("Leichtigkeit") for which Brecht himself as a director was known to strive. They were ably accompanied on the piano by their Berliner Ensemble colleague Karl-Heinz Nehring.

All eight Weill songs, six from Threepenny Opera and two from Happy End, were musically familiar, but the text to the score of the "Solomon Song" was neither from the script of Threepenny Opera nor from Mother Courage, but rather a mélange of autobiographical quips by Brecht ending with a mock tribute to the politically ignorant. There were songs by six other composers, including Hanns Eisler, Mr. Nehring, and two by Brecht himself. The songs were punctuated by well-paced readings of Brecht verses and aphorisms, the most memorable of which may have been the paradoxical lines of the poem "Everything changes" ("Alles wandelt sich").

The Festival's events included another musical presentation, namely a screening of Walter Ruttmann's 1927 documentary film Berlin: Symphony of a City, complete with a live piano accompaniment played by Louisville jazz pianist Stephen Crews.

In addition to the musical highlights mentioned, the weekend offered several exhibitions, lectures by John Willett and Dr. Heinz-Uwe Haus, two colloquia on the state of the theater in Germany today, and a performance of Ödön von Horváth's Tales from the Vienna Woods, directed by Mladen Kisiol. One of the two colloquia focussed on the plight of the Berliner Ensemble since reunification and consisted of a question-and-answer session between the audience and Miss Antoni and Mr. Reinecke. One had the feeling in the course of the exchange that these two actors, like so many highly qualified professionals in the performing arts in the former German Democratic Republic, are struggling with the contradictions brought about by reunification.

SYMPOSIA
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 1993 funding period, the Foundation is accepting proposals in one or more of the following categories:

- Research Grants
- Publication Assistance
- Dissertation Fellowships
- Travel Grants
- Professional Performance and Production Grants
- College and University Performance and Production Grants
- Recording Projects
- Broadcasts

Funding Period

To be eligible for funding, the project must be initiated during 1993 or the 1993-1994 academic year or cultural season.

Description of Categories

Research and Travel Grants. In this category funding 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 $3,000 each, to colleges and universities in support of general production expenses for performances of Kurt Well's stage works. Awards will be based on 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 Well'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 $1,500 to cover expenses including but not limited to increased rehearsal time, guest artist fees, 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

For the current granting period, fully staged productions of Der Zar lässt sich photographieren and Der Protagonist will be especially privileged in evaluation of funding priorities.

1. Research proposals should demonstrate the promise of publishable results.
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 1993.

Application Information

Applications for the 1993 awards must be received by 1 November 1992 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