

Three Valued Collaborators

1993 marked the passing of three people who influenced Kurt Weill's life and work: conductor and friend Maurice Abravanel, publisher Hans Heinsheimer, and choreographer Agnes de Mille. The following letters from the collections of the Weill-Lenya Research Center present a commemoration of each one's contribution to Weill's career and hint at the decisive influence of each.

The Weill-Lenya Research Center also has oral history interviews with each collaborator. A profile of Abravanel and a reprint of his comments made at a conference of music critics in March 1980 appeared in the Spring 1987 (Vol. 5, no. 1) issue of this newsletter.

Maurice Abravanel

Maurice Abravanel was Weill's devoted friend and principal conductor in Germany and the U.S. He has been an invaluable source of information to scholars worldwide and a devoted supporter of the activities of the Kurt Weill Foundation. He received the Foundation's first Distinguished Achievement Award in 1990.

Maestro Abravanel wrote these two letters in response to queries concerning adaptations made to the Mahagonny Songspiel for performances in 1932-33. Lenya appeared as Jenny in these performances. Abravanel's reorchestrated interpolations have disappeared from Weill's holograph (which is now at Yale University), and the post-war versions of the Songspiel put together by Hans Curjel (now located in the Universal Edition archives) do not, it seems, accurately reflect the 1932-33 versions. Therefore, Abravanel's recollections are a welcome source for information about these influential performances.

Maurice Abravanel, Salt Lake City, to Lys Symonette and Kim Kowalke, Kurt Weill Foundation, New York, 21 January 1985

Dear Lys and Kim,

I do not have total recall after all. I do get mixed up between the seven performances of *Aufstieg* I conducted in 1930 and the five of [the] *Songspiel* I led in 1932-33.

However, I remember beyond any doubt that Kurt and I without any hesitation agreed that "Denn wie man sich bettet" should be added and that "Alabama" should, of course, be [used] in the improved (opera) version. Then I was asked to condense those two songs/orchestrations from the operatic (larger) [version] to the *Songspiel* instrumental ensemble. I did not (and nobody did) make any other reduction of any number.

Now, it seems to me that Lenya did sing "Ach bedenken Sie Herr Jakob Schmidt," and also no. 6 ("Ohne Wäsche"). So, if those two numbers could be taken over without change in the orchestration (except for the piano playing the guitar part in no. 6) then I would be inclined to think that they were included too. If not, then my memory is playing tricks.

And, no narrator!

The *Songspiel* form was kept intact. The sequence of the additions was: After no. 3 (and before 4a): "Ach bedenken Sie," and segue no. 6 ("Ohne Wäsche"). After Benares (and before Choral no. 5a): "[Denn] wie man sich bettet."

Those two performances (private at the Vicomtesse de Noailles, public the next day at Salle Gaveau) were provided for Kurt Weill. Two commissions were direct results: *Princesse de Polignac* (Symphony) [and] *Les Ballets 1933* (*Seven Deadly Sins*).

After that triumph, that version was for Kurt the definite, final, authentic version of the *Songspiel*. With a partly different cast (June 20, 1933) in Paris, then July in London, then December 26th in Rome, again different cast – except Lenya, always as Jenny – Weill never even discussed the possibility or desirability of any change whatever. Also, a tour of Spain specified exactly the same version (of course, the tour did not materialize). Kurt never called it the Paris Mahagonny, but "Das kleine Mahagonny."

As for the opera in Kassel (*Aufstieg*), there were no changes whatever, except for Jim's aria being sung at the start of Act III (the names were changed into German ones during the rehearsal period). I have no idea what they did in Leipzig, except for the masks, which Kurt told me about but did not ask us to do. Remember, Leipzig was March 9, Kassel March 12. Weill was at our dress rehearsal. I begged him to tell us whatever he wanted changed, but he thought that everything was just right. Incidentally, there were no revisions after that, only adaptations because of the lack of operatic voices in Berlin. I know, because he wanted me to conduct that run in Berlin.

While I am correcting things, there never were Nazi demonstrations in Altenburg at the *Zar/Protagonist*. Demonstrations, instigated by members of the company, were threatened but did not materialize.

Maurice Abravanel, Salt Lake City, to Kim Kowalke, Kurt Weill Foundation, New York, 14 February 1985

Dear Kim,

As I mentioned earlier, there never was any hint about reducing the string section for the opera. Now I just find a reprint of the first piano score (still with English names – Jack O'Brien, etc.). The very first page under *Orchesterbesetzung* lists simply "Streicher (Violine, Viola, Cello, Kontrabass)." The three violins that you mentioned were a necessary (?) evil for a non-subsidized run. (I don't think that Brecht was unhappy about that.)



Maurice Abravanel
1903 - 1993

Hans W. Heinsheimer

Hans Heinsheimer's connection to Weill as a result of his distinguished career with Universal Edition has been illuminated in Christopher Hailey's article "Creating a Public, Addressing a Market: Kurt Weill and Universal Edition" (A New Orpheus: Essays on Kurt Weill, edited by Kim H. Kowalke, New Haven: Yale University, 1986). But not as well known is Heinsheimer's connection to Weill in the United States. There, while working for G. Schirmer, the New York music publisher, Heinsheimer persuaded Weill to write a school opera in the same genre as Der Jasager. Clearly Heinsheimer understood the potential offered by America's vast, but largely untapped, cultural market.

Hans Heinsheimer, G. Schirmer, New York to Kurt Weill, New City, 4 September 1947

Dear Kurt:

Well, here I am, believe it or not, nicely and happily installed and, so far, I like it immensely.

During the past weeks I did a lot of travelling and gave a couple of lectures. Everywhere people asked me about opera for young people: what could be done to bring opera down to the young people? In other words: just the problem you faced twenty years ago when you wrote *Jasager*. Well, in my talks I told them all about *Jasager* and my staging it in Vienna, and the tremendous effect it had.

And today I am writing to ask whether you would consider at all trying your hand again in the field of educational music and write a school opera of some sort for us here. I don't want to go into details at this point – you might not be interested or might have no time or you might feel that your commitments to [Chappell] are too definite to allow you such an escapade.

You have gone on record repeatedly in your belief that American opera has a future and have stated that Broadway would be "operized" sooner or later. To write for the rapidly increasing number of young people all over the country for whom Broadway is a far and hazy idea and who could not easily undertake to perform any opera of the technical level of *Street Scene* would, in my opinion, be another and very important step in the same direction. It would, if successful, prove the validity of your theories and could make history.

Please give the matter some thought and call me whenever you wish to discuss it. And call me anyhow, even if you don't think you would like to do it.

Hans Heinsheimer, G. Schirmer, New York to Kurt Weill, New City, 14 February 1949

Dear Kurt:

Since I sent you a list of performances of *Down in the Valley*, an additional six performances have been arranged, and we have just been notified by our factory that the second printing of the piano

score is being prepared, the first edition of 2,500 copies having been almost exhausted within much less than a year.

I am writing you today to once more emphasize the importance of this development. We have created without any doubt the most successful school opera ever presented in this country, and what is more we have created something new in the field of dramatic entertainment in American educational institutions.

Without getting swept off my feet by this really amazing success,

I feel that *Down in the Valley* has really only scratched the surface of its potential success. If there are more than fifty organizations who have done it this year, there is no reason why not several hundred or several thousand should do it in the future. The success is ranging from universities, such as Indiana, Michigan, Tulane, down to little high schools, and there is virtually no limit to the number of small institutions that can do an operetta like this. Also there is no reason to believe that wherever the opera is presented this will be the end of it. In a year or two another crop of youngsters will be in these various schools and for them *Down in the Valley* will be a novelty just as it has been for the people who did it this season.

What I am driving at is that this is not just a momentary success, but could be developed into something really big and important, even from a monetary point of view, because while it could never be compared with a Broadway hit, it will yield a steady source of income to everybody concerned.

With the forthcoming production by the Lemonade Opera and the performance in Zürich we are even spilling over into the professional theater, and it is obvious to me that another play that might be slightly more ambitious would have even better chances to be taken up by professional companies. The problem however will be to make it not too professional and to keep it somehow within the limits set by educational institutions, technically as well as musically. *Street Scene*, after I heard it again the other day, seems too big in its vocal and emotional aspects to be easily adaptable to the facilities available for the average performer in this country at this time, and I think when planning the new work we should try to think more in terms of amateur performances than you could intend to in the case of *Street Scene*.

The reason why I am writing you this letter is only to emphasize once more the importance of a follow up for *Down in the Valley*. I cannot help feeling that we are on the way to creating new outlets for American opera that will be extremely important in the future, and I thought I should express my very serious conviction of what is at stake in a letter which I hope will be of some interest to you and Mr. Anderson in your future discussions on a possible follow-up to *Down in the Valley*.



Hans W. Heinsheimer
1900 - 1993

Agnes de Mille

Agnes de Mille worked with Weill only once, when she created the choreography for One Touch of Venus. In a letter dated 14 July 1943 she enclosed the following initial ideas for a ballet sequence. (The letter goes on to describe sequences for "Forty Minutes for Lunch" and "Westwind.") This scenario reveals de Mille's vivid imagination and illustrates her clearly articulated ideas and dedication to the project. A second letter dated 16 July 1943 (not reprinted here) provides another statement of de Mille's choreographic conception for the show.

Agnes de Mille at the Hotel Hardey in Hobbs, New Mexico to Kurt Weill in New City, 14 July 1943 -- [Excerpt]

Suggestions for Ballets

I. Venus' vision of her life with Rodney:

As Venus finishes her song she sits musing about the future. The lights dim. The voices of young boys and girls are heard (giving Venus a couple of seconds for a very quick change).

Fade in on a suburban street in Flatbush. Young adolescents are playing at dusk — and going home with a good deal of clamor. The interior of three homes are revealed, more or less alike and all furnished by Bloomingdales'. In all three the housewives are cleaning, two with vacuums, one with a broom. Venus' house is the center one. Neighbors pass by and gossip, the children play. The housewives clean (This is [illegible] pantomime). The three husbands return, kiss their wives, take off their coats, and mow the lawns. The wives get dinner. On Venus' lawn a little faun sits playing madly on his pipes. Rodney mows around him without seeing him. But a young boy hears and starts flirting with a girl (very young — drug store — Saturday afternoon — movie youngster — the epitome of all that's average American) and another younger boy hears and picks a fight with his buddies just for the hell of it. The husbands go indoors and eat without speaking. Then they settle down with the evening newspapers and their beer. The wives in each house get out sewing, knitting, darning. The radio in each house is blasting away on a *different* program.

Lovely effect. Full tilt.

Venus is dressed like the other wives but she is bothered with chores. Rodney is very affectionate but matter-of-fact and daily in his attitude toward her.

Two nymphs stand on the lawn calling. Venus grows restive. Rodney notices that it's unnaturally warm — goes outside. The nymphs are rolling in the grass. A roll of thunder is heard. Heat lightning. The other men get jumpy — close windows — take in porch furniture etc. Rodney believes it is going to rain. Venus is listening very strangely not to the thunder but to pipes and faint drums. The nymphs call again, hauntingly, eerily. The houses dim and fade to almost nothing.

Venus darns socks. Nymphs, satyrs, Gods, and youths go by — running and calling — as well as high-school girls and boys, young lovers, soldiers and sailors. The following scene is episodic (I will send it to you in sequence and detail as soon as I work it out).

One episode:

A couple of young aviators are standing smoking. They see two nymphs dancing and rolling on the grass. One aviator grinds out his cigarette and gives chase — catches a young modern girl — they dance — ball-room dancing — madly in love. While they waltz (it [illegible] to be romantic and sweet) a circle of pagan nymphs and satyrs cavorts around them. At one point the stage empties. There are voices calling Venus from every direction — far and near. She rushes out of the house, dances wildly and starts tearing her clothes off. Rodney comes out with a shawl telling her she'll catch cold if she carries on like that. They go in together.

The stage gradually fills with the Bacchantes and bewitched mortals. The excitement is subdued, not loud, not violent, but very tense. (How about a whispered chorus?) The pipes and thin, dry, drums growing louder. Suddenly there is silence. Venus can bear no more. She stands up with an ancient and terrible cry. The homes fade and slide away. The stars blaze out all over the sky. She and the dancers stand in a wilderness — a low range of mountains (Greece) in the background. She runs among them (tacit and no motion from the crowd). Then stands and cries again. A very low drum starts to

throb softly. She stalks among them and out. They are swaying in an hypnotic and repetitious manner. From here on the dance builds to absolute madness. The drum beat should never stop — but build it very slowly. It heightens suddenly (I am thinking of the rhythm and pace in Glazanov's "Bacchanale" — also I like the sweep of the melody. One can race to it) and the dancers start the true ritual. This is going to be a killer — but very free, built on leaping and running. It will look as though the whole crowd had covered ten miles by the time it is finished. Venus should be heard crying — and shouts — particularly men's voices (what was the Greek cry invoking Dionysius?) and the rhythms should occasionally break off short leaving the dancers rushing and wandering in silence — or in silence punctuated by shouts (did you ever see a Southwestern American Indian ritual?)

The crowd finally streams out in a rout. A last couple race across the stage — There is emptiness. The voices die away — The rabble is losing itself in the wilderness. Rodney and Gloria are alone on the plain. Gloria lies on the ground moaning. Venus appears naked, translucent, Olympian, awesome — and walks in wreathings of mist against the stars. The enormous and terrible figures of the Zodiac appear in the heavens.



Agnes de Mille
1909 - 1993

A Sampling of Critical Opinion on the August 1993 United States premiere of
Der Protagonist and *Der Zar lässt sich fotografieren*

Weill's 75-minute score for [*Der Protagonist*] is amazing, even to ears seasoned with so much of this waning century's music. The atonal Expressionism of pre-12-tone Schoenberg and the dense post-Romanticism of Busoni seem to form a new compound wherein long-lined melody soars and peppery, angular dance motifs scurry all around.... One of [its] most astonishing elements is its orchestration.

I should also break it to you that *Der Zar lässt sich fotografieren* is not the musical fluff that its plot might make you think.... The story is simple, but the music, for all its fox-trotting and its near atonal but catchy "Tango-Angèle," still has the coherence and complexity of much other pre-Brecht Weill. It's the texture that's lighter.

LEIGHTON KERNER
 THE VILLAGE VOICE

In some ways, the operas are two sides of a coin. Both are thrillers and toy at length with unresolved tensions, sexual and otherwise. But one is a bleak, powerful tragedy, the other a light-spirited farce. They are musical opposites, too: *The Protagonist* is a sober, chilling score in Weill's serious, Busoni-influenced symphonic style, an insistent acidic language that intensifies the situations it describes. *Zar* is flippant and urbane, and draws on the cabaret style that Weill used in *Aufstieg und Fall der Stadt Mahagonny*.

ALLAN KOZINN
 NEW YORK TIMES

Der Zar lässt sich fotografieren treats political terrorism in a style something like a French bedroom farce. The music foreshadows Weill's later, more popular and familiar style. It is less complex than the music of *The Protagonist*, and it made a good first impression.

JOSEPH McLELLAN
 WASHINGTON POST



The Protagonist (Jacque Trussel) and his link to the external world, his sister (Ann Panagoulas). Photos by Hans Fahrmeier.

Jonathan Eaton, working with Lionel Salter's expert translation, set the action [of *The Protagonist*] in the 1920s, making nonsense of certain of the characters' attitudes. More damagingly, Eaton seemed to think incest was the catastrophe's cause and let brother grope sister unduly. The conflict is really between theater and reality, and someone should break it to him.

LEIGHTON KERNER
 THE VILLAGE VOICE

Mr. Eaton has tinkered with the works' settings, and although the moves do no real violence, they make for some loose ends. Moving *The Protagonist* from Elizabethan England to Germany in the 1920s, for example, enhances the spirit of decadence central to Mr. Eaton's view, but left a listener momentarily puzzled by the Innkeeper's reference to women not being allowed to travel with theater troupes, something that would have made sense in the original.

ALLAN KOZINN
 THE NEW YORK TIMES

Contemporary opera production has for a while been moving away from accepting the libretto as a true guide to the period in which we should see the action, except in a few obstinate cases....

Santa Fe offered two productions in which the action was placed at the time of the music's composition. Such updating has an appealing logic. Western music — this is one of its most conspicuous and curious attributes — is marked by its time. If it's sung by characters who appear to belong in its own epoch, then a harmony between visual and musical design is guaranteed. As Jonathan Eaton, the director of the Weill pairing, remarked in the program book, the music of *The Protagonist* is in conflict with the work's ostensible Shakespearean setting; "Listening to this score, the ear does not lead the eye to see a rustic English inn of the year 1600.".... Mr. Eaton's resituation of the piece in a dark twentieth-century basement, dominated by a huge boiler and piles of lumber (Robert Perdziola was the designer), had the virtue of directness. Besides, it worked.

PAUL GRIFFITHS
 THE NEW YORKER

Writing very much in the wake of Busoni and Hindemith, Weill shared their ideal of music moving over its own planes aside from the dramatic continuity, and the Santa Fe double bill pointed up how much of the familiar Brecht-Weill irony — the ostanatos, marches, and dances, the embittered harmony — came out of those musical exemplars and was in place before the composer met the playwright to match him.

PAUL GRIFFITHS
THE FINANCIAL TIMES

This music presents a glimpse of a composer whose career might have been very different if his later collaborator, Bertolt Brecht, had not lured him into satire and social protest and the Nazis had not driven him to the United States, where he became a major figure in the history of Broadway musicals. There seems to be nothing Weill could not have done in music, popular or classical, given the opportunity and motivation.

JOSEPH McLELLAN
WASHINGTON POST

The almost unknown Kurt Weill — before he hooked up with Bertolt Brecht — is a treasure trove, and the Santa Fe Opera proved it this summer. To call [*Der Protagonist* and *Zar*] pre-Brecht, however, is a left-handed acknowledgment of the echt-Expressionist dramatist and novelist, Georg Kaiser, who wrote both libretti and for whose huge, great play *Der Silbersee* Weill later (during a Brechtian collaboratious interruptus) supplied his last theater music before fleeing Hitler's Germany. But not only did Santa Fe celebrate the dramatic resourcefulness of Kaiser in both tragedy and comedy, it also reminded us how, in the mid 1920s, Weill jumped from a dense compositional style (in *Protagonist*) nurtured by his teacher, Ferruccio Busoni, and influenced by his most vitriolic critic, Arnold Schoenberg, to the semicabaret verve of *Zar* and its German successors.... Kaiser and Weill surely had jumped the "distancing" gun on Brecht.

LEIGHTON KERNER
THE VILLAGE VOICE

As its title suggests, *The Protagonist* is more overwhelmingly a vehicle for its central performer, and Jacque Trussel gave a vivid portrayal of genius on the edge. There was also beautiful orchestral playing, especially of the two substantial passages that accompany the mime plays.

PAUL GRIFFITHS
THE NEW YORKER

In Friday's third and final performance [of *Der Protagonist*], one could only praise the commitment and skill of those onstage. Ann Panagulias as the sister and Patryk Wroblewski as her lover sang out their despair in glorious voices, and Jacque Trussel as the actor shook the audience with his ferocity.

LAWSON TAITTE
DALLAS MORNING NEWS



The False Angèle (Angelina Réaux) in a self-reflective moment



The Tsar (David Malis) has his photograph taken

The casts for both works were extraordinarily strong. Jacque Trussel as the Protagonist and Ann Panagulias as his sister met the work's considerable vocal demands unflinchingly and conveyed the barely submerged currents of madness and desperation, which are balanced differently in each of their characters. There were also powerful pantomime performances by Wilbur Pauley, Michael Chioldi, and Judith Christin. And Dale Travis and Patryk Wroblewski made valuable contributions as the Innkeeper and the sister's paramour.

In *Zar*, David Malis sang the title role with an appealing naiveté; one could believe Kaiser's notion that he would rather be a regular guy than a Zar. Angelina Réaux was not quite the femme fatale one expects of the False Angèle, but she sang the music powerfully. And Kathryn Gamberoni was in good voice and dramatically persuasive as the real, somewhat perplexed Angèle.

George Manahan led the orchestra (which, in *The Protagonist*, is split between the stage and the pit) in driven, polished performances of both works.

ALLAN KOZINN
THE NEW YORK TIMES

FROM THE ARCHIVES

Following is a selective list compiled by John Andrus and David Farneth of archival materials received and accessioned at the Weill-Lenya Research Center since Spring 1991. Not included are currently available commercial recordings and books. Many of the items have been acquired in photocopy only.

Documents

Bibliothèque de l'arsenal, Paris.
18 p. of various press clippings.

Dessauer Stadtarchiv. Documents and information from Dessauer Stadtarchiv, incl. vital statistics, photocopies of documents, newspaper clippings re: Kurt Weill, E. Feuge, Albert Bing, Hans Knappertsbusch, and Franz Mikorey; Dessauer Theatergeschichte by Gustav A. Hahn (photocopy). From: Dr. Ulla Jablonowski.

G.T. Mandl of Papierfabrik Netstal. Weill, Kurt, Der Kampf gegen die Kulturreaktion in Deutschland ... 3 p., ca. 1930. Photocopy.

Ronell, Ann. Collection of one letter to Maxwell Anderson, recollections of Kurt Weill and *The River is Blue*, three songs from *You and Me*, an unpublished song "Your Technique."

Société des Auteurs, Compositeurs & Editeurs, Paris. Hommages to Roger Fernay.

Universal Edition, Promotion Archive. Photocopies of all reviews of original productions, programs, the Kurt Weill obituary file, interviews, journal articles, and magazine articles.

Universal Edition Archive. Performance records: typewritten sheets for stage works, 12 p.; Concert works, through 1963, 34 p.; Stage works, through 1963, 40 p.; Stage works, 1963 - present, ca. 400 p.; pasted-up list of all KW entries from the UE Vorschau, arranged by work, ca. 92 p.

Correspondence

Saul Bolasni and Lotte Lenya, September 1954-November 1956 (6 items). Photocopies.

Olin Downes, Kurt Weill, and Lenya, 1949-1953 (15 items). Photocopies. From: Hargrett Rare Book and Manuscript Library, University of Georgia at Athens.

Paul Green and Lys Symonette, 1970-1981 (15 items).

Lotte Lenya to Hesper Anderson, 1972-1981 (15 items). Photocopies.

Lotte Lenya to Hans Curjel, 1957, 1970. Photocopies. From: Deutsches Literaturarchiv, Marbach.

Lotte Lenya to Paul Moor, envelope postmarked Suffern, NY, 29 September 1980 (letter [?] missing): autograph letter, signed, from New City, NY, 11 February 1981.

Lotte Lenya to Caspar Neher, 1955, 1958 (2 items). Photocopies. From: Austrian National Library.

Howard E. Reinheimer to I.H. Prinzmetal, Esq. (cc.: Kurt Weill), 20 December 1945: autograph letter, signed. Photocopy.

Kurt Weill and Heugel, 1934-1937 (29 items). Photocopies. From: Heugel.

Kurt Weill to Rudolf Kastner: autograph letter, signed, from Luisenplatz, Charlottenburg, Berlin, 14 August 1925. Photocopy.

Kurt Weill to Boris Kochno: autograph letters, signed, from Paris, 5 April 1933, and Alassio, 20 June 1933.

Kurt Weill to Erika Neher, 18 April 1933. Austrian National Library. Photocopy.

Kurt Weill to Victor Samrock: autograph note, signed, on postcard of Malibu Beach, California, dated 26 July 1939.

Kurt Weill to Winnaretta, Princesse de Polignac, 15 December 1933 from Louveciennes: autograph letter, signed. Photocopy. From: Alain Ollivier.

Published Scores

"Alabama-Song" aus der oper *Aufstieg und Fall der Stadt Mahagonny*. Spezialarrangement für Salonorchester mit Jazzstimmen von Richard Etlinger. UE V.C.J. 115. Parts.

"Berlin-im-Licht Song" Arrangement von Otto Lindemann. UE No. V.C.J. 104. Parts.

"Blues-Potpourri (Tanzpotpourri I) aus *Die Dreigroschenoper*" arrangement für Salonorchester mit Jazzstimmen von Hartwig von Platen. UE V.C.J. 110. Parts.

"Les filles de Bordeaux" (Slow-fox) Arrangement de Paul Saegel. Heugel "Au Ménestrel" (H 30 932). (Répertoire de danses) 10 parts.

"Foxtrot-Potpourri (Tanzpotpourri II) aus *Die Dreigroschenoper*" arrangement für Salonorchester mit Jazzstimmen von Hartwig von Platen. UE V.C.J. 111. Parts.

"My Week." Music by Kurt Weill; words by Ann Ronell. New York: Chappell, 1943, 1948. [From the film version of *One Touch of Venus*.] Photocopy. From: Library of Congress.

"Le roi d'Aquitaine (Valse)" Arrangement de Paul Saegel. Heugel "Au Ménestrel" (H 30 918). (Répertoire de danses) 11 parts.

"Tango-Ballad und Kanonen-Song" arranged by J. Fitelberg, UE No. V.C.J. 102/103, piano-direction and parts.

Unpublished Scores

Aufstieg und Fall der Stadt Mahagonny. Editorial notes: "Revision: David Drew, 1967" 2 typed pages plus 6 p. of vocal score.

Berliner Requiem. Photocopies of notes inserted into "archivexemplar" of vocal score.

Berliner Requiem. Copyists p/v score, 64 p., UE 9786. Begins with "Vom Tod" and ends with "Zu Potsdam."

Concerto, violin & winds. Korrektur exemplar, violin & piano, UE 8339, 18 Jan. 1988, 1 p. of typed notes by Füssl and p. 17.

Concerto, violin & winds. Korrektur exemplar, partitur, UE 8340, 1983, photocopies of pages with corrections.

Die Dreigroschenoper. No. 11 (Act II, scene 1): Melodram ("Siehst du den Mond über Soho?" - "Die Liebe dauert oder dauert nicht") Holograph vocal score (sketch?). 1 leaf, recto only. From: Wiener Antiquariat Ingo Nebehay.

Love Life. Vocal score prepared for the abandoned EMI recording; supervised by John McGlinn. 2 vols.

Marie Galante. Photocopies of materials in the Heugel archives, including full scores, holograph piano drafts, and original orchestra parts.

Mahagonny [Songspiel: Rome version] Italian text, German underlaid in other hand, 126 p., copyist p/v score. Photocopy.

Mahagonny [Songspiel] "Pariser Fassung" on cover. German and Italian text. UE 12188, 153 p. Photocopy.

Mahagonny (Songspiel), typescript libretto, copyright 1953, "Achtung: Passt nicht zum Drew-Klavierauszug UE 12889!" Photocopy.

Streichquartett in h-moll. Corrected proofs.

Symphony No. 2. Holograph score (presentation copy, for Winnaretta, princesse de Polignac). Photocopy. Gift of Prince Louis de Polignac. (See illustration.)

"Variations on a Theme of Kurt Weill" (1977) for Brass Quintet and Piano by Stanley Silverman. Full score.

Vom Tod im Wald, clean copyist's p/v score with newly-set titles, UE 18212. Photocopy.

Vom Tod im Wald, clean copyist's partitur with newly-set titles, UE 16854. Photocopy.

"Your Technique." Holograph score with words by Ann Ronell. Photocopy.

"Anhang: Zu Potsdam unter den Eichen", UE 9786, pp. 34-46. Photocopy.

Non-commercial Audio Recordings

Aufstieg und Fall der Stadt Mahagonny [Rise and Fall of the City of Mahagonny]. Stratford, Ontario Festival, 1965. CBC broadcast.

"Caterina Valente sings Kurt Weill." With WDR Big Band, Jerry van Rooyan, cond. Concert at the Kurt Weill Festival, Düsseldorf, 30 March 1991.

"Cry, the Beloved Country." Matrix Ensemble; Robert Ziegler, conductor. BBC Proms, 25 August 1993.

Die Dreigroschenoper. Budapest, radio broadcast, 1986.

Die Dreigroschenoper [L'Opéra de quat'sous]. "Le chant des canons." *Happy End*. "Surabaya-Johnny." Marianne Oswald singing French translations by Mauprey.

The Exception and the Rule, by Bertolt Brecht.

Kleine Dreigroschenmusik; Die sieben Todsünden; Marie Galante (excerpts). Angelina Réaux, soprano, Wesleyan University Orchestra, Melvin Strauss, cond.

Knickerbocker Holiday. Light Opera Works, Evanston, IL, P. Lipari, cond., December 1992-January 1993.

"Kurt Weill Gala." Hessischer Rundfunk broadcast, 17 October 1990.

"Kurt Weill Retrospective." Joe Leiber, on WLFR-FM (New Jersey), 1992.

Der Lindberghflug [The Flight of Lindbergh]. Voices International, Soundplay 1991-1992, distributed by Pacifica Program Service.

[*Marie Galante*] "Les dames et las damas" [incl. selections from *Marie Galante*].

Angelina Réaux, with John McGlinn, Merkin Concert Hall, New York, 26 September 1991.

"Song of the Free" (Weill); "Lied einer deutschen Mutter" (Dessau). Lenya, recording for Voice of America, dubbed from WEDV broadcast.

Street Scene. Cleveland Institute of Music, June 1991, Andrew Foldi, artistic director.

Street Scene. University of Arizona School of Music Opera Theater, November 1991 at Centennial Hall, Joseph Knott, cond.

String Quartet in B minor. Armadillo String Quartet, 29 April 1990.

String Quartet, op. 8. Armadillo Quartet, 4 March 1990.

Symonette, Lys. Broadcast interview re: *Street Scene*. WXXI, 25 March 1991.

Symonette, Lys. "Der unbekannte Weill." Interview with Ursula Deutschendorf recorded from the broadcast, EXTRA 1542/845, 20 October 1990.

Symonette, Lys. Interview with Brigitte Schuber-Riese. NDR 3, 9 September 1993.

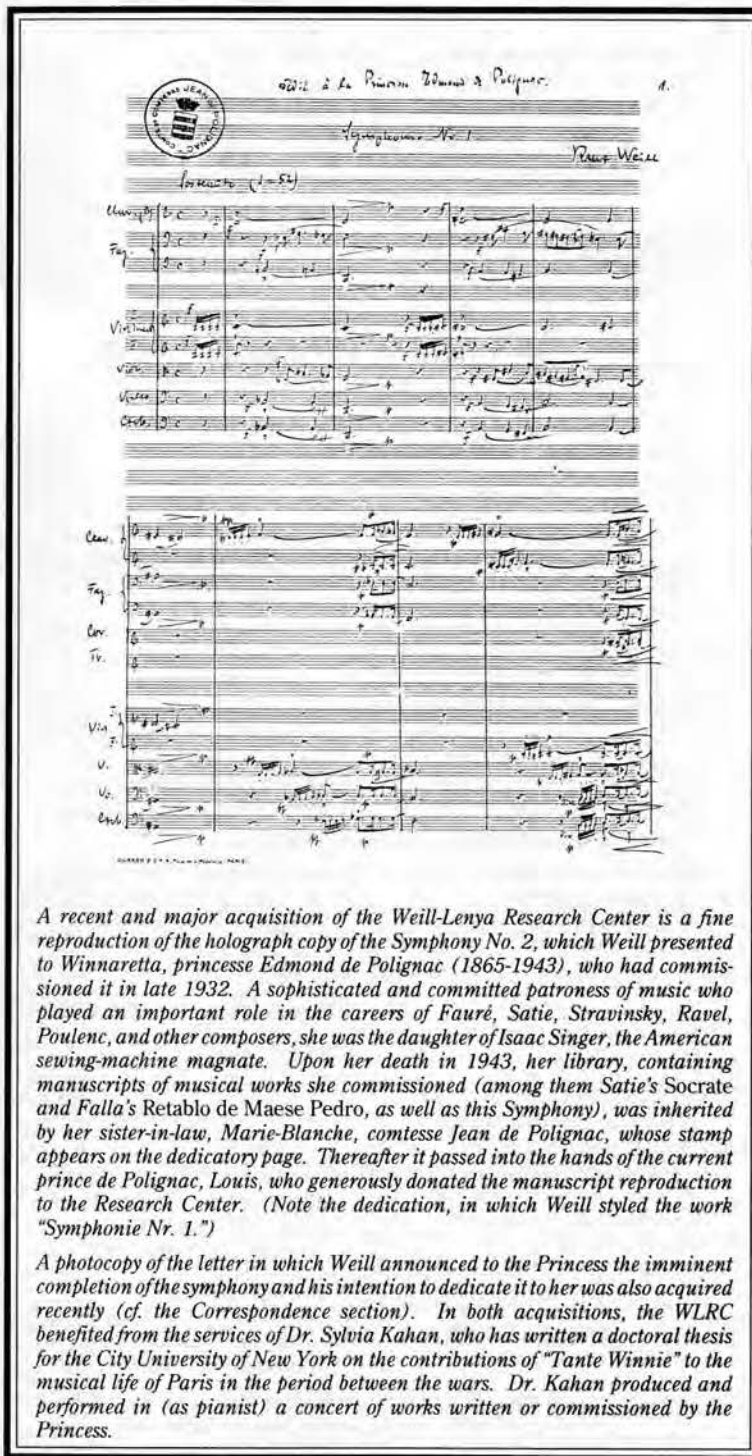
Symphony no. 2. Milwaukee Symphony Orchestra, Julius Rudel, cond., 11 January 1992.

Symphony no. 2; Three songs; *Die sieben Todsünden* [The Seven Deadly Sins]. Mount Vernon Orchestra, Nancy Scimone, soprano, Ulysses S. James, cond., Alexandria, VA, 25 October 1992.

"Tribute to Kurt Weill." The Young Gods, Artag Studio Zürich, November 1990.

Violin Concerto. Tamara Smirnova-Sajfar, violin, Pro Arte Chamber Orchestra of Boston, Gunther Schuller, cond., Sanders Theatre, Cambridge, MA, 21 April 1991.

Where Do We Go from Here? Columbus sequence. Dessoff Choir, Merkin Concert Hall, New York, 15 March 1992.



A recent and major acquisition of the Weill-Lenya Research Center is a fine reproduction of the holograph copy of the *Symphony No. 2*, which Weill presented to Winnaretta, princesse Edmond de Polignac (1865-1943), who had commissioned it in late 1932. A sophisticated and committed patroness of music who played an important role in the careers of Fauré, Satie, Stravinsky, Ravel, Poulenc, and other composers, she was the daughter of Isaac Singer, the American sewing-machine magnate. Upon her death in 1943, her library, containing manuscripts of musical works she commissioned (among them Satie's *Socrate* and Falla's *Retablo de Maese Pedro*, as well as this *Symphony*), was inherited by her sister-in-law, Marie-Blanche, comtesse Jean de Polignac, whose stamp appears on the dedicatory page. Thereafter it passed into the hands of the current prince de Polignac, Louis, who generously donated the manuscript reproduction to the Research Center. (Note the dedication, in which Weill styled the work "*Symphonie Nr. 1*.")

A photocopy of the letter in which Weill announced to the Princess the imminent completion of the symphony and his intention to dedicate it to her was also acquired recently (cf. the *Correspondence* section). In both acquisitions, the WLRC benefited from the services of Dr. Sylvia Kahan, who has written a doctoral thesis for the City University of New York on the contributions of "Tante Winnie" to the musical life of Paris in the period between the wars. Dr. Kahan produced and performed in (as pianist) a concert of works written or commissioned by the Princess.

Der Lindberghflug (excerpts). Otto Pasetti, tenor. *Die Dreigroschenoper* (excerpts). Zebra Opera, Prague.

Lost in the Stars. New Sussex Opera, at the Brighton Festival, England, May 1991.

Lost in the Stars. Princeton Festival, 13 June 1987, Victor Symonette, cond.

Die sieben Todsünden. Anja Silja, soprano; Christoph von Dohnanyi, conductor; Cleveland Orchestra, Salzburg 29 July 1992.

"Sona McDonald sings American Songs." Live performance, [n.d.].

Non-commercial Video Recordings

Maurice Abravanel discusses Kurt Weill's *Seven Deadly Sins* [video recording shown at concert of Utah Symphony, Jan. 15-16, 1993, followed by a performance of the work].

"Alabama Song." Performed by Lotte Lenya. As used on "Monitor" by BBC. Ken Russell, dir.

"Change: the Music of Ernst Krenek." Regents of the University of California, c1990.

"Cry the Beloved Country"
(Concert sequence by David Drew from *Lost in the Stars*); *Marie Galante* (selections); "War Play" (Concert sequence by David Drew from *Johnny Johnson*). Concert at Almeida Festival, 16 June 1990 filmed by BBC. (Audio cassette also available.)

Die Dreigroschenoper [Threepenny Opera]. Cranbrook School (Darlinghurst, Australia), Stephen Lalor, cond., August 1991.

"Echt Brecht." Theater Forum, Dortmund.

Happy End. Oxbow High School (Bradford, VT), 7 February 1991.

Happy End. Rehearsals for Juilliard Drama Division production at Juilliard Theater, April 1991 (rehearsals filmed in February 1991).

"I'm a Stranger Here Myself" [documentary on Kurt Weill in America]. Barrie Gavin, dir., BBC-TV, 31 December 1992. Also German version: "Moritat vom unbekannten Weill," Hessischer Rundfunk broadcast.

Kleine Dreigroschenmusik. "Melodrame," NAPAC Dance Company, Durban, South Africa, 28 June 1991.

[*Kurt Weill Edition*] CNN News Report, 18 February 1993, on Kurt Weill Foundation for Music and its *Kurt Weill Edition*.

Lady in the Dark. Television production starring Ann Southern, broadcast 25 March 1954.

Ute Lemper. Texaco Performing Arts Showcase, Bravo Cable TV broadcast, January 1993, of performance at Bath Festival 1989.

[*Mahagonny Songspiel*] "An Evening with Kurt Weill: *Mahagonny & Happy End* Songspiele." Concert given by The Curtis Institute of Music's Opera Theatre, David Hayes, cond., 30 April 1992.

"September Song" Jack Benny Show [n.d.]. Jack Benny and Liberace play September Song.

[*Die sieben Todsünden*] "The Seven Deadly Sins." Excerpts: Utah Symphony; M. Ragonetti; J. Silverstein, conductor; M. Jacobs, projections and staging.

[*Die sieben Todsünden*] "Les sept péchés capitaux." Teresa Stratas, Anna I; Nora Kimball, Anna II; Kent Nagano, cond.; Peter Sellars, dir. Produced by RM Associates for broadcast.

Street Scene. Eastman Opera Theatre, Eastman School of Music, Kim Kowalke, cond., 1991. (Audio cassette also available.)

Street Scene. Carnegie Mellon Opera Workshop, January-February, 1992. (Audio cassette also available.)

Street Scene. English National Opera, James Holmes, cond., filmed by BBC.

Scripts

Die Bürgschaft. Translated into Dutch by Jean-Marie Tenvelde, 1987.

The Common Glory, a symphonic drama of American History by Paul Green. [n.d.]

Die Dreigroschenoper [Threepenny opera]. Frank McGuinness, transl. For the Dublin Gate Theatre, Dublin.

"Good Morning, Mr. Weill" [Günaydin Mr. Weill]. Turkish translation by Haldun Dormen.

"I'm a Stranger Here Myself." Transcriptions of interviews conducted for BBC-TV broadcast, 31 December 1992.

Johnny Johnson. German translation/adaptation by Richard Weihe, for Opera Factory Zürich.

Knickerbocker Holiday. "Knickerbocker Holiday: a Travesty in Two Acts," 14 leaves, photocopy.

[*Der Kuhhandel*] "Die Verlobung von Santa Maria: exposé." Synopsis of 13 scenes by Robert Vambéry with handwritten annotations by Hans Curjel. Photocopy. From: Deutsches Literaturarchiv, Marbach.

Lost in the Stars. Adaptation by Burgess Meredith. Libretto and vocal score, December 1991.

[*Lost in the Stars*]. "Cry, The Beloved Country," adaptation by Frank Galati for the Goodman Theatre, Chicago, 1993.

[*Love Life*] "A Dish for the Gods: a Vaudeville," c1948.

Marie Galante: a treatment for a play in 2 acts (after the novel by Deval) by Richard Felngale and John Mucci.

"Operette nach Wunsch," 15 September 1991. WDR, Viertes Programm.

"Operette nach Wunsch," 29 September 1991. WDR, Viertes Programm.

Die sieben Todsünden [Seven Deadly Sins]. English transl. by W.H. Auden and Chester Kallman.

"These Precious Days with Kurt Weill" by Herman Rudin and Fred Woessner. Revue using Weill's music, c1991.

"Weltstars singen Weill." Das Samstagskonzert, 1 December 1990, WDR, Viertes Programm.

Der Zar lässt sich fotografieren English transl. by Lys Symonette.

Theses and Dissertations

Bohaumilitzky, Walter. "Caspar Neher's Szenenbild in den zwanziger Jahren: sein Frühwerk (1923-1930)." Ph.D. thesis, University of Vienna, 1969.

Colby, Michael. "Das Berliner Requiem and the development of epic opera." (M.A. thesis, San Francisco State University, 1990.)

Huynh, Pascal. "Kurt Weill et la république de Weimar: une vision de l'avant-garde dans la presse (1923-1933)." Ph.D. thesis, Université François Rabelais de Tours, 1990.

Kilroy, David. "Kurt Weill on Broadway: the Postwar Years, 1945-1950." Ph.D. thesis, Harvard University, 1992.

Luxner, Michael David. "The Early Instrumental Style of Kurt Weill." M.A. thesis, University of Rochester, 1972.

Mentre, Nathalie. "Kurt Weill: 1933-1935: La Période Française et les Chansons en Français." M. Musicology thesis, Université de Nancy, 1993.

Strangis, Francis Anthony. "Kurt Weill and Opera for the People in Germany and America." (M.Mus. thesis, University of Western Ontario, 1987.)

Oral History Interviews

Adler, Stella, with Peggy Sherry; Los Angeles, 2 October 1991.

Anderson, Hesper, with Peggy Sherry; Studio City, CA, 30 September 1991.

Dalrymple, Jean, with Peggy Sherry; New York City, 6 June 1991.

Daniels, Danny, with Peggy Sherry; Santa Monica, 2 October 1991.

De Mille, Agnes, with Peggy Sherry; New York City, 9 August 1991.

Drabek, Kurt, with Bernd Kortländer; Berlin, June 1991.

Duncan, Todd, with Peggy Sherry; Washington, DC, 2 May 1991.

Fabray, Nanette, with Peggy Sherry; Pacific Palisades, CA, 1 October 1991.

Granirer, Martus, with Peggy Sherry; New City, NY, 3 December 1991.

Hayes, Helen, with Peggy Sherry; Nyack, NY, 25 July 1991.

Jeffreys, Anne (Sterling), with Peggy Sherry; Bel Air, CA, 5 October 1991.

Kidd, Michael, with Peggy Sherry; Los Angeles, 1 October 1991.

Lazar, Irving, with Peggy Sherry and David Farneth; New York City, 12 November 1991.

Lewis, Bobby, with Peggy Sherry; New York City, 29 May 1991.

Raksin, David, with Peggy Sherry; Van Nuys, CA, 2 October 1991.

Samrock, Victor, with Peggy Sherry and David Farneth; New York City, 14 June 1991.

Sokolow, Anna, with Peggy Sherry; New York City, 10 May, 1991.

Wager, Michael, with Peggy Sherry and David Farneth; New York City, 19 May, 1991.

Yannopoulos, Dino, with Peggy Sherry; Philadelphia, PA, 4 May 1991.