

Kurt Weill

Volume 25

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Newsletter

May 25, 1951

Mrs. Kurt Weill
Brook House
South Mountain Road
New City, New York

Dear Lenya:

Following our meeting last week, we have given a good deal of consideration to your idea for perpetuating the use of Kurt's music tied in with an estate plan for yourself. As I mentioned to you, the idea was rather new but I see no reason why we cannot go ahead with it and, personally, I find it a very interesting project.

Our thinking has been along the following lines, which I believe will carry out your intentions. First of all a membership corporation will be set up in New York. I would think that one of the following names would be satisfactory, unless you have other ideas:

The Kurt Weill Foundation, Inc.
The Kurt Weill Memorial Foundation, Inc.
The Kurt Weill Music Foundation, Inc.

Initially the foundation will not hold any assets but will be available to receive such assets as you may decide to transfer during your lifetime. As soon as the foundation will remain in shell until such time as it receives property pursuant to your will.

The purpose of the foundation will be to perpetuate Kurt's memory by promoting the use of his music and keeping alive an interest in his works. The foundation would have the power to exploit and publish Kurt's music, arrange concerts, award scholarships, give prizes, etc. In addition, I should

Volume 25 . . .

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A variety of opinions are expressed in the Newsletter; they do not necessarily represent the publisher's official viewpoint. Letters to the editor are welcome.

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Cover image: Letter from John F. Wharton to Lotte Lenya, 25 May 1951. Weill-Lenya Research Center, Series 30, box 3, folder 1

KURT WEILL NEWSLETTER

PUBLISHED BY THE KURT WEILL FOUNDATION FOR MUSIC
HENRY MARX, EDITOR

FALL 1983

**The President's Column:
A PROFILE OF THE FOUNDATION**

It's hard for me to believe that Lenya has been gone nearly two years. When she asked me to succeed her as President of the Foundation, I had no inkling that these two years would be the most hectic, frustrating, rewarding and exhilarating of my life. Although it had been chartered nearly twenty years ago and had been active sporadically during those two decades, the Foundation had been little more than an umbrella for the feeless efforts of Lys Symonette, who instigated many worthwhile projects and funded the numerous requests for music and materials. Suddenly, after Lenya's death, the seven of us she had previously asked to join the Board of Trustees, were faced with the awesome responsibility she had discharged since Weill's death: to protect, promote, and perpetuate Weill's music.

The first year was consumed by legal battles. Although Lenya had specifically bequeathed to the Foundation all royalties and had named it the beneficiary of a remainder trust, her will made no mention of copyright ownership or disposition of archival materials that weren't already on loan at Yale. Finally in August 1982, the New York Surrogate's Court decided the Foundation held to all copyrights that Lenya had owned and awarded it the remaining archival materials.

This enabled us to work out a comprehensive archival agreement with Yale, whereby it would house, catalogue, and service a Weill-Lenya Archive containing nearly all of the original documents, with the exception of visual and audio-video materials. The Foundation established a Research Center and Business Office in New York City that will house photocopies of materials at Yale, and other collections, an audio-video and oral history archive, and satellite references for Weill-Lenya research. We were fortunate that David Farneth agreed to join us as Archivist in April 1983, and we look forward to the official opening of the facility in Lincoln Towers on November 1.

As a neophyte in the business of music, I was overwhelmed by the overlapping, often ambiguous, sometimes only verbal, always confusing maze of assignments and contracts with nearly fifty pub-

lishers and vendors throughout the world. My own research and performing activities had to be suspended while I doggedly learned about international copyright laws, terminations, extensions, the differences between small, grand and print rights, performing rights societies, and the curious internal mechanisms of the "publishing" industry wherein few "publishers" actually print music anymore. My website was necessarily short-lived as I reviewed contracts and accounts that apparently had never been verified, much less audited. I would hope that soon it will no longer be impossible to purchase or rent certain scores in this country because the U.S. rights had been ill-advisedly assigned to, and buried with poor publishers, and that new inquiries concerning rights for the entire Weill catalogue can be answered with certainty by the Foundation so that no one will be discouraged from performances. This process has only just begun, and scrupulous administration of the copyright catalogue will remain the highest priority in this decade.

Currently the Foundation is making application to the IRS to function as an "operating foundation." This will enable us to engage directly in our mission: the promotion and perpetuation of the legacy of Weill and Lenya. We are drafting procedures for grants and awards to fund research and editing projects, special

performances, recordings, productions, workshops, fellowships, and scholarships. Already the Foundation staff of Mrs. Symonette and Mr. Farneth, with the aid of a half-time secretary, are answering inquiries and assisting scholars, performers, conductors, and producers with various projects. Now that the Foundation's existence is secure and its role defined, we are entering an exciting new phase of activities. This is the first issue of a semi-annual newsletter; 1984 will witness the publication of Volume 1 of a Weill Yearbook; long-term plans are being formulated for publication, performance, or recording of such "lost" works as *Der Kuhhandel*, *Die Bürgschaft*, and *The Eternal Road*.

None of the progress during the past two years would have been possible without the unselfish devotion of the dedicated Board of Trustees. As we embark upon the second phase of this remarkable venture, I want to thank publicly Lys Symonette, Henry Marx, Milton Coleman, Guy Stern, Hal Prince, and Julius Rudel for their efforts and support during this formative time. The list of others who nurtured our work is too long to include, but the advice and concern of Ronald Freed, President of European American Music, and David Drew cannot go unacknowledged. My appreciation to all and hopes for a long and fruitful association in the pursuit of our common goals.



Kim H. Kowalek

REHEARSING "KNICKERBOCKER HOLIDAY" with (l. to r.) Walter Huston, Jane Madden and Maxwell Anderson

Twenty-five years ago: The first issue, a six-page fold-out, appeared in the fall of 1983, edited by Henry Marx. In the years between 1984 and 2001, editor David Farneth built the publication into a veritable "mini-journal" that garnered praise from the press.

Kurt Weill Newsletter Back Issues Online

Beginning with the Spring 2003 issue, we have posted current issues of the Newsletter online. In 2005, we started to place back issues online as well: The years 1996–2007 are currently available as searchable full-text PDF files. In addition, we have listed the tables of contents for all back issues. Direct your internet browser to:
<http://www.kwf.org/pages/newsletter/kwn.html>

Note from the Editor

Anniversaries are distinctly unoriginal events, in the sense that they arrive with deadening regularity. Spontaneous they are not. Yet it is the origin and, in our case, the longevity that we celebrate. Would Henry Marx, the first editor of the *Kurt Weill Newsletter*, have thought that the modest six-page "brochure" produced in the fall of 1983 would be the curtain-raiser to a durable "mini-journal" that is still in print a quarter century later? Twenty-five volumes of the *Newsletter* chronicle the activities of the Kurt Weill Foundation, but also, and more importantly, the activities of countless artists and organizations, writers and publishers, students and teachers that keep the work of Weill alive. We seize the opportunity of this anniversary to look back—and forward: Kim Kowalke, the Foundation's President, has accepted our invitation to revisit the last twenty-five years in this issue. And we ask you, our readers, to voice your opinion.

Keeping Weill's work alive and building its popularity was Lenya's resolve when she established the Kurt Weill Foundation for Music, Inc. in 1962. The idea of a foundation that would promote Weill's music is actually older, dating back to the spring of 1951, just a year after Weill's sudden death. John F. Wharton, a trusted attorney and theater expert who had been a founding member of the Playwrights' Company in 1938 (which Weill joined in 1946), discussed with Lenya the possibilities of such a foundation. In a letter of 25 May 1951, he outlined a structure, suggested tasks, and even proposed three names, all very similar to the one eventually adopted. As such, the letter—displayed on our cover—may be the earliest document in the Foundation's "prehistory." There are no documents that tell us why Lenya waited a decade to set up the organization, but we can assume that she thought she could help Weill's memory more effectively with her own artistic contribution. Considering the sheer volume of her activities in the 1950s, it is small wonder that she got "sidetracked."

Lenya's busy schedule also explains why the Foundation's endeavors during her presidency were necessarily limited. Based on recommendations from friends and her own judgment, she awarded scholarships to a number of educational institutions and composers, among them Stefan Wolpe and the young William Bolcom. But as her life came to an end, she took several precautions in an attempt to ensure that the Foundation could operate without her. This was a far cry from (and yet an ironic twist on) the lines sung by the narcissistic hero in *The Firebrand of Florence*, so ingeniously lampooned by Weill and Ira Gershwin as a shameless self-promoter: "To maintain a Cellini Foundation that will keep alive / My memory for generations yet to arrive."

Elmar Juchem

Caring for a Composer

Looking Back on a Quarter Century

by *Kim H. Kowalke*

I had no idea what I was getting into. In early November 1981 I had received a phone call in Los Angeles from Margo Harris, Lenya's friend who was caring for her: "Lenya's dying, and she wants to see you. Can you come to New York? She has to talk to you about the Foundation." I said I'd stop by enroute to the American Musicological Society's annual meeting in Boston the following week. When I arrived at Ms. Harris's apartment, Lenya was alert but alarmingly weak; she had refused morphine that morning so that her mind would be clear. "Kim, I want you to take over the Foundation when I'm gone," she whispered. "I'm leaving everything to the Foundation." I tried to decline politely: "Lenya, I'm deeply honored, but I'm a musicologist and conductor. I know nothing about publishing, copyrights, contracts, and the music business. I'm the wrong person." "You'll learn," she insisted. "You really care, and you're the only one I can trust—you've never asked me for anything. I've made a new will requesting the Board to elect you as my successor as President. Lys will be musical executive." My resolve weakened as Lenya's condition did; I couldn't refuse her under these circumstances. "Is there anything you want me to do for you now," I inquired. "Go out to Brook House in New City and in my second-floor bedroom there's a steel file cabinet that contains all Kurt's and my letters," she instructed. "You'll know what to do with them. Margo will give you the key." But Margo adamantly refused, claiming that everything in the house was being left to her. I had lost the first of countless battles to be waged in the year following Lenya's passing over the controversial deathbed testament—her final act as custodian of Weill's legacy.

Fortunately, upon learning of her terminal cancer diagnosis, Lenya had heeded the advice of Lys Symonette (Weill's musical assistant on Broadway after 1945) and Milton Coleman (Lenya's accountant since the 1950s) to expand and formalize the Foundation's board of trustees, and in September 1980 Harold Prince, Julius Rudel, Guy Stern, and Henry Marx had joined me in accepting Lenya's invitation to become trustees. Having been alarmed by conflicting claims concerning legal misconduct, rumors of confiscated recordings of conversations between Lenya and her executors, and thus the extent to which the will reflected Lenya's stated intentions, three of us now petitioned for a special meeting of the board, which convened eight days after Lenya's death on 27 November. The board elected new officers (including me as President), ascertained that the assets of the Foundation totaled just \$4300 in cash and \$15,000 of AT&T stock (which Lenya had donated previously), and terminated as the Foundation's legal counsel the attorney who was now one of two executors of her estate. When the executors finally filed the will for probate, we learned that the Foundation was actually not the beneficiary of "everything," but rather only future income deriving from the copyrights of Weill's music, which would, however, be administered in perpetuity by the executors. Ms. Harris was indeed bequeathed the contents of both Brook House and Lenya's apartment, as well as the income deriving from the entire residuary estate (along with Lenya's sister in Vienna and a close friend in Hamburg). Yale's Music Library would inherit all musical manuscripts and memorabilia already on deposit there—without any stipulation of the terms of an archival agree-

Kurt Weill Newsletter 1983–2007

The following pages list some of the most important topics and events (performances, publications, recordings, etc.) drawn from the pages of the *Newsletter*.

1983

Foundation offices
open at 142 West
End Avenue,
New York
Yale conference and
festival (2–5
November)



1984

KWF grant program initiated and first
grants awarded
Down in the Valley broadcast on PBS
Yale exhibition of Weill/Lenya archive
Tryout released by DRG Records
Reissues of Lenya recordings:
Dreigroschenoper, *Aufstieg*, *Berlin Theater
Songs*

Lady in the Dark with Gertrude Lawrence
from AEI
Weill biographies
from Jarman,
Schebera
Aufstieg at
Gärtnerplatz
Theater,
Munich



1985

R&H adds *Threepenny Opera* (Blitzstein) to
its catalog
Reissues of *Knickerbocker Holiday*, *One Touch
of Venus*, Lenya song recordings
Comprehensive publishing agreement with
EAM
Arena Stage *Happy End* broadcast on PBS

ment I had negotiated the previous summer on Lenya's behalf. Our new legal counsel recommended that the Foundation contest the will and petition the Surrogate's Court to construe its ambiguities and omissions so as to allow the Foundation to fulfill its chartered mandate to "protect, promote, and perpetuate the legacy of Kurt Weill."

In July 1982 the Foundation emerged from months of court proceedings and private negotiations with the ownership of archival materials related to Weill and Lenya still contained in the dwellings, an agreement with Yale's Music Library, and the right to administer Weill's copyrights (though the executors would continue to collect their commissions in perpetuity as if they were doing so). At the board meeting on 1 September 1982, I could report that the Foundation was now Weill's legal successor in interest, and our real mission could begin in earnest. At the agenda-packed 1982 annual meeting in December, the Board adopted its first annual budget (\$275,000), established a Special Projects Fund, committed itself to creating a grants program, laid plans to obtain the Rita Weill Collection of autograph scores and correspondence, decided to commission a biography of Lenya, and authorized the employment of a part-time secretary and full-time archivist.

I also presented a forty-point proposal for a "long-term activity agenda," overly ambitious if not hopelessly naïve in its aspirations: setting aside royalty income each year for an endowment because copyrights, as a finite "wasting" asset, would not outlive the Foundation's mission; publishing a promotional brochure, a newsletter, and an annual yearbook; establishing a grants program for performance, production, and scholarship related to Weill's works; editing and publishing Weill's music, culminating in a complete critical edition; evaluating all current contractual agreements and whenever possible recapturing copyright assignments, auditing royalty statements for accurate and timely payment, nurturing cooperative relationships with co-owners of copyrights; finding a permanent home for the Foundation suitable to house a projected Weill-Lenya Research Center, which would aspire to "complete documentation," at least in photocopy; sponsoring conferences, symposia, festivals, productions, recordings; serving as the "first call" for information, photographs, program notes; editing, trans-

lating, and publishing Weill and Lenya's literary legacies; founding an international Weill society; initiating prize competitions for young performers, composer/lyricists, scholars; defining the structure and roles of officers, trustees, employees and recruiting incrementally a dedicated full-time staff to implement these programs.

By the fall of 1983, when the first, six-page issue of the semi-annual *Kurt Weill Newsletter* appeared in conjunction with the opening of the Weill-Lenya Research Center in Lincoln Towers and the Weill Symposium/Festival at Yale, the President's Column presented a brief "Profile of the Foundation," including the announcement of the appointment of the first full-time staff member, David Farneth, as Archivist. Over the next two decades that staff would grow steadily with the Foundation's programs and annual operating budget, peaking at eight in anticipation of the Weill centenary celebrations. Although Farneth's eighteen-year tenure would provide a pillar of stable leadership, other key members of the team for at least eight years each included Mario Mercado (1986-1994), Edward Harsh (1992-2000), Brian Butcher (1994-2003), as well as Elmar Juchem (1998-), Carolyn Weber (1998-), and Farneth's erstwhile assistant and then successor, Dave Stein (1994-). The "profile" concluded with acknowledgment of the unselfish dedication of the Board of Trustees, whose membership would remain remarkably stable, with six of Lenya's original appointments eventually serving at least twenty-five years and three continuing as active members today, all unanimously committed to high ideals rather than petty self-interests. The key figures of the formative period of the Foundation's programs were also my principal mentors: Lys Symonette, who had handled so much of Lenya's business correspondence during the seventies and would work indefatigably as both trustee and staff member "für Weill" until her death in 2005; Ronald Freed, President of European American Music, who masterminded consolidation of worldwide publishing arrangements, gave me an almost daily tutorial in copyright law and business affairs, and functioned as the Foundation's advocate and partner; David Drew, who had served as a trustee of the Foundation until 1977, shared his encyclopedic knowledge of Weill's music and reception history, and continues to advise as an honorary trustee.

That first issue of the *Newsletter* also announced "long-term

1986

Lost in the Stars at Long Wharf Theatre and 92nd Street Y (Maurice Levine)

Aufstieg and *Zar* recordings from Capriccio Hal Willner produces *Lost in the Stars*, a

Weill tribute recording

Aufstieg at Scottish Opera

Stratas Sings Weill released by Nonesuch

Strehler directs

Threepenny in Paris

Four Walt Whitman

Songs published

1987

British premiere of

Der Silbersee at

Camden Festival

Foundation moves

to 7 East 20th Street

McDonald's TV ad: "Mac Tonight"

Weill Festival at NYC's Merkin Hall

Dreigroschenoper at

Theater des Westens

1957 *Johnny Johnson* recording reissued

One Touch of Venus at Goodspeed Opera House

David Drew's *Kurt Weill: A Handbook* published

A New Orpheus: Essays on Kurt Weill (ed. Kim Kowalke) wins ASCAP's Deems



Taylor Award

1988

Aufstieg at Teatro Colon, Buenos Aires

Michael Tilson Thomas records *Seven Deadly Sins, Kleine Dreigroschenmusik* (LSO)

Original Broadway cast album of *Street Scene* reissued

Angelina Réaux in *Stranger Here Myself* at New York Public Theater

1989

Kurt Weill: A Guide to His Works (ed. Mario Mercado) published by EAM

Threepenny Opera revived on Broadway with Sting

Aufstieg in Los Angeles



plans for publication, performance, or recording of such 'lost' works as *Der Kuhhandel*, *Die Bürgschaft*, and *The Eternal Road*." With the release on CD next year of a "complete" *Eternal Road* and a DVD of the Vienna Volksoper *Kuhhandel*, those plans will have taken a full quarter century to come to fruition. But in the interim more than forty new recordings of Weill's "completed" stage works appeared on disc or videogram, seven of them for the very first time and *Die sieben Todsünden* in no fewer than thirteen renditions. Within a single decade the Weill-discography increased five-fold, and today only *Knickerbocker Holiday*, *One Touch of Venus*, and *Love Life* still await such documentation.

By the time the second issue of the *Newsletter* went to press in 1984, it had already become apparent that the cozy alliteration of "protect and promote" camouflaged a dynamic tension between the compound verbs articulating the Foundation's mission. Five theaters (in Los Angeles, San Francisco, Chicago, Paris, and Bochum) had mounted productions of unauthorized "mish-mash" *Mahagonnys* as plays-with-music, in which Weill's contribution had been either discarded entirely or so mangled as to be unrecognizable. Working in tandem with his publishers, the Foundation had no choice but to adhere to Weill's own precedent, insisting that completed stage works be performed with his music and orchestrations intact. Closing the Bochum production caused particular furor among German spoken-drama theaters; this incident initiated the negative and persisting image of the Foundation as the uninformed American "policeman." My proclamation in the *Newsletter* did nothing to dispel that impression: "Let it be known that poachers and other copyright infringers will be prosecuted with the same vigor with which the Foundation will assist honest revivals of the work. There may be 'nothing you can do to help a dead man,' but Weill's music is still very much alive. It will be protected."

Balancing promotion of Weill's works to the widest possible audiences and performing institutions with protection of their artistic integrity remains a precarious walk on a tightrope, especially as hardly a week goes by without a staff member trying to explain and defend the distinction Weill himself articulated between the "anything goes" policy concerning interpretation of single songs in a popular context and the "present what Weill wrote" mandate for

productions of complete stage works. (That Lenya herself, but only after Weill's death, exercised her unique legal and personal prerogative and frequently recorded the works in uncredited adaptations accommodating her diminished vocal range only complicates matters, as her precedent is continually cited as authoritative license to adapt the works to the performers rather than cast performers capable of meeting the music's demands—most recently last summer in a high-profile production in Madrid.)

By the time Volume 5, no. 1 appeared in 1987, Weill's principal publishers stipulated in every license that his music must be performed in the theater or concert hall without reorchestration, rearrangement, interpolations, or additions. A report from Universal Edition's promotional director that "some of the prohibitions, especially the one in Bochum, exert a permanent influence on the readiness of producers to contemplate staging Weill operas, for the main reason that they are afraid to be involved in copyright problems" prompted me to pen "Is Anyone Minding the Store?" to explain the Foundation's artistic policies, especially in the wake of McDonald's glitzy television and radio advertising campaign promoting the culinary delights of a "Big Mac Tonight" to the strains of the "Moritat": "We urge anyone who disagrees with our policies to engage us in dialogue; and we welcome creativity in performance and production within the limits of the integrity of Weill's music. We will not interfere with productions, performances, or recordings by attempting to enforce 'quality control' beyond adherence to Weill's musical texts." Two decades later staff members continue to recognize, as I had written in 1987, that "times and circumstances do change, so the Foundation considers each case on its own merits, but an argument for tampering with Weill's scores must be very compelling indeed for the Foundation to deviate from the central mission stated in its charter: the protection of Weill's artistic legacy."

A controversy of a very different sort had arisen the previous year in the *Newsletter*, as Richard Taruskin reviewed the Foundation's first scholarly publication, *A New Orpheus: Essays on Kurt Weill*. Hailing a new era of Weill scholarship enabled by "the means to support primary research on Weill and his times on an unprecedented scale," Taruskin advocated exorcising from Weill

WLRC acquires the Hanns and Rita Weill Collection

1990

Weill Festival in Düsseldorf (other festivals at Almeida Theatre, Boston



Aufstieg at Hamburg Staatsoper, Frankfurt Oper, and Maggio Musicale, Florence

Conservatory, Great Lakes Theater Festival (Cleveland)) Maurice Abravanel honored with first Kurt Weill Distinguished Achievement Award

Kurt Weill: Eine Biographie in Texten, Bildern und Dokumenten, by Jürgen Schebera (Engl. version 1995)

BBC broadcast of *Bird of Passage: Kurt Weill in Exile* (performances from Almeida Festival)

Gesammelte Schriften published (eds. Hinton and Schebera)

Hinton's *The Threepenny Opera* published in the Cambridge Opera Handbook Series

Love Life at American Musical Theater Festival, Philadelphia

Berlin im Licht, with HK Gruber and Ensemble Modern, released on Largo Capriccio releases *Happy End, Silbersee, Lindberghflug/Ballad of Magna Carta*

1991

Capriccio Der Jasager/Down in the Valley Ronald Taylor's *Kurt Weill: Composer in a Divided World* published

Two recordings of *Street Scene*: Scottish Opera on Decca (Mauceri) and English National Opera on TER (Davis)

1992

Aufstieg at Staatstheater Stuttgart (cond. Markus Stenz, dir. Ruth Berghaus) *Lost in the Stars* at Boston Lyric Opera Britten-Weill Festival



studies a number of “demons from the old era,” including Brecht, Adorno, Schoenberg, and the Broadway Weill: “as long as we remain shackled, on the one hand, by allegiance to values Weill rejected, and on the other, by our cursed inability to accept as valid a disunified entity, be it a sonatina movement or a life’s work, the American Weill will remain a demon to be locked up in Pandora’s box, or else a blot that disfigures the whole career in retrospect.” Prompting a brilliant retort by David Drew (Volume 5, no. 2), Taruskin responded in turn with an ecstatic review of Drew’s *Kurt Weill: A Handbook* (Volume 6, no. 1). Taruskin’s admission that he found himself “far more interested in Weill and his work than I was before” aptly characterizes the sea-change in Weill’s standing at large within the broader world of academic discourse. Committed to enabling scholarship of every persuasion on an international scale, the Weill-Lenya Research Center quickly acquired the reputation of being the “friendliest” of archives, a treasure trove of primary materials, continually augmented with acquisitions such as the Rita Weill/Hanne Holesovsky Collection of manuscripts and correspondence.

Whereas only three doctoral dissertations had focused primarily on Weill prior to 1983, in the intervening decades twenty-five theses have been completed, with almost two-thirds emanating from Europe, where Weill had been virtually a non-entity within academia. The Foundation itself initiated eight volumes, including three editions of *Kurt Weill: A Guide to His Works*, *A Guide to the Weill-Lenya Research Center* (1995), two collections of essays, the award-winning Weill-Lenya correspondence in both English and German (1996, 1998) and the correspondence with his family (2000), *Lenya the Legend* (1998; German 1999), and *Kurt Weill: A Life in Pictures and Documents* (English and German, 2000). The Foundation also collaborated decisively in the preparation and publication of eleven other books during this period and sponsored dozens of symposia and conferences. Weill is no longer a footnote in the history of music and theater in the twentieth century, as he was when I began my dissertation in 1974, when Lenya welcomed my interest by asking what flavor of ice cream I liked when she opened the door to her apartment on East 55th Street for my first meeting as a Yale graduate student with her and David Drew. Now

doctoral seminars focus on Weill, and all but the most “retro” histories of music consider him to be a major figure. In fact, scholarship on Weill and musical theater of the past century have blossomed so rapidly and fruitfully that the Board of Trustees inaugurated the Kurt Weill Prize for Distinguished Scholarship in 1995, with awards now given biennially for both book and article publications.

Three years later, on the occasion of a Weill symposium festival at the Eastman School of Music celebrating the centenary of Lenya’s birth and the arrival of all of Weill’s European autographs published by Universal Edition, the Board authorized the founding of the annual Lotte Lenya Competition for Singers, a contest unique in its repertoire demands and its emphasis on acting as well as singing. Although merely a regional pilot event then, it quickly grew into a major international competition, attracting more than 150 contestants last year from around the globe, with the top prize increasing to \$10,000 in 2008. Previous winners and finalists are now appearing in roles on Broadway and with the most prestigious operatic companies around the world. The Lenya Competition is only the most visible of the Foundation’s programs dedicated to nurturing and abetting performances of Weill’s music, building sturdy bridges to performers, producers, institutions, and audiences, both present and future. In the 1990s, the Foundation self-published a series of five “sourcebooks” to assist producers of Weill’s stage works, and the Weill-Lenya Research Center’s visitors continue to comprise more performers, conductors, directors, and producers than scholars. Since its initiation in 1984, the Foundation’s grant program has disbursed nearly two million dollars in support of performances and productions of Weill’s works, not counting funding of research, subvention of publications, and sponsorship of conferences and symposia.

But perhaps none of the Foundation’s programs reifies the intersection of performance and scholarship more vividly and permanently than the Kurt Weill Edition. In 1990, at its meeting in Marienthal, Germany, following the 90th birthday festival and symposium in Westphalia, the Board of Trustees, acting on the recommendation of the International Advisory Panel and recognizing the urgent need to make Weill’s music available in reliable editions,

at Aldeburgh
Kurt Weill Edition is established

1993

Protagonist/Zar double bill at Santa Fe Opera
First Kurt Weill Fest in Dessau
Weill’s autograph of the revised Second Act for *Bürgschaft* surfaces
Lost in the Stars recorded by Rudel and Orchestra of St. Lukes released on MusicMasters Classics
Weill-Lenya Research Center awarded National Endowment for the Humanities grant (NEH)

1994

NEH grant to Kurt Weill Edition

Lady in the Dark in inaugural season of “Encores!” at New York City Center

Houston Grand Opera *Street Scene*, travels to Ludwigshafen and Berlin’s Theater des Westens
Kurt Weill in America (Barrie Gavin/Kowalke) produced by Hessischer Rundfunk, Frankfurt
Deutsche Grammophon releases *Die sieben Todsünden* with Anne-Sofie von Otter (cond. John Eliot Gardiner)



1995

First Kurt Weill Prize for scholarship in twentieth-century musical theater awarded
Love Life at Opera North, Leeds
Houston Grand Opera *Street Scene* broadcast on European TV
Kurt Weill Festival organized by Jeunesse Musicale, Vienna
Lotte Lenya: Ein erfundenes Leben (Gavin) produced by Hessischer Rundfunk
Dreigroschenoper in Frankfurt (televised)

1996

Weill-Lenya correspondence published (eds. Symonette / Kowalke), wins ASCAP’s Deems Taylor Award, *New*

authorized a feasibility study of a complete critical edition of his oeuvre. At its annual meeting in 1991, the Board endorsed the funding, organization, and announcement of the Kurt Weill Edition; in 1992 I appointed the editorial board of David Drew, Stephen Hinton, Giselher Schubert, and myself; the following year the editorial board drafted the editorial principles and commissioned the first nine volumes from outside editors. To date, five volumes and their critical reports have been published, garnering widespread praise and several awards for their graphic excellence and their pathbreaking approach to editing the work of a composer for the theater. Six more volumes are in various stages of preparation, but it's clear that the Kurt Weill Edition will require several more decades to achieve its aspirations to "completeness."

By any standard, the pinnacle of activity and achievement in the first quarter century since Lenya's death was the worldwide observance of the centenary of Weill's birth and the fiftieth anniversary of his death, extending from May 1999 until May 2001, when the Foundation's actual annual operating expenditures exceeded one million dollars for the first time, including more than \$250,000 in grants and prizes. Headlined by major festivals in New York, London, Berlin, Dessau, the centenary celebrations included symposia, conferences, exhibitions, as well as performances and recordings of all but a handful of Weill's compositions. Weill's musical legacy enjoyed the luxury of being heard virtually complete, probably for the very first time. No period in the history of Weill reception had witnessed so wide or thorough a reassessment of his works and their significance.

The 2006 annual meeting of the Board of Trustees marked yet another milestone in the Foundation's history: 25 years since the troubling days following Lenya's death, when the Foundation's future was anything but certain, its assets all but negligible, and its agenda unformulated beyond the vague "protect and promote" clause of its charter. I was surprised to find in retrospect that the 40-point "Outline of Activity Agenda" presented in 1982 had, in the interim, been implemented to a degree beyond any expectations I might originally have entertained. I suggested in my annual report to the Board last year that "in taking stock of what we've accomplished, we can all be very proud, but we can't be complacent. With

such success come new opportunities, obligations, and issues." I therefore proposed that they and the staff collectively embark on a major "strategic planning" initiative, which I tentatively dubbed "KWF: The Next Quarter Century." That process is now well underway, with the staff "retreating" last September to evaluate current programs and to imagine future goals, needs, and initiatives. The Board will consider that report at its annual meeting this December and meet mid-year in 2008 to continue the process, which will have to take account that in 2020 the majority of Weill's works will fall into the public domain throughout much of the world and royalty income will decline precipitously. Will the Foundation's endowment be sufficient to enable it to continue its core mission beyond 2020 and what should the priorities be? Should we now (reflecting my Minnesota farm background) make hay while the sun shines and expand programs? What new programs should be initiated? Should the Foundation now broaden its initiatives beyond Weill- and Lenya-specific projects?

We invite the readers of the *Newsletter* to participate in this process, critiquing the Foundation's programs and policies during the previous quarter century and suggesting expansions, alternatives, and new approaches. (Feel free to do so anonymously, addressing your ideas to anyone on the staff or the Board.) Caring for the composer is our common bond.

Kurt Weill



Johnny Johnson at Theater des Westens
Silbersee in Dessau
Silbersee at the BBC Proms
Tamara Levitz's *Teaching New Classicality*
(on Busoni's master class) published
First volume of Kurt Weill Edition is published (*Dreigroschenoper* facsimile)

York Times "Notable Book of the Year," and *Financial Times* "Book of the Year"
One Touch of Venus (with Melissa Er-rico) at New York City Center's "Encores!"

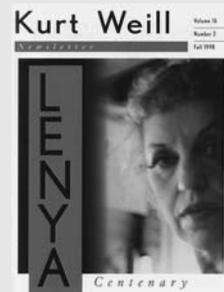
1997

EMI release of *Kurt Weill on Broadway* (featuring Thomas Hampson; cond. John McGlinn)
Lady in the Dark at Royal National Theatre, London
Seven Deadly Sins at New York City Opera
Berlin Philharmonic records Symphony no. 2 and Violin Concerto (Frank Peter Zimmerman) for EMI
September Songs: The Music of Kurt Weill released (prod. Hal Willner)
Erato releases complete recording of *Johnny Johnson*

1998

First Lotte Lenya Competition for Singers
Lenya, the Legend: A Pictorial Autobiography

published (ed. Farneth)
Lenya's complete recordings released on an 11-CD set by Bear Family
Bürgschaft in Bielefeld
Aufstieg at Salzburg Festival
Jay Records/TER releases *Lady in the Dark* (London cast)



1999

Der Weg der Verheißung (cond. Mauceri) in Chemnitz, travels subsequently to New York, Hannover, Tel Aviv
Bürgschaft at Spoleto Festival USA (cond.

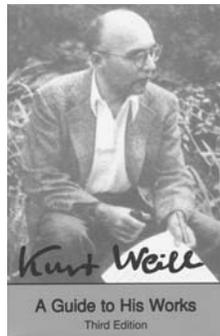
Books Produced by the Foundation (or with extensive Foundation participation)

A New Orpheus: Essays on Kurt Weill, ed. Kim H. Kowalke (Yale University Press, 1986)

Lenya: A Life by Donald Spoto (Little, Brown, 1989)

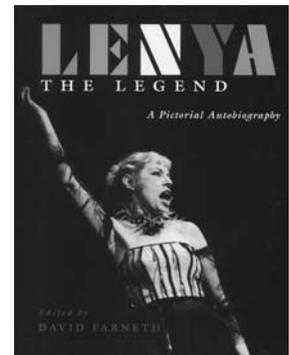
Kurt Weill: A Guide to his Works, 1st ed. (Kurt Weill Foundation for Music, 1989; 3rd ed. 2002)

Kurt Weill: Musik und Theater: Gesammelte Schriften, ed. Stephen Hinton and Jürgen Schebera (Henschelverlag, 1990; revised and expanded edition: Schott, 2000)



Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya, ed. and trans. Lys Symonette and Kim H. Kowalke (University of California Press, 1996; German edition: Kiepenheuer & Witsch, 1998)

Lenya, the Legend: A Pictorial Autobiography, ed. David Farneth (Overlook, 1998; German edition: Könemann, 1999)



Kurt Weill: Auf dem Weg zum "Weg der Verheißung", ed. Guy Stern and Helmut Loos (Rombach, 1999)



Vom Kurfürstendamm zum Broadway: Kurt Weill (1900–1950), ed. Bernd Kortländer, Winrich Meiszies, and David Farneth (Droste, 1990)

A Stranger Here Myself: Kurt Weill Studien, ed. Kim H. Kowalke and Horst Edler (Olms, 1993)

A Guide to the Weill–Lenya Research Center, ed. David Farneth, John Andrus, and Dave Stein (Kurt Weill Foundation for Music, 1995)



Kurt Weill: A Life in Pictures and Documents, ed. David Farneth, Elmar Juchem, and Dave Stein (Overlook, 2000; German edition: Ullstein, 2000)

Briefe an die Familie (1914–1950) by Kurt Weill, ed. Lys Symonette and Elmar Juchem (Metzler, 2000)

Kurt Weill: Briefwechsel mit der Universal Edition, ed. Nils Grosch (Metzler, 2002)

Rudel, dir. Jonathan Eaton)



Firebrand of Florence at Ohio Light Opera
One Touch of Venus in Freiburg
Silbersee released on RCA
Warner Bros. publishes *Kurt Weill Songs: A Centennial Anthology* (2 vols.)

2000

Major Weill festivals in London, Berlin, and New York
BBC Symphony Orchestra's "Kurt Weill

Weekend"

Kurt Weill: A Life in Pictures and Documents (eds. Farneth/Juchem/Stein) published in English and German (*Süddeutsche Zeitung's* "Book of the Month" award)
Concert *Firebrand of Florence* in Vienna
"Musical Stages": Weill exhibition at Berlin's Akademie der Künste
Die Dreigroschenoper (KWE Ser. 1, vol. 5) published; wins Paul Revere Award for Graphic Excellence
BMG releases *Dreigroschenoper* with HK Gruber and Ensemble Modern (following the text of the critical edition)
EMI releases *Bürgschaft* (cond. Rudel)
Gesammelte Schriften (eds. Hinton and Schebera), expanded and revised edition published

Pascal Huyhn's *Kurt Weill, ou, La conquête des masses* published
Juchem's *Kurt Weill und Maxwell Anderson* published

2001

Lady in the Dark in Philadelphia and Palermo
Aufstieg at Hamburg Staatsoper (cond. Metzmacher, dir. Konwitschny)
Street Scene at Chicago Lyric Opera and Minnesota Opera
Weill's *Briefe an die Familie* (family correspondence) published (eds. Symonette and Juchem)



Complete Recordings of Weill's Stage Works

before 1983:

Die Dreigroschenoper
Happy End
Aufstieg und Fall der Stadt Mahagonny
Der Jasager

Die sieben Todsünden

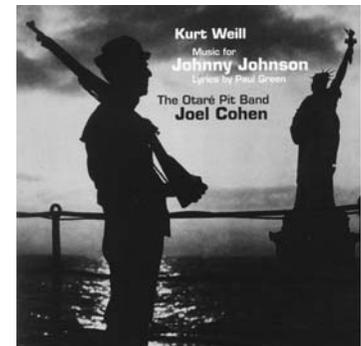
Johnny Johnson
Lady in the Dark

since 1983:

Zaubernacht
Der Protagonist
Royal Palace
Der Zar lässt sich photographieren
Die Dreigroschenoper
Happy End
Aufstieg und Fall der Stadt Mahagonny
Der Jasager
Die Bürgschaft
Der Silbersee
Die sieben Todsünden
Der Kuhhandel
The Eternal Road
Johnny Johnson
Lady in the Dark
The Firebrand of Florence
Street Scene
Lost in the Stars



MGM recording of *Johnny Johnson*,
released 1957



Erato recording of *Johnny Johnson*,
released 1997

RCA Red Seal releases *Charming Weill* dance band arrangements (featuring Max Raabe and the Palast Orchester; cond. Gruber)
Decca Broadway reissues original cast album of *Lost in the Stars*

2002

Protagonist released on Capriccio (cond. Mauceri)
“Making Music Theater”: Weill exhibition at Lincoln Center
Les sept péchés capitaux at Paris Opera
Bürgschaft and *Johnny Johnson* in Dessau



Zaubernacht released on Capriccio
Weill-UE correspondence published (ed. Nils Grosch)
Foster Hirsch's *Kurt Weill on Stage* published

2003

Firebrand of Florence released on Capriccio (BBC Symphony Orchestra; cond. Davis), wins 2004 Echo Klassik award
Eternal Road (excerpts) released on Naxos
Dreigroschenoper in Hannover
Happy End at Shaw



Festival
Seven Deadly Sins in Cincinnati
Threepenny Opera in Williamstown and London's National Theatre
Zaubernacht in Dessau and Düsseldorf

2004

Bregenz Festival features *Protagonist*, *Royal Palace*, and *Kuhhandel*
Royal Palace and *Der neue Orpheus* released on Capriccio (cond. Davis)
Ricarda Wackers's *Dialog der Künste* (Weill/Goll collaboration) published



Dissertations on Weill

before 1983:

United States (2)
Austria (1)

Total: 3

since 1983:

Germany (10)
United States (9)
Austria (2)
France (2)
Canada (1)
Sweden (1)

Total: 25



Weill's fair copy of "The Good Earth," lyrics by Oscar Hammerstein

Autograph Music Manuscripts Discovered or Acquired Since 1983

The Ballad of Magna Carta, vocal score, donated by publisher in 1984

Der Protagonist, draft, purchased in 1985

"Surabaya-Johnny," draft, purchased in 1988

Hanns and Rita Weill Collection, purchased in 1989, early music manuscripts:

"Abendlied" and "Maikaterlied"

"Gebet"

"Ich weiß wofür"

Intermezzo

"Mi addir" and "Es blühen zwei flammende Rosen"

Ofrabs Lieder

"Sehnsucht"

Cello Sonata, first movement

"Die stille Stadt"

String Quartet in B minor

Suite for Orchestra in E Major

"Melodram" from *Die Dreigroschenoper*, sketch, purchased in 1992

Die Bürgschaft, full score, revisions of Act II, color copy donated by Universal Edition in 1993

String Quartet in B Minor, fair copy of full score, purchased in 1995

"Your Technique," vocal score, purchased in 1995

"The Good Earth," vocal score, donated by Carolyn Abravanel in 1995

Mann ist Mann, full score, two numbers from incidental music, purchased in 1996

"Das schöne Kind," vocal score, purchased in 1997

Die sieben Todsünden, fair copy vocal score, photocopy donated by private owner in 2005

Die sieben Todsünden, draft, color copy donated by Edward James Foundation in 2005

Dreigroschenoper in Hamburg with Ulrich Tukur (televised)

Aufstieg in Nuremberg

Unsung Weill: 22 Songs Cut from Broadway and Hollywood published

Chamber Music (KWE Ser. II, vol. 1) published; wins Paul Revere Award

2005

Weill's draft of *Die sieben Todsünden* surfaces

Aufstieg at Dresden Staatsoper, Darmstadt, and Bari

One Touch of Venus at Opera North



Concert *Firebrand of Florence* and *Happy End* in Dessau

Symphonies Nos. 1 & 2 released on Naxos (cond. Marin Alsop)

2006

Threepenny Opera revived on Broadway with Alan Cumming

Weill's lost orchestration of *Zaubernacht* surfaces

Aufstieg at Komische Oper Berlin

Dreigroschenoper at Berlin's Admiralspalast (dir. Brandauer)

First English-language recording of *Happy*



End released on Ghostlight Records

Lady in the Dark: Biography of a Musical by Bruce McClung published

2007

LoveMusik, a musical retelling of the story of Weill and Lenya, opens on Broadway (book Alfred Uhry, dir. Harold Prince)

Aufstieg at Los Angeles Opera, Opera Boston, and Spoleto Festival USA

Dreigroschenoper in Frankfurt (televised) *Dreigroschenoper* at Berliner Ensemble (dir. Wilson)

LA *Aufstieg* television broadcast, DVD release by EuroArts

LoveMusik cast album released on Ghostlight Records

Letters

I thought readers of the *Kurt Weill Newsletter* might be interested to learn that on 30 July 2007, a lavishly illustrated feature story of the German newspaper *die tageszeitung (taz)* announced a new claimant for the authorship of “Mack the Knife.” When just about every possible witness has passed away, the sensationalist report sported the headline, “And they keep it out of sight—The melody of ‘Mack the Knife’ is not by Kurt Weill after all, but by a composer from the Saarland. According to his daughter.”

Thus we have increased the number of pretenders rivaling Weill from two to three. One of them, obviously, has been the happy-go-whistle Brecht, but for many years the Berlin-based manufacturer of barrel organs, Giovanni Bacigalupo, has been a contender as well, albeit in the category of an improbable also-ran. These two have now been joined by Albert Niklaus from the small German state of Saarland. His daughter, the pianist Angelika Bronnec from the town of St. Ingbert, has opened the family archive and thrown her hat into the ring. If the accuracy of the *taz* article by Robert Ackermann is any indicator for the plausibility of her hypothesis, she ought to retrieve her headwear quickly, as too many factual errors appear in a few short paragraphs: In 1927, according to Bronnec, her father wrote a little advertising tune for a song contest held by the Bemberg company, a manufacturer of hosiery in Berlin. When Niklaus saw *Die Dreigroschenoper* two years later, more or less coincidentally, at Berlin’s Kroll-Oper, he recognized “his” melody in “Moritat.” How could Weill have known of his unpublished tune? Weill’s close confidant, Richard Tauber, who had chaired the jury of the contest, must have given Weill the manuscript. So Bronnec’s story goes.

But *Die Dreigroschenoper* was not performed at Berlin’s Kroll-Oper in 1929, in fact, it was never performed in that house. What *was* performed there was Weill’s suite of the stage work, *Kleine Dreigroschenmusik*, whose premiere was conducted by Otto Klemperer on 7 February 1929. It is absurd to state that the star tenor Richard Tauber had been a close friend of Weill’s. The two probably never met, at least no documentary evidence survives that they did. Could it be that the daughter (and her don’t-bother-with-fact-checking reporter) confused the operetta tenor with a man who

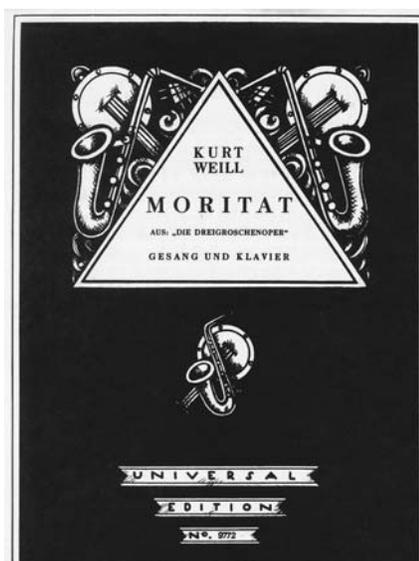
participated in the premiere of *Dreigroschenoper* and who would eventually carry the nickname “Barrikadentauber”—Ernst Busch? Brecht, by the way, didn’t think too highly of Tauber: when he worked with Fritz Kortner on a film version of *I Pagliacci*, he suggested the operetta star for the role of a deaf-mute.

What’s sickening, however, is the statement that Albert Niklaus and his daughter had to give up “their rights” to the song, because “the Weill family, now residing in the United States,” is “very influential” over there. Did it elude the *taz* that Weill and Lenya were driven out of Germany by Hitler and the Nazis? Did the paper not know that they had no children, and there is no immediate family in the U.S.? Were they led to believe that Sanford Weill, the former CEO and Chairman of Citigroup Inc., was somehow related to Kurt Weill? (He’s not.)

Just as wide of the mark must be the claim that the song by Niklaus was composed for a “Berlin hosiery company,” because there was no such company in Berlin that hosted a songwriter contest. The Bemberg AG, an internationally-known company for hosiery, was based in Wuppertal-Oberbarmen (more than five hundred kilometers west of Berlin) and enjoyed fame for a technological innovation in the fashion business: the production of rayon, or artificial silk. No less than Marlene Dietrich and her famous legs appeared in advertisements for the company.

But cutting to the chase, a musical analysis of the sketch, which the *taz* thankfully but uncritically printed in facsimile, makes any remaining basis for the claim crumble. Not even the intervals of the four-note opening motif are the same: Whereas Weill’s melody has a minor third followed by a whole step (e–g–a), Albert’s tune has a major third followed by a half step (c–e–f). Moreover, Weill’s third note a, falling on a downbeat, appears as his signature *sixte ajoutée* on a C-major chord; Albert’s f, on the other hand, falls on an an-minor chord. The rhythm also differs radically from Weill’s. Therefore, the *taz* didn’t unearth a case of plagiarism but gave voice to a spurious claim backed by nothing than faulty memory and “evidence” that proves the contrary. So who’s next? “Oh, the line forms on the right, dear . . .”

ULRICH FISCHER
Frankfurt am Main



“Moritat,” published
by Universal Edition
in June 1929

First page of sheet
music edition pub-
lished by Universal