

Kurt Weill Newsletter

VOLUME 38

NUMBER 1

FALL 2020

THE *Lotte Lenya* COMPETITION SONGBOOK

FEATURES

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Cover image: Collage of first pages of sheet music from this year's Lotte Lenya Competition Songbook

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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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The Ever-Inspiring Teresa Stratas

On 11 November, the *New York Times* published recommendations from artists and critics of five-minute passages recorded by great singers that would convince skeptics to fall in love with the soprano voice. Among the nominees—sixteen in all—*Times* classical music critic Seth Colter Walls praised Teresa Stratas's recording of "I'm a Stranger Here Myself" from *Stratas Sings Weill* (Nonesuch, 1986). After noting that Lenya had recognized Stratas as a great Weill interpreter, he went on, "Ms. Stratas deploys high-flown notes while also donning cabaret guises; observe her droll timing while enunciating 'murmur,' and the skin-tingling vibrato she lavishes on the word 'fleshly.'"

EDITOR'S NOTE

The world changes every year, but not like in 2020, which has seen one cataclysm after another. To bring it home, it's the first time in twenty years the *Kurt Weill Newsletter* has missed an issue.

We are back this fall and for the foreseeable future, and we have the privilege of introducing an essential new Foundation program, the Lotte Lenya Competition Songbook. Conceived as a response to the pandemic, the Songbook has swept up a number of songwriters and performers with the goal of assisting artists suddenly deprived of work. This rewarding example of collaboration between Foundation staff and trustees, previous Competition prizewinners, and emerging songwriters has produced sixteen previously unavailable songs for contestants and numerous intangible benefits as well.

The matter of Weill's copyrights looms large in 2021 because 2020 marks the seventieth anniversary of Weill's death, and that's a magic number in the realm of copyright. Some people have assumed that all of Weill's works will enter the public domain next year. The situation is much more complicated, and we do our best to set the record straight.

Our review section is a bit larger than usual, featuring a mix of performances, books, and recordings, most prominently Stephen Hinton and Elmar Juchem's critical edition of *Happy End*. We're pleased to offer our usual news section, and more pleased that there is good news to share.

Dave Stein

New Publisher for Weill Shows

Five of Weill's stage works—*Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus*, *Lost in the Stars*, and Blitzstein's adaptation of *The Threepenny Opera*—formerly licensed by Rodgers & Hammerstein Theatricals are now available from European American Music Corporation (eamdc.com). The new publisher rents both original and reduced orchestrations for *Lady in the Dark* and *One Touch of Venus*; *Threepenny Opera* and *Lost in the Stars* were scored originally for small ensembles. All are suitable for live performance under social distancing regulations. European American also licenses *Johnny Johnson* and *Street Scene* among the Broadway shows and handles many stage and concert works from Weill's European career in certain territories.

Next for the Kurt Weill Edition

Never one to rest on its laurels, the Kurt Weill Edition will follow this year's publication of *Happy End* (see review on p. 10) with Weill and Georg Kaiser's *Der Silbersee* (1933), a play with music featuring twenty-two numbers, including the anti-Nazi anthem "Cäsars Tod" (Ballad of Caesar's Death). The work premiered simultaneously on three German stages on 16 February 1933—Leipzig, Erfurt, and Magdeburg—to excellent reviews, but its run was cut short as the Nazis assumed power. The new edition, prepared by Managing Editor Elmar Juchem, will include the complete script with songs presented in full score; it is expected to appear early in 2021, along with Weill's symphonic works (two symphonies and a suite for orchestra composed in 1918), edited by James Holmes. Next in the pipeline: *Love Life*, edited by Joel Galand.

Grant Application Deadline Extended!

Due to the extraordinary pandemic-related challenges facing performing arts organizations with respect to artistic and financial planning, the Foundation has extended the application deadline for the present grant cycle until 1 February 2021. Those who have already submitted applications will hear from Foundation staff if their applications would benefit from revision. Those contemplating projects eligible for Foundation grants have additional time to submit applications and supporting materials. Please visit kwf.org/grants for more information, or consult Director of Programs Brady Sansone (bsansone@kwf.org).



"In Focus: *Lady in the Dark*"

In collaboration with Kingsbridge Media, the Foundation has produced a new short film about *Lady in the Dark*, the trailblazing musical created by Weill, Ira Gershwin, and Moss Hart in 1941. The film includes still images and audio recordings from 1941 but ranges widely in time all the way up to footage from the recent MasterVoices performance in April 2019. Interviews with director Ted Sperling and Victoria Clark, who dazzled audiences in the lead role of Liza Elliott, are only two of the highlights; the film also features snippets of Judy Garland's radio performance and Julie Andrews's "Star!" turn as Liza. The six-minute video has an educational purpose, intended to help viewers understand the impact of *Lady in the Dark* in its time and its continuing appeal today. Since the Broadway premiere, *Lady* has become the prototype of an influential subgenre of stage and film musicals about personal discovery, mixed with sophisticated characters and alluring music. Always available for streaming on the Foundation's YouTube channel: <https://tinyurl.com/y4gpumxn>



Three Birds with One Stone: The Lotte Lenya Competition Songbook

When the world turned upside down in March 2020, it soon became clear to the Board of Trustees that the Foundation had to step up and help writers and performers whose careers were suddenly suspended as live performances shut down all over the world. A worthy goal indeed, but also a starting point for a creative solution. Conversations among trustees, officers, and staff coalesced into a plan that would accomplish three vital goals: creating a valuable project for idled performers, supporting emerging creators of musical theater, and enriching the repertoire available to Lenya Competition contestants. In short, the Lotte Lenya Competition Songbook, which adds sixteen songs to the required audition category of contemporary musical theater.

The guiding light was Tony Award-winning composer and Foundation trustee Jeanine Tesori, and the project demanded enthusiasm and commitment from a host of different people beyond the writers and performers. There is room here to name only a few: Daniel Israel, graduate of the BMI Musical Theatre Workshop, supplied impetus and inspiration; collaborative pianist Zachary Peterson accompanied singers from miles away; engineer Jason Menkes of COPILOT Music found a way for record-

ings made remotely to sound like everyone was in the same room; and the Foundation's President and Director of Programs, Kim H. Kowalke and Brady Sansone respectively, ran with and fleshed out the initial idea, then oversaw the long and complicated process of realizing it.

Making it happen took a lot of planning and months of work. First, soliciting the songs—a total of sixty-six initially—from composers and lyricists, based on recommendations from a group of thirteen prominent professionals with experience developing new work. These are all songs that have not been widely disseminated and would not otherwise be available to contestants. Some are from shows that have been produced or workshopped, others trunk songs (cut from shows that have already been performed); they all set forth characters and situations that contestants must present convincingly. Given the requirements of the Competition and the volume of submissions, some winnowing was needed. The Foundation engaged a panel of three superbly qualified judges: Tony Award winner Kelli O'Hara; Andrew Lippa, creator of the book, music, and lyrics of *The Wild Party* (Drama Desk and Outer Critics Circle Award); and Andy Einhorn, musical director for Audra McDonald and numerous Broadway shows. Einhorn has also served as a judge of both the Finals and Semifinals, giving him a particularly useful perspective. O'Hara revealed that evaluating so many new songs was much more than a mere assignment: "Never have I needed music so much, and the opportunity I was given to stop, sit, and listen to these brand-new musical voices was a pure gift."



Competition prizewinners who recorded the songs (see facing page). Top row, from left: Michael Maliakel, Nyla Watson, Natalie Ballenger, Christian Douglas, Felipe Bombonato, Jacob Keith Watson, Nkrumah Gatling, Brian Vu. Bottom row, from left: Analisa Leaming, Lauren Worsham, Jim Schubert, Gemma Nha, Jeremy Weiss, Amy Justman, Alison Arnopp, Erik Liberman.

THE *Lotte Senya* COMPETITION SONGBOOK

<i>Song Title</i>	<i>Show Title</i>	<i>Composer/Lyricist</i>	<i>Performed by (LLC Prizewinners)</i>
A591	Half the Sky	Tidtaya Sinutoke/Isabella Dawis	Michael Maliakel 2nd Prize, 2015
But You'll Be Fine	The Pact	Derrick Byars/Tia DeShazor	Nyla Watson Lys Symonette Award, 2019
Coffee For Two	Women on Love	Katya Stanislavskaya	Natalie Ballenger 3rd Prize, 2014
Comin' Home	Beau: The Musical	Douglas Lyons & Ethan Pakchar	Christian Douglas \$10,000 Winner, 2018
Day 23	I Sailed	Daniel Rudin	Felipe Bombonato 2nd Prize, 2017
Killin' Time	Washington Square	Ben Wexler	Jacob Keith Watson 2nd Prize, 2012
Moving (The Lincoln Center Song)	N/A	Mark Sonnenblick	Nkrumah Gatling Marc Blitzstein Award, 2018
Loser Dumplings	Interstate	Melissa Li & Kit Yan	Brian Vu 1st Prize, 2016
Lullaby	Echo (cut song)	Anna K. Jacobs	Analisa Leaming 2nd Prize, 2007
Mama Cries Into Her Tea	Midwestern Gothic	Josh Schmidt/Royce Vavrek	Lauren Worsham 2nd Prize, 2009
New Year's Eve	Darling Grenadine	Daniel Zaitchik	Jim Schubin 1st Prize, 2016
Outside	Half the Sky	Tidtaya Sinutoke/Isabella Dawis	Gemma Nha KWF Trustees' Award, 2020
Sunday Morning Paul	N/A	Katya Stanislavskaya	Jeremy Weiss KWF Trustees' Award, 2020
The Kettle Song	Darling Grenadine	Daniel Zaitchik	Amy Justman Top Prize, 2004
The Switch	The Willard Suitcases	Julianne Wick Davis	Alison Arnopp 2nd Prize, 2013
The Waiting World	After Anatevka	Will Reynolds/Eric Price	Erik Liberman 2nd Prize, 2005

Material suitable for Competition auditions must offer a dramatic narrative and a character to portray, and must also sound plausible coming from a young performer. Both aspects are essential; the Competition has always embodied the idea of telling stories through musical numbers—arias, songs, or somewhere in between. Contestants come from all over the world, representing many different nations, ethnic groups, economic circumstances, and gender and sexual orientations. One story does not fit all, and everyone involved in the Songbook project must have been acutely aware of that. The songwriters themselves present a diverse mix, demonstrating that American musical theater is no longer the property of white men with the occasional woman contributor. By the numbers: of the nineteen writers involved, seven are women (responsible for eight songs in whole or in part). Four are of East Asian descent; three are African-American. The songs themselves succeed both in addressing the diverse applicant pool and breaking down longstanding barriers. Seven songs are intended for men, seven for women, one for a transgender man, and one for any gender, or no gender at all. Five of the songs are intended for characters of color. The songs deal unflinchingly with family and relationship dynamics that may be funny, poignant, or shattering. A “profile” accompanying each song offers an essential guide for performers: a general synopsis of the show from which the song is drawn (if applicable) as well as a description of the specific scene, notes on the character, and performance tips, all straight from the writers themselves. The profile, along with further information about each song, is housed on the Foundation’s website, giving contestants firm and fertile ground on which to base their interpretations.

And there’s more: an audio recording of each song, complete, by a previous prizewinner, available on the Foundation’s YouTube channel. Sixteen Lenya laureates participated, including two finalists from last year’s Competition whose opportunity to vie for top prizes was wiped away by the pandemic. Most of the artists have built substantial résumés on Broadway, in opera houses, in concert halls, or all three, but regardless of their levels of experience, the past prizewinners were matched with appropriate songs which they could sing compellingly, providing a solid example for this year’s contestants and beyond. The project has worked out so well this year that it will be revived in the future, as it contributes to one of the Foundation’s central missions—“nurturing talent, particularly in the creation, performance, and study of musical theater”—from so many different angles and in so many different ways.

Many singers marveled at the songs. Nyla Watson (Lys Symonette Award, 2019) on “But You’ll Be Fine” by Derrick Byars and Tia DeShazor: “It’s revolutionary. I’ve never heard anything like it and, once produced, this song, score, and show will change things for leading women in musical comedy. Yes, comedy. This woman is hilarious without even trying and that is another nod to the amazing team behind this project.” Jim Schubert (First Prize, 2016) described “New Year’s Eve” by Daniel Zaitchik: “The slow, gradual build grows from a bitter resentment of the past to outright anger with the now and gives just a spark of painful hope for the future at the end. Hope that it’s not too late to change, despite everything that’s happened. It’s not often as actors we get to do so much with one song!” “The Switch,” by Julianne Wick Davis, drew an encomium from Alison Arnopp (Third Prize, 2013): “Whilst the story of Anna in this song is fictional, Julianne sent us a photograph of the original suitcase that inspired the

The Competition vs. The Pandemic

It was impossible to hold the Final Round live last spring due to the pandemic, and no other satisfactory solution presented itself given technical constraints and the many uncertainties of the time. Each of twelve finalists received a Trustees’ Award of \$5,000 and will be eligible to enter the Competition in 2021. A documentary film celebrating the finalists incorporates interviews and extensive footage from their semi-final auditions before adjudicator-coaches Rebecca Luker and Lisa Vroman, still in progress even as the shutdown swept the theater landscape, not only canceling the Finals but darkening all of Broadway. The 75-minute film, *Down to Twelve: The 2020 Lotte Lenya Competition Finalists*, may be streamed from the Foundation’s YouTube channel.



The pandemic will cast a shadow over the 2021 Competition as well. Due to the ongoing global uncertainty regarding travel and in-person gatherings in the coming months, the Foundation has revised the schedule and format of the 2021 Lotte Lenya Competition as follows:

- The Preliminary Round will still proceed entirely through video auditions. However, applications and video submissions are now due **Tuesday, 16 February 2021**.

- **Semifinal auditions will take place through video submissions only.** Semifinalists will create and submit a second video audition, with financial support from the Foundation, by **Thursday, 8 April 2021**. Contestants will then participate in a virtual coaching session with their assigned adjudicator/coach by appointment during the subsequent two weeks.

- The Final Round will take place in person, with or without an audience, on **Saturday, 29 May 2021** in either Rochester, NY or New York City. **If travel restrictions prevent an in-person final round on this date, it will be re-scheduled for a date after 15 August 2021.**

Please check kwf.org/LLC regularly for updates, where you can also find helpful advice on selecting repertoire and preparing an audition video from Competition staff, past winners, and judges. And, of course, the gateway to the Songbook.

song, containing nothing but a fur-trimmed coat and a purse with some hairpins. To see this actual artifact added so much to the process of imagining the character.”

Other participants responded to the broader situation. “Theater and art has slowly been moving towards better inclusion of the digital world and with our industry shutdown, it’s forced us to move there overnight,” said Jacob Keith Watson (Second Prize, 2012), making the point that the Songbook project looks ahead by taking full advantage of new media and technology. Analisa Leaming (Second Prize, 2007) seconded the motion: “It was a joy to work on new music with a composer I still haven’t met in person. I met with Anna [Jacobs] over Zoom and we discussed the character [a new mother in a song titled “Lullaby”] she had in mind. Together we found my version of her.” Lauren Worsham (Second Prize, 2009) was just happy to be involved. “I am so incredibly grateful for any opportunity to sing for an imagined audience during this time. It hurts my soul to not be able to sing live. It is such a huge part of me.”

Every participant in the Songbook project, writers and performers alike, received an honorarium from the Foundation, thus meeting one of the primary goals of the endeavor: assisting musical theater artists sidelined by the pandemic. The collaboration between performers and writers engendered other benefits as well, as they worked together closely to prepare the recordings. Two examples: Writer Ben Wexler enthused over the chance to work with Jacob Keith Watson: “Collaborating with a fellow artist on making a song come to life has been a welcome breath of oxygen. In Jacob’s emotive rendition of the song, I discovered a new layer of relevance to today’s times. In

his delivery, I can feel both the pain of loss and the joy of life all at once.” Natalie Ballenger (Third Prize, 2014) enjoyed working with songwriter Katya Stanislavskaya: “Katya fully embraces and celebrates the idea of a crossover singer in her work. Her gorgeous writing fit like a glove, and she is so open to new perspectives that it made working with her a breeze!” Stanislavskaya returned the favor: “It was so gratifying to work with such a consummate professional, whose astute preparation resulted in such a thoughtful and nuanced performance. The experience has given me a jolt of energy that will inspire my teaching.”

This sort of partnership is a good omen not only for the Competition but for the future of musical theater in general. Beyond money and exposure, the Songbook creates intangible benefits by bringing together musical theater professionals and reminding them—during a time when the future of their craft has never been more in doubt—that they still have an artistic calling. In forging new connections, nourishing up-and-coming performers, and encouraging each other to keep plugging, they can do their share to keep the enterprise going. As 2004 winner Amy Justman said, “Even though my recording studio was my bedroom and I couldn’t get immediate feedback from other ears, the chance to delve deeper into the song with each take made me feel connected to what I do again.”

Jeanine Tesori should have the final word: “This is a tremendous opportunity to amplify voices of all kinds. I’m thrilled by the reach of the project and the persistence of the Kurt Weill Foundation to promote collaboration and partnership during these isolating times.”

Past Winners’ News

So many Lotte Lenya Competition prizewinners lost work in 2020 due to the pandemic that we can’t list them all. Take Rebecca Jo Loeb (First Prize, 2008), tapped to perform at Tanglewood in a concert presentation of *The Firebrand of Florence* over the summer. Or Lauren Michelle (First Prize, 2015), deprived of a role debut as Jenny in the Ivo van Hove production of *Aufstieg und Fall der Stadt Mahagonny* at Dutch National Opera in March. Conductor Markus Stenz enthused that she “was born to play Jenny.” You can hear her sing “Alabama-Song” with pianist Ernst Munneke: <https://tinyurl.com/y2hsbgwe>

Yet the news is not all bad. One of 2018’s \$15,000 Winners, John Brancy, won a Grammy Award for Best Opera Recording for his performance as the title character on the Boston Modern Orchestra Project recording of Tobias Picker’s *Fantastic Mr. Fox*.

Zachary James (Third Prize, 2009) starred in the premiere of the first-ever Zoom Opera, *All Decisions Will Be Made by Consensus*, on 25 April. Composed by Kamala Sankaram and produced by HERE Arts Center in New York, NY, the opera tells the story of a meeting of activists over Zoom. The production is available to watch on the composer’s website, kamalasankaram.com. (Congratulations to Zach on his profile in the December issue of *Opera News* magazine!)

2019 Third Prize Winner Trevor Martin appeared in September in *Miranda*, a live-streamed virtual-reality opera, composed by Kamala Sankaram and directed by Alison Moritz. Described as a “steampunk murder-mystery chamber opera,” the interactive production is designed to be viewed with a virtual reality headset. The on-line audience solves the mystery and decides the characters’ fates.

"It's a long, long while..."

Weill and Copyright Protection

There's a rumor going around that everything Weill wrote will enter the public domain (i.e., lose copyright protection) in Europe on 1 January 2021, just as hopes rise around the world for the threat of COVID-19 to subside and live performances in packed houses to resume. The rumor arises from the fact that he died in 1950, and copyright in the European Union adheres to the "life + 70" standard, meaning that a work remains under copyright for at least seventy years after the death of its creator. There's some truth to the rumor; *Der Protagonist*, *Der Zar lässt sich photographieren*, *Der Silbersee*, *Royal Palace*, and most of Weill's instrumental works will enter the public domain there on New Year's Day. A notable exception is *Kleine Dreigroschenmusik*, which remains protected at least until 2026, because it derives from songs co-created by Weill and Brecht. Likewise, the great majority of Weill's works will remain protected, in Europe and most of the world, for some time, including *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny*, *Die sieben Todsünden*, and most of the Broadway shows. Understanding why will require a brief introduction to some copyright concepts and how they apply in different places. Full explanations are beyond the scope of this article, which is not intended to offer legal advice; we aim to help performers and producers navigate the complexities of copyright protection for Weill's works.

► European Union

The biggest change in protection for Weill's works in 2021 takes place in the EU, where the seventy-year clock for musical compositions with words begins with the death of the last surviving co-author. Weill died young, and all but three of his major collaborators outlived him (see sidebar)—the exceptions were Georg Kaiser and Franz Werfel (d. 1945), and Iwan Goll, who died a few weeks before Weill in 1950. Some examples of works that retain copyright protection besides those listed above: *Der Jasager* at least through 2043 because the last surviving co-creator, Elisabeth Hauptmann, died in 1973. *Lady in the Dark* and *The Firebrand of Florence* through 2053 (Ira Gershwin, d. 1983), *Street Scene* through 2037 (Langston Hughes, d. 1967), *Die Bürgschaft* through 2032 (Caspar Neher, d. 1962), and *Love Life* through 2056 (Alan Jay Lerner, d. 1986).

France has made provision for wartime extensions of copyright terms—in Weill's case, approximately eight additional years. In Spain, authors who died before 1987 are granted eighty years of protection rather than seventy. Critical editions of Weill's works also affect copyright status in certain countries (see supplement on p. 9).

► Life + 70 territories outside the EU

Nearly forty countries outside the EU have adopted "life + 70," including Argentina, Australia, Russia, and Switzerland, but with a difference: Some of these countries require that the contributions to the joint work be "inseparable," that is, text or music cannot be definitively ascribed to a single collaborator (unlike the EU, where "indivisibility" is the rule, so it doesn't matter who contributed what). Differences between territories outside the EU demand a case-by-case approach to determine whether a work in whole or in part has entered the public domain. Because Weill nearly always began working with his collaborators very early in the creative process, they all worked collaboratively in creating the plot, structure, libretto, lyrics, and music of his stage works; therefore, most of those works must be regarded as "inseparable."

► Life + 50 territories

Most countries—179, to be exact—are signatories to the Berne Convention, which requires at least fifty years of protection after the death of the author. Similar to "life + 70" territories except that copyright protection may end twenty years sooner, "life + 50" countries include China, New Zealand, and South Africa. Because of the shorter term, some of Weill's works entered public domain in such countries as early as 2001, but some of the most popular—including *Die Dreigroschenoper*—remain under copyright. *One Touch of Venus* will be protected through 2029; *Der Kuhhandel* through 2049, for example. None of Weill's works that are currently protected will enter the public domain in 2021 in these territories.

Weill's Collaborators and their death dates

Desmond Carter (1939)
Maurice Magre (1941)
Georg Kaiser (1945)
Franz Werfel (1945)
Robert Desnos (1945)
Edward Hungerford (1948)
Iwan Goll (1950)
Wladimir Boritsch (1954)
Ludwig Lewisohn (1955)
Bertolt Brecht (1956)
Lion Feuchtwanger (1958)
Maxwell Anderson (1959)
Edwin Justus Mayer (1960)
Oscar Hammerstein (1960)
Moss Hart (1961)
Caspar Neher (1962)
Jean Cocteau (1963)
Ben Hecht (1964)
Langston Hughes (1967)
Elmer Rice (1967)
Günther Weisenborn (1969)
Ogden Nash (1971)
Jacques Deval (1972)
Elisabeth Hauptmann (1973)
Erich Kästner (1974)
Dorothy Fields (1974)
S.J. Perelman (1979)
H.R. Hays (1980)
Paul Green (1981)
Walter Mehring (1981)
Sam Coslow (1982)
Archibald MacLeish (1982)
Ira Gershwin (1983)
Howard Dietz (1983)
Roger Fernay (1983)
Felix Gasbarra (1985)
Alan Jay Lerner (1986)
Lewis Allan (1986)
Ann Ronell (1993)
Robert Vambery (1999)
Arnold Sundgaard (2006)

► The United States

In the U.S., the term of protection for a work published or copyrighted before 1978 is determined by adding 95 to the initial date of publication or of pre-publication registration as an unpublished work, which means that in the U.S. there will be no single year in which a large number of Weill's works enter public domain at the same time. (A small number of Weill's works were not registered until after 1978, which affords them protection at least through 2048, but the great majority fall under the 95-year term.) None of Weill's works is set to enter public domain next year. The Violin Concerto was published in 1925, but only as a piano score; the full score was not published until 1965, so the orchestration is protected until 2060.

Different elements of a musical theater work—such as music, lyrics, libretto, or orchestrations—may go out of copyright at different times in the U.S. depending on when they were first published or registered. From Weill's oeuvre, *Love Life* provides an illuminating example. At the time of the show's premiere (1948), seven songs and an early version of the book and lyrics were copyrighted or published, so they are protected until 2043 (1948 + 95). But the book and lyrics as performed on Broadway, as well as the other music in the score and all of the orchestrations, were not published (in this case, issued as rental material) until after 1978, so they fall under the "life + 70" rule. The co-creator, Alan Jay Lerner, died in 1986, so the show as a whole and most of its elements remain under copyright until 2056 (1986 + 70).

If you're confused, you're not alone. The complexity of copyright law is matched only by its prime importance for programmers with an interest in twentieth- and twenty-first-century music and theater. That is why the Foundation has funneled considerable staff resources into preparing a detailed database that will clarify the copyright status of any Weill work in a given territory. Plans call for this interactive guide to be up and running on our website in mid-2021, but the information is at hand right now, and staff members are ready and eager to answer exactly this sort of question (kwfinfo@kwf.org), or any questions about licensing or performing Weill's works.

Supplementary Notes

Derivative Works: A derivative work (see catalogue in the next column) is based on a previously existing work, and third parties must receive permission from the copyright owner in order to create such a property, which usually receives its own copyright protection according to the same categories that apply to the original work. Derivative works—including arrangements, reductions, adaptations, and translations—made by others remain under copyright for seventy years after their creators' deaths. Thus the "low voice" version of *Die sieben Todsünden* by Wilhelm Brückner-Rüggeberg (d. 1985) remains protected until 2055 in the EU and other "life + 70" territories, while the term of copyright worldwide for the newly available fifteen-player orchestration of the piece is not yet determined, because the creators, HK Gruber and Christian Muthspiel, are still alive. Lys Symonette's German translation of *Street Scene* will be protected for 70 years after her death, through 2075.

Critical Editions: The publication of a critical edition of an existing work extends copyright in some countries—Germany, Italy, Poland, Portugal, Spain—even after the intellectual property embodied in the work falls into the public domain. In the U.S. new material in the critical edition, not previously published, is generally protected for 70 years after the death of the person or persons who created that material, or in the case of material attributable to KWE volume editors, for 95 years following publication. The Kurt Weill Edition has to date produced ten volumes of edited scores: Chamber Music (String Quartet in B Minor, Cello Sonata, String Quartet No. 1, *Frauentanz*); *Zaubernacht*; Music with Solo Violin (Violin Concerto, *Der neue Orpheus*); *Der Protagonist*; *Mahagonny Songspiel*; *Die Dreigroschenoper*; *Happy End* (see review on p. 10); *Johnny Johnson*; *Lady in the Dark*; and *The Firebrand of Florence*. New critical editions of *Der Silbersee* and Weill's symphonic works are nearing completion. The world premieres of the critical editions of *Der Silbersee* and *Symphonie in einem Satz* (Symphony No. 1) are scheduled for February, the former by the Komische Oper and the Berliner Ensemble with HK Gruber conducting, the latter by the Berlin Philharmonic under Kirill Petrenko. These authoritative editions have also generated improved performance materials, and publishers have removed obsolete scores and parts from their catalogues. Even after a work enters public domain, Weill's publishers will continue to rent the most accurate and up-to-date performance materials available.

Major Derivative Works and their Adaptors or Arrangers

Aufstieg und Fall der Stadt Mahagonny

Suite (for Orchestra): Wilhelm Brückner-Rüggeberg

Die Dreigroschenoper

Sechs Songs aus der Dreigroschenoper (piano solo):

Marino Formenti

Sieben Stücke nach der Dreigroschenoper (violin and piano): Stefan Frenkel

Suite (for Orchestra): Max Schönherr

Concert version with narration: HK Gruber/Stephen Hinton

The Eternal Road

Propheten: David Drew

Road of Promise/Die Verheißung: Ed Harsh

The Firebrand of Florence

Much Ado about Love (suite of dances): John Baxindine

Huckleberry Finn

Five Songs from *Huckleberry Finn*: Robert Russell Bennett

Raft on the River: James Holmes

Johnny Johnson

Braver Soldat Johnny: Bernhard Bettermann/Gene

Pritsker

Symphonic Suite from *Johnny Johnson*: Gene Pritsker

Lady in the Dark

Symphonic Nocturne from *Lady in the Dark*: Robert Russell Bennett

Major Derivative Works and their Adaptors or Arrangers (continued)

Lost in the Stars

Cry, the Beloved Country: David Drew

Marie galante

Chansons des quais Kim Kowalke/John Baxindine

Suite panaméenne David Drew/HK Gruber

"Youkali" (violin and piano): Bruno Garlej

Music from plays

Bastille Music: David Drew (*Gustav III*)

Öl-Musik: David Drew (*Konjunktur*)

Railroads on Parade

Trains Bound for Glory: David Drew

Die sieben Todsünden

Version for low voice: Wilhelm Brückner-Rüggeberg

Arrangement for two pianos and optional percussion:

John Greer

Die sieben Todsünden (continued)

Version for 15 players: HK Gruber/Christian

Muthspiel

Der Silbersee

Silbersee-Gesänge: David Drew

Suite (for Orchestra): Karel Salomon

Songs

Song-Suite for Violin and Orchestra: Paul Bateman

Arrangements and adaptations of individual songs, too numerous to list.

Street Scene

Street Scenes: Kim Kowalke/Lys Symonette

Zaubernacht

Kleine Zaubernachtmusik: John Baxindine

Waltz for violin and piano: Meirion Bowen

Happy End

Kurt Weill Edition, Series I, Volume 6 Edited by Stephen Hinton and Elmar Juchem

New York: Kurt Weill Foundation for Music; European American Music Corp., 2020. 240 pp. (Critical Report 61 pp.)
ISBN: 978-1-62721-904-4

This musical play was born under an unlucky star. Despite the high expectations of the creative team and the producer, and a promising title, it failed to repeat the success of its predecessor *Die Dreigroschenoper*, much less exceed it.

One cannot ignore the close relationship between the two works. The crooks-as-protagonists pitted against their counterparts, both armies (beggars in one and the Salvation Army in the other); the epic theater form with songs interrupting the narrative; the settings in great metropolises: nineteenth-century London and twentieth-century Chicago. The shifts of time and place from one piece to the other mark the change from the "old world" of Europe to the new world of America, with its endless Hollywood promises of "happy endings." *Happy End* self-consciously followed *Die Dreigroschenoper* in many ways: it was billed the same way ("play with music"), and it came from the same team—Kurt Weill, Bertolt Brecht, Elisabeth Hauptmann, Caspar Neher, Erich Engel, Theo Mackeben, and the Lewis Ruth Band. It also chalked up its own theatrical scandal when it premiered on 2 September 1929, as its creators had hoped, but failed to pack the same wallop. Whereas the premiere of *Die Dreigroschenoper* marked the onset of an unprecedented global success, *Happy End* saw an outburst of protest against its critique of capitalism. Critics and audience cheered the actors' performances (especially that of Carola Neher as Lilian Holiday) and Weill's rousing score, but it did no good; the new play failed to take its triumphant place on German stages.

To this day, Brecht scholars persist in maintaining that it ran only a few performances before closing, but it did not disappear from the bill until 1 October, a month later, for the simplest reason: the paying customers stopped coming. *Happy End* was not performed again in Weill's or Brecht's lifetime, although the music enjoyed an afterlife on radio and recordings (again like *Dreigroschenoper*) and even onstage as isolated songs. But the work was silenced until the late 1950s, long after the Nazi ban on Weill and Brecht had ended.

The quick disappearance of *Happy End* had serious consequences for the transmission of the script and musical materials. Brecht used a chaotic rehearsal process in part to rewrite and complete Hauptmann's unfinished play, whereas Weill, under great time pressure, made changes to the score which were communicated only orally to the musicians. These were only two of the reasons for the disorder that afflicted the performance materials. A more important reason was that the immediate failure of the show kept it from moving to another theater, which would have required a thorough revision of the performance materials—raising the question, which of the countless changes made during rehearsals would have been retained for further productions? Which of the countless corrections, insertions, and elaborations would have become official? How would the authors have solved the problem of the ending, which they argued over and which was hopelessly marred in the first performance?

These questions cannot be answered, because the script and score were never cleaned up and reorganized into a coherent whole, and the gaps in those manuscripts continue to pose problems. The text sources exist in the form of numerous typescripts and carbon copies with handwritten insertions, notes, and corrections, available in the Brecht Archives and Hauptmann Archives in Berlin. Making sense of the sources is no easy matter, because they date from various phases of preparation of the piece; reconstructing each phase of the writing and placing them in the proper order is complicated. All the materials contain markings in Brecht's and Hauptmann's hands, and further hands that cannot be identified. The situation is further complicated by the fact that Brecht and Hauptmann used material from *Happy End* for other projects, such as *Der Brotladen* and *Die heilige Johanna der Schlachthöfe*. The musical sources were no less difficult to sort