

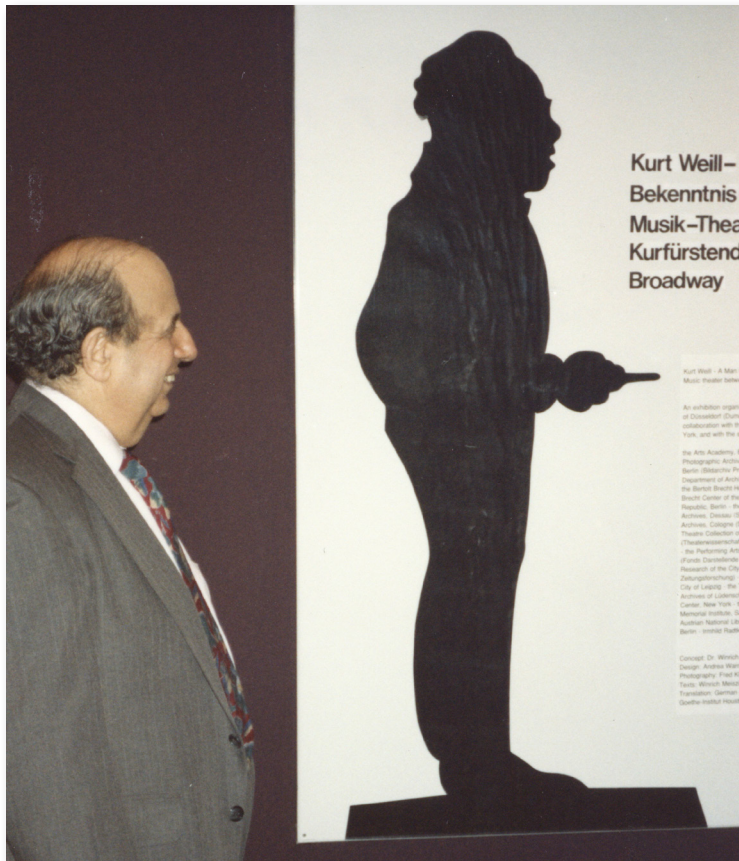
GUY STERN

Lenya, Weill, and the Kurt Weill Foundation

Pages from a Scrapbook

Conceived and Compiled by Dave Stein and Kim H. Kowalke
Designed by Veronica Chaffin

Kurt Weill Foundation for Music, New York, New York, USA



Kurt Weill Festival, Nordrhein-Westfalen, 1990.
Silhouette by Lotte Reiniger, 1928

First Contact with Lenya: 1954

Guy remembers: In my scholarly pursuits, I have occasionally poached on the preserves of others. If I can blame anyone for that waywardness, it was the actress of stage and screen Lotte Lenya, the widow of the composer Kurt Weill and arguably the greatest interpreter of his songs. She drew me into her orbit, the world of music.

My friend, colleague and frequent collaborator, Gustave Mathieu, and I had just received our Ph.D. from Columbia and secured professorships at prestigious but far distant universities. We decided that we would do one more work-in-collaboration before departing from New York and Columbia. We finished a book, *Brieflich erzählt*, a reader for

students in their third semester of their major in German. It now needed a final revision. "Is there any major omission?" one of us asked. We both concluded that we had portrayed the most important German composers of past centuries but had left out one outstanding contemporary: "Kurt Weill!" we both blurted out. It fell to me to contact Lenya for letters exchanged between Weill, Werfel, and Max Reinhardt during the genesis of the biblical spectacle *Der Weg der Verheißung*.

I still blush when I think of that letter today; it took chutzpah to new heights. Nonetheless, we received a thick envelope with key letters two weeks later. George Davis, Lenya's second husband, and she merely requested that we submit a copy of our finished chapter. Thank the Lord, they were delighted with it. They gave me further assignments. I was "in" as an "expert" on Weill's libretti and German literature in general. A friendship ensued; ultimately Lenya asked me to join the Foundation, which I did in various positions.



Columbia University
in the City of New York
[NEW YORK 27, N. Y.]

DEPARTMENT OF GERMANIC LANGUAGES
410 Hamilton Hall

November 29, 1954

Mrs. Lotte Lenya Weill-Davis
South Mountain Road
New City, New York

Dear Mrs. Weill-Davis:

Mr. Mathieu, my collaborator, and myself were delighted to receive the two letters you so kindly forwarded to us. Your research really uncovered material excellently suited for our purposes.

We envision a chapter which will tell the genesis of the Broadway play The Eternal Road, beginning perhaps with a brief note on Werfel's Der Weg der Verheissung. The letters of Kurt Weill and Max Reinhardt will of course be the central core of the chapter.

Translating Weill/Brecht: 1956-57

The proof of Davis and Lenya's approbation came half a year later. She had just returned from a trip to Germany; in her luggage she carried the first complete recording of *Rise and Fall of the City of Mahagonny*. Lenya had assembled a stellar cast in Berlin—she herself sang Jenny. She asked me to write the first English translation of the work for an extensive brochure issued with the Columbia Masterworks recording.



First Act

No. 1

(A large, badly battered truck comes to a stop in a desolate region.)

Speaker:

Wanted!

The police are looking for Leokadja Begbick, Trinity-Moses, and Fatty, the book-keeper! All three are fugitives from justice!

Fatty:

Hey, we got to keep going!

Moses:

But the truck has broken down.

Fatty:

Yeh, then we can't go on.

Moses:

But we got to keep going.

Fatty:

But ahead of us is only the desert.

(1901-2007)

The Threepenny Opera

Sung in German
Musical

KURT WEILL

Lyrics:
BERTOLT BRECHT

Entire production supervised by
Lotte Lenya

Die Dreigroschenoper

*Hamburg - Hamburg Arena
St. Paulihaus - St. Pauli Theaterhaus
die Produktion - Fritz Henrichs &
Machold - Wiking Verlag
Singsänger - Kasper
Kapellmeister - Wolfgang
Lenzinger - Axel Hübner
Produktion - Axel Hübner
Musik - Kurt Weill
Bühnenbild - Lotte Lenya*

and
LOTTE LENYA as Jenny

Orchestra and chorus
conducted by
Wilhelm Brückner-Rüggeberg

Dramatic booklet includes:
German English libretto
with new translation
by Gary Sharpe
Articles by Hans H.
Reichsmann and
David Greig
A Dictionary of Operatic
Terms compiled
from English
books

COLUMBIA
MASTERWORKS

RCA

Peter Shaffer

On a nice, clear-skied Sunday
A dead man lies on the beach
And a man sneaks round the corner
Whom they all call Mack the Knife.
And Schmul Meier disappeared for good
And many a rich man
And Mack the Knife has all his money,
Though you cannot prove a thing.

Returning the favor: 1958

In the summer of 1958, after recording for nine hours in a semi-air-conditioned Manhattan studio, Lenya was close to exhaustion. Yet she insisted upon going on, refused a break, and called for retake after retake of two poems by Bertolt Brecht. When at long last she declared herself “nearly satisfied” with her reading, she collapsed limply into a chair, asked for a cigarette, and said, “You see, I wanted to do right by Brecht.”

Budding Friendship: 1959–1963



With Lenya, Margith Stern, and Margarethe Kaiser in Bavaria

Lenya, George Davis, and I became close friends, a valued friendship that continued beyond George's death in 1957 and into Lenya's third marriage with the painter Russell Detwiler. She even came to my son's Bar Mitzvah. It was fun being with her. When we both found ourselves in the German state of Bavaria, we decided to visit the widow of Georg Kaiser.

In 1959, when I first suggested to Lenya this article for *The Theatre*, she requested, with characteristic modesty: "Don't write about me as a performer—that, I think, has been done more than I really deserve—but I'd like it if you would tell what I have done to keep Kurt's music alive."



Lotte Lenya Stands Guard
Over Kurt Weill's Music

Woman With A Mission

by Guy Stern



LAST summer, after recording for nine hours in a semi-air-conditioned Manhattan studio, Lotte Lenya was close to exhaustion. Yet she insisted upon going on, refused a break, and continued to call for retake after retake of two poems by Bertolt Brecht in Gustave Mathieu's and my anthology of German poetry. When at long last she declared herself "nearly satisfied" with her reading, she collapsed limply into a chair, asked for a cigarette, and said "You see, I wanted to do right by Brecht."

"Doing right" by Brecht and his collaborator, her late husband, Kurt Weill, has become Lenya's mission in life. When I first suggested to her this article for *Theatre*, she requested, with characteristic modesty: "Don't write about me as a performer—that, I think, has been done more often than I really deserve—but I'd like it if you would tell what I have done to keep Kurt's music alive." Although Lenya would deny it, her struggle to do justice to her husband's music has been even more dramatic than the multifarious adventures of Anna, the heroine of *Seven Deadly Sins*, Lenya's latest starring vehicle.

When Kurt Weill suffered a fatal heart attack in 1950, Lenya, completely crushed, vowed never to go on stage again. Fortunately, about a year later, she met, by accident, an old acquaintance, George Davis.

George, author of a best-selling novel and a friend of the Weills ever since their Paris days of the early thirties, was then an editor of *Harper's Bazaar*.

"When I ran into Lenya on my way to the office," George Davis once told me, "I scarcely recognized her. It wasn't merely her appearance,



At another time I took my advanced German class to Cleveland for Lenya's performance in the play *Brecht on Brecht*. She had my students in stitches when she added a line to the play at the end of one of her entrances, which was clearly addressed to her visitors from Cincinnati.

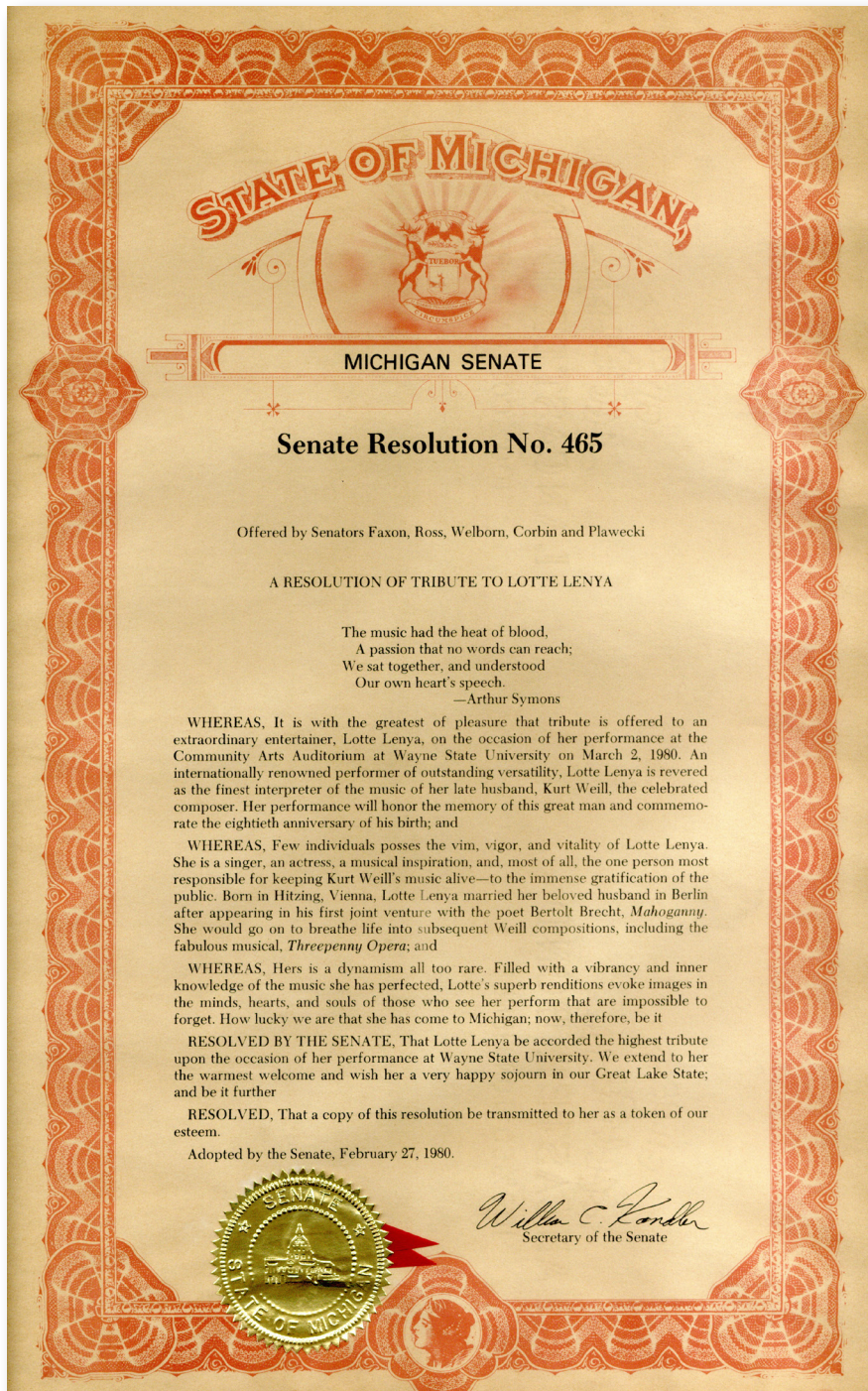
Weill's 80th Birthday and Lenya's Final Performance: 1980

Lotta headed a local cast of performers when we commemorated Weill's eightieth birthday.



With Lenya and Judy Stern at Weill's birthday celebration

Wayne State University
presents
AN ENTERTAINMENT
In Celebration of the 80th Anniversary
of the Birth of the Legendary Composer
KURT WEILL
And a Tribute to the Internationally
Acclaimed Artist of the Musical Stage
LOTTE LENYA
APPEARING IN PERSON
A Program of Music and Dance
Produced and Directed by
PHIL MARCUS ESSER
2:30 p.m. Sunday March 2, 1980
Community Arts Auditorium, W.S.U.



My recommendation to the state senate of Michigan resulted in a resolution of tribute to Lotte Lenya.

Dear Guy,

it would make me very happy if you could agree to join
THE KURT WEILL FOUNDATION, whose aim it is to keep alive
general interest in his work and his ideals.

Please let me know - and I hope your answer will be "Yes"!

With love to both of you,

as ever,

The most palpable token of Lenya's trust in me came when she invited me to join the board of trustees of the Kurt Weill Foundation for Music in July 1980.

Judy and I visited Lenya during her final days. To our horror she was dying in the studio of a sculptress, one of her many friends and acquaintances.

Lotte Lenya, 83, Star of Stage And Motion Pictures, Is Dead

By JOHN ROCKWELL

Lotte Lenya, a star of the German and American stage and films who championed the music of her husband, Kurt Weill, died in the Manhattan apartment of a friend last evening. She was 83 years old.

Miss Lenya first attracted widespread attention in the 1928 Berlin production of Bertolt Brecht's and Weill's "Threepenny Opera," and her fame was confirmed in the film version of 1931.

Her stage career in this country was limited until after Weill's death in 1950. But with the 1954 Off Broadway revival of "The Threepenny Opera" she became a noted figure in the United States, subsequently appearing in numerous works of both Weill and Brecht as well as supervising and singing in a series of Weill recordings that

inspired the present-day re-evaluation of his work. She also made a name for herself, independently of Weill, winning a Tony Award for her performance in "Cabaret" on Broadway and an Oscar for the film "The Roman Spring of Mrs. Stone."

By the late 50's, Miss Lenya had become a ubiquitous symbol of the spirit, toughness and insouciance of Germany between the world wars. She and "The Threepenny Opera" properly came to represent all that was bright, glittering, sharp and trenchant about the art and the popular culture of Weimar Berlin.

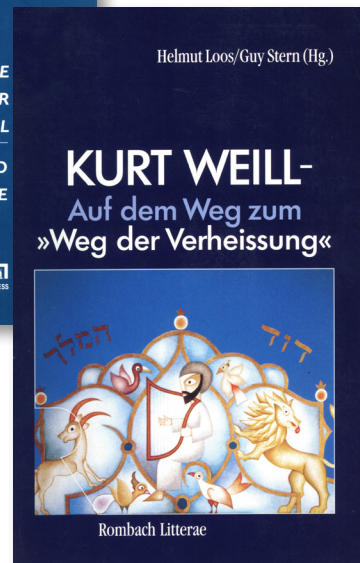
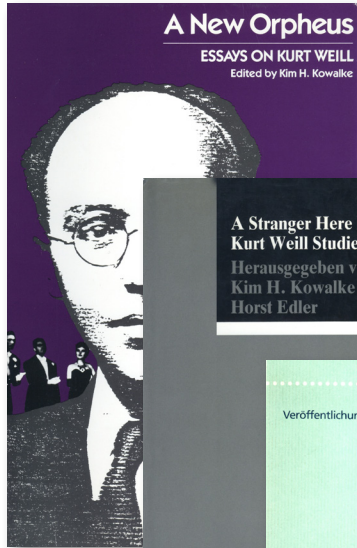
As a singer, Miss Lenya had her distinct technical limitations, especially in her later years, when she lowered the pitch and approximated the line of Weill's songs. In a review in The New York Times, Harold C. Schonberg described her voice as one that "could

"INTEREST RATES WILL DROP ON MONDAY.
But you'll still be ahead with The Bowery's Tax-Free
Certificate if you act by Saturday!"—Joe DiMaggio. See
page 6. Member FDIC.—ADVT.

Continued on Page 21, Column 1

Lenya's obituary in the *New York Times*, November 28, 1981

Ventures as a Weill Scholar: 1983-2001



After Lenya's death, I dared to research and write about some of Weill's stage works, at first concentrating on their texts – after all, Weill's collaborators were a veritable international “Who's Who” of dramatic literature. Most of these published articles started out as papers presented at conferences or symposia, often organized or sponsored by the Kurt Weill Foundation. Their through-line was inspired by the same letters about the genesis of *Der Weg der Verheißung* that Lenya had provided me in 1954. One might say they now launched me on my own path along *The Eternal Road*.

“The Road to *The Eternal Road*”

Yale University, 1983 (*A New Orpheus*)

My debut as a Weill scholar, at the first-ever international conference focusing on Weill. The four-day event in New Haven celebrated the opening of the Foundation’s Weill-Lenya Research Center in Manhattan and the Weill/Lenya Archive at Yale, November 2-5, 1983. My first scholarly paper on *Der Weg der Verheißung* ended with the question: “Isn’t it time for the work to be seen again?” Sixteen years later it finally was.

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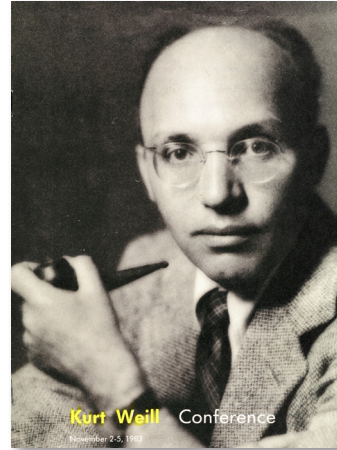
The Road to
The Eternal Road
GUY STERN

Kurt Weill and Franz Werfel’s musical drama *The Eternal Road*¹—especially its genesis—mirrors and illuminates all the vagaries, difficulties, and heartbreak of a work written in actual or impending exile. The letters and telegrams that scurried back and forth between the three great European collaborators, Weill, Werfel, and Reinhardt—beyond reflecting concerns about a very unaccommodating work in collaboration, its staging, and publication—provide in an occasional aside or coded aperçus a reflection of the disquieting times and circumstances under which it was written and, preternaturally, an augury of the far worse ones to follow. The letters and documents concerning *The Eternal Road* emanate, on Weill’s part, initially from Paris and London, include a hasty but significant (and all but forgotten) interview from England, and continue to flow from New York, Bridgeport, Connecticut, and Hollywood, California. Werfel writes from Austria and New York, Reinhardt from all of these. In addition, he fires off a perturbed telegram from aboard ship, in transit from Paris to New York.

Equally symptomatic of the anomalies of exile are the publishing history of Weill’s composition (in brief, only a few passages have been published in piano-vocal arrangements) and the correspondence that surrounds the work’s germination. As was the case with Werfel’s later drama *Jacobowsky and the Colonel*² (which, after his death, inspired a libretto for an opera by Giselher Klebe), some of the most important letters documenting *The Eternal Road* were first published as part

1. The English title was originally *The Road* in the correspondence as late as November 1934, but was changed to *The Eternal Road* in the 1945 German version as to *Der Weg der Verheißung* 91–177.

2. See Werfel, *Jacobowsky und der Oberst*. (New York, 1945).



Below: “I Remember” session - designer Wolfgang Roth, composer Berthold Goldschmidt, orchestra contractor Morris Stonzek (at podium), Margot Aufrecht (widow of Ernst Josef, seated in front), Lys Symonette (Weill’s assistant after 1945).



“Der literarisch-kulturelle Horizont des jungen Weill” Duisburg, 1990 (*A Stranger Here Myself*)



Internationales
Kurt-Weill-Symposium
22. – 25. März 1990 in Duisburg



unter der Schirmherrschaft von
Dr. h. c. Johannes Rau
Ministerpräsident des Landes Nordrhein-Westfalen
under the patronage of
Dr. h. c. Johannes Rau
Prime Minister of the State of North Rhine-Westphalia
veranstaltet von
sponsored by
Kurt Weill Foundation for Music, New York City
Landeszentrale für politische Bildung beim
Ministerpräsidenten des Landes Nordrhein-Westfalen, Düsseldorf
Salomon Ludwig Steinheim-Institut für deutsch-jüdische Geschichte,
Duisburg
in Verbindung mit
in Co-operation with
Eastman School of Music, University of Rochester

Der literarisch-kulturelle Horizont des jungen Weill

Eine Analyse seiner ungedruckten frühen Briefe

Guy Stern

Kurt Weills Abreise aus Deutschland bedeutete zugleich eine Absage. Immer wieder betonte Lotte Lenya in unseren Interviews und Gesprächen, daß sich Weill gewaltsam von seinen deutschen Wurzeln losgerissen habe, ja daß sogar im täglichen Umgang die deutsche Sprache und alle Anklänge an die deutsche Vergangenheit verpönt waren. Wohl muß einschränkend festgestellt werden, daß er sich trotz dieser Prohibition an einigen Exilanten-Veranstaltungen beteiligte und daß der mündliche und schriftliche Verkehr mit Familienmitgliedern oder – dies viel seltener – mit Brecht weiterhin aufrecht erhalten wurde.¹ Meines Erachtens jedoch treffen im allgemeinen einige Beobachtungen aus der jüngsten Weill-Forschung zu: „Er mußte das Land verlassen, in dem seine Familie seit dem 14. Jahrhundert lebte, in dessen geistigen und musikalischen Traditionen er aufgewachsen war ... Für Weill begann [im Exil] der schmerzliche Prozeß, eine neue persona aufzubauen, Deutschland aus seinem Denken und seiner Musik zu entfernen.“² Oder wie Drew zutreffend bemerkt, verabscheute Weill die „Kultur“ des neuen Deutschlands. „A revulsion that on the emotional level was simple and wholly understandable became on the creative and intellectual levels increasingly complex, until in the end it affected the entire linguistic and intellectual structure of Weill's creativity.“³

Dem Ursprung oder den Ursprüngen jenes tiefen Einschnitts gilt es, näher nachzugehen. Drew – und nicht nur er – fordert dazu auf, einen Kurt Weill „without Germany“ in den Brennpunkt der Forschung zu rücken, eingedenk der Tatsache, daß viele Exilanten damals gänzlich an-

1 Siehe dazu Guy Stern, „The Burning of the Books in Nazi Germany, 1933: The American Response“, *Simon Wiesenthal Annual* 2 (1985): 102, 104-105; und „The Music Drama That Never Was: Brecht's and Weill's American Version of *The Good Person of Szechuan*“ in *Wegereiter der Moderne. Festschrift für Klaus Jonas*, Hrsg. Koopmann und Muenzer (Tübingen: Max Niemeyer, 1990), S. 185-192.

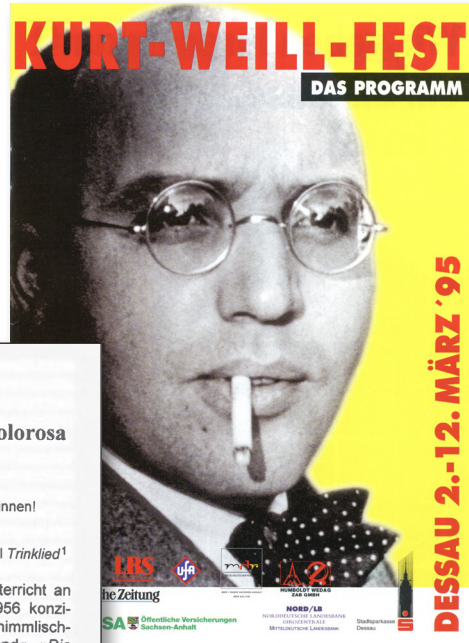
2 Jürgen Schebera, *Kurt Weill: Eine Bibliographie in Bildern, Texten und Dokumenten* (Leipzig: VEB Deutscher Verlag für Musik, 1990), S. 188.

3 David Drew, *Kurt Weill. A Handbook* (Berkeley and Los Angeles: California Univ. Press, 1987), S. 44.

To celebrate Weill's 90th birthday with the largest Weill festival to date, I served as the Foundation's "ambassador" to colleagues and institutions in the state of Nordrhein-Westfalen, helping to line up participants and garner governmental support. Though centered in Düsseldorf, the festival opened with a conference in Duisburg under the banner of "Kurt Weill and the Lost Fatherland." The intellectual vitality so palpable at the symposium was in no small part attributable to the unprecedented participation by colleagues from the DDR, which had been enabled by the "Fall of the Wall" and the remarkable political events of the previous months. I'm proud to say it was a turning point in Weill-reception in Germany – a moment of profound rediscovery and reunification of both Weill and his homeland.

“Der Weg der Verheißung: die Genese als via dolorosa” Dessau, 1995 (Kurt Weill-Studien)

Having assisted my fellow trustee Lys Symonette in brainstorming and organizing support for an annual Kurt Weill Fest in his hometown of Dessau in the early 1990s, I participated in the Fest’s first scholarly symposium in 1995. The last of my frequent returns to the Fest occurred in 2016.



Guy Stern

Der Weg der Verheißung: Die Genese als via dolorosa

Kommt denn und singt, ihr!
Und ihr mit Kastagnetten, Tänzerinnen!
Herbei! Wir wissen nichts.
Kämpfen wollen wir und spielen.
Franz Werfel *Trinklied*¹

In Gestalt eines Beitrags zu einem Reader für den Deutschunterricht an amerikanischen Universitäten gelangte meine erste, schon 1956 konzipierte Auseinandersetzung mit der Entstehungsgeschichte des himmlisch-höllischen Bühnenwerks *The Eternal Road* zu einem »Happy end«. »Die Schmerzen gemeinschaftlicher Arbeit waren überwunden«, schrieb ich damals abschließend, mit Blick auf den Erfolg der New Yorker Uraufführung vom Januar 1937.² Lotte Lenya hatte für das von Gustave Mathieu und mir zusammengestellte Buch einen Teil der Korrespondenz zwischen Reinhardt und Weill zur Verfügung gestellt. Gemeinsam mit ihrem zweiten Ehemann, George Davis, hatte sie sorgfältig ausgewählt – so daß mein Kommentar zur komplizierten Entstehung schließlich die positiven Aspekte beschrieb.

Mein zweiter, 26 Jahre später verfaßter *nal Road* war schon weit weniger blauäugig. Die Gigantomachie des Regisseurs Max Reinhardt und des Bühnengestalters Norman Bel Geddes – wozu er um fast zwei Jahre hinauszögerte, riesigte dann am Ende einen neuen Rekord an – auch mit dem Unverständnis Werfels für das Spiel in ein musikalisches Drama, mit dem er gegen die während der Proben drohende Vernichtung der Partitur sowie detailliert mit den permanenten Änderungen umzugehen mußte.

¹ Hier wiedergegeben nach: Franz Werfel, *Trinklied*, Frankfurt/M. 1967, S. 214.
² Guy Stern: *Ein Broadwaydrama wird*, in: *Die Zeit*, 19. März 1995, S. 10.
³ In: *A New Orpheus. Essays on Kurt Weill*, hrsg. von Michael Kaufmann, Berlin und London 1986, S. 269-284.



With Fest artistic director Michael Kaufmann, 2016 Kurt Weill Fest

Literature and Culture in Exile: Collected Essays on the German-speaking Emigration after 1933 (1997)

That the anthology of my collected essays published by Dresden University Press contains two articles about Lenya, two about Weill's oeuvre, and one about the activities of the Kurt Weill Foundation for Music evinces how fully these topics had been integrated into my scholarly interests by 1997.

There were, of course, more lectures and papers that remain unpublished. The cover photo of my autobiography *Invisible Ink* shows me seated at my desk with an open ring-bound book before me. Only a true Weillian would be able to decipher its not-quite-invisible significance. It's one of the "Sourcebooks" that the Foundation compiled about each of Weill's major stage works. This one,

for *Street Scene*, had been assembled for a landmark co-production directed by Francesca Zambello for Houston Grand Opera in 1994, before it moved to Ludwigshafen, and then to a multi-week run at the Theater des Westens in



Houston Grand Opera Symposium, 1994, with Kim Kowalke, Stephen Hinton, and Lys Symonette

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Berlin. It includes the paper I gave at a symposium about Elmer Rice's Pulitzer Prize winning drama, *Street Scene*, which Weill finally, in 1946, convinced the author could become a Broadway opera. It ran 148 performances and won the inaugural Tony Award for "Best Score."

“Die Via Dolorosa endet in Chemnitz: Die Reise eines Musikdramas von Manhattan nach Sachsen” Chemnitz, 1999 (*Kurt Weill: Auf dem Weg zum “Weg der Verheißung”*)

Forty-five years after my first step onto what sometimes seemed to be my own scholarly “eternal road,” my efforts came to fruition with the premiere of the original German version of Weill and Werfel’s biblical pageant, the first stage production of the work since its English-language premiere in 1937 at the Manhattan Opera House. The Foundation had authorized me to represent it in the multi-year process of arranging an international co-production that included Oper Chemnitz, the Brooklyn Academy of Music, the New Israeli Opera, Opera Kraków, and EXPO 2000 (Hannover). I was honored to host the opening ceremony for the global celebration of Weill’s centenary on 13 June, introducing Dr. Richard von Weizsäcker, former President of Germany, and the many other dignitaries present for the occasion. German television broadcast the performance, which was televised again in 2020 to commemorate Weill’s 120th birthday.

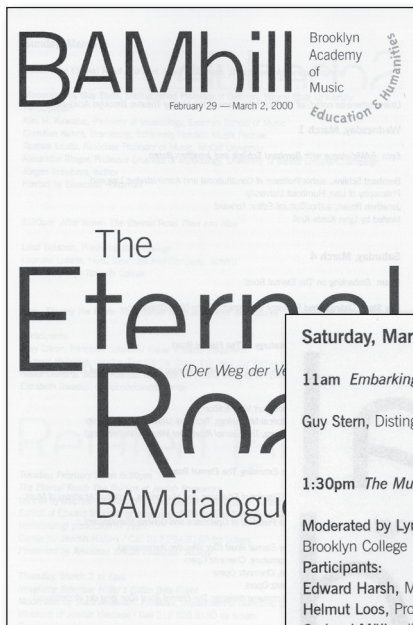


With Weizsäcker and Kowalke at the opening ceremony for the Weill Centenary in Chemnitz



In front of Theater Chemnitz

I also helped to arrange a symposium, provided introductory remarks, and co-edited the proceedings for publication. When the staging traveled to New York the following year, I happily served both as speaker and moderator for a symposium there. My road had come full circle.



Saturday, March 4

11am *Embarking on The Eternal Road*

Guy Stern, Distinguished Professor of German, Wayne State University

1:30pm *The Music and Dramaturgy of The Eternal Road*

Moderated by Lynn M. Thomson, Head of the MFA Program in Dramaturgy and Theater Criticism, Brooklyn College

Participants:

Edward Harsh, Managing Editor, *Kurt Weill Edition*

Helmut Loos, Professor of Historical Musicology, Technical University of Chemnitz

Gerhard Müller, librettist/dramaturg, *The Eternal Road (Der Weg der Verheissung)*

Kurt Weill Foundation for Music

After Lenya's death, I attended my first Kurt Weill Foundation board meeting. I was surrounded by some of the most prestigious names in the world of music and theater: Julius Rudel, general director of the New York City Opera; Harold Prince, the already legendary producer/director of the most innovative Broadway musicals; Kim Kowalke, soon to be a department head at the famous Eastman School of Music; Lys Symonette, who had been Weill's musical assistant on Broadway and then accompanied Lenya and advised her about musical matters after Weill's death. I had to settle for being the German literature expert.

After the Foundation contested Lenya's will and was awarded ownership of Weill's and Lenya's copyrights, it started receiving royalty income in 1983. The trustees adopted an ambitious agenda to "protect and promote Weill's legacy." I was elected Secretary of the Board, a post I held until 2009, when I was "kicked upstairs" to Vice President, a post I still proudly hold. In my forty years as a trustee of the Foundation I have relished the opportunity to advocate for his works, particularly in Germany. The Board has "retreated" periodically for intensive strategic planning, usually in conjunction with a major Weill performance. Highlights from five of those excursions follow:

American Premiere of the Weill/Kaiser One-Acters, Santa Fe Opera, 1993



With Kowalke, Ronald Freed (president of European American Music, Weill's American publisher and champion), and Angelina Réaux, the star of *The Czar Has His Photograph Taken*.

Houston Grand Opera production of *Street Scene*, 1994



Left: With stage director Francesca Zambello.

Below: With British conductor James Holmes, at the time a member of KWF's International Advisory Council



BBC Weekend: Kurt Weill Centenary Celebration at the Barbican, 2000

With Judy Stern and Stephen Hinton at an intermission during the three-day Weill marathon in London.



Board Retreat, Tanglewood, 2008

Minutes in a Different Mode
Guy Stern, Secretary

1.) The meeting's start? Hard issues joined! Should our mission be graced by bullet point? "Lenya, do not put her in a narrow pew!" Thus spoke our Nestor, **David Drew**. Perpetuate or terminate: "I know that better!" "KWF's immortal!" proclaimed **Phil Getter**. The mission's first lines? They marched to Canossa, at the urging of **Joanne Hubbard Cossa**. In short with earnestness befitting fission, we settled the Foundation's mission.

2.) We then went on, no break, no pity, to the tricky talks of each committee. Should CEO and president, be in the self-same brain be resident? Should existing structures all be superseded, should we import experts, if they're needed? Then trustees greeted with elation, the chance of greater compensation. That caused Pavlovian drooling by the bunch, so off we went to a luscious lunch.

3.) Finances followed; our prospects? Roses! Long-range predictions, worthy of Moses! "Our grants we will not have to trim!" Thus spoke Zarathustra, also known as Kim. "Then let all China profit from our haul!" Words to that effect spoke trustee **Paul**. We reduced our shortfall, with some banter: "No, we can't simply enrich a certain Music Center!" Then, in its wisdom, our Board suggested a part-time bookie come aboard (or is that, folks, a bum report?)

4.) New programs got the Board's attention. Good ideas! Too much to mention!

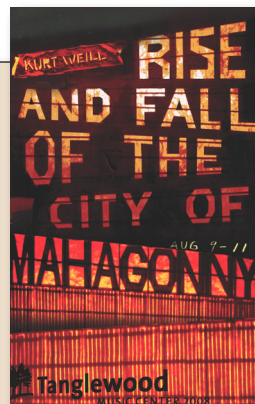
More dough for college presentations, for books deserving a citation.

"Awards for best performances," said Guy.

"You'll offend the losers!" Kim's reply. Send singers into the schools and colleges of our nation, to bring Weill to the younger generation. "It's time to P.R. our Foundation, showing how it raised Weill-appreciation."

5.) One thing more one ought to mention, the days passed by devoid of tension. Our group remained, I know, in thrall by the rendering of *Rise and Fall*, created by Kurt Weill, composer, and not by librettist-interposer, as **Kim Kowalke**, with great glee, held up a program, for us all to see. But best of all, two of the stars were vetted, when they for Lenya Competition awards contested.

6.) If these scribblings have offended, think but this and all is mended: Beneath the barbs there is elation, at the progress of the Weill Foundation, furthered here, in spirit earnest merry, by our mediator, William Terry. Kudos too, to Carolyn, KWF's Director, clearing all the hurdles in her sector. Did not wish to omit **Coleman, Kauffman, Hinderer, Rudel** -- this team does its work extremely well!



Lost in the Stars, Washington National Opera, 2016



Reception after the stunning performance of *Lost in the Stars*. Front row, on floor: cast members Caleb and Caitlyn McLaughlin. Seated: cast members Cheryl Freeman, Wynn Harmon, Sean Panikkar, Eric Owens, Lauren Michelle (2015 Lenya Competition Winner), Dawn Ursula, Manu Kumasi. Standing: Cast member Musa Ngqungwana; Trustees Joanne Hubbard Cossa, Susan Feder, Ed Harsh, James Holmes; Trustee and stage director Tazewell Thompson, conductor John DeMain; Kowalke, Stern; Rudel Conducting Fellow Adam Turner; trustee Victoria Clark. Trustees not pictured: André Bishop, Corey Field, Philip Getter, Welz Kauffman

The Board of Trustees and the staff of the Kurt Weill Foundation for Music are proud to sponsor publication of this Festschrift in honor of our esteemed colleague of more than four decades, Guy Stern, on the occasion of his one-hundredth birthday on January 14, 2022. These nineteen “Pages from a Scrapbook” do not begin to do justice to his contributions to the mission and achievements of the Foundation during his tenure as trustee, officer, and member of the executive committee. His stature as heroic soldier, renowned and prodigiously productive scholar, and – like Weill – a transplanted German-born American citizen enabled him to mentor us all from a unique perspective. His wisdom has enhanced our discussions as much as his wit enlivened them. His passion for Weill’s music and his deep friendship with Lenya informed his efforts, which, in turn, inspired all of us who were privileged to work with him.

So, dear Guy, please accept our heartiest congratulations and very best centenary birthday wishes, as well as our profound gratitude for the privilege of your presence in our lives and work.

-Kim H. Kowalke, President & CEO
Kurt Weill Foundation for Music

Birthday Greetings from the Kurt Weill Foundation for Music

The one hundredth birthday of our colleague and friend Guy Stern is a moment to celebrate, of course, but it is also a moment to reflect on a life so remarkable, and so well led. He has been on the board of trustees of the Kurt Weill Foundation for over four decades, often as an officer, and his very presence establishes a unique connection to Kurt Weill. We can read about what life was like during the war years, but hearing Guy speak about his own experiences - heroic and unselfish as a member of the "Ritchie Boys", for example - brings history into the very real present. His gentlemanly ways, his sense of humor, and his years as a German scholar help round out the extraordinary man whose birthday we celebrate. Guy Stern is one-of-a-kind, and we all salute him. - Theodore S. Chapin, Chair

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About the Kurt Weill Foundation

Chartered in 1962 as a not-for-profit private foundation, the Kurt Weill Foundation for Music preserves and perpetuates the legacies of composer Kurt Weill (1900-1950) and his actress-singer wife Lotte Lenya (1898-1981). Based in New York City, it encourages an appreciation of Weill's music through support of performances, recordings, and scholarship, while nurturing talent more generally in the creation, performance, and study of musical theater. It maintains the Weill-Lenya Research Center; the annual Lenya Singing Competition; Weill-Lenya Artist Sponsorships, the Julius Rudel/Kurt Weill Conducting Fellowship, and the Harold Prince/Kurt Weill Directing Fellowship. It has prepared and co-published twelve volumes of the Kurt Weill Edition, with additional volumes forthcoming. It awards biennially the Kurt Weill Prizes for scholarship about music theater. The Foundation's communications include its semi-annual Kurt Weill Newsletter, monthly E-News, and lively presence on multiple social media platforms. Since 2012, the Foundation has also administered the musical and literary estate of Marc Blitzstein. The Foundation's staff happily assists individuals and institutions on a daily basis in response to inquiries about licensing, casting, performing materials, historical and biographical information, and other resources. Overseen and energized by a distinguished and diverse fourteen-member board of trustees, the Foundation functions imaginatively and responsibly as the heir, custodian, and administrator of the rights of Weill, Lenya, and Blitzstein.

Learn more about the Foundation at kwf.org/about