Introduction

by Wolfgang Rathert

I. Introduction

Chamber music comprises only a small portion of Weill's œuvre, yet its significance in his formative years (1919–24) is considerable. The String Quartet in B Minor, completed in the revolutionary year 1918, is Weill's first piece of chamber music. His second large-scale chamber work, the Sonata for Violoncello and Piano, composed mainly during his brief tenure as *Kapellmeister* in Lüdenscheid, followed in 1920. Two works from 1923 round out Weill's contribution to chamber music: the String Quartet op. 8 and the song cycle *Frauentanz*, op. 10, for voice and instrumental ensemble. Weill wrote these pieces after returning to Berlin as a student in Ferruccio Busoni's masterclass. The decision by Universal Edition of Vienna to publish both works in 1924 contributed significantly to Weill's exposure to a broader public. Within a few years he would become one of the most successful composers of his generation. The miniature *Ick sitze da—un esse Klops* from 1925–26, which is included in this edition because of its scoring, does not belong in the same context as the four abovementioned works from 1918–23. Another chamber work from 1923, Weill's arrangement for flute and piano of Busoni's Divertimento for Flute and Orchestra, op. 52 [1920], has not been included in this volume because it is not an original composition by Weill.[1]

The relative obscurity of Weill's early instrumental music can be partially explained by the overshadowing success of his first stage works, beginning with the acclaimed one-act opera *Der Protagonist*, op. 15 (1924–25). However, Weill's characteristically casual attitude toward his earlier music may also have contributed to the neglect of these compositions. For instance, the fact that he gave the later version of two holograph full scores of his String Quartet in B Minor to Elisabeth Happe (a love interest in Lüdenscheid), apparently without investigating the possibility of having this work published, demonstrates his tendency to move on to other tasks once a project was completed. The compositional quality and musical significance of these works of "absolute music" have also been obscured by their uneven publication and performance history, which partly explains their absence from the mainstream of the concert repertoire. This is regrettable, as some of these pieces are of considerable ingenuity and aesthetic appeal and may rank among the outstanding German musical works of this period.

Weill's musical language evolved rapidly between 1918 and 1925 and reflected the influence of the various aesthetic and musical trends that erupted after the end of World War I. The chamber music compositions presented in this volume illustrate this stylistic transformation from the late-romantic, languorous excesses of overwrought Wilhelmine aestheticism to a translucent, classicistic modernity. A remarkable distance separates the epigonic String Quartet in B Minor from the masterly stylistic assimilation of *Frauentanz*, a distance that cannot be explained simply by increasing competence. Rather, Weill's development reflects his experimentation with different ideas in an attempt to find his own voice. The differences between the String Quartet in B Minor and *Frauentanz* evince a deliberate aesthetic shift rather than graduated progress along an unwavering aesthetic course. In taking this direction, Weill relied not only on the guidance of his revered mentor Ferruccio Busoni but also on that of Busoni's assistant and confidant, Philipp Jarnach.[2]

Indeed, a whole generation of young composers in Germany followed a similar route. After 1918, the foremost artistic aim shifted from "subjective" expressiveness to an "objective" mode of musical discourse, rooted in formal clarity, harmonic simplification, and polyphonic transparency. A prominent figure in this development was Paul Hindemith, with whom Weill had a relationship that was at once distant and admiring. At the same time, Paul Bekker spearheaded a movement toward historiographical self-reflection and the investigation of music history as a set of problems.[3] No longer was the listener to be subjected to sound orgies that, in numerous works written after 1900, either reflected a continuing allegiance to late-romantic ideals or camouflaged an underlying lack of substance. Rather, transparency of structure and a certain ironic alienation in the sound fabric galvanized and motivated the entire post-expressionist generation. After the war, journals such as *Melos* propagated the new aesthetic. New festivals, such as the Donaueschinger Kammermusiktage, and concerts organized by the Berliner Novembergruppe provided forums for this new sound. It would not take long, however, for competing aesthetic trends to emerge: as early as 1923 there were clear-cut distinctions among proponents of functional music, adherents of the Busoni school who embraced the syncretistic vision of a new classicality, and the circle around Schoenberg.

Weill's move in September 1918 from the provincial capital Dessau to the national capital Berlin greatly stimulated his development as a composer. The effect of the various influences to which he was exposed is amply documented in his correspondence. He especially came to admire the music of Richard Strauss, Hans Pfitzner, Max Reger, and Gustav Mahler. Under the tutelage of his teacher in Dessau, the Pfitzner pupil Albert Bing (1885–1935), Weill had become thoroughly familiar with these composers' works, and the insights he gained from this experience were profound. Bing had also guided Weill in his studies of the classical-romantic concert and opera repertoire as he trained to become a conductor. In a letter to his brother Hans of 25 April 1917, Weill wrote about his study of Bruckner's fourth symphony; his account provides a snapshot of both his historical awareness and his stylistic inclinations at that time:

> By reading the score and working through the piano reduction Bing gave me I've gotten to know the work quite well as one of the most beautiful symphonies. Bruckner occupies a unique position. He stands between the two factions that have formed in music since the last century. In the symphonic repertoire we thus have three developments: 1) the program music branch from Berlioz and Liszt to Richard Strauss; 2) the opposing, so-called absolute branch from Schumann and Brahms to Max Reger; and between the two is the Bruckner branch, represented among the most modern by Mahler. (I derive this categorization in part from the book by Rudolf Louis.) In this music we therefore find a remarkable bridge from Beethoven to Wagner. It is so well concealed, however, that a completely unique harmonic and orchestral sound results. The most unique and novel aspects for me are his surprising contrasts, . . . also the wonderful treatment of the strings and the brass and the refined timpani effects. Aside from this, splendid, but often quite simple, motifs and refined counterpoint.[4]

Weill's point of view evidently derives from two influential writers of the day whose aesthetics could not have been more divergent. One, as

Weill himself acknowledged, was Rudolf Louis. His *Die deutsche Musik der Gegenwart* (1909) propounded the notion of an uninterrupted linear evolution after Beethoven and defended the faction of the "New German school" proponents gathered around Strauss and Schillings. The other writer was August Halm, whose *Von zwei Kulturen der Musik* and *Die Symphonie Anton Bruckners* (both from 1913) proposed a synthesis of fugue and sonata to contrast with the "subjectivity" of Beethoven's symphonies, which had engendered romantic hyperexpressiveness in works by later composers. Halm preferred Bach and Bruckner to such hyperexpressiveness.[5]

Weill's praise of the "simplicity" of Bruckner's motifs and of their "refined" and contrapuntally perfect application points to his own stylistic preferences. He sought an untainted modernity, devoid of hubris. In fact, in a letter written only a few weeks later, he defends the "humble Pfitzner," who, in Weill's view, succeeded in "wresting away from Mr. Strauss and associates the most prestigious art center in Germany—Munich."[6] Even though Weill also admired the music of Wagner, he did not enroll at the progressive Stern Conservatory where Strauss and Schoenberg had taught; instead, from the summer semester of 1918 he enrolled at the conservative Königliche Akademische Hochschule für Musik in Berlin, a school headed by the aging yet imposing Hermann Kretzschmar.[7] Weill ended his course of study after only three semesters, during which time he had studied counterpoint with Friedrich E. Koch, conducting with Rudolf Krasselt, and composition with Engelbert Humperdinck, to whose class Weill had initially been assigned by mistake.[8] Humperdinck followed a moderate aesthetic path and taught the craft of composition in a strict and traditional way. He was one of the most successful Wilhelmine composers and kept his distance from the modernist avant-garde. Humperdinck was nevertheless sympathetic to his young and promising pupil. Weill soon acknowledged,

> looking at the results of the first semester, I feel . . . that I have at last learned something about composition and that I also benefited tremendously from playing open score, organ, and piano.[9]

Under Humperdinck's supervision Weill composed a symphonic poem on Rilke's *Die Weise von Liebe und Tod des Cornets Christoph Rilke* and completed his String Quartet in B Minor, which he had begun sketching while still in Dessau.

Many of Weill's letters to his brother discuss in detail his conservatory studies and reveal that he was gradually distancing himself from the "New German school" and struggling to find his own voice, one anchored in tradition and still skeptical of modern trends. As early as July 1918 he observed,

> of all places, it is our conservatory where a thoroughly modern branch is forming—which is odd, given that the teachers are clearly not modern; Humperdinck's only modern trait is his daring recklessness in counterpoint, Koch is . . . a hypermodern Much-Noise-About-Nothing-Scribbler, and Kahn is a thoroughly naïve Mendelssohnian, for whom an augmented triad amounts to a box on the ear. And now, a circle of students—however small—is forming, among whom one feels embarrassed if one doesn't know all of Richard Strauss and Reger, as well as Korngold, Debussy, Schreker, Bittner, Marx, etc.[10]

Weill's letters from February 1919 are remarkable documents, revealing his precocious and relentless introspection. They show how he struggled to assess the musical developments that followed the November Revolution, through which traditional values had been called into question. On 6 February, he wrote about his work on an orchestral suite:

> Incidentally, the suite is nearing completion. I don't think I'll try to get it performed by the conservatory orchestra, because, first of all, I don't think they're good enough, and I expect to run into vigorous resistance from the anti-Humperdinck camp. Also, from comparisons with the compositions of a thoroughly modern-minded fellow student, I can see that I've moved quite a distance away from the Strauss orientation and have veered off into the classical camp—Brahms—Bruckner—Reger. Whether this is only temporary, whether it's because of my youth, whether it suits my talent better, I just don't know; in any event, I've tried to present myself as I am rather than willfully pursue a modern style, as I observe more and more in the greatest of the modern composers: Schillings and cohorts, even Strauss.[11]

In the same letter, Weill mentions that he is considering writing an opera based on Otto Julius Bierbaum's comedy *Der Musenkrieg*, and he goes on to say that he intends to tackle the project "very deliberately," as it is supposed to be "finely worked-out chamber music and not bombastic hypermodern dramatic effects."[12] These comments further indicate an affinity with the music of Reger, which manifests itself not only in the String Quartet in B Minor but also in Weill's orchestral works from this period.[13]

Despite Weill's inner struggles, his musical taste was rooted in specific principles and ideas. He remained true to his convictions, as illustrated by his subsequent polemics against the "pan-German, regressive, idiotic sheep herd of conservatory teachers and students" who were resisting the nomination of Busoni as Kretzschmar's successor.[14] (In the same postcard, Weill refers to Busoni as the "most modern among the moderns.") Even his intention, supported by Hermann Scherchen, to study with Schoenberg in Vienna did not cause him to lose sight of his convictions.[15] In a telling letter dated 21 February 1919, Weill took stock of his views and acknowledged the contradictions he perceived in himself:

> For the time being, I'm leaning more toward a finely constructed comic opera; even so, I now seem to be drifting into modern currents again as a result of my close association with my fellow student [Walter] Kämpfer, with whom I study only the most modern music (Schreker, Reger, Schoenberg, etc.). Regarding my own music, however, I see that I'm not yet at all well balanced. With the suite I've definitely taken a step backward. I really began to realize this when I noticed at the first rehearsal of my string quartet how modern, how 'Regerish' it is. This retrogression can be explained only by the fact that I'm still clinging desperately to this form, even though I've almost completely mastered it. But I'm not yet the thoroughly modern person that Mahler exemplified so well. I still smell of the provinces; I'm not sufficiently saturated with the cultures of the present.[16]

What is striking about this passage is the repeated reference to Reger, whose music embodied for Weill's generation one branch of modernity. At the same time, the passage hints at Weill's fascination with Mahler's "uprooted" modernity. (There is, of course, another aspect of Mahler's music: its blurring of boundaries between high and low styles through the integration of folk song and other popular material. Weill's approach to such a stylistic fusion is most clearly in evidence in that proletarian derivative, the back alley and street song which he adapted so successfully in *Die Dreigroschenoper*.[17] In fact, his move in this direction is already apparent in the intricate cheekiness of the *Klopslied* miniature.)

Ultimately Weill resolved the conflict between "modern amorphousness" and handed-down musical forms by adapting the latter in order to ensure the accessibility of his music. It is true that in his compositions from 1919–20, such as the Sonata for Violoncello and Piano or the choral work *Recordare*, he adopted a more radical harmonic idiom, occasionally approaching atonality. But he soon abandoned this path for various reasons, not the least of which must have been his desire to retain intelligibility. At the same time, his former attraction to the Schoenberg school must also be considered in the context of his identity crisis as a German Jew, evidently a matter of great concern for the nineteen-year-old.[18]

Weill studied briefly with Paul Juon, who was filling in at the conservatory for the ailing Humperdinck. Although Weill's studies with Juon were short-lived, he valued these lessons greatly, as he perfected his grasp of orchestration under Juon's tutelage.[19] Soon, however, Weill set his sights on becoming a student of Ferruccio Busoni, who had returned to Berlin from Zurich in 1918 at the request of Leo Kestenberg.[20] Busoni had been entrusted with a masterclass at the Akademie der Künste. In the fall of 1920, six months after the end of Weill's engagement as conductor at the Lüdenscheid Stadttheater, Oscar Bie recommended Weill to Busoni

as a student for his masterclass. Weill visited Busoni in his apartment on Viktoria-Luise Platz several times, and Busoni accepted him as his first "master student."[21] Weill was to become Busoni's most faithful disciple. He now belonged to a circle that was regarded as elitist, aristocratic, and avant-garde, in which Busoni ruled as high priest and musical sphinx from an almost unassailable position in the rejuvenated musical culture of post-war Germany. Busoni was well connected, and this enabled Weill to present his works to a wider audience. It also brought him the longed-for immersion in "current cultures," thereby expanding further his already impressive literary and cultural outlook.[22] The idealistic search for a lucid, lean, and "refined" sonority, already a concern for Weill during his time at the conservatory, received encouragement from Busoni, whose personality and convictions struck a deep chord in Weill. He was fascinated by the paradoxes of Busoni's aesthetics, which envisioned music as a syncretistic art, but which also aspired to reinvest contemporary music with a measure of artistic innocence.

The extent of Busoni's influence on Weill has by now been well documented and interpreted.[23] Busoni insisted on a solid foundation in music history and required his students to gain a firm compositional footing by studying historical models as *exempla classica*. This facilitated the necessary emotional distancing from the students' own compositional processes. The insight gained from such study stood in dialectical opposition to the intellectual and aesthetic freedom called for in the creation of new musical compositions. The "new classicality" was intended to present "subjective" components as an assimilation of "objective" ones—in other words, subjectivity had to result from necessity rather than from individual proclivities and excesses.

For Weill, Busoni was a true "Renaissance man."[24] His historiographical thinking sought to overcome both the historical paralysis of contemporary composition and superannuated romantic subjectivism; it allowed Weill to realize his own vision of a "natural," lucid modernism. The retreat from the expressive exuberance and chromatic density of both his cello sonata and his first symphony should not be seen as retrospective curtailment, but rather as an expansion of his artistic horizon and a development of his own inclination toward aesthetic polyvalence and tolerance.

Busoni's guidance of his students allowed for differing responses, however: it accommodated both Weill's clever simplicity and Wladimir Vogel's highly expressive, complex chromaticism. In a sense, the challenge lay in the quest for a comprehensive, almost universal approach to musical art. Even though Busoni's reputation before 1918 had already been that of a "pioneer," after the European catastrophe of World War I his ideas assumed an entirely different significance within an environment of profound cultural pessimism.[25] The preservation of historical and aesthetic unity in music now became a driving concern. Within a year of his death, Busoni came to be regarded as an almost mythical figure. The anthology *Von Neuer Musik*, for example, celebrated him as the founder of a "contemporary musical art."[26]

Of course, there was considerable resistance to Busoni's philosophy in some quarters. His views on new music and contemporary composers could be rather dogmatic, and this occasionally had an almost paralyzing effect on the circle around him. Busoni's writings from late in his life rejected both innovation for its own sake and uncritical adherence to aesthetic paths rooted in the nineteenth century. But within the parameters of this dualistic framework lay fertile ground for the emergence of competing trends and new teleological convictions. Virtually all leading composers after 1918, including Schoenberg, Stravinsky, Bartók, and Hindemith, confronted this question of a new historical connectedness and the legitimacy of music per se; in fact, it was at the heart of the aesthetic and ideological debate between the Vienna school and neoclassicism. Among Busoni's closer associates, the conflict it caused can be observed in Philipp Jarnach's vacillating posture vis-à-vis the development of contemporary music.[27]

Weill, who had studied counterpoint with Jarnach, largely refrained from joining this debate.[28] The reason lay perhaps in his awareness, as early as 1923, that his real sphere of activity was to be the musical theater, a hypothesis supported by Weill's compositions of this period: they include the vocal-instrumental *Frauentanz* and various pieces of stage music (*Zaubernacht*, *Quodlibet*, and *Pantomime*). His affinity with musical theater on the one hand and his sensitivity toward the needs of a modern audience and the requirements of new media, such as the radio, on the other would spare him from the isolation experienced by so many proponents of the "new music,"who busied themselves in hermetic debates about "progress" and "reaction" in music. Yet in 1923, Weill was still grappling with the notion of a transcendent musical concept and expressing reservations about the inclusion of popular elements in music. In a letter to Busoni of 21 June 1923, he discussed the rehearsals of his String Quartet op. 8 and related his impressions on hearing Stravinsky's *L'histoire du soldat*:

> There was an experiment [here] that made one sit up and take notice: Stravinsky's *L'histoire du soldat*. This is some kind of 'folk play with singing and dancing,' something between pantomime, melodrama, and farce; as far as this form allows, the music has been masterfully shaped and the sidelong glance to the aesthetic of the street is tolerable because it fits the subject matter. I'm going to hear my quartet for the first time today because the Hindemith people are terribly overburdened. Strangely enough, the last movement—which for me as well as for you is the most mature one—seems to meet with the least approval from those four gentlemen. I'm afraid that Hindemith has already danced his way a bit too deeply into the land of the foxtrot.[29]

Given that Weill, perhaps more than anyone else, would later blur the boundaries between "serious" and "light" music, his reference to the "sidelong glance to the aesthetic of the street" in *L'histoire du soldat* as "tolerable," together with his characterization of Hindemith, must surely be a reflection of Busoni's profound influence.

Weill's compositions from the period 1918–1925 represent a series of experiments, from the imitation of a late-romantic idiom to a witty, straightforward, and resolutely intelligible one. In forging this style, Weill attained, if only for a brief moment, Busoni's ideal of a "free" and "noble" art beyond the reach of contemporary aesthetic and ideological constraints. His chamber music occupies a central position within this group of works, and it may be seen as the compositional realization of the "refined" quality Weill was seeking, a combination of distinctiveness and sophistication.

II. *Streichquartett in h-Moll* (1918–19)

Weill's first experiments with chamber music date from his school days. In the spring of 1917 he wrote to his brother Hans about a "little string quartet." In the absence of any corroborating sources, it is impossible to determine with any certainty whether this piece constituted an early version of the String Quartet in B Minor.[30] By May 1918, however, after his matriculation at the Berlin Hochschule für Musik, he had submitted preliminary drafts of the quartet to Humperdinck. He went on revising the work for several more months, commenting on its progress in letters and finally reporting that the work had met with approval from both Humperdinck and his fellow students. In May 1918, Weill told Hans that Humperdinck had found "the thematic ideas of my string quartet beautiful, but their development too complicated."[31] Two weeks later, he sent his brother the following report, not without a measure of pride, albeit in a slightly sarcastic tone:

> The piece is making good progress; in my last lesson (duration ten minutes), Humperdinck expressed satisfaction. 'Very skillful and diligent job,' he said, 'keep it up.' I hope to finish sketching the first movement in eight to fourteen days.[32]

In September, he wrote,

> I'm working like crazy to get the quartet parts done as soon as possible. I amaze even myself with the last movement. I constantly discover new

> inner connections and a refinement which I neither intended nor strove for.[33]

Once more the idea of "refinement" is presented as the focus of compositional intent; at the same time, the romantic notion of a subconscious force working through the composer persists. In February 1919, evidently at the beginning of rehearsals of the quartet by members of the orchestra class of the Hochschule, Weill wrote,

> The string quartet is, of course, enormously difficult, but the students are very interested. Hess's verdict: 'fiendishly modern, fiendishly hard, and fiendishly beautiful!'[34]

Partly on Humperdinck's advice, the quartet consists of the conventional four movements. The first movement, in B minor, is in sonata form, with the expected two subject areas (first subject in violin I, mm. 1–4; second subject in the cello, mm. 87–90) and numerous motivically related transitional and episodic passages. In a letter to Hans, Weill described this movement as "somewhat *sostenuto*, but very passionate";[35] he characterized the second movement (in the subdominant E minor) as a "'notturno,' *pp*, very fast, with much pizzicato and chromatic embellishment of the main melody."[36] Of the last two movements, he wrote, "For the third movement, I will opt for a slow Intermezzo, on H's advice, and at the end, the customary Presto."[37]

From one of Weill's subsequent postcards to Hans, we learn that he had consulted his former teacher Bing about the finale and that Bing had recommended a climactic last movement, as realized so successfully by Reger in his String Quartet in E♭ Major, op. 109, and his orchestral variations: "On Bing's advice, I'll apply counterpoint by simply writing a fugue in the last movement of the string quartet."[38] The overall four-movement design appears in modified form, however, through the treatment of the last two movements: the slow movement, on the sixth scale degree (the submediant G), functions as an introduction to the concluding fugue and resurfaces there thematically in a developmental section in the guise of a waltz-like transition. This transitional passage occurs in the key of C, whereas the fugue inflects the original B minor to the parallel major mode, B major. Such semitonal relationships recur throughout the work, as in the relationship here between B and C and in the relationship between D and D♯, the minor and major thirds of the B minor of the first movement and the B major of the last movement.[39] At the local level, there are numerous instances of leading-tone relationships and chromatic inflections.[40] The conventional tonal plan of the quartet (i-iv-VI-I) is interrupted internally through chromatic harmonizations and "'expanded' tonal procedures."[41] This is accomplished primarily through the interchangeability of major and minor on the first scale degree and the working out of third relationships.[42]

Weill's melodic inventiveness is evident in the slow movement. Performance indications such as "very tenderly" ("sehr zart") or "very fervently" ("sehr innig") suggest that it is intended as the high point of the quartet. Whereas the rest of the work is characterized by rapturous thematic material and a harmonic vocabulary that is strongly reminiscent of *Tristan*, the centerpiece of the quartet is pensive and mournful. The fugue integrates the abovementioned passage of the slow movement and motifs from the other movements, so that the finale functions as a climactic thematic summation of the entire work. Individual themes and musical gestures would be recycled by Weill in *Zaubernacht,* while other core motifs reappear in other works, such as in the first symphony and the String Quartet op. 8. The String Quartet in B Minor may thus be seen as more than simply a youthful exercise, functioning rather as an implicit op. 1 (Weill did not officially assign this number to any of his works).

Thematically and gesturally, there is a clear connection between the language of the String Quartet in B Minor and that of Mozart, Mahler, and Reger. The principal theme of the first movement paraphrases the variation theme from the first movement of Mozart's Piano Sonata in A Major, K. 331; transitional passages (see mm. 74ff.) contain allusions to the so-called Alma theme from Mahler's Sixth Symphony. The second movement contains further references to Mahler with its "notturno" topos and its folk-song quality (reminiscent of the *Wunderhorn* songs). But it also attains a unique thematic character which evokes an atmosphere at once "homely" and grotesque; one can discern another German-Jewish strand here, that of Mendelssohn's *Midsummer Night's Dream*, with which Weill was familiar. In the finale, the influence of Max Reger is unmistakable: in structure, the movement is a deliberately old-fashioned fugue, tonally complex and thematically mannered.

The String Quartet in B Minor reflects Weill's precocious compositional talent and his ambivalent attitude toward form and texture. This ambivalence effected a divergence of compositional elements, which in tonal music generally stand in a formative relationship to one another; this is especially true of the thematic and tonal relationships in sonata form. Weill here evades these relationships intentionally.[43] The sketchy chromaticism of the first movement results in an almost "impressionistic" sound of an oddly suspended, even indecisive quality. Similar indecisiveness characterizes the articulation and phrasing, there being significant discrepancies in the markings of the three holograph sources (two full scores and one set of parts).[44] The three sources provide evidence of the different stages of a compositional concept, which, while demonstrating Weill's formal control, are characterized by an intrinsic restlessness and a search for new modes of expression.

It is also possible, of course, to consider the pervasive inconsistencies in phrasing and the overuse of articulation in light of a changing attitude toward the relationship between the "primary" or structural level and the "secondary" or sound level of realization in performance. In music and performance history of the nineteenth century, this change in attitude gradually came to emphasize the latter; in fact, editions of music from the turn of the century (from which Weill certainly acquired much of his knowledge of the repertoire) elevated the interpretive aspect of this secondary or sound level to a veritable exaltation of the ornament. This heightened interpretive emphasis derived from the view that it provided the key to a "genuine" understanding of musical structures.[45]

During Weill's lifetime, the String Quartet in B Minor found its way neither into the concert hall nor into print, though in all likelihood, the work was rehearsed and performed at the Hochschule by fellow students.[46] But Weill soon lost interest in the work and, as previously mentioned, gave the neatest, most complete autograph copy to Elisabeth Happe. That a performance of the quartet was also planned for Lüdenscheid is suggested by a letter to Weill from the cellist Martin Missner (member of a string quartet in the city of Hagen), in which Missner informs Weill that he is engaged in the preparation of parts.[47] After Weill's death, Lotte Lenya had a photocopy prepared from the "Happe" holograph. It was from this barely legible copy that Universal Edition produced a printed score and a set of parts, all of which were inevitably flawed. Though the Universal materials were not ultimately published, they were used for the first known public performance of the work in 1975 by the Stuttgart Melos Quartet at the West Berlin Akademie der Künste. The holograph of the second version remained in the possession of the Happe family until 1995, when it was acquired by the Kurt Weill Foundation for Music. This holograph is the privileged source for this edition.

III. *Sonate für Violoncello und Klavier* (1919–20)

Little is known about the genesis of the Sonata for Violoncello and Piano, as the surviving documentation permits only a tentative chronology. It was composed soon after the String Quartet in B Minor, concurrently with Weill's symphonic poem based on Rilke's *Cornet*, which David Drew has called the "missing link" between the quartet and the sonata.[48] At the same time, Weill abandoned his work on the instrumentation of the Orchestral Suite in E Major. A letter written by Weill in June 1919 reveals an inner conflict and a desire to explore a different musical direction; this he did with the cello sonata:

> What Schoenberg gives me is so new that I was absolutely speechless. Of course there is no thought of constructive work. Not even a little ditty is taking shape; today, I had a very beautiful idea for the beginning of a cello sonata and started writing it down right away; now, I already feel like tearing it up again.[49]

Work on the sonata probably proceeded during Weill's stint as conductor in Lüdenscheid, beginning in December 1919. The cellist Missner inquired in June 1920 when the cello sonata would be finished.[50] In November of the same year, the work is mentioned again, having by this time been completed in Berlin and Leipzig. Weill informed his brother that Albert Bing—to whom, together with the cellist Fritz Rupprecht, the sonata was dedicated—would perform it in Hanover. For reasons that are unknown, no formal premiere seems to have taken place during Weill's lifetime (as with the String Quartet in B Minor). The first known performance took place in 1975 at the abovementioned concert at the West Berlin Akademie der Künste, with the cellist Siegfried Palm and the pianist Aloys Kontarsky. No complete holograph score survives, but there is a holograph score of a draft of the first movement as well as a manuscript copy of the whole work. Weill did look over the manuscript copy and made a few corrections in preparation for the planned performance in Hanover.

If the String Quartet in B Minor was written in a late-romantic style whose boundaries were only rarely tested—a style acceptable to Humperdinck—the Sonata for Violoncello and Piano displays only a tenuous link with the world of late romanticism and hence with the general mentality of the pre-war period. There are few musical compositions that display the rupture that occurred in European music in the aftermath of World War I more prominently than this sonata, about which no comment by Weill has come to light. The Sonata for Violoncello and Piano undergoes a fascinating transformation, which seems to reflect a reorientation and upheaval within Weill himself, hinted at in the correspondence. (Weill considered moving to Vienna to study with Schoenberg, and ruminated about the politically, intellectually, and socially uncertain environment after the events of November 1918. It is not surprising, therefore, that in 1922, Weill, together with other Busoni and Schreker students, joined the music division of the Novembergruppe, which had been formed three years earlier in Berlin.)[51]

Performance indications such as "Wild bewegt, grotesk vorzutragen" (roughly, "Ferociously, in a grotesque manner") at the beginning of the last movement provide clues to Weill's reorientation. In this respect, the Sonata for Violoncello and Piano is a unique document of artistic unrest, in that it reveals, within a single work, a progressive creative fermentation. Outwardly, this is already apparent in the renunciation of a key signature beginning with the second movement. Weill experiments with different stylistic approaches without ever arriving at a synthesis. Structurally, the work seems rhapsodic, despite the fact that the outlines of classical formal archetypes are still recognizable (sonata form in the first movement, ternary in the slow movement, and rondo in the finale). Weill keeps the harmony "intentionally open" ("bedeutungsvoll offen") by persistently juxtaposing minor and major.[52] He does so not simply by chromatic inflection, but rather through unconventional interval combinations. In this way, he advances significantly beyond the harmonic language of the String Quartet in B Minor. Yet not all links with the past are severed. The hymn-like coda of the finale, for instance, one of the most inspired accomplishments of Weill's early output, points back to late romanticism, but it does so in a transfigured, surreal manner, almost as if passing in review a stylistic "temps perdu."

Although the sonorities in the cello sonata are released from the functional shackles of a closed tonal system, tonal islands and focal points persist. Thus, triadic progressions and other tonal relics are still employed. Non-tonal passages give sonority per se a central, constitutive role. Weill seems interested in sonorities that are at once archaic and expressionistic. A similar motivation may explain the use of dual-meter notation in the finale (Hindemith engaged in similar experiments in his string quartets).

The increased importance of sonority per se hints at the influence of Claude Debussy, whose impact on German music after 1910 is undeniable. Traces of Debussy are particularly evident in the piano part, the treatment of chords and wide leaps in the finale suggesting familiarity with Debussy's *Études* and *Préludes*.[53] Furthermore, the setting is unusually dense, almost manneristic, in an idiom that combines post-romantic abundance (again recalling Reger and Pfitzner) and modernistic compactness. Occasionally, the piano part seems like a reduction of an imaginary orchestral score, unfolding independently alongside the cello part. The relationship of cello and piano, that of emphatic melody and compact accompaniment, foreshadows an attribute of Weill's later style that had already been hinted at in portions of the String Quartet in B Minor.

The rhythmic and contrapuntal design of the finale stands in marked contrast to that of the first two movements. The main subject is sharply drawn, juxtaposing wide leaps, dry chordal accompaniment (with a preference for fourth and fifth combinations), and rapid scale progressions. Though the emphatic, pleading aura of the preceding slow movement is dispelled by the mocking tone of much of the third movement, it reasserts itself in the coda at m. 352, where both parts bring the movement to a "completely transfigured, very fervent" ("ganz verklärt, sehr innig") conclusion.

IV. *I. Streichquartett op. 8* (1922–23)

Weill began composing the String Quartet op. 8 in the second half of 1922 and finished it in the spring of 1923. The work reflects the considerable progress he had made as a student of Busoni. Weill himself saw it as a milestone. He gave it an opus number and dedicated it to his father. The family correspondence sheds little light on the work's genesis, as no letters survive for the period from September 1922 to early 1924.[54] There is only a brief note, from September 1925, in which Weill writes to his parents about a tour of Spain by the Roth Quartet, during which his quartet was performed: "My string quartet is currently roaming through nine different cities in Spain. What a peculiar sensation."[55]

In 1923, Weill had submitted the quartet to the third Donaueschinger Kammermusiktage, held "for the advancement of contemporary music." Founded in 1921, the festival occurred each year at the end of July, and it soon came to be seen as the most important venue in Germany for the performance of contemporary music.[56] The program committee consisted of Heinrich Burkard (the real driving force behind the festival), Joseph Haas, and Eduard Erdmann, who was succeeded in 1923 by Paul Hindemith. For the first festival, 130 composers submitted works for consideration; in 1922, the number reached 165, and in 1923, there were entries from 120 composers, one of whom was Weill. Burkard saw to it that all important trends in new music were adequately represented, especially compositions by students of Busoni, Schoenberg, and Schreker.[57] This caused friction within the program committee, especially as Busoni himself had increasingly turned against the modernist avant-garde after World War I and instead was promoting his idea of a "timeless" classicality conjoining past and present. Weill's quartet was undoubtedly meant as an ideological statement from the circle around Busoni. The String Quintet op. 10 of Busoni's assistant Philipp Jarnach had achieved great success at the first festival in 1921, on account of its "charm and sense of form."[58] It embodied an "alternative" modern idiom in keeping with Busoni's tenets, and as such could be seen as an almost "anti-modernistic" affront to the new, "aggressive" style of composers such as Hindemith and Krenek.[59]

Busoni prevailed once again in 1923, when another work by Jarnach, his String Quartet op. 16 was performed in Donaueschingen. Busoni was unable to obtain the same result for Weill's quartet, however. In March 1923, Weill had submitted it in its original four-movement design while he was still working on revisions suggested by Busoni. (These revisions ultimately resulted in the replacement of the first two movements by a single new movement.) At the end of March, Weill wrote to Busoni from Leipzig:

> You will already have heard that my Divertimento . . . will be premiered on 10 April at the Singakademie under Unger's direction. The revisions of the string quartet are taking up a lot of my time at the moment. But I received word from Donaueschingen that the programs were almost finalized and that promptness was of the essence; I therefore decided to send the quartet in its original version for the time being.[60]

Meanwhile, deep divisions between Burkard and Busoni threatened to result in Busoni's breaking completely with Donaueschingen and resigning from the honorary committee. Burkard's careful assessment of Weill's quartet in a letter to Busoni of 6 June 1923 is therefore not surprising:

> For some days I had hoped to be able to tell you something about the prospects for Weil's [sic] quartet. But then my reply had to be postponed yet again, as Mr. Erdmann's move to Holstein had made communication with him even more difficult, and this further delayed the drawing up of the performance schedule. Now, on the occasion of the music festival [*Tonkünstlerfest*] in Kassel, which will take place in a few days, the scope of the concerts and the works to be performed were to be definitively decided upon. Unfortunately, Weil's quartet, which I had suggested should be put on the short list, has meanwhile been withdrawn by the composer. I had summarized my opinion of the work as follows: the quartet was a composition by a remarkable talent, and it indeed merited promotion and performance; however, I would submit for deliberation whether it would not, in fact, be more propitious—in view of certain unrefined elements and in the interest of advancing the composer more effectively—to await an even more mature and stronger work. Such a work is surely to be expected, given the young composer's undoubtedly very promising potential. This approach might be more likely to ensure that Weil's talent achieve a more far-reaching and lasting success. I am convinced that the quartet would attain the desired success, now that you have enjoined certain revisions to it. Hence, I regret all the more that we will not have the privilege of advocating Weil this year through a performance of the revised version.[61]

As it turned out, none of Weill's works would be performed in Donaueschingen. This is partially to be explained by the fact that Weill did not compose any more chamber music after 1925, but the increasing alienation between the various young composers and the schools they represented was also a contributing factor. As Hans Heinsheimer's account illustrates, Weill was something of an outsider, unlike Hindemith and Krenek, whose self-confident public demeanor contrasted starkly with Weill's behavior.[62] Despite the failed effort at Donaueschingen, Busoni continued to promote Weill's quartet. In fact, he simultaneously explored possibilities for performance and for publication, and soon his efforts would pay off. In May 1923, Busoni wrote to Hermann Scherchen, who had made his own compositional debut in 1920 with his much noticed String Quartet op. 1; Scherchen had also initiated the Frankfurter Kammermusikfest für Neue Musik, and it was there that the final, three-movement version of Weill's quartet received its premiere on 24 June 1923—that is, before the Donaueschingen festival.[63] The piece was performed by the Amar Quartet, with Paul Hindemith playing viola.[64] At the same time, Busoni sent a letter of recommendation to Emil Hertzka, the director at Universal Edition, urging him to accept the quartet for publication:

> I gave a letter, addressed to you, to my student Kurt Weill, and you should be receiving it shortly. It concerns Weill's string quartet, a work with outstanding qualities, full of ability and inventiveness. I hardly know of another work by someone who is twenty-three which is as attractive and as worthy. It is thoroughly 'modern,' without unpleasantness. I made the point, in the letter, that you should not miss the opportunity to grab such a talent. And in addition (and this is by no means unimportant either), Weill is a well-read, thoughtful man with much integrity.[65]

The acceptance of the quartet marked the beginning of Weill's relationship with Universal Edition, a relationship that would last until 1933. Along with Schott, the German publishing company in Mainz, Universal was the most important publisher of new music in the 1920s.[66] The quartet appeared in October 1924, almost concurrently with the song cycle *Frauentanz*. Prior to this, in the autumn of 1923, Weill had entered into negotiations with Hertzka with a view to Universal representing all his earlier compositions as well. Weill was evidently aware of his increased marketability and wrote to Hertzka in February 1924 with an explicit reference to the String Quartet op. 8:

> For this reason, I consider it a pleasant duty to ask you once again for a definitive response, seeing that I am close to signing agreements with a German and a foreign publisher. Now that I have had several big successes, you would not have to worry about betting too highly on a complete unknown. . . . My String Quartet op. 8 will now be played more frequently by the Roth Quartet; I have just received an offer for this piece from a well-known foreign publisher, but if you are interested in it, I would be happy to learn about your ideas soon.[67]

After reaching a contractual agreement with Universal, Weill sent to Vienna an engraver's model of the final version of the quartet, together with the full scores and parts for *Frauentanz* and the *Quodlibet*.[68] One month later, he sent parts for the quartet.[69] Subsequent correspondence with Universal makes reference to the work: the renowned Berlin-based Roth Quartet had intended to perform it in London, though that particular performance did not materialize.[70] The quartet was well received at other performances by the Roth Quartet, who included it in their repertoire after a private first performance in November 1923 in Busoni's apartment on Viktoria-Luise Platz.[71] The ensemble performed the work again soon afterward at the sixth concert of the Berliner Novembergruppe and then in various concerts in 1924–25.[72]

Press reviews were mostly negative, however. In his summary review of the Frankfurter Kammermusikfest, Karl Holl dismissed the work as a "string quartet attempt, as yet of little consequence,"[73] while the budding nineteen-year-old critic Theodor W. Adorno, writing in the ultraconservative *Zeitschrift für Musik*, on the whole reached a similar conclusion, even though his reasoning was slightly more elaborate than Holl's:

> Kurt Weill's string quartet comes across as a test of talent. The thematic material is frequently well-tailored, the harmonic imagination seems original. Busoni and Jarnach apparently inspired spirit and style and motivated the tight structure. But a complete mastery of the material is still lacking, the piece is conceived more contrapuntally than it actually sounds, the concluding section disintegrates.[74]

A review by André Schaeffner in the *Revue musicale* of 1 March 1925 proceeded along the same general lines, in that it criticized the "weakness" of the work's musical structure and also its "monodic" texture. The review also identifies French stylistic influences:

> A very young student of Busoni, Kurt Weill, attracted considerable attention at last year's Salzburg Festival, where his setting of seven medieval poems for soprano, viola, flute, horn, and bassoon was performed. His quartet has just been given an admirable performance in Paris by the Roth Quartet of Berlin, one of the best quartets in Europe, whose interpretation of Mozart in particular will have left an indelible impression on their Vieux-Colombier audience. Weill's work, unlike that of Hindemith, shows the strong influence of Schoenberg and of certain French composers. Weill resembles his compatriot [Hindemith] only in a fresh abundance of melody, to the point of generally reducing three of the four voices [of the string quartet] to mere accompaniment. A plethora of Debussian ninths—insofar as a ninth can be especially Debussian—interrupted by fast scherzos of a Schoenbergian stripe, are the only breaks in the 'accompanied monody' that appears to be an essential part of this composer's art. One has difficulty in seeing the connection between the quartet's rather atonal opening and its chorale-like close with its perfect triads. In this respect, the weakness of the *purely musical* structure seems to be a defect shared by nearly all the members of the young German school.[75]

The quartet reflects the "new classicality" that Busoni advocated to his students. The compositional treatment of the musical material is subtle and results in a somewhat detached musical idiom, in which the "new" is defined by deliberate recourse to the "old," to pre-classical forms and

techniques. The work strives for a sublimated climax in its chorale apotheosis, derived from Weill's first symphony. Weill seeks to complement the constraints of a *cantus prius factus* in the form of a chorale (albeit a fictitious one, invented by Weill himself) with the freedom of developing and embellishing it, in the tradition of Bach's cantatas.[76] This approach is of course very much in evidence in Max Reger's music as well, and it is difficult to consider Weill's quartet without reference to Reger.[77] It is quite possible that Weill's quartet in turn provided a model for Hindemith's fifth string quartet, op. 32 (1923), specifically for the third and fourth movements of that work, the "Kleiner Marsch" and "Passacaglia." The unusual labeling of a string quartet movement as a "march" may well have been prompted by Weill's *Alla marcia* indication in m. 182 of his String Quartet op. 8, and there is a palpable stylistic affinity between some portions of the Passacaglia of Hindemith's quartet and certain contrapuntal textures in Weill's, especially in the contrast between rapid, accompanimental sixteenth passages, played staccato, and expansive melodic counterpoint—recalling, perhaps, the *Poco animato* section in Weill's quartet, beginning in m. 444.

With its three continuous movements, each flowing seamlessly into the next, Weill's String Quartet op. 8 embodies a formal plan best described as multi-partite single movement. The concept of a "double-function form" was not new; it had been explored extensively by Franz Liszt, whose music was discussed within the Busoni circle.[78] Within the quartet's overall formal plan, Busoni's idea of shifting the focus onto transitional passages is realized.[79] Yet the nature of the overall plan remains equivocal: the succession of Introduktion, Scherzo, and Choralphantasie could be viewed either as a loosely structured suite or as a time-honored large-scale form, expanded from within. The latter would certainly be in keeping with Busoni's post-classicist philosophy, which advocated the free expansion of traditional forms rather than their rejection. Be that as it may, Weill's (and Busoni's) aim appears to have been the reconciliation of contrasting forms through the construction of a unified rhapsodic whole.

One can speculate about Busoni's reasons for encouraging Weill to revise the first two movements of the original, four-movement version of the quartet (an Allegro deciso and an Andantino, which in this edition appear in the Appendix).[80] The original first movement, Allegro deciso, is full of emotional outbursts, as evinced by its rhythmic energy, its expressive contrasts, and the tonal ambivalence between the implied C minor and explicit C major of the beginning and end of the movement, respectively. The performance indication "feroce" and the numerous unison passages underline the passionate sentiment. The formal plan and vigorous thematic development of this expansive movement reveal the influence of Beethoven. Busoni, whose attitude to Beethoven was ambivalent, was evidently dissatisfied with the stylistic and formal appearance of this movement.[81] He crossed out the first six pages of Weill's holograph fair copy and thereby deleted the entire "exposition" (mm. 1–49); in this version the movement would have begun with the *cantus-firmus*-like second theme.[82] This might imply that, dissatisfied as he was with the form of the movement, Busoni did approve of the use of a *cantus firmus*. In any event, he urged a more concise form, which Weill ultimately attained with the new first movement: whereas the Allegro deciso consists of 157 measures, the new first movement, "Sostenuto, con molta espressione," amounts to a mere forty-seven measures. But even though the new first movement retains material from the Allegro deciso, it cannot be considered a mere "revision."[83]

The reduction in scope of the new first movement had consequences for the entire work. Whereas the original Allegro deciso still seemed a "traditionally conceived" first movement, retaining fragmented elements of sonata form, the new first movement serves as a mere introduction. And while the original second movement, Andantino, served as a counterweight to the expansive Allegro deciso, it would have been disproportionate in relation to the new first movement; this in itself may explain why the Andantino was also discarded in the final version of the quartet.

Opinions may vary as to whether the final, three-movement version of the quartet is, in fact, an improvement on the original four-movement version.[84] Clearly, however, the final version reflects Busoni's vision by condensing the work into a more detached, concise overall design, characterized by casual analogies between otherwise disjointed passages and by rhapsodic episodes offset by transitional sections. The rhythmic elements of the piece, especially in the Scherzo, are not structured so as to delineate form by introducing contrast. Rather, they introduce dance-like aspects, which are complemented by archaic cadences and march-like features. And once again, one might speculate about influences from the French repertoire. Kim Kowalke has described the Scherzo as

> the most original of the movements and the most appropriate to the medium. . . . The 'Scherzo' is open-ended in that it concludes with a suspended 22-measure ostinato figure which merely fades into the opening of the chorale fantasy. This sonority is precisely that which concludes Ravel's *Jeux d'eau*.[85]

Weill also moves beyond the functional use of harmony in order to define form. Notwithstanding the surprisingly conservative tonal frame of reference of G major at the beginning and end of the work, some individual sonorities and harmonic progressions are marked by atonality. As in the Sonata for Violoncello and Piano, this atonality is not the result of chromaticism, but rather arises from the use of certain interval combinations (primarily composites of fifths and seconds) and non-diatonic scales, which Busoni had recommended to his students as new sound material.[86] But it seems off the mark to characterize the result as "damaged tonality" ("beschädigte Tonalität"), as Friedrich Saathen does in his introduction to the miniature score of the work.[87] Rather, the non-tonal areas are thrown into stronger relief by their juxtaposition with unadulterated G major. The Choralphantasie seems to come closest to Busoni's ideal of evoking the past in a language of archaizing yet transcendent modernity. Weill seeks to strike a balance between a polyphonic transparency informed by historical precedent and a highly expressive, contemporary melodic idiom.

Only the *Sostenuto* introduction and the Scherzo can truly be regarded as directly conceived for string quartet. Various elements in all other movements (including the rejected ones) previously appeared in other contexts, such as in the first symphony (1921), which addresses the religious topics and expressionistic symbolism so prominent in other early works by Weill. The first symphony culminates in a chorale fantasy, parts of which (including the chorale) were absorbed into the quartet's last movement. In the quartet, however, the tonal context has been recast and the contrapuntal dimensions of the score seem more pronounced, a natural consequence of the condensation of the texture into four instrumental parts. The excised Allegro deciso of the original version of the quartet also absorbs material from other symphonic and vocal compositions from 1922, as evinced by the surviving sketches of the Divertimento, Psalm VIII, and the *Fantasia, Passacaglia und Hymnus*, op. 6.[88] While it is unfortunate that the latter work survives only as an incomplete draft in short score, its title may provide another clue for Weill's orientation toward the aesthetic ideal of a balance between the fantastic, the structurally organized, and the transcendent. Here, too, Busoni's influence is palpable. Whatever criticism might be leveled at the form or the revision of the String Quartet op. 8, the work constitutes a coherent and original manifestation of these ideas.

V. *Frauentanz*, op. 10 (1923)

Immediately after completing the String Quartet op. 8, Weill began work on *Frauentanz*. It is unclear what prompted Weill's interest in the subject matter of *Frauentanz*, but it seems likely that literary and aesthetic discussions in Busoni's masterclass would have touched on related topics, while compositions with similar vocal-instrumental scoring by leading composers such as Hindemith and Stravinsky must also have provided a stimulus. The texts—modern translations from Middle High German—all deal with *Minne*, or courtly love; Weill's source for the texts has not yet been ascertained. The musical sources suggest that the work was com-

posed between 29 June and 8 July 1923. One additional movement may have been composed a few weeks later. Most likely, Weill did not write *Frauentanz* in Berlin but rather in Heide, a town in the German state of Schleswig-Holstein.[89] The first mention of the work in Weill's correspondence occurs in a letter of October 1923 to Busoni, who, already terminally ill, was staying in Paris:

> The seven songs with wind accompaniment, which I have put together under the title *Frauentanz*, seem to be generally pleasing. Jarnach, in particular, thinks they are the best of my works that he knows. I've given up on the idea of an intermezzo, after I had already written four different pieces for this purpose.[90] In case a performance [of *Frauentanz*] actually materializes, I'm looking for a suitable singer: considering that the songs should be sung without any sentimentality by a slender, light, and yet expressive voice, there's hardly anyone in Berlin except [Lola] Artôt de Padilla. Do you think she would do it? As for a publisher, I'm still undecided between an attempt with Breitkopf, whose noble and solid ways I really like, and a new attack on Universal Edition.[91]

On 3 October, Philipp Jarnach, with whom Weill was then studying counterpoint, also wrote to Busoni about Weill's new song cycle:

> Weill showed me his 'Frauentanz,' which delights me. In places it is truly a masterpiece. I cannot, however, say the same thing about his choral work [*Recordare*], despite many beautiful ideas.[92]

Busoni's reply to Jarnach from Paris on 7 October 1923 expresses his recognition of Weill's talent:

> I don't know Weill's *Frauentanz*. Considering his reserved nature and painstaking efforts, this youngster's productivity is surprising. He has any amount of 'ideas'—as you say—but they are concealed and implied, so that only 'the likes of us' can discover and admire them. He—Weill—does not seem to be conscious of when he has arrived at the right place; rather, he passes over it as over sand and rocks between which beautiful, individual flowers grow, which he neither tramples nor plucks, and over which he does not linger. His wealth is great, his selectivity at present inactive. One envies and would like to help. But he will come to the right thing of his own accord! The eternal question: is he still developing, or has he already reached his peak?[93]

Frauentanz was first performed in February 1924 at the Preussische Akademie der Künste in Berlin at a concert of the Internationale Gesellschaft für Neue Musik (IGNM), under the direction of Fritz Stiedry. The soprano was Nora Pisling-Boas, who specialized in contemporary music. During his winter vacation in Davos, Switzerland, Weill prepared the engraver's model for Universal Edition. His cousin Nelly Frank had spent the vacation with him. For several months they maintained a close relationship and Weill dedicated the composition to her. While in Switzerland, Weill also entered into negotiations with the Zurich office of the IGNM regarding another performance of the work. That performance took place in August of the same year at the second chamber music festival of the IGNM in Salzburg. This time the conductor was Jarnach, with Lotte Leonard as the soloist.

The printing of the score and parts took place between June and September 1924, and the materials were issued on 18 September. This was followed by a piano-vocal score, which was published by Universal in 1925. Unfortunately, the correspondence with Universal does not reveal who edited the viola part of the fifth song ("Eines Maienmorgens") and added fingerings and bowing indications. This song, scored for viola and voice alone, makes considerable demands on the performers, and it is likely that the annotation of the viola part was prompted by the experience gained from the Berlin premiere and with a view to the prospective Salzburg performance. In any event, the speedy production of the score and parts by Universal was of the utmost importance for Weill.[94] The original viola part for the fifth song from Universal's first print run is reproduced in facsimile in this edition (pp. 38–40), as it constitutes a rare example of a performing edition authorized by Weill himself. In all likelihood, these materials were then used for additional performances of the work in the following months (Weill makes reference to performances in Leipzig and Berlin in February and March 1925).[95] He himself prepared the piano-vocal score, with the exception of the third song, which Busoni had arranged. The correspondence with Universal Edition reveals that Busoni had intended to make the entire piano-vocal score himself but managed to complete only one song before his death on 27 July 1924.[96]

By comparison with the String Quartet op. 8, which faced more competition as Weill's contribution to that history-laden genre, *Frauentanz* was generally well received. Even reviewers who tended to be critical of the Busoni circle, such as the influential Adolf Weissmann, praised the originality and general appeal of the work. Weissmann wrote a review of the premiere and also of the Salzburg performance, which constituted something of a breakthrough for Weill. In March 1924, Weissmann wrote in *Die Musik*:

> Kurt Weill's songs on medieval texts, 'Frauentanz,' had their own form, and, while they might not be genuinely invented, they nevertheless had their own sound.[97]

Of the Salzburg performance, he wrote:

> Weill's 'Frauentanz,' a song cycle on medieval texts clothed in a unique instrumental garb, may have been even more impressive here than at its premiere in Berlin on account of its stylish transference into the language of the present. This was due in part to Lotte Leonard, who elevated these seven songs with the beauty of her voice and her sensitive delivery, but also to Jarnach's conducting, which succeeded in unifying the performers, who were by no means all equally skillful.[98]

Until 1927, *Frauentanz* remained one of Weill's most frequently performed compositions, and it was much appreciated in France. The most extensive and detailed review of the work appeared in the *Revue musicale*, in June 1925, written by Arthur Hoerée. Weill's musical language was now described as "genuine," evidently because of its vocal-instrumental disposition:

> Soprano, flute, viola, clarinet, horn, and bassoon make up the performing forces of *Frauentanz*, which sets seven medieval texts by Dietmar von Aiste, Der von Kürenberg, Johann von Brabant, and unknown poets. The texts and therefore the vocal part seem to be a pretext for these brief scenes rather than a predetermined goal. A popular tone and pastoral coloring animate these songs, which draw on the minuet, the mazurka, and the waltz for their rhythmic foundations. The ensemble finds the right balance, and the instruments maintain their proper character: the flute sighs its cantilena, unfurls its cascades of notes or arpeggios *en sautillé*; the viola sings or plucks its chords like a guitar; the ironic bassoon sticks to its pizzicato basses. Without dwelling too much on the vocal calisthenics, which will please every larynx that experiences *joie de vivre*, we may say that the voice part is written quite well and occasionally evokes Bach's counterpoint. Schoenberg presides discreetly over the wind scoring throughout. The Stravinsky of *L'histoire du soldat* appears in the fifth song, where the viola's double stops scrape along while the soprano reiterates her endless "Harbalorifa" (we would say "tra la la") to irresistible effect. In this case, the imitation resides more in the spirit than in the letter, and it is interesting to note how everything the composer of the *Sacre* touches becomes his, and how the formulas he leaves behind are completely used up and no longer usable. But we must praise the tact and delicacy of Kurt Weill, humorist and composer of great refinement. Mme Herlinger's beautiful voice and the precise baton of M. Bachrich (conductor of the Vienna Volksoper) contributed to the outstanding performance of these pieces.[99]

Frauentanz is a key work within Weill's output, in that it signals his final departure from romantic idioms. The String Quartet op. 8, with its chorale apotheosis, still reflected traditional topoi, even though the harmonic substratum no longer supported them. In *Frauentanz* Weill moved forward, and his choice of a new genre reflects this. The innovative combination of a modified wind quintet with voice and the work's "clever simplicity" create the impression of an effortless fusion of aesthetic demands and accessibility. Weill was undoubtedly influenced by several other works

from around the same time. One such work was Stravinsky's *L'histoire du soldat* (1917), whose German premiere under Hermann Scherchen (with Paul Hindemith as the violinist) at the Frankfurter Kammermusikfest in June 1923 Weill had attended.[100] But Hindemith's cycles *Des Todes Tod*, op. 23a, and *Die junge Magd*, op. 23, no. 2, from 1922, must have been equally influential.[101] The choice of texts for *Frauentanz*, however, reflects an aesthetic detachment that shows the influence of Busoni. Busoni's intention to arrange the entire piano-vocal score himself indicates how much he valued *Frauentanz* as an embodiment of his views on a "new classicality."

The String Quartet op. 8, in contrast to the String Quartet in B Minor and the Sonata for Violoncello and Piano, had already hinted at the new intellectual and "philosophical" self-awareness of the young Weill.[102] In *Frauentanz*, a new dimension is added, one that anticipates Weill's growth as a music dramatist: the work reveals Weill's mastery of deliberate and controlled stylistic assimilation. In a sense, Weill assumes the role of an imagined composer (or *Minnesinger*) of the Middle Ages and constructs an artificial aesthetic paradise with a "floating" tonal language.

While Weill was receptive to the stimulus provided by other contemporary works, *Frauentanz* is no longer mere mimicry of or homage to given models. It is characterized by a consistent linear setting, with even the vocal part integrated into its fabric, as one part among others. The text assignment is syllabic throughout and the part is devoid of virtuosic display. This overall concept may well be the result of Weill's intensive counterpoint studies with Jarnach, which had familiarized him with Ernst Kurth's *Grundlagen des linearen Kontrapunkts.*[103] The harmonic dimension in *Frauentanz*, however, shows the influence of Busoni. It shifts from expanded tonality to a shrewdly archaic modality through the use of nontraditional scales. It is also hard to imagine that Weill would not have known two youthful compositions by Busoni himself that stylistically circumscribe a terrain similar to *Frauentanz*, namely Busoni's *Zwei altdeutsche Lieder* (1884), to texts by Neidhart von Reuenthal ("Wohlauf, der kühle Winter") and Walther von der Vogelweide ("Unter den Linden").[104]

Frauentanz is scored for a wind quintet in which the oboe has been replaced by the viola, a coloristic modification that sets a "singing" yet non-vocal equivalent beside the vocal part. "Eines Maienmorgens" (no. 5) brings these two parts into close proximity. A model for the scoring for soprano and viola was Hindemith's *Des Todes Tod*, while Weill's ingenious combination of song and continuous accompaniment in the manner of a bicinium in turn inspired Hindemith's arrangement of the song "An Phyllis" in his *Serenaden*, op. 35, of 1923.[105] A precedent for the metrical variability of *Frauentanz* may be found in Stravinsky's *L'histoire du soldat* and *Trois pièces pour quatuor à cordes*, as well as in his sets of "Swiss" songs, such as *Pribaoutki* and *Berceuses du chat*. Weill's receptivity to such works is likely to have been influenced by Jarnach, who was born and educated in France and became personally acquainted with Debussy and Ravel before World War I.[106]

Only two of the seven songs in *Frauentanz* are scored for full ensemble (the first song, "Wir haben die winterlange Nacht," and the fourth song, "Dieser Stern im Dunkeln"). The other pieces are scored for various duo, trio, or quartet combinations with a scoring preference for flute and clarinet. Horn and bassoon are used primarily for ostinato-like accompaniment or sound intensification.

Frauentanz foregoes the tonal and motivic unity and structural connections of the romantic song cycle. At the same time, the individual songs cannot be classified according to type (such as ballad, *Lied*, etc.). In *Frauentanz*, Weill realized for the first time the "elevated simplicity" that would later become the technical and aesthetic foundation of his style.

VI. *Ick sitze da—un esse Klops* (1925–26)

Whether the miniature *Ick sitze da—un esse Klops* (henceforth *Klopslied*, or "Meatball Song") should be grouped with Weill's chamber music or with his *Lieder* and songs is debatable. The scoring of the piece, for two piccolos, bassoon, and voice, is somewhat reminiscent of *Frauentanz*. It is intended, of course, as a musical joke, a kind of calling card announcing Weill's new, cocky "Weimar" style. He wrote the piece in 1925–26 for Universal Edition's twenty-fifth anniversary and dedicated it to his publisher, Emil Hertzka, in appreciation of his support. *Klopslied* was first performed on 14 December 1927, on the occasion of the wedding of Thea and Hans Heinz Stuckenschmidt in Prague.

Musically, *Klopslied* is a gem of compositional economy. In only forty-three measures, it sketches a grotesquely comical scene in a musical idiom that perfectly reflects the absurd content of the poem. The text is an anonymous poem that was apparently quite popular in Berlin in the 1920s.[107] The piccolos alternate between playing in unison and as two distinct parts but are set homorhythmically throughout. The combination of piccolos and bassoon, the outer extremes of the woodwind family, in itself yields a comical effect that is reinforced by voice leading and harmony. The vocal part is sandwiched between these instrumental opposites. The strictly syllabic setting of the text is mostly confined to eighth and quarter notes, and this contrast to the generally shorter note values of the instrumental parts heightens the comic effect. *Klopslied* contains all the ingredients that make Weill's style identifiable after only a few notes. These include concise rhythmic and melodic motifs, which are occasionally marked by chromaticism and then recur in varied form; an expanded tonality that still hints at tonal islands; and a contrapuntal setting that is ingeniously constructed so as to illustrate the narrator's tragicomic personality split. Even within the limited confines of the *Klopslied*, Weill demonstrates his ability to capture the essence of a popular, pseudo-proletarian text and set it in a restrained style without deteriorating into parody. With its inimitable cocky idiom, *Klopslied* is above all a cultural document that reflects the Weimar Republic's short-lived period of optimism.

VII. Editorial problems

Of the five works included in this volume, the String Quartet in B Minor and the Sonata for Violoncello and Piano present a greater number of editorial problems than the String Quartet op. 8, *Frauentanz*, and *Ick sitze da—un esse Klops*. This dichotomy between early and later chamber works corresponds to the circumstances of Weill's early career and to a change in his notational habits, as documented by the surviving sources. The String Quartet in B Minor and the Sonata for Violoncello and Piano reflect the influence of the Berlin Hochschule in general and of Humperdinck in particular. When Weill's studies took him to Busoni and Jarnach, not only did his musical style change but also his notational manner, which became simpler, clearer, and more consistent. The fact that the String Quartet op. 8 was Weill's first musical publication may also have prompted him to commit his intentions to paper with greater care. This newfound discipline is similarly evinced in Weill's two manuscripts of *Frauentanz,* particularly the second holograph score, which Weill submitted to Universal Edition as the engraver's model.

There are three holograph sources for the String Quartet in B Minor (two full scores **Fh1/2** and one set of parts **Ih**), representing variants of the work that both complement and contradict each other.[108] For the Sonata for Violoncello and Piano there is a holograph draft of the first movement (**Fh**) and a manuscript copy of the complete work (**Fm**), the latter deriving from a holograph that is now lost (the first movement was not copied from **Fh**). The manuscript copy was evidently checked by Weill himself (there are holograph annotations) and can therefore be regarded as bearing the composer's inspection, if not approval. The sources for both works illustrate the problematic notational habits of the young Weill. Inconsistencies in the sources result from the following factors:

a) Weill wrote the music in two stages, first notating all pitches, rests, and rhythms (the "primary layer") and then adding most of the articulation, phrasing, and dynamics (the "secondary layer").

b) Weill's application of accidentals was often careless. There are numerous instances of redundant accidentals and of missing naturals

(such as when canceling the application of an accidental in a preceding part of the measure or after a page turn).

c) The notation of the secondary layer is often careless: the termination points of slurs or crescendo hairpins may be ambiguous, articulation markings incomplete or inconsistent, dynamic indications missing or doubtful. Page turns in the manuscripts frequently compound such problems.

d) In the notation for strings, Weill does not differentiate between slurs as musical phrase marks and as bowing indications. Thus, repeated notes are frequently notated beneath the same slur, even though a change of bow direction would be required.

The editorial problems posed by these factors are compounded by the musical style itself, which moves from a late-romantic idiom in the String Quartet in B Minor to a free, post-tonal idiom in the Sonata for Violoncello and Piano. With the exception of the last movement of the cello sonata, the writing is highly chromatic, frequently permitting several plausible solutions where pitch ambiguities are encountered. A comparison with corresponding passages elsewhere does not always resolve these problems, because such passages often diverge in other respects, such as in accompanimental material, articulation, etc.

For the second and third movements of the Sonata for Violoncello and Piano, the edition has had to rely exclusively on the manuscript source **Fm**, as it is the only extant source for these two movements. Where the notation is doubtful, plausible alternatives are noted in footnotes or in the Critical Report. Despite the existence of the two sources **Fm** and **Fh** for the first movement, ambiguities cannot always be resolved. For instance, in m. 8 the first chord in the piano right hand in both sources consists of E♭4–G4–B♭4, while the left hand has a G♭2 appoggiatura; in the corresponding m. 184, however, the first chord in the piano right hand in both sources consists of E♭4–G♭4–B♭4, while the left hand accompaniment is now different. Did Weill forget to add a ♭ to the G4 in m. 8, or did he in fact intend a kind of "blue note" effect (with the G♭2 appoggiatura in the left hand against an E♭-major triad) in m. 8 but an E♭-minor triad in m. 184? In the latter case, a cautionary ♮ in front of the G4 in m. 8 would have answered the question definitively, but Weill provided no such accidental (neither does a cautionary ♮ appear in the manuscript copy **Fm**).

Although this particular problem cannot be resolved by an eclectic use of the two sources (both sources give the same reading), other substantive questions can. In fact, the diastematic notation of the holograph source is frequently preferable to the notation in the manuscript copy, in that accidentals apparently missing in the copy do appear in the holograph.[109]

The notation of the first movement in the manuscript copy **Fm** suggests that mistakes or ambiguities occurred both because they were already present in the (now lost) holograph from which **Fm** was derived and because the scribe introduced his own errors. For the second and third movements, determining the source of potential errors must remain conjectural, as no holograph exists. Yet here too the notation of the secondary layer leaves many questions unanswered; it is frequently impossible to decide conclusively whether discrepancies in the notation of otherwise analogous passages are the result of careless notation or reflect subtle musical distinctions intended by the composer. Editorial decisions can therefore be made only after a thorough evaluation of the musical context.

Similar difficulties arise in the String Quartet in B Minor. Here the existence of three holograph sources of essentially equal stature actually compounds the editorial problems. Discrepancies exist not only among the three sources but also internally within each.[110] Each source presents a complete notation of the entire work. A comparison of the changes made in each source provides evidence about the order in which Weill notated them. On the primary level of notation such changes often seem to be intentional (pitch changes, new accompanimental patterns, etc.), but on the secondary level they often appear to be the result of careless notation. A close inspection of the second holograph full score (**Fh2**), in particular, reveals that the notation of the secondary level is not the result of a careful reproduction of the notation of the earlier sources; rather, the disconcerting carelessness with which Weill notated the secondary level in each of the sources shows that he decided upon articulation, phrasing, or dynamic indications as something of an afterthought. An eclectic use of all three holograph sources of the String Quartet in B Minor is necessary in order to obtain as plausible a text as possible.

The second group of pieces, String Quartet op. 8, *Frauentanz*, and *Ick sitze da—un esse Klops*, presents considerably fewer editorial problems. For the final, three-movement version of the String Quartet op. 8 and *Frauentanz*, the first printed editions serve as the privileged sources. As the proofs prepared by Universal were checked by Weill himself, discrepancies between these scores and Weill's own engraver's models would appear to reflect the composer's own decisions. For the miniature *Ick sitze da—un esse Klops*, Weill's holograph is the only existing source; the piece is published here in its original scoring for the first time. Finally, Weill's holograph fair copy of the two discarded movements of the String Quartet op. 8 (**Fh2**) serves as the privileged source for these two movements, presented here in the Appendix.

Because the privileged sources for the second group of pieces are, on the whole, much less problematic than those for the first group, the edition has sought recourse to other sources only where there are inconsistencies or where there appear to be errors. In some cases, it is clear that errors in the privileged sources were introduced at the copying stage. In others, inconsistencies cannot be explained even by reference to other sources. Most of such inconsistencies occur in the secondary layer of performance indications. A comparison of the pieces of the second group with those of the first reveals a significant development in Weill's attitude toward the elements of the second layer. This becomes clear especially in the holograph fair copy of the final version of the String Quartet op. 8 (**Fh3**), in which Weill revised some slurs in order to exclude repeated notes from a slurred group, and in the edited viola part of the fifth song in *Frauentanz*. By *Frauentanz*, Weill had not only progressed toward communicating his musical intentions with greater precision; he had also become more mindful of the practical requirements for the performance of his music.

Translated from the German and edited by Jürgen Selk

Notes

1. See David Drew, *Kurt Weill: A Handbook* (Berkeley: University of California Press, 1987), pp. 134–35.

2. According to a letter from Philipp Jarnach to Heinz Tiessen of 24 March 1958, Weill studied with Jarnach from 1921 to 1925. At the time of Jarnach's letter, Tiessen was the director of the music division of the West Berlin Akademie der Künste. A copy of the letter is held at the Weill-Lenya Research Center, Ser. 47.

3. See Bekker's *Musikgeschichte als Geschichte der musikalischen Formwandlungen* (Stuttgart: Deutsche Verlags-Anstalt, 1926). Weill refers to Bekker in several letters to his brother Hans. In a letter dated 21 February 1919, he writes, "I highly recommend to you the book 'Beethoven' by Paul Bekker, the most important writer on music after [Romain] Rolland." ("Ein überaus empfehlenswertes Buch für Dich ist der 'Beethoven' von Paul Bekker, dem bedeutendsten Musikschriftsteller neben [Romain] Rolland.") Kurt Weill, *Briefe an die Familie (1914–1950)*, ed. Lys Symonette and Elmar Juchem (Stuttgart: Metzler, 2000), p. 209. *Beethoven*, Bekker's most successful book, was first published in 1911 and was reissued several times, even during World War I. In a letter of 1 April 1920, Weill refers to other books by Bekker: "With regard to your questions about lectures, I hope to be able to reply in more detail next week. For the ninth symphony I'd use only Bekker, there's nothing better. Bekker also wrote a very useful publication on expressionism . . . You must also use his 'Symphonie von Beethoven bis Mahler'." ("Was Deine Anfragen betr. Vorträge anbetrifft, so hoffe ich nächste Woche näher darauf eingehen zu können. Für die 9. Symphonie würde ich nur Bekker benutzen, etwas besseres gibt es nicht. Auch hat Bekker eine sehr brauchbare Schrift über den Expressionismus geschrieben . . . Auch seine 'Symphonie von Beethoven bis Mahler' mußt Du benutzen.") *Briefe an die Familie*, p. 265. Weill refers to Bekker's *Beethoven* (1911), *Kunst und Revolution* (1919), and *Die Sinfonie von Beethoven bis Mahler* (1918).

4. "Ich habe durch Partiturlesen u. Durcharbeiten des Klavierauszugs, den mir Bing mitgegeben hat, das Werk ziemlich genau kennengelernt als eine der schönsten Symphonien. Bruckner nimmt eine eigenartige Stellung ein. Er steht zwischen den beiden Parteien, die seit dem vorigen Jahrhundert sich in der Musik gebildet haben, sodaß wir auf symphonischem Gebiete 3 Entwicklungen haben: 1). die programmmusikalische Richtung über Berlioz u. Liszt auf Richard Strauß, 2). die entgegengesetzte, sogenannte absolute Richtung über Schumann u. Brahms auf Max Reger u. zwischen beiden eben steht die Brucknersche Richtung, die unter den ganz Modernen in Mahler ihren Vertreter findet. (Ich entnehme diese Einteilung teilweise dem Buch v. Rudolf Louis.) So finden wir in dieser Musik eine merkwürdige Brücke von Beethoven zu Wagner. Allerdings so versteckt, daß eine ganz eigene harmonische und orchestrale Richtung zustande kommt. Besonders eigenes, neues für mich bietet er durch seine überraschenden Kontraste, . . . außerdem wunderbare Verarbeitung des Streichkörpers u. der Bläser u. feine Paukenwirkungen, dabei natürlich auch herrliche, meist ziemlich einfache Motive u. feiner Kontrapunkt." *Briefe an die Familie*, p. 48.

5. See Rudolf Stephan, "Halm, August," in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel: Bärenreiter, 1956), vol. 5, cols. 1376–80; here col. 1380.

6. "Aber man freut sich doch, daß Pfitzner . . . es doch fertig gebracht hat, Herrn Strauß u. Genossen die vornehmste Kunstzentrale Deutschlands, München, wegzuschnappen." *Briefe an die Familie*, p. 74; letter fragment to Hans Weill, dated 22 (?) June 1917.

7. To be historically accurate, the Hochschule at this time was located in the city of Charlottenburg, which was not incorporated into Berlin until 1920.

8. "Through pure coincidence I was assigned to Humperdinck. I had been mistaken for someone else, who had merely inquired whether he could receive lessons from H." ("Durch einen bloßen Zufall bin ich zu Humperdinck gekommen. Man hatte mich nämlich mit einem anderen verwechselt, der nur einmal angefragt hatte, ob er bei H. Unterricht kriegen könnte.") *Briefe an die Familie*, p. 149; letter to Hans Weill of 9 May 1918.

9. "Und wenn ich die Ergebnisse meines ersten Semesters überblicke, so glaube ich . . . daß ich überhaupt vom Komponieren eine Ahnung gekriegt habe, daß ich im Partiturspiel, Orgel- u. auch Klavierspiel sehr viel profitiert habe." *Briefe an die Familie*, p. 166; letter to Hans Weill of 19 July 1918.

10. " . . . daß sich gerade bei uns an der Hochschule ein ganz modern gerich[te]ter Stamm entwickelt—seltsamerweise, denn die Lehrer sind es doch gewiß nicht; Humperdinck höchstens in Bezug auf kühne Rücksichtslosigkeit in der kontrapunktischen Stimmführung, Koch ist . . . ein hypermoderner Viel-Lärm-um-Nichts-Schreiber u. Kahn ganz naiver Mendelssohnianer, dem ein übermäßiger Akkord wie eine Ohrfeige ist. Und da wächst ein—allerdings kleiner—Kreis von Schülern auf, unter denen man sich schämen muß, wenn man nicht den ganzen Richard Strauß u. Reger, aber auch Korngold, Debussy, Schreker, Bittner, Marx u.s.w. kennt." *Briefe an die Familie*, pp. 164–65; letter to Hans Weill of 12 (?) July 1918.

11. "Die Suite geht übrigens ihrer Vollendung entgegen. Um eine Aufführung vom Hochschulorchester werde ich mich wohl nicht bemühen, da es mir erstens zu schlecht ist u. da ich von anti-humperdinckscher Seite auf energischen Widerstand stoßen werde. Auch sehe ich aus Vergleichen mit den Kompositionen eines durchaus modern gerichteten Mitschülers, dass ich doch recht weit von der Straußschen Richtung abgerückt bin u. ziemlich in das Lager Klassiker—Brahms—Bruckner—Reger geschwenkt bin. Ob das nur vorübergehend ist, ob es an meiner Jugend liegt, ob es meiner Veranlagung entspricht, weiß ich nicht; jedenfalls habe ich mich bemüht, mich so zu geben, wie ich bin, u. nichts gewollt modernes zu suchen, wie ich es bei den größten Modernen: Schillings u. Konsorten, auch Strauß immer mehr finde." *Briefe an die Familie*, p. 204; letter to Hans Weill. The suite in question is the Orchestral Suite in E Major.

12. " . . . es soll ja auch feinst gearbeitete Kammermusik werden u. keine schwülstigen hypermodernen dramatischen Effekte." *Briefe an die Familie*, p. 205. Weill returns to the idea of "refinement" in a completely different, culturally sublimated context in a letter of 27 June 1919 (*Briefe an die Familie*, p. 234). He writes to Hans about a composer four years his senior (whom he unfortunately does not identify), whose chamber music impresses him and who is married to a young woman whom Weill describes as follows: "Recently married, he lives with a most beautiful girl, who, being an artist, combines in the *purest* way possible, *fine*—not *refined*—breeding with genuine feminine grace. A person who, like us, is suspended between two worlds needs such a support, otherwise he runs the risk of drowning." ("Er lebt in ganz junger Ehe mit einem bildschönen Mädchen, die, Kunstgewerblerin, in *feinstem* Maße *feine*—aber nicht *verfeinerte*—Bildung mit echter weiblicher Anmutigkeit verbindet. Ein Mensch, der so zwischen zwei Welten hängt wie unsereiner, braucht einen solchen Halt, sonst läuft er Gefahr zu versinken.") My italics.

13. In discussing Weill's Orchestral Suite in E Major, David Drew writes, "Harmonically he avoids the liberties of the *Intermezzo*, and risks nothing that might offend disciples of Pfitzner or the recently deceased Max Reger. . . . [I]t is the romantic playfulness and the classicizing romanticism of Reger's two late-period orchestral suites, opus 125 and (more particularly) the six-movement opus 130, that seem to be at the forefront of Weill's mind." Drew, *Handbook*, p. 116.

14. "Natürlich sträubt sich die alldeutsche, rückständige, idiotische Hammelherde von Hochschullehren u.- Schülern mit Händen und Füßen." *Briefe an die Familie*, p. 240; postcard to Hans Weill of 18 July 1919.

15. Concerning the interaction between Scherchen and Weill, see Tamara Levitz, "Von der Provinz in die Stadt. Die frühe musikalische Ausbildung Kurt Weills," in *A Stranger Here Myself: Kurt Weill-Studien*, ed. Kim H. Kowalke and Horst Edler, Haskala, vol. 8 (Hildesheim: Olms, 1993), pp. 107–41; here pp. 134–35.

16. "Vorläufig neige ich noch zu einer fein gearbeiteten komischen Oper; doch scheine ich jetzt durch den Umgang mit meinem Mitschüler [Walter] Kämpfer, mit dem ich nur modernste Musik (Schreker, Reger, Schönberg, u.s.w.) studiere, wieder in modernes Fahrwasser zu kommen. Ich bin eben noch garnicht ausgeglichen in musikalischer Hinsicht. Entschieden bin ich in der Suite einen Schritt zurückgegangen. Das fiel mir erst so recht auf, als ich bei der ersten Probe meines Streichquartetts hörte, wie modern, wie Regersch das noch gearbeitet ist. Dieser Rückschritt ist nur dadurch zu erklären, dass ich mich noch etwas krampfhaft an die Form halte, die ich allerdings fast völlig beherrsche. Ich bin noch kein durchaus modern empfindender Mensch, wie es Mahler vorbildlich war, ich rieche noch nach Provinz, ich bin noch nicht mit den Kulturen der Gegenwart genug getränkt." *Briefe an die Familie*, p. 208; letter to Hans Weill.

17. See Alexander L. Ringer, "*Kleinkunst* and *Küchenlied* in the Socio-Musical World of Kurt Weill," in *A New Orpheus: Essays on Kurt Weill*, ed. Kim H. Kowalke (New Haven: Yale University Press, 1986), pp. 37–50; here p. 39: "And yet, as a musico-poetic mirror of the physical suffering and social malaise associated especially with the rapid process of urbanization which so radically transformed the socio-economic and political base of nineteenth-century Germany, the courtyard repertoire offered a proletarian alternative to the celebrated romantic collection of folk poetry that had struck such haunting chords in Kurt Weill's other lifelong model, Gustav Mahler."

18. In a letter to his brother Hans of 27 June 1919, Weill writes, "We Jews are just not productive, and when we are, the effect is corrosive, not edifying; and when the young generation in music declares the Mahler-Schoenberg line to be edifying and forward-looking (I say that myself!), then this generation consists of Jews or Jewishly inclined Christians." ("Wir Juden sind nun einmal nicht produktiv, u. wenn wir es sind, wirken wir zersetzend u. nicht aufbauend; u. wenn die Jugend in der Musik die Mahler-Schönberg-Richtung für aufbauend, für zukunftbringend erklärt (ich tue es ja auch!), so besteht sie eben aus Juden od. jüdelnden Christen.") *Briefe an die Familie*, pp. 233–34.

19. "Regarding orchestration, color, etc. I learn a lot from Juon, who is considered by many to be the best composition teacher in Berlin. I definitely want to study with him in the summer as well, if necessary privately." ("Für die Orchesterbehandlung, Färbung u.s.w. lerne ich bei Juon, der von vielen als der beste Kompositionslehrer Berlins bezeichnet wird, außerordentlich viel u. will auf jeden Fall im Sommer auch bei ihm Unterricht haben, ev. privat.") *Briefe an die Familie*, p. 211; letter to Hans Weill of 27 February 1919.

20. Leo Kestenberg (1882–1962) had himself studied piano with Busoni as a young man. In 1918, he had just assumed his responsibilities as head of the music division of the Ministerium für Wissenschaft, Kunst und Volksbildung. In this capacity Kestenberg became the most influential and arguably one of the most controversial figures in the music-cultural politics of the Weimar Republic. Following the rise to power of the National Socialists, Kestenberg fled to Prague in 1934, and in 1938 he emigrated to Tel Aviv.

21. See Tamara Levitz's dissertation "Teaching New Classicality: Busoni's Master Class in Composition, 1921–1924" (Ph.D. diss., University of Rochester, 1994), pp. 82–107. The other pupils were Wladimir Vogel, Svetislav Stancic, Erwin Bodky, Luc Balmer, Walther Geiser, Robert Blum, Hans Hirsch, and Heinz Joachim-Loch. Levitz's dissertation has also been published in revised and condensed form as *Teaching New Classicality: Ferruccio Busoni's Master Class in Composition*, European University Studies, ser. 36, vol. 152 (Frankfurt: Peter Lang, 1996). As there are a number of differences between the text of Levitz's dissertation and that of the book, subsequent quotations from either source will be identified by reference to the year (1994 or 1996).

22. See Guy Stern, "Der literarisch-kulturelle Horizont des jungen Weill. Eine Analyse seiner ungedruckten frühen Briefe," in *A Stranger Here Myself*, ed. Kowalke and Edler, pp. 73–105.

23. See especially Levitz, *Teaching New Classicality* (1994 and 1996).

24. Weill paid homage to Busoni on the occasion of the first anniversary of Busoni's death: "Ferruccio Busoni has been described as the last Renaissance man. This word describes him the best. We did not lose a human being when Busoni died one year ago, but a value. The perfect purity, which constituted the loftiest goal of this life, has been lost to us." ("Man hat Ferruccio Busoni als den letzten Renaissancemenschen bezeichnet. Dieses Wort kommt seinem Wesen am nächsten. Nicht einen Menschen verloren wir, als Busoni vor einem Jahr starb. Sondern einen Wert. Die vollkommene Reinheit, die das oberste Gesetz dieses Lebens bildete, ist uns verlorengegangen.") Kurt Weill, "Busoni. Zu seinem einjährigen Todestage," in Kurt Weill, *Musik und musikalisches Theater: Gesammelte Schriften*, ed. Stephen Hinton and Jürgen Schebera (Mainz: Schott, 2000), pp. 31–34; here p. 31.

25. See Rudolf Stephan, "Die sogenannten Wegbereiter," *Musica* 25 (1971), pp. 349–52.

26. *Von Neuer Musik: Beiträge zur Erkenntnis der neuzeitlichen Tonkunst*, ed. H. Grues, E. Kruttge, and E. Thalheimer (Cologne: Marcan, 1925). The preface refers to Busoni's appeal "An die Jugend" of 1909, which was reprinted at the beginning of the volume. The preface ends with the following sentence: "Our deepest convictions are expressed in the words of Busoni printed at the beginning of this volume; we thereby pay homage to the late, great master." ("Was uns im Tiefsten bestimmt, ist mit Busonis Worten am Anfang gesagt; wir huldigen damit zugleich dem großen toten Meister.")

27. See Tamara Levitz, "'Junge Klassizität' zwischen Fortschritt und Reaktion. Ferruccio Busoni, Philipp Jarnach und die deutsche Weill-Rezeption," in *Kurt Weill-Studien*, ed. Nils Grosch, Joachim Lucchesi, and Jürgen Schebera, Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau, vol. 1 (Stuttgart: M&P, 1996), pp. 9–37.

28. See the letter from Jarnach to Heinz Tiessen cited in n. 2 above.

29. "Dann gab es noch ein Experiment, das aufhorchen liess: Stravinskis 'L'histoire du soldat'. Das ist eine Art 'Volksstück mit Gesang u. Tanz', ein Mittelding zwischen Pantomime, Melodram u. Posse; die Musik ist, soweit das diese Art zulässt, meisterlich gestaltet, u. auch das Schielen nach dem Geschmack der Strasse ist erträglich, weil es sich dem Stoff einfügt. Mein Quartett höre ich heute zum ersten Mal, weil die Hindemith-Leute sehr überlastet sind. Merkwürdigerweise scheint der letzte Satz—für mich ebenso wie für Sie der reifste—bei den 4 Herren den geringsten Anklang zu finden. Ich fürchte, dass Hindemith schon etwas zu tief in das Land des Foxtrotts hineingetanzt ist." Quoted in Jutta Theurich, "' . . . wenn Sie doch auch hier wären!' Briefe von Kurt Weill an Ferruccio Busoni," in *Kurt Weill: Die frühen Werke 1916–1928*, ed. Heinz-Klaus Metzger and Rainer Riehn, Musik-Konzepte, vols. 101–2 (Munich: Text und Kritik, 1998), pp. 17–35; here pp. 21–22. The elitist, even aristocratic self-consciousness of Busoni's students is clearly revealed in this passage.

30. See *Briefe an die Familie*, p. 61 (letter to Hans Weill of 16 May 1917) and p. 77 (letter to Hans Weill of 26 June 1917).

31. " . . . meine Arbeiten hat er für sehr geschickt gefunden, mein Streichquartett in den Themata sehr schön, in der Durcharbeitung zu kompliziert." *Briefe an die Familie*, p. 152; letter of 15 May 1918.

32. "Das Werk macht auch schon schöne Fortschritte; Humperdinck äußerte sich in der letzten Stunde (Dauer 10 Minuten) sehr befriedigt. 'Sehr geschickt u. fleißig gearbeitet', sagte er, 'könne so weitermachen'. In 8–14 Tagen hoffe ich mit [dem] 1. Satz in der Skizze fertig zu sein." *Briefe an die Familie*, p. 154; letter to Hans Weill of 30 May 1918.

33. "Ich arbeite jetzt wie verrückt, um möglichst bald mit den Quartettstimmen fertig zu werden. Über den letzten Satz komme ich selbst nicht aus dem Staunen u. entdecke immer neue Bezüglichkeiten u. [eine] Feinheit, die ich nie bezweckt u. erstrebt hatte." *Briefe an die Familie*, p. 182; letter to Hans Weill of 20 September 1918.

34. "Das Streichquartett ist natürlich blödsinnig schwer, doch zeigen die Schüler viel Interesse. Heß' Urteil: 'verteufelt modern, verteufelt schwer u. verteufelt schön!'" *Briefe an die Familie*, p. 209; letter to Hans Weill of 21 February 1919. Willi Hess (1859–1939) was a professor of music who had been teaching at the Hochschule since 1910 and was in charge of concert planning.

35. "Es ist ein etwas getragener, aber sehr leidenschaftlicher Satz." *Briefe an die Familie*, pp. 157–58; letter of 10 (?) June 1918.

36. "Der 2. Satz, an dem ich jetzt arbeite, ist ein schneller Satz, den ich 'Nachtstück' überschreiben will, pp, sehr schnell, mit viel Pizzikato u. chromatischer Umkleidung der Hauptmelodie." Ibid.

37. "Als 3. Satz werde ich auf H.'s Rat ein langsames Intermezzo wählen u. zum Schluß das übliche Presto." Ibid.

38. "Kontrapunkt werde ich auf Bings Rat so arbeiten, daß ich einfach im letzten Streichquartettsatz eine Fuge schreibe." *Briefe an die Familie*, p. 161; postcard to Hans Weill of 21 June 1918.

39. See Gunther Diehl, "' . . . mich so zu geben, wie ich bin, und nichts gewollt modernes zu suchen . . . ' Konturen einer Schaffensästhetik und ihre kompositorische Vermittlung im frühen Œuvre Kurt Weills," in *Kurt Weill: Die frühen Werke*, ed. Metzger and Riehn, pp. 36–64; here p. 39.

40. John C. G. Waterhouse cast the net more widely. In his article "Weill's Debt to Busoni," *Musical Times* 105 (December 1964), pp. 897–99, he discussed such semitonal relationships in much of Weill's music as "one of the most persistent characteristics of his harmony."

41. See Kim H. Kowalke, *Kurt Weill in Europe*, Studies in Musicology, vol. 14 (Ann Arbor: UMI Research Press, 1979), pp. 161–82; here pp. 162–63.

42. Humperdinck's only string quartet (1920) uses similar means for the purpose of varying color and characterization: even in a diatonic context, Humperdinck resorts to the interchangeability of minor and major modes, as well as to semitonal shifts.

43. See Giselher Schubert, "Hindemith und Weill. Zu einer Musikgeschichte der zwanziger Jahre," *Hindemith-Jahrbuch: Annales Hindemith* 25 (1996), pp. 158–78; here pp. 158–59.

44. For a discussion of the three extant autograph sources and their use for this edition, see the Critical Report.

45. See *Musikalische Interpretation*, ed. Hermann Danuser, Neues Handbuch der Musikwissenschaft, vol. 11 (Laaber: Laaber Verlag, 1992); also Hans-Joachim Hinrichsen, *Musikalische Interpretation: Hans von Bülow*, Beihefte zum Archiv für Musikwissenschaft, vol. 46 (Stuttgart: Steiner, 1999).

46. See p. 16 above, letter from Weill to his brother Hans of 21 February 1919, and Levitz, "Von der Provinz in die Stadt," p. 133.

47. See David Farneth, with Elmar Juchem and Dave Stein, *Kurt Weill: Ein Leben in Bildern und Dokumenten* (Munich: Ullstein, 2000), p. 34, fig. 38.

48. Drew, *Handbook*, p. 121.

49. "Es ist so etwas Neues, was dieser Schönberg mir bringt, daß ich ganz sprachlos war. An ersprießliches Arbeiten ist natürlich nicht zu denken. Nicht einmal ein kleines Lied formt sich; heute hatte ich eine sehr schöne Idee für den Anfang einer Cellosonate u. habe sie gleich notiert; jetzt hätte ich schon wieder Lust, es zu zerreißen." *Briefe an die Familie*, p. 233; letter to Hans Weill of 27 June 1919.

50. See Drew, *Handbook*, p. 122.

51. See Nils Grosch, "Kurt Weill, die 'Novembergruppe' und die Probleme einer musikalischen Avantgarde in der Weimarer Republik," in *Kurt Weill: Die frühen Werke*, ed. Metzger and Riehn, pp. 65–83.

52. Schubert, "Hindemith und Weill," p. 162.

53. That Weill was impressed by Debussy is revealed in a letter to his brother Hans of 6 February 1919: "At Fiedemann's, I heard a string quartet by Debussy, which contains no chords that I'm familiar with, but which nevertheless sounds quite nice and charming. I could not write like that." ("Bei Fiedemanns hörte ich ein Streichquartett von Debussy, in dem kein mir bekannter Akkord vorkommt, das aber überaus fein u. reizvoll klingt. Ich könnte sowas nicht schreiben.") *Briefe an die Familie*, p. 205.

54. A more precise picture of the composition of the quartet emerges from the correspondence with Busoni, from which we learn that Weill started work on a string quartet in the second half of 1922.

55. "Mein Streichquartett pilgert in diesen Tagen durch 9 Städte Spaniens. Ein komisches Gefühl." *Briefe an die Familie*, p. 303; letter of 17 September 1925.

56. See Werner Zintgraf, *Neue Musik, 1921–1950: Donaueschingen, Baden-Baden, Berlin, Pfullingen, Mannheim* (Horb: Geiger, 1987). An overview is provided by Josef Häusler, *Spiegel der neuen Musik, Donaueschingen: Chronik, Tendenzen, Werkbesprechungen* (Kassel: Bärenreiter, 1996).

57. See the list compiled by Hanspeter Bennwitz in *Donaueschingen und die neue Musik 1921–1955* (Donaueschingen: Meder, 1955).

58. See Heinz Tiessen, "Eduard Erdmann in seiner Zeit," in *Begegnungen mit Eduard Erdmann*, ed. Christof Bitter and Manfred Schlösser (Darmstadt: Erato-Presse, 1968), p. 40.

59. See Zintgraf, *Neue Musik*, p. 11. Busoni's aversion to Hindemith, whose music he considered not only primitive but an affront to the mind, must be seen within this context. The same holds true for Busoni's increasing orientation toward Mozart in his later years. See Levitz, *Teaching New Classicality* (1996), pp. 273–74.

60. "Sie werden schon erfahren haben, dass mein Divertimento . . . am 10. April in der Singakademie unter Ungers Leitung aufgeführt wird. Die Änderung des Streichquartetts nimmt mich augenblicklich sehr in Anspruch. Ich hörte aber aus Donaueschingen, daß die Programme schon so gut wie fertig seien u. dass grösste Eile geboten sei, u. entschloss mich daher, das Quartett vorläufig in der ersten Fassung abzuschicken." Quoted in Theurich, "' . . . wenn Sie doch auch hier wären!'," p. 20 (letter of 31 March 1923).

61. "Von Tag zu Tag hatte ich gehofft, mich über die Aussichten des Quartettes von Weil [sic] Ihnen gegenüber äußern zu können. Meine Antwort hat sich dann noch länger hinausgeschoben, als durch die Übersiedelung des Herrn Erdmann nach Holstein der Verkehr mit diesem und dadurch die Aufstellung des Programmes noch mehr gehemmt war. Anläßlich des Tonkünstlerfestes in Kassel, das in einigen Tagen stattfindet, sollte nun über die Ausdehnung der Konzerte und die aufzuführenden Werke endgültig beschlossen werden. Leider ist inzwischen das Quartett von Weil, das von mir in die engere Wahl empfohlen war, vom Komponisten inzwischen zurückgefordert worden. Meine Ansicht über das Werk faßte ich etwas in folgendes Gutachten zusammen: daß in dem Quartett die Komposition eines beachtenswerten Talentes vorläge, das der Förderung und des Aufgeführtwerdens durchaus würdig sei; daß ich aber zur Erwägung gäbe, ob es im Hinblick auf einige Unfertigkeiten und im Interesse einer kräftigeren Förderung des Autors nicht besser wäre, ein noch reiferes und stärkeres Werk vorzuziehen, das bei den außer jedem Zweifel stehenden reichen Entwicklungsmöglichkeiten des jungen Komponisten bestimmt zu erwarten sei, um Weil's Begabung noch zu einem weiterwirkenden und nachhaltigeren Erfolg zu verhelfen. Ich bin überzeugt, daß das Quartett durch die von Ihnen veranlaßten Änderungen den von mir gewünschten Erfolg haben würde und bedauere nur, daß es uns nun nicht vergönnt ist, durch eine Aufführung der neuen Fassung dieses Jahr für Weil eintreten zu können." Busoni papers, Staatsbibliothek Berlin, Music Division, Mus. ep. H. Burkard 3 (Nachlass Busoni B II).

62. Heinsheimer characterized the young Weill as a "small, balding young man, squinting at the world through thick, professorial glasses with eager, burning eyes, quiet in his manner, deliberate and always soft-spoken, dressed more like a candidate for a degree in divinity than a young composer in the flamboyant Berlin of 1923, sucking a conservative pipe with the absent-minded absorption of an instructor in higher mathematics." Hans W. Heinsheimer, *Best Regards to Aida* (New York: Alfred A. Knopf, 1968), p. 109.

63. See the account by Theurich, "' . . . wenn Sie doch auch hier wären!'," p. 21, n. 5. See also Drew, *Handbook*, p. 145.

64. The Amar Quartet would play the String Quartet op. 8 only this once, however. See the report by Michael Kube, "Am Quartettpult. Paul Hindemith im Rebner- und Amar-Quartett," parts 1–3, *Hindemith-Jahrbuch: Annales Hindemith* 20 (1991), 21 (1992), and 22 (1993).

65. "Meinem Schüler Kurt Weill habe ich einen Brief an Sie eingehändigt, den Sie in kurzer Zeit erhalten dürften. Er betrifft Weill's Streichquartett, eine Arbeit von vortrefflichen Eigenschaften, mit Können und Erfindung. Ich kenne kaum ein so anziehendes und wertvolles Stück eines 23-Jährigen, heutigen Tages.—Es ist durchaus 'modern', ohne Unschönheiten. Ich betonte, im Schreiben, dass Sie dieses Talent rechtzeitig fassen sollten. Nebenbei (u. doch so wichtig) ist Weill ein belesener, denkender Mann, anständigsten Charakters." Reproduced in facsimile in *Katalog Nr. 204 (Musikerautographen)* of the music antiquarian Hans Schneider Tutzing (1976), cover page; description of the letter under no. 37a (p. 13). The underlines are Busoni's. Theurich, in "' . . . wenn Sie doch auch hier wären!'," p. 21, n. 5, dates the letter 5 May 1923. Hertzka replied on 11 May as follows: "Mr. Curt [sic] Weill, whom you recommend to me, has not yet made contact. If the publication is not urgent, then of course, in light of your warm recommendation, I will give Mr. Weill's work serious consideration. At the moment, as you know, our manuscript cabinet is filled to the brim." ("Herr Curt Weill, den Sie mir empfehlen, hat sich bisher noch nicht gemeldet. Wenn die Herausgabe nicht dringlich ist, dann will ich selbstverständlich auf Grund Ihrer warmen Empfehlung die Arbeit des Herrn Weill ernstlicher Berücksichtigung unterziehen. Derzeit ist ja unser Manuskriptschrank noch zum Bersten voll.") Quoted in Theurich, "' . . . wenn Sie doch auch hier wären!'," p. 21, n. 5.

66. Not until *Der Zar lässt sich photographieren* and *Die Dreigroschenoper* would Weill become commercially successful for Universal, however. See Christopher Hailey, "Creating a Public, Addressing a Market: Kurt Weill and Universal Edition," in *A New Orpheus*, ed. Kowalke, pp. 21–35.

67. "Ich halte es darum für eine angenehme Pflicht, Sie heute, wo ich kurz vor dem Abschluss von Verträgen mit einem deutschen u. einem ausländischen Verlag stehe, nochmals um endgültigen Bescheid zu bitten. Da ich jetzt einige grosse Erfolge gehabt habe, brauchen Sie nicht mehr einen ganz Unbekannten aus der Versenkung zu holen. . . . Mein Streichquartett op. 8 wird jetzt vom Roth-Quartett öfter gespielt werden; für dieses Stück macht mir soeben ein bekannter ausländischer Verlag ein Angebot, aber falls Sie sich dafür interessieren, wäre es mir sehr lieb, bald Ihre Vorschläge zu hören." Kurt Weill, *Briefwechsel mit der Universal Edition*, ed. Nils Grosch (Stuttgart: Metzler, 2002), p. 2 (letter of 16 February 1924). At this point, Weill had also been in contact with Breitkopf & Härtel. In the letter to Universal, Weill also discusses future projects, including the Violin Concerto, on which he was already working, a comic opera, and another "new string quartet."

68. See *Briefwechsel mit der Universal Edition*, p. 5 (letter of 5 June 1924). See also the discussion in the Critical Report, pp. 33–34.

69. See *Briefwechsel mit der Universal Edition*, p. 7 (letter of 7 July 1924).

70. See ibid., pp. 8–9 (letters of 10 and 27 October 1924).

71. See Drew, *Handbook*, p. 145.

72. The final movement, Choralphantasie, was among the compositions that the Novembergruppe selected for its tenth anniversary concert on 24 January 1930. See Nils Grosch, *Die Musik der Neuen Sachlichkeit* (Stuttgart: Metzler, 1999), pp. 21–26.

73. Karl Holl, "'Neue Musik' in Frankfurt," *Die Musik* 15 (1923), pp. 813–16; here p. 815.

74. "Kurt Weills Streichquartett wirkt als Begabungsprobe. Die Themen sind oft gut geschnitten, die harmonische Erfindung scheint originell, für Geist und Stil waren offenbar Busoni und Jarnach Anreger und halfen zu gedrängtem Aufbau. Doch gebricht es noch an der vollen Beherrschung der Mittel, das Stück ist viel kontrapunktischer gehört, als es herauskommt, der Schlußteil zerfällt." Theodor W. Adorno, *Musikalische Schriften*, vol.6, (Frankfurt: Suhrkamp, 1984), p. 29.

75. "Tout jeune élève de Busoni, Kurt Weill avait été fort remarqué au dernier festival de Salzbourg où l'on avait exécuté de lui sept chansons d'inspiration médiévale pour soprano, alto, flûte, clarinette, cor et basson. Son *Quatuor* vient d'être admirablement joué à Paris par le quatuor berlinois Roth—qui d'ailleurs se classe parmi les meilleurs d'Europe et dont en particulier l'interprétation de Mozart aura laissé un souvenir ineffaçable aux auditeurs du Vieux-Colombier. L'œuvre de Kurt Weill décèle, au contraire du cas de Hindemith, une forte emprise et de Schœnberg et de musiciens français; ce qui seul le rapprocherait de son compatriote serait une fraîche abondance mélodique, au point ici de réduire assez généralement trois voix sur quatre au rôle de strict accompagnement. Nappes de neuvièmes debussystes—autant qu'une neuvième peut être plus particulièrement *debussyste*,—coupées de vifs scherzos aux zébrures *alla* Schœnberg, rompent seules avec ce procédé de 'monodie accompagnée' qui doit tenir intimement à l'art propre de ce musicien. Entre le début plutôt atonal du quatuor et l'espèce de choral en accords parfaits qui termine, on ne saisit guère le lien,—et à cet égard la faiblesse du plan *purement musical* serait un défaut partagé par presque toute la jeune école allemande." *La revue musicale* 6, no. 5 (1925), p. 283. André Schaeffner (1895–1980) was a French musicologist and ethnomusicologist who contributed to numerous journals and periodicals.

76. Christian Kuhnt has suggested that the *cantus prius factus* is derived from the Lutheran chorale *Lobet den Herren alle, die ihn ehren*. This assertion seems problematic for several reasons. The mode of the chorale is major, not minor; its initial interval is a fourth, not a fifth; and its melodic contour differs significantly. A tenuous link at best may be discerned with the rhythmic pattern of the first line of the chorale. Christian Kuhnt, *Kurt Weill und das Judentum* (Saarbrücken: Pfau, 2002), pp. 45–46.

77. For the importance of the chorale in Weill's music, see Kowalke, *Kurt Weill in Europe*, p. 229.

78. See Levitz, *Teaching New Classicality* (1996), pp. 107–8: "Busoni's students frequently commented that he dazzled them with his consummate intellect, knowledge on many aspects of German, English, French, and Italian culture, and firsthand anecdotes about composers they had learned about only through history books, including Brahms, Liszt, and Saint-Saëns." The term "double-function form" was coined by William S. Newman in *The Sonata Since Beethoven* (New York: W.W. Norton, 1972).

79. See Levitz, *Teaching New Classicality* (1996), pp. 201–2.

80. Lotte Lenya registered these two movements for copyright in 1954 as "Two Movements for String Quartet."

81. For Busoni's Beethoven criticism, see Levitz, *Teaching New Classicality* (1996), pp. 200–201.

82. See Levitz, *Teaching New Classicality* (1994), p. 363: "Busoni crossed out the first six pages of this fair copy with his characteristic blue crayon and encouraged Weill to revise the quartet." Of course one cannot know for certain whether Busoni's proposed cut referred only to the exposition of this movement or whether he meant to indicate rejection of the entire movement.

83. See Levitz, *Teaching New Classicality* (1994), p. 363, n. 86: "Drafts and scores of this

work reveal that Weill merely revised the first movement." See also the Critical Report, p. 33.

84. Whereas Drew writes, "But how can he [Busoni] and Weill have supposed that the opus 8 version of it [the last movement] was the more 'mature' movement in a work from which the two best (and most mature) movements had been removed?" (Drew, *Handbook*, p. 146), Levitz reaches a different conclusion: "In the Allegro deciso, Weill had linked presentations of the cantus firmus with unrelated material and achieved unity only by patching on a variation of the first section at the end of the movement. The resulting form had been disjointed: juxtaposed sections of music had not related to each other logically and had lacked unity. . . . In the final version . . . Weill omitted the original Andantino. . . . Weill seems to have struggled with melodic motives which showed limited possibilities of development and tended to dissolve into scalar and sequential passages. . . . It is not surprising that Busoni or Jarnach encouraged Weill, or he decided himself, to abandon a movement which lacked contrapuntal finesse and motivic unity." *Teaching New Classicality* (1994), pp. 366 and 382.

85. Kowalke, *Kurt Weill in Europe*, p. 234.

86. See the analysis in Kowalke, *Kurt Weill in Europe*, pp. 233–34.

87. "The goal . . . is the big G major sound, the restored, renewed, appropriate harmony which reconciles everything at the end. Harmony both confronts emancipated dissonance and is camouflaged. . . . In the end, albeit at the expense of damaged tonality, the harmony is reaffirmed in all its splendor. All this is a dramatic showpiece in itself. Weill well on the way toward finding himself." ("Ziel . . . ist der große G-dur-Klang, die wiederhergestellte, die erneuerte, dem guten Ende adäquate Harmonie. Wie sie mit der emanzipierten Dissonanz konfrontiert und wie sie camoufliert wird . . . und wie sie schließlich doch, selbst zum herabgesetzten Preis beschädigter Tonalität, in alter Pracht bekräftigt wird, ist ein dramatisches Kabinettstück für sich. Weill auf dem besten Weg zu sich selbst.") Friedrich Saathen, introduction to the Philharmonia Edition, no. 474 (Vienna: Universal Edition, n.d.), p. iii.

88. See Drew, *Handbook*, pp. 132–37.

89. There is another Heide, a much smaller town in the Lüneburger Heide, and one cannot be sure which of the two towns Weill was visiting. The Schleswig-Holstein Heide was easily reached by train from Berlin, however.

90. In the absence of any surviving material, Weill's reference to "an intermezzo" and to "four different pieces" is ambiguous: did he write one intermezzo consisting of several sections (or "pieces"), or did he write four *different* intermezzos, or four attempts at composing a single intermezzo? It seems likely that the reference to "an intermezzo" was intended generically, and that, when he wrote this letter, Weill had completed four distinct intermezzos. Any such conclusion must remain conjectural, however, as the pieces in question are lost, and there is no record of their completion or performance.

91. "Die 7 Lieder mit Bläserbegleitung, die ich unter dem Titel 'Frauentanz' zusammengefasst habe, gefallen allgemein. Besonders Jarnach hält sie für das beste, was er von mir kennt. Den Gedanken eines Intermezzos habe ich mir aus dem Kopf geschlagen, nachdem ich für diesen Zweck vier verschiedene Stücke geschrieben hatte. Für den Fall, dass eine Aufführung zustande kommt, bin ich auf der Suche nach einer geeigneten Sängerin; wenn ich in Betracht ziehe, dass die Lieder ohne jede Sentimentalität, mit einer schlanken, leichten u. doch ausdrucksvollen Stimme gesungen werden müssten, so bleibt in Berlin ausser der Artôt de Padilla kaum jemand übrig. Glauben Sie, dass sie es tun würde? Was den Verleger betrifft, so schwanke ich noch zwischen einem Versuch bei Breitkopfs, deren vornehme, solide Art mir doch sehr sympathisch ist, u. einer neuen Attacke auf die Universal-Edition." Quoted in Theurich, "' . . . wenn Sie doch auch hier wären!'," p. 23.

92. "Weill brachte mir seinen 'Frauentanz', wovon ich entzückt bin. Das ist stellenweise sogar meisterlich. Nicht so—finde ich—der Chor, trotz schöner, vieler Einfälle." Jarnach papers, Staatsbibliothek Berlin, Music Division, N. Mus. Nachl. 30, 136 (letter of 3 October 1923).

93. "Ein Frauentanz von Weill ist mir unbekannt. Die Produktivität dieses Jungen ist überraschend, bei seiner spröden Ader u. der umständlichen Arbeit. Die 'Einfälle' sind—wie sie sagen—häufig, aber versteckt u. angedeutet, so daß nur 'Unsereiner' sie entdeckt u. bewundert. Er—Weill—scheint sich nicht bewußt zu sein, wenn er an der rechten Stelle ist; sondern schreitet über sie hinweg, wie über Sand u. Gestein, wozwischen hübsche u. eigenartige Blüthen sprießen, die er nicht zertritt aber auch nicht pflückt, bei denen er nicht verweilt. Sein Reichtum ist groß, seine Wahl vorläufig unaktiv. Man beneidet, man möchte helfen.—Aber er kommt schon von selbst auf das Richtige!—Die ewige Frage: ist er noch im Werden, oder schon bei seinem Höhepunkt?" Quoted in Farneth, Juchem, and Stein, *Kurt Weill: Ein Leben in Bildern und Dokumenten*, p. 48.

94. See *Briefwechsel mit der Universal Edition*, p. 6 (letter of 30 June 1924): "I have just sent off to you via express delivery the corrected score and parts of *Frauentanz*. If by chance the title page has not yet been engraved, I would like to ask you urgently to include on the inner title page the inscription 'Dedicated to Nelly Frank.' For the Salzburg performance the instrumental parts of *Frauentanz* have been requested for 1 July (!!) . . . Would it be possible for you to produce the parts for this purpose as quickly as possible and send them to this address? . . . I'm pleased that you have hastened the printing of the piece and I hope that the completion of the score and parts is not far off." ("Soeben sandte ich Ihnen express Partitur u. Stimmen vom *Frauentanz* korrigiert zurück. Falls der Titel noch nicht gestochen ist, bitte ich Sie sehr, auf dem inneren Titelblatt die Worte 'Nelly Frank gewidmet' anzubringen. Für die Salzburger Aufführung wurde das Stimmenmaterial von *Frauentanz* schon zum 1. Juli (!!) angefordert . . . Wäre es Ihnen möglich, die Stimmen zu diesem Zwecke schleunigst fertigzustellen u. sie an diese Adresse einzuschicken? . . . Ich bin froh, dass Sie die Drucklegung des Stückes so beschleunigt haben, u. hoffe, dass auch die Fertigstellung von Partitur u. Material nicht auf sich warten lässt.")

95. See ibid., p. 12 (letters of 18 and 21 February and 17 March 1925).

96. See ibid., p. 7 (letter of 7 July 1924): "What remains is the question of the piano-vocal score of *Frauentanz*. As you know, Busoni had already arranged the third song and had planned to arrange the others too. But then he became seriously ill again. Would it be all right with you if I arranged the remaining songs myself?" ("Bleibt noch die Frage des Klavierauszugs vom *Frauentanz*. Sie wissen, dass Busoni das 3. Lied schon bearbeitet hatte u. auch die Herausgabe der übrigen plante, als er wieder von einer schweren Krankheit umgeworfen wurde. Ist es Ihnen recht, wenn ich die übrigen Lieder selbst bearbeite?")

97. "Kurt Weills 'Frauentanz', Lieder auf mittelalterliche Texte, hatten ihre eigene Form, und wenn sie nicht ureigen erfunden sind, doch ihren eigenen Klang." Adolf Weissmann, collective review in *Die Musik* 16 (1924), pp. 443–44; here p. 444.

98. "Von hier spannt sich von selbst ein Bogen zu Kurt Weill, dem Schüler Busonis, dessen 'Frauentanz', ein in eigenartige instrumentale Hülle gekleideter Zyklus von Gesängen auf mittelalterliche Texte, dank seiner stilvollen Übertragung in die Sprache der Gegenwart hier womöglich noch eindrucksvoller war als bei seiner Uraufführung in Berlin. Denn Lotte Leonard hob diese sieben Lieder durch die Schönheit ihrer Stimme und den sinnvollen Vortrag ebensosehr empor, wie der taktierende Jarnach die keineswegs gleichwertigen Spieler zur Einheit zusammenzufügen wusste." Adolf Weissmann, "Das Zweite Internationale Kammermusikfest in Salzburg," *Die Musik* 17 (1924), pp. 48–53; here p. 52.

99. "Soprano, flûte, alto, clarinette, cor et basson sont les acteurs du *Frauentanz* qui commente sept chansons du moyen âge de Dietmar von Aiste, Der von Kürenberg, Johann von Brabant et de poètes inconnus. Le texte et, partant, la partie vocale semblent davantage le prétexte de ces petits tableaux plutôt qu'une fin préméditée. L'accent populaire, la couleur pastorale animent ces chansons qui empruntent au menuet, à la mazurka ou à la valse leur principe rythmique. L'ensemble réalise le meilleur équilibre; les instruments gardent leur caractère personnel; la flûte soupire la cantilène, déferle sa cascade de notes ou arpège en sautillé; l'alto chante ou pince de la guitare; le basson ironique n'oublie point ses basses en pizzicati. Sans faire la part trop belle à l'étirement vocal où se complaît tout larynx qui goûte la joie de vivre, la partie de chant n'est pas mal écrite pour la voix et rappellerait parfois le contrepoint de Bach. Schoenberg ne laisse de présider discrètement à la 'distribution' des 'bois'. Le Stravinsky de *L'Histoire du soldat* apparaît nettement dans la 5e chanson où les doubles cordes de l'alto scandent leur crin-crin pendant que le soprano ressasse le sempiternel *Harbalorifa* (notre *tra la la*) d'un effet irrésistible. Ici, l'imitation réside plus dans l'esprit que dans la lettre; et il est curieux de remarquer que tout ce que touche l'auteur du *Sacre* lui appartient en propre et que les formules qu'il laisse après lui sont vidées jusqu'au fond et inutilisables. Mais il faut louer le tact et la finesse de Kurt Weill humoriste et musicien raffiné. La belle voix de Mme Herlinger, la baguette précise de M. Bachrich (chef d'orchestre au Volksoper de Vienne) ont contribué à l'excellente exécution de ces pièces." *La revue musicale* 6, no. 8 (1925), p. 260. Arthur Hoerée (1897–1986) was a distinguished critic as well as a composer.

100. See n. 29 above.

101. For a more detailed discussion of these works, see Hermann Danuser, *Die Musik des 20. Jahrhunderts*, Neues Handbuch der Musikwissenschaft, vol. 7 (Laaber: Laaber Verlag, 1984), p. 175.

102. See Kowalke, *Kurt Weill in Europe*, p. 230: "Contemporary critics . . . noted a gradual change in the bearing of Weill's music at this time, which they credited to Busoni's teaching. Certainly Weill's recurring use of the chorale fantasy, a favorite device of his mentor, is one manifestation of that influence. More striking is an overall 'intellectual' and self-consciously 'philosophical' bearing absent from the String Quartet in B minor and the Cello Sonata."

103. See Levitz, *Teaching New Classicality* (1996), pp. 256–60. For Kurth's influence on composition after World War I, see Luitgard Schader, *Ernst Kurths "Grundlagen des linearen Kontrapunkts": Ursprung und Wirkung eines musikpsychologischen Standardwerks* (Stuttgart: Metzler, 2001).

104. It is not known whether Weill was familiar with Humperdinck's *Altdeutsches Minnelied* ("Du bist mein, ich bin dein," to a text by Walter vom Tegernsee) of 1917, which was published by Leopold Schmidt in 1921 in an anthology entitled *Sang- und Klang-Almanach*.

105. For the mutual influence of Weill and Hindemith, see Schubert, "Hindemith und Weill," pp. 166–67.

106. See Jarnach's autobiographical sketch "Das Beispiel Busoni," in *Das musikalische Selbstportrait von Komponisten, Dirigenten, Instrumentalisten, Sängerinnen und Sängern unserer Zeit*, ed. Josef Müller-Marein and Hannes Reinhardt (Hamburg: Nannen, 1963), pp. 255–64.

107. Joachim Lucchesi has pointed out that the poem appears in two publications of 1925, under the title "Icke." It was first published in the *Europa Almanach 1925: Malerei, Literatur, Musik, Architektur, Plastik, Bühne, Film, Mode*, ed. Carl Einstein and Paul Westheim (Potsdam: Gustav Kiepenheuer Verlag, 1925), and then reprinted in Kurt Tucholsky's review of the *Almanach* in *Die Weltbühne* 15 (1925). Lucchesi speculates that Weill may have taken the poem from either of these two publications. See Joachim Lucchesi, "'Ich sitze da un' esse Klops': Traditional or Modern?," *Kurt Weill Newsletter* 12, no. 2 (1994), p. 13.

108. See the list of sigla on p. 11.

109. A more detailed discussion of the sources **Fm** and **Fh** appears in the Statement of Source Valuation and Usage in the accompanying Critical Report.

110. A more detailed discussion of the sources **Fh1**, **Fh2**, and **Ih** appears in the Statement of Source Valuation and Usage in the accompanying Critical Report.