

Kurt Weill Edition, Ser. II, Vol. 2  
Music with Solo Violin:  
Concerto for Violin and Wind Orchestra op. 12  
Der neue Orpheus Op. 16

## INTRODUCTION

by Andreas Eichhorn

This volume presents two works in full score: the Concerto for Violin and Wind Orchestra, op. 12, which Weill composed between April and June 1924; and his cantata *Der neue Orpheus*, op. 16—based on a poem of the same name by Iwan Goll—for soprano, solo violin, and orchestra, composed between July and September 1925. Only a piano reduction of the Violin Concerto, which Weill himself prepared, appeared in print during his lifetime; not until 1965 would his publisher, Universal Edition in Vienna (hereafter UE), issue a full score, albeit with a layout quite different from Weill's. *Der neue Orpheus* has been available in print only as a piano-vocal score, prepared by Arthur Willner and slightly revised by Weill. This volume publishes the cantata's full score for the first time.

The conception and composition of the Violin Concerto and *Der neue Orpheus* coincided with a critical phase of change, reorientation, and self-discovery in Weill's career, during which he became increasingly aware of his commitment to musical theater and began to direct most of his creative energy toward the stage, eventually all but abandoning the concert hall. In later years, Weill described his works from this period as "artistic ventures marked by the struggle for new harmonic and melodic means of expression."<sup>1</sup> Several crucial performances of his works in 1923 gave him public visibility when he was still a member of Ferruccio Busoni's master class for composition at the Preußische Akademie der Künste in Berlin. Weill's "transition from master student to a composer of some stature" is clearly discernible.<sup>2</sup> After the successful premiere and brief run of his children's pantomime, *Zaubernacht*, at Berlin's Theater am Kurfürstendamm at the end of 1922, the Berlin Philharmonic presented the premieres of his Divertimento op. 5 and *Fantasia, Passacaglia und Hymnus für Orchester*, op. 6, in 1923. During the same year he composed his String Quartet op. 8 and *Frauentanz*, op. 10, two works that established him as a young composer to be reckoned with. In 1924 he gained international recognition with a performance of *Frauentanz* sung by Lotte Leonard at the second chamber music festival of the International Society for Contemporary Music (ISCM) in Salzburg. UE subsequently offered Weill an eight-year option agreement (*Prioritätsvertrag*), giving it the right of first refusal to publish and distribute his works and providing Weill with a small monthly stipend against anticipated royalties. Weill's relationship with his publisher was not unconflicted, however, for although it provided prestige and international reach, UE promoted his works halfheartedly and often postponed their publication.<sup>3</sup>

Two other decisive moments took place in 1924: the death of Busoni on 27 July, which emphatically marked the end of Weill's student years, and his encounter with Georg Kaiser, Germany's foremost expressionist playwright, which prompted Weill's definitive turn toward the stage. Busoni was a father figure and friend, and his approaching death deeply disturbed Weill; after one of many visits to the ailing teacher, he reported to his sister: "Busoni is deathly ill and none of us knows where our heads are. It would be less painful to suffer oneself than to see such a man suffer so terribly. When I'm not with him I have to bury myself in work in order to forget the sight of him."<sup>4</sup> (Conceivably, the darker mood of the Violin

Concerto's first movement, with its interwoven allusions to the *Dies irae*, could be related to this context.) By July 1924, however, Weill had found a new friend in Kaiser, who was to fill the gap that Busoni would leave: he not only wrote the librettos for three of Weill's stage works, but he also introduced Weill to his future wife, Lotte Lenya, and to the Alsatian poet Iwan Goll (1891–1950), who, in addition to *Der neue Orpheus*, would provide the text for the one-act opera *Royal Palace*. In the first months of 1924, when Weill and Kaiser had started work on a ballet-pantomime, Weill also toyed with the idea of composing a violin concerto. Work on both projects came to a halt when Weill left in late February for an extended trip to Switzerland, Italy, and Austria. Upon his return to Berlin in early April he devoted himself entirely to the concerto. Finished at the end of June, it was the only work that Weill would complete in 1924. Later that summer, he and Kaiser abandoned their ballet-pantomime; instead, Kaiser provided a libretto for the one-act opera *Der Protagonist*, which Weill began to compose in the early fall of 1924 (see KWE I/1). Thus, two projects for the stage frame the Violin Concerto.

*Der neue Orpheus* is similarly situated between two works for the stage: composed in the summer of 1925, it is framed by *Der Protagonist* and Weill's second opera, *Royal Palace*. There is an obvious difference, though, between the concerto and the cantata. The former marks the end of Weill's compositions of "absolute music" (with the exception of his Second Symphony, in 1933).<sup>5</sup> *Der neue Orpheus*, on the other hand, has often been described as a crucial step along Weill's path to dramatic music.<sup>6</sup> At one point Weill himself called *Orpheus* a stepping-stone toward *Royal Palace*:

In the fall of 1925, as a study for *Royal Palace*, I wrote a cantata, *Der neue Orpheus*, for soprano, solo violin, and orchestra, on a text from Iwan Goll's *Eiffelturm*, and until now I always hesitated to arrange for its premiere. For the past several months I've been thinking of using it as a prelude to *Royal Palace*. It would fit exquisitely into the larger picture; it would even deepen and emphasize most effectively the idea of a serious revue that *Royal Palace* embodies. I can imagine that the performer of Dejanira would present the piece, which represents a new genre between aria and chanson, in front of the curtain with small gestures, somewhat in the style of Yvette Guilbert; then the opera would immediately follow.<sup>7</sup>

Although the Violin Concerto "stands somewhat isolated among Weill's works," as Kim Kowalke has observed, in that "it was his last purely instrumental work that he composed for the concert hall until Symphony no. 2," the work nevertheless reflects the general state of composition in Central Europe around 1924 in almost exemplary fashion.<sup>8</sup> In the early 1920s many modernist composers began writing music for chamber orchestra, signaling a shift in musical aesthetics and economics. Institutions reacted to this trend, as evinced by the rise of societies, music festivals, and competitions devoted to the composition and performance of chamber music. Paul Bekker, one of the most influential music critics of his time, considered the composition of such works an essential trait of this period, interpreting the quest for compression as a reaction against late romantic

expansion. He singled out Busoni, Arnold Schoenberg, and Igor Stravinsky, three of the composers associated with this trend who also provide points of reference for Weill's concerto:

Large musical forms and greatly augmented instrumental bodies no longer have any justification for their existence. Thus we see the great orchestra of the postromantic era grow smaller and smaller until it becomes a chamber orchestra. We notice how the larger-than-life forms that Bruckner, Mahler, and Strauss need for their music—music still dominated by the idea of harmonic expansion—now contract, so to speak. They shrink into small, clear-cut concentrated patterns, which are examples not of the aphoristic brevity of the early German romantics but of energy compressed to a high degree of intensity, just as the multiple harmonic constituents of the sound itself are now forced back into a single unit. If Busoni represents the melodic and Schoenberg the contrapuntal form, I should call Stravinsky the most important exponent of this contracted or compressed form.<sup>9</sup>

By the early 1920s, the emphatic concept of chamber music had come to embrace precepts of compositional technique, style, and aesthetics (some of which Bekker addresses above) that also play a role in Weill's concerto. First, the "renaissance of chamber music" represented a changing ideal of sound.<sup>10</sup> The movement had begun with works that achieved model status, such as Schoenberg's *Kammersymphonie*, op. 9 (1906), and *Pierrot lunaire*, op. 21 (1912), Franz Schreker's *Kammersymphonie* (1916), Francis Poulenc's *Rhapsodie nègre* (1917), Darius Milhaud's *Cinq symphonies pour petit orchestre* (1917–22), and Stravinsky's *L'histoire du soldat* (1918). (Weill himself labeled his *Divertimento* op. 5 for small orchestra and men's chorus a "Kammersuite" when he submitted it to the program committee of the Donaueschingen Festival in February 1922.) The rich, monumental, and blended sound of the late romantic orchestra yielded to a polyphonic and sometimes abrasively disparate texture, whose distinctive character, striving for transparency, owed much to a combination of diverse, isolated colors from wind instruments, as can often be found in contemporaneous music from France.<sup>11</sup> The enormous costs associated with an orchestra offered an economic incentive to turn to chamber music: many composers, including Paul Hindemith, found that works for large ensembles were more difficult to place than those for smaller orchestral forces.<sup>12</sup> Moreover, the deliberate experiments with unconventional, idiosyncratic combinations of instruments reflected not only a search for novel and fresh sonic effects but also a desire to eliminate the traditional demarcation of generic boundaries. Finally, the concept of chamber music was closely tied to the notion of a rough parity among all voices. This was achieved through a concertante setting, whose heightened complexity depended on combinations of linear polyphony and thematic elaboration (*durchbrochene Arbeit*).

Weill's Concerto for Violin and Wind Orchestra could be heard as a prime example of this stylistic trend. Scored for two flutes, clarinets, bassoons, horns, one oboe and trumpet, percussion and four contrabasses, the work comprises three movements: I. Andante con moto, II. Notturmo—Cadenza—Serenata, and III. Allegro molto, un poco agitato. Several authors have pointed out the concerto's sonic affinities to works similarly scored for chamber orchestra with a predominance of wind instruments, among them Stravinsky's *Symphonies d'instruments à vent*, *Octuor pour instruments à vent*, and *L'histoire du soldat*.<sup>13</sup> Weill heard this last work during the chamber music festival "Neue Musik," organized by Hermann Scherchen in Frankfurt, at which Weill's String Quartet op. 8 received its premiere. In a letter to Busoni, he voiced concern about Stravinsky's (and Hindemith's) forays into the realm of popular music:

There was an experiment [here] that made one sit up and take notice: Stravinsky's *L'histoire du soldat*. It is a 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 its hankering for a street flavor is tolerable because it fits the subject matter.

I'm going to hear my quartet for the first time only today because the Hindemith people are terribly overburdened. . . . I fear that Hindemith has already danced his way a bit too far into the land of the fox-trot.<sup>14</sup>

Only two years later, Weill himself would incorporate popular elements

into *Der neue Orpheus*—a fact that corroborates the view of 1922–1925 as a phase of artistic self-discovery.

Weill made no secret of his intention to place an experimental combination of instruments at the heart of his concerto.<sup>15</sup> In its departure from standard practice, his layout of the full score must be seen as a means of highlighting the work's unconventional forces. Additional features underline the specific character of the concerto as music written for chamber orchestra: a polyphonic design enhanced by *durchbrochene Arbeit* and the soloistic treatment of instruments, in which the clarinets—just as in *Der neue Orpheus*—receive preferential treatment. Typical for its time are a return to dance topoi (march, waltz, tarantella), recurring rhythmic patterns, ostinatos that assume structural significance, the use of character types (notturmo, serenata) and performance types (cadenza), all of which serve as structurally and cyclically unifying devices in the face of a heavily obscured tonality.

In contrast to the concerto, *Der neue Orpheus* marks a transition. Weill's brief uncertainty about how to classify the work—he wavered between "concertino" and "cantata"—reflects its hybrid, multilayered conception.<sup>16</sup> The term *cantata* points to vocal presence but also to the text's intrinsic dramatic potential. Weill had always been aware of the power of words to inspire his compositions. At the age of nineteen he had already confided to his brother Hans, "I need poetry to set my imagination in motion, and my imagination is not a bird, but an airplane."<sup>17</sup> The label *concertino*, on the other hand, emphasizes instrumental and non-scenic qualities and thus links it to the Violin Concerto, a plausible relationship given the use of solo violin and the foregrounding of wind and brass instruments. Scored for double winds, trumpets, and trombones, harp, percussion, and full orchestral string sections but without violins, the cantata unfolds in a single span, with the central unit comprising a set of seven variations. In the end, however, it appears that Weill considered the term *cantata* more inclusive, hence more capable of capturing this novel blend of elements from different genres. Taking Weill's notes on *Das Berliner Requiem* (1929) into account, Ricarda Wackers posits that Weill considered the genre of cantata a type of middle ground between concert music and dramatic music.<sup>18</sup> Yet it seems that no single generic term adequately describes *Der neue Orpheus*, a unique hybrid of cantata, concerto, opera, concert aria, orchestral song, and cabaret set piece.

Stylistic aspects of *Der neue Orpheus* are multilayered as well. Whereas the musical language of the two framing sections is "free-tonal" and thus relates to the preceding works (including the Violin Concerto), the cantata's center section reverts to common-practice harmony: here we see the "new Orpheus" in his daily life, active in heterogeneous settings that encode widely varied cultural significance. Taking his cue from the poem, Weill employs—for the first time—a variety of popular musical idioms, which he defamiliarizes on occasion to parodistic effect. In this respect the cantata clearly points to Weill's subsequent work, *Royal Palace*, where popular idioms mark the musical language even more prominently and decisively. The source of Weill's new pluralism of styles appears to be Goll's poem, as Wackers suggests: "[Not only] Goll's text but also his concept of surrealism, which he most likely shared with Weill during their collaboration, may have served as a catalyst. They may very well have heightened Weill's awareness of new, topical artistic tenets such as stylistic pluralism (to an extent unprecedented in Weill's earlier works) and the principle of synthesis."<sup>19</sup>

Weill sensed the special role that *Der neue Orpheus* played in his early oeuvre. He described his Violin Concerto as a "somewhat abrasive, elusive, completely dissonant piece" that could not be understood without a fair amount of familiarity with Schoenberg's music.<sup>20</sup> But he saw himself on a more original and promising path with *Der neue Orpheus*: "I have to master an expression that is still new to me. And I'm pleased to say—something I had already discovered in *Der neue Orpheus*—that I'm slowly beginning to advance toward 'my real self,' that my music is getting to be much freer, looser and—simpler. But that also has to do with the fact that outwardly I've become more independent, more secure, more cheerful, and less inhibited. Of course, living with Lenya plays a great part in all this."<sup>21</sup>

## I. Konzert für Violine und Bläserorchester op. 12

### i. Genesis

In mid-February 1924, shortly before his trip to Switzerland and Italy, Weill reiterated his desire to sign a contract with UE. In a letter addressed to the company's director, Emil Hertzka, he mentioned a number of completed and successfully performed works (*Quodlibet*, op. 9; *Frauentanz*, op. 10) but also disclosed future projects: "My next plans are: a violin concerto (already begun), a new string quartet, and a new (comic) opera."<sup>22</sup> Traveling to the Alps and beyond stimulated the composer's creativity, as he reported to Busoni while en route: "Sometimes I believe that just these few weeks in the sun of the South have brought out things in my development that have long been dormant within me; in any case, I'm experiencing an enormous desire for action, and I'm full of plans. I do so hope to find you feeling better."<sup>23</sup>

An additional incentive may have been the contract that UE offered Weill at the end of April. The publisher accepted *Frauentanz* and the String Quartet op. 8 for immediate publication. A letter to his parents and brother and sister-in-law, dated 29 May 1924, documents Weill's unrestrained desire to work, his awareness of being at a critical phase of his life, and his resolve to seize new opportunities. By then, work on the concerto had progressed considerably: "My work has made such demands on me and outside obligations have been increasing as well. Two movements of the Violin Concerto are finished, but for three days now I've been stuck—so that my plan to have the whole thing finished before my visit with you can't be realized. But it's going to be great! . . . Much—if not everything—in my future development depends entirely on me now: I've got to work enormously hard in the next few years in order to take advantage of the favorable launch I'm experiencing right now."<sup>24</sup> That same day Weill reported to his sister and brother-in-law, "I've been very diligent and have completed two movements of a violin concerto. But in the last few days it's been too hot to think anything through. My standing in the outside world is slowly becoming more solid, and I'm getting respect from people who up to now have been my declared enemies. If everything goes as smoothly as I hope it will, in time I may even be in a good position financially."<sup>25</sup>

Five days later Weill set out to finish the composition, as he announced in a letter to UE on 3 June 1924. This letter is noteworthy as the only document in which Weill alludes to the work's aesthetic considerations: "I am working on a concerto for violin and wind orchestra that I hope to finish within two or three weeks. The work is inspired by the idea—one never carried out before—of juxtaposing a single violin with a chorus of winds. I have just come across the announcement of a competition by Schott that pursues very similar goals. Therefore, I would appreciate if you could mention the work in *Anbruch* now, perhaps in the 'Manuscripts' section."<sup>26</sup> Weill paid special attention to an experimental sound, assembling instrumental forces in a manner that would make his work unique within the genre. But the use of nontraditional instrumental forces is in one respect a nod to tradition: the contrast of timbre and texture is a basic concept of the concerto. Weill's combination of solo violin and wind ensemble pushes this concept to an extreme. The competition sponsored by the German music publisher B. Schott's Söhne aimed to cultivate a modern "concerto in chamber style" in the spirit of the old *concerto da camera*.<sup>27</sup> Weill's reaction to Schott's initiative shows that he saw his work along those lines, that is, he viewed it as a piece of expanded chamber music. Furthermore, he would find himself spearheading this trend, even though his request for a note to that effect in *Anbruch* went unfulfilled.

Surviving correspondence does not offer enough information for a detailed account of subsequent events. When Weill finished the composition at the end of June, he began to explore possibilities for a premiere, at the same time creating a piano reduction (even though his contract did not oblige him to do so) and seeking to generate interest in the work among renowned violinists.<sup>28</sup> He turned first to Josef Szigeti, a friend of Busoni's, to whom he offered the dedication.<sup>29</sup> On 10 September 1924 Weill reported to UE: "In an enthusiastic letter, Szigeti has accepted the dedication

of the Concerto for Violin and Wind Orchestra and agreed to play it far and wide. Alas, he cannot begin to learn it until early next year."<sup>30</sup> Szigeti, however, did not insist on performing the world premiere and released the work, as Weill conveyed in a postcard to his publisher on 25 September: "The piano reduction of the Violin Concerto is with Szigeti, who can prepare it for next season at the earliest, but will allow it to go to another violinist first."<sup>31</sup> But Szigeti's postponements of his decision—apparently he never did decide to play the work in public—prompted Weill to instruct his publisher, in a letter of 15 October 1925, to omit from the piano reduction the planned dedication to Szigeti.

Weill urgently needed a published piano-violin reduction for perusal and study material as he frantically pursued performance opportunities. For months, though, UE ignored the composer's repeated requests to print such a score. It was not until after the successful world premiere in Paris on 11 June 1925 that the publisher expressed interest in following through with publication. Weill mailed his copy on 7 July 1925: "Under separate cover, I am sending you the piano reduction of my Violin Concerto and kindly ask you to engrave it immediately, because it is badly needed for performances. The performance in Dessau under [Franz von] Hoeßlin will be on 29 October, with the celebrated Stefan Frenkel as soloist. It is quite possible that Straram will do the concerto with Darrieux in Berlin. Roland-Manuel has published another splendid review about the Violin Concerto in the 24 June issue of *Éclair*. I will send it to you shortly, along with others."<sup>32</sup> Weill pressed hard to have his piano reduction in print prior to the German premiere in Dessau. On 17 September 1925 he wrote: "How far along is work on the piano reduction of my Violin Concerto? I hope it will be out in time for the performance in Dessau (29 October)."<sup>33</sup> About ten days later Weill admonished his publisher to expedite publication of his compositions in general and restated the urgent circumstances of the concerto: "I am in the same position with my Violin Concerto. My piano reduction has been in your hands for months to no advantage; now several people have requested it. Frenkel needs it *at the latest* two weeks from now for the performance in Dessau; Mrs. Petzko-Schubert, who wants to perform the concerto with Scherchen in Leipzig on 2 February, needs it at the same time. What is to happen now?"<sup>34</sup> The publisher managed to supply Frenkel with only a galley proof (*Bürstenabzug*); the publication did not appear until December 1925, even though Weill had returned the proofs on 20 October, within days of receiving them. Not surprisingly, Weill's letter of 30 November expressed his frustrations: "I am stunned by your last letter. The Violin Concerto was supposed to come out on 29 October, and I corrected proofs for *Quodlibet* months ago—and now you don't know whether these works can be published before Christmas. Your constant postponements are ruining all my prospects with sympathetic conductors. Fried wants to see *Quodlibet*, Horenstein and Scherchen are anxiously awaiting the Violin Concerto. You yourself have not yet negotiated a single performance of one of my works—and my hands are tied because I don't have the materials."<sup>35</sup> The piano reduction finally came out on 19 December 1925, and Weill confirmed receipt of two author's copies on 6 January 1926.

Until 1930, all performances of the concerto were conducted from Weill's holograph score, in spite of the considerable risks entailed. Weill had trouble retrieving his score from UE for his own use, and on more than one occasion he had to intervene to make sure that conductors received it in time for performances. In the run-up to a performance in Zurich in June 1926 Weill suggested that UE create a copy, but not until the fall of 1929 did the publisher have the score copied for the American premiere under Fritz Reiner in Cincinnati in March 1930. As property of Associated Music Publishers, an agency representing several major European publishing houses, the copy apparently remained in the United States until the 1960s.

Few documents about the production of instrumental parts survive. A letter of 10 February 1925 suggests that Weill commissioned the creation of the manuscript parts in Berlin: "Director Hertzka informed me that you would also cover the expenses for the materials relating to the Violin Concerto. I would be grateful if you could confirm again that I can go ahead

and place the order.”<sup>36</sup> The surviving manuscript part for the solo violin, at least, was created in Berlin (as identified by a stamp of the music copying office: “Notenschreib-Büro Dr. Wohlaue”).

*ii. World Premiere in Paris, 11 June 1925*

With Josef Szigeti unavailable to perform the premiere, Weill explored other performance opportunities, still without the help of his publisher. On 10 October 1924 he reported to UE: “As you may already know, *Frauentanz* will be performed under Walther Straram in Paris in December. Straram also wants to do the Violin Concerto in Paris, as soon as I have the materials at my disposal, if possible in January. . . . Here [in Berlin], negotiations for a world premiere of the Violin Concerto are still in limbo. If they come to naught I will send you the full score and piano reduction right away.”<sup>37</sup> No further details are known about the Berlin plan, but in April 1925 Fritz Busch expressed interest in a Dresden performance for October 1925, with Stefan Frenkel as soloist.<sup>38</sup> In early May 1925, however, Weill learned that Straram had committed to the performance in Paris: “I am delighted to report the receipt of a telegram informing me that my Concerto for Violin and Wind Orchestra will receive its world premiere in Paris during a large international fair for decorative art, as part of a three-day music festival of the local branch of the International Society [for Contemporary Music]. Conductor: Straram. Soloist: Darrieux (who performed the world premiere of Prokofiev’s concerto under Koussevitzky). This performance is all the more remarkable as Germany is not even represented at the fair.”<sup>39</sup> For unknown reasons Weill did not attend the premiere on 11 June 1925 at the Théâtre de l’exposition des arts décoratifs; the circumstances of the rehearsals are also unknown, as no correspondence between Weill, Straram, or Darrieux has come to light.

Weill learned about the premiere’s success from press reports and immediately contacted his publisher:

Enclosed please find the first, extremely favorable review of the Parisian world premiere of my Violin Concerto. The way the article is presented in the *Börsen-Courier* as well as the paper’s reputation lend special weight to this review, so it would be highly desirable for your promotion department to communicate the important fact of this performance to German music journals and newspapers as well. Various people in Paris are confirming the success of the piece. No changes seem to be necessary. Please let me know if you intend to publish the piano reduction now. The Parisian violinist Darrieux is going to perform the concerto several more times, and I believe that after this great success, Szigeti will rehearse it too. For the time being, Frenkel wants to perform it in Dessau and Berlin.<sup>40</sup>

The review that Weill forwarded to UE had appeared on 17 June in the *Berliner Börsen-Courier* with the heading “German Music in Paris.” Signed “I. G.,” the article illuminates the context of the performance:

In the absence of German architecture and German theater, the Grand Exposition of Decorative Arts just now paid tribute to German music. The fair’s new, exceedingly winning theater, built by Perret (who gave Paris its only modern building, the Théâtre des Champs Élysées), hosted three symphonic concerts by the International Society for Contemporary Music, where, among the Frenchmen Milhaud, Ravel, and Florent Schmitt, the Spaniard de Falla, the Russian Stravinsky, the Englishman Berners, the Romanian Mihalovici, Schoenberg, Honegger, Casella, et al., the young German Kurt Weill achieved a big success with a large, three-part “concerto for one violin and wind instruments.” Along with Hindemith, Weill is one of the few Germans who have been heard and understood here in Paris.

Last winter his passionate *Frauentänze* [*sic*] premiered at the Vieux Colombier. This concerto shows Weill’s art in the “early summer” of its maturation. His music has nerve and muscle, it is rhythmically vital, it is proud and displays a barely containable energy. The French enjoy the clarity of his style (and it is well known that this is their primary concern in all the arts). Among the “intellectual romantics,” as they label the latest German musicians, they include Kurt Weill with particular pleasure in their concerts.<sup>41</sup>

In addition to this critical feedback—or press maneuver, as the initials

“I. G.” may well have belonged to Iwan Goll—at least two more reviews came to Weill’s attention: one by Roland-Manuel (*Éclair*, 23 June 1925) and one by Henry Prunières, editor of the prominent *La revue musicale*.<sup>42</sup> Prunières had heard Weill’s *Frauentanz* the previous year in Salzburg, where he approached him about a performance of that work in Paris.<sup>43</sup> His review of the concerto appeared in the August issue:

Kurt Weill, who is only twenty-five years old, is one of the most gifted musicians of the young German school. If he doesn’t have the dynamism and the passionate spirit of Hindemith, he possesses an assured craft that is quite exceptional. We have already been able to appreciate his merits in his String Quartet [op. 8], performed by the Roth Quartet during one of the *Revue musicale* concerts, and his songs [*Frauentanz*] sung by Mrs. [Ružena] Herlinger in the same series.

Mr. Walther Straram unveiled to us the concerto for violin with accompaniment of wind instruments and double bass. The work was well served by an unparalleled performance. Played by Mr. Marcel Darrieux and the wonderful instrumentalists assembled by Mr. Straram, it was presented under ideal conditions. It disappointed, however, an audience interested in foreign works only insofar as they offer revelations of striking originality. This concerto, though written with extraordinary ingenuity, remains in the slightly gray atmosphere of works of the German school following Max Reger. It is divided into two movements, a majestic and massive Andante and a very lively Finale in the form of a tarantella. Three episodic movements intervene between the Andante and Allegro. The writing is always taut. The contrapuntal framework shows exceptional refinement. The music is dense and tight. No air, no light. I understand very well that the audience is not impressed by a work hardly tailored to please, but we must acknowledge the remarkable skill of the author in the art of measuring and balancing the orchestral sounds and his sense of polyphony. Of its kind, the concerto by Kurt Weill is a perfectly successful work.<sup>44</sup>

*iii. German Premiere in Dessau, 29 October 1925*

Just days after the premiere in Paris, Franz von Hoeßlin signaled interest in performing the concerto in Dessau, Weill’s former hometown.<sup>45</sup> Hoeßlin had made a name for himself by conducting world premieres of works by Schoenberg, Hindemith, and Ernst Křenek. Although Weill expressed doubts about the proposition and asked UE for advice, he soon agreed to a German premiere in Dessau scheduled for 29 October 1925. When the date approached, he decided to oversee rehearsals, as he reported to his parents: “I will travel to Dessau tomorrow, early Wednesday, to attend rehearsals in the morning and afternoon, because the soloist will not arrive until Thursday’s rehearsal. On Thursday my staff will follow: my ‘Miss Wife’ [Lenya], Peter [Bing], and [Martha] Gratenau. Thursday night I will return to Berlin at 9 P.M., as I don’t want to be feted by Dessau’s philistines.”<sup>46</sup> In an effort to generate publicity, Peter Bing, a budding conductor (whose father, Albert, had taught Weill music theory and piano from 1915 to 1918), wrote a general article about Weill that the *Anhalter Anzeiger* published the day before the premiere.<sup>47</sup> The rehearsals appear to have confirmed Weill’s doubts about Hoeßlin’s abilities, even though the latter had successfully conducted the world premiere of Hindemith’s violin concerto (*Kammermusik* no. 4) just four weeks earlier. On the first day of his trip he reported to Lenya:

The first rehearsal is over now. For the time being it still sounds horrible, and I’m afraid that tomorrow it will also leave much to be desired. Hoeßlin is actually quite incompetent. He can neither conduct nor rehearse; it’s awful. People laugh and play wrong notes all the time (which he doesn’t even notice), and there is not a speck of discipline. I can’t get mad at him. I feel sorry for him. Because he overreaches himself. Although he is not predisposed to new music nor able to interpret it, he nonetheless believes he can make a career of it.

I was stupid to give this somewhat rough, abstract, completely dissonant piece to the Dessauers, who are the most ignorant and philistine of all. It will be unanimously rejected. One has to have willingly digested a portion of Schoenberg before one can understand this music. The cynical attitude of the orchestra and the impotence of this conductor make me quite nervous. . . . Now I’m going to rehearse with the xylophone player. He’s a catastrophe, and he’s almost certain to wreck the second movement.<sup>48</sup>

The premiere confirmed Weill's fears. A week after the performance in Dessau he complained bitterly to his parents:

"[T]his goddamned stinking hole of Dessau has left me in such a state of depression that for days now I've been of no use to anyone. Never before have I experienced such a haughty, disapproving atmosphere as among this riffraff. Since they responded with complete silence to the Dance Suite by Bartók—one of the most worthwhile, easily accessible contemporary works, which has received stormy applause in sixty cities—I couldn't possibly expect any success for my concerto. Besides, the set-up there is unfortunate. Hoeßlin is very unpopular, and rightly so. I didn't think such a degree of incompetence was possible. The performance was bad except for the violinist, who was excellent. The reviews are completely negative, and as long as Mr. von Hoeßlin holds the reins there, Dessau won't see me again."<sup>49</sup>

Indeed, devastating press greeted the far-from-ideal performance. Because the Berlin papers had not dispatched their critics to cover a premiere in the province, local and regional critics held the critical spotlight. The *Volksblatt für Anhalt* called Weill's concerto a "musical bluff," the *Dessauer Zeitung* considered it "polyphony gone wild" and compared it to the noise of an unruly school class, the *Anhalter Anzeiger* found the "futuristic, hypermodern" work incomprehensible, and the *Magdeburgische Zeitung* summarized, "The bizarre and grotesque elements were far too prominent."<sup>50</sup> Arthur Seidl, reporting for the *Allgemeine Musik-Zeitung*, noted a "peculiar abrasiveness and meagerness" in the concerto's overall sound that made him wonder whether it might sour the milk of breast-feeding women in attendance.<sup>51</sup>

Some reviewers, however, tried to explain the negative reactions. The critic for the *Anhaltische Rundschau* thought the polyphonic texture demanded too much of the audience: "For long stretches, orchestra and violin run side by side but completely disconnected (that is the atonal independence), and even the xylophone with its clanging exuberance fails to console the listeners in the long run. The absolute autonomy of the individual parts may be a proud achievement, but it is utterly tiresome for the listener. It remains an intellectual work that lacks the warm blood of a living organism."<sup>52</sup> Reviewers also criticized the unconventional orchestral forces. The critic for the *Dessauer Zeitung* confirmed, albeit disapprovingly, the period's predilection for uniquely constituted chamber orchestra groupings and also corroborated a detail of performance practice, namely that the work features four contrabasses: "Like so many modern composers, Weill, too, tries to create a special effect by assembling an odd miniature orchestra. The sight alone is sufficiently grotesque: a small bunch of wind players and four towering contrabasses, joined by a xylophone!"<sup>53</sup> Whereas the *Anhaltische Rundschau* thought that the wind orchestra "appears to have been treated with much skill and care," the *Dresdner Nachrichten*, which considered the work "interesting" overall, pointed out a discrepancy between the solo violin on the one hand and the wind ensemble—whose role departed from convention—on the other: "Especially the wind orchestra's accompaniment of the Weillian concerto—quite unique, deliberately breaking with time-honored rules of instrumentation and assigning entirely new roles to the individual parts of the accompaniment (a bit experimental, it seems)—shows [the intellectual approach] as well. But the violin part has real music."<sup>54</sup> A sole exception to the chorus of negative comments was a review by Weill's friend Peter Bing. Published in the December issue of *Anbruch*, his article focused on the work itself and ignored the actual performance, except for Frenkel's splendid playing.<sup>55</sup>

#### *iv. Performance at the ISCM Festival in Zurich, 23 June 1926*

In early December 1925, Weill reported an attractive opportunity for a top-level performance that also offered international exposure: "The German section of the International Society for Contemporary Music has proposed my Violin Concerto for the music festival in Zurich. The nominated works need to be in Winterthur by 10 December. I kindly ask you to send the score *as soon as possible* to the following address: International Society for Contemporary Music, attn: Mr. Reichardt, Winterthur, Ryffenberg. If

the score is still in Dessau, please arrange the necessary steps via telegraph."<sup>56</sup> UE acted promptly, and in mid-January 1926 Weill learned that his work had been accepted. But all further, time-consuming preparations for the performance were again left to him. By the end of January it was clear that Fritz Busch, who had already committed to performing the world premiere of *Der Protagonist* in March (and who seemed to be impressed by *Royal Palace*, which Weill had finished earlier that month), would conduct. Weill then asked UE to create a copy of the orchestral score: "We are negotiating with a famous conductor for the performance of the Violin Concerto in Zurich. Will you create multiple copies of the score? If not, please arrange for a manuscript duplicate. The instrumental parts need to be in Zurich by 1 April. On behalf of the German branch I must ask you to waive rental fees and the like in this case."<sup>57</sup> Almost three months later, Weill had to prompt his publisher again: "The headquarters of the ISCM is complaining that the parts of my Violin Concerto, requested for 1 April, have not yet arrived. Please send the error-free parts that were used in Dessau. I hope the score has been duplicated by now. One copy is needed for the pre-rehearsals in Zurich, and Busch wants to have the other one right away. *Both cases very urgent!*"<sup>58</sup>

For promotion leading up to the performance in Zurich, the editorial department of UE's monthly, *Pult und Taktstock*, approached Weill for an article about his concerto. Weill initially agreed.<sup>59</sup> A few weeks later, however, he changed his mind and suggested Peter Bing as an alternative: "The Dresden premiere [of *Der Protagonist*] has taught me that we are always misinterpreted if we talk about our own output—regardless of format. As a result, I no longer want to comment on my works as a matter of principle and kindly ask you to approach another musician. The young conductor Peter Bing . . . would be willing to take it over."<sup>60</sup> Bing, who had generated publicity for the concerto's German premiere in Dessau and later reviewed the performance, responded quickly. When the article appeared in the magazine's May issue, it reiterated but also expanded many aspects of his review:

The work was composed in spring 1924. It juxtaposes the solo instrument with an orchestra that omits strings, except for contrabasses, and otherwise comprises only flutes, clarinets, bassoons, and horns—two of each—as well as an oboe, a trumpet, and percussion. The exclusion of the string sound obviously accommodates the solo instrument, which can easily separate itself from the coarser sound of the wind orchestra.

Two larger movements, more significant in nature, frame the work. The first, *Andante con moto*, consists of a series of variations (in a loose sense) on a chord figure presented in the beginning. The last, *Allegro molto un poco agitato*, is a tarantella-like piece that captivates chiefly with its brio. A group of three smaller pieces comes between the outer movements. Titled "Notturmo," "Cadenza," and "Serenata," they represent an emphatic resting point within the architectonic structure. The *notturmo*, in which the xylophone plays an important role, is a true "night piece" in the [E. T. A.] Hoffmannian sense; the *cadenza* with its special use of the trumpet is a showpiece for the soloist; and, finally, the *serenata* presents a very tender, melodic creation.

Throughout the piece, the melodic lines show voice leading typical of chamber music and distinguish themselves through their cantabile style and an open flow that is not inhibited by rigid time signatures; contrapuntally independent voice leading predominates also in the orchestra. Despite its considerable challenges, the gratifying solo part offers the soloist an opportunity to pull out all the virtuoso stops. Aside from the many passages in which the solo violin carries the melody—I am thinking here especially of the outer movements' extended concluding arches—there are those seemingly written as passagework and flowery embellishments showcasing the soloist's dexterity; but these too need to be taken and felt as melodies, for they are melodically imagined and conceived despite their vibrant bustle. Rich inventiveness, combined with an extraordinary strength of design, has produced a self-contained work that no doubt stands apart from the ordinary.<sup>61</sup>

The Zurich festival was the fourth in the history of the ISCM. The program committee, consisting of Arthur Bliss, Arthur Honegger, Hermann Scherchen, Walther Straram, and Karol Szymanowski, had to make its selections unanimously. Considered the most important of the society's

festivals thus far, Zurich featured novel programming, with both chamber and orchestral concerts.<sup>62</sup> The committee must have categorized Weill's work as a chamber piece, because the concerto appeared in the second *Kammermusikkonzert* on 23 June in Zurich's Tonhalle.<sup>63</sup> Busch conducted, and Frenkel replaced an ailing Alma Moodie as soloist. Even though his work eventually sparked some controversy among the critics, Weill, in a first reaction, considered the performance a success: "The reception of my work was enthusiastic. The musicians called it the 'most positive result of the festival,' and the audience also behaved decently. I have several bookings, especially in America!"<sup>64</sup>

This successful performance before an international audience generated the most comprehensive and detailed critical assessments that Weill's concerto had yet received, usually within omnibus reviews of the festival.<sup>65</sup> An astonishing 150 dailies covered the event. In addition to first-string critics such as Karl Holl, Rudolf Kastner, Max Marschalk, Paul Stefan, and Adolf Weißmann, the list of reviewers also included musicologists Adolf Aber, Erich Doflein, Arthur Eaglefield Hull, Rudolf Felber, Jacques Handschin, and Paul A. Pisk. Observers from the United States attended the festival as well, although Aaron Copland and Olin Downes had little to say about Weill's concerto.<sup>66</sup> All agreed that the work belonged in the realm of music for chamber orchestra. Paul Aron (*Dresdner Neueste Nachrichten*), for example, observed: "With its three little night musics placed between the large outer movements, the work is so clearly arranged, so well crafted in its chamber-music writing, yet so perfectly natural in its flow, that no further commentary is required."<sup>67</sup> Weißmann (*Die Musik*) and Heinz Pringsheim (*Allgemeine Musik-Zeitung*) considered the Violin Concerto one of the best chamber works of the festival; Kastner (*Berliner Morgenpost*) thought the concerto had "the character of a chamber symphony"; and Stefan (*Anbruch*) noted: "It is real chamber music, with three serenades as central movements, always at the limits of tonality, brilliant, spirited, every turn revealing the musician who has the future in him and can already implement it in the present."<sup>68</sup>

The critics also found the concerto's structure convincing. Kastner noted an "elastic structural power (the second of the three movements has an original, distinctive outline of nocturno, cadenza, and serenade)—all three display delightful humor in abundance and unusual aspects of sound and rhythm. The main movement, with its conceptual motivic and formal connections, is a little masterpiece."<sup>69</sup> Holl (*Frankfurter Zeitung*) considered "the form, emphasized through rhythm, . . . extraordinarily clear and assured"; Erwin Felber (*Kasseler Tageblatt*), despite reservations, thought the work was "rich in its vividness, interesting in its form"; Weißmann (*B. Z. am Mittag*) pointed out an "unerring design," the three movements showing "masterly construction and rhythmic variety"; and Pisk (*Berliner Börsen-Zeitung*) thought that "whereas the three-part structure of the classical concerto is retained, its content is renewed not only in terms of melody and rhythm, but also in terms of character."<sup>70</sup> A handful of critics heard Busoni's spirit behind the form's lucidity and vibrancy; for instance Marcel Sulzberger (*Zürcher Post*) remarked: "Busoni's school reveals itself everywhere: in the formal elegance, in a tendency toward a fantastic and capricious play of forms, and here and there in clever expositions of thematic material."<sup>71</sup> And two reviewers even detected elements that engendered a cyclical structure. Without elaborating, Weißmann simply noted that "a rhythmic motive becomes the pillar of the structure, in three movements," and Hans Schnoor (*Dresdner Anzeiger*) thought "Weill's imagination seems to be especially creative only when it comes to form. . . . As in Mahler's Symphony no. 7, the individual movements are interconnected in concept and mood. A compulsive rhythm, which characterizes the entire work, also ensures symphonic unity."<sup>72</sup> Of the concerto's three movements, the central one—itsself tripartite—garnered particular praise, even from critics who disliked the concerto in general. Also sensing a Mahlerian tone, Walther Jacobs (*Kölnische Zeitung*) noted: "In the two insubstantial outer movements, Stefan Frenkel mastered the violin's exercises with brilliant technique and musical instinct. But the two night musics of the central movements, nocturno and serenade, which continue to savor Mahleresque moods, are really compelling in their peculiar form of orchestration,

namely in the treatment of the percussion instruments."<sup>73</sup> And Adolf Aber (*Hannoverscher Courier*) thought "the free forms of the second movement . . . offered, also in terms of orchestral accompaniment, many charming and fascinating moments."<sup>74</sup>

Ernst Isler (*Neue Zürcher Zeitung*) heard a collision of styles in the different handling of the solo part and the orchestra:

Weill's conception of the orchestral part is absolutely modern, but he thought, probably for reasons of a concertante effect, that he had to keep the solo part fairly conventional. This creates a discrepancy in style that one would have gladly missed, for the first movement's beginning and ending offer, albeit briefly, such idiosyncratic new features with an intense atmosphere, and the movement shows such a musical, at times austere and rigorous, intensification, that one follows this substantial piece with interest (even though the instrumentation, whose colors are kept within shades of gray, has limited appeal). The tripartite central movement, which as a whole represents a night music, also has its moments: the first part conjures an appealing, fleeting nocturnal image; the cadenza, cheered by a few trumpet sounds, offers a thoughtful soliloquy with sometimes improvisational verve; and the serenata appeals with its sonic and instrumental variations of the accompanying rhythm. The last movement has the true flow of a finale; the counterpoint appears to be a bit pedantic at times; a section redolent of "Forest Murmurs" precedes the tarantella-like stretta and establishes the necessary contrast in character.<sup>75</sup>

This assessment was echoed, for instance, by Rudolf Stephan Hoffmann (*Neue Freie Presse*, Vienna), who thought "the violin treatment follows a time-honored style, concertante passagework and figurations alternate with melodic cantilena, whereas the overall harmony is fairly muddled."<sup>76</sup>

Erich Doflein took a much closer look at the "overall harmony" when he discussed Weill's concerto in an extensive article on works composed in 1926:

In his melodic treatment Weill relies heavily on the cantilena, a form of melody that presupposes a context of functional harmony. Weill combines two or more such melodies, evoking a doubly functional tension that heightens the harmonic impact but harms the polyphony's audibility despite the clever choice of such a scintillating ensemble, whose fine effect is possible only through the composer's almost violent grip that covers up all weaknesses. Weill stands between styles. This becomes especially apparent in the chromatic origin of his harmonies. He is a very powerful and innovative harmonic composer (he remains harmonic), which makes the frequent passages of pure accompaniment most effective. His harmonies possess a peculiar impulse, his counterpoint hardly so.<sup>77</sup>

Weill's writing for the solo violin received near unanimous praise. Reviewers found the part highly idiomatic for the instrument and considered it rewarding for any soloist, even though it appeared to be exceedingly difficult to perform. However, several critics pointed out occasional balance problems between the soloist and the ensemble, and here they tended to blame the composition, not the performance. For example, Kastner (*Berliner Morgenpost*) felt that "the last [movement] is not entirely polished in the balancing of the wind sound, but it has an energizing rhythmic drive," and Marschalk (*Vossische Zeitung*) thought "the violin, which has to handle the most difficult tasks . . . cannot always compete with the sound of the small orchestra, a sign that Weill still has many a thing to grasp in terms of compositional technique."<sup>78</sup> Handschin, writing for *Der Bund* (Bern), brought Weill's teacher into play again: "Like Busoni, Weill strives for lightness but also for new ground, and where Busoni, in his violin concerto, places the complementary wind instruments alongside the solo instrument in the foreground, Weill uses wind instruments exclusively for his accompanimental body. The latter turns out to be dangerous, as it is fairly difficult to coax a pianissimo—frequently required when accompanying—out of a wind orchestra."<sup>79</sup>

Though some reviewers detected echoes of Busoni and Mahler, and Holl and Hermann Spelti (*Berliner Tageblatt*) added Stravinsky and Hindemith as possible influences, most struggled to place the work, and the composer himself, into a larger context. In the end Weißmann emphasized Weill's originality:

One could point to the example of Stravinsky in the omission of the string section. However, I believe that Kurt Weill, in his juxtaposition of a violin and an orchestra that admits the contrabass as the sole string instrument, holds his own ground. . . . No doubt the essence of Busoni's spirit is manifest here. The avoidance of commonplaces goes so far that sometimes one feels only this merit of negation. One cannot speak well of a work that garners applause from the audience on first hearing. This concerto shows its surly face at all times, even though it moves along in often engaging rhythms. One senses a desire to be different, not always a need to be different. The future development of Weill, this highly gifted young artist, will show whether he can shed the labored elements. The sureness of his instinct is beyond all doubt.<sup>80</sup>

Upon his return to Berlin in mid-July 1926, Weill commented in private on an earlier review of Weißmann's, which had appeared in *B. Z. am Mittag*. Calling it "the Weißmann nonsense," he thought that "after his devastating judgment of Schoenberg, his remarks about me are just malicious enough so as not to endanger my musical reputation. I'm quite pleased about it."<sup>81</sup> Only days later, Frenkel showed him about sixty press clippings from the festival, and Weill thought that these, taken as a whole, represented a distinct critical success. The wake of the Zurich performance, however, also brought a rift between Weill and his former counterpoint tutor, Busoni affiliate, and fellow composer, Philipp Jarnach. Jarnach had admired and championed many of Weill's early compositions (*Frauentanz* in particular)—and Weill had dedicated *Fantasia, Passacaglia und Hymnus* to him—but did not care much for the Violin Concerto (although he evidently lobbied for early performances).<sup>82</sup> When Weill returned from Zurich to Berlin, he reported to his parents that Jarnach had "let loose a storm of intrigues against me. Since they can't get me on artistic grounds, they now depict me as an unprincipled racketeer and try to influence all decisive professional circles accordingly. Every day I hear new gossip-mongering against me, and all of it goes back to that one source."<sup>83</sup>

#### v. Additional Performances through 1930

Stefan Frenkel remained the concerto's chief advocate during the final years of the Weimar Republic. Symptomatic of his dedication to the work was the fact that he played the solo part from memory, as many awed reviewers pointed out. Weill, in turn, appears to have toyed with the idea of composing a second concerto for Frenkel.<sup>84</sup> In all, Frenkel performed the work at least a dozen times, including premieres in Germany, Switzerland, and Poland.<sup>85</sup> The Soviet premiere in Kharkov and two subsequent performances in Kiev and Odessa may have been canceled at the last minute; Frenkel later recalled that he was asked to replace Weill's concerto with Beethoven's op. 61.<sup>86</sup> The U.S. premiere took place on 28 March 1930 in Cincinnati. Fritz Reiner conducted the Cincinnati Symphony Orchestra, whose concertmaster, Emil Heermann, performed the solo part. Even though extensive program notes were supposed to prepare the audience, it reacted with shock, as Samuel T. Wilson reported for *Musical America*:

Emery Auditorium hummed like a hive of angry bees during the breathing space provided by the breaking of a string on the soloist's violin during the first American performance of Kurt Weill's Concerto for Violin and Wind Orchestra at the first of the eighteenth pair of concerts given by the Cincinnati Symphony. Laughter also had its innings. Not in years has any piece of modern music roused so much antagonism from a local audience. . . . If fineness of performance could have brought anything attractive from the score, the care and artistry which soloist, conductor and orchestra lavished on the concerto should have done it, but it remained thin, squeaky and hideously discordant music. One lucid interval came with the Nocturne, in which there was a mildly entertaining duet for violin and xylophone. Mr. Reiner must have ga[u]ged audience reaction in advance, for the rest of the program was made up of music guaranteed to soothe the lacerated feelings.<sup>87</sup>

Indeed, many critics and audiences—not just in the United States—appeared to be challenged by the concerto's idiosyncrasies: skeptical at best, their reactions were usually bewilderment or outright rejection. The more

learned critics who attended a performance during the Festliche Tagung des Reichsverbandes Deutscher Tonkünstler und Musiklehrer (which Weill labeled a "right-wing" festival) in Halle on 11 October 1926 predictably snubbed the work as well.

Exceptions were in-depth reviews by three distinguished composer-critics: Max Butting, Hans Heinz Stuckenschmidt, and Theodor W. Adorno. In an omnibus review for the May 1926 issue of the *Sozialistische Monatshefte*, Butting—like Weill and Stuckenschmidt a member of the Novembergruppe—reviewed print publications of eight solo concertos: Stravinsky's Piano Concerto; Křenek's concertos for piano, op. 18, and violin, op. 29; Ernst Toch's Cello Concerto op. 35; Weill's Violin Concerto op. 12; and Hindemith's concertos op. 36/1–3 for piano, cello, and violin (i.e., his *Kammermusiken* nos. 2–4):

The two [Toch's and Weill's concertos] have a few things in common. They are rich in ornamentation, yet precise in their form, and they remain from beginning to end soloist's concertos in the sense that the soloist can shine. Both are clever and wise, with superior craftsmanship, and each possesses a lot more significance within the oeuvre of its composer than the piano concertos by Křenek and Stravinsky mentioned above. But undeniably they are also a little romantic and more striking than modern music wants to be. Weill is more austere here, and the design of his lines is more rigorous than Toch's. Neither of them has gone beyond the purely experimental; based on his personality, each has created something extraordinary. These works have a measure of perfection in the sense that they are outcomes of a longer journey; they don't offer insights into development nor do they suggest how the paths might continue. Therefore, all problematic aspects have been contained; in spite of their freedom, they are not very daring; they stand on firm ground, whether they please or not, but offer little incentive to ponder the question of the possibilities of a modern solo concerto. They are modern insofar as the music was when these concertos were created. But, looking at the works, there is no way of seeing farther into an unknown future; instead one feels content with the unfolding of the musical action. The world of this music ends as soon as the reality of its sound has faded. This is different from Křenek, where one senses the possibilities that lie beyond the experiment.<sup>88</sup>

Stuckenschmidt attended the Berlin performance on 16 February 1928, which also featured Schreker's *Kammersymphonie*:

Even this early work by Kurt Weill, who, within a few years, has attained a stature as a representative of young German music, has been performed several times in provincial cities. We are grateful to Heinz Unger for this well prepared and stylistically assured Berlin premiere. The Violin Concerto concludes a series of instrumental works that were inspired by Weill's studies with Busoni. On the model of Stravinsky, it opposes [the violin]—partly an independent part and partly one concertante voice among others—with a soloistically scored wind orchestra with contrabasses. The balance is not entirely successful. The outer movements point to *Der Protagonist*, the first decisive work to emerge after the concerto that had summarized earlier developments. Dramatic eruptions are set off by the constructive polyphony of the opening. The concatenation of the opposing episodes and the distribution of their weight suit Weill's dramatic technique. But what was advantageous there endangers the organic unity here. The beautiful part toward the end of the first movement, where the violin's calm arches float above the softly skipping woodwinds, anticipates the lyricism of *Royal Palace*. The design of the finale, rhythmically taut, has more flow. New soundscapes flit by, the violin charges forward over lyrical passages and ends in a sparkling stretta. Three small structures connect to form the central movement: nocturno, cadenza, serenata. The Stravinskian elements are unmistakable. But its conception is entirely personal, formed with a sure hand and fine wit. Violin against xylophone, virtuoso passages against trumpet fanfares, guitar pizzicatos against a casual melody of the flute: those are terrific ideas. These capital miniature movements, on account of their concentration, rise above the other parts of the concerto.<sup>89</sup>

Adorno reviewed the Frankfurt performance conducted by Ernest Ansermet, as guest conductor from Geneva:

The lines of Weill's development intersect in this piece: still evident is Busonian lucidity, playfully avoiding compact polyphony, though denying itself the melodic vividness that Weill later developed so aptly; a distinct

Stravinsky with the classicist and, furthermore, highly accomplished clarity of sound, also a wind effect here and there; the dramatic edge of the later Weill, which frequently renounces the classical balance; but most of all a highly curious, shrilly expressive and painfully laughing Mahler, who calls into question all the play taken for granted and thereby pushes off from matter-of-factness into the dangerous surreal realm of today's Weill. The piece finds itself exposed and alien: therefore in the right spot. One could imagine that Weill, after the compression in his last works, might revert to his more extensive breadth, his harmonic boldness, in order to lend them ultimate precision.<sup>90</sup>

In 1928, the music critic Heinrich Strobel noted a deep rift forming within German-language music criticism: on the one side he identified an antimodern, provincial critical bearing mostly “in the hands of a narrow-minded group that, out of touch with the arts and the times, merely pontificates”; on the other he saw professional criticism “at the few larger newspapers” that could afford (and chose to maintain) a full-time position for a qualified music critic.<sup>91</sup> The reviews of Weill's Violin Concerto that appeared in the German press between 1925 and 1930 are an informative case in point, as the work turned out to be a litmus test for reviewers: it found informed and judicious consideration in Zurich, Berlin, and Frankfurt, but met (often polemical) rejection in Dessau, Halle, and Dortmund.

An unexpected admirer of Weill's concerto was Hindemith, who presented the work to his composition students at Berlin's Hochschule für Musik. The pianist Arno Erfurth, enrolled in his class in March 1931, recalled that Hindemith analyzed the work thoroughly and also looked at the violin part from a performer's perspective.<sup>92</sup> In a slightly different educational context, Scherchen, conducting for the Ostmarken-Rundfunk in Königsberg in the fall of 1929, presented the work in a series of broadcast concerts: *Typen des Violinkonzertes*. Weill's concerto appeared on the first program, titled “Der strenge Stil” (the strict style), along with a Concerto for Four Violins and Orchestra by Antonio Vivaldi and J. S. Bach's Concerto for Two Violins and Orchestra in D minor (BWV 1043).<sup>93</sup>

#### vi. Performance History and Recordings after 1930

The performance history of Weill's concerto in Germany breaks off with Frankfurt in January 1930. Weill himself may have contributed to the dwindling number of performances, as his *Kleine Dreigroschenmusik*, which Otto Klemperer premiered on 7 February 1929, proved an effective and immensely popular concert piece (its forces were also dominated by wind instruments, with strings omitted). The rise of the National Socialists made the programming of Weill's works increasingly difficult, and Weill was among the 108 composers officially banned on 1 September 1935 by the Propaganda Ministry led by Joseph Goebbels.<sup>94</sup> Germany would not hear the Violin Concerto again until November 1951, when the Sinfonisches Blasorchester in Cologne programmed it. However, on 20 October 1933 the BBC aired a performance by its Wireless Military Band, conducted by B. Walton O'Donnell and featuring Frenkel as soloist. On 20 December 1933 the Danish Radio Orchestra, conducted by Fritz Mahler, performed the “Notturmo” and “Serenata” with soloist Otto Fessel in a forty-five-minute radio program that also featured *Kleine Dreigroschenmusik*.<sup>95</sup> Although the 1950s brought only a handful of performances—including the Italian premiere, in 1958—these reached a large audience because all but one were broadcast on radio.

The audience grew far wider thanks to the highly successful off-Broadway production of *The Threepenny Opera* (Marc Blitzstein's adaptation of *Die Dreigroschenoper*), which could be seen in New York from 1954 until 1961. Having released an original cast album of that production in 1954, which proved to be an instant best seller, MGM Records turned to the concerto the following year. The producer Edward Cole arranged a concert of the Violin Concerto on 8 March 1955 at the Metropolitan Museum, with Anahid Ajemian playing the solo part and Izler Solomon conducting. The next day Cole took the artists into the studio and made a recording that MGM released later that summer.<sup>96</sup> Advertisements for this record frequently turned up in the playbill for *The Threepenny Opera*.<sup>97</sup>

Now a thirty-year-old work, the concerto no longer baffled reviewers as it had in 1930 in Cincinnati. But whereas Weill had then been an unknown figure, in the mid-1950s he was a well-known composer of works for the musical theater, and reviewers were surprised to discover such documents of his early career. One reviewer, stating that “Weill is most noted to Americans for his compositions of ‘September Song,’ *Street Scene*, and *Knickerbocker Holiday*,” thought the concerto's “theme itself is hard for the layman to identify” and concluded that “it is an unusual record but one that gets a growing appreciation by the listener as the strains become more familiar.”<sup>98</sup> *Billboard* magazine (6 August 1955) cautioned that “Kurt Weill has established a strong reputation in several musical fields, but his association with *Lady in the Dark* and *Knickerbocker Holiday* should not lead dealers to present this item indiscriminately to quondam buyers of pop or light classical persuasion. His concerto dates from his avant-garde period and will prove difficult listening for all but the most experienced connois[s]eur of early 20th century ‘contemporary’ music. . . . Likely to sell well in its class.” Irving Kolodin (*Saturday Review*, 24 September 1955) considered the concerto “a thought-provoking work, with a highly organized tonal texture for all its acidity and dryness of style.” In his review of the concert at the Metropolitan Museum, Harold C. Schonberg (*New York Times*, 10 March 1955) thought the concerto had a “decided profile” and “reflected the German expressionism of the period with its touches of satire, its fleeting references to jazz, its atonalism and pungent harmonies. Even the orchestration . . . is expressionistic. And yet, with all of Weill's defiance, there occasionally peered through a type of melodic sentiment not far from Wagner and Mahler.”

A second recording was made in Vienna in June 1964, when Hermann Scherchen conducted an ensemble featuring Robert Gerle as soloist. Although the concerto has been recorded more than twenty times as this Edition goes to press, Scherchen's recording holds special significance as the only one to feature a recording artist who had conducted the concerto during Weill's lifetime.<sup>99</sup> Scherchen was a close associate of Weill's and had conducted several of his works, including the concerto in 1929, with Frenkel as soloist. Inexplicably, Scherchen's recording for the Westminster label omitted thirty-two measures from the last movement.<sup>100</sup> The cut manifests itself not only on the recording but also in Weill's holograph full score (Fh), where several pages have been canceled with bold pencil (see Plate 5).<sup>101</sup> One could speculate that Scherchen introduced such a “judicious cut” to expedite the finale by compressing the concluding strettas; after all, Scherchen had developed a reputation for such radical shortening.<sup>102</sup> However, a simpler explanation might be the physical limitations of the twelve-inch long-playing record (33 rpm), which, in the 1960s, could accommodate a playing time of about thirty minutes per side. In order to fit the entire concerto on one side of the disc, Scherchen (or the producers?) may have opted to cut rather than compromise on tempo. As it is, the recording runs to 30'14"—the near-maximal length of one side; the cut saved about thirty-five to forty seconds.<sup>103</sup> In comparison, the MGM recording from 1955 ran for a slightly shorter time (29'24"), but the last movement had to be placed on the B-side of the disc; all subsequent recordings issued on long-playing discs opted for faster tempos to fit the work on one side.<sup>104</sup> Therefore, Scherchen's recording may come closest to the tempos that Weill originally envisioned. Prewar office records from UE support this assumption: a card from the *Werke-Kartothek* (a log documenting the shipping and fees for rental materials) lists the playing time for the Violin Concerto at thirty-three minutes.<sup>105</sup> The most likely source for this information is Weill himself, as UE, in a letter of 22 March 1930, inquired about the performance duration for five of his concert works, including the concerto.<sup>106</sup>

The *Werke-Kartothek* entries also permit a rough assessment of the increase in performances. Whereas the 1950s had seen only a handful of concert performances, the number rose steadily from 1960 on. In response to the growing interest, UE decided to publish the full score in 1965 (see section “Editorial Procedures” and Critical Report). By the mid-1960s there were, on average, five performances a year. Data for 1973–1992 show that between 1973 and 1987 the average rose to seven performances a year;



1988 saw a sharp increase that peaked in 1991 with twenty-five performances.<sup>107</sup>

### vii. Performance Issues

In his holograph score (Fh), Weill specified the number of contrabass players by entering “4 Kontrabässe” in the instrumental rubric. Subsequently, for unknown reasons and under unknown circumstances, this numeral was smudged. When UE had Fh bound, the binder applied opaque adhesive tape on the inside margins of the score pages, covering the numerals in all instrumental rubrics, including the smudged one for the contrabasses. The copyist who created Fm in 1929 omitted the number (see Plates 2 and 3). This loss of information created confusion; for example, Edward Cole claimed in his liner notes for the 1955 recording that Weill scored the concerto for two double basses (although the indication “a 3”—i.e., *divisi a 3*—in the first movement, m. 162, would imply a minimum of three players). When conservators removed the adhesive tape in 2010, Weill’s original specification became legible again. All reviews of performances during Weill’s lifetime that mention a number report four players.<sup>108</sup> Moreover, an advertisement for the concerto that appeared in one of UE’s periodicals in 1928 expressly states: “instrumental forces: solo violin, 10 winds, 4 contrabasses, percussion.”<sup>109</sup>

The balance between orchestra and soloist had been a subject of discussion in the 1920s, when several reviewers perceived a problem, for which at least some of them blamed the orchestration rather than the performers or the venue’s acoustics. In his review of the German premiere in 1925, Peter Bing pointed out that “confinement to the unsentimental sound of the winds requires utmost precision in the performance and presentation and an extremely careful consideration of all dynamic nuances.”<sup>110</sup>

The xylophone part appears to have posed particular difficulties. Weill complained about the performer in Dessau. When the work was given in Halle, Weill asked Bing (who had become assistant conductor there in 1926) to get in touch with the percussionist, and advised: “Once again, I kindly urge you not to let the xylophone player out of your sight (he needs to memorize everything, and for the double stops at the end he needs to position the bars properly).”<sup>111</sup> Weill’s remarks probably referred to an older model of the instrument (frequently used by German orchestras up until World War II), whose peculiar four-row arrangement of the bars forced players to memorize more complicated passages. Performers using a modern instrument, where the bars are arranged in two rows in keyboard fashion, should encounter no difficulties in performing the part.

## II. *Der neue Orpheus* op. 16

### i. Genesis

Iwan Goll’s “Der neue Orpheus” typifies the new, socially relevant poetry of the postwar era.<sup>112</sup> The first version of the poem appeared in German in 1918. In 1923 the bilingual Goll published a substantially revised version in French. By 1924 he had revised it yet again for a new publication in German.<sup>113</sup> In a thorough study of the poem’s three incarnations, Ricarda Wackers has pointed out that the third version, which Weill used for his setting, shows decidedly fewer epic elements than the one of 1918:

Signs of this distinct lyricization are the prominent enjambment and the generally sparse punctuation, which undermine traditional syntax and contexts. At the same time, the individual poetic word gains in weight (as Goll had explained in his essay on poetry “Das Wort an sich”). The poem’s sometimes powerfully metaphorical language has to be viewed in this context. It tends toward turns of phrase, and even neologisms (e.g., *Sternenmost* and *steilen*, in the first stanza), that are common in expressionist poetry but also in the tradition of high poetry. Goll contrasts this elevated lyrical style with laconic, colloquial phrases bordering on the grotesque (e.g., “1 m 78 groß / 68 Kilo / Augen braun / Stirn schmal” in the fourth stanza). Having these stylistically highly divergent registers simultaneously at his disposal—a technique that recalls Apollinaire’s surrealist handling of lan-

guage—Goll consciously induces collisions between the two levels. These characterize the poem’s entire course.<sup>114</sup>

Since Weill usually chose texts that jumpstarted his musical imagination, Goll’s polystylistic poem may well have inspired a musical equivalent. Combining diverse musical styles, *Der neue Orpheus* would prove a transitional work in Weill’s oeuvre.

The precise circumstances of Weill’s first encounter with the Alsatian poet and playwright are unknown. Georg Kaiser, a friend of both Weill’s and Goll’s, appears to have introduced the two artists during one of Goll’s frequent visits to Berlin: in the fall of 1924, Goll spent several weeks in the German capital, primarily to attend the world premiere of his satirical play *Methusalem oder Der ewige Bürger* on 13 October. Kaiser offered his tiny Berlin apartment on Luisenplatz 3, “Pension Haßfort,” to Goll and his wife, Claire—the same apartment that he would sublet to Weill and Lenya from May 1925 until September 1928.<sup>115</sup>

A postscript to a letter from Weill to UE, dated 7 July 1925, documents the composition for the first time: “I’m currently working on a cantata for soprano and small orchestra (for Lotte Leonard).”<sup>116</sup> A week later, Weill wrote to his parents, “The Paris performance [of the Violin Concerto] did a lot for me. Only the opera [i.e., *Der Protagonist*] is in limbo. Yet I’m tremendously tempted to write a new one. I’ve spent the entire morning swimming at the Jungfernheide (true, though hard to believe), then I worked some (on a cantata for Lotte Leonard), and now I’m listening to the radio.”<sup>117</sup> On 16 August he reported to the critic Rudolf Kastner: “I have written, for Lotte Leonard, a concertino for soprano, violin, and orchestra, and now I am turning to a string quartet.”<sup>118</sup> Two days later, on 18 August 1925—the date that Weill entered at the end of his continuity draft, Dh, and which may indicate when he began the orchestration—he informed UE: “I have just finished a new piece, *Der neue Orpheus*, concertino for soprano, violin, and orchestra (text by Iwan Goll).”<sup>119</sup>

Weill’s correspondence suggests that from the very outset, the genesis of *Der neue Orpheus* was closely tied to the internationally acclaimed soprano Lotte Leonard, a singer devoted exclusively to concert works, who had performed Weill’s *Frauentanz* with great success at the Second International Chamber Music Festival of the ISCM in Salzburg in August 1924.<sup>120</sup> Weill’s continuity draft, or *Particell*, one of the few extant from his European works, offers clues about the creative process (see Plate 7). The eleven-page draft presents the complete work with few corrections; only the cadenza preceding the first variation, mm. 166–171, underwent substantial revision. Weill slightly altered Goll’s poem, primarily by omitting a few short passages or by repeating lines occasionally. In two cases, however, Weill deliberately changed the wording, turning “Die Vergißmeinnicht denken an Selbstmord” (the forget-me-nots are considering suicide) into singular (“Das Vergißmeinnicht denkt an Selbstmord”) and replacing “Klavierlehrer” (piano teacher) with a comparable word, “Klavierpädagoge,” which contains a shade of irony and has more colorful vowels (see Critical Report, pp. 65–67, for parallel columns showing Goll’s poem and the text as it appears in this Edition). By September 1925 he had decided to call the work a cantata rather than a concertino. Weill’s handwritten cover for the holograph full score reads “Kantate,” and on 17 September he reported to UE: “My latest work, *Der neue Orpheus*, Cantata for Soprano, Solo Violin, and Orchestra, has been accepted for performance by Lotte Leonard. Now I would like to offer it to [Erich] Kleiber or [Otto] Klemperer for the premiere. Would you be able to assist me here?”<sup>121</sup> Though Leonard was scheduled to sing the premiere in early 1926, she had to cancel the performance at the last minute and would, in fact, never perform the work.

### ii. Printing of the Piano Reduction

Whereas UE had repeatedly postponed producing the Violin Concerto, it immediately began to prepare the piano reduction for *Der neue Orpheus* (and conceivably created the orchestral parts at the same time), as a performance opportunity arose for February 1926. Much to Weill’s relief, UE commissioned Arthur Willner to prepare the score. By the end of October

1925 Weill had a manuscript score in hand, and on 30 October he commented to UE:

I've received the piano reduction of *Der neue Orpheus*. It is well done on the whole, though here and there it is a bit crowded. As the reduction is written in pencil, it cannot be used for rehearsal purposes, and I think it would be appropriate to engrave it right away. . . . Albert Bing (Coburg) intends to perform *Der neue Orpheus* in Berlin with the Philharmonic and Lotte Leonard, probably in February. I think very highly of Bing and would be delighted to entrust him with this world premiere. Please send him the full score *as soon as* you have created the orchestral materials. Before the piano reduction of *Der neue Orpheus* goes to the engraver, I would like to suggest a few changes.<sup>122</sup>

Weill's changes affected chiefly the left hand of the piano part, which he thinned out in a few spots by eliminating octave doublings (see Critical Report). According to UE records (*Herstellkartei*), on 28 November 1925 the production department handed Willner's piano reduction to a staff member to prepare the manuscript for engraving. On 16 December UE sent the model to the company Hirsch for engraving, and on 6 January 1926 Weill confirmed receipt of the galley proofs, which he returned on 28 January. The piano reduction appeared on 18 March 1926.<sup>123</sup> The full score, however, remained unpublished (and even uncopied until the 1970s, when UE photocopied Weill's holograph so that conductors of the work's still infrequent performances would no longer need to work with the original).

Assignment of an opus number for *Der neue Orpheus* turned out to be problematic. Weill's holograph full score (Fh) carries two different numbers: op. 16 on the cover but op. 15 on the first page of music. This discrepancy caused some confusion in UE's production department. On the card that chronicles the production flow of the printed piano reduction (Ve), a staff member changed the original entry, op. 16, to op. 15, whereas Willner's manuscript (Vm) shows the reverse: Willner had entered 15, which a later hand changed to 16. Eventually, UE published the piano reduction as op. 15, but advertisements in UE's house publications *Musikblätter des Anbruch* and *Pult und Taktstock* continued to list the cantata as op. 16 for some time.<sup>124</sup> Moreover, UE published the piano-vocal score of *Der Protagonist* in November 1926 also as op. 15. This number bears some logic, since Weill composed *Der Protagonist* before *Der neue Orpheus* (even though the piano reductions came out in the opposite order). UE did not, however, subsequently change the opus number for *Der neue Orpheus* from 15 to 16. Instead, it suppressed the opus number for *Der Protagonist* in later advertisements for Weill's works—typically found on the back covers of his published piano reductions and sheet music of individual numbers from his compositions—listing all the stage works without their opus numbers (as was fairly common at the time) and *Der neue Orpheus* with its actual published number (i.e., op. 15). The Kurt Weill Edition has elected to publish *Der Protagonist* (KWE I/1) as op. 15 and *Der neue Orpheus* as op. 16.

### iii. Premiere and Reception in the Press

Shortly after Weill completed his composition, two performance opportunities arose for the 1925/26 season, although neither came to fruition. First, as guest conductor of the Berlin Philharmonic, Weill's former teacher Albert Bing expressed interest in performing *Der neue Orpheus* with Lotte Leonard. Then, in February 1926, Weill reported to UE that the work would instead be performed by the ISCM with Oskar Fried as conductor, again with Leonard as soloist.<sup>125</sup> This performance was scheduled for early April 1926 (just days after the premiere of *Der Protagonist* in Dresden on 27 March), but on 6 April Weill informed UE that Leonard had canceled the performance on very short notice.<sup>126</sup> In September 1926, four conductors considered presenting the premiere: Albert Bing still hoped to conduct the work in Berlin, but when he was noncommittal about a date, Weill wanted to offer the premiere to Otto Klemperer, also for a performance in Berlin.<sup>127</sup> Independently, Hermann Scherchen toyed with the idea of per-

forming the work in Leipzig but then changed his mind and programmed it for one of four concerts that he planned to conduct in Berlin. Finally, in response to Weill's offer a year earlier, Erich Kleiber expressed interest in the work.<sup>128</sup>

Since May 1926 it had been clear that Weill's second one-act opera, *Royal Palace*, would premiere at the Berlin Staatsoper under Kleiber during the 1926/27 season. For a variety of reasons, the date shifted from winter to spring. At the end of January 1927, when the March premiere was settled, Weill had the idea of presenting *Der neue Orpheus* "as a prologue of sorts" to *Royal Palace*.<sup>129</sup> When the Staatsoper approached UE for materials, the publisher, unaware of these plans, reacted with irritation and cabled Weill, who responded on 10 February: "In answer to your telegram I can tell you that I was the one who initiated (and would welcome) the idea of presenting *Orpheus* at the same time at the Staatsoper, because the two works are closely connected, and that I have asked Jarnach to make the score available to me if that combination were to happen. By the way, Jarnach expressed concern about the condition of the *Orpheus* score that he received from you. I kindly urge you again to treat my handwritten orchestral scores with greater care, even if you don't have them copied."<sup>130</sup>

The premiere of *Der neue Orpheus* (in combination with *Royal Palace* and Manuel de Falla's *El retablo de maese Pedro*) took place on Weill's twenty-seventh birthday, 2 March 1927, at the Staatsoper's venue on Platz der Republik ("Krolloper"). Kleiber conducted, Delia Reinhardt (who also performed the lead role of Dejanira in *Royal Palace*) sang, and the orchestra's concertmaster, Rudolf Deman, performed the solo violin part. The latest issue of *Blätter der Staatsoper* contained the text of the cantata (librettos for the operas could be purchased separately). By early May 1927, the program had enjoyed seven performances; there is no record of any other performance of the work during Weill's lifetime.<sup>131</sup>

The world premiere at Germany's flagship opera house drew the greatest possible critical attention, a fact that also confirmed Weill's new position as one of the leading composers of his generation. Among the many reviewers were the most respected critics of the day, including Adolf Weißmann, Karl Holl, Oscar Bie, Max Marschalk, Hugo Leichtentritt, Hermann Springer, and Heinrich Strobel. All had followed, and commented on, Weill's compositional development from as early as 1922, focusing all the more intently on him since the highly successful premiere of *Der Protagonist*. However, because the lion's share of the reviews went to the two one-act operas, Weill's cantata was mentioned only in passing.<sup>132</sup> The opinions were anything but unanimous.<sup>133</sup> Weißmann wrote for *B.Z. am Mittag*:

After a few measures of wildly surging music, Delia Reinhardt steps in front of the curtain, completely calm, as the well-dressed woman of today. One realizes that what she has to declaim vocally under the title *Der neue Orpheus* matters to her, but Iwan Goll, the poet, and Kurt Weill, the composer, have put it into her mouth in such a form that she must be fairly uncomfortable presenting it in this particular context. For *Der neue Orpheus* may well be a good cabaret number. Orpheus is the artist who has adapted to the latest times, and yet he fails because things cannot be changed. . . . Kurt Weill takes this far more seriously than it appears under these circumstances. He's turned it not into a cabaret number but rather a cantata, of course not without the aid of grotesque and satirical devices. After all, he is a devilishly clever fellow, one who knows how to cook up a dish. As long as he melodramatizes, oscillating between aria and chanson, he is not really entertaining. But the "Ackerstraße des Alltags" [everyday dirt road] strongly reminds him of Stravinsky's *L'histoire du soldat*, with which he has a violin solo in common. In between he pokes fun at the folk song "Long, Long Ago." Poor Delia Reinhardt! She is so noble, her voice so plain, beyond good and evil, that one suffers with her. Thank God Orpheus shot his heart to pieces. We no longer have to fear what he might bring.<sup>134</sup>

In the *Frankfurter Zeitung*, Holl shared Weißmann's reservations about Reinhardt singing the cantata:

One found that the composer's strengths came off to far better advantage in his cantata *Der neue Orpheus* (text also by Goll), which, coming from the same source as *Royal Palace* and based on a related idea, preceded the opera as a quasi-overture. . . . A vaudeville act elevated to intellectual spheres.

For a melodramatically conceived soprano, solo violin, and an extremely diaphanous orchestra. Delia Reinhardt, too guileless in general and for this role especially, had to make the best of it on the apron of the Staatsoper's stage.<sup>135</sup>

Franz Köppen, writing for the *Berliner Börsen-Zeitung*, appreciated Weill's exploration of possibilities for a new genre and considered Reinhardt a good choice:

More convincing than the "tragic revue" [*Royal Palace*], in terms of true inventiveness and the ability to deliver memorable characterizations, is the cantata . . . *Der neue Orpheus*, which, presented as a prologue, is based on Iwan Goll's poem, which upholds the everlasting truth of the Orpheus myth and serves as a mythological grounding for the *Royal Palace* affair. In ways more compelling than the main work, it offers the possibility of finding new forms within the genre of melodramatic singing between aria and chanson. Admirable is the assuredness with which Delia Reinhardt completes the illusion that a style in the making is already achieved. . . . The followers of tomorrow's music, forcefully represented in the house, generated applause that left little room for opponents but produced many curtain calls for the entire creative team, including the composer and the poet.<sup>136</sup>

Richard Wilde (*8-Uhr Abendblatt*) echoed Köppen's views:

Goll's poem of struggling artistry, beautiful in its conception, interweaves poetically scintillating metaphors with modern language trivia. And Weill follows suit. He switches from the lyricism of the aria to the cockiness of the chanson and creates a style out of the absence of style. *His* style, which he underscores with well-combined orchestral colors. In Delia Reinhardt he had an interpreter worthy of every praise.<sup>137</sup>

Oscar Bie, on the other hand, thought (like Weißmann) that Weill's setting was too serious for the text:

At the beginning, Delia Reinhardt . . . performed in front of the curtain a modern cantata by Weill, which bears a certain inner connection to the opera. *Der neue Orpheus*, text also by Goll, wittier than the opera, fresh representation of good old Orpheus as he appears to the poor world of today, warm compresses on its wounds, one moment in a circus, the next at a veterans' association, in a variety show, as an organist, a conductor of Mahler, in the movie theater, on the radio, Eurydice awaits him at the Schlesischer Bahnhof with tulle hat and umbrella, the dumb, impoverished world that always expects him, and he shoots himself in the waiting area. I believe here the text beats the music. The latter I would have imagined more sparkling, more pointed, more satirical, and more restrained, so that it clearly carries the text. But it indulges in rich symphonics, as if it had to contrast the joke with a piece of lyricism. The score is interesting—only the solo violin of Orpheus, otherwise low strings, no horns—but it ought to shoot up high. Still a step along the path, like the opera itself, crossing border territories into a future that wants to be taken slowly.<sup>138</sup>

The notoriously conservative Max Marschalk, who had not favorably reviewed a single work by Weill for the readers of the *Vossische Zeitung*, also found the cantata flawed:

*Der neue Orpheus* is also by Weill, a bitterly sincere setting of a fatuous poem, again by Goll. Aria and chanson are supposed to create a blend, and here again, as in *Royal Palace*, the intent is to convey a tragic event through comic or grotesque means. What poet and composer are aiming for is perhaps not so bad after all, but judging from what they achieve, we see that they thoroughly lack the power to accomplish their mission. More so than in his music for *Royal Palace*, the composer, a predominantly dramatic spirit, fails to come up with lightness or a humorous smile in his cantata music. Even in cases where he wants to be funny—for example in the passage, "Everybody is Orpheus. Orpheus, who doesn't know him? Five feet eight inches tall, 150 pounds, brown eyes, narrow forehead, bowler hat, Catholic, sentimental, of democratic background, and a musician by trade"—he merely grimaces. On the whole, the music is dry and lacking in sensuality and not really individual; still, one has to admit that a good deal of sincerity and ability have been playfully squandered on unworthy tasks.<sup>139</sup>

Hugo Leichtentritt merely filed a brief report for the *Musical Courier*: "The opera was preceded by Weill's cantata *Der neue Orpheus* . . . Here Ivan Goll has parodied [*sic*], not without a certain humor, the struggle of the artist against the world. Weill has taken this cabaret number rather too seriously and has made of it a complicated piece of symphonic writing, with an orchestra à la Stravinsky, a toilsome and not very amusing affair, which passed without noticeable impact."<sup>140</sup>

No comments by Weill about the performance of *Der neue Orpheus* survive, and he mentioned the composition only once thereafter, when Goll, back in Paris, offered *Royal Palace* and *Der neue Orpheus* to Sergey Diaghilev in June 1927 for a performance by the Ballets Russes.<sup>141</sup> Diaghilev, however, declined.

#### iv. Posthumous Performances

Until the mid-1970s Weill's cantata languished in relative obscurity. The first documented post-1927 performance took place in Vienna on 20 November 1959; Paul Angerer conducted the Konzerthausgesellschaft's chamber orchestra, with Ilona Steingruber and Eduard Melkus as soloists. The Austrian radio aired a recording of that performance on 18 January 1960.<sup>142</sup>

Prior to that UE, by way of its London affiliate Alfred A. Kalmus, had submitted full scores of several Weill works to the BBC for possible broadcast in Britain. Leonard Isaacs, the musical director for the BBC's "Third Programme," vehemently rejected *Der neue Orpheus* in an internal memorandum of 30 October 1952: "This work is undoubtedly competently written, but I find it very distasteful. Its value, if any, seems to me to be non-musical, and it represents just that diseased part of the European mentality which helped to bring about the catastrophe of Hitler and the War. I could only view its resuscitation, even on reputedly 'documentary grounds,' as having a positively bad effect. Its descents into vulgarity (e.g., p. 27, Var. III) and its all-too-clever 'wrong note technique' belong to a dead epoch—but one which is too near our own day to be viewed dispassionately. Unhealthy."<sup>143</sup>

Even though his fellow-evaluator Harry Croft-Jackson refuted Isaacs's views, and Norman Fulton, another colleague at the BBC, appreciated the composition despite some misgivings about the text, Isaacs's opinion as senior executive prevailed.<sup>144</sup> On 23 January 1953 he summarized: "I have looked recently through quite a number of scores by Weill, and have come to the conclusion that not one of them is worth the trouble of reviving. These included: *Der Neue Orpheus*, *Quodlibet* for orchestra, *Lindberghflug* and the violin concerto. The question of translation also occurs to me. The original German was in backstreet slum dialect. I think that this would be quite revolting in English."<sup>145</sup> Isaacs's verdict would effectively ban Weill's music from the BBC's classical programs.

It would be several decades before performances of *Der neue Orpheus* in English-speaking countries finally reached appreciative audiences and critics. Beginning in the mid-1990s choreographers discovered the scenic quality of *Der neue Orpheus*—a quality that Weill and Goll had pointed out to Diaghilev.<sup>146</sup> The first recording of *Der neue Orpheus* appeared in 1994.<sup>147</sup>

#### v. Performance Issues

Weill's unusual treatment of the string section in *Der neue Orpheus* has caused some confusion about the number of players required. Omitting violins, Weill splits both the viola and violoncello sections into two subsections. A typed inventory from the early 1950s of handwritten performance materials for Weill's concert works published by UE gives the following number of desks for the string section: "-.-.3/3.3/3.4" (i.e., viola I: 6 players, viola II: 6; violoncello I: 6; violoncello II: 6; and contrabass: 8).<sup>148</sup> Thus, Weill envisioned a full-size orchestral string section minus its violins. Conductors will have to address the issue of seating the lower strings.

The vocal part requires a singer who can project above the substantial orchestral forces. Weill composed the cantata with the concert singer Lotte Leonard in mind and, in fact, dedicated the composition to her. The only performance during Weill's lifetime, however, was sung by Delia Reinhardt,

a celebrated opera singer who had appeared at the Munich and Berlin state operas as well as Covent Garden and the Metropolitan Opera.<sup>149</sup> Weill advised: “I can imagine that the performer of Dejanira would present the piece, which represents a new genre between aria and chanson, in front of the curtain with small gestures, somewhat in the style of Yvette Guilbert.” The famous French disease—whose voice would have been unsuitable here, as she performed only with piano or a quintet—had developed a style of presenting chansons that intrigued even Giuseppe Verdi and Charles Gounod. She used facial expressions and body language, especially her arms and shoulders, to dramatize the works. Weill may have seen her perform in Berlin, where she successfully appeared after World War I.<sup>150</sup>

The entry for *Der neue Orpheus* in UE’s prewar *Werke-Kartothek* gives a performance duration of eighteen minutes, a statement that probably derives from information provided by Weill himself.<sup>151</sup>

### Editorial Procedures

Until 1965 all European performances of the Violin Concerto were conducted from Weill’s holograph full score (**Fh**), while the piano-violin reduction (**Se1**), published with separate violin part in December 1925, served as rehearsal and performance material for soloists. In the fall of 1929, in preparation for a performance of the concerto in North America, UE created a manuscript copy (**Fm**) of Weill’s holograph full score (in the process of copying, the publisher sent Weill **Fh** with a list of questions that the composer presumably answered). All three sources served as the basis for the printed full score (**Fe1**), which UE published in June 1965.<sup>152</sup> UE’s edition, however, deviates from **Fh** (and **Fm**) in that it does not adopt Weill’s idiosyncratic score order; instead it presses Weill’s unusual instrumental forces into the mold of the conventional instrumental concerto for solo instrument and symphony orchestra. This Edition, on the other hand, considers Weill’s specific score order an integral part of his conception of

the Violin Concerto as a work for chamber orchestra written in a concertante style; it therefore adheres to the score order of **Fh**.

Weill’s cantata *Der neue Orpheus* had been published only in the format of a piano reduction (**Ve**), again with separate violin part, prepared by Arthur Willner and slightly revised by Weill (**Vm**). It was not until the 1970s that UE prepared a photomechanical copy of **Fh** that served as a rental score.

For both compositions, this Edition privileges **Fh**. In those cases where the published piano reductions, **Se1** and **Ve**, respectively, provide more detailed information for the solo violin parts and, in the case of the cantata, for the soprano part, the Edition adopts this information and documents the editorial action in a critical note.

An additional source survives for *Der neue Orpheus*: Weill’s continuity draft (**Dh**), which transmits the work nearly complete in *Particell* format. In three instances—mm. 37, 87, and 220—the sung text in **Dh** deviates from that in **Fh** and the later sources **Vm/Ve**. Namely, in m. 37 **Dh** has “Hörst du die Drehung der Erde” (do you hear the turning of the Earth), as opposed to “Hörst du die rostige Erde” (do you hear the rusty Earth) in **Fh** and **Vm/Ve**; in m. 87, “Für die Demokratie” (pro-democracy) instead of “von der Demokratie” (of democratic background); and in m. 220, “Sonntags vor Kriegervereinen” (on Sundays before veterans’ associations) rather than “Abends in Kriegervereinen” (in the evenings at veterans’ associations). The Edition privileges **Dh** for the sung text. The variants found in **Fh** (and subsequently copied into **Vm/Ve**) appear to be slips of the pen that belie the neat handwriting Weill used when he copied the lyric into his full score. The deviating passages often duplicate words found elsewhere in the poem (a phenomenon frequently encountered in manually copied texts), and it is unlikely that these ungainly repetitions transmit consciously introduced alterations.

*(Translated from the German by Elmar Juchem)*

## Notes

1. “artistische Versuche, gekennzeichnet durch das Ringen nach neuen harmonischen und melodischen Ausdrucksmitteln.” Kurt Weill, “Aktuelles Zwiegespräch über die Scholoper zwischen Kurt Weill und Dr. Hans Fischer,” *Die Musikpflege* 1, no. 1 (April 1930): 51; reprinted in *GS2*, 450.
2. *W-LL(e)*, 34.
3. The following undated letter gives one of many examples of Weill’s discontent. In the summer of 1926 he wrote to Peter Bing: “The fabulous placements of Hindemith’s *Cardillac*, which are solely the merit of Schott, leave me in utter despair about U.E.’s capabilities. Apparently they can’t even place *Protagonist* in Munich, though that had seemed so promising, for Munich has just announced its season. Failure to build on [the work’s] success is a grave fault of the publisher. Zurich was indeed a big success. All the musicians were genuinely impressed, and the tone toward me has changed completely. But I do not underestimate the difficulties in taking hold of this quick success, especially since I am all on my own.” (“Die fabelhaften Annahmen von Hindemiths ‚Cardillac‘, die nur das Verdienst von Schott sind, lassen mich an den Fähigkeiten der U.E. vollends verzweifeln. Die Annahme des ‚Protagonist‘ in München, die sehr günstig stand, scheinen sie auch nicht zustande zu bringen, denn München hat bereits seinen Spielplan veröffentlicht. Diese mangelnde Ausnützung des Erfolges ist eine schwere Schuld des Verlegers. Zürich war tatsächlich ein grosser Erfolg. Alle Musiker waren ehrlich begeistert u. der Ton mir gegenüber hat sich vollkommen geändert. Aber ich unterschätze keineswegs die Schwierigkeiten, diesen raschen Erfolg festzuhalten, zumal ich ja ganz auf mich angewiesen bin.”) WLRC, Series 30, Box 8 (Peter Bing Collection), Folder 11.
4. “Busoni ist todkrank u. wir wissen alle nicht, wo uns der Kopf steht. Selbst zu leiden wäre nicht so schlimm als einen solchen Menschen so entsetzlich leiden zu sehen. Wenn ich nicht bei ihm bin, muss ich mich in die Arbeit stürzen, um den Anblick etwas zu vergessen.” Weill, postcard to Ruth and Leo Sohn, no date [late June/early July]; *W-Fam*, 294–95.
5. However, his letter to Peter Bing (cited in note 3) suggests that Weill had also begun an *Intermezzo* for two mandolins, pizzicato strings, and a few wind instruments.

6. See Ricarda Wackers, *Dialog der Künste: Die Zusammenarbeit von Kurt Weill und Ivan Goll*, Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau 5 (Münster: Waxmann, 2004), 176.
7. "Im Herbst 1925 hatte ich als Studie zu ‚Royal Palace‘ eine Kantate ‚Der neue Orpheus‘ für Sopran, Solovioline u. Orchester nach einem Text aus Iwan Golls ‚Eiffelturm‘ geschrieben, u. bis jetzt habe ich immer mit der Uraufführung dieses Werkes gezögert. Nun schwebt es mir seit Monaten als Vorspiel zu ‚Royal Palace‘ vor. Es würde sich dem Rahmen des Ganzen vorzüglich einfügen, ja es würde die Idee der ernsthaften Revue, die doch ‚Royal Palace‘ verkörpert, in idealer Weise vertiefen u. näherrücken. Ich würde es mir so denken, dass die Darstellerin der Dejanira das Stück, das zwischen Arie u. Chanson eine neue Gattung darstellt, vor dem Vorhang mit kleinen Gesten, etwa im Stile der Yvette Guilbert vorträgt, u. dass sich dann unmittelbar die Oper anschliesst." Weill, letter to Franz Ludwig Hörth, 1 February 1927; WLRC, Series 40; translated in *Kurt Weill Newsletter* 22, no. 2 (spring 2004): 9.
8. *Kurt Weill in Europe*, Studies in Musicology 14 (Ann Arbor: UMI Research Press, 1979), 260.
9. "Hiermit verlieren auch die großen, expansiv gerichteten Formarchitekturen und instrumentalen Klangapparate ihre Daseinsberechtigung. So sehen wir, daß das große Orchester der Nachromantik immer mehr zusammenschrumpft und zum Kammerorchester wird. Wir sehen, daß die überlebensgroßen Formtypen, wie etwa Bruckner, Mahler, Strauß sie für ihre expansiv gerichtete Kunst noch unbedingt brauchen – wie diese mächtigen Formtypen sich sozusagen in sich zusammenziehen. Sie werden zu kleinen, schärfst konzentrierten Gebilden, nicht im Sinne der Aphorismen der deutschen Frühromantik, sondern im Sinne äußerster Intensitätssteigerung durch verdichtende Zusammenpressung, gerade so, wie der Klang selbst aus der harmonischen Vervielfältigung in die Einheit zurückgedrängt wird. Nannte ich vorhin Busoni als Vertreter des melodischen, Schönberg als den des kontrapunktischen Gestaltens, so möchte ich als bedeutendsten Anreger für diese formale Zusammenpressung Strawinski nennen." Paul Bekker, *Musikgeschichte als Geschichte der musikalischen Formwandlungen* (Stuttgart: Deutsche Verlags-Anstalt, 1926), 233; translation emended from Paul Bekker, *The Story of Music: An Historical Sketch of the Changes in Musical Form*, trans. M. D. Herter Norton and Alice Kortschak (New York: W. W. Norton, 1927), 265–66.
10. The term is borrowed from Ernst Bücken; see Tomi Mäkelä, *Klang und Linie von ‚Pierrot lunaire‘ zu ‚Ionisation‘: Studien zur funktionalen Wechselwirkung von Spezialensemble, Formfindung und Klangfarbenpolyphonie* (Frankfurt am Main: Peter Lang, 2004), 26.
11. See Giselher Schubert, "Zur Geschichte des Kammerorchesters im 20. Jahrhundert," in *Festschrift Christoph-Hellmut Mahling*, ed. Axel Beer, Kristina Pfarr, and Wolfgang Ruf (Tutzing: Hans Schneider, 1997), 2:1241.
12. See Egon Wellesz, *Die neue Instrumentation* (Berlin: Max Hesse, 1928), 1:30.
13. See Kowalke, *Kurt Weill in Europe*, 260. Weill did not know Stravinsky's Piano Concerto, which premiered on 22 May 1924.
14. "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. [...] Ich fürchte, dass Hindemith schon etwas zu tief in das Land des Foxtrotts hineingetanz ist." Weill, letter to Busoni, 21 June 1923; 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*, Musik-Konzepte 101/102 (Munich: Edition Text + Kritik, 1998), 21–22.
15. Weill, letter to UE, 3 June 1924; *W-UE*, 5.
16. Weill used the word "Concertino" in letters to Rudolf Kastner, 14 August 1925 (photocopy in WLRC, Series 40) and to UE, 18 August 1925 (*W-UE*, 17). By mid-September, Weill appears to have preferred the term "Kantate" (letter to UE, 17 September 1925; *W-UE*, 21).
17. "Eine Dichtung brauche ich, um meine Phantasie in Schwung zu bringen; meine Phantasie ist kein Vogel, sondern ein Flugzeug." Weill, letter to Hans Weill, 27 June 1919; *W-Fam*, 234.
18. Wackers, *Dialog der Künste*, 175.
19. "Der Text Golls, aber auch seine Auffassung des Surrealismus, die Weill während der Kooperation höchstwahrscheinlich zur Kenntnis genommen hat, dürften dabei insofern als ‚Katalysator‘ gewirkt haben, als sie Weill für den Stilpluralismus, der sich bislang in dieser Form nicht in seinem Werk manifestiert hatte, sowie für das Prinzip der Synthese als neue und zeitgemäße künstlerische Prinzipien sensibilisiert haben dürften." Wackers, *Dialog der Künste*, 203.
20. "etwas rauhe, begrifflose, ganz dissonante Stück," Weill, letter to Lenya, 28 October 1925; *W-LL(g)*, 54; translated in *W-LL(e)*, 45.
21. "Ich muss einen Ausdruck meistern, der mir noch neu ist. Und ich stelle zu meiner Freude fest – was ich schon bei dem ‚neuen Orpheus‘ entdeckt hatte – dass ich allmählich zu ‚mir‘ vordringe, dass meine Musik viel sicherer, viel freier, lockerer u. – einfacher wird. Das hängt auch damit zusammen, dass ich äusserlich unabhängiger, sicherer, heiterer u. weniger verkrampt geworden bin. Daran hat natürlich das Zusammenleben mit Lenja wieder starken Anteil." Weill, letter to Albert and Emma Weill, 23(?) October 1925; *W-Fam*, 306.
22. "Meine nächsten Pläne sind: ein Violinkonzert (bereits angefangen), ein neues Streichquartett u. eine neue (komische) Oper." Letter of 16 February 1924; *W-UE*, 2.
23. "Manchmal glaube ich, dass schon diese paar Wochen südlicher Sonne Dinge zur Entfaltung gebracht haben, die längst in mir ruhten; jedenfalls spüre ich einen heftigen Tatendrang u. bin angefüllt mit Plänen. Ich hoffe, Sie bei gutem Befinden anzutreffen." Letter of 15 March 1924; Theurich, "‘. . . wenn Sie doch auch hier wären!‘" 33; translated in *W-LL(e)*, 34.
24. "Ich war von meiner Arbeit sehr in Anspruch genommen u. die Verpflichtungen nach aussen hin steigern sich auch. Vom Violinkonzert sind 2 Sätze fertig, aber jetzt stockt es seit 3 Tagen, sodass mein Plan, das ganze Stück bis zu meinem Besuch bei Euch zu vollenden, nicht durchzuführen sein wird. Aber schön wird es! [...] In meiner Entwicklung hängt jetzt sehr viel, vielleicht alles von mir selbst ab: ich muss in den nächsten Jahren enorm arbeiten, um den etwas günstigen Anlauf, den ich jetzt nehme, auszunützen." Weill, letter to Emma, Albert, Nathan, and Helene Weill; *W-Fam*, 292; translated in *WPD(e)*, 37.
25. "Ich war sehr fleissig u. habe in einem Zuge 2 Sätze eines Violinkonzertes vollendet. Aber in den letzten Tagen war es zu heiss, um einen Gedanken bis ans Ende zu verfolgen. Meine Stellung nach aussen hin wird allmählich immer gefestigter u. ich erwerbe die Achtung von Leuten, die bisher meine erklärten Feinde waren. Wenn alles so rollen würde, wie ich es hoffe, würde ich in einiger Zeit sogar pekuniär recht gut dastehen." Weill, letter to Ruth and Leo Sohn; *W-Fam*, 293–94.
26. "[I]ch arbeite an einem Konzert für Violine und Bläserorchester, mit dem ich in 2–3 Wochen fertig zu sein hoffe. Das Stück ist angeregt durch den – bisher noch nie ausgeführten – Gedanken, die konzertante einzelne Violine einmal einem Bläserchor gegenüberzustellen. Nun kommt mir eben das Preisausschreiben von Schott in die Hände, das ganz ähnliche Ziele anstrebt. Es wäre mir daher lieb, wenn Sie schon jetzt, vielleicht im ‚Anbruch‘ unter der Rubrik ‚Manuskript‘, auf dieses Werk hinweisen würden." *W-UE*, 5.
27. An announcement of the competition appeared in *Die Musik* 16, no. 9 (June 1924): 696–97: "The publishing house B. Schott's Söhne, Mainz, is holding a musical competition. Its aim, according to a detailed statement issued by the publisher, is to create a modern 'concerto in chamber style' that captures the spirit of the old *concerto da camera*. Thus, this proposal represents an attempt on the part of an outside agency to steer the many efforts, which now splinter off, toward a common goal, and perhaps thereby facilitate the creation of a new style. The judges are Haas, Hindemith, Korngold, and Windsperger." ("Ein Musik-Preisausschreiben veranstaltet der Verlag B. Schott's Söhne in Mainz. Es gilt gemäß einer von dem Verlag herausgegebenen sehr eingehenden Begründung die Schaffung eines dem Geiste des Concertes da Camera entsprechenden modernen ‚Konzerts im Kammerstile‘. Es handelt sich dabei um den Versuch, durch einen solchen von außen gegebenen Hinweis manche Bemühungen, die sich heute zersplittern, auf ein gemeinsames Ziel zu lenken und so vielleicht die Schaffung eines neuen Stils zu begünstigen. Die Preisrichter sind Haas, Hindemith, Korngold und Windsperger.")
28. Weill mentions the work's completion in a letter to UE, 30 June 1924; *W-UE*, 6. See also his letter to Ruth and Leo Sohn, late June/early July; *W-Fam*, 295.  
A draft of Weill's contract stipulated that he create piano reductions of all his works. While signaling a general willingness to create the piano reductions of smaller works, Weill rejected such a far-reaching clause and instead reserved the right to decide on a case-by-case basis. See Weill's letter to UE, 4 April 1924; photocopy in WLRC, Series 41, Box 1.
29. Weill, letter to UE, 7 July 1924. *W-UE*, 7. The Hungarian-born Szigeti (1892–1973) had championed Busoni's Violin Concerto op. 35a (and would record it in the 1950s) and also showcased new works by Bartók, Casella, and Prokofiev. He taught in Geneva from 1917 to 1925 and first toured the United States in 1925.
30. "Szigeti hat in einem begeisterten Brief die Widmung des *Konzerts für Violine und Bläserorchester* angenommen u. sich bereit erklärt, es überall zu spielen. Leider kann er erst Anfang nächsten Jahres anfangen, es zu studieren." *W-UE*, 8.
31. "Der Klavierauszug des ‚Violinkonzerts‘ ist bei Szigeti, der es aber erst für die nächste Saison studieren kann u. mir anheimstellt, es vorher schon einem anderen Geiger zu übergeben." Date from postmark; photocopy in WLRC, Series 41, Box 1.
32. "Mit gleicher Post übersende ich Ihnen den Klavierauszug meines *Violinkonzertes* u. bitte Sie, ihn sofort stechen zu lassen, da er für Aufführungszwecke dringend nötig ist. Am 29. Oktober ist die Dessauer Aufführung unter Hoesslin mit dem famosen Stefan Frenkel als Solist. Es ist möglich, dass Straram das Konzert mit Darrioux in Berlin macht. Im ‚Eclair‘ vom 24. 6. hat Roland-Manuel wieder eine ausgezeichnete Kritik über das *Violinkonzert* geschrieben. Ich werde sie Ihnen mit anderen demnächst einsenden." *W-UE*, 16.  
Born in Warsaw, Frenkel (1902–1979) received his first musical training from his uncle Moritz Frenkel. In 1919 he moved to Berlin to study at the Hochschule für Musik with Adolf Busch and Carl Flesch; in addition, he took composition classes with Friedrich E. Koch. Frenkel's interest in contemporary music led to contacts with Philipp Jarnach, Claudio Arrau, Paul Aron, and Weill, among many others. From 1924 to 1927 he was concertmaster in Dresden and later held that position in Königsberg, Geneva, and—after his emigration to the United States in 1936—at the Metropolitan Opera in New York.

33. “Wie weit ist die Arbeit am Klavierauszug meines *Violinkonzerts* gediehen? Ich hoffe, dass er rechtzeitig vor der Dessauer Aufführung (29. Oktober) herauskommt.” *W-UE*, 20–21.
34. “Mit dem *Violinkonzert* bin ich in der gleichen Lage. Der Klavierauszug ist seit Monaten ungenutzt bei Ihnen, jetzt wird er von verschiedenen Seiten verlangt. Frenkel braucht ihn in spätestens 2 Wochen für die Dessauer Aufführung, Frau Petzko-Schubert, die das Konzert am 2. Februar bei Scherchen in Leipzig spielen will, braucht ihn zum gleichen Termin. Was soll nun geschehen?” 26 September 1925; *W-UE*, 22.
35. “Ich bin sehr erstaunt über den Inhalt Ihres letzten Briefes. Am 29. Oktober sollte das *Violinkonzert* erscheinen, vor Monaten ist das *Quodlibet* Korrektur gelesen – u. jetzt wissen Sie nicht, ob beide Werke bis Weihnachten herauskommen. Ich verderbe mir durch Ihr ständiges Säumen alle Chancen bei den mir befreundeten Dirigenten. Fried will das *Quodlibet* sehen, Horenstein u. Scherchen warten dringend auf das *Violinkonzert*. Sie selbst haben mir bisher keine Aufführung eines meiner Werke vermittelt – u. ich selbst kann nichts tun, weil ich kein Material habe.” *W-UE*, 24.
36. “Herr Direktor Hertzka sagte mir, dass Sie auch die Kosten für das Material des *Violinkonzerts* übernehmen würden. Ich wäre Ihnen dankbar für eine nochmalige Bestätigung, ob ich es in Auftrag geben kann.” *W-UE*, 11.
37. “Der *Frauentanz* wird, wie Sie vielleicht schon wissen, im Dezember durch Walt[h]er Straram in Paris aufgeführt. Straram will auch das *Violinkonzert* in Paris herausbringen, sobald ich über das Material verfügen kann, wenn möglich schon im Januar. [...] Wegen der Uraufführung des *Violinkonzerts* schweben hier noch Verhandlungen. Sollten sie sich zerschlagen, schicke ich Ihnen gleich Partitur u. Klavierauszug.” *W-UE*, 9.
38. Weill, letter to UE, 9 April 1925; *W-UE*, 13. Shortly thereafter, Frenkel’s concert management published a brochure with excerpted reviews from the seasons 1923/24 and 1924/25. The brochure’s back page listed Frenkel’s repertoire, where Weill’s concerto appears with a tentative title, “Konzert mit Bläserbegleitung.” Stefan Frenkel Papers, Music Division, New York Public Library for the Performing Arts.
39. “Ich kann Ihnen die erfreuliche Mitteilung machen, dass – wie mir telegrafisch mitgeteilt wurde – in Paris anlässlich der grossen internationalen Kunstgewerbeausstellung bei einem 3tägigen Musikfest der dortigen Sektion der Intern. Ges. mein *Konzert für Violine u. Blasorchester* zur Uraufführung kommt. Dirigent: Straram. Solist: Da Rieux (der unter Kussewitzki das Prokofieff Konzert uraufführte). Diese Aufführung ist umso bemerkenswerter, als bei der Ausstellung selbst Deutschland nicht vertreten ist.” Letter to UE, 11 May 1925; *W-UE*, 13.
40. “Anbei sende ich Ihnen die erste, ausserordentlich günstige Besprechung der Pariser Uraufführung meines *Violinkonzerts*. Die Art der Veröffentlichung im ‚Börsen-Courier‘ u. die Bedeutung dieses Blattes lassen die Kritik als besonders wichtig erscheinen, u. es wäre sehr wünschenswert, wenn Ihr Propagandabüro die wichtige Tatsache dieser Aufführung auch an deutsche Musik- u. Tageszeitungen weitergeben würde. Der grosse Erfolg des Stückes wird mir aus Paris von verschiedenen Seiten bestätigt. Irgend eine Änderung scheint nicht nötig zu sein. Bitte teilen Sie mir mit, ob Sie die Absicht haben, den Klavierauszug jetzt herauszubringen. Der Pariser Geiger Darrieux wird das Konzert noch mehrfach spielen u. ich denke, nach diesem Erfolg wird auch Szigeti es studieren. Frenkel will es zunächst in Dessau u. Berlin spielen.” Letter to UE, 22 June 1925; *W-UE*, 15.
41. “In Ermangelung deutscher Architektur und deutschen Theaters ist soeben in der Großen Kunstgewerbeausstellung deutsche Musik zu Ehren gekommen. In dem neuen, so überaus gelungenen Theater der Ausstellung, das von Perret erbaut ist, dem Paris sein einziges modernes Haus, das ‚Théâtre des Champs Elysées‘ verdankt, wurden von der Société Internationale de Musique Contemporaine drei Symphoniekonzerte gegeben, bei denen neben den Franzosen Milhaud, Ravel und Florent Schmitt, dem Spanier de Fallo [*sic*], dem Russen Strawinsky, dem Engländer Berners, dem Rumänen Mihalovici, Schönberg, Honegger, Casella usw. der junge Deutsche Kurt Weill mit einem großen, dreiteiligen ‚Concerto für eine Geige und Blasinstrumente‘ einen starken Erfolg errang. Kurt Weill ist mit Hindemith einer der seltenen Deutschen, die hier in Paris Gehör und Verständnis gefunden haben.  
Im vergangenen Winter wurden im ‚Vieux Colombier‘ seine leidenschaftlichen ‚Frauentänze‘ [*sic*] uraufgeführt. Dieses ‚Concerto‘ zeigte Weills Kunst im Juni seiner Reifezeit. Seine Musik hat Nerven und Muskel, ist rhythmisch sehr vital, ist stolz und von einer Spannkraft, die im Zaume schäumt. Den Franzosen gefällt die Klarheit seines Stils: und man weiß, daß diese ihre erste Forderung in allen Künsten ist. Unter den ‚intellektuellen Romantikern‘, wie sie die neuesten deutschen Musiker nennen, nehmen sie Kurt Weill mit besonderer Vorliebe in ihre Konzerte auf.” *Berliner Börsen-Courier*, 17 June 1925.
42. Goll was in Paris at the time, and certain metaphors in this review (e.g., “im Juni seiner Reifezeit”) would match his style. Two weeks after the review appeared, Weill announced to UE that he had begun composing *Der neue Orpheus*.
43. See Weill, letter to UE, 10 September 1924; *W-UE*, 8.
44. “Kurt Weill, qui n’est âgé que de vingt-cinq ans est un des musiciens les mieux doués de la jeune école allemande. S’il n’a pas le dynamisme, la fougue passionnée d’Hindemith, il est en possession d’un métier d’une sûreté tout à fait exceptionnelle. On avait déjà pu juger de son mérite avec son quatuor exécuté par le quatuor Roth aux Concerts de la *Revue Musicale* et par des mélodies chantées par M<sup>me</sup> Herlinger à ces mêmes concerts.  
M. Walther Straram nous a révélé le concerto pour violon avec accompagnement d’instruments à vent et de contrebasse. Cette œuvre a été servie par une exécution
- incomparable. Jouée par M. Marcel Darrieux et par les merveilleux instrumentalistes réunis par M. Straram, elle a été présentée dans des conditions idéales. Elle a déçu pourtant un public qui s’intéresse aux œuvres étrangères à condition qu’elles lui apportent une révélation d’une originalité frappante. Or ce concerto, écrit avec une rare ingéniosité, demeure dans l’atmosphère un peu grise des œuvres de l’école allemande issue de Max Reger. Il se divise en deux mouvements, un *Andante* majestueux et massif et un *Finale* très vif en forme de tarentelle. Trois mouvements épisodiques viennent s’interposer entre l’*Andante* et l’*Allegro*. L’écriture est constamment tendue. La trame contrapontique est d’une finesse excessive. Musique dense et serrée. Pas d’air, pas de lumière. Je conçois fort bien que le public ne soit pas séduit par une œuvre si peu faite pour plaire, mais on doit reconnaître la remarquable habileté de l’auteur dans l’art de doser et d’équilibrer les sonorités de l’orchestre et son sens de la polyphonie. En son genre le *Concerto* de Kurt Weill est une œuvre parfaitement réussie.” *La revue musicale* 6, no. 10 (August 1925): 145.
45. Weill had left Dessau for Berlin in April 1918 and returned only once (for a four-month engagement as rehearsal pianist at the opera under Hans Knappertsbusch in the fall of 1919). Weill’s parents had moved to Leipzig in the spring of 1920.
46. “[I]ch fahre schon morgen, Mittwoch früh, nach Dessau, um vor- u. nachmittags bei den Proben zu sein, weil der Solist erst Donnerstag zur Probe kommt. Donnerstag kommt dann mein Stab nach: mein Fräulein Frau, Peter u. die Gratenau. Donnerstag abend um 9 fahre ich nach Berlin zurück, da ich mich von den Dessauer Spiessern nicht feiern lassen möchte.” Weill, postcard to Albert and Emma Weill, 27 October 1925; Ronald Sanders Papers, Manuscript and Archives Division, New York Public Library. A facsimile of this postcard and the English translation appear in *Kurt Weill Newsletter* 24, no. 1 (spring 2006): 11.
47. In 1924/25, Weill gave music lessons to Peter Bing. On the back of a page torn from Weill’s pocket calendar for the week of 7–13 June 1925, Weill notated a short autobiographical sketch that seems to have been the basis for Bing’s article (in his sketch Weill oddly assigned op. 13 to the Violin Concerto, and the oddity made it into Bing’s article); the page survives in WLRC, Series 30, Box 8 (Peter Bing Collection), Folder 1.
48. “[J]etzt ist die erste Probe vorbei. Vorläufig klingt es noch scheußlich, u. ich fürchte, es wird auch morgen noch viel zu wünschen übrig lassen. Hoebelin ist tatsächlich sehr untüchtig. Er kann weder dirigieren noch probieren – das ist böse. Die Leute lachen, spielen dauernd falsch (was er nicht einmal merkt), u. von Disziplin ist keine Spur. Böse sein kann ich ihm nicht. Er tut mir leid. Denn er übernimmt sich. Er ist weder auf neue Musik eingestellt noch kann er sie gestalten; aber er glaubt auf diese Weise Karriere zu machen.  
Von mir ist es eine Dummheit, den Dessauern, die von allen die Dümmersten u. Spießigsten sind, dieses etwas rauhe, begrifflose, ganz dissonante Stück vorzusetzen. Es wird auf einmütige Ablehnung stoßen. Man muß schon mit allem guten Willen eine Portion Schönberg verdaut haben, ehe man diese Musik begreifen kann. Die höhnische Haltung des Orchesters u. die Ohnmacht dieses Dirigenten macht mich recht nervös – [...] Jetzt probe ich mit dem Xylophonspieler. Er ist katastrophal u. es ist so gut wie sicher, daß er den 2. Satz schmeißt.” *W-LL(g)*, 54; translation emended from *W-LL(e)*, 44–45.
49. “[D]ieses gottverdammte Drecknest Dessau hat einen so düsteren Eindruck auf mich hinterlassen, dass ich tagelang unbrauchbar war. Ich habe noch nie eine so hochmütig ablehnende Atmosphäre erlebt wie bei diesem Gesindel. Da sie die Tanzsuite von Bartok, eines der wertvollsten u. leichtverständlichsten Werke unserer Zeit, das in 60 Städten Beifallsstürme erzeugt hat, mit völligem Schweigen aufgenommen haben, konnte ich für mein Konzert keinen Erfolg erwarten. Dazu kommt die unglückliche Konstellation. Hoesslin ist sehr unbeliebt. Und das mit Recht. Einen solchen Grad von Untüchtigkeit habe ich nicht für möglich gehalten. Die Aufführung war böse – bis auf den Geiger, der ausgezeichnet war. Die Kritiken sind vollkommen negativ, u. solange Herr v. Hoesslin dort ist, sieht mich Dessau nicht wieder.” *W-Fam*, 307–08; translation emended from *WPD(e)*, 48.
50. “musikalischer Bluff,” *Volksblatt für Anhalt*, 30 October (signed “J. B. A.”); “wildgewordene ‚Polyphonie‘,” *Dessauer Zeitung*, 30 October (signed “Dr. Hachtmann”); “futuristisch hypermodern,” *Anhalter Anzeiger*, 31 October (signed “E. H.”); “Das Bizarre, Groteske steht viel zu sehr im Vordergrund.” *Magdeburgische Zeitung*, 4 November 1925 (signed “Dr. O. T.”).
51. “merkwürdige Sprödigkeit und Dürftigkeit,” *Allgemeine Musik-Zeitung*, 20 November 1925. Seidl (1863–1928), a writer and music critic, was a friend of Richard Strauss, a Wagner expert, and dramaturg at Dessau’s theater from 1903 to 1928. His “souring of mothers’ milk” remark was reprinted in other papers, notably in *Musikblätter des Anbruch* 7, no. 10 (December 1925): 562.
52. “Orchester und Geige laufen lange Strecken teilnahmslos (das ist die atonale Selbständigkeit) neben einander her, und auch das Xylophon mit seiner schallenden Fröhlichkeit kann den Hörer nicht auf die Dauer trösten. Die absolute Unabhängigkeit der Einzelstimmen mag eine stolze Errungenschaft sein; aber sie ermüdet den Zuhörer ungemain. Sie bleibt ein Werk des Intellekts, dem die Blutwärme des lebendigen Organismus fehlt.” *Anhaltische Rundschau*, 30 October 1925 (signed “v. K.”).
53. “Weill sucht wie so viele moderne Musiker durch ein seltsam zusammengestelltes Kleinorchester besondere Wirkung zu erzielen. Schon das äußere Bild ist grotesk genug: ein kleines Häuflein Bläser und vier großmächtige Contrabässe, dazu ein Xylophon!” *Dessauer Zeitung*, 30 October 1925 (signed “Dr. Hachtmann”).
54. “Die Blasorchesterbegleitung des Weillschen Konzerts besonders, die recht gewollt eigenwillig ist, bewußt mit überlieferten Instrumentationsgesetzen bricht, den einzel-

nen Stimmen der Begleitung, ein wenig experimentierend scheint es fast, ganz neue Rollen zuweist, zeigt es auch. Aber in dem Violinpart liegt Musik." *Dresdner Nachrichten*, undated clipping (signed "Dr. N.").

55. *Musikblätter des Anbruch* 7, no. 10 (December 1925): 550–51.
56. "Die deutsche Sektion der Intern. Ges. f. neue Musik hat für das Zürcher Musikfest mein *Violinkonzert* vorgeschlagen. Die eingereichten Werke müssen bis zum 10. Dez. in Winterthur sein. Ich bitte Sie daher, so schnell wie möglich die Partitur mit der Adresse Internationale Gesellschaft für neue Musik, p. A. Herrn Reichardt, Winterthur, Ryffenberg, abzuschicken. Sollte die Partitur noch in Dessau sein, so veranlassen Sie bitte telegraphisch das Notwendige." Weill, express postcard to UE, no date [postmark illegible; note by UE: "replied 9.XII.25"]; photocopy in WLRC, Series 41, Box 1.
57. "Wegen der Züricher Aufführung des *Violinkonzerts* sind Verhandlungen mit einem berühmten Dirigenten im Gange. Wird die Partitur vervielfältigt? Wenn nicht, so lassen Sie bitte eine Abschrift herstellen. Das Orchestermaterial soll am 1. April in Zürich sein. Im Auftrag der deutschen Sektion soll ich Sie bitten, in diesem Fall von einer Leihgebühr oder dergl. abzusehen." Weill, letter to UE, 29 January 1926; *W-UE*, 28.
58. "Das Sekretariat der I.G.N.M. beschwert sich darüber, dass das für den 1. April angeforderte Material meines *Violinkonzerts* nicht gekommen ist. Bitte schicken Sie gleich das fehlerfreie Material, das schon in Dessau gebraucht wurde. Hoffentlich ist die Partitur schon abgeschrieben. Ein Exemplar wird sofort in Zürich für Vorproben gebraucht, das andere will Busch umgehend haben. Beides sehr dringend!!" Weill, letter to UE, 23 April 1926; *W-UE*, 32.
59. Weill, letter to UE, 18 March 1926; photocopy in WLRC, Series 41, Box 1.
60. "Bei meiner Dresdener Premiere habe ich die Erfahrung gemacht, dass es uns immer falsch ausgelegt wird, wenn wir uns – in welcher Form auch immer – über die eigene Produktion äussern. Ich möchte [mich] darum ganz prinzipiell nicht mehr über meine Werke äussern u. bitte Sie, einen anderen Musiker damit zu beauftragen. Der junge Kapellmeister Peter Bing [...] wäre bereit, das zu übernehmen." Weill, postcard to the editorial department of *Pult und Takstock*, 12 April 1926; photocopy in WLRC, Series 41, Box 1.
61. "Das Werk ist im Frühjahr 1924 entstanden. In ihm ist dem Soloinstrument ein Orchester gegenübergestellt, das auf Streicher, mit Ausnahme der Kontrabässe, verzichtet und außer diesen nur mit je zwei Flöten, Klarinetten, Fagotten, Hörnern, einer Oboe, einer Trompete und Schlagzeug besetzt ist. Der Verzicht auf den Streicherklang kommt naturgemäß dem Soloinstrument sehr zu statten, das sich mit Leichtigkeit von dem herberen Klang des Blasorchesters abhebt.  
Zwei Sätze größeren Umfangs und bedeutenderen Charakters rahmen das Werk ein. Der erste, *Andante con moto*, besteht aus einer Art Variationen-Folge über eine anfänglich vorgetragene akkordliche Figur. Der letzte, *Allegro molto un poco agitato*, ist ein tarantellaartiges Stück, das hauptsächlich durch sein Brio besticht. Zwischen diese beiden Ecksätze schiebt sich nun eine Gruppe von drei kleineren Stücken, 'Notturmo', 'Cadenza' und 'Serenata' betitelt, die im architektonischen Aufbau des Werkes einen entschiedenen Ruhepunkt bedeuten. Das Notturmo, in dem das Xylophon eine große Rolle spielt, ist ein wahres 'Nachtstück' im Hoffmannschen Sinne, die 'Cadenza' mit besonderer Verwendung der Trompete ein Paradedstück für den Solisten, schließlich die 'Serenata' ein sehr zartes, melodisches Gebilde.  
Die melodische Linie der durchweg kammermusikalisch geführten Stimmen zeichnet sich durch ihre Kantabilität, ihren weiten, nirgends durch starre Taktgliederung eingezwängten Atem aus; kontrapunktisch selbständige Führung herrscht auch im Orchester vor. Der Part des Soloinstruments, trotz großer Schwierigkeiten dankbar, gibt dem Solisten Gelegenheit zur Betätigung aller virtuosen Vorzüge. Neben vielen Stellen, in denen die Solovioline melodisch führend ist – ich denke besonders an die ausgedehnten Schlußbögen der beiden Ecksätze –, finden sich auch wieder solche, die scheinbar nur als Passagenwerk und Fiorituren der Geschicklichkeit des Solisten zuliebe geschrieben scheinen; aber auch diese wollen als Melodie aufgenommen und erfüllt werden, sind sie doch trotz ihrer Bewegtheit melodisch gedacht und erfunden. Reiche Erfindung, verbunden mit hervorragender Kraft der Gestaltung hat hier ein zweifellos aus der Menge hervorragendes, in sich abgeschlossen ruhendes Werk geschaffen." Peter Bing, "Violinkonzert von Kurt Weill," *Pult und Takstock* 3, nos. 5/6 (May/June 1926): 114.
62. Cf. Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM): Ihre Geschichte von 1922 bis zur Gegenwart* (Zurich: Atlantis, 1982), 144. See also Scherchen's letter to his wife, 10 January 1926, in Hermann Scherchen, *Alles hörbar machen: Briefe eines Dirigenten, 1920–1939*, ed. Eberhardt Klemm (Berlin: Henschel, 1976), 116.
63. The second chamber music concert was the festival's fourth (and last) concert. It featured Nikolai Myaskovsky's Piano Sonata no. 4, op. 27; Arthur Honorée's Septet for flute, string quartet, female voice, and piano; Anton Webern's *Fünf Stücke*, op. 10, for orchestra; Weill's Violin Concerto op. 12; and Hans Krása's *Pastorale und Marsch* for chamber orchestra.
64. "Die Aufnahme meines Werkes war eine begeisterte. Für die Musiker war es 'das positivste Ergebnis des Festes' u. auch das Publikum benahm sich anständig. Ich habe zahlreiche Annahmen, besonders in Amerika!" Weill, letter to Albert and Emma Weill, no date [end of June 1926]; *W-Fam*, 323.
65. More than fifty reports and reviews by about forty different reviewers (some writing for more than one publication) survive in a scrapbook formerly owned by Frenkel, now in the Music Division of the New York Public Library for the Performing Arts; photocopies in WLRC, Series 30, Box 13.
66. Copland's review was as brief as it was damning: "Last, and probably least, was a *Concerto* for violin and wood wind orchestra [*sic*] by Kurt Weill, a young German. The less said about this very dull work, the better, particularly since there seems to be a certain tendency to regard his more recent one-act opera, *Der Protagonist*, as quite important." *Modern Music* 4, no. 1 (January/February 1927): 31. Downes did not attend the festival but wrote a report based on a review by Arthur Eaglefield Hull for the *Manchester Guardian*: "Kurt Weill is the only composer who adopts the atonal style whole-heartedly, and he moves in it with a certain assurance." *New York Times*, 25 July 1926.
67. "Das Werk [...] ist mit seinen drei kleinen Nachtmusiken zwischen den großen Ecksätzen so klar disponiert, in der kammermusikalischen Zeichnung so gekonnt und dabei doch so selbstverständlich fließend, daß es keiner weiteren Worte bedarf." *Dresdner Neueste Nachrichten*, 26 June 1926.
68. "Es ist richtige Kammermusik, mit drei Serenaden-Mittelsätzen, immer an den Grenzen der Tonalität, brillant, temperamentvoll, in jeder Wendung den Musiker zeigend, der Zukunft in sich hat und das schon in Gegenwart umzusetzen vermag." *Musikblätter des Anbruch* 8, no. 7 (1926): 297.
69. "eine biegsame Formkraft trägt es (der innere der drei Sätze hat die bezeichnende originelle Gliederung eines Notturmo, einer Kadenz und einer Serenade) – alle drei sind voll aparten Humors, von seltsamen Dingen in Klang und Rhythmus. Der Hauptsatz ein kleines Meisterstück mit seinen ideellen motivischen und formalen Beziehungen." *Berliner Morgenpost*, 29 June 1926.
70. "Die Formung, stark rhythmisch betont, ist außerordentlich klar und sicher," *Frankfurter Zeitung*, 28 June 1926; "reich an Plastik, interessant in der Form," *Kasseler Tageblatt*, 4 July 1926; "Zielsicherheit der Anlage," "Baumeisterlichkeit und rhythmische Vielfältigkeit," *B.Z. am Mittag*, 12 July 1926; "Die dreisätzig Formanlage des klassischen Konzertes wird beibehalten, der Inhalt aber, sowohl in melodischer und harmonischer, als auch in charakterologischer Beziehung erneuert," *Berliner Börsen-Zeitung*, 26 June 1926.
71. "Busonis Schule verrät sich allenthalben: formale Gewandtheit, Zug zu fantastischem und kapriziösem Formenspiel, da und dort geistreiche Exponierung des thematischen Materials." *Zürcher Post*, 26 June 1926. Sulzberger belonged to Busoni's circle during his years in Zurich. Other critics who noted the influence of Busoni were Jacques Handschin, *Der Bund* (Bern), 29 June; Kastner, *Berliner Morgenpost*, 29 June, and *Düsseldorfer Nachrichten*, 30 June; and Weißmann, *Die Musik* 18, no. 11 (August 1926): 836.
72. "Ein rhythmisches Motiv wird Säule des Baus, in drei Sätzen." *Die Musik* 18, no. 11 (August 1926): 836. "Weills Phantasie erscheint nur im Formalen besonders schöpferisch. [...] Wie in Mahlers 7. Sinfonie sind die einzelnen Sätze gedanklich und stimmungsmäßig untereinander verbunden. Die sinfonische Einheit wird außerdem verbürgt durch einen das ganze Werk kennzeichnenden triebhaften Rhythmus." *Dresdner Anzeiger*, 29 June 1926.
73. "In den inhaltlosen Ecksätzen bewältigte der Geiger Stefan Frenkel die Violinübungen technisch und im musikalischen Instinkt meisterhaft. Doch sprachen die kleinen Nachtmusiken der Mittelsätze, Notturmo und Serenata, die Mahlersche Stimmungen weiter auskosten, in der eigenartigen Orchester- und namentlich Schlagzeugbehandlung an." *Kölnische Zeitung*, 26 June 1926.
74. "die freien Formen des zweiten Satzes [...] bieten auch in der Orchesterbegleitung viel des Reizvollen und Anmutigen." *Hannoverscher Courier*, 30 June 1926.
75. "Im Orchesterteil empfindet er absolut modern, hingegen glaubte er, wohl aus Gründen konzertanter Wirkung, die Prinzipalstimme reichlich konventionell halten zu müssen. Das ergibt eine Stildiskrepanz, die man gerne vermißt hätte; denn in Anfang und Schluß des ersten Satzes sind derart eigene neue Züge von starker Stimmung angetönt, der Satz steigert sich in derart musikalischer, zum Teil herb-strenger Weise, daß man interessiert dieses gehaltvolle Musikstück verfolgt; auch wenn die Instrumentation in ihrem Grau in Grau gehaltenen Kolorit wenig reizt. Auch der dreiteilige Mittelsatz, als Ganzes eine Nachtmusik darstellend, hat seine Momente; der erste Teil gaukelt ein reizvolles vorüberhuschendes Nachtbild vor; Die 'Cadenza', von wenigen Trompetentönen angefeuert, läßt ein gedankvolles Selbstgespräch von gelegentlich improvisatorischem Schwung hören, und die Serenata reizt namentlich durch die klangliche und instrumentale Variation des Begleitrythmus. Echten Finalefluß weist der letzte Satz auf; er wirkt gelegentlich etwas schulmeisterlich in der Kontrapunktik; vor der tarantellahaften Stretta vermittelt eine waldwebenartige Partie den nötigen Stimmungsgegensatz." *Neue Zürcher Zeitung*, 25 June 1926.
76. "Die Behandlung der Geige ist in alter Art, konzertantes Passagenwerk und Figuration wechselt mit melodischer Kantilene, während die Harmonik bisweilen recht kraus anmutet." *Neue Freie Presse*, 3 July 1926.
77. "Kurt Weill nun bleibt in seiner Melodik in hohem Grade bei der Kantilene, jener Form des Melodischen also, die den Untergrund funktionaler Harmonik voraussetzt. Zwei oder mehrere solcher Melodien werden verbunden, eine doppelte funktionale Spannung schwingt somit mit, die harmonische Wirkung steigert sich, die polyphone Erhörbarkeit aber leidet, trotz der klugen Wahl dieses glänzendsten Ensembles, in seiner guten Wirkung nur ermöglicht durch den fast brutalen Griff dieses Komponisten, der alle Schwächen überspannt. Weill steht zwischen den Stilen. Dies ist besonders auch aus der chromatischen Bedingtheit seiner Harmonien zu ersehen. Er ist stärkster, neuartiger Harmoniker (er bleibt Harmoniker), so daß die häufigen, rein begleiteten Stellen von größter Wirkung sind. Es liegt ein merkwürdiger Drang in seinen Harmonien, kaum im Kontrapunktischen." "Die neue Musik des Jahres (Schluß)," *Melos* 5, nos. 11/12 (December 1926): 370–71.

78. “der letzte noch nicht ganz reif im Ausbalancieren des Bläserklangs, aber von erquickendem rhythmischen Auftrieb.” *Berliner Morgenpost*, 29 June 1926. “Die Violine, die schwierigste Aufgaben zu lösen hat [...] kommt nicht immer gegen den Klang des kleinen Orchesters an, ein Beweis dafür, daß Weill im Kompositionstechnischen noch so manches zu erraffen haben wird.” *Vossische Zeitung*, 30 June 1926.
79. “Wie Busoni, strebt Weill nach Leichtigkeit, aber zugleich auch nach ‚neuen Gestaden‘, und wenn Busoni in seinem Violinkonzert die Bläser als zum Soloinstrument komplementär in den Vordergrund stellt, so benützt Weill als Begleitkörper nur Bläser. Letzteres erweist sich allerdings als gefährlich, da man das beim Begleiten öfters erforderliche Pianissimo einem Bläserorchester nur schwer ablocken kann.” *Der Bund*, 29 June 1926.
80. “Man mag auch hier auf das Beispiel Strawinskij für die Ausschließung des Streichkörpers hinweisen. Ich glaube aber doch, daß Kurt Weill in seiner Gegenüberstellung der Geige und eines nur den Kontrabaß als Streichinstrument zulassenden Orchesters durchaus auf eigenem Boden steht. [...] Es ist zweifellos Geist vom Geiste Busonis, der sich kundgibt. Die Vermeidung des Gemeinplätzlichen geht so weit, daß man zuweilen nur diesen negativen Vorzug empfindet. Von einem Werk, das beim ersten Erscheinen den Beifall eines Publikums erwirbt, kann man nicht gut sprechen. Dieses Konzert zeigt immer und überall ein grämliches Gesicht, obwohl es in oft gefälligen Rhythmen einhergeht. Man spürt ein Andersseinwollen, nicht immer ein Andersseinmüssen. Die künftige Entwicklung Kurt Weills, dieses hochbegabten jungen Künstlers, wird zeigen, ob er alles Krampfge abschütteln kann. Seine Instinktsicherheit ist nicht zu bezweifeln.” *Die Musik* 18, no. 11 (August 1926): 836f.
81. “der Weißmann-Senf. Nach dem vernichtenden Urteil über Schönberg sind die Bemerkungen über mich gerade boshaft genug, um meinen musikalischen Ruf nicht zu gefährden. Ich bin sehr zufrieden damit.” Weill, letter to Lenya, 19 July 1926; *W-LL(g)*, 57; translated in *W-LL(e)*, 47.
82. Stefan Frenkel mentioned Jarnach’s dislike of the concerto in an interview with Lenya’s second husband, George Davis, on 26 April 1955. Frenkel recalled “hot and long” discussions with Jarnach about the concerto and taking his violin to Jarnach’s home, where he played the concerto to prove it was a good piece. Typewritten notes by George Davis, WLRC, Series 37, Box 1, Folder 9.
83. “einen Sturm von Intrigen gegen mich zu entfesseln. Da man mir künstlerisch nicht beikommen kann, stellt man mich jetzt als einen charakterlosen Schieber hin, u. beeinflusst alle massgebenden Kreise in diesem Sinne. Jeden Tag höre ich eine neue Klatscherei gegen mich, u. alle laufen sie bei dem Einen zusammen.” Weill, letter to Albert and Emma Weill, 22 July 1926; *W-Fam*, 326; translated in *W-LL(e)*, 49–50n.
84. David Drew interprets the sketches found on the last page of a gathering that contains Weill’s continuity draft for *Der neue Orpheus* as a draft for another violin concerto; *Kurt Weill: A Handbook* (London: Faber, 1987), 160.  
A prospective performer of Weill’s concerto was the violinist Georg Kulenkampf. In December 1928 one of UE’s journals announced a chamber concert in Magdeburg with Walter Beck as conductor; aside from Weill’s concerto, the program was supposed to include works by Schoenberg and Janacek among others (*Pult und Taktstock* 5, no. 10 [December 1928]: 126; see also *Anbruch* 11, no. 1 [January 1929]: 52). As no reviews have come to light, and the Magdeburg city archive holds no documents that would confirm a performance, the planned concert was presumably canceled.
85. In addition to his performances in Dessau and Zurich, documentation exists for the following concerts:  
Halle, 11 October 1926, cond. Heinz Unger  
Dresden, 11 January 1927, cond. Eduard Mörike  
Warsaw, 28 October 1927, cond. Grzegorz Fitelberg  
Berlin, 16 February 1928 cond. Heinz Unger  
Stuttgart, 2 November 1928, cond. Carl Schuricht  
Dortmund, 3 December 1928, cond. Wilhelm Sieben (program: Franz Schubert, Symphony no. 6, D 589; Weill, op. 12; Hector Berlioz, *Symphonie fantastique*)  
Nuremberg, 19 February 1929, cond. Bertil Wetzelsberger (program: W. A. Mozart, Symphony no. 38 [“Prague”], K 504; Gustav Mahler, “Der Tamboursg’sell,” “Ich bin der Welt abhanden gekommen,” “Um Mitternacht”; Weill, op. 12; Paul Hindemith, Concerto for Orchestra op. 38)  
Königsberg (radio broadcast of the Ostmarken-Rundfunk), 1 October 1929, cond. Hermann Scherchen  
Frankfurt, 6 January 1930, cond. Ernest Ansermet (program: J. Haydn, Symphony no. 103; Weill, op. 12; Igor Stravinsky, *Le chant du rossignol*; Maurice Ravel, *La valse*)  
London (radio broadcast of the BBC), 20 October 1933, cond. B. Walton O’Donnell.
86. Interview with Davis (see note 82). Frenkel recalls a last-minute substitution in Kharkov, but such a substitution is confirmed only for Odessa (reviews there mention Beethoven’s Violin Concerto). UE’s *Werke-Kartothek* lists requests for rental materials from Kharkov, Kiev, and Odessa (the last entry shows the penciled annotation “storniert” [canceled]); photocopy in WLRC, Series 30, Box 12, Folder 19.
87. *Musical America*, 10 April 1930. The program had opened with Mendelssohn’s *Melusina* Overture. Weill’s concerto was followed by Marco Enrico Bossi’s *Intermezzi Goldoniani* for string orchestra, Wagner’s “Der Venusberg” (from the Paris version of *Tannhäuser*), and Berlioz’s “Hungarian March” from *La damnation de Faust*.
88. “Beide haben einiges Gemeinsame. Sie sind im Ornamentalen reich, dabei präzise in der Form und bleiben von Anfang bis zum Schluß Solistenkonzerte in dem Sinn, daß der Solist glänzen kann. Beide sind geschickt und klug, mit Überlegenheit gearbeitet und bedeuten innerhalb der Werke ihrer Schöpfer viel mehr als dies bei den oben genannten Klavierkonzerten Kreneks und Strawinskij der Fall ist. Sie sind aber auch unleugbar etwas romantisch und effektvoller als moderne Musik sein will. Weill ist dabei herber und in seiner Linienführung strenger als Toch. Über den reinen Versuch sind beide nicht hinausgekommen; sie haben aus ihrer Persönlichkeit heraus Ausgezeichnetes geschaffen. Diese Werke haben etwas Vollendetes in dem Sinn, daß sie Resultate zurückgelegter Wege sind; sie lassen weder in eine Entwicklung [*sic*] hineinsehen noch die Art des Weitergehens vermuten. Deshalb ist das Problematische bei ihnen stark zurückgedrängt; es ist trotz aller Freiheit wenig gewagt; sie stehen auf sicherem Boden, gefallen oder gefallen nicht, aber sie geben kaum Veranlassung die Frage der Möglichkeit eines modernen Solistenkonzerts aufzurollen. Sie sind modern, soweit es die Musik war, als die Werke entstanden. Aber man mag so gar nicht vom Werk aus in unbekannte Zukunft weiter sehen sondern bescheidet sich mit dem Ablauf dieses Musikgeschehens. Die Welt dieser Musik hört auf, wenn die Wirklichkeit ihrer Töne verklungen ist. Das ist anders bei Krenek, bei dem man über den Versuch hinaus die Möglichkeiten ahnt.” *Sozialistische Monatshefte* 32, no. 5 (May 1926): 348.
89. “Auch diese frühe Arbeit des in wenigen Jahren zu einer repräsentativen Erscheinung der jungen deutschen Musik emporgestiegenen Kurt Weill wurde schon mehrfach in der Provinz gespielt. Wir danken Heinz Unger die sehr sorgfältige und stilsichere Berliner Erstaufführung. Das Violinkonzert schließt eine Reihe von instrumentalen Werken ab, zu denen Weill durch seine Studien bei Busoni angeregt wurde. Es stellt (nach Strawinskys Vorbild) gegen ein solistisch besetztes Bläserorchester mit Kontrabässen [die Violine], teils als obligate, teils als konzertante Stimme. Der Ausgleich gelingt nicht restlos. Die Ecksätze führen in die Nähe des ‚Protagonist‘, der als erstes entscheidendes Werk nach dem frühere Entwicklungswerte zusammenfassenden Konzert entstand. Dramatische Entladungen springen aus der konstruktiven Polyphonie des Anfangs heraus. Die Aneinanderreihung und gewichtsmäßige Verteilung der gegensätzlichen Episoden entspricht Weills dramatischer Technik. Was dort Vorteil ist, gefährdet hier die organische Einheit. Die schöne Stelle am Ende des ersten Satzes, wo die Geige in ruhigen Bögen über den leise hüpfenden Holzbläsern schwebt, nimmt die Lyrik des ‚Royal Palace‘ voraus. Fließender, rhythmisch gestrafft die Anlage des Finales. Neuartige Klangbilder huschen vorbei, die Geige treibt über Lyrisches vorwärts, mündet in eine glänzende Stretta. Drei kleine Gebilde, zum Mittelsatz verbunden: Notturmo, Cadenza, Serenata. Das Strawinskysche ist unverkennbar. Aber es ist ganz persönlich gefaßt, mit sicherer Hand und feinem Witz geformt. Geige gegen Xylophon, virtuose Passagen gegen Trompetenfanfaren, Gitarrenpizzicati gegen eine lockere Flötenmelodie: das sind glänzende Einfälle. Diese famosen Sätzchen ragen durch ihre Konzentration über die anderen Teile des Konzerts hinaus.” *Berliner Börsen-Courier*, 18 February 1928.
90. “Im Stück schneiden sich die Linien von Weills Entwicklung; Busonische Luzidität ist noch darin, die kompakte Polyphonie spielerisch meidet, freilich auch noch jene melodische Plastik sich versagt, die Weill späterhin so schlagend ausformte; ein deutlicher Strawinskij mit der klassizistischen, übrigens sehr gemeisterten Klarheit des Klanges, auch manchem Bläsereffekt; dem späteren Weill schon in dramatischer Schärfe, die die klassische Balance oft genug dementiert; vor allem aber einem höchst merkwürdigen, grell expressiven und schmerzlich lachenden Mahler, der alles sichere Spiel unter die Macht der Frage setzt und so bereits von der Sachlichkeit abstößt in den gefährlichen surrealistischen Raum des heutigen Weill. Das Stück steht exponiert und fremd: also an der rechten Stelle. Es ließe sich denken, daß Weill nach der Verdichtung seiner letzten Arbeiten wieder auf seine extensivere Fülle, seinen harmonischen Wagemut zurückgreift, sie nun vollends zu präzisieren.” *Die Musik* 27, no. 5 (February 1930): 379.
91. “in den Händen eines engherzigen, kunst- und zeitfremden Oberlehrertums”; “an den paar großen Zeitungen.” “Musikkritik,” *Der Scheinwerfer: Blätter der Städtischen Bühnen Essen* 1, nos. 14/15 (May 1928): 21.
92. *Stuttgarter Zeitung*, 16 November 1970.
93. Clipping in WLRC, Series 30, Box 13, Folder 13. The movements of Vivaldi’s concerto are listed as “Allegro, Largo, Allegro,” which matches the designations of RV 553 in B-flat major, although it could have been RV 549 in D major, which has Largo e spiccato as the second movement.
94. See Friedrich Geiger, “Die ‘Goebbels-Liste’ vom 1. September 1935: Eine Quelle zur Komponistenverfolgung im NS-Staat,” *Archiv für Musikwissenschaft* 59, no. 2 (2002): 104–112. Prior to the ban, Nazi-dominated city councils canceled running productions and planned performances of Weill’s works.
95. *Radio Times*, 13 October 1933 (listing on p. 138, with an introductory article by Ernst Schoen on p. 90); *Berlingske Tidende*, 20 December 1933.
96. For the B-side of this record (MGM E3179), Cole chose Anton Webern’s *Vier Stücke*, op. 7. Two years later, on 28 April 1957, Ajemian would again perform Weill’s concerto, this time with Dimitri Mitropoulos (who had studied piano with Busoni) conducting. That concert—the first of four in a series called Music for Moderns, which combined jazz and contemporary music—paired Weill’s work with Duke Ellington’s suite *Such Sweet Thunder*.
97. In another twist, Ajemian’s husband, George Avakian, who was head of Columbia Records’ jazz and pop album departments, became interested in Weill’s music and initiated the recording of “Mack the Knife” by Louis Armstrong on 28 September 1955 (released on Columbia 4-40587). This “unorthodox chain of events” was reported in *Billboard*, 29 October 1955.  
Perhaps prompted by MGM’s release of the Violin Concerto, Stefan Frenkel contacted UE on 8 August 1955 to ask whether he could obtain exclusive performing rights for Weill’s concerto for a two-year-period. UE’s response of 23 August 1955



- was sympathetic to the idea but referred Frenkel to Associated Music Publishers, with whom he should check whether a conflicting agreement existed; photocopy of UE's letter in WLRC, Series 30, Box 12, Folder 24.
98. Unidentified clipping; WLA, Box 83, Folder 9.
99. Dates in parentheses give year of recording (not release):
- MGM E3179 (1955): Anahid Ajemian, vn; MGM Wind Orchestra, cond. Izler Solomon  
 Westminster WST-17087 (1964): Robert Gerle, vn; unnamed ensemble, cond. Hermann Scherchen  
 RCA Classique RL 37090 (1975): Nell Gotkovsky, vn; Radio-Sinfonieorchester Frankfurt, cond. Eliahu Inbal  
 Deutsche Grammophon 2709 064 (1975): Nona Liddell, vn; London Sinfonietta, cond. David Atherton  
 Candide QCE 31105 (1975): Susanne Lautenbacher, vn; Detmold Wind Ensemble, cond. Jost Michaels  
 MusicMasters CD 6-40164 (1987?): Naoko Tanaka, vn; Orchestra of St. Luke's, cond. Julius Rudel  
 ADDA 590033 (1989): Rodrigue Milosi, vn; Orchestre de Caen, cond. Jean-Louis Basset  
 Newport Classic NCD 60098 (1990?): Yuval Waldman, vn; Amor Artis Orchestra, cond. Johannes Somary  
 Ondine ODE 771-2 (1991): Waltraut Wächter, vn; Leipzig Radio Symphony Orchestra, cond. Max Pommer  
 Simax PSC 1090 (1991): Eivind Aadland, vn; Norwegian Wind Ensemble; cond. Ole Kristian Ruud  
 Harmonia Mundi HMC 901422 (1992): Elisabeth Glab, vn; Ensemble Musique Oblique, cond. Philippe Herreweghe  
 KMK 005 (1993?): Emmy Verhey, vn; Koninklijke Militaire Kapel; cond. Pierre Kuijpers  
 Virgin Classics VC 5 45056 2 (1994): Christian Tetzlaff, vn, cond.; Soloists of the Deutsche Kammerphilharmonie  
 London CD 452 481-2 (1995): Chantal Juillet, vn; Rundfunk-Sinfonieorchester Berlin, cond. John Mauceri  
 ASV CD DCA 987 (1996): Michael Guttman, vn; Rheinische Philharmonie, cond. José Serebrier  
 EMI 7243 5-56573-2 9 (1997): Frank Peter Zimmermann, vn; Berliner Philharmoniker, cond. Mariss Jansons  
 Nimbus NI 5582 (1998): Daniel Hope, vn; English Symphony Orchestra, cond. William Boughton  
 Radio Netherlands 93090 (1998): Alexander Kerr, vn; Ebony Band, cond. Werner Herbers  
 Pan Classics 510 109 (1999): Stefan Tönz, vn; Luzerner Sinfonie-Orchester, cond. Jonathan Nott  
 Orfeo C 539 001 A (2000): Henri Raudales, vn; Münchner Rundfunkorchester, cond. Gerd Müller-Lorenz  
 Calliope CAL 9392 (2003): Régis Pasquier, vn; Orchestre de Picardie, cond. Edmon Colomer  
 Hyperion CDA67496 (2004): Anthony Marwood, vn, cond.; Academy of St Martin in the Fields.
100. The stereophonic recording (Westminster WST-17087) omits mm. 235–267 of the third movement; Irving Kolodin's liner notes make no mention of the cut. In addition, the recording in effect skips m. 197 of the same movement.
101. **Fh** was the only score available in Vienna at the time (the manuscript copy, **Fm**, was still in the United States with Associated Music Publishers). A facsimile of page 94, which shows the ending of Scherchen's "vi-de" cut, is in *WPD(e)*, 39. Robert Gerle's papers, located at the University of Maryland, include an annotated violin part from **SeI** that does not show the cut, although it has some cryptic markings at m. 235.
102. The best-known example of Scherchen's notorious practice, usually accompanied by drastic marks in the composers' holograph scores, were cuts in Hans Werner Henze's *König Hirsch* (1956). Another well-known case is Scherchen's shortening of Mahler's Symphony no. 5.
103. A penciled entry on the first page of **Fh**, "29<sup>25</sup> Min. mit Sprünge[n]" (29'35" with jumps), may document the result of a test run before the actual recording (see Plate 2). The 1955 recording had used **Fm** (and does not show "jumps"); all recordings that appeared after Scherchen's were conducted from **Fe1/2**.
104. The first compact-disc recordings, for which this time limit was no longer relevant, followed the trend of performing the concerto in less than twenty-nine minutes (most recordings range between twenty-five and twenty-eight minutes). Oddly, a later recording by the Leipzig Radio Symphony Orchestra (with Max Pommer conducting and Waltraut Wächter as soloist), released on CD (Ondine) in March 1991, made the same cut as on Scherchen's recording.
105. Photocopy in WLRC, Series 30, Box 12, Folder 19.
106. Photocopy in WLRC, Series 41, Box 2. Weill's reply does not survive.
107. In 1993 UE sent photocopies of these records to WLRC (Series 30, Box 12, Folder 21). However, the list is clearly incomplete, as there are newspaper reviews of performances not on UE's list. For the years 1988–92 the list gives the following numbers: 1988 (12), 1989 (13), 1990 (20), 1991 (25), and 1992 (17).
108. Reviews of performances in Dessau (1925), Halle (1926), and Dortmund (1928): *Dessauer Zeitung*, 30 October 1925; *Das Orchester* (Berlin), 1 November 1926; *Tremonia* (Dortmund), 5 December 1928; *Dortmunder General-Anzeiger*, 11 December 1928; *Allgemeine Musik-Zeitung*, 8 February 1929.
109. "Besetzung: Solovioline, 10 Bläser, 4 Kontrabässe, Schlagzeug." *Musikblätter des Anbruch* 10, no. 6 (June/July 1928); facsimile in Kowalke, *Kurt Weill in Europe*, 387.
110. "Diese Beschränkung auf den unsinnlichen Ton der Bläser, erfordert nun im Spiel und Vortrag minutiöse Präzision wie genaueste Abwägung aller dynamischen Schattierungen." *Musikblätter des Anbruch* 7, no. 10 (December 1925): 551.
111. "Im übrigen bitte ich Dich nochmals, den Xylophonmann nicht aus den Augen zu verlieren (er muss es auswendig können u. für die Doppelgriffe am Schluss muss er die Hölzer sich zusammenstellen." Weill, letter to Peter Bing, 22 November [recte: September] 1926; WLRC, Series 30, Box 8 (Peter Bing Collection), Folder 12.
112. Wackers, *Dialog der Künste*, 168.
113. Iwan Goll, *Der neue Orpheus: Eine Dithyrambe*, Der rote Hahn 5 (Berlin-Wilmersdorf: Verlag der Wochenschrift *Die Aktion*, 1918); Iwan Goll, "Le Nouvel Orphée," in *Nouvel Orphée* (Paris: Éditions de la Sirène, 1923), 157–64; Iwan Goll, "Der neue Orpheus," in *Der Eiffelturm: Gesammelte Dichtungen* (Berlin: Verlag Die Schmiede, 1924), 7–11.
114. "Kennzeichen dieser deutlichen Lyrisierung sind die vorherrschenden Zeilensprünge sowie die generell reduzierte Interpunktion, mit der eine Aufweichung von traditioneller Syntax und Sinnzusammenhängen einhergeht. Zugleich gewinnt das einzelne poetische Wort, wie Goll es bereits in seinem poetologischen Essay *Das Wort an sich* ausgeführt hatte, gesteigerte Bedeutung. In diesem Kontext ist ebenfalls die zum Teil stark metaphorische Sprache des Gedichts zu sehen. Sie tendiert zu Wendungen, gar zu Wortneuschöpfungen, wie sie aus der expressionistischen Lyrik, aber auch aus der hohen Poesietradition bekannt sind ('Sternenmost', 'steilen' [Strophe 1]). Diesen erhabenen lyrischen Stil kontrastiert Goll mit lakonischen, alltagssprachlichen und teilweise geradezu grotesk anmutenden Formulierungen (,1 m 78 groß / 68 Kilo / Augen braun / Stirn schmal' [Strophe 4]). Durch diese gleichzeitige Verfügbarkeit sehr unterschiedlicher Stillagen – ein Verfahren, das an Apollinares surrealistische Sprachgestaltung erinnert – führt Goll zwischen beiden sprachlichen Ebenen bewusst Brüche herbei. Diese sind für den gesamten Gedichtvorgang prägend." Wackers, *Dialog der Künste*, 166.
115. For further details see Wackers, *Dialog der Künste*, 159–61, as well as Robert Vilain and Geoffrey Chew, "Iwan Goll and Kurt Weill: *Der neue Orpheus* and *Royal Palace*," in *Iwan Goll—Claire Goll: Text and Contexts*, ed. Eric Robertson and Robert Vilain, Publications of the Institute of Germanic Studies (University of London School of Advanced Study) 68 (Amsterdam and Atlanta, Ga.: Rodopi, 1997), 97–126.
116. "Ich arbeite gegenwärtig an einer Kantate für Sopran u. kleines Orchester (für Lotte Leonard)." *W-UE*, 17.
117. "Die Pariser Aufführung hat mir sehr genützt. Nur mit der Oper steht es noch faul. Aber mich reizt es doch gewaltig, eine neue zu schreiben. Heute war ich den ganzen Vormittag baden in 'Jungfernheide' (so was gibt's), dann hab ich gearbeitet (an einer Kantate für Lotte Leonard) u. jetzt höre ich Radio." Letter of 15 July 1925; *W-Fam*, 301.
118. "Ich habe für Lotte Leonard ein Concertino für Sopran, Violine u. Orchester geschrieben u. werde jetzt an ein Streichquartett gehen." Photocopy in WLRC, Series 40.
119. "Soeben vollendete ich ein neues Stück *Der neue Orpheus*, Concertino für Sopran, Geige u. Orchester (Text von Iwan Goll)." *W-UE*, 17.
120. Lotte Leonard (1884–1976) had studied voice in Berlin with Anna Wüllner, Jeanette Grumbacher de Jong, and Therese Schnabel. She achieved international recognition with her repertoire of Bach and Handel (cantatas and oratorios), Lieder, and modern concert repertoire. In 1933 she fled to Paris and in 1940 to New York, where she taught at the Juilliard School and at Mannes College. After her retirement, she moved to Israel.
121. "Mein jüngstes Werk, *Der neue Orpheus*, Kantate für Sopran, Solovioline u. Orchester ist von Lotte Leonard zur Aufführung angenommen. Ich möchte es nun Kleiber oder Klemperer zur Uraufführung übergeben. Können Sie mir dabei behilflich sein?" *W-UE*, 21.
122. "den Klavierauszug des Neuen Orpheus habe ich bekommen. Er ist im ganzen gut gemacht, nur manches ist ein bisschen zu überladen. Allerdings ist er in dieser Bleistiftschrift zur Einstudierung nicht zu gebrauchen, u. ich würde es für sehr angebracht halten, wenn Sie den Klavierauszug gleich stechen würden. [...] Zudem hat Albert Bing (Coburg) die Absicht, den neuen Orpheus in Berlin mit den Philharmonikern u. Lotte Leonard herauszubringen, voraussichtlich im Februar. Ich halte sehr viel von Bing u. würde ihm diese Uraufführung besonders gern anvertrauen. Bitte schicken Sie ihm sofort nach Fertigstellung des Materials die Partitur. Bevor der Klavierauszug des neuen Orpheus in Stich geht, würde ich Ihnen einige Änderungen vorschlagen." *W-UE*, 23.
123. This date is from UE's *Herstellkartei*; photocopy in WLRC, Series 30, Box 12, Folder 32/2. The Library of Congress entered the publication date as 23 November 1926.
124. An advertisement that appeared in the May/June issues of both journals still lists the work as op. 16 and even claims that an orchestral score, "U.E. Nr. 8471," is available for sale (priced at "Mk. 40,—"); facsimile in *WPD(e)*, 57.

125. Letter of 26 February 1926; *W-UE*, 29.
126. *W-UE*, 31.
127. Letter of 17 November [recte: September] 1926; *W-UE*, 40. (In the second half of September 1926, Weill similarly misdated at least two other letters: one to his parents ["22.11.26"] and one to Peter Bing [also "22.11.26"]; both were written, without doubt, in September. *W-Fam* corrects the error, but *W-UE* does not.)
128. See Weill, letter to Peter Bing, 22 November [recte: September] 1926.
129. "gewissermaßen als Prolog," letter of 23 February 1927; *W-UE*, 52.
130. "In Beantwortung Ihres Telegramms teile ich Ihnen mit, dass die Anregung der gleichzeitigen Aufführung meines *Orpheus* in der Staatsoper, die ich wegen des inneren Zusammenhangs beider Stücke sehr begrüßen würde, von mir ausging, u. dass ich Jarnach gebeten habe, die Partitur mir zur Verfügung zu lassen für den Fall, dass diese Kombination zustande kommt. Übrigens äusserte dabei Jarnach sein Befremden darüber, in welchem Zustand Sie ihm die *Orpheus*-Partitur geschickt haben. Ich bitte Sie nochmals dringend, meine Manuskript-Partituren, wenn Sie sie schon nicht kopieren lassen, wenigstens ein bisschen sorgfältiger zu behandeln." *W-UE*, 50f.  
 UE had submitted a piano reduction of *Der neue Orpheus* to the offices of the Allgemeiner Deutscher Musik-Verein (ADMV), which was planning its fifty-seventh annual festival (held in Krefeld in 1927). Because he thought it was difficult to judge the work from the piano reduction alone, Weill instructed UE to send the full score directly to Jarnach, who appears to have been a member of the program committee, Weill, postcard to UE, 3 February 1927; photocopy in WLRC, Series 41, Box 1. The ADMV performed Weill's *Quodlibet*, op. 9, on 12 June 1927.
131. See Weill, letter to UE, 2 May 1927; *W-UE*, 60. Hans Heinsheimer, head of UE's stage division, mentions nine performances for *Royal Palace* in a letter to Weill, 7 February 1928; *W-UE*, 109.  
 UE's *Werke-Kartothek* indicates that a music dealer in Erfurt named Kruspe, who was also a member of that city's arts committee, requested performing materials for *Der neue Orpheus* in January 1929, but no evidence has come to light that a performance took place; photocopy in WLRC, Series 30, Box 12, Folder 19. In September 1932, Scherchen programmed *Der neue Orpheus* (along with Rudi Stephan's *Musik für sieben Instrumente*, Heinrich Kaminski's *Drei Hymnen*, and Schoenberg's *Kammersymphonie*) for the fifth of six concerts with a soloists' chamber orchestra in Munich, though apparently the plan was never realized. See Scherchen's letter to his wife, 2 September 1932, in Scherchen, *Alles hörbar machen*, 147.
132. In addition to the major newspapers and journals and the regional papers that reported on the event, the nationalist, right-wing press also began to take note of Weill. Denouncing the Staatsoper's stagings of his works as a shameless abuse of tax-funded state property, one paper declared Weill's "compositional fabrication . . . un-German to the core, a brazen slap in the face to German nature and sensibility" ("Komponiererei ist undeutsch bis ins Mark, schlägt deutschem Wesen und Empfinden frech ins Gesicht"). Paul Zschorlich, *Deutsche Zeitung*, 4 March 1927. Similar wording can be found in Paul Schwers's review for the *Kreuzzeitung*, 5 March 1927, as well as explicitly anti-Semitic language in *Das deutsche Tageblatt*, 13 March 1927 (signed "—ego—").
133. David Drew has illuminated the complex background of some of these reviews in his article "Royal Palace and Its Critics," in *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His Seventy-fifth Birthday*, ed. David Rosen and Claire Brook (Hillsdale, N.Y.: Pendragon Press, 2003), 91–119.
134. "Nach wenigen Takten heftig losfahrender Musik tritt Delia Reinhardt als wohlgekleidete Frau von heute, ohne Erregung, vor den Vorhang. Man begreift es: was sie unter dem Titel ‚Der neue Orpheus‘ singend zu deklamieren hat, ist zwar ihre eigene Sache, jedoch von Iwan Goll, dem Dichter, und Kurt Weill, dem Komponisten, ihr in solcher Form in den Mund gelegt, daß sie einige Scheu haben muß, es gerade an dieser Stelle von sich zu geben. ‚Der neue Orpheus‘ könnte nämlich eine gute Kabarettnummer sein. Orpheus, das ist der auf die neue Zeit umgestellte Künstler, der doch an der Unwandelbarkeit der Dinge scheitert. [...] Kurt Weill nimmt das erheblich ernster, als es sich unter sotanen Umständen darstellt. Er hat daraus nicht eine Kabarettnummer, sondern eine Kantate gemacht, natürlich nicht ohne sich der Mittel der Groteske und der Satire zu bedienen. Er ist ja ein verteuftelt geschickter Kerl, weiß das Allerweltsrezept anzuwenden. Solange er melodramatisiert, zwischen Arie und Chanson schwebt, ist es nicht eben kurzweilig. Aber die ‚Ackerstraße des Alltags‘ erinnert ihn lebhaft an Strawinskys Geschichte des Soldaten, mit der er auch das Geigen Solo gemein hat. Dazwischen wird das Volkslied ‚Lang, lang ist's her‘ durch den Kakao gezogen. Arme Delia Reinhardt! Sie ist so vornehm, sie ist, in der Stimme, so einfarbig, so jenseits von Gut und Böse, daß man mit ihr leidet. Gott sei Dank, Orpheus hat sich das Herz entzweigeschossen. Es ist nichts mehr von ihm zu befürchten." *B.Z. am Mittag*, 3 March 1927.
135. "Man fand die Vorzüge des Komponisten denn auch weit glücklicher in seiner Kantate ‚Der neue Orpheus‘ bewährt, die, textlich ebenfalls von Goll, herrührend und der Idee nach mit ‚Royal Palace‘ verwandt, als Quasi-Ouverture der Oper vorausging. [...] Eine ins Geistige gehobene Varieténummer. Für melodramatisch behandelten Sopran, Solovioline und ein ungemein diaphanes Orchester. Delia Reinhardt, an sich viel zu treuherzig und gerade für diese Rolle, hatte sich an der Rampe der Staatsoper damit abzufinden." *Frankfurter Zeitung*, 4 March 1927.
136. "Mehr als die ‚tragische Revue‘ überzeugt mich von einer wirklichen Erfindungsgabe, von einer Fähigkeit einprägsamer Charakterisierung die als Prolog vorangestellte Kantate [...] ‚Der neue Orpheus‘ nach der Dichtung Iwan Golls, die die ewig gültige Bedeutung des Orpheus-Mythos stabilisiert und die mythologische Verankerung der ‚Royal Palace‘-Begebenheit zu repräsentieren hat. Sie vermittelt zwingender als das Hauptwerk die Möglichkeit einer neuen Formfindung in der Gattung melodramatischen Gesanges zwischen Arie und Chanson. Bewundernswert, mit welcher Sicherheit Delia Reinhardt die Illusion vervollständigt, als sei der erst im Werden begriffene Stil schon gefunden. [...] Die Anhänger der Musik von morgen, stark im Hause vertreten, setzten einen Beifall durch, der die Opposition nur wenig zur Geltung kommen ließ und allen am Werke Beteiligten nebst dem Komponisten und dem Dichter ein vielmaliges Erscheinen ermöglichte." *Berliner Börsen-Zeitung*, 3 March 1927.
137. "Golls Dichtung eines ringenden Künstlertums, im Gedanklichen schön, durchflücht Bilder von poetischem Glanz mit modernen Sprachbanalitäten. Und Weill folgt. Er wechselt von der Lyrik der Arie zur Keckheit des Chansons hinüber und bildet aus Stillosigkeiten einen Stil. Seinen Stil, den er mit gut gemischten Orchesterfarben untermalt. In Delia Reinhardt hatte er eine jedes Lobes würdige Interpretin." *8-Uhr Abendblatt*, 3 March 1927.
138. "Delia Reinhardt [...] trug zu Beginn vor dem Vorhang eine moderne Kantate Weills vor, die in gewissem inneren Zusammenhange mit der Oper steht. ‚Der neue Orpheus‘, Text auch von Iwan Goll, witziger als die Oper, freche Darstellung des guten alten Orpheus, wie er der armen Welt von heute erscheint, warmer Umschlag auf ihre Wunden, bald im Zirkus, bald im Kriegerverein, im Variété, als Organist, als Mahler-dirigent, im Kino, im Radio, Euridice erwartet ihn am Schlesienschen Bahnhof mit Tüllhut und Regenschirm, die dumme, verarmte Welt, die ihn immer erwartet, und er erschießt sich im Wartesaal. Ich glaube hier schlägt der Text die Musik. Diese hätte ich mir spritziger, pointierter, satirischer, gebändigter gedacht, daß sie den Text deutlich trägt. Aber sie ergeht sich in einer reichen Sinfonik, als hätte sie ein Stück Lyrik dem Spaß entgegenzusetzen. Die Partitur ist interessant, nur die Solovioline des Orpheus, sonst tiefe Streicher, keine Hörner – und müßte doch in allen Höhen spritzen. Immerhin ein Schritt auf dem Wege, wie die Oper selbst, durch Grenzgebiete in eine Zukunft, die langsam genommen sein will." *Dresdner Neueste Nachrichten*, 4 March 1927.
139. "‚Der neue Orpheus‘ [stammt] gleichfalls von Weill, die bitter-ernste Komposition eines abgeschmackten Gedichtes, gleichfalls von Goll. Arie und Chanson sollen hier zu einer Art Verschmelzung gelangen, und auch hier, wie in ‚Royal Palace‘, wird die Gestaltung eines tragischen Vorganges mit heiteren oder grotesken Mitteln erstrebt. Das, was Dichter und Komponist erstreben, ist vielleicht so übel nicht; doch an dem, was sie erreichen, erkennen wir, daß ihnen durchaus die Kraft fehlt, ihr Vorhaben durchzuführen. Mehr noch als in der ‚Royal Palace‘-Musik scheitert in dieser Kantaten-Musik der Komponist daran, daß er, als eine vorwiegend dramatische Natur, keine Leichtigkeit aufbringt und kein Lächeln des Humors. Selbst dort, wo er komisch sein will, wie bei den Worten: ‚Jeder ist Orpheus. Orpheus, wer kennt ihn nicht? Ein Meter achtundsiebzig groß, achtundsechzig Kilo, Augen braun, Stirn schmal, steifer Hut, katholisch, sentimental, von der Demokratie, und von Beruf ein Musikant‘, verzieht er nur das Gesicht zur Grimasse. Die Musik ist im ganzen herbe und unsinnlich und nicht so ohne weiteres eigenartig; immerhin muß gesagt werden, daß viel Ernst und Können spielerisch an die Lösung von unwürdigen Aufgaben verschwendet worden ist." *Vossische Zeitung*, 4 March 1927.
140. "Berlin, Too Has Its Jazz Opera," *Musical Courier* 94, no. 12 (24 March 1927): 5. In light of this dismissive review, Drew points to conceivable influences of an allegiance between Leichtentritt and Jarnach, which may have come into play after the rift between Weill and Jarnach in July 1926; Drew, "Royal Palace and Its Critics," 114–16.
141. See Weill, letter to UE, 22 June 1927; *W-UE*, 67.
142. *Österreichische Musik-Zeitschrift* 14, no. 11 (November 1959): 495; and 15, no. 1 (January 1960): 46. The station II. Wien broadcast the program.
143. BBC Written Archives Centre; photocopy in WLRC, Series 30, Box 22, Folder 1.
144. Croft-Jackson filed his report on 7 November 1952: "This is most capable, even brilliant in places. The scoring is nicely calculated and lets the voice through, there is colour and variety and there is certainly vulgarity (which I consider relative but never unhealthy or dead)—in brief, it boils down to this (in fairness). Kurt Weill knew what he wanted and wrote it down. I quite like it although I think it unsuitable for Home or Light." In a postscript he noted a discrepancy between the opus numbers found on page one and page three, which proves that Weill's holograph full score was being circulated.  
 Fulton remarked on 26 November 1952: "The work of a *real* composer—a man who knows music, and knows *about* music. This is clear; it would sound amusing apart from the text. But would we want to broadcast the text itself? I think not. I am no German scholar, but can see that the words constitute, in fact, a somewhat spivvish document. In short, the irony of lampoonery is missing in both words and music. We could not find a place for it in our programmes—unless it is part of our policy to air, from time to time, outmoded 'social documents.'" BBC Written Archives Centre; photocopy in WLRC, Series 30, Box 22, Folder 1.
145. BBC Written Archives Centre; photocopy in WLRC, Series 30, Box 22, Folder 1. Isaacs (1909–1997), whose musical background included private piano lessons with Egon Petri in Berlin in 1930, also dismissed *Die Dreigroschenoper* in the same memorandum: "I think this is one of the last works we should dream of reviving. It expresses the very essence of the most decadent period in all European culture during this century (typified in this country by Christopher Isherwood's books about Berlin)—a period which I think we would do well to forget. I cannot speak about 'Mahagonny' with the same conviction, but I must admit that I regard Weill as a completely bogus composer." In a memorandum of 8 December 1952 he wrote: "[Weill's music] is a strange mixture of sociological awareness coupled with musical vulgarity and superfi-

ciality. The attempt to bring the dance hall into the concert room was considered very 'modern' in 1930, when the Dreigroschenoper was the rage in Berlin, but it has entirely lost its topicality, and now-a-days simply sounds low-class."

146. The work's first stage performance took place in Krefeld, Germany, in April 1995. Bernard Gillardeau and Madeleine Bart choreographed the piece for an evening's program, "Liebesleid und Liebeslust" (love's sorrows and joys), that combined Weill's cantata with Claudio Monteverdi's "Lamento d'Arianna" and Carl Orff's *Carmina Burana*. *Der neue Orpheus* featured Andrea Hanson (soprano) and Klaus Peter Diller (solo violin). The program was repeated in 1996 in Mönchengladbach. Other stage productions were mounted in Dessau in 1997 and in 2004, choreographed by Arila Siegert and Gregor Seyffert, respectively.
147. On Canterino CD CNT 1073, Cord Garben conducted Radio-Philharmonie Hannover of the North-German Radio (NDR), featuring Gabriele Rossmann and Volker Worlitzsch. Subsequent recordings appeared in 1996 (ASV CD DCA 987: Rheinische Philharmonie, cond. José Serebrier, Carole Farley, sop.; Michael Guttman, vn) and 2004 (Capriccio CD 60106: BBC Symphony Orchestra, cond. Sir Andrew Davis; Kathryn Harries, sop.; Michael Davies, vn).
148. Carbon copy in WLRC, Series 30, Box 3 (Paul, Weiss, Rifkind, Wharton & Garrison), Folder 8.
149. Reinhardt (1892–1974) was known for her Mozart repertory but also for such roles as Octavian (*Der Rosenkavalier*), the Empress (*Die Frau ohne Schatten*), Elsa (*Lohengrin*), and Elisabeth (*Tannhäuser*).
150. In 1937 Guilbert (1865–1944; some sources give 1867 as year of birth) played Mrs. Peachum in the second production of *Die Dreigroschenoper* in Paris. In August 1937, Weill composed two additional songs for her role in that production; cf. Drew, *Handbook*, 293f.
151. In a letter of 22 March 1930, UE had inquired about the performance durations for five of Weill's concert works: *Quodlibet*, *Frauentanz*, Violin Concerto, *Der neue Orpheus*, and *Das Berliner Requiem*; see note 106.
152. For reviews of the publication see David Drew, "Two Weill Scores," *Musical Times* 107 (September 1966): 797–98; and Elaine Padmore, "Weill, Kurt: Concerto for Violin, Wind, Percussion and Double Basses," *Music & Letters* 48, no.1 (January 1967): 95–96.