

Kurt Weill's Little Masterpieces

by

Abigail Kimball

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2016 by the
Graduate Supervisory Committee:

Judy May, Chair
Amy Holbrook
Anne Kopta

ARIZONA STATE UNIVERSITY

May 2016

ABSTRACT

This study focuses on three songs from stage works of Kurt Weill (1900-1950): “September Song” from *Knickerbocker Holiday* (1938), “Speak Low” from *One Touch of Venus* (1943), and “Lost in the Stars” from *Lost in the Stars* (1949). All from Weill’s time in the United States, these songs are adaptable as solos and have become American standards performed in various arrangements and styles of popular music by many different artists.

The first part of this study is a biographical sketch of Weill’s life and music. It is intended to provide context for the three songs by tracing his beginnings as a German composer of stage works with volatile political messages, to his flight to the United States and his emergence as a composer of Broadway successes.

The second part is a commentary on the composition of the three selected songs. The lyrics and musical content are examined to show how Weill’s settings convey the dramatic mood and meaning as well as the specific nuances of the words. Description of the context of these songs explains how they were textually and musically intended to advance the plot and the emotional arc of the dramatic characters. The popularity of these songs endures beyond their original shows, and so there is discussion of how other artists have adapted and performed them, and available recordings are cited.

Weill’s songs, his little masterpieces, have proven to be truly evocative and so attractive to American audiences that they have undergone myriad adaptations. This study seeks to provide the personal and historical background of Kurt Weill’s music and to demonstrate why these three songs in particular have proven to have such lasting appeal.

ACKNOWLEDGMENTS

I would like to thank my vocal professor and advisor, Judy May, for all of her continued and unfailing support in this degree. I have learned so much from her and continue to use both the vocal technique and practical advice I have gleaned from her over the years.

Thank you to Anne Kopta for her support, vocal lessons, and her ability to help me take responsibility for myself, and to always be prepared.

Since I first stepped into Dr. Amy Holbrook's Mozart theory class, I have enjoyed learning music theory. I would also like to thank her for all of her incredible attention to detail, and editing expertise on this document.

To Dr. William Reber, I thank him for always having a door open for me. He was always there to tell me the hidden facts about any musical subject.

Thank you to all of the music school professors and staff for their help and patience in preparing me to finish this degree. I have learned so much from all of them!

Thank you to Amy Chou for offering the class on "How to graduate with your Doctorate." It was extremely helpful, and without it I would not be writing these acknowledgments.

Thank you to Alfred Music and TRO Essex Music Group for allowing me to use the musical examples and lyrics contained within this document.

I would like to thank my family and friends for their love, support, help, and encouragement.

Lastly, I would like to thank God for helping me to finish this document. Luke 1:37, "For with God nothing shall be impossible."

TABLE OF CONTENTS

	Page
LIST OF MUSICAL EXAMPLES.....	v
CHAPTER	
1 INTRODUCTION	1
2 WEILL BEGINNINGS	5
Early Years	5
Weill and Lenya.....	10
Brecht and Weill.....	13
3 WEILL IN GERMANY	16
<i>Mahagonny Songspiel</i>	16
<i>Aufstieg und Fall der Stadt Mahagonny</i>	18
<i>Die Dreigroschenoper</i>	20
<i>Happy End</i>	22
4 WEILL IN TRANSITION	26
<i>Die Bürgschaft, Der Silbersee, and Weill's Escape from Germany</i>	26
Wandering Abroad.....	31
5 WEILL IN AMERICA.....	35
<i>Knickerbocker Holiday</i>	35
<i>One Touch of Venus</i>	38
<i>Street Scene</i>	43
<i>Lost in the Stars (Opera)</i>	49

CHAPTER	Page
6 WEILL'S SONGS: ANALYSIS AND ADAPTATIONS	53
"September Song"	53
"Speak Low"	65
"Lost in the Stars" (Song).....	77
BIBLIOGRAPHY.....	89
APPENDIX	
A LYRICS TO SELECTED SONGS BY KURT WEILL	95
"LULLABY" FROM <i>STREET SCENE</i>	96
"SEPTEMBER SONG" FROM <i>KNICKERBOCKER HOLIDAY</i>	97
"SPEAK LOW" FROM <i>ONE TOUCH OF VENUS</i>	99
"LOST IN THE STARS" FROM <i>LOST IN THE STARS</i>	100
B LIST OF RECORDINGS	101
"SEPTEMBER SONG" FROM <i>KNICKERBOCKER HOLIDAY</i>	102
"SPEAK LOW" FROM <i>ONE TOUCH OF VENUS</i>	104
"LOST IN THE STARS" FROM <i>LOST IN THE STARS</i>	105
C COPYRIGHT PERMISSION	106
PERMISSION FROM ALFRED MUSIC.....	107
PERMISSION FROM TRO ESSEX MUSIC GROUP	108

LIST OF MUSICAL EXAMPLES

EXAMPLE	Page
1. “September Song” mm. 1-8.....	56
2. “September Song” mm. 17-24.....	57
3. “September Song” mm. 84-87.....	60
4. “Speak Low” mm. 1-8.....	67
5. “Speak Low” mm. 37-45.....	70
6. “Speak Low” mm. 54-62.....	71
7. “Lost in the Stars” Pickup Measure	79
8. “Lost in the Stars” Vocal Line mm. 5-12.....	79
9. “Lost in the Stars” mm. 10-12.....	80
10. “Lost in the Stars” mm. 28-30.....	81
11. “Lost in the Stars” mm. 45-51.....	83

CHAPTER 1

INTRODUCTION

For a vocalist, the discovery of Kurt Weill's music is like a prospector's dream. What first appears to be a single gem of a song leads to a vein of unexpected musical depth and historical significance. This paper, entitled "Kurt Weill's Little Masterpieces," was written as a companion to a lecture recital on Kurt Weill given at Arizona State University in Katzin Hall on February 16, 2014. It explores how, in his short life, Kurt Weill, a German of Jewish heritage displaced to America by the Nazis, evolved to compose some of the most beloved and enduring American songs of the twentieth century. In addition, this paper provides commentary on and analysis of three of these important Weill compositions.

Most scholars writing about Weill place him within a larger context, often focusing on the socio-political aspects of his work and that of his librettists.¹ Some studies have dealt with the operas: *Die Dreigroschenoper* (1928), *Aufstieg und Fall der Stadt Mahagonny* (1930), *Die Bürgschaft* (1931-32), *Die Silbersee* (1932-33) and *Street*

1 Susan Carol Cook, "Opera During the Weimar Republic: The 'Zeitopern' of Ernst Krenek, Kurt Weill, and Paul Hindemith (Volumes I and II) (Germany, Austria)" PhD. diss., University of Michigan, 1985.

Naomi Graber, "Found in Translation: Kurt Weill on Broadway and in Hollywood, 1935 – 1939," PhD. diss., The University of North Carolina at Chapel Hill, 2013.

McKenna Milici, "If She had Belonged to Herself?: Female Vocality in Kurt Weill's 'Street Scene'," M.M. thesis, The Florida State University, 2015.

Susan Beth Masters Wyatt, "Kurt Weill: A Song Composer in Wartime with Three Recitals of Selected Works of Mozart, Strauss, Bach, Schubert, and Others," D.M.A. thesis, University of North Texas, 1993.

Scene (1946), among others.² The study at hand focuses on three stage works from Weill's time in America and looks in some detail at three songs from these works.

The first half of "Little Masterpieces" is a biographical sketch of Weill's life and music. The purpose of this chronological survey is to provide a sense of Weill's strong personal character, his courage and stubborn fortitude, his unique and revolutionary musical ideas, and how these traits evolved and developed over time. Many scholars have been intrigued by Weill's life in Germany, and there is much debate regarding his early German work versus his later "American" compositions. Some say that he reached his musical peak in Germany and that in moving to America he lost his creative way. Other critics offer the opposite view, that Weill's talent finally bloomed in America and that his German works were merely the precursors to his eventual Broadway success. One particular paper, "Kurt Weill: One Composer and Two Worlds" by Caralee Hill³ contends that although Weill's work did progress and was not without American

2 Susan Clydette Harden, "The Music for the Stage Collaborations of Weill and Brecht," Ph.D. diss., The University of North Carolina at Chapel Hill, 1972.

Shiloh Harrison, "The Foundations of a City: The Musical and Textual Interrelation in Kurt Weill and Bertolt Brecht's 'Aufstieg Und Fall Der Stadt Mahagonny'," M.A. thesis, University of Waterloo (Canada), 2006.

Diana Stacie Diskin, "The Early History of Kurt Weill's 'Die Buergschaft', 1930 – 1933," Ph.D. diss., University of Southern California, 2004.

Michael M. Shahani, "The Three Collaborative Musical Theater Works of Kurt Weill and Georg Kaiser: Eclectic Musical Styles and their Relationships to Dramatic Situations and Characterizations," D.M.A. thesis, University of Hartford, 2006.

William Robert Thornhill, "Kurt Weill's 'Street Scene'," Ph.D. diss., The University of North Carolina at Chapel Hill, 1990.

3 Caralee Hill, "Kurt Weill: One Composer in Two Worlds," M.M. thesis, California State University, Long Beach, 2013.

influences, his musical goals and compositional approaches remained the same throughout his life. This conclusion represents one side of scholarly disagreement over Weill's early European and later American phases. In any case, many of his songs from his later years in the United States have become American classics that endure in the cultural realm of popular music. One dissertation, "A Performer's Guide to the American Musical Theater Songs of Kurt Weill (1900-1950)" by Robin Lee Morales,⁴ provides performance guidance for soloists who intend to perform Weill's American songs, not within their dramatic context, but as solo jazz or art songs.

The second half of "Little Masterpieces" provides a commentary on the composition of three of his famous songs: "September Song" from *Knickerbocker Holiday* (1938), "Speak Low" from *One Touch of Venus* (1943), and "Lost in the Stars" from *Lost in the Stars* (1949). In contrast to Morales's work, "Little Masterpieces" is concerned more with the timeless and adaptable nature of these songs. The lyrics and musical content are examined to show how Weill's settings convey the dramatic mood and meaning, as well as the specific nuances of the words. Description of the context of these songs explains how they were textually and musically intended to advance the plot and the emotional arc of the dramatic characters. Also discussed is how Weill composed each song to fit not only the character, but also the specific actor (and their vocal strengths and limitations) selected to premiere the role. The popularity of these songs endures beyond their original shows, and so for each there is discussion of how other artists have adapted and performed them, and available recordings are listed.

⁴ Robin Lee Morales, "A Performer's Guide to the American Musical Theater Songs of Kurt Weill (1900--1950)," D.M.A. thesis, The University of Arizona, 2008.

Weill's songs, his little masterpieces, have proven to be both intimate and evocative, wholly adaptable to the modern artist and universally appealing to an American audience. The study at hand seeks to provide the personal and historical background of Kurt Weill's music and to demonstrate why these three songs in particular have proven to have such lasting and universal appeal.

CHAPTER 2
WEILL BEGINNINGS

Early Years

On March 2, 1900, Kurt Weill was born in Dessau, Germany, southwest of Berlin. Though his youth remained relatively unaffected by the waves of nationwide political and economic turmoil, the circumstances leading up to his escape to America shaped Weill as the composer he would become. Weill's family was Jewish and involved in the Jewish community, which at that time had rediscovered the rich musical heritage of the Jewish faith. Weill's father, Albert Weill, was the synagogue's cantor and composer. He even published a set of chants for cantor and a cappella male choir in 1893.⁵ Kurt's mother, Emma Weill, was more a literary type; as Douglas Jarman describes her, "through her, the family possessed an extensive and up-to-date library."⁶ According to Ronald Taylor,

...belief in the power of art, especially of music, to raise the level of man's spiritual awareness, to complement the force of religion, found its place in Emma Weill's personal worldview and had its part in the spiritual and moral atmosphere that she helped create around her children.⁷

As further described by Ronald Taylor, Kurt Weill had a loving, affectionate, and closely connected family.⁸ Albert Weill was a faithful servant to traditional Orthodox views and though his wife was "perhaps more emotional and more liberal than her

5 Ronald Taylor, *Kurt Weill: Composer in a Divided World* (London: Simon and Schuster, 1991), 2.

6 Douglas Jarman, *Kurt Weill, an Illustrated Biography* (Bloomington: Indiana University Press, 1982), 13.

7 Taylor, *Kurt Weill: Composer in a Divided World*, 3.

8 *Ibid.*, 5.

husband,” “she was also a woman of firm conviction and principle.”⁹ Music played a large role in the Weill household not only because Albert Weill was a composer and cantor, but because Emma Weill played piano “and was a sufficiently skilled versifier to have a religious poem published which was designed to be sung to a well-known chorale melody.”¹⁰ While Kurt Weill did not continue to observe the rituals of Judaism as an adult, he never denied his faith, but continued to support the Jewish people in the midst of World War II.¹¹ His Jewish roots influenced some of his early music and some of his later works as well.

Weill’s two brothers and one sister did not pursue music, though the young Kurt was quickly discovered as a musical talent.¹² His father began teaching him piano at age six, and three years later, he began lessons with Margarete Evelyn-Schapiro.¹³ His piano skills were impressive at age ten and he first appeared in public as a pianist at age fifteen. It was around this time, in his early teens, that Weill began to compose. Among his first compositions were a song cycle, a piano piece, and even an opera entitled *Zriny*.¹⁴ Weill’s father saw the talent his son exhibited and decided to get him composition and

9 Ibid., 3-5.

10 Ibid., 6.

11 Neil W Levin, "Kurt Weill: Biography," Milken Archive of Jewish Music - People – Kurt Weill, Accessed January 5, 2015. <http://www.milkenarchive.org/people/view/all/597/Kurt+Weill>.

12 Taylor, *Kurt Weill: Composer in a Divided World*, 2.

13 Ibid., 6.

14 The Kurt Weill Foundation for Music, "Kurt Weill Works by Date," 2016, Accessed February 5, 2016. <http://www.kwf.org/pages/by-date.html>.

theory lessons with Albert Bing, who was the musical director at the Dessau Opera House. Weill studied for three years with Bing before matriculating at the Hochschule für Musik in Berlin. Although he was successful at the school, writing a symphonic poem that was deemed worthy for the Hochschule orchestra to play and even winning a scholarship from the Felix Mendelssohn Foundation, Weill was forced to leave the school due to his family's financial hardship in the spring of 1919. Germany was on the edge of collapse after the First World War. Weill used the unfortunate circumstance of having to leave school as an opportunity to pursue an intimate and more hands-on study of composition instead.¹⁵ In 1919, he took up a position as *répétiteur*, accompanist and vocal coach at the Dessau Opera House under his old teacher, Albert Bing, and the famous German conductor Hans Knappertsbusch.¹⁶ Only a few months later, Weill was appointed as the staff conductor for the Lüdenscheid Opera House. Any excitement this prestigious appointment may have caused the young Weill was short-lived. His Lüdenscheid experience led him to push beyond the traditional conductor path, because, as Jarman describes it, “work as a conductor at one of the small, provincial German opera houses was unrewarding, devoted, in the main, to the preparation of rather trivial operettas.”¹⁷ Weill wanted more; he wanted to be a composer.¹⁸ Ferruccio Busoni, the music director of the Prussian Ministry of Education, accepted Weill as one of his

15 Ethan Mordden, *Love Song: The Lives of Kurt Weill and Lotte Lenya*. (New York: St. Martin's Press, 2012), 28.

16 Joseph Stevenson “Hans Knappertsbusch,” All Music, accessed January 5, 2015, <http://www.allmusic.com/artist/hans-knappertsbusch-mn0000040115/biography>.

17 Jarman, *Kurt Weill, an Illustrated Biography*, 14.

18 Ibid.

composition students. Tuition for the Berlin academy was free, per Busoni's request, but Weill still needed money to live on, so he worked at a bar playing piano at night, and as an organist at the local synagogue on the weekends.¹⁹ Busoni was a wonderful teacher and friend to Weill; their relationship was always collaborative, never competitive. Weill often spoke fondly of his experience with Busoni. In 1925, Weill wrote,

At this stage there were no longer any 'pupils.' He called us 'disciples'; he gave no lessons but let us breathe his being, which though manifesting itself in all realms, always culminated in music... It was an exchange of ideas in the very best sense, without any pressure to voice opinions, without any self-satisfaction, without any sign of envy or malice; and the recognition of any creativity that betrayed talent and ability was unqualified and enthusiastic.²⁰

According to Jarman, Weill was reported to have been one of Busoni's favorite pupils.²¹

Around the time he was studying with Busoni, Rudolf Kastner, the music critic of the *Vossische Zeitung*, a German newspaper, commented on the young Weill's appearance: "Two bright eyes flickered behind spectacles. In conversation he revealed himself to be an unusually serious, clear-sighted and characterful person."²² This serious young composer found himself with the ideal instructor in Busoni. Their collaborative effort gave Weill the confidence he needed to embark on his career as a professional composer. Because Busoni's teaching strategies encouraged Weill to be confident in his work and

19 Ibid, "Kurt Weill Brief Biography," The Kurt Weill Foundation for Music, 2012, accessed January 5, 2015, <http://www.kwf.org/brief-biography-600-words>.

20 Quoted in Schebera, Jürgen, *Kurt Weill: An Illustrated Life*, (New Haven: Yale University Press, 1995), 34.

21 Jarman, *Kurt Weill, an Illustrated Biography*, 16.

22 Ibid.

musical style, he was integral to Weill's compositional persona and his development.

However, another person would emerge as an even greater influence, on both his musical style and future career, the love of his life, Lotte Lenya.

Weill and Lenya

Kurt Weill first met Lotte Lenya in 1922 in Berlin, when she auditioned for Weill's ballet *Zaubernacht*. She describes their first meeting:

When I was called to the stage, the producer said, 'Miss Lenya, I would like to introduce you to our composer Kurt Weill,' and I said, 'Where is he?' The producer indicated that he was sitting in the orchestra pit but I couldn't see him. I only heard a soft voice say, 'Very glad to meet you, Miss Lenya,' but I never actually saw him. And although I did get the job I didn't take it so I didn't see him again at that time.²³

Lenya would not meet Weill again until the summer of 1924. She was sent to pick him up from the train station and bring him back to the estate of Georg Kaiser (a playwright collaborating with Weill), where she was to stay for the summer. Lenya describes her second meeting with Weill:

One Sunday morning he [Georg Kaiser] said, 'Lenya, there's a young composer coming – I'm writing a one-act libretto for him...would you mind picking him up at the station?' Well the shortest was to row a boat across the lake. I'll never forget the way he looked. He had a blue waistcoat...just a little taller than I, very neat and correct, with very thick glasses...he wore a little bow tie and one of those typical borsalino hats – at that time very fashionable, most musicians wore a certain style of black brimmed hat. I said, 'Are you Mr. Weill?' and he said he was and I invited him to enter the boat. So we sat down and I rowed – in typical German fashion I rowed him. And while I was rowing he looked at me and after a while he said, 'You know, Miss Lenya, we have met before.' I said, 'Oh, really? Where?' And he reminded me of that ballet audition.²⁴

Weill and Lenya's relationship blossomed that summer. They were married two years later, in 1926. According to Lys Symonette and Kim H. Kolwalke, they stayed

23 Jarman, *Kurt Weill, an Illustrated Biography*, 20.

24 Ibid.

together out of a creative need that transcended the normal.²⁵ Music was the most important thing in their relationship. They inspired each other: “She was giving voice to his music and he was giving music to her voice.”²⁶

Throughout their marriage, both Lenya and Weill sought the company of other romantic partners; many times they knew of each other’s other companions. Their relationship, much like Weill’s music, was progressive. Though history speculates that Lenya sought out more affairs than he, Weill had affairs of his own. Her affairs were more frequent and lacked deep connectivity, while Weill’s alternative partners were more serious.²⁷ Lenya claimed she pursued other partners because Weill was always busy with his music and he was unable to provide the intimacy she required. Some believe that Weill pursued his affairs as some sort of retaliation, but no matter what, it is certain that their relationship survived because Weill and Lenya were each other’s artistic muses. This unconventional pairing lasted until 1933, when Weill fled Germany. At this point Lenya had the attention of a handsome Austrian tenor, and Weill was in love with Caspar Neher’s wife. Because Weill had his own affair, he cast Lenya’s lover in two shows with her so that Lenya and the Austrian tenor could be together. The pair divorced amicably

25 Lys Symonette and Kim H. Kolwalke, eds., trans., *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* (Berkeley and Los Angeles: University of California Press, 1996), 2.

26 Ibid., 2.

27 Ibid., 3.

that year. They met again in 1935, when Weill took Lenya with him to America, against the advice of nearly all of his friends. Nevertheless, they remarried in 1937 and remained together until Weill's untimely death at age 50 in 1950.²⁸

28 Ibid.

Brecht and Weill

From the beginning of his career, Weill was undoubtedly ambitious; thus, he sought equally ambitious collaborators. Furthermore, he understood that his operas needed to be relevant, that they needed to stand apart both topically and musically, especially from traditional opera. Bertolt Brecht, one of Weill's earliest and most well-known collaborators, could help in the pursuit of these goals. Brecht was best known for his vision of "Epic Theater," but he was also a radical Marxist. Whether or not the young Weill wholly embraced Brecht's radical politics remains unclear; however, he certainly seemed drawn to Brecht's visions of a new form of opera. Brecht's politics helped make their collaboration controversial and "relevant," and lent much promotional value to their collective work.

Epic Theater focused on the idea that the audience should be objective observers as a play unfolds onstage. The audience should not be lured into emotional involvement with any of the characters. Instead, the audience assumes an omniscient role by viewing each scene as a temporary suspension of present reality. Brecht describes Epic Theater's effects on his audiences:

The dramatic theater's spectator says: Yes, I have felt like that too – Just like me – It's only natural – It'll never change – The sufferings of this man appall me, because they are inescapable – That's great art; it all seems the most obvious thing in the world – I weep when they weep, I laugh when they laugh.

The epic theater's spectator says: I'd never have thought it – That's not the way – That's extraordinary, hardly believable – It's got to stop – The sufferings of this man appall me, because they are unnecessary – That's great art; nothing obvious in it – I laugh when they weep, I weep when they laugh.²⁹

²⁹ "Bertolt Brecht and the Epic Theater," Classnotes: Oregon State University, accessed December 17, 2014, <http://oregonstate.edu/instruct/ger343/brechtet.htm>.

Brecht's ideas for this new type of theater fascinated the young Weill, who knew collaboration with Brecht would bring about the relevance he so desperately sought. Together, the two decided to revolutionize opera, beginning with the setting of five of Brecht's Mahagonny songs from his *Die Hauspostille* (a collection of 50 poems). This new type of revolutionary opera included Epic Theater's ideals: breaking the fourth wall, involving the audience in the performance with placards, continual interruptions of the stage action to remind the audience that they were not merely observing through a window, controversial social messages, bawdy characters and lyrics, and absurd plotlines. Weill would revisit this idea in an attempt to be revolutionary – apart from Brecht – later in his career, with the opera *Street Scene*.

Brecht's notoriety in the literary field and Weill's blossoming composing career (a Universal Edition's "young hopeful")³⁰ were both furthered by their collaboration, even if their friendship was sometimes strained.³¹ Ronald Taylor notes that Brecht was a self-centered man who carefully cultivated his appearance in order to deny his bourgeois origins.³² Willy Haas, the editor and founder of *Die literarische Welt* (The Literary World), describes Brecht's look: "The steel-rimmed glasses of a schoolmaster, the close-cropped hair of a convict and the tattered leather jacket of an old member of the Bolshevik party...He spoke in a very supercilious tone, harshly and in abstract terms."³³

30 Ibid., 105.

31 Gregg Wager, "Kurt Weill," The Orel Foundation, 2015, accessed December 12, 2014, http://orelfoundation.org/index.php/composers/article/kurt_weill/.

32 Taylor, *Kurt Weill: Composer in a Divided World*, 101.

33 Ibid., 101.

Taylor noted further that Brecht's self-centered, hedonistic personality attracted many women and carried through to his professional life as well.³⁴ This egotistical attitude became more and more apparent to Weill during the years they would work together and eventually drove them apart. Their collaboration began in 1927, although Weill and Brecht may have met as early as 1922 or 1923, when, according to the composer Nicolas Nabokov, he [Nicolas], "together with Isadora Duncan, the Russian poet Sergei Esenin, Brecht, and Weill, had 'sniggered indecently' at the old-fashioned Russian world presented to them by Stanislavsky's Moscow Art Theater at a performance of [Anton Chekhov's] *The Three Sisters* in Berlin."³⁵ Regardless of when Weill and Brecht first met each other, their first collaboration began, as described by Lenya,

[In a] very famous theatre restaurant in Berlin called "Schlichter," Kurt and Brecht visited each other quite often and started discussing what they could do together. I think Kurt suggested at that time that he would like to set the five *Mahagonny-Gesänge* and in that way, the *Little Mahagonny* came to life.³⁶

This first collaboration led to Brecht and Weill's success as revolutionaries with three full operas: *Happy End*, *Aufstieg und Fall der Stadt Mahagonny* (*The Rise and Fall of the City of Mahagonny*), and perhaps Weill's most famous opera, *The Threepenny Opera*. Their partnership gave Weill the notoriety he needed to become a well-known composer.

34 Ibid., 102.

35 Ronald Sanders, *The Days Grow Short: the Life and Music of Kurt Weill* (New York: Holt, Rinehart and Winston, 1980), 78.

36 Jarman, *Kurt Weill, an Illustrated Biography*, 41.

CHAPTER 3

WEILL IN GERMANY

Mahagonny Songspiel

Weill and Brecht's partnership officially began with *Mahagonny Songspiel*, a group of songs strung loosely together to create a sort of song cycle/short opera, which was presented at the Baden Baden Festival in 1927. The work was simply called *Mahagonny* by Brecht and Weill, but it was put in the program as a "Songspiel." The German word for a "play with songs" is typically called a "Singspiel" but a "Singspiel" features dialogue between musical numbers. Brecht and Weill's work did not include dialogue, so it was called a "Songspiel."³⁷ The Baden Baden Festival is still known for featuring new works and it served as the perfect environment for Weill to test out Brecht's poetry set to his music before making *Mahagonny* into a full-fledged opera six years later.³⁸ Weill said he saw the *Mahagonny* settings as "a way of moving the project forward," and he "needed to try it out."³⁹ The smaller collection additionally served as an opportunity for Lenya to sing the music. Weill knew Lenya's voice was not suited for a full-fledged opera, but would be wonderful for a shorter version.⁴⁰ This mini-work was meant to be revolutionary in shock value with a boxing ring as a set, lewd lyrics, characters who exemplified "typical" Americans, actors holding signs, projections of

37 Ethan Mordden, *Love Song: The Lives of Kurt Weill and Lotte Lenya* (New York: St. Martin's Press, 2012), 92.

38 Jarman, *Kurt Weill, an Illustrated Biography*, 42.

39 Ibid.

40 Mordden, *Love Song: The Lives of Kurt Weill and Lotte Lenya*, 92.

violence and greed on the back wall, and Lotte Lenya's hoarse-voiced, lascivious performance.⁴¹ It achieved its goal and was well received. Weill took many compliments the night after its premiere, with a few of them from composers, who, according to Sanders, were "impressed by the combination of sophistication and simplicity in his style."⁴² Lotte Lenya's performance of "Alabama Song," with its racy lyrics in English, sparked particular interest because in the midst of the unclear tonality of most of the songs, it was in G Major. However, not every composer in attendance agreed that Weill and Brecht had achieved a success. The young Aaron Copland (who was about the same age as Weill) commented:

The chamber opera which aroused most discussion [at the festival] was Kurt Weill's *Mahagonny* (accent on the third syllable, please!). A pupil of Busoni's, Weill is the new *enfant terrible* of Germany. But it is not so easy to be an *enfant terrible* as it used to be and nothing is more painful than the spectacle of a composer trying too hard to be revolutionary.⁴³

Copland's complaints aside, Germans were ready for something different, and that was exactly what Weill and Brecht had provided. The Germans were drawn to America's capitalism and culture. As Lenya observed, "All of us were fascinated by America, as we knew it from books, movies, popular songs, headlines."⁴⁴ It made sense that a set of songs about the very place that was known for its wild west and roaring twenties would spark interest among the German people.⁴⁵

41 Sanders, *The Days Grow Short*, 91-92.

42 Ibid., 92.

43 Ibid.

44 Ibid., 84.

Aufstieg und Fall der Stadt Mahagonny

A few song revisions were made and some dialogue was added to *Mahagonny Songspiel* during its transformation into an opera. Its official premiere was in 1930. The plot involves three criminals who, when their truck breaks down in the middle of Florida, decide to establish the Utopian town, “Mahagonny.” When the townspeople tire of the structured hedonism the town became known for, a hurricane threatens to destroy their city. In light of the impending disaster, all structure is abandoned and chaos ensues. When the natural disaster is averted, the characters throw caution to the wind and choose to remain in chaos. The lead characters end up destroying themselves through gambling, violence, and gluttony. The final message of the show submits that Utopian society is not Heaven on earth; it is Hell.⁴⁶

This final message was delivered into an incredibly different Germany than the one Brecht and Weill had expected. The stock market crash of 1929 devastated the world’s economy and plunged Germany’s already limping economic state into utter despair. Unemployment reached record highs and the German public was in desperate need of a solution. As history reveals to us, they found one in 1930: the Nazi party, known as the “brown-shirts.”⁴⁷ Brecht’s ideas on how to present the public with politically charged works using his carefully contrived “Epic Theater” came to full-

45 Ibid.

46 “Aufstieg und Fall der Stadt Mahagonny,” The Kurt Weill Foundation for Music, 2012, accessed December 12, 2015, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/114-a8main>.

47 “The Road to War: Germany: 1919-1939,” The Authentic History Center. October 13, 2013, Accessed February 28, 2016, <http://www.authentichistory.com/1930-1939/4-roadtowar/1-germany/>.

fruition with this particular work's message that a free, Utopian society was not possible. Both the Socialists and the Nazi parties were alienated by the show's moral. At the opening night in Leipzig in 1930, music publisher Hans Heinsheimer noticed, "a strange and unknown tension in the theatre." Later that night, he went to the conductor and said, "I have a feeling that we are playing this opera on a powder-keg."⁴⁸ Heinsheimer had good reason to expect a tumultuous evening, as on his way in he had seen,

...crowds of Brown Shirts on the streets (there had already been rumors that the Nazis had bought whole blocks of seats) and the square and the opera house were full of them. They carried banners and placards protesting against the new work by Weill and Brecht.⁴⁹

As the performance went on, Heinsheimer started to notice that,

...it was not long before demonstrations broke out in the auditorium...a little uneasiness at first, a signal perhaps, then noise, shouts, at last screams of protest... Some of the actors couldn't stand it anymore. They stepped out of their parts, rushed to the rim of the stage and shouted their protests against the intruders.⁵⁰

It was quite a scene, which unfolded into a full-scale riot with brawling in the aisles.

Police had to be called to break up the commotion. The second performance was chaperoned by police, with the house lights on, to prevent any further rioting.⁵¹ Brecht and Weill had achieved their revolutionary aims with *Aufstieg und Fall der Stadt Mahagonny*.

48 Jarman, *Kurt Weill, an Illustrated Biography*, 58.

49 Ibid.

50 Ibid.

51 David Drew, "The History of Mahagonny," *The Kurt Weill Foundation* (2012): 19, accessed December 13, 2014, <http://www.kwf.org/media/drew%20writings/history%20of%20mahagonny%20web.pdf>.

Die Dreigroschenoper

Die Dreigroschenoper, also known as *The Three-Penny Opera*, is the most famous work of the Weill and Brecht collaborations. Premiered in 1928, it was based on John Gay's *The Beggar's Opera*. John Gay's opera premiered in 1728 in London and was a huge success because it defied every stereotype of its time.⁵² Likewise, the German public loved *Die Dreigroschenoper*. It was a true Brechtian Epic Theater piece, complete with placards, musical interruptions, and commentary. It allowed the audience to judge the characters objectively instead of painting them as heroes or antagonists. In this case, there were no real heroes.⁵³ The main character, Macheath, is a murdering, raping arsonist with other traits that no one would ever suspect. In fact, he appears so innocent and charming that in the first song of the show the introduction is dedicated to filling the audience in on what a horrible, disgusting, and vile person he is and all of the various crimes he has committed. As Act I begins, Macheath manages to convince a young girl named Polly to "marry" him, knowing full well that he will only have his way with her and leave. As it turns out, Polly is the daughter of the thief and beggar-king, Mr. Peachum. Mr. Peachum disagrees with his teenage daughter's wishes and bribes the police (who were previously on Macheath's side) into catching Macheath and throwing him in jail. In the end, just as Macheath is about to be hanged for his many crimes, he receives a pardon from the Queen herself and is released. This was another of Weill's and Brecht's comments on the aristocracy, as the Queen's pardon demonstrates that the

52 Lesley Nelson-Burns, "The Contemplator's Short History of John Gay and the Beggar's Opera," Folk Music and Carolan, accessed January 2, 2015, <http://www.contemplator.com/history/johngay.html>.

53 "Bertolf Brecht: An Overview," Classnotes: The Evergreen State College, accessed January 10, 2014, <http://www.evergreen.edu/search/home?q=Brecht>.

ruling government is a sham. The public loved the show. It was later translated into English by Marc Blitzstein and was performed off-Broadway in 1954.⁵⁴ Weill's penchant for shows that carry some sort of a political statement would continue with his future works.

⁵⁴ "The Threepenny Opera (English Adaptation 1954)," The Kurt Weill Foundation for Music, 2012, accessed December 1, 2014, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/134-n4main>.

Happy End

Ernst Josef Aufricht had been the producer of the collaborators' first smash-hit, *Die Dreigroschenoper*, which opened in 1928.⁵⁵ Aufricht was the owner of the opera house, Theater am Schiffbauern. He had his heart set on producing another Weill/Brecht hit, as successful as *Die Dreigroschenoper*. Neither Weill nor Brecht was eager to embark on another similar show. They felt they had already perfected this kind of work and it went against Weill's artistic sense to repeat something he had already done.⁵⁶ However, Aufricht pushed the duo into creating another "hit" show with "the promise of the money and fame" that could result from another show along the same lines, sort of riding the success-wave.⁵⁷ Brecht turned to Elisabeth Hauptmann, a frequent collaborator of Brecht's (a wonderful writer in her own right and perhaps one of Brecht's many romantic affairs), for help with writing the libretto.⁵⁸ She attributed her contribution to the libretto to a fictitious writer for an American magazine, Dorothy Lane.⁵⁹ The show was a resounding flop and no one wanted their name associated with the work. Brecht "allowed" Hauptmann to take the credit, and Hauptmann gave the credit to Dorothy Lane, who was acknowledged as a fictitious writer many years later.⁶⁰ The show lacked

55 Foster Hirsch, *Kurt Weill Onstage: From Berlin to Broadway* (New York: Alfred A. Knopf, 2002), 32-33.

56 Ibid., 57.

57 Ibid.

58 Ibid., 58.

59 Ibid., 57.

60 Ibid.

any real political statements, which might have contributed to its quick and painful demise. During the time that the show was between writing and staging, some of Brecht's friends noticed the lack of any "political commitment" and "suggested that he had capitulated to the bourgeois idea of the theatre as mere 'entertainment'."⁶¹ Lotte Lenya described what happened in the middle of the premiere as a result:

Brecht's wife, Helene Weigel, came out in the third act with a Communist Pamphlet and read from it, making a speech to sort of whitewash what had been done in *Happy End* ... it wasn't part of the original plan to do this and nobody – not Kurt or the producer or anyone – had any idea this was going to happen, Helene just walked out and did it.⁶²

In Jarman's description, "The sudden, deliberately provocative, introduction of a political speech in the middle of what had, up to that point, seemed to be a light comedy proved too much for the audience. The premiere ended in an uproar and the police were called in."⁶³ Needless to say, Brecht's obsession with the Communist agenda, combined with his need to prove himself as a revolutionary figure, contributed to this show's untimely end.

In *Happy End*, a Salvation Army worker named Lillian falls for a Chicago gangster named Bill Cracker. Lillian attempts to bring the gangsters into the fold and she is kicked out of the Salvation Army for becoming too close to them. As it turns out, Lillian is allowed back in for her superior evangelistic skills. Bill comes to love her,

61 Jarman, *Kurt Weill, an Illustrated Biography*, 52.

62 Ibid.

63 Ibid.

converts to Christianity, and the two of them open up a new Salvation Army office together.⁶⁴

Happy End was not a success when it opened in 1929, but what Weill had created would become successful in America 50 years later. Michael Feingold's adaptation of the book and lyrics into English, in 1972, prompted its revival on Broadway in 1977 when it was Tony-award-nominated for best book, best musical, and best original score. It ran for seventy-five performances.⁶⁵ Christopher Lloyd and Meryl Streep starred as Bill Cracker and Lillian Holiday.⁶⁶ Clive Barnes, from the *New York Times*, described the show in 1977 as "A delight . . . constantly entertaining...The music is sheer genius. A musical that needs no recommendation other than itself. It charms, it giggles and it moves."⁶⁷ T. E. Kalem, from *New York Magazine*, said in 1977, "Weill creates a dramatic internal rhetoric by alternating abrasive, staccato jazz-tempo passages with languorous melodies of rich and striking beauty."⁶⁸ Felix Jackson, an observer of Weill's work in 1929, observed that Kurt Weill "was the only German composer of the twenties who absorbed the American expression and made it his own. From here on in the

64 "Happy End (1929)," The Kurt Weill Foundation of Music, 2016, Accessed June 8, 2015, <http://www.kwf.org/pages/ww-happy-end.html>.

65 "1977 Tony Award Winners and Nominees," BroadwayWorld.com, 2014, accessed November 15, 2015, <http://www2.broadwayworld.com/tonyawardsyear.cfm?year=1977#>.

66 "Career - Stage Productions - Happy End," Simply Streep, accessed November 12, 2014, <http://www.simplystreep.com/content/career/stage/1977happyend.html>.

67 "Happy End: English Adaptation (1972)," The Kurt Weill Foundation for Music, 2012, accessed December 13, 2014, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/151-n4main>.

68 Ibid.

American rhythm and the American song were integral parts of his music.”⁶⁹ Perhaps Weill’s musical ideas were a bit before their time and eventually led to the successful run the show had in America some fifty years later. In 1929, whether Weill was aware or not, he had already begun his transition into American musical theater.

⁶⁹ Hirsch, *Kurt Weill Onstage*, 67.

CHAPTER 4

WEILL IN TRANSITION

Die Bürgschaft, Der Silbersee, and Weill's escape from Germany

Given Weill's Jewish heritage and his disregard for the rising Nazi regime, which was evident in much of his work, Weill knew that he would have to leave Germany if the Nazis ever came to power. Weill and Brecht parted ways and Weill, unchastened, teamed with Caspar Neher to produce his most political work, *Die Bürgschaft*, in 1932. *Die Bürgschaft* is a controversial opera based on Johann Gottfried von Herder's fable, "Der afrikanische Rechtspruch."⁷⁰ The opera features two men, Mattes and Orth, who begin as friends. In the summary provided by The Kurt Weill Foundation, "Mattes buys two sacks of chaff from Orth... Orth's son reminds him he had hidden his money in those two sacks so that thieves could not find it, but Orth refuses to call Mattes back; he is confident that Mattes will return the money."⁷¹ Mattes is then ambushed by thieves who do not find the money hidden in the sacks. Nevertheless, Mattes decides to tell Orth that the money was stolen by the thieves and keeps the money for himself. The three thieves, now turned blackmailers, hear of Mattes' deception and inform Orth. The whole dispute ends up in court, where "the judge rules that Mattes's daughter and Orth's son will marry when they are older and the money will be given to both of them."⁷² When a new commissar is appointed, however, the case is reopened and the money is distributed back

70 "Die Bürgschaft (1931-32)," The Kurt Weill Foundation for Music, 2012, accessed November 29, 2014, <http://www.kwf.org/kurt-weill/weill-works/by-date/28-weill-works/weill-works/126-b9main>.

71 Ibid.

72 Ibid.

to the government and both Orth and Mattes are thrown in jail. Six years later, as the new commissar continues to corrupt the government with his totalitarian ideals, the country falls to pieces. As the opera ends, the country is starving and in ruins. Both Orth and Mattes have become profiteers, immune to the needy calls of their fellow countrymen. When Mattes finally lands himself in a desperate situation with a mob of people blaming him for stealing cattle, his once-friend Orth abandons him and does nothing as Mattes is killed by his accusers.⁷³

The opera's blatant attack on totalitarianism draws a direct connection to the impending Nazi takeover. Not only did this opera directly implicate the Nazi's new regime with the commissar's complete destruction of the country, but the underlying ideals of morality, including man's responsibility to his fellow man and country, are implicitly Jewish in their history. Herder was not Jewish, but his fable is based on the Baba Mezia, which is a section of the Babylonian Talmud, a book of Jewish Rabbinical teachings.⁷⁴ The Baba Mezia includes rules about the correct procedures for the possession of accidentally obtained property and the relationship between man and his fellow man, his government, and his community. This opera was Weill's final statement against the Nazi party while he was still in Germany. It was, as stated by Foster Hirsch, "an act of great courage."⁷⁵

73 "Die Bürgschaft (1931-32)," The Kurt Weill Foundation for Music.

74 Rajendra Padture "Concept of 'Friendship' as Depicted in Schiller's Ballad Die Bürgschaft," *Shodh, Samiksha aur Mulyankan (International Research Journal)* 2, no. 7 (August 2009): 187-90, accessed January 10, 2015, <http://www.ssmrae.com/admin/images/f918f1ddc4af78827bef52ddfd7b5320.pdf>.

75 Hirsch, *Kurt Weill Onstage*, 98.

Der Silbersee, an opera Weill wrote with librettist Georg Kaiser, premiered a year after *Die Bürgschaft*. It was to be the last opera Weill would compose while still in Germany. Its plot was not a direct political attack, although it did concern “the social problems of economic decline and unemployment.”⁷⁶ Still, it was not an obvious threat to the Nazi party. The general themes of oppression were gently disguised behind a fairy-tale setting and the ending offered hope as the two main characters walked away as friends. Weill, in this final show composed in Germany, did include one song written as pure entertainment, called Cäsars Tod, meaning Caesar’s Death, “which recounts a tyrant’s rise and fall and was aimed clearly as a warning to the tyrant outside the theater [Hitler]...”⁷⁷ Despite the show’s relatively unthreatening nature, it merited a scathing review by F. A. Hauptmann, the music critic of the Nazi *Völkischer Beobachter* (The Newspaper for National German Socialist Workers):

One must distrust an artist who concerns himself with such subjects, who writes ‘music’ for works which are intended to destroy art and the meaning of true art, especially if the artist is a Jew who is allowed to use the German stage to achieve his goal. The music of *Der Silbersee* shows that these misgivings are correct.⁷⁸

By this time Weill had quite a reputation as a rabble-rouser and caused Reinhardt, the director of the Berlin Theater where the work was supposed to be premiered, to withdraw negotiations. Nevertheless, Weill was prepared for this act of cowardice and had contacted his friend at the Altes Theater Berlin in Leipzig two weeks earlier as a

76 Jarman, *Kurt Weill, an Illustrated Biography*, 66.

77 Hirsch, *Kurt Weill Onstage*, 102-103.

78 Jarman, *Kurt Weill, an Illustrated Biography*, 66.

precaution. *Der Silbersee* received its premiere there instead, in Leipzig, on February 18, 1933.⁷⁹

Two weeks previously, on January 30, 1933, Hitler had been unofficially appointed Chancellor. On February 27th the “Nazis set fire to the Reichstag, then as an alibi for instituting a massive repression of civil rights, claimed the fire had been a communist plot.”⁸⁰ This fire represented the start of Hitler’s quest to eliminate his opponents.⁸¹ The day after the fire:

Hitler announced the suspension of the Weimar constitution and declared that there would be imposed ‘for the protection of the people and the state, lawful restriction on personal liberty, on the rights of free expression of opinion including the freedom of the press, on the rights of assembly and associations.’ In addition, ‘violations of the privacy postal, telegraphic and telephonic communications, warrants for house searches and orders for confiscation as well as restriction of property’ were declared ‘permissible beyond the legal limits otherwise prescribed’.⁸²

Weill knew he had to leave Germany should the Nazis ever officially gain control of the government. On March 21, 1933, known as Potsdam Day, the Nazis won control over the Reichstag (the German Government), Hitler became Chancellor, and Kurt Weill fled to Paris.⁸³ Lotte Lenya claimed she was in the getaway car to Paris; however, Weill and Lenya were in the middle of a separation at that time and the car was occupied by Caspar and Erika Neher. Lenya was in Vienna with her then-lover, Otto Pasetti, the handsome

79 Hirsch, *Kurt Weill Onstage*, 99-100.

80 Ibid., 100.

81 Jarman, *Kurt Weill, an Illustrated Biography*, 67.

82 Ibid.

83 Ibid.

Austrian, and Weill was having an affair with Erika Neher whose husband, Caspar, was a homosexual.⁸⁴ Weill arrived in Paris with nothing but a small suitcase and five hundred marks.

⁸⁴ Foster, *Kurt Weill Onstage*, 107.

Wandering Abroad

Kurt Weill would spend three years in Paris, composing. There, he was forced to rekindle his relationship with Brecht because his first choice of librettist, Jean Cocteau, declined his offer. Weill and Brecht had drifted apart due to Brecht's ever-growing obsession with Marxism. Nevertheless, Weill and Brecht composed *The Seven Deadly Sins*, or *Die sieben Todsünden*.⁸⁵ The work was moderately received because of its unusual form. It featured a lead character with a split personality portrayed by two performers: one danced, and the other sang. Of course, Lotte Lenya played the singing role, while the director's wife (who bore a striking resemblance to Lenya) played the dancing role. It was an interesting work, something that had not been seen before, and Walter Mehring described it as "a marvelous evening... an elite of celebrated artists and interpreters such as one was used to in the days of the great German theatre."⁸⁶ However, not all the critics agreed. The work would not achieve its intended popularity until much later. It has now become one of Weill's most performed works.⁸⁷

Das Kuhhandel (A Kingdom for a Cow) took Weill to London in 1935. It was not well-received and Weill needed something to reignite his passion for composition. A new "Bible Project," a commission offer from America, was a project he had set aside for quite some time. He now chose to devote his full attention to this new venture, which would eventually be titled *The Eternal Road*. This show was originally envisioned by a man named Meyer Weisgal, a member of the New York Jewish community, who hired

⁸⁵ Foster, *Kurt Weill Onstage*, 109-110.

⁸⁶ Jarman, *Kurt Weill, an Illustrated Biography*, 69.

⁸⁷ Foster, *Kurt Weill Onstage*, 115.

Max Reinhardt to direct. Reinhardt, in turn, commissioned Weill to write the music for this new musical drama, which was designed to both inspire the Jewish-American public and alert them to the rising anti-Semitism in Nazi Germany.⁸⁸ The Kurt Weill

Foundation summarizes its plot:

A massive spectacle, *The Eternal Road* is nothing less than the story of the Jews as set forth in the Old Testament. Beginning in a synagogue, where a group of modern Jews has gathered to escape persecution, the Rabbi begins reading from the Torah, portions of which motivate the succeeding scenes: the stories of Abraham and Sarah, Jacob and Rachel, Moses, Ruth, Saul and David, and Jeremiah, among others. The action moves back and forth from biblical re-enactments to the synagogue, with some overlap. Throughout, the congregants comment on the Bible stories and may even participate, using the stories to illuminate their present situation.⁸⁹

It was to become a show of epic proportions with four acts and a prologue. Lenya and Weill had been corresponding via letters, and Weill had decided that Lenya would play Miriam, Moses's sister, in the show.⁹⁰ After rejoining with Lenya, as they would be participating in the show together, though not yet remarried, they sailed aboard the S. S. Majestic from Cherbourg to arrive in New York on September 10, 1935.⁹¹ They expected to stay in America for only three months before returning to Paris, but *The Eternal Road's* production process took much longer than anyone could have expected. As collaborations among Weill, Franz Werfel (the novelist and playwright), and Reinhardt continued, disagreements blossomed, and the show seemed to be domineered

88 Jarman, *Kurt Weill, an Illustrated Biography*, 70-71.

89 "Der Weg der Verheißung," The Kurt Weill Foundation for Music, 2012, accessed January 4, 2015, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/142-n4main>.

90 Foster, *Kurt Weill Onstage*, 129.

91 Jarman, *Kurt Weill, an Illustrated Biography*, 71.

by Reinhardt, with Weill's and Werfel's contributions as mere "accessories."⁹² When the designs for the theater were taken over by an incredibly ambitious Norman Bel Geddes, who wanted to renovate the run-down (and at that point abandoned) Manhattan Opera House, the costs of the project skyrocketed, and more delays ensued. As Weisgal describes it, "Bel Geddes embarked on 'structural alterations' of the Manhattan Opera House akin to God's alteration of the universe during the six days of creation, except that God's was cheaper and faster."⁹³ At this point Bel Geddes had designed a five-tier set, which meant an excavation of the orchestra pit and more money.⁹⁴ But Meyer Weisgal would not give up on his vision, described here by his son:

Desperate now for money, my father approached every rich Jew. He literally bankrupted the family. It was madness of a certain kind. This show, not *The Eternal Road* so much as *The Eternal Load*, dominated my childhood. We had to move out of a nice apartment to the Oxford, a fleabag motel. My father wasn't taking a salary as he scrambled to get the show back up.⁹⁵

The show finally opened on January 7, 1937.⁹⁶ Though the show filled the seats and made \$24,000 a week, the operating costs were \$30,000, which left Weisgal searching for sponsors weeks after the show had opened. It closed after about four months, but left Weill happy for the musical experience. He said to his sponsors at

92 Foster, *Kurt Weill Onstage*, 131.

93 Ibid., 130.

94 Ibid., 130-131.

95 Ibid., 132.

96 "Der Weg der Verheißung," The Kurt Weill Foundation for Music, 2016, accessed January 8, 2016, <http://www.kwf.org/pages/ww-der-weg-der-verheissung.html>.

Universal, “[Though *The Eternal Road*] had not been the financial hit people had been hoping for, it was a resounding success for me personally.”⁹⁷

Kurt Weill and Lotte Lenya had intended to remain in America only until *The Eternal Road* was finished, but the allure of American culture, one that both Lenya and Weill had dreamed about during their time in Germany, kept them there. It was the start of Weill on Broadway: his next era as a composer had begun.

⁹⁷ Taylor, *Kurt Weill, Composer in a Divided World*, 226-227.

CHAPTER 5
WEILL IN AMERICA

Knickerbocker Holiday

During this time Weill and Lenya were living comfortably in the United States. He and Lenya were remarried in 1937 and were adjusting to their new surroundings.⁹⁸ Weill picked up English a bit more easily than Lenya, but nevertheless, the two adapted well to New York's hustle and bustle.⁹⁹ In the spring of 1938, "little was happening in Weill's life...little of creative and substance or promise, that is."¹⁰⁰ So, when the famous American playwright Maxwell Anderson invited Weill to write the score for a new musical based on Washington Irving's *Knickerbocker History of New York*, Weill jumped at the chance. The two met at Anderson's *Winterset*, a show Weill attended shortly after his arrival in the United States.¹⁰¹ According to Taylor, "Weill, the new American in love with his adopted country, could not resist such a blend of history and folklore, reality and poetry."¹⁰² Anderson was a friend of Weill's and later would become a friend of Lenya's as well. Weill's and Anderson's relationship was founded on a mutual respect for each other's talent and achievement.¹⁰³ *Knickerbocker Holiday* would serve as a

98 Taylor, *Kurt Weill: Composer in a Divided World*, 227.

99 Ibid., 217-218.

100 Ibid., 239.

101 Jarman, *Kurt Weill, an Illustrated Biography*, 74.

102 Ibid., 240.

103 Ibid., 239.

commentary on the current state of Fascism in Europe.¹⁰⁴ From Anderson's perspective, it was an opportunity to protest Franklin Delano Roosevelt's newly instituted policies.¹⁰⁵

Knickerbocker Holiday premiered on Broadway in 1938. The plot is set in 1647 and focuses on the turn of events that follow an elderly gentleman who is sent from Holland by the Dutch King to become the governor of the Dutch territories in America, "New York." His name is Peter Stuyvesant and he is quickly depicted as a totalitarian figure. The people of the town take to him, as he promises order disguised as governmental control. A young ingénue, Tina Tienhoven, wants to marry the young local hero, Brom Broeck, but of course Tina's father rejects Brom as a suitor. Instead he promises his young daughter to the elder, but powerful, Stuyvesant. Stuyvesant woos Tina with "September Song" and Brom Broeck is thrown in jail. The next day Tina tries to rescue Brom and she almost escapes with him, but the attempt is foiled. Tina's father declares that she must wed Stuyvesant or Brom will be hanged. While the engagement is finalized, Stuyvesant's new army is gathered, and shots are fired by Indians who have burned down the jail where Brom was held captive. Brom and Stuyvesant fight off the Indians and Brom accuses Stuyvesant of selling firearms to their attackers. The citizens realize that they have appointed a tyrant for a governor and state that they would rather have the "inefficient corruption of the council than [put up] with Stuyvesant's efficient corruption."¹⁰⁶ When Stuyvesant says he will hang Brom for treason and almost shoots

104 Ibid., 75.

105 Hirsch, *Kurt Weill Onstage: From Berlin to Broadway*, 171.

all the mutineers, Washington Irving, the narrator, steps in. He convinces all of them to calm down. Stuyvesant has a change of heart and allows Tina and Brom to marry.¹⁰⁷

Although the themes of the dangers of totalitarian fascism cannot be denied in this piece, great lengths were taken to keep this show a comedy; large sections of speeches from Anderson's long-winded script were omitted. The laconic and comic actor, Walter Huston, was hired to play Peter Stuyvesant to keep his character from being seen as too mean-spirited. Although the show was a bit clunky in script, Weill's music was well-received. John K. Hutchens wrote a review of the show in the *Boston Transcript* on September 28, 1938: "Anderson is occasionally on the grim side for so antic a medium,...but when Mr. Weill's tunes get to go skipping, the Anderson verses skip with them... A pleasant and even stirring entertainment when the orchestra pit is busy, a labored one when it isn't."¹⁰⁸

The show ran for 168 performances and was even attended by President Franklin Delano Roosevelt, who "pretended not to notice" the similarities between himself and Stuyvesant and laughed aloud at a corrupt council character by the name of Roosevelt.¹⁰⁹

Even though the show did not turn a significant profit, Weill was still allowed to accompany its short tour, though his producers said there was "nothing for you [Weill] to do."¹¹⁰ Weill replied, "I want to see America. I want to see this glorious country."¹¹¹

106 "Knickerbocker Holiday (1938)," The Kurt Weill Foundation for Music, 2012, accessed January 8, 2015, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/234-n4main>.

107 Ibid.

108 Hirsch, *Kurt Weill Onstage: From Berlin to Broadway*, 176.

109 Ibid., 176-177.

One Touch of Venus

This charming show was Weill's "most lighthearted score."¹¹² There are no political messages or morals, it was meant as a happy jaunt to distract audience members from the war happening abroad.¹¹³ The plot focuses on a statue of Venus that comes to life and falls in love with her "liberator," Rodney Hatch. At first, Hatch is frightened by the now-human statue, but then, after Venus woos him by singing "Speak Low," Rodney is persuaded to be with Venus, instead of his fiancée Gloria, whom Venus has "dissolved" in her pursuit of Rodney. Through a series of mischievous events Venus decides to leave Earth and Rodney is left alone. His loneliness does not last long; in the show's final scene he meets a Venus look-alike and leaves the stage with her.¹¹⁴ It is a happy ending to a lighthearted show. The lyrics for *One Touch of Venus* were written by Ogden Nash, the comic poet, and the libretto was written by S. J. Perelman and Ogden Nash. The libretto was based on a short 1885 novel, *The Tinted Venus*, by F. Antsey, who in turn had based his book on the Pygmalion myth.¹¹⁵

Though the show ended up being a success, its road to becoming Weill's longest-running musical was not an easy path. Cheryl Crawford produced. She picked Elia

110 Ibid., 177.

111 Hirsch, *Kurt Weill Onstage: From Berlin to Broadway*, 177.

112 Stanley Green, *Broadway Musicals: Show by Show*, 6th ed. (New York: Applause: Theatre & Cinema Books, 2008), 120.

113 Jarman, *Kurt Weill, an Illustrated Biography*, 78.

114 "One Touch of Venus (1943)," The Kurt Weill Foundation of Music, 2016, accessed July 26, 2015, <http://www.kwf.org/pages/ww-one-touch-of-venus.html>.

115 Green, *Broadway Musicals*, 120.

Kazan to direct and Agnes de Mille (famous for her award-winning choreography of Rodgers and Hammerstein's *Oklahoma!*) to choreograph.¹¹⁶ These two strong personalities, along with Weill and Crawford, all struggled together to create the finished product. Cast member Paula Laurence said, "A good producer chooses a good team, and this was not a good team...The elements didn't mix; the various elements that Cheryl tossed together were not sympathetic."¹¹⁷ Kazan was not experienced at directing musicals and the choreographer was not keen on his ideas about directing. As de Mille remarked, "He didn't know what he was doing...He had no visual sense. Kazan had no eyes at all. He had a wonderful ear, though, not for music, for speech."¹¹⁸

The star of *One Touch of Venus* was difficult to cast as well. First, the team tried to cast the famous German actress Marlene Dietrich, but she turned it down, saying, "The show is too sexy and profane... I will not exhibit myself in that way... I have a daughter who is nineteen years old."¹¹⁹ Weill's plans were foiled by Dietrich's dismissal of the role, and he wrote to Lenya, "She is a stupid cow, conceited like all those Germans. I wouldn't want her if she would ask to play it."¹²⁰ Gertrude Laurence declined also, simply because she could not see herself playing that particular role. Mary Martin, however, after some persuasion, was convinced to play Venus in the show.¹²¹

116 Foster. *Kurt Weill Onstage*, 216.

117 Ibid.

118 Ibid., 216-217.

119 Ibid., 215.

120 Ibid.

Weill's process for writing the songs for the show was described as a bit unorthodox by one of Weill's collaborators, Ogden Nash, in *The New York Times*:

He has a piano but he does not sit at it picking out melodies with one finger; he uses it for laying his pipe on before going out to chuck pebbles at the trout in the brook that runs past his window. He does not pace the floor in a brown study humming tum-ti-tum, tum-ti-tum until suddenly he claps his brow and his face is transfigured as another ballad is born. Nor is he ever to be found curled up in his favorite armchair poring over a dog-eared copy of Tchaikovsky. He simply puts in a full day at the OWI [Office of War Information, for whom Weill did some propaganda music], gets on the Weehawken ferry, rides for an hour in a non-air-conditioned smoking car, gets home, goes to his desk and writes "That's Him."¹²²

Weill of course wanted the show to be well-received; Cheryl Crawford remembered his saying, "To hell with posterity. I want to hear my music now, while I'm alive. I want my things performed and I want them to be a success."¹²³ The show by all accounts and standards was not off to a great start, with a director who was not familiar with musicals, an insecure starlet to play Venus, and a "wide-spread belief among the ranks that the book was silly – Venus rehearsals had all the signs of a disaster-in-the-making."¹²⁴ Weill and de Mille remained positive, however. Paula Laurence remembers Weill's unfailing patience throughout the rehearsal process:

The show would never have gotten sorted out without him. Kurt was the eye of the hurricane. He was always calm, always pleasant, and seemingly oblivious to all personality conflict. He listened profoundly to you, but kept you at arm's length. He could be scathing but never cruel.¹²⁵

121 Ibid., 216.

122 Taylor, *Kurt Weill: Composer in a Divided World*, 281.

123 Ibid.

124 Hirsch, *Kurt Weill Onstage*, 218-219.

125 Ibid., 219.

Despite its rough beginnings, Weill and Crawford kept at it and according to Jarman, *One Touch of Venus* became “Weill’s greatest Broadway success.”¹²⁶ “Weill’s new score for *One Touch of Venus*... reveals his mastery of Broadway technique.”¹²⁷ The show opened at the Imperial Theatre on October 7, 1943, and ran the longest of any of Weill’s shows, 566 performances. He received a rave review in the November issue of *Modern Music*, courtesy of Elliott Carter:

Weill, who orchestrates and arranges his own work, whose flair for discovering and using the stylistic earmarks of popular music is remarkable, has finally made himself at home in America. Where in pre-Hitler days his music underlined the bold and dis-illusioned bitterness of economic injustice, now, reflecting his new environment and the New York audiences to which he appeals, his social scene has shrunk to the bedroom and he has become the composer of ‘sophisticated’ scores.¹²⁸

The endearing ending, in which Rodney ends up with a Venus look-a-like, was not added until after the show had a few workshop run-throughs in Boston. The scene was added so that poor Rodney would not end the show alone. The last scene includes Rodney back at the museum where he originally brought Venus to life, singing the love duet “Speak Low” by himself and then running into a girl who looks exactly like Venus. “Her clothes are simple, and she has an attractive, awkward grace; she might be Venus’s country cousin.”¹²⁹ According to Mary Martin, Oscar Hammerstein II thought the ending with the “country Venus” was so precious, that “he wanted to write a part for the innocent, eager little girl in the white-pique blouse, pink polka-dot skirt, and matching

126 Jarman, *Kurt Weill, an Illustrated Biography*, 79.

127 Ibid., 78.

128 Sanders, *The Days Grow Short*, 328.

129 Ibid., 327.

rolled-brim hat. He wrote it, too – Nellie Forbush in *South Pacific* was a descendant of Venus.”¹³⁰

With its new, “Broadway” ending, *One Touch of Venus* was reviewed in the New York Post in 1943:

It is a pleasure to attend a new musical comedy that is adult, professional, comic and genuinely musical. It is a long time since we have heard a new and modern score in musical comedy that struck us as something at once popular and unusually fine.¹³¹

The show was a success. Weill had proven that he could write for a lighthearted night at the theater. His understanding of what the American musical theatergoer would appreciate was clear in this production.

130 Ibid.

131 “One Touch of Venus (1943),” The Kurt Weill Foundation for Music, 2012, accessed January 5, 2015, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/187-n4main>.

Street Scene

Street Scene premiered on Broadway in 1946 with the “ultimate American plot.” The script was taken from Elmer Rice’s play *Street Scene*, which Weill had seen in Berlin in 1929. The script seemed “intoxicatingly American” to Weill, as Jews, Italians, and Irish were all living together in a Manhattan tenement apartment building in America’s melting pot of races and cultures.¹³² Taylor describes the scene:

The play was a stark, naturalistic panorama of 24 hours in the life of a tenement community in a ‘mean quarter’ of New York City – Italians, Swedes, Jews, and unhappy marriage, a childbirth, a frustrated romance, a murder, intolerance and bigotry but also kindness and humour – all in the sweltering summer heat when spirits sag and tempers flare. An air of suffocation hangs over the scene, an atmosphere of fatalism and depression, clogging all hope that the street might some day see happier times.¹³³

Weill was in love with American culture and had sought from the beginning (and even before his time in New York) to embrace the American style of writing for Broadway. By highlighting the problems associated with American culture, he wanted to create shows that would capture the country’s attention and make a statement, just as he had done with Bertolt Brecht in Germany. Weill saw Rice’s *Street Scene* as an opportunity to showcase the “common man” and to rival Rodgers and Hammerstein’s new idea of a musical play. Weill wanted to create a Broadway opera.¹³⁴ Weill’s original attempt at procuring the rights to Rice’s Pulitzer prize-winning play were unsuccessful, though in 1945 Rice finally agreed to work with Weill to create a musical

132 Hirsch, *Kurt Weill Onstage*, 256.

133 Taylor, *Kurt Weill: Composer in a Divided World*, 297.

134 Hirsch, *Kurt Weill Onstage*, 256.

version.¹³⁵ Weill stated how he wished “to cast it entirely with singers so that the emotional climax could be expressed in music, and to use spoken dialogue to further the realistic action.”¹³⁶

Street Scene takes the audience through two different, yet intertwining, plots. The tenement style of living assumes that every neighbor knows everyone else’s business and through this, the audience can see both the cruelty and kindness of humanity. The first of the plot lines includes Mrs. Maurant’s rocky marriage with her alcoholic husband, and her subsequent affair with the milkman, Sankey. The second plot line involves Mrs. Maurant’s daughter, Rose, who has an ill-fated romance with a neighborhood boy named Sam. These two storylines illustrate and dramatize the plight of the common man. These so-called average day-to-day events unfold into the intense drama of the opera. Weill so appreciated the drama of everyday moments that he sought to embellish Rice’s book to elevate the characters’ trials. For the musical numbers of the show, Weill stated that the lyrics for the opera’s songs “should attempt to lift the everyday language of the people into a simple, unsophisticated poetry.”¹³⁷

For this important task he managed to draft the famous author Langston Hughes. Weill, Rice, and Hughes worked together with a desire to maintain the drama that the play had originally commanded as a spoken work. Weill made clear to Hughes the importance of the lyrics to the music. Hughes, however, had the view that the music should not overstep its bounds and diminish the intensity of the spoken dialogue. And

135 Taylor, *Kurt Weill: Composer in a Divided World*, 297-298.

136 Ibid., 298.

137 Ibid.

Rice held firm to his original libretto, disapproving of almost every cut or musical interjection.¹³⁸ Nevertheless, the genius of the trio's work shows in this final "Broadway Opera." Though the show would not be termed an opera, as Maurice Abravanel pointed out, "There was the agony [of] what to call it...It is an opera. But you could not call it opera – that's poison for Broadway."¹³⁹ It was eventually termed a "dramatic musical."¹⁴⁰

It was Weill's goal to create an entirely new genre that would bridge the gap between opera and musical theater, where the music and the dialogue could flow seamlessly and with artistic purpose. The show had a few try-out runs in Philadelphia in 1946 that were disastrous. Moss Hart, who was in attendance, said of the show, "For God's sake take out all that musical comedy stuff."¹⁴¹ Weill obligingly agreed, although Rice thought, "I was afraid he would crack up, but in spite of the apparent hopelessness of the whole venture he kept doggedly at it."¹⁴² Weill surely would not allow a few tepid audiences to end his hard-earned musical drama. He had a way of turning even the most desperate situations around with hard work and courage to stay the course. Sure enough, the premiere of *Street Scene* on Broadway was a success.¹⁴³ The music critic from the New York Times, Olin Downes, who believed that the Metropolitan Opera House was

138 Ibid.

139 Hirsch, *Kurt Weill Onstage*, 264.

140 Ibid.

141 Taylor, *Kurt Weill: Composer in a Divided World*, 301.

142 Ibid.

143 Sanders, *The Days Grow Short*, 360.

not a place to showcase new opera (but rather a museum), wrote that Weill's *Street Scene* was "idiomatic American." In a resoundingly ecstatic review Downes wrote:

We recall his satirical piece, *Mahagonny*, heard at a modern music festival in Baden-Baden in the 1920s. It was the work of one of the bold, bad musical intellectuals of the advanced European group of the day. A war has intervened, and experiences too, since that time, including Mr. Weill's arrival here...and his acquirement in fact and spirit of American Citizenship. In view of what he has done: the complete discarding of the aesthetic snobbery of earlier days; the evolution, in part of a pupil of Ferruccio Busoni, from the sophistications of the (professed) avant-garde to the plain, direct emotional expression which he has sought and so largely attained in this score – from these precedents and evolutions of attitude as well as style and technique – we are given to wonder whether it is not the very artist coming here from a European social and cultural background who will be quickest to perceive in its full significance an aspect of American life; and feel it as those who always have been in its vicinity might not, and, in communicating it, take a historical step in the direction of genuine American music-drama.¹⁴⁴

According to Sanders, "Weill had achieved an American idiom all on his own, developed primarily on Broadway and frankly rejoicing in its sounds."¹⁴⁵ His success was brought on by an impressive musical score featuring several different genres of music – children's songs, a jitterbug, a soft-shoe number, a torch song, a mock-Straussian number, a parody of Italian opera, and of course two blues numbers, one of which is "Lonely House."¹⁴⁶ It was a collection of almost all the American song types, which of course was something Kurt Weill excelled in writing. While some of the pieces are not the most musically advanced, they are all necessary for the show's direction. The action of the show is propelled by both spoken dialogue and song, sometimes with dialogue accompanied by the orchestra. The drama of the show lends itself to beautiful, poignant

144 Sanders, *The Days Grow Short*, 360-361.

145 Ibid., 359.

146 Hirsch, *Kurt Weill Onstage*, 264.

music. Weill skillfully scores the most tragic and dramatic of all the scenes, and leaves silent the places where music would cloud the drama. It is clear that the trio was able to find the ultimate balance of music, dialogue, and lyrics. At the point when Mr. Maurrant makes his way up the stairs to find his wife with another man, the most climactic moment in the opera, this balance was of utmost importance. Here only a single violin is heard, a violin student working on a Paganini piece; suddenly all other orchestral scoring is silent. In this section the dialogue carries the drama, and Weill's brilliant addition of the practicing violin adds a huge amount of tension, so that as we hear Mr. Maurrant about to murder his wife and her lover, it has the most intense effect possible. It is a moment of creative genius, and is perhaps the most amazing moment of the whole show.

The other most memorable section of the opera is the "Lullaby," in Scene 2 of Act II, right after the fateful shots are heard. In this scene two nurses are strolling around with their carriages singing a type of "Lullaby." While the scene is lighthearted and expected after such a traumatic event, the lyrics of the Lullaby are haunted by a Brechtian statement on society as the nurses sing to their babies. Hughes did not participate in the creation of the lyrics of this particular piece. Rather, Rice wrote the sarcastic and biting lyrics by himself.¹⁴⁷ They are delightfully irreverent and showcase the nurses' hardened attitude toward the happenings of the neighborhood.¹⁴⁸ This act of unexpected silence from the main characters reminds the audience that this is indeed not the normal "Broadway show" and instead a beautiful fusion of art forms. The nurses' unsympathetic

147 Sanders, *The Days Grow Short*, 358.

148 Hirsch, *Kurt Weill Onstage*, 268.

reaction is decidedly Weill with a nod to his first lyricist, Brecht.¹⁴⁹ A number of pieces from the show have continued to flourish and have made their way into the American jazz idiom.

149 For lyrics, see Appendix A.

Lost in the Stars

Lost in the Stars premiered in 1949, one year before Kurt Weill passed away. It is a musical tragedy in two acts based on Alan Paton's novel *Cry, the Beloved Country*. The story takes place during the Apartheid in South Africa. In the tradition of his typical socially relevant libretti, Weill chose this tragic, heart-wrenching subject to attract the American public. Maxwell Anderson, possibly Weill's favorite collaborator, wrote the libretto and the lyrics. A great effort was made to honor and preserve the message of the novel. As Weill said, "It would be our task – as we see it – to translate into stage form without dulling its edge or losing its poetry, this extraordinarily moving tale of lost men clinging to odds and ends of faith in the darkness of our modern earth."¹⁵⁰ Weill was afraid to compose music that was too "African." As he put it,

It's not harmony and it's not melody and it relies on a great many quarter tones. But you see I wasn't trying to reproduce the native music of Africa any more than Maxwell Anderson was trying to provide with words a local-color picture of life there. I'm attempting to get to the heart of the public, and my public wouldn't feel anything if I gave them African chimes.¹⁵¹

Weill kept the music away from the drum beats that the American public would associate with American-Negro jazz at the time. Additionally, he notes that "there must be tom-toms in the score at times... also American spirituals are closer to African music than many people realize."¹⁵² The resulting score was a union of two separate styles, and so Weill again succeeded in integrating two musical realms.

150 Foster Hirsch, *Kurt Weill Onstage*, 301.

151 Ronald. *The Days Grow Short*, 380-381.

152 *Ibid.*, 381.

In the show, the Reverend Stephen Kumalo goes to visit his son, Absalom. Upon the Reverend's arrival, it is discovered that his son and his son's friends have robbed Arthur Jarvis's (a white man) house. In the scuffle of the robbery, Absalom accidentally shoots and kills Arthur Jarvis. Upon hearing that his son has committed murder and is in danger of the death sentence, the Reverend struggles with his faith and sings "Lost in the Stars." When Absalom's friends plead not guilty to murder, they are released, but Absalom, being the honest man he is, tells the truth and is sentenced to death. The morning of Absalom's execution, Arthur Jarvis's father, James, comes to the realization that both he and the Reverend have lost their sons. He goes to the Reverend's house to comfort him and an unexpected friendship blooms. This act ends as the two men "have become comrades in both grief and hope."¹⁵³

The music in the show features a Greek chorus to comment on the action, while the characters carry on the plot. Interestingly, this score is actually derived from, and uses several songs from, an earlier failed and unfinished project entitled *Ulysses Africanus*,¹⁵⁴ a show based on the racial difficulty following the Civil War.¹⁵⁵ It was abandoned in 1945, partially because the main actor, Paul Robeson, had a growing political disagreement with Maxwell Anderson, who had written the book on which

153 "Lost in the Stars," The Kurt Weill Foundation for Music, 2012, accessed January 18, 2015, <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/130-n4main>.

154 Sanders, *The Days Grow Short: the Life and Music of Kurt Weill*, 378.

155 Robert Rabel, "Odysseus Almost Makes It to Broadway: The 'Ulysses Africanus' of Kurt Weill and Maxwell Anderson," *International Journal of the Classical Tradition* 13, no. 4 (Spring 2007): 554.

Ulysses Africanus was based.¹⁵⁶ Robeson had been blacklisted for communism as he was a supporter of Pan-Africanism and Anderson was a “fervent anti-communist.”¹⁵⁷

Because the show was so heavily dependent on an older African-American singer, at that time hard to come by, it was left unfinished. According to Robert Rabel,

Weill hoped to revive *Ulysses Africanus* for a later Broadway season, but his hopes faded quickly with the outbreak of World War II, in the climate of which one of the central themes of the play – the bankruptcy of belief in the traditional God of the Bible who answers human prayers and responds to human needs and longings – would have been deemed highly inappropriate and perhaps even downright unpatriotic.¹⁵⁸

It was not until 1949, after yet another extensive search, that another suitable actor was found for the part. Todd Duncan was slated to sing the role after his performance in *Porgy and Bess* for the director Rouben Mamoulian. Mamoulian, who had also recently directed *Oklahoma!*, was to become the director of *Lost in the Stars*. Weill had actually wanted Mamoulian for *Street Scene* but he had been busy with another project at the time. Weill and Anderson proposed to Mamoulian their new idea for a musical using the same racial conflict as the failed *Ulysses Africanus*. Mamoulian had to be a part of this new and improved libretto following Alan Paton’s novel, *Cry, the Beloved Country*, so much so that he postponed the project he had been working on.

156 Sanders, *The Days Grow Short: the Life and Music of Kurt Weill*, 378.

157 Minkah Makalani, “Pan-Africanism,” Schomburg Center for Research in Black Culture, 2011, accessed December 8, 2014, <http://exhibitions.nypl.org/africanaage/essay-pan-africanism.html>.

“South Africa Profile,” BBC News, January 2, 2015, accessed February 7, 2015, <http://www.bbc.com/news/world-africa-14094918>.

158 Rabel, “Odysseus Almost Makes It to Broadway,” 554.

The Broadway audience enthusiastically received the show, but like many of Weill's shows, the early enthusiasm did not lead to box office success. Still, one of Weill's biggest critical supporters, Olin Downes, loved the power of this "musical tragedy," and marveled that "mere song" could elicit such an emotional response.¹⁵⁹ Weill describes this new treatment of American musical theater tragedy:

You have hit here on one of the basic problems of our musical theatre. It must be somewhat surprising indeed to find a serious subject treated in a form which (in this country at least) has been used so far only for a lighter form of entertainment. But that was exactly the nature of my experiment – to do a 'musical tragedy' for the American theatre so that the typical American audience (not a specialized audience) can accept it; and the real success of the piece to me is the fact that the audience did accept it without hesitation, that they accepted a lot of very serious, tragic, quite un-Broadwayish music of operatic dimensions, together with some songs written in a more familiar style.¹⁶⁰

Weill's biggest goal in his works was to cross boundaries and to break previously established rules for what musical theater and/or opera could be. He wished to tear down the walls separating the audience from true art, finding a way to reach every single person regardless of musical background. He reveled in interesting and most of the time controversial plot topics, and wished to fully integrate all American styles of music with the dialogue of the libretto to create the ultimate musical theater/opera experience. *Lost in the Stars* was a shining example of Weill's ability to write music that carries even the most tragic of plots directly into the hearts of his American Broadway audience.

159 Sanders, *The Days Grow Short: the Life and Music of Kurt Weill*, 389.

160 Ibid.

CHAPTER 6

WEILL'S SONGS: ANALYSIS AND ADAPTATIONS

“September Song”

This graceful, tender song is from *Knickerbocker Holiday*, one of Weill's first Broadway creations, in collaboration with the famous American playwright Maxwell Anderson. The production originally featured Walter Huston cast as the charming older Stuyvesant; he was the father of the famous, ten-time Oscar-nominated director John Huston¹⁶¹ and the grandfather of the Oscar-winning actress Anjelica Huston.¹⁶² Walter Huston wanted his role to be loved by the audience, especially his rendition of “September Song,” which was directed at wooing the young and beautiful Tina. Huston requested a song in which, “for a moment the old son-of-a-bitch [could be] charming. Couldn't this old bastard make love to that pretty young girl [Tina] a bit... she could even consider him for a fraction of a second when she hears his song.”¹⁶³ Kurt Weill was not familiar with Huston's voice, so when Huston was chosen for the part, Weill remembered what Huston had told him to do:

He told me to listen to him that night on the radio and I heard this odd, almost tuneless but appealing voice [performing ‘I Haven't got the Do Re Mi,’ a patter song Huston had made famous during his years in vaudeville]... and it all came to me, all at once, that that voice singing a sentimental song would be unique.¹⁶⁴

161 Gary Brumburgh, “John Huston: Biography,” IMDb, 2015, accessed December 15, 2014, http://www.imdb.com/name/nm0001379/bio?ref_=nm_ov_bio_sm.

162 “Anjelica Huston: Awards,” IMDb, 2015, accessed November 20, 2014, <http://www.imdb.com/name/nm0001378/awards>.

163 Hirsch, *Kurt Weill Onstage: From Berlin to Broadway*, 168.

164 Ibid.

Weill would write one of his most famous pieces, “September Song,” for Huston’s unusual voice.¹⁶⁵ Each night when Huston sang it he “mesmerized Tina and the audience.”¹⁶⁶ One of the actors in the show, Carl Nicholas, commented on the performance: “When he sang ‘September Song’ to Tina we didn’t know why she just didn’t melt right on that stage. But she went right back to Broeck. Oh well, that’s what the script had told her do, but no one could believe it.”¹⁶⁷

“September Song” is a gorgeous melody filled with the bittersweet sense of urgency a tender older man feels toward his sweetheart. Time is painted as the enemy in stealing the few days he has left to give his love away. The lyrics and music combine effortlessly to create a sense of poignant sentimentality. In the Weill fashion, this song transcends its context in the plot. Though the lyrics fit the character of Peter Stuyvesant, they can be separated from the musical entirely and still retain their emotional integrity and larger meaning. The message appeals to a huge audience; the idea that “life is short” or that we should all “live life to the fullest” has universal appeal. The lyrics by Maxwell Anderson, along with Weill’s simple, repetitive melody make for a charming story-song and create context for the otherwise strict Stuyvesant.

The song follows a verse – chorus – verse – chorus format.¹⁶⁸ The simple, quarter note accompaniment sets the beat and establishes the key by opening with a C-major triad

165 AEI: “Playwrights Producing Company Inc., presents Walter Huston in *Knickerbocker Holiday*” 1995 (recorded 1945).
<https://www.youtube.com/watch?v=E3mAT-4FdP4>

166 Hirsch, *Kurt Weill Onstage: From Berlin to Broadway*, 173.

167 Ibid.

with added sixth. From this simple introduction Peter Stuyvesant paints a picture of his youth. The verse is 16 measures long and recitative-like, as if Stuyvesant is carried away by his thoughts. As Stuyvesant begins to describe his courting techniques, the rhythm is simple and repetitive, and the limited vocal range adds a speech-like quality (Example 1). The melody here spans only an octave, meandering through small leaps, the biggest a modest fourth. Because the melody is unassuming, Huston was able to put his acting skills to good use to lure in the audience. His kindly older gentleman's demeanor comes across to the audience and makes his character immediately relatable. This introduction serves as the perfect way to utilize Walter Huston's limited vocal capabilities. A relaxed bass-chord accompaniment allows the melody and lyrics to have the spotlight to highlight the story Stuyvesant is telling. When Stuyvesant breaks off his narrative and begins to reflect on his opening story, the chorus begins.

168 For the lyrics, see Appendix A.

Moderato assai

2 Stuyvesant 3 4

When I was a young man court - ing the girls I

p Str. (pizz.)

Trom. I
Sax.

Trom. II

5 6 7 8

played me a wait - ing game; If a maid re - fused me with toss - ing curls I

Example 1 “September Song” mm. 1-8¹⁶⁹

The chorus is entirely different in character from the verse, with long sweeping phrases, triplet rhythms, gentle syncopations, rangy vocal lines, and colorful chords. Because Stuyvesant appeals directly to his love, Tina, Weill wrote a melody that is both romantic and charming. This portion of the first chorus is organized in an $a^1a^2ba^3$ design with eight-measure sections; a^1 is shown in Example 2. The lyrics in the first portion use the months of the year to represent Stuyvesant’s lifespan. Anderson makes a clever play on words in mm. 21-24, “the days grow short when you reach September,” because fall brings an earlier sunset. In mm. 17-20 the melody follows an upward arpeggio and a step down, twice. The third time, the arpeggio unexpectedly pushes up on “the days grow short” (Example 2, mm. 21-22). This move stands out as the peak of the melody, and Weill ironically sets the word “short” with the longest duration thus far. It is the most

169 Kurt Weill and Maxwell Anderson, Vocal Score: *Knickerbocker Holiday*, New York, De Sylva, Brown & Henderson, 1951.

important word in this section, the one that Stuyvesant needs to emphasize the most, as he expresses his concern for his limited time left on earth.

Example 2 “September Song” mm. 17-24

The first chorus introduces a figure that will also be featured in the second chorus: a dotted-eighth-sixteenth rhythm, which punctuates the otherwise simple bass-chord pattern (Example 2 shown above, mm. 18, 20, 22-24). This figure represents Stuyvesant’s hobbling walk (he has a peg-leg), as mentioned in the upcoming line “I walk a little lame,” and it adds motion to the rhythm of the accompaniment. We will also introduce rhythmic interest with the quarter-note triplets in mm. 19 and 23 (Example 2 above). The triplets give the melody a relaxed feel and more flexibility. Their laidback swing plays nicely against the 4/4 meter that is constantly reinforced by the accompaniment. The triplets allude to Stuyvesant’s tender side, in the midst of the otherwise unwavering meter.

The second section of the chorus duplicates the first until its ending. Stuyvesant speaks more about himself as an older man, sweetly and honestly. The endearing lines, “And I have lost one tooth and I walk a little lame,” perfectly show his sincerity. This time the melody appropriately places the word “time” at the peak.

The harmony in the choruses is a large part of what has made this song so popular. Each four-bar phrase begins on a C-major tonic chord, moves for two measures to chromatic color chords, then returns to the tonic. This basic succession of tonic → chromatic → tonic is displayed by the opening of the chorus, mm. 17-20 (Example 2, above). In the next four measures (mm. 21-24), the chromatic harmony comes about from a half-step descent in the bass, C down to G. The directional bass and the new chromatic chords in this phrase complement the voice’s rise to a peak in m. 22, but again the tension of the middle two measures is quickly dissipated by the return to the C-Major tonic in m. 24. The pattern is repeated in mm. 25-32, creating four such quick departures and returns. The repeated creation and release of harmonic tension might represent Stuyvesant’s wooing technique. He does not want to appear too pushy in his pursuit of Tina, so little nudges are his goal, and the frequent returns to C Major are reassuring. The flow of his persuasive speech is not interrupted by the regular returns to the tonic, because the voice with every resolution hovers on E or G, not delivering the finality the C tonic would create.

The b portion of the a¹a²ba³ chorus takes on a character all its own with “For the days turn to gold as they grow few.” Suddenly the melody’s range grows to an expansive 10th and the tessitura sits about a fifth higher than before. This portion is the most dramatic of the song. Here Stuyvesant desperately pleads for Tina’s hand in

marriage, trying to convince her of his impending demise as the days “grow few.” In another clever turn of phrase by Anderson, he implies the older “golden years” with the lyrics, “For the days turn to gold.” This play on words adds delicate humor to an otherwise serious section.

Harmonically, the entire b portion alternates between two chords, an F-minor triad and an F# diminished-seventh chord formed by chromatic neighboring tones. These two chords stop the harmonic progression and support the repeated figures in the voice. The melody circles around C then leaps up to an Eb, the highest note so far, and also the top note of the poignant diminished-seventh chord. This is where Stuyvesant pleads with Tina, to make her understand that he has only a few days left, but pauses to muse about how quickly the months pass, “September, November.” Finally, after a dramatic fermata, a³ begins.

The final a³ of the first chorus brings back the musical material from a¹ and a², but this time the accompaniment is fuller and more active. At the end, the lyrics relax into the “joke” from section B, “And these few golden days I’d spend with you.”

Verse two begins the second half of the song with “When you meet with the young men early in spring.” Musically it is almost identical to the first verse. The lyrics are the only radical difference. Here Stuyvesant speaks of young men’s undependability (“they woo you with words and a clover ring”), and lack of resources (“they have little to offer but the songs they sing”), declaring them to be “a plentiful waste of time.”

The lyrics of the second verse’s second chorus, beginning at m. 64, emphasize that Stuyvesant is clearly the better choice. For a big finish the accompaniment varies its

strict bass-chord pattern and is enriched with a violin obbligato. The addition of more triplets in the violin adds extra motion and sweetness to the second chorus. In this section Stuyvesant mentions his money and fame as enticements for Tina.

The digressing b portion approaches in m. 80. This time the lyrics are not softened by a joke, but are serious and insistent: “And the days dwindle down to a precious few.” In accordance with these earnest words, the accompaniment is greatly expanded to include octave doublings of the triplets, as well as an added echo of the vocal line in mm. 80-81. In m. 87 Weill highlights the most dramatic chord of the piece, the diminished seventh chord with “November,” by arpeggiating it, bringing it up an octave, and adding a crescendo from beat one to beat four (Example 3). After the fermata Weill makes a dramatic drop in dynamics by adding a *subito piano* when a³ begins (m.88).

The image shows a musical score for the song "September Song" from Act 1 of the opera "The Firebrand". It covers measures 84 to 87. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "Sep - tem - ber," and "No - vem - ber,". The piano accompaniment features triplets and a diminished seventh chord in measure 87. Performance markings include "cresc." and "rit.".

Example 3 “September Song” mm. 84 - 87

The song ends quietly with a lovely set of words, “And these few precious days I’d spend with you.” This endearing statement is accompanied by much the same music from the earlier a³, except that the bass now includes chords on every quarter note, perhaps urging

Tina toward a decision. Though embellished and much fuller, the closing C-Major chord ends the song as it began.

“September Song’s” powerfully sweet message was of course discovered and performed by other famous artists of the day. Bing Crosby, the world-famous crooner, recorded the song twice, once in 1943, when he omitted the verse, and once in 1977. In the 1943 recording Crosby is much more lyrical than Huston.¹⁷⁰ He sings it with a happy inflection, and more wittily, as if he is flirting with the listener. He adds a few ornaments to the vocal line during his second time through the chorus. The orchestration sounds similar to Huston’s except for the addition of some soloistic wind sections and string sections that interrupt Crosby’s singing intermittently. It is a cute version, sweet and heartfelt. Because of the underlying drum beat, it sounds like a slow dance song. As Crosby’s 1977 version has been described, “It’s an ageing song once more, a ponderous, lush, heavily reverbed farewell.”¹⁷¹

Sarah Vaughn recorded this song a few times, but her best recording was in 1954 featuring Clifford Brown, a well-known trumpet player.¹⁷² The instrumental solos are beautifully done and feature a jazz flautist and a tenor sax. The instrumentation in this version is just as beautiful as Vaughn’s singing. The “double-time middle section

170 “The Chronological Bing Crosby, Vol. 35: 1943-44” 2004 (Recorded 1943).
<https://www.youtube.com/watch?v=S7q0OnXhzUU>

171 Robin Stummer, “September Song” in *Lives of the Great Songs* by Tim de Lisle (London: Pavilion Books Limited, 1994), 108.
HLC Properties Ltd.: “Bing Crosby – Seasons: The Closing Chapter” 1977.
https://www.youtube.com/watch?v=OoZFW7_-ST4

172 Emarcy Records: “Sarah Vaughan with Clifford Brown” 1990. (Recorded in 1953-54.)
<https://www.youtube.com/watch?v=SUj5EX4b5Ig>

featuring Clifford Brown's trumpet as well as [Herbie] Mann's flute before adding her own 'not January, February, June or July' coda," makes this version unforgettable.¹⁷³ It is so tenderly sung with just the right amount of ornamentation that it is clear why the song is popular among jazz artists; it lends itself to beautiful and intricate instrumental solo breaks. Sarah Vaughan also recorded it with the Boston Pops Symphony Orchestra in 1984 with Wynton Marsalis on trumpet and John Williams conducting.¹⁷⁴ This version features a gorgeous opening violin solo, and the trumpet and Sarah "sing" a duet. It is slow and laidback but effective and lovely. There is time for a faster-paced trumpet solo before Sarah comes back in with the last section, and the trumpet, violin, and voice, all end together. Sarah Vaughn's voice has no trouble communicating the song, but not in the way that it was originally intended in the musical. She makes the song more about her voice and less about the bittersweet feelings the lyrics create. "September Song's" long fluid lines match flawlessly with her voice type.

Ella Fitzgerald recorded it in 1960, with a dreamy piano accompaniment played by Paul Smith, and it was described as "one of her most sensuous moments."¹⁷⁵ She alters the beginning words so that she sings about a man, "When he was a young man..." Where Sarah Vaughn used the song as a vehicle for her voice, Ella sings into the words,

173 Stummer, "September Song" in *Lives of the Great Songs* by Tim de Lisle, 109.

174 "The Boston Pops Orchestra Celebrity Series Ep: Sarah Vaughan, Wynton Marsalis," The Library of Congress, 1984. Accessed March 2, 2016.
<https://www.loc.gov/item/jots.200021850>.
<https://www.youtube.com/watch?v=oRhhNPBPGyU>

175 Stummer, "September Song" in *Lives of the Great Songs* by Tim de Lisle, 108. Polygram Records Inc. "The Intimate Ella: duets with Pianist Paul Smith" 1960.
<https://www.youtube.com/watch?v=LGKd6m4Pksg>

much like Huston did in his original version. The beauty of her voice still shows through, and in a wonderful feat of talent, the insistent bittersweet nature of the song is clear. Surely Ella's performance is the most honest and beautiful. Though she sings with just a piano, completely abandoning the full orchestra, the simplicity of this version rings true to the original.

Lotte Lenya recorded it in 1957 with an orchestra.¹⁷⁶ It is a touching performance, perhaps a bit over-orchestrated and not with the best sound fidelity, but nevertheless she presented a recording layered with emotion. In 1960, Dion and the Belmonts featured the song on their album *Wish Upon a Star* as a doo-wop rendition that echoes sounds of The Four Seasons.¹⁷⁷ In 1964, The Impressions recorded it for their album *The Never-Ending Impressions* in a light-hearted version that echoes the style of the more popular group The Temptations.¹⁷⁸ Frank Sinatra, Nat King Cole, and Eartha Kitt all produced recordings in 1962 with backing tracks described as “virtually indistinguishable,” but still conveyed the tender pathos the song creates.¹⁷⁹ In 1990, Jeff

176 Columbia Masterworks: “Lotte Lenya – September Song And Other American Theatre Songs Of Kurt Weill” 1958. (Recorded in 1957.)
https://www.youtube.com/watch?v=rdc4oBnu_fw

177 Laurie Records: “Wish Upon a Star with Dion and the Belmonts” 1960.
<https://www.youtube.com/watch?v=7TxqiuUmiXI>

178 Stummer, “September Song” in *Lives of the Great Songs* by Tim de Lisle, 109. Paramount Records: “The Impressions/The Never Ending Impressions” 1964.
<https://www.youtube.com/watch?v=M0wW7STE1gM>

179 Stummer, “September Song” in *Lives of the Great Songs* by Tim de Lisle, 109. Capitol Records: “Frank Sinatra – Point of No Return” 1962.
<https://www.youtube.com/watch?v=YZuTl844nnU>

Lynne put the song on his album *Armchair Theater*.¹⁸⁰ His version of the classic features a slide guitar with a somewhat honky-tonk backup that is not entirely successful.

One of the most memorable recordings of this song was made by the country-music star Willie Nelson for his album *Stardust* from the year 1978.¹⁸¹ Willie Nelson's voice comes close to Huston's original half-spoken approach, only with a country spin. A harmonica, piano, an organ, soft drums, and a gut-string guitar solo make this a beautiful rendition. The sheer diversity of artists who have recorded this song speaks volumes about Weill's ability to create a beautiful melody and Anderson's ability to write lyrics that resonate with the soul across genres and generations.

Capitol Records: "Nat King Cole Sings/ George Shearing Plays with a quintet and string choir" 1962.

<https://www.youtube.com/watch?v=m8qtOzSdwKE>

Parlophone Records Ltd.: "Eartha Kitt – The Collection" 2006 (Recorded 1962).

<https://www.youtube.com/watch?v=FMg4iDr4u1I>

180 Stummer, "September Song" in *Lives of the Great Songs* by Tim de Lisle, 109.

Frontiers Records: "Jeff Lynne – Armchair Theater" 2013 (Recorded 1990).

<https://www.youtube.com/watch?v=syo1nekLNJA>

181 Columbia Records: "Willie Nelson – Stardust" 1978.

<https://www.youtube.com/watch?v=S9nSgMwtK0>

“Speak Low”

The principal love song from Weill’s most successful work for Broadway, *One Touch of Venus*, is “Speak Low.” Venus sings this beautiful serenade at the end of the first act, when she finally seduces Rodney. Its central message is reminiscent of “September Song’s” and the idea of fleeting time.¹⁸² The show’s lyrics were written by Ogden Nash, a celebrated poet who has been described as, “One of the most widely appreciated and imitated writers of light verse.”¹⁸³ This was the only Broadway show for which Nash wrote, but his works were also featured in three screenplays for MGM.¹⁸⁴

“Speak Low” has a simple construction: verse, verse, bridge, verse, coda. This popular structure encourages the song’s translation into the jazz and pop-music realm.¹⁸⁵ The lyrics and melody pertain to the show’s plot, but they are appropriate as well for a stand-alone song. This versatility served to promote the music’s sales and preserve the song as an individual number, separate from the rest of the musical. Yet, the lyrics fulfill their originally intended purpose.

The song begins with a four-measure introduction, a syncopated vamp with a samba-feel (Example 4). This opening sets the seductive mood for the song, and indeed Venus begins her chase after Rodney within the first four measures. The first verse is 16 measures long, dividing up into two eight-measure phrases. The lyrics and melody begin

182 Hirsch, *Kurt Weill Onstage*, 226.

183 “Poet: Ogden Nash,” Academy of American Poets, accessed January 5, 2015, <http://www.poets.org/poetsorg/poet/ogden-nash>.

184 Ibid.

185 For lyrics, see Appendix A.

anew with “Speak Low” at the start of the second phrase, m.13. The harmonies push right through this phrase division; Venus is restlessly trying to obtain Rodney’s favor. Her melody at the start of the first phrase is pushed up a third in the second phrase, as Venus is attempting to persuade Rodney to cheat on his fiancée.

Venus starts to sing with a major sixth leap from “Speak” up to “low” followed by a distinctive triplet figure (Example 4, mm. 5-6) that adds “swing” against the busy accompaniment. The multiple appearances of this figure in this verse suggest Venus’s persistence.

Moderato assai (slowly)

Speak

Refrain

low _____ when you speak, love, _____ Our sum-mer

Example 4 “Speak Low” mm. 1-8¹⁸⁶

The lyrics and melody of the verse create an arc. Beginning with the sixth leap on the first “Speak low,” the voice will continue upward until “too soon” on a D5 in m.11. The melody floats here on “too soon, too soon. Speak low when you speak, love,” as if Venus wishes to savor the present, holding to the peak of the line. Then the melody falls back down to D4 in m.19 on the words, “our moment is swift, like ships adrift, we’re swept apart too soon;” the downward drift of this phrase suggests the inevitability of what Venus is describing. This arc is punctuated with repetition of the triplet motive, Venus’s cooing. The descent from the peak is largely stepwise, touching on all of the pitches

186 Weill, Kurt, and Ogden Nash, Vocal Score: *Speak Low* from "One Touch of Venus" Musicnotes.com: TRO Hampshire House Publishing Corp. and Chappell & Co., 1943, renewed 1977.

from D5 to D4, and thus this phrase fills in the gaps of the leaps in the first phrase. During the descent, Venus calms down and prepares for her next attempt to win Rodney's affections. Overall, the long ascent builds up tension while the descent is easy and relaxed. In a song designed to seduce, the creation of such tension and release is of utmost importance.

Weill chose to create a flowing melodic line for Venus's seduction song, with long rhythmic durations on words like "low," "love," "feel," and "go," over a busy, Latin-sounding accompaniment. These words set to long notes are not necessarily more important (except maybe "love"), but instead create an overall speech style in which Venus frequently pauses. Although Nash's lyrics for this song are beautiful, the pauses Weill adds offer Venus the opportunity for subtext. In the context of this song, "speak low" might mean something much more intimate. For added tension, some of these long notes have been set on the ninth of the underlying chords, such as "low" and "love" in mm. 5 and 7, both on an A, the ninth of the G minor 9 harmonization (Example 4 above). Through the harmonic tension created by these long notes, Weill allows Venus to communicate her desire for Rodney.

In verse two Venus makes another attempt, bringing up new metaphors about love, such as, "love is a spark lost in the dark too soon." She croons on about her anxiety: "I feel wherever I go that tomorrow is near, tomorrow is here, and always too soon." The second verse ends with a clear cadence in mm. 34-36.

The bridge beginning in m.38 is a mere eight measures long, but these are the most dramatic measures of the song (Example 5). The melody line immediately jumps

up to an Eb5, one half step higher than the peak in the verse, then works its way downward to end almost an octave lower. Venus begins to make headway with Rodney here, sensing that her opportunity is drawing nearer. A striking minor tonic seventh chord begins this section, highlighting Venus's word "Time" on the Eb, the seventh of the chord. Following the patterns of the verse, the triplet motive adds a languid feel to this descending line, which falls once from m.37 to m.40 with "Time is so old and love so brief," and again from m.41 to m.44 with "Love is pure gold and time a thief." "Time", "old", "Love", and "gold" stand out as the sevenths of their underlying chords. These are clearly the words that Venus wishes to stress to Rodney. The accompaniment in the bridge changes drastically to straight quarter notes in the bass line and rather simple whole or half-note chords in the treble. This simple accompaniment allows the interesting melody line to take the focus.

37 Time is so old _____ and love so brief,

38

39

40

mf *più espr.*

41 Love is pure gold _____ and time a thief. We're late _____

42

43

44

45

Example 5 “Speak Low” mm. 37-45

In the final verse, beginning at m. 45, Venus’s lyrics become more urgent: “We’re late darling, we’re late the curtain descends, everything ends too soon, too soon.” These first eight measures are exactly like the other verses, but in m. 54 the slower rhythm of the bridge returns for a conclusive ending with a fancy dominant (C – E – G# – Bb – D) and a tonic enriched with an added sixth (Example 6, mm. 58-60). By the end of the song, Venus is confident in her pursuit and coos her ending line all on the sixth scale degree, “Will you speak low to me, speak love to me and soon?” Not quite creating a

proper cadence, her last note is appropriate for a question and infers that there is more to come when the song is finished. In the musical, Rodney joins Venus in a duet after Venus's ending and finishes the song. The duet part is a lovely section, but it is not in the solo version of the song.¹⁸⁷

54

Bbm6 F Bb+ D7 G9 C9(#5)

dar-ling, I wait _____ Will you speak low to me, speak love to me and

espressivo

rall.

59

1. F D7 Gm7 C+ 2. F

soon. Speak soon. _____

mf *a tempo* *L.H. p*

Ped. *

Example 6 “Speak Low” mm. 54-62

187 Original recording including the duet:
<https://search.yahoo.com/search?fr=mcafee&type=C011US0D20151102&p=speak+low+martin>

This song is a beautiful addition to the musical and carries the couple through the second act. Even after Venus leaves, Rodney sings it in the last scene as a lonely reprise before he meets his “country Venus.” This song is so memorably one of Kurt Weill’s most romantic that a book about his and Lenya’s relationship and their correspondence is entitled “Speak Low.”¹⁸⁸

“Speak Low” can be taken completely out of the context of the musical and still carry an emotional charge, one reason the song has remained famous and has been performed by so many talented artists. Kurt Weill’s songs are malleable, adaptable, and timeless. His lyricist partner for this song, Ogden Nash, certainly displayed his talents in writing poetry that evokes images of fleeting love, ships drifting apart, a curtain falling, and a spark of chemistry burning out. These beautiful lines about fleeting time remind one of “September Song.” In many ways Peter Stuyvesant’s attempt to woo Tina is not so different from Venus’s pursuit of Rodney. Of course Stuyvesant has purer intentions, but the lyrics in both songs suggest the idea of “living in the present, carpe diem.” It is a testament to Weill’s brilliance that such different characters might come to the same conclusion, with two incredibly different songs, suited to each personality, to express their desires.

Weill studied the American musical theater and popular music of the time and came up with a song that would be universally accepted. The simple structure, slightly repetitive lyrics, and seductive melody are burned into one’s brain after hearing the song only once. More than likely audiences left the theatre humming it. This “song retention”

188 Lys Symonette and Kim H. Kolwalke, eds., trans., *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*, 2.

was what composers like Weill relied upon for ticket sales and sheet music sales so that people could play the pieces they liked on their own. The stars who adapted this song as their own surely realized its potential in selling records.

Mary Martin's version from the original cast recording is beautiful, classically sung and *legato* throughout, emphasizing her stunning vocal prowess.¹⁸⁹ No doubt her version inspired all subsequent adaptations. "Speak Low" was first and possibly most famously recorded, outside of the musical soundtrack, by Guy Lombardo's orchestra and Billy Leach in 1944.¹⁹⁰ It was ranked 51st on the pop charts in 1944.¹⁹¹ There is a long trumpet solo in the beginning leading into the first verse. Leach's singing is a bit more playful than seductive, but his voice easily conveys the long phrases, adding slight crescendos on the long words such as "low" and "love." It is clear that Leach has connected to the song emotionally, but interestingly not in the context for which the song was originally intended. He adapts the lyrics in the last verse from "We're late" to "It's late" perhaps to make the song slightly more generic. The flute and brass interjections add to a foxtrot feel of this version, making the rhythm much less Latin-sounding. Instead of a repetition of the song's lyrics in their entirety, a long tag ending with

189 Decca Records: "Original Cast Recording – One Touch of Venus" 1943.
<https://search.yahoo.com/search?fr=mcafee&type=C011US0D20151102&p=speak+low+martin>

190 Decca Records #25267 "Guy Lombardo and His Royal Canadians – Speak Low/Begin the Begunie" 1944.
<https://www.youtube.com/watch?v=DndMIYS8q20>

191 "Top Songs of 1944," MusicVF.com, 2014, accessed February 6, 2015,
http://www.musicvf.com/top_songs_of_1944.

additional music written specifically for this arrangement substitutes. It adds a sense of finality, to round out the dance.

Ella Fitzgerald's and Joe Pass's version in 1983 is a beautiful addition to the many renditions of this song.¹⁹² Joe Pass's lovely acoustic guitar complements Ella's voice. Her variations are tasteful and endearing, a beautiful tribute to the original that elicits the fleeting romance of the song. She treats her voice more like an instrument, less legato. It sounds less like a seduction song and more like playful request. It is a fun version; the guitar and voice hold together in what is closer to a duet rather than voice and accompaniment.

Lotte Lenya recorded a version of "Speak Low" in 1990 for an album entitled "Lotte Lenya: Berlin & American Theater Songs of Kurt Weill."¹⁹³ Lenya enters right away, omitting the introduction. Her orchestral accompaniment is very busy. Her voice carries the long phrases well, and her typical cabaret style is not as evident. The wind section feels a little overactive and chirpy, but the string section complements Lenya's voice. She sings the lyrics honestly, not too passionately or sentimentally. She brings out the truth in the words. The accompaniment does not support Lenya's straightforward approach, and seems too light for her interpretation. Nevertheless the lighthearted orchestra and Lenya's genuine performance balance each other, resulting in a pleasant version of the song.

192 Pablo Records: "Speak Love – Ella Fitzgerald and Joe Pass" 1983.
<https://www.youtube.com/watch?v=2CwPnp2VCYM>

193 Sony Music Distribution: "Lotte Lenya, Kurt Weill: Berlin & American Theater Songs" 1990.
<https://www.youtube.com/watch?v=jULhrwOmGOY>

Barbara Streisand featured the song some years later on her 1993 album *Back to Broadway*.¹⁹⁴ Her arrangement is typical of the early 1990s, with an electronic drum beat and a smooth sax solo. She uses the song as a vehicle for seduction; the atmosphere she creates works surprisingly well considering how many decades removed her version is from when the song was premiered. She adds a much longer coda (after allowing the saxophonist time for a short solo): “I wait darling I wait... Will you speak low to me, slow to me, oh please just don’t say no to me, let it flow to me, slow to me, soon...” Her added words make this piece more about being forward. Streisand sings this with her famous no-regrets and nothing-held-back kind of style.

Tony Bennett and Norah Jones recorded a version together in 2011; they sing it as a duet, trading lines back and forth.¹⁹⁵ The instrumental introduction is short but when Bennett starts to sing, he sings the first line slow, as an introduction, and Jones echoes him. This slow beginning sets up the duet. After the first line the tempo picks up. The *staccato* attacks in the vocal line and in the orchestral accompaniment add a lot of character to this version. Bennett and Jones’s voices fit together surprisingly well and the result of their collaboration is charming. It is jazzy and laid-back and shows off the song’s versatility; no matter how it is orchestrated, the original melody shines through.

194 Sony Music Entertainment: “Barbara: Back to Broadway” 1993.
<https://www.youtube.com/watch?v=jULhrwOmGOY>

195 Sony Music Entertainment: “Tony Bennet: Duets II” 2011.
<https://www.youtube.com/watch?v=SRm08pVt-xc>

It is clear that this song has the ability to be adapted to any number of musical styles; it suits the performer who sings it, whether the singer has the song's original purpose in mind or not, and it lends itself to offering time for instrumental solos and long codas. Most importantly, Kurt Weill's music and Ogden Nash's lyrics have stood the test of time.

“Lost in the Stars”

In “Lost in the Stars,” the Reverend responds to the news that his son has admitted to murder. Todd Duncan, the original Reverend Stephen, said, “I wanted something that was earth[y], like a folk song, quiet and nostalgic. And I think that’s what we got.”¹⁹⁶ The lyrics, beautifully written by Maxwell Anderson, inspire stunning visualizations of God’s Universe.¹⁹⁷ The first few verses draw the audience in with a depiction of God’s creation of each individual star. God cares for them all, the big star to the little lost one, as a father would his children. The audience can sense the comfort and peace that God provides to the Reverend. In the third verse, the lyrics grow stormy, vividly describing the darkness that sometimes hovers over people of faith. For these people such trials are expected, and the Reverend has been through his own trials in the past. It is not until the last verse that the Reverend starts to doubt that God will rescue him. The bittersweet lyrics about little and big stars make faithful humans like Reverend Stephen feel insignificant, as they are “blowing through the night,” waiting for help that now seems will never come. This was a weak moment for the Reverend, but as the end of the song approaches, the grand ending offers a glimmer of hope for the future.

This song’s four verses and closing section are in an AABA-coda format. Each verse fits neatly into eight measures, while the extended coda is eleven measures. The B section is the most developmental, labeled in popular terms as the “bridge,” and is where the lyrics turn dark. The range of most of the song is limited to a ninth, with two exceptions where the vocal line momentarily jumps up to an eleventh. The four eight-bar

¹⁹⁶ Hirsch, *Kurt Weill Onstage*, 309.

¹⁹⁷ For the lyrics of the song, see Appendix A.

phrases of verses one through four, the subject matter, and the limited range of the song bring to mind a church hymn. As a Reverend, Stephen Kumalo would have sung this type of song to be closer to God, having been exposed to such music his whole life.

While the melody is filled with more chromatic twists and turns than a typical hymn tune, the song's sacred connotations cannot be denied. The first four verses rhyme, as many hymns do; when the Reverend feels lost without God in the coda, the hymn feeling is lost, as if God has abandoned him.

Weill sets the lyrics with careful attention to the thought process the Reverend goes through as he wrestles with these troubling thoughts. The speech rhythm of his monologue is one of the details that set the song apart from a typical musical theater ballad. Weill paid special attention to the poetry and sought to display it in its best possible light. The speech rhythm helps the singer to connect to the words he is singing, and, as a result, the audience better connects to the emotion of the song. It is one of the many reasons that this particular song has been performed by many different artists.

The introduction opens with a clarinet solo, which begins during a dialogue between the Reverend and his nephew, Alex, and anticipates the character of the song. The first three eighth notes of the clarinet introduce a motive that will symbolize stars slipping through God's fingers, in verse one (Example 7).



Example 7 “Lost in the Stars” Pickup Measure¹⁹⁸

A V7 chord ends the introduction and sets up the vocal entrance. As Stephen sings, the accompaniment thins out to feature his line, “Before Lord God made the sea and the land.” The melody begins on a B natural, unexpected in the key of F major, and then leaps to a D, surrounding the fifth scale degree C. This focus on C continues through the rest of the verse, and the voice gets higher and higher as the story becomes more involved (Example 8).



Example 8 “Lost in the Stars” Vocal Line, mm. 5-12

The voice leaps upward from the lower C, reaching higher with each measure. The peak of this ascent, the C an octave higher, is delayed until measure 9 to have its greatest possible impact as the climax of the phrase. The text here says that the stars “ran through God’s fingers.” The next line, “and one little star fell alone,” is appropriately set off by itself, back in the lower register. It is here at the end of verse one, mm. 10-13, that

198 Kurt Weill and Maxwell Anderson, *Vocal Score: Lost In The Stars — A Musical Tragedy*, USA: Chappell & Co., 1950.

the three eighth note figure returns and proliferates (Example 9). Its legato, flowing quality supports the images of sand and one little falling star.

The image shows a musical score for three staves. The top staff is the vocal line with lyrics: "grains of sand, And one lit-tle star fell a-lone." The middle staff is the piano accompaniment, and the bottom staff is the trumpet part, labeled "Trp.". The piano accompaniment features a three-eighth note figure in the right hand and a bass line with a descending chromatic line from F to C. The score is numbered 10, 11, and 12 at the beginning of each measure.

Example 9 “Lost in the Stars” mm. 10-12

The first verse ends on a long V7 chord, connecting it to the next event of the narrative, God’s hunt for the “little dark star.” The accompaniment slows to big, majestic, arpeggiated chords and the three-eighth-note figure returns in m.18 to remind the listener that “He’d take special care” of the little star that had slipped through His fingers. This verse is the consequent to the first verse, beginning alike but closing on a tonic with added sixth.

In verse three the lyrics start to talk about “a man,” and to demonstrate this change of topic, the voice’s melody clearly expresses A-flat major, the bIII key, with harmonic support of ambiguous tonal orientation. Weill’s use of this departure leaves the audience feeling uncertain as Stephen sings of man’s faith being tried. The accompaniment here is again in half-note chords, giving the voice a recitative quality. In mm. 26-28 the bass line descends chromatically from F to C, at the very end of the verse. Tonal clarity is restored when the bass note C is harmonized as a V7 chord in F major, which connects to the tonic with the return at the start of the fourth verse.

In this final verse, Stephen speaks of himself, and so these lyrics have the narrowest scope in the song. Verses one and two were about God, were structured and tonally stable; verse three, about man, detoured into a distant key; and now in verse four, although it returns to F major, the accompaniment is much busier, the range of the melody is higher, and the dynamics are louder than any other verse. This verse is by far the most emotional: Stephen is realizing the true difficulty of his individual situation, one star in the midst of a vast universe. As verse four begins, Stephen sings, “But I’ve been walking through the night and the day.” Weill uses a *pizzicato* bass line to depict Stephen’s walking (Example 10).

The image shows a musical score for three measures (28-30) of a piece. The top staff is the vocal line, starting with the lyrics "on. But I've been walk-ing through the night and the day Till my". The piano accompaniment consists of three staves: the upper two for the right hand (Cl. Vc.) and the lower for the left hand (Vc. Trp.). The left hand features a prominent pizzicato bass line. The score is marked with a tempo change from "rall." to "Tempo I?". Measure numbers 28, 29, and 30 are clearly marked above the vocal staff.

Example 10 “Lost in the Stars” mm. 28-30

This motive continues for most of the verse. It stops in measure 33, where the return of the original melody from verses one and two is broken off. This new continuation of the melody brings out the most important lines in the song, “and sometimes it seems maybe God’s gone away, forgetting the promise that we heard Him say.” This setting sits at a higher tessitura, reaching the highest note of the song, D, on the word “promise.” The vocal line is doubled in octaves in the accompaniment, adding to the drama of Stephen’s moment of doubt. The dynamics are *forte* at m. 33 as the accompaniment thins out once again, making this moment of realization stand out from

the calm nature of the first part of the song. There is also a chromatic twist in m. 35, the B–natural on the word “forgetting,” to the B–flat on the word “that,” in the same measure. A dramatic G half-diminished chord on “heard Him say,” leads into the V7 – I cadence of the verse, with “we’re lost out here in the stars.”

Weill uses the coda to set these last lyrics apart from the rest of the song, expanding “we’re lost out here in the stars” into, “little stars, big stars, blowing through the night.” A trichord figure is introduced here in m. 39, bringing special significance to the new words. There is also an expressive major-minor shift with the words in m. 40, “Little stars, big stars,” and the rhythm adds to the depiction: sixteenth notes for the little stars, and an eighth note and a dotted quarter for the big stars. Harp and bells are highlighted here as well to represent the stars. Adding to this finish, the chorus enters for the rest of the coda, emphasizing the second statement of “Little stars, big stars,” with fermatas over their word “stars.” The chorus comes to a dramatic diminished-seventh chord at m. 44 as Stephen again sings his highest note, a D. The remaining seven measures are a grand V to I chord progression (Example 11). As the end of the song approaches, Stephen’s final full statement of “and we’re lost out here in the stars” is at a lower pitch than before, as if the Reverend has become resigned to his fate. However, Weill counteracts this sad resignation with a final restatement of “in the stars” with Stephen and the choir coming to the *fortissimo* F-major chord with added sixth, offering a hopeful, final sonority. Though the lyrics do not suggest a happy ending, Weill’s music offers a glimpse of optimism.

The image shows a musical score for the song "Lost in the Stars" from Act I. It consists of two systems of staves. The first system (mm. 45-47) features vocal parts for Stephen, Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: "And we're lost out", "And we're lost", "And we're lost", "And we're lost", "And we're lost". The second system (mm. 48-51) continues the vocal parts with the lyrics: "here in the stars, in the stars.", "here in the stars.", "here in the stars.", "here in the stars.", "here in the stars.", "here in the stars.". The piano accompaniment includes dynamic markings such as *p*, *cresc.*, and *sf*. The score concludes with "End of Act I."

Example 11 “Lost in the Stars” mm. 45-51

The poetry was written by Anderson in a triumph of his literary ability, and Weill’s setting creates a song that transcends the ages; its beautiful lyrics and sweet, passionate melody carry it into modern times. The description of the creation of the universe captures the imagination, painting a picture of a loving God who looks after each and every one of His creations. The themes of this song – God’s attentiveness, existence, and grand plans – have been around as long as human existence. The universal

question “Does a loving God exist, and if so will He care for me?” that this song poses has kept it relevant over the years. Weill’s and Anderson’s ability to cover this topic in such a poetic way opens up even the most stubborn of minds to ponder its meaning.

“Lost in the Stars” has been performed by many famous artists. Todd Duncan’s original is sung in a classical style. His booming and deeply inflected voice carries the concern of his character during this trying time.¹⁹⁹ His careful attention to detail in the poetry of this piece must have inspired many of these other renditions.

Walter Huston recorded it as a single in 1951 with a straightforward, almost recited version in his famously emotionally inflected voice.²⁰⁰ The accompaniment in the orchestra remains mostly preserved from the original. A violin solo is added after Huston completes the whole song one time through, repeating part of the bridge and then bringing Huston back in for the close. It is a charming rendition, not as dark as the original. Huston’s careful attention to each individual word is striking and pulls at the heartstrings.

Lotte Lenya’s performance on “The World of Kurt Weill” was presented as part of a series of television shows called Net Playhouse in March 1967.²⁰¹ It features a choral introduction, a kind of hymn beginning, taken from a different section of *Lost in*

199 Decca: “*Lost in the Stars*, a Decca Broadway original cast album” 1949.
<https://www.youtube.com/watch?v=ygkCMrC5t0Q>

200 Decca: “Lost in the Stars from musical play *Lost in the Stars*: Walter Huston – With Victor Young and His Orchestra” 1944.
https://www.youtube.com/watch?v=XN_SmhL3zoU

201 “Net Playhouse: The World of Kurt Weill,” IMDb, Accessed March 2, 2016.
http://www.imdb.com/title/tt0656115/?ref_=ttrel_rel_tt.
<https://www.youtube.com/watch?v=RQhUkT32H5A>

the Stars. The men sing first, then the women, mostly in unison until the end of the introduction. They set up the clarinet solo entrance. Lenya sings with an orchestral accompaniment, very similar to the one from the original musical. Her depiction is careful and attentive to the poetry. While her vocal quality is not the best, her emotional investment in the song is clearly understood. She takes the listener on a journey of her faith. Her style of singing points to her earlier cabaret style, slightly scooping to some notes and dropping off of others too soon, though she keeps “Lost in the Stars” more classical than some of her other cabaret numbers.

Frank Sinatra sang it on his 1958 record album, entitled “Put Your Dreams Away,” in a reverent, slow, orchestral version typical of Sinatra’s style.²⁰² The drums give it a slow dance feeling. He changes the hymn feeling to a more crooning style; while it is sentimental, the turning point of the song loses some of its impact. Sinatra seems more occupied with the descriptive wording than the meaning of the song. Still, his rendition offers a look at the popular music of the time; Frank Sinatra’s popularity alone shows just how famous the song had become.

Tony Bennett has recorded the piece a few times, but his best setting was at Carnegie Hall in 1962.²⁰³ He sings it with just an acoustic guitar. It is a simple setting, but it brings a special sincerity to the lyrics and melody. Bennett’s careful attention to the meaning behind the song is evident. He takes his time singing through it, allowing

202 Columbia Records: “Frank Sinatra – Put Your Dreams Away” 1958.
<https://www.youtube.com/watch?v=BTBDMfNMmu8>

203 Columbia Records: “Tony Bennett with Ralph Sharon and His Orchestra at Carnegie Hall” 1962.
<https://itunes.apple.com/us/album/at-carnegie-hall-june-9-1962/id157423973>

the audience to absorb all of the words. Most of the hymn-like quality disappears, however, as Bennett takes great liberty with the rhythm, making the piece feel more like Bennett is having a rhetorical conversation with the audience. However, this departure from the written page breathes a fresh and different life into the piece, still conveying the beauty of the melody and lyrics.

Sarah Vaughan offers up a version from 1956-57 with Harold Mooney and his orchestra. It was re-released in 1986.²⁰⁴ The orchestration includes some little touches of a glockenspiel during the first two and the fourth verses, which give the listener the feeling of stars twinkling in outer space. Vaughan takes a laid-back approach to this song. She is slightly behind the beat, carefully remaining legato and smooth. She adds a few well-thought-out embellishments to the melody, which augment and enhance the quality of the performance rather than take away. She finds a way to claim this song as her own, fitting in many different vocal colors, especially in the third verse. The way she characterizes the story with her voice is amazing, keeping the listener's attention for the entire song.

Elvis Costello's version of the song is featured on his album "September Songs: Music of Kurt Weill in 1997."²⁰⁵ The arrangement is awkward. While the string quartet is lovely, his voice lacks the essential warmth the song requires and deserves.

204 The Verve Music Group, a Division of UMG Recordings, INC.: "The Complete Sarah Vaughan on Mercury Vol. 2: Sings Great American Songs" 1986.
https://www.youtube.com/watch?v=_Gt9TUOMhUs

205 Sony BMG Music Entertainment: "September Songs – The Music of Kurt Weill" 1997.
<https://www.youtube.com/watch?v=DXBots5bdzQ>

Judy Garland presents it in an early 1950's episode of *The Judy Garland Show*, drawing special attention to the lyrics with an almost art-song approach to the piece, singing into the words; it is truly an inspiring presentation.²⁰⁶ She does not change the reverent feel of the song, rather works with it, and stays mostly with the original rhythm. Overall, her presentation is focused on the emotional arc of the song. She puts the greatest emphasis on the last verse, pouring the pain of losing God into her voice. Her sadness is palpable, until she sings "and we're lost out here in the stars." The way she creates such a heartbreaking moment is proof of her exquisite acting ability. Likewise, her choice to perform this song and to have executed it so beautifully is a testament to Weill and Anderson's accomplishment. She brings out the heart of the song; the careful musical touches that Weill wrote to complement Anderson's poetry flow with Garland's version. It sounds natural, just as if she were explaining the innermost feelings of her own heart. This kind of honesty in performance can only be achieved by design. The song itself was expertly composed to carry that level of emotional intensity.

William Shatner recorded a narration with accompaniment in 2011.²⁰⁷ It is an interesting approach, but even though he is speaking rather than singing the words of the poetry, the ideas are somehow lost. In this version, all of Kurt Weill's music is omitted, and instead Shatner is accompanied by some synthesized keyboard sounds. While the

206 "The Judy Garland Show," In *Episode 24*, March 15, 1964.
https://www.google.com/?gws_rd=ssl#q=Judy+Garland+Lost+in+the+stars
<https://www.youtube.com/watch?v=GqPqux11QSE>

207 Cleopatra Records: "Seeking Major Tom – William Shatner" 2011.
<https://www.youtube.com/watch?v=-bkeQDNimdA>

poetry is beautiful on its own, it does not have the same potency without the musical background.

Leonard Nimoy offered up a quiet and understated version in 1967.²⁰⁸ The accompaniment features a harp, flute, and synthesizer. These instruments sound sparse underneath the melody, giving it a suspended feeling, as if it is floating. This approach is surprisingly effective, giving the listener a sense of a person singing alone in the midst of the incredibly huge universe. Nimoy relates the lyrics as a giant question; he is charming and appropriately universal.

“Lost in the Stars” has been recorded by many famous artists, each one as unique as their talents. It is a beautiful piece of music that comments on the human condition. The melody is memorable and the poetry is striking. It is not an accident that this particular piece has been adopted by so many performers.

208 Geffen Records: “Leonard Nimoy Presents Mr. Spock’s Music from Outer Space” 1967.

<https://www.youtube.com/watch?v=XS-Z21tIAk0>

Bibliography

- Academy of American Poets. "Poet: Ogden Nash." Accessed January 5, 2015.
<http://www.poets.org/poetsorg/poet/ogden-nash>.
- All Music. "Stage - David Bowie." 2015. Accessed January 4, 2015.
<http://www.allmusic.com/album/stage-mw0000193055/credits>.
- All Music. "Sarah Vaughan with Clifford Brown." 2015. Accessed January 17, 2015.
<http://www.allmusic.com/album/sarah-vaughan-with-clifford-brown-mw0000188756>.
- BBC News. "South Africa Profile." January 2, 2015. Accessed February 7, 2015.
<http://www.bbc.com/news/world-africa-14094918>.
- Brenner, Michael. *The Renaissance of Jewish Culture in Weimar Germany*. New Haven, CT: Yale University Press, 1996.
- BroadwayWorld.com. "1977 Tony Award Winners and Nominees." 2014. Accessed November 15, 2015.
<http://www2.broadwayworld.com/tonyawardsyear.cfm?year=1977#>.
- Brumburgh, Gary. "John Huston: Biography." IMDb. 2015. Accessed December 15, 2014. http://www.imdb.com/name/nm0001379/bio?ref_=nm_ov_bio_sm.
- Cook, Susan Carol. "Opera During the Weimar Republic: The 'Zeitoper' of Ernst Krenek, Kurt Weill, and Paul Hindemith (Volumes I and II) (Germany, Austria)" Ph.D. diss., University of Michigan, 1985.
- Diskin, Diana Stacie. "The Early History of Kurt Weill's 'Die Buergschaft', 1930--1933." Ph.D. diss., University of Southern California, 2004
- Drew, David. "The History of Mahagonny." *The Kurt Weill Foundation* (2012): 18-24. Accessed December 13, 2014.
<http://www.kwf.org/media/drew%20writings/history%20of%20mahagonny%20web.pdf>.
- Goldman, Corrie. "Stanford Musicologist Stephen Hinton Gets Inside the Music of Kurt Weill." Stanford University. April 11, 2012. Accessed January 16, 2016.
<http://news.stanford.edu/news/2012/april/kurt-weill-041112.html>.
- Graber, Naomi. "Found in Translation: Kurt Weill on Broadway and in Hollywood, 1935--1939." Ph.D. diss., The University of North Carolina at Chapel Hill, 2013.

- Green, Stanley. *Broadway Musicals: Show by Show*. 6th ed. New York: Applause: Theatre & Cinema Books, 2008.
- Harden, Susan Clydette. "The Music for the Stage Collaborations of Weill and Brecht." Ph.D. diss., The University of North Carolina at Chapel Hill, 1972.
- Harrison, Shiloh. "The Foundations of a City: The Musical and Textual Interrelation in Kurt Weill and Bertolt Brecht's 'Aufstieg Und Fall Der Stadt Mahagonny'." M.A. thesis, University of Waterloo (Canada), 2006.
- Hill, Caralee. "Kurt Weill: One Composer in Two Worlds." M.M. thesis, California State University, Long Beach, 2013.
- Hirsch, Foster. *Kurt Weill Onstage: From Berlin to Broadway*. New York: Alfred A. Knopf, 2002.
- IMDb. "Anjelica Huston: Awards." 2015. Accessed November 20, 2014. <http://www.imdb.com/name/nm0001378/awards>.
- Jarman, Douglas. *Kurt Weill, an Illustrated Biography*. Bloomington: Indiana University Press, 1982.
- No Author. *Jazz Standards: Budgetbooks*. Milwaukee, WI: Hal Leonard, 2004.
- Levin, Neil W. "Kurt Weill: Biography." Milken Archive of Jewish Music - People - Kurt Weill. Accessed January 5, 2015. <http://www.milkenarchive.org/people/view/all/597/KurtWeill>.
- Makalani, Minkah. "Pan-africanism." Schomburg Center for Research in Black Culture. 2011. Accessed December 8, 2014. <http://exhibitions.nypl.org/africanaage/essay-pan-africanism.html>.
- Manzarek, Ray. *Light My Fire*. New York: The Berkley Publishing Group, 1998.
- McClung, Bruce D. *Lady in the Dark: Biography of a Musical*. Oxford: Oxford University Press, 2007.
- Milici, McKenna. "'If She had Belonged to Herself': Female Vocality in Kurt Weill's 'Street Scene'." M.M. thesis, The Florida State University, 2015.
- Morales, Robin Lee. "A Performer's Guide to the American Musical Theater Songs of Kurt Weill (1900 – 1950)." D.M.A. thesis, The University of Arizona, 2008.
- Mordden, Ethan. *Love Song: The Lives of Kurt Weill and Lotte Lenya*. New York: St. Martin's Press, 2012.

- MusicVF.com. "Top Songs of 1944." 2014. Accessed February 6, 2015.
http://www.musicvf.com/top_songs_of_1944.
- Nelson-Burns, Lesley. "The Contemplator's Short History of John Gay and the Beggar's Opera." Folk Music and Carolan. Accessed January 2, 2015.
<http://www.contemplator.com/history/johngay.html>.
- O'Leary, Chris. "Alabama Song - Pushing Ahead of the Dame." The Contempt Theme. Accessed January 8, 2015. <https://bowiesongs.wordpress.com/2011/06/06/alabama-song/>.
- Oregon State University. "Bertolt Brecht and the the Epic Theater." Accessed December 17, 2014. <http://oregonstate.edu/instruct/ger343/brechtet.htm>.
- Padture, Rajendra. "Concept of 'Friendship' as Depicted in Schiller's Ballad Die Bürgerschaft." *Shodh, Samiksha aur Mulyankan (International Research Journal)* 2, no. 7 (August 2009): 187-90. Accessed January 10, 2015.
<http://www.ssmrae.com/admin/images/f918f1ddc4af78827bef52ddfd7b5320.pdf>.
- Puterbaugh, Parke. "'The Doors' - The Rolling Stone Review." The Doors. April 8, 2003. Accessed November 28, 2015. <https://www.thedoors.com/news/doors-rolling-stone-review-839>.
- Sanders, Ronald. *The Days Grow Short: the Life and Music of Kurt Weill*. New York: Holt, Rinehart and Winston, 1980.
- Schebera, Jürgen. *Kurt Weill: An Illustrated Life*. New Haven: Yale University Press, 1995.
- Shahani, Michael M. "The Three Collaborative Musical Theater Works of Kurt Weill and Georg Kaiser: Eclectic Musical Styles and their Relationships to Dramatic Situations and Characterizations." D.M.A. thesis, University of Hartford, 2006.
- Shmoop University. "Mack the Knife Meaning." 2015. Accessed December 4, 2015.
<http://www.shmoop.com/mack-the-knife/meaning.html>.
- Simply Streep. "Career - Stage Productions - Happy End." Accessed November 12, 2014.
<http://www.simplystreep.com/content/career/stage/1977happyend.html>.
- Snider, Lee, ed. *Kurt Weill in America. a Folio of 50 Songs Celebrating the 75th Anniversary of Kurt Weill's Birth 1900-1975 (Piano-Vocal Edition)*. N.p.: Chappel, 1975.
- Songfacts Writers. "Alabama Song (Whiskey Bar)." 2015. Accessed December 16, 2014.
<http://www.songfacts.com/detail.php?id=225>.

- SongFacts Writers. "Mack the Knife." 2015. Accessed December 4, 2014.
<http://www.songfacts.com/detail.php?id=564>.
- Stevenson, Joseph. "Hans Knappertsbusch." All Music. Accessed March 5, 2015.
<http://www.allmusic.com/artist/hans-knappertsbusch-mn0000040115/biography>.
- Stummer, Robin. "September Song." In Tim de Lisle, ed., *Lives of the Great Songs*, 106-9. London: Pavilion Books, 1994.
- Symonette, Lys, and Kim H. Kolwalke, eds., trans. *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lottle Lenya*. Berkeley and Los Angeles: University of California Press, 1996.
- Rabel, Robert. "Odysseus Almost Makes It to Broadway: The 'Ulysses Africanus' of Kurt Weill and Maxwell Anderson." *International Journal of the Classical Tradition* 13, no. 4 (Spring 2007): 550-70. Accessed January 6, 2015.
<http://www.jstor.org/stable/30222177>.
- "Répétiteur." Collins English Dictionary – Complete and Unabridged. Accessed February 6, 2015. <http://www.thefreedictionary.com/répétiteur>.
- Ruhlmann, William. "Back to Broadway: Barbra Streisand." All Music. 2015. Accessed January 5, 2015. <http://www.allmusic.com/album/back-to-broadway-mw0000619369>.
- Taylor, Ronald. *Kurt Weill: Composer in a Divided World*. London: Simon and Schuster, 1991.
- The Doors. "Music: The Doors." 2015. Accessed December 8, 2014.
<https://www.thedoors.com/music/albums>.
- The Evergreen State College. "Bertolt Brecht: An Overview." Accessed January 10, 2014. <http://www.evergreen.edu/search/home?q=Brecht>.
- The Kurt Weill Foundation for Music. "Aufstieg Und Fall der Stadt Mahagonny." 2012. Accessed December 12, 2015. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/114-a8main>.
- The Kurt Weill Foundation for Music. "Die Bürgschaft (1931-32)." 2012. Accessed November 29, 2014. <http://www.kwf.org/kurt-weill/weill-works/by-date/28-weill-works/weill-works/126-b9main>.
- The Kurt Weill Foundation for Music. "Der Weg der Verheißung." 2012. Accessed January 4, 2015. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/142-n4main>.

- The Kurt Weill Foundation for Music. "Happy End (1929)." 2016. Accessed June 8, 2015. <http://www.kwf.org/pages/ww-happy-end.html>.
- The Kurt Weill Foundation for Music. "Happy End: English Adaptation (1972)." 2012. Accessed December 13, 2014. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/151-n4main>.
- The Kurt Weill Foundation for Music. "Knickerbocker Holiday (1938)." 2012. Accessed January 8, 2015. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/234-n4main>.
- The Kurt Weill Foundation for Music. "Kurt Weill Brief Biography." 2012. Accessed January 5, 2015. <http://www.kwf.org/brief-biography-600-words>.
- The Kurt Weill Foundation for Music. "Lost in the Stars." 2012. Accessed January 18, 2015. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/130-n4main>.
- The Kurt Weill Foundation for Music. "One Touch of Venus (1943)." 2012. Accessed January 5, 2015. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/187-n4main>.
- The Kurt Weill Foundation for Music. "The Threepenny Opera (English Adaptation 1954)." 2012. Accessed December 1, 2014. <http://www.kwf.org/kurt-weill/weill-works/by-title/28-weill-works/weill-works/134-n4main>.
- The Kurt Weill Foundation for Music. "Kurt Weill Works by Date." 2016. Accessed February 5, 2016. <http://www.kwf.org/pages/by-date.html>.
- The Library of Congress. "The Boston Pops Orchestra Celebrity Series Ep: Sarah Vaughan Wynton Marsalis." Accessed January 3, 2015. <http://www.loc.gov/item/jots.200021850>.
- "The Road to War: Germany: 1919-1939." The Authentic History Center. October 13, 2013. Accessed February 28, 2016. <http://www.authentichistory.com/1930-1939/4-roadtowar/1-germany/>.
- Thornhill, William Robert. "Kurt Weill's 'Street Scene'." Ph.D. diss., The University of North Carolina at Chapel Hill, 1990.
- Wager, Gregg. "Kurt Weill." The Orel Foundation. 2015. Accessed December 12, 2014. http://orelfoundation.org/index.php/composers/article/kurt_weill/.

Walters, Richard. *The Singer's Musical Theatre Anthology the Selections Are Presented in Their Authentic Settings, Excerpted from the Original Vocal Scores.: A Collection of Songs from the Musical Stage, Categorized by Voice Type*. Soprano ed. Vol. 1. Milwaukee, WI: Hal Leonard, 1986.

Waves Factory. "Marxophone." 2015. Accessed February 12, 2015.
<http://www.wavesfactory.com/marxophone.php>.

Weill, Kurt, and Ogden Nash. Vocal Score: *Speak Low from "One Touch of Venus"*
Musicnotes.com: TRO Hampshire House Publishing Corp. and Chappell & Co., 1943, renewed 1977.

Weill, Kurt. *Kurt Weill in America. a Folio of 50 Songs Celebrating the 75th Anniversary of Kurt Weill's Birth 1900-1975 (Piano-Vocal Edition)*. Edited by Lee Snider. N.p.: Chappell & Co., 1975.

Weill, Kurt, and Maxwell Anderson. Vocal Score: *Knickerbocker Holiday*. New York, De Sylva, Brown & Henderson, 1951.

Weill, Kurt, and Ogden Nash. *Vocal Selections: One Touch of Venus*. New York: TRO Hampshire House Publishing Corp., and Chappell & Co., 1944.

Weill, Kurt, and Maxwell Anderson. Vocal Score: *Lost In The Stars — A Musical Tragedy*. USA: Chappell & Co., 1950.

Weill, Kurt. *Meet Kurt Weill at the Piano*. New York: Chappell & Co., 1950.

Williams, Paul. "News: The Doors Review - Crawdaddy." *The Doors*. May 5, 1967. Accessed December 10, 2014. <https://www.thedoors.com/news/doors-review-crawdaddy-1184>.

Wyatt, Susan Beth Masters. "Kurt Weill: A Song Composer in Wartime with Three Recitals of Selected Works of Mozart, Strauss, Bach, Schubert, and Others." D.M.A. thesis, University of North Texas, 1993.

APPENDIX A

LYRICS TO SELECTED SONGS BY KURT WEILL

“LULLABY”

From the Musical Production *Street Scene*

Lyrics by Langston Hughes; Music by Kurt Weill

TRO-© Copyright 1948 (Renewed) Hampshire House Publishing Corp., New York, NY
and Chappell & Co., Inc., Los Angeles, CA
Used by Permission

Sleep, baby dear. The picture is right here.
Drowse, tiny tot. It shows how they got shot.
Rest, little chick. Maurant came home too quick.
Doze, pussy cat! He got them with his gat.
Oh boy, that guy Maurant looks mad!
No wonder with that wife he had!
And here is Sankey, scantily clad.
Trying to climb through the window frame;
But he got bumped off just the same!
Look at the blood all over his mug!
Sleep ladybug; Sleep sweet and snug;
My lady bug-bug. Bug bug. Bug bug.
Hush, baby, hush. Your daddy is a lush.
Shut your eyelids tight. He's plastered every night.
No, darling no. Your mummy has a beau.
Snooze, little man! She cheats whenever she can.
Your parents are a loving pair;
He smacks her face; She pulls his hair;
Their shrieks and curses fill the air.
She smashes plates, And he tears her clothes,
She lands a left right on his nose,
Until there's blood all over his mug!
Sleep ladybug;
Sleep sweet and snug;
My lady bug-bug. Bug bug. Bug bug.
Shut up, you lug!

“SEPTEMBER SONG”

From the Musical Production *Knickerbocker Holiday*

Words by Maxwell Anderson; Music by Kurt Weill

TRO-© Copyright 1938 (Renewed) Hampshire House Publishing Corp., New York, NY
and Warner Chappell Music, Inc., Los Angeles, CA
Used by Permission

When I was a young man courting the girls
I played me a waiting game:
If a maid refused me with tossing curls
I let the old Earth take a couple of whirls
While I plied her with tears in place of pearls
And as time came around she came my way,
As time came around she came.

But it's a long, long while
From May to December
And the days grow short
When you reach September,
And I have lost one tooth and I walk a little lame,
And I haven't got time for the waiting game,
For the days turn to gold as they grow few,
September, November,
And these few golden days
I'd spend with you
These golden days
I'd spend with you.

When you meet with the young men early in spring
They court you in song and rhyme,
They woo you with words and a clover ring
But if you examine the goods they bring
They have little to offer but the songs they sing
And a plentiful waste of time of day,

A plentiful waste of time.
And it's a long, long while from May to December
Will a clover ring last till you reach September?
I'm not quite equipped for the waiting game,
But I have a little money and I have a little fame,
And the days dwindle down to a precious few,
September, November,
And these few precious days
I'd spend with you,
These precious days
I'd spend with you.

“SPEAK LOW”

From the Musical Production *One Touch of Venus*

Words by Ogden Nash; Music by Kurt Weill

TRO - © Copyright 1943 (Renewed) Hampshire House Publishing Corp., New York,
New York and Warner/Chappell Music, Inc., Los Angeles, California

Used by Permission

Speak low when you speak, love,
Our summer day withers away too soon, too soon.
Speak low when you speak, love,
Our moment is swift, like ships adrift, we're swept apart, too soon

Speak low darling, speak low
Love is a spark lost in the dark too soon, too soon,
I feel wherever I go
That tomorrow is near, tomorrow is here and always too soon.

Time is so old and love so brief,
Love is pure gold and time a thief.

We're late, darling, we're late
The curtain descends, ev'rything ends too soon, too soon
I wait darling, I wait
Will you speak low to me, speak love to me and soon.

“LOST IN THE STARS”

From the Musical Production *Lost in the Stars*

Words by Maxwell Anderson; Music by Kurt Weill

TRO – © Copyright 1944 (Renewed) 1946 (Renewed) Hampshire House Publishing
Corp., New York and Warner Chappell Music, Inc., Los Angeles, CA
Used by Permission

Before Lord God made the sea and the land,
He held all the stars in the palm of His hand,
And they ran through His fingers like grains of sand,
And one little star fell alone.

Then the Lord God hunted through the wide night air
For the little dark star on the wind down there
And He stated and promised He'd take special care
So it wouldn't get lost again.

Now man don't mind if the stars grow dim
And the clouds blow over and darken him,
So long as the Lord God's watching over them,
Keeping track how it all goes on.

But I've been walking through the night and the day
Till my eyes get weary and my head turns gray,
And sometimes it seems maybe God's gone away,
Forgetting the promise that we've heard Him say
And we're lost out here in the stars,
Little stars, big stars, blowing through the night,
And we're lost out here in the stars,
Little stars, big stars, blowing through the night,
And we're lost out here in the stars.

APPENDIX B
LIST OF RECORDINGS

***If a link to a recording is available, it is provided

September Song Artist Renditions:

Walter Huston:

AEI: "Playwrights Producing Company Inc., presents Walter Huston in *Knickerbocker Holiday*" 1995 (recorded 1945).

<https://www.youtube.com/watch?v=E3mAT-4FdP4>

Bing Crosby:

"The Chronological Bing Crosby, Vol. 35: 1943-44" 2004 (Recorded 1943).

<https://www.youtube.com/watch?v=S7q0OnXhzUU>

HLC Properties Ltd.: "Bing Crosby – Seasons: The Closing Chapter" 1977.

https://www.youtube.com/watch?v=OoZFW7_-ST4

Sarah Vaughan:

Emarcy Records: "Sarah Vaughan with Clifford Brown" 1990. (Recorded in 1953-54.)

<https://www.youtube.com/watch?v=SUj5EX4b5Ig>

"The Boston Pops Orchestra Celebrity Series Ep: Sarah Vaughan, Wynton Marsalis," The Library of Congress, 1984. Accessed March 2, 2016.

<https://www.loc.gov/item/jots.200021850>.

<https://www.youtube.com/watch?v=oRhhNPBPGyU>

Ella Fitzgerald:

Polygram Records Inc. "The Intimate Ella: duets with Pianist Paul Smith" 1960.

<https://www.youtube.com/watch?v=LGKd6m4Pksg>

Lotte Lenya:

Columbia Masterworks: "Lotte Lenya – September Song And Other American Theatre Songs Of Kurt Weill" 1958. (Recorded in 1957.)

https://www.youtube.com/watch?v=rdc4oBnu_fw

Dion and the Belmonets:

Laurie Records: "Wish Upon a Star with Dion and the Belmonets" 1960.

<https://www.youtube.com/watch?v=7TxqiuUmiXI>

The Impressions:

Paramount Records: "The Impressions/The Never Ending Impressions" 1964.

<https://www.youtube.com/watch?v=M0wW7STE1gM>

Frank Sinatra:

Capitol Records: "Frank Sinatra – Point of No Return" 1962.

<https://www.youtube.com/watch?v=YZuTl844nnU>

Nat King Cole:

Capitol Records: “Nat King Cole Sings/ George Shearing Plays with a quintet and string choir” 1962.

<https://www.youtube.com/watch?v=m8qtOzSdwKE>

Eartha Kitt:

Parlophone Records Ltd.: “Eartha Kitt – The Collection” 2006 (Recorded 1962).

<https://www.youtube.com/watch?v=FMg4iDr4u1I>

Jeff Lynne:

Frontiers Records: “Jeff Lynne – Armchair Theater” 2013 (Recorded 1990).

<https://www.youtube.com/watch?v=syo1nekLNJA>

Willie Nelson:

Columbia Records: “Willie Nelson – Stardust” 1978.

<https://www.youtube.com/watch?v=S9nSgMwtkK0>

Speak Low Artist Renditions:

Mary Martin:

Decca: “*One Touch of Venus*” 1944 (Recorded 1943).

<http://secondhandsongs.com/work/13873/originals#nav-entity>

Ella Fitzgerald and Joe Pass:

Pablo Records: “Speak Love – Ella Fitzgerald and Joe Pass” 1983.

<https://www.youtube.com/watch?v=2CwPnp2VCYM>

Lotte Lenya:

Sony Music Distribution: “Lotte Lenya, Kurt Weill: Berlin & American Theater Songs” 1990

<https://www.youtube.com/watch?v=jULhrwOmGOY>

Barbara Streisand:

Sony Music Entertainment “Barbara: Back to Broadway” 1993.

https://www.youtube.com/watch?v=7_hyHee5xzw

Tony Bennett and Norah Jones:

Sony Music Entertainment “Tony Bennet: Duets II” 2011.

<http://www.npr.org/sections/allsongs/2011/08/26/139971533/first-watch-norah-jones-and-tony-bennett-speak-low-together>

Lost in the Stars Artist Renditions:

Todd Duncan:

Decca: “*Lost in the Stars*, a Decca Broadway original cast album” 1949.
<https://www.youtube.com/watch?v=ygkCMrC5t0Q>

Walter Huston:

Decca: “Lost in the Stars from musical play *Lost in the Stars*: Walter Huston – With Victor Young and His Orchestra” 1944.
https://www.youtube.com/watch?v=XN_SmhL3zoU

Lotte Lenya:

“Net Playhouse: The World of Kurt Weill,” IMDb, Accessed March 2, 2016.
http://www.imdb.com/title/tt0656115/?ref_=ttrel_rel_tt.
<https://www.youtube.com/watch?v=RQhUkT32H5A>

Frank Sinatra:

Columbia Records: “Frank Sinatra – Put Your Dreams Away” 1958.
<https://www.youtube.com/watch?v=BTBDMfNMmu8>

Tony Bennett:

Colombia Records: “Tony Bennett with Ralph Sharon and His Orchestra at Carnegie Hall” 1962.
<https://itunes.apple.com/us/album/at-carnegie-hall-june-9-1962/id157423973>

Sarah Vaughan:

The Verve Music Group, a Division of UMG Recordings, INC.: “The Complete Sarah Vaughan on Mercury Vol.2 : Sings Great American Songs” 1986.
https://www.youtube.com/watch?v=_Gt9TUOMhUs

Elvis Costello:

Sony BMG Music Entertainment: “September Songs – The Music of Kurt Weill” 1997.
<https://www.youtube.com/watch?v=DXBots5bdzQ>

Judy Garland:

“The Judy Garland Show,” In *Episode 24*, March 15, 1964.
<https://www.youtube.com/watch?v=GqPqux11QSE>

William Shatner:

Cleopatra Records: “Seeking Major Tom – William Shatner” 2011.
<https://www.youtube.com/watch?v=-bkeQDNimdA>

Leonard Nimoy:

Geffen Records: “Leonard Nimoy Presents Mr. Spock’s Music from Outer Space” 1967.
<https://www.youtube.com/watch?v=XS-Z21tIAk0>

APPENDIX C
COPYRIGHT PERMISSION

PERMISSION FROM ALFRED MUSIC

From: **Michael Worden** <mworden@alfred.com>
Date: Tue, Mar 1, 2016 at 11:50 AM
Subject: Print_160209_18 - Kurt Weill
To: "abigail.kimball@gmail.com" <abigail.kimball@gmail.com>

Hi Abigail,

Thank you for submitting you request through our online licensing system.

We are happy to inform you that as this is educational in nature and will only be distributed through the educational thesis publisher, this would be considered FAIR USE. You are clear to proceed forward.

Best of luck with your dissertation and we thank you for respecting copyright and the rights of our artists.

Best,

Michael Worden

Copyright Resource Administrator

Alfred Music

P.O. Box 10003 • Van Nuys, CA 91410-0003

(818) 891-5999 x269 <tel:%28818%29%20891-5999%20x269> | (818) 450-0746 <tel:%28818%29%C2%A0450-0746> fax



Alfred Music
LEARN • TEACH • PLAY

PERMISSION FROM TRO ESSEX MUSIC GROUP

Hampshire House Publishing Corp.
c/o TRO Essex Music Group
266 West 37th Street, 17th Floor
New York, NY 10018
T: 212.594.9795
F: 212.594.9782



MUSIC REPRINT LICENSE – DOCTORAL RESEARCH PROJECT

This License Agreement is made the 18th day of April 2016 between:

- | | |
|-------------------------|---|
| (A) Licensor: | Hampshire House Publishing Corp.
c/o TRO Essex Music Group
266 West 37 th Street, 17 th Floor
New York, NY 10018 |
| and | |
| (B) Licensee: | Abigail Kimball
5671 West Gail Drive
Chandler, Arizona 85226 |
| (C) Composition: | SEE SCHEDULE A |
| Writers: | SEE SCHEDULE A |
| Publisher: | SEE SCHEDULE A |
| % Controlled: | SEE SCHEDULE A |
| (D) Publication: Title: | <i>Kurt Weill's Little Masterpieces</i> |
| Author: | Abigail Kimball |
| (E) Territory: | United States |
| (F) Term: | Perpetuity |
| (G) Use: | Lyric Reprint for Doctoral Thesis |
| (H) License Fee: | Gratis |

1. LICENSED RIGHTS

"The Licensed Rights" granted by Licensor to Licensee hereunder shall be defined as the non-exclusive right to reprint the lyrics only bearing the title set forth in (D) above and Use set forth in (G) above.

2. RESTRICTIONS OF USE OF LICENSED RIGHTS

The License Agreement granted by Licensor to Licensee hereunder shall be subject to the following terms, conditions, and limitations:

- (a) no phonorecords or any other recordings embodying the words and/or music of the embodying the Composition may be manufactured and/or distributed pursuant to this License Agreement nor shall any use of the Composition be made except as expressly provided herein;
- (b) the Composition may not be used in any motion pictures, television programs, video-discs, video tapes, video cassettes or other audio-visual devices for the purpose of sale, rental or other distribution to the public for home use or otherwise howsoever;
- (c) the rights granted herein are only to include an excerpt of the music and/or lyrics of the Composition as a part of the Publication;
- (d) the use of the Composition in the Publication is strictly limited to the type set forth in (G) above;
- (e) the prohibitions and limitations set out above shall not be deemed to limit any prohibition of limitation with respect to the use of the Composition set forth elsewhere in the License Agreement.
- (f) INTENTIONALLY DELETED

3. TERRITORY

This License Agreement is granted for the territory set forth in (E) above and the rights granted hereunder may be exercised with the Territory only.

4. TERM

This License Agreement is for the term set forth in (F) above and the Licensed Rights granted hereunder may only be exercised during the Term.

5. LICENSE FEE

- (a) In consideration of the Licensed Rights granted by Licensor to Licensee hereunder, Licensee acknowledged that the Licensed Rights have been granted Gratis based upon its use of the Composition for the type and duration set forth in (G) above. If any other licensor receives a royalty or fee for use of a musical composition and/or musical clips, the licensor herein will receive a fee or royalty equal to the highest fee or royalty paid

- (b) The License Agreement shall be of no force and effect and the rights granted hereunder shall not pass to Licensee unless and until Licensor shall have signed the License Agreement and Licensee shall have paid the License Fee set forth in (H) above.
- (c) INTENTIONALLY DELETED
- (c) The License Fee and division set forth in (H) and (a) above are agreeable on a Most Favored Nations basis with the co-publisher(s) of the Composition.

6. CREDITS

As a material consideration for the rights granted herein Licensee agrees to accord the following credit:

Appendix A

7. FAVORED NATIONS

If Licensee pays to any third party a license fee greater than that paid to Licensor hereunder for the right to reprint the lyrics of a musical composition in the Publication for similar use the License Fee payable hereunder shall be increased to such greater amount and Licensee shall immediately pay the difference between the License Fee payable to the third party.

8. NO CHANGE OF LYRIC ETC.

Nothing contained in the License Agreement shall in any way authorize or permit Licensee or anyone acting on behalf of Licensee:

- (a) to make any change or any foreign language translation to the lyrics of the Composition;
- (b) to use the title of the Composition or any derivative thereof or any character therein as the title of the Publication;
- (c) to illustrate in any way the meaning, character and/or depict in the form of narrative, the music and/or lyrics of the Composition in any part of the story of the Publication
- (d) to use the story of the Composition or any paraphrase thereof or any character therein as any part of the story of the Publication and/or claim in any advertising material, press release, interviews or otherwise howsoever that the Commercial is based upon or in any way inspired by the story of the Composition.
- (e) to print any portion of the lyrics or music other than that reviewed and agreed to by Licensor.

9. COPIES

Licensee will supply Licensor (at no cost to Licensor) a digital copy of the Publication.

10. LICENSOR'S WARRANTY

Licensor warrants that it is the owner of the Licensed Rights granted hereunder and this License is given without any other warranty, representation of recourse except for the agreements by Licensor to repay that said License Fee if Licensor shall be in breach of the aforesaid express warranty, it being expressly understood and agreed that Licensor's liability in respect of such breach is limited to the amount of the said License Fee.

11. TERMINATION

- (a) This License Agreement shall automatically terminate and be deemed "void abinitio" and Licensee shall be an infringer of Licensor's copyright in the Composition if Licensee shall be in breach of any of its obligations under Clauses 2, 3, 4, 5, 6, 7 and 8 hereof.
- (b) The License Agreement shall terminate if Licensee shall be in breach of any of its obligations hereunder, other than those referred to in sub-clause (a) of this Clause and shall have failed to cure such breach within thirty (30) days from receipt of written notice from Licensor calling upon Licensee to remedy such breach.
- (c) Any termination hereunder shall be without prejudice to any other remedy Licensor may have against Licensee as a result of such breach and Licensee hereby agrees that any legal costs and other expenses that Licensor may incur in connection with any legal proceedings commenced against Licensee following upon such termination shall form a part of Licensor's damages and be paid by Licensee.

12. ASSIGNMENT

- (a) Licensee shall be entitled to assign the Licensed Rights granted hereunder provided that the Licensee first delivers to Licensor a written instrument signed by the prospective assignee undertakes the performance of all of the terms and conditions of this License Agreement on the part of the Licensee to be performed.
- (b) Notwithstanding any assignment as aforesaid, the Licensee shall, at the election of Licensor, remain primarily liable for the performance of all of the terms and conditions of the License Agreement on the part of the Licensee to be performed.

13. RESERVATION OF RIGHTS

All rights in and to the Composition not expressly granted hereunder and included within the Licensed Rights are hereby expressly reserved by Licensor.

14. NOTICE

Any notice required hereunder shall be in writing and any such notice may be either personally delivered or telexed, telefaxed or mailed by prepaid registered mail and shall be deemed to have been received by the party to whom it is directed when delivered or if by prepaid registered mail seventy-two (72) hours after the mailing thereof.

15. MERGER

This License Agreement sets forth the entire agreement between the parties at the date hereof with respect to the subject matter hereof, any and all prior or contemporaneous negotiations, understandings, agreements, inducements or the like being superseded by and/or merged into this License Agreement which may only be amended by a written instrument signed by duly authorized signatories of the parties hereto.

16. LAW

This License Agreement shall, where appropriate, be construed in accordance with and governed by either the Federal laws or the laws of the State of New York applicable to contracts to be performed wholly therein.

AGREED & ACCEPTED:
Hampshire House Publishing Corp.

By: 

AGREED & ACCEPTED:
Abigail Kimball

By:  4/22/16

Schedule A

Composition: LOST IN THE STARS
Writers: Kurt Weill, Maxwell Anderson
Publisher: Hampshire House Publishing Corp. (ASCAP)
% Controlled: 50% United States

Composition: LULLABY
Writers: Langston Hughes, Maxwell Anderson
Publisher: Hampshire House Publishing Corp. (ASCAP)
% Controlled: 50% United States

Composition: SEPTEMBER SONG
Writers: Kurt Weill, Maxwell Anderson
Publisher: Hampshire House Publishing Corp. (ASCAP)
% Controlled: 50% United States

Composition: SPEAK LOW
Writers: Kurt Weill, Ogden Nash
Publisher: Hampshire House Publishing Corp. (ASCAP)
% Controlled: 50% United States

Appendix A

LOST IN THE STARS

From the Musical Production "*Lost in the Stars*"
Words by Maxwell Anderson; Music by Kurt Weill
TRO-© Copyright 1944 (Renewed) 1946 (Renewed) Hampshire House Publishing Corp.,
New York, NY and Warner/Chappell Music, Inc., Los Angeles, California
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit
Used by Permission

LULLABY

From the Musical Production "*Street Scene*"
Words by Langston Hughes; Music by Kurt Weill
TRO-© Copyright 1948 (Renewed) Hampshire House Publishing Corp., New York, NY
and Warner/Chappell Music, Inc., Los Angeles, California
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit
Used by Permission

SEPTEMBER SONG

From the Musical Production "*Knickerbocker Holiday*"
Words by Maxwell Anderson; Music by Kurt Weill
TRO - © 1938 (Renewed) Hampshire House Publishing Corp., New York and
Warner Chappell Music, Inc., Los Angeles, CA
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit
Used by Permission

SPEAK LOW

From the Musical Production *One Touch of Venus*
Words by Ogden Nash; Music by Kurt Weill
TRO - © Copyright 1943 (Renewed) Hampshire House Publishing Corp., New York, New
York and Warner/Chappell Music, Inc., Los Angeles, California
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit
Used by Permission