



kurt weill uncovered: in cabaret operamission

Friday, February 18, 2011, 8:00 PM
Gershwin Hotel, New York City

soprano **MARCY RICHARDSON**

baritone **IAN GREENLAW**

with **JENNIFER PETERSON**

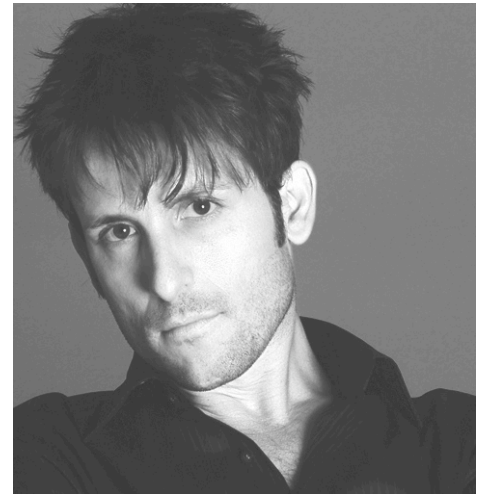
and guests:

Sharin Apostolou
Annie Rosen
Ross Benoliel

Charlotte Cohn
Beverly O'Regan Thiele
Liam Bonner
Stephen Bryant

Kate Mangiameli
Amy van Roekel
Karim Sulayman

Kerri Marcinko
Lisa Williamson
Jorell Williams



KURT WEILL (1900-1950)

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1900	Born Kurt Julian Weill, Dessau, Germany.		
1906	Starts elementary school.		
1909	Attends Herzogliche Friedrichs-Oberrealschule [secondary school].		
1912-13	Studies piano with Franz Brückner and, later, with Margaret Schapiro		
1913	<i>Mi Addir: Jüdischer Trauungsgesang.</i> <i>Es blühen zwei flammende Rosen.</i> Song fragment.		
1915-17	Studies piano and theory with Albert Bing, a former student of Hans Pfitzner.		
1915	Earliest known public performance by Weill: <i>Für uns</i> , January 1915, Dessauer Feldkorps. Performs a Chopin prelude and the third nocturne from Liszt's <i>Liebesträume</i> in a recital at the palace of Duke Friedrich of Anhalt.		
1916	<i>Ofrahs Lieder</i> , Jehuda Halevi. A cycle of five songs. The date of the first performance is unknown. (Weill later considered this to be his starting point as a composer.)	"In meinem Garten stehn zwei Rosen" "Nur dir fürwahr, mein stolzer Aar"	MARCY RICHARDSON
1917	<i>Das schöne Kind</i> (author unknown) Employed as a volunteer accompanist and coach at the Dessau Court Theater. Undertakes intensive studies in conducting, orchestration, and score-reading with Albert Bing. Appears in concert with Emilie Feuge in Cöthen. Weill is writing fugues. A music teacher finds them "too modern, too chromatic" but free of mistakes and full of musical ideas. Begins taking piano lessons every other day, practicing in the morning and composing in the afternoons. Conducts a student orchestra, directs a male chorus, and is performing with the Cöthener Jungwehr Musik. He begins taking trumpet lessons. <i>Intermezzo</i> , piano solo.		
1918	Finishes studies at Herzogliche Friedrichs-Oberrealschule in Dessau and travels to Berlin to make arrangements for his further education. Moves to Berlin. Begins studies with Friedrich Koch and Engelbert Humperdinck. Accepts the position of choir director of the Religionsgemeinde Friedenau, begins accompanying at Stern's Conservatory, and immerses himself in Berlin's cultural offerings. Begins full-time studies at the Hochschule für Musik, Berlin. His teachers include Paul Juon and Humperdinck (composition), Koch (counterpoint), and Rudolf Krasselt (conducting). He also begins informal violin lessons. <i>String Quartet in B Minor</i>		

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1919	Continues studies at the Hochschule für Musik where he remains until July. Accepts a post as <i>repetiteur</i> at the Dessau Hofoper under Hans Knappertsbusch. Upon a recommendation from Humperdinck, begins a 6-month tenure as a <i>Kapellmeister</i> at the newly formed municipal theater in Lüdenscheid where he conducts a mixed repertoire of operettas and popular opera.		
1920	Leaves Lüdenscheid and stays with his parents who have moved to Leipzig. <i>Ninon von Lenclos</i> , one-act opera after the play by Ernst Hardet. Manuscript lost, probably unfinished. Moves back to Berlin. Accepted to study in Ferruccio Busoni's master class at the Akademie der Künste in Berlin.		
1921	<i>Langsamer Fox und Algi-Song</i> . Two pieces, the first for piano solo, the second a parodic cabaret number. Possibly performed by Weill himself in the <i>Bierkeller</i> where he is said to have played piano. Officially begins composition studies with Ferruccio Busoni. Supplements composition studies with counterpoint lessons from Philipp Jarnach. <i>Die Bekehrte</i> (Goethe), an assignment for Busoni's master class. Busoni makes his own setting as well. <i>Rilkelieder</i> , for piano and voice (Rainer Maria Rilke). Partly missing.	"In diesem Dorfe steht das letzte Haus"	IAN GREENLAW
1922	Joins music division of the Novembergruppe, a progressive artists' organization. <i>Zaubernacht</i> (Summer 1922, ballet-pantomime with scenario by Vladimir Boritsch), Theater am Kurfürstendamm, Berlin.		
1923	From 1923 until 1926, Weill supplements his income by giving private theory and composition lessons. His early students include Claudio Arrau, Nikos Skalkottas, and Maurice Abravanel. Weill completes his third and last year in the master class; Busoni recommends Weill to Universal Edition (Vienna).		
1924	Signs first publishing contract with Universal-Edition, Vienna. Meets Lotte Lenja at Georg Kaiser's home in Grünheide, a suburb east of Berlin. (She changes the spelling of her name to Lenya in 1937.) July 27: Death of Busoni. Kaiser and Weill stop work on a ballet pantomime they have begun and start on a one-act opera based on an earlier play of Kaiser's, <i>Der Protagonist</i> . Takes a job as the chief Berlin music correspondent for the weekly journal <i>Der deutsche Rundfunk</i> .		
1925	<i>Das Stundenbuch</i> (1923-25, Rainer Maria Rilke). Berlin Philharmonic Hall, Manfred Lewandowsky, baritone; Berlin Philharmonic Orchestra; Heinz Unger, conductor. Manuscript partly lost. Completes <i>Der Protagonist</i> , op. 15, his first mature opera. Moves with Lenya to an apartment owned by Georg Kaiser. <i>Konzert für Violine und Blasorchester</i> , op. 12. Théâtre de l'Exposition des Arts Décoratifs, Paris. Begins composing the one-act opera <i>Royal Palace</i> , op. 17, which he completes in January 1926.		
1926	January 28: Marries Lotte Lenya. née Karoline Wilhelmine Blamauer, in a civil ceremony in the Charlottenburg section of Berlin. Begins composing the comic opera <i>Na und?</i> to a text by Felix Joachimson. <i>Der Protagonist</i> (1924-25, Georg Kaiser). Dresden Staatsoper; Fritz Busch, conductor; Josef Gielen, director. The premiere of <i>Der Protagonist</i> marks Weill's first major success in the German theater. Other performances soon follow in Nuremberg and Erfurt. Travels to Zurich with Lenya for a performance of his violin concerto at the fourth festival of the Société Internationale de Musique Contemporaine. Violinist Stefan Frenkel replaces an ailing Alma Moodie; Fritz Busch conducts.		

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1927	<p>Weill meets Brecht, and they begin collaboration on the opera <i>Aufstieg und Fall der Stadt Mahagonny</i>.</p> <p>Composes the one-act opera <i>Der Zar lässt sich fotografieren</i>, op. 21 to a libretto by Georg Kaiser.</p> <p>Receives a commission from the Deutsches Kammermusikfest in Baden-Baden for a short opera. After searching for a suitable text, Weill decides to set some of Brecht's <i>Mahagonny-Gesänge</i>. He finishes the "Songspiel" in May.</p> <p><i>Na und?</i> (Felix Joachimson). Two-act comic opera, unperformed. Universal Edition rejects the composition; only sketches survive.</p> <p><i>Mahagonny Songspiel</i>, (Bertolt Brecht). Deutsches Kammermusikfest, Baden-Baden; Ernst Mehlich, conductor; Bertolt Brecht, director (with Walther Brüggemann).</p>		
1928	<p><i>Der Zar lässt sich fotografieren</i> (1927, Georg Kaiser). Leipzig Neues Theater.</p> <p>Travels with Lenya to the south of France to work with Brecht on <i>Die Dreigroschenoper</i>.</p> <p>Die Dreigroschenoper (May-September 1928, Bertolt Brecht). Theater am Schiffbauerdamm, Berlin; <i>Die Dreigroschenoper</i> becomes an instant hit, and theaters throughout Germany announce future productions. At Weill's insistence, Universal Edition produces popular editions of the songs.</p> <p>Berlin premiere of <i>Der Protagonist</i> and <i>Der Zar lässt sich fotografieren</i> in a double bill at the Städtische Opera Berlin.</p> <p>Composes <i>Das Berliner Requiem</i> to poems by Brecht.</p> <p>Petroleuminseln (November 1928, songs and incidental music for the play by Lion Feuchtwanger), Berlin Staatstheater.</p>	<p>Liebeslied</p> <p>Barbarasong</p> <p>Moritat vom Mackie Messer</p> <p>Das Lied von den braunen Inseln</p>	<p>MARCY RICHARDSON and IAN GREENLAW</p> <p>KATE MANGIAMELI</p>
1929	<p>During 1929, popular recordings of songs and salon-jazz arrangements of songs from <i>Die Dreigroschenoper</i> are issued.</p> <p>Supervises the first production of <i>Die Dreigroschenoper</i> in Vienna. In 1929, the work has 46 premieres in Germany as well as productions in Italy, Switzerland, Poland, Hungary, Finland, and the USSR.</p> <p>Composes the first version of <i>Der Lindberghflug</i>. Weill and Paul Hindemith each set roughly half of Brecht's text.</p> <p>Hopes to form a touring troupe for the purposes of presenting <i>Mahagonny Songspiel</i>, <i>Das Berliner Requiem</i>, and <i>Der Lindberghflug</i> in a new form between concert and theater.</p> <p>Vacations in France, works on <i>Happy End</i>.</p> <p><i>Der Lindberghflug</i> (1929, original version with Paul Hindemith, text by Bertolt Brecht). Kurhaus, Baden-Baden, Frankfurt Radio Orchestra; Neither Weill nor Hindemith is pleased with the result. Weill had already decided to set the entire text himself.</p> <p>Happy End (June-August 1929, lyrics by Bertolt Brecht; play by Elisabeth Hauptmann and Brecht). Theater am Schiffbauerdamm, Berlin. The success of <i>Die Dreigroschenoper</i> is not repeated, and the play closes after three performances. (The work is not revived until 1958.)</p> <p>Attempts to get the rights to Jaroslav Hašek's novel <i>Good Soldier Schweik</i> to set as an opera with a libretto by Brecht. Difficulties in dealing with Hašek's heirs doom the project; by June 1930 Weill has given up the idea.</p> <p><i>Der Lindberghflug</i> (September-November 1929, second version with music entirely by Weill). Staatsoper am Platz der Republik (Krolloper); Otto Klemperer, conductor.</p>	<p>Surabaya-Johnny</p>	<p>CHARLOTTE COHN</p>
1930	<p>Travels to Leipzig two weeks before the premiere of <i>Aufstieg und Fall der Stadt Mahagonny</i>. Lenya records two songs from the opera for Ultraphon, conducted by Theo Mackeben.</p> <p>Aufstieg und Fall der Stadt Mahagonny (1927-30, Bertolt Brecht). Neues Theater, Leipzig. The premiere performance is interrupted by political demonstrations, and subsequent performances continue under close police supervision.</p> <p><i>Der Jasager</i> (January-May 1930, Bertolt Brecht). Live broadcast, with the stage premiere the following day. Zentralinstitut für Erziehung und Unterricht, Berlin. The work is immensely successful and is subsequently performed in schools all over Germany.</p> <p>Travels to Unterschondorf (Ammersee) to work with Brecht, possibly on the film version of <i>Die Dreigroschenoper</i>.</p> <p>Weill is considering settings of Jack London and an opera based upon an unspecified work by Franz Kafka. Begins composing a new opera, <i>Die Bürgschaft</i>, to a libretto by Caspar Neher.</p> <p>Weill and Brecht take legal action against the Nero-Tobis company for breach of contract arising from unauthorized changes made to <i>Die Dreigroschenoper</i> in the film version to be directed by G.W. Pabst. The Dreigroschen-Trial ends in a settlement. Weill's complaint is upheld; Brecht's is rejected but the film company settles with him anyway; both collect damages.</p> <p>Ultraphon records songs from <i>Die Dreigroschenoper</i> with Kurt Gerron, Erich Ponto, Willy Trenk-Trebitsch, Erika Helmke, Lenya, and the Lewis Ruth Band conducted by Theo Mackeben. (Despite the fact that they were made over two years after the premiere and involved several new performers, these recordings have frequently been misidentified as original cast recordings.)</p>	<p>Alabama-Song</p>	<p>MARCY RICHARDSON</p>

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1931	<p>Premiere of <i>Die Dreigroschenoper</i> film directed by G.W. Pabst.</p> <p>American premiere of <i>Der Lindberghflug</i>, performed by the Philadelphia Orchestra, under Leopold Stokowski.</p> <p>Vacations with Lenya in France. They travel by car through Spain, meeting Caspar Neher for ten days for work on <i>Die Bürgschaft</i>.</p> <p>Weill's revised version of <i>Aufstieg und Fall der Stadt Mahagonny</i> opens for a commercial run at Theater am Kurfürstendamm, Berlin. Weill revises some numbers to accommodate Lenya and other singing actors in the cast. In the course of rehearsals he breaks with Brecht.</p>		
1932	<p><i>Die Bürgschaft</i> (1930-31, Caspar Neher), Berlin Städtische Opera. The opera premieres in the spotlight of direct political attack from the nationalist and Nazi press. Weill's most ambitious work to date, it becomes a rallying point for the remaining defenders of the Republic's artistic freedom.</p> <p>March: Moves into the new house in Kleinmachnow (Berlin-Zehlendorf). Lenya and Weill are now estranged.</p> <p>Discusses with Caspar Neher and Universal-Edition three project ideas: a cantata for workers' choirs, a new genre of operas for amateurs, and small-scale operas without chorus for commercial theaters.</p> <p>Begins composing <i>Der Silbersee</i> to a libretto by Georg Kaiser.</p> <p>Acclaimed performance at the Salle Gaveau in Paris of <i>Mahagonny Songspiel</i> (with four additional numbers from <i>Aufstieg</i>) and <i>Der Jasager</i> conducted by Maurice Abravanel with Lenya performing.</p>		
1933	<p><i>Der Silbersee</i> (August 1932-22, Georg Kaiser). Altes Theater, Leipzig.</p> <p>The Nazis, after only three weeks in power, demonstrate at the second performance of <i>Der Silbersee</i> in Magdeburg, and Weill is subjected to anti-Semitic attacks.</p> <p>The last public performance of any work by Weill (<i>Der Silbersee</i>) in Germany until 1945. In early March Lenya and Louise Hartung pack some of Weill's belongings from the house on Wismannstraße and drive Weill to Munich, presumably to await the outcome of the 5 March elections. Lenya proceeds to Vienna, and Weill returns to Berlin, where he presumably first stays in a hotel in Charlottenburg and then moves to the Neher's house.</p> <p>March 21: Potsdam Day. Weill flees Berlin by car with Caspar and Erika Neher, arriving in Paris on 23 March.</p> <p>Universal Edition cuts Weill's monthly stipend in half.</p> <p>Brecht arrives in Paris from Carona, Switzerland; together he and Weill write <i>Die sieben Todsünden</i> to a scenario by Edward James.</p> <p>American premiere of <i>Die Dreigroschenoper</i> in an English translation by Gifford Cochran and Jerrold Krinsky, Empire Theater, New York. the production closes on 24 April after only 12 performances.</p> <p><i>Die sieben Todsünden</i> (Bertolt Brecht). Théâtre des Champs-Élysées, Paris, and 30 June-15 July 1933, Savoy Theatre, London; Maurice Abravanel, conductor, George Balanchine, choreographer. This is the first work by Weill to be produced in England. Weill leaves Paris for Italy a week after the opening. A concert of the "Paris version" of <i>Mahagonny</i> and <i>Kleine Dreigroschenmusik</i> is presented on 20 June at the Salle Gaveau.</p> <p><i>Es regnet</i> (after Jean Cocteau), Paris. Written for Marlene Dietrich in response to a request for revue and recording material.</p> <p>September 18: Divorce from Lotte Lenya is finalized in Potsdam.</p> <p>Universal Edition begins to negotiate a release from Weill's contract.</p> <p>Signs a new publishing agreement with Heugel, Paris.</p> <p>Weill and Universal Edition come to an agreement on the termination of his contract. Universal Edition retains rights in the works they have published to date.</p> <p>In Paris, Weill is subjected to a pro-Hitler, anti-Semitic demonstration, led by composer Florent Schmitt at a concert including three songs from <i>Der Silbersee</i>, conducted by Maurice Abravanel. Lenya sells the house in Berlin and sends Weill some furniture in Paris.</p> <p>Travels to Rome for a production of the "Paris version" of <i>Mahagonny</i> and <i>Der Jasager</i> (December 29).</p>	<p>Lotterieagents Tango</p> <p>"Es regnet"</p>	<p>KARIM SULAYMAN</p> <p>LISA WILLIAMSON</p>
1934	<p>Begins work on <i>Der Kuhhandel</i>, an operetta with a libretto by Robert Vambéry. During January-May 1935 the collaborators adapt it for a production in England under the title <i>A Kingdom for a Cow</i>. (The original German version is not performed until 1994.)</p> <p><i>Complainte de la Seine</i> and <i>Je ne t'aime pas</i> (Maurice Magre).</p> <p>Numerous cabaret performances by Lys Gauty.</p> <p>Takes a summer vacation in Italy with Caspar and Erika Neher. On returning to Louveciennes, Weill finds that he is obliged to write at very short notice the songs and incidental music for <i>Marie Galante</i>, a stage adaptation by Jacques Deval of his best-selling novel.</p> <p>October 11: Lenya moves to Weill's house in Louveciennes.</p> <p><i>Marie Galante</i> (Jacques Deval). Théâtre de Paris. The production runs for three weeks.</p>	<p>"Je ne t'aime pas"</p> <p>"J'attends un navire"</p>	<p>ANNIE ROSEN</p> <p>MARCY RICHARDSON</p>

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1935	<p><i>Youkali</i> (Roger Fernay). An instrumental tango from <i>Marie galante</i> is given lyrics by Roger Fernay, son of Paul Bertrand of Heugel.</p> <p>Travels to London to work on <i>A Kingdom for a Cow</i> and searches for film work.</p> <p>Lotte Lenya comes to London, presumably to study English.</p> <p><i>A Kingdom for a Cow</i> (January-May 1935, English lyrics by Desmond Carter; English version of Vambéry's <i>Der Kuhhandel</i>, adapted by Reginald Arkell). Savoy Theatre, London.</p> <p>Returns to Louveciennes; Lenya stays in London.</p> <p>Finishes work on <i>Der Weg der Verheißung</i> in Louveciennes and Salzburg. The work is not performed in the original German version, but it is revised October 1935-December 1936 for an American production under the provisional title <i>The Road of Promise</i>. The premiere is planned for January 1936 in New York. Weill invites Lenya to go to New York with him.</p> <p>Arrives at New York Harbor. He and Lenya stay at the St. Moritz Hotel, Central Park South, New York, until February 1936.</p> <p>Attends George and Ira Gershwin's <i>Porgy and Bess</i>.</p> <p>Meets with Brecht and Marc Blitzstein to consider a version of <i>Mahagonny</i> for Broadway.</p> <p>The League of Composers sponsors a concert of excerpts from <i>Mahagonny</i>, <i>Die Dreigroschenoper</i>, <i>A Kingdom for a Cow</i>, and <i>Die Bürgschaft</i>, with Lenya singing some numbers; it is coolly received.</p>	Juanitas Lied: "In diesem Leben"	KERRI MARCINKO
1936	<p>The production company for <i>The Eternal Road</i> is declared bankrupt and the production is postponed. Weill remains in New York.</p> <p>Weill and Lenya move to a less expensive hotel. Weill obtains a new passport from the German consulate and explores various opportunities in the theater, notably the offer of a commission from the American Ballet and a performance of <i>Aufstieg und Fall der Stadt Mahagonny</i> in Hartford.</p> <p>Heugel gives notice of termination of Weill's publishing contract. Weill meets Cheryl Crawford, a theater producer and co-founder of the Group Theatre.</p> <p>Cheryl Crawford arranges for Weill to travel to Chapel Hill, North Carolina, to work with Paul Green on a new musical.</p> <p>Spends a day with Lenya at Maxwell Anderson's home in New City, Rockland County.</p> <p>Weill, Lenya, Paul Green and Crawford join the Group Theatre at Pine Brook in Trumbull, Connecticut to work on <i>Johnny Johnson</i>. He introduces the cast to the music from <i>Die Dreigroschenoper</i>; Marc Blitzstein is in attendance.</p> <p>Weill and Lenya live at Crawford's house in Bridgeport, Connecticut and in September move to her New York apartment where they live for the next year.</p> <p>Signs a contract with music publisher Chappell for publication of new works, beginning with <i>Johnny Johnson</i>. The production team for <i>The Eternal Road</i> is reassembled.</p> <p><i>Johnny Johnson</i> (June-November 1936, Paul Green). 44th St. Theatre, New York; Lehman Engel, conductor; Lee Strasberg, director. 68 performances.</p>	Johnny's Song	IAN GREENLAW
1937	<p><i>The Eternal Road</i> (1934-36), Franz Werfel, English translation by Ludwig Lewisohn and additional lyrics by Charles Alan). Manhattan Opera House, New York. (The original German version, <i>Der Weg der Verheißung</i>, is not performed until 1999.)</p> <p>Weill and Lenya remarry in a civil ceremony in Westchester County, north of New York City.</p> <p>Travels to Hollywood to work with writer Clifford Odets and director Lewis Milestone on <i>The River Is Blue</i> and pursue other opportunities. Weill makes further contacts with George and Ira Gershwin and George Antheil.</p> <p><i>The River Is Blue</i>, film score commissioned by Walter Wanger, Hollywood. The film's working title is changed to <i>Blockade</i>. The score is eventually discarded by Wanger and replaced with one by Werner Janssen.</p> <p>Accepts an offer to write music for a Fritz Lang film, <i>You and Me</i>.</p> <p>Supervises a performance of <i>Der Lindberghflug</i> at the Antheil Gallery in Hollywood. The next day he attends the successful Los Angeles premiere of <i>Johnny Johnson</i> at the Mayan Theatre, produced by the Federal Theatre Project.</p> <p>Returns to North Carolina to work with Paul Green on <i>The Common Glory</i>, a musical pageant sponsored by the Federal Theatre Project. After working for four months they cannot agree on a story line and abandon the project.</p> <p>Applies for American citizenship after reentering the U.S. from Canada on an immigrant visa.</p> <p>Moves to duplex apartment in New York. Actor Burgess Meredith encourages Weill to collaborate with H.R. Hays on a play about American folk hero Davy Crockett for production by the Federal Theatre Project.</p> <p>Travels to Hollywood with Lenya to work on the film score for <i>You and Me</i>, directed by Fritz Lang.</p>	"The River Is So Blue"	AMY VAN ROEKEL

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1938	<p><i>Davy Crockett</i> (H.R. Hays). An unfinished show for the Federal Theatre Project. Returns with Lenya to New York.</p> <p>Travels to Hollywood to attend recording sessions for <i>You and Me</i>. Lenya stays in New York and performs a night club act at Le Ruban Bleu on West 56th Street.</p> <p><i>You and Me</i>, film score, lyrics by Sam Coslow and Johnny Burke, directed by Fritz Lang.</p> <p>Rents a country house 3½ miles outside Suffern, New York. From here he has easy access to Maxwell Anderson's and Burgess Meredith's homes in New City.</p> <p>Knickerbocker Holiday (June-September 1938, Maxwell Anderson). Barrymore Theatre, New York; Maurice Abravanel, conductor; Joshua Logan, director. 168 performances. The actor Walter Huston creates Weill's first American hit with "September Song."</p>	<p>"It Never Was You"</p> <p>September Song</p>	<p>MARCY RICHARDSON and IAN GREENLAW</p> <p>STEPHEN BRYANT</p>
1939	<p><i>Railroads on Parade</i> (Spring 1938-Winter 1939, Edward Hungerford). New York World's Fair. Revised and performed again at the 1940 World's Fair.</p> <p>Accepted as an "active member" of ASCAP, the predominant performing rights organization in the United States.</p> <p>Leaves with Lenya for California, where he works during July with Maxwell Anderson on <i>Ulysses Africanus</i>, a musical based on Harry Stillwell Edwards' <i>Eneas Africanus</i>, 1920. The show is conceived for Bill Robinson. When he has scheduling conflicts, Weill and Anderson abandon the project. They later adapt and incorporate four songs from the show into <i>Lost in the Stars</i>, among them "Lost in the Stars."</p> <p><i>Nannas Lied</i> (Bertolt Brecht), New York, written for Lenya, Christmas, 1939.</p> <p><i>Stopping by Woods on a Snowy Evening</i> (Robert Frost), New York. Manuscript missing; a portion of a copyist's manuscript has survived.</p>	<p><i>15 minute intermission</i></p>	
1940	<p><i>The Ballad of Magna Carta</i> (radio cantata, Maxwell Anderson). Columbia Broadcasting System, New York.</p> <p>Begins to collaborate with Ira Gershwin and Moss Hart on <i>Lady in the Dark</i>.</p> <p>Weill and Lenya welcome close friends Darius and Madeleine Milhaud on their arrival in New York.</p>		
1941	<p><i>Lady in the Dark</i> (February-November 1940, lyrics by Ira Gershwin, book by Moss Hart). Alvin Theatre, New York; Maurice Abravanel, conductor; Moss Hart, director. 545 performances over three seasons. The premiere marks Weill's first unqualified success on Broadway and solidifies his career in America.</p> <p>The film rights to <i>Lady in the Dark</i> are sold to Paramount for \$285,000, the highest price to date for a Broadway musical.</p> <p>Purchases Brook House in New City (Rockland County), New York, a home which Lenya keeps until her death in 1981. Their neighbors are Maxwell Anderson, actor Burgess Meredith, artist Henry Varnum Poor, cartoonist Milton Caniff, actress Helen Hayes, playwright Charles MacArthur, author Bessie Breuer, and publisher William Sloane.</p> <p><i>Fun to be Free</i> (pageant by Ben Hecht and Charles MacArthur). Madison Square Garden, New York. Sponsored by Fight for Freedom, Inc.</p>	<p>"Unforgettable"</p> <p>"My Ship"</p>	<p>ROSS BENOLIEL</p> <p>MARCY RICHARDSON</p>
1942	<p>While searching in vain for new collaborators and meaningful projects, Weill uses his talents to support the war effort.</p> <p>Walt Whitman Songs: "Oh Captain! My Captain!," "Beat! Beat! Drums!," "Dirge for Two Veterans," New York. Weill hopes that Paul Robeson will record them.</p> <p><i>Your Navy</i> (incidental music for a radio program by Maxwell Anderson). Frederic March and Douglas Fairbanks, Jr., narrators. Produced by NBC Radio, New York, the show airs on all four networks.</p> <p>Becomes chairman of production committee for "Lunch Time Follies," presented by the American Theatre Wing. The "Follies" are performed in defense plants, but Weill, being an alien, is denied admittance to the factories.</p> <p>Corresponds with Clarence Muse, Paul Robeson, Brecht, and Adorno regarding an adaptation of <i>Die Dreigroschenoper</i> for an all-black cast in California. Angered by a proposal to reorchestrate the work for a jazz band and a proposed contract that would pay him almost nothing, Weill agrees only to a one-time production in California, which never happens.</p> <p>Cheryl Crawford, now an independent producer, agrees to back Weill's proposed collaboration with Sam and Bella Spewack on a musical adaptation of F. Anstey's novella <i>The Tinted Venus</i>, for which Ogden Nash will write the lyrics. Weill offers the title role to Marlene Dietrich.</p> <p>In California, Weill and Brecht meet for the first time since 1935. Weill discusses with Marlene Dietrich the lead role in <i>One Man's Venus</i>, the show he is working on with Bella Spewack. Dietrich declines; Mary Martin eventually creates the title role.</p> <p>Resumes work for "Lunch Time Follies."</p>	<p>"Oh Captain! My Captain!"</p>	<p>IAN GREENLAW</p>

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>
1943	<p>Ben Hecht calls a meeting of thirty Jewish authors and one composer (Weill) to discuss a concerted reaction to the killing of Jews in Germany. Only Weill and Moss Hart pledge support.</p> <p><i>We Will Never Die</i> (Ben Hecht). "A memorial dedicated to the Two Million Jewish Dead of Europe." Madison Square Garden, New York; Isaac van Grove, conductor; Moss Hart, director. The production travels to Washington, D.C., Philadelphia, Chicago, Boston, and Hollywood; it is also widely broadcast.</p> <p>Finally despairing of the <i>Spewack Venus</i> script, Cheryl Crawford engages the celebrated humorist S. J. Perelman to write an entirely new book.</p> <p><i>Und was bekam des Soldaten Weib?</i> (March 1942, Bertolt Brecht). Hunter College, New York. Lenya performs this song and three songs from <i>Die Dreigroschenoper</i> in a concert entitled "We Fight Back," a promotional event to sell war bonds to a German-speaking audience.</p> <p>Works on film versions of <i>Lady in the Dark</i> and <i>Knickerbocker Holiday</i> in Hollywood. Weill is approached by MGM to write a film score.</p> <p>Becomes a U.S. citizen.</p> <p>One Touch of Venus (June-September 1943, lyrics by Ogden Nash, book by S. J. Perelman and Ogden Nash). Imperial Theatre, New York; Maurice Abravanel, conductor; Elia Kazan, director. 567 performances over two seasons.</p> <p>Works with Ira Gershwin on the film <i>Where Do We Go from Here?</i> in Hollywood, where he and Lenya take an apartment in Bel Air.</p>	"That's Him"	MARCY RICHARDSON
1944	<p>The cast album for <i>One Touch fo Venus</i> is released by Decca.</p> <p>The film version of <i>Lady in the Dark</i> starring Ginger Rogers is released by Paramount. Weill returns to New York in late February.</p> <p>The film version of <i>Knickerbocker Holiday</i> is released by United Artists, starring Nelson Eddy and Charles Coburn.</p> <p><i>Wie lange noch?</i> (Walter Mehring). Recorded by Lenya for the Office of War Information, intended for broadcast in Germany behind enemy lines. Lenya also records "Und was bekam des Soldaten Weib?" for the OWI.</p> <p><i>Salute to France</i> (Maxwell Anderson). Music for a propaganda film starring Burgess Meredith, directed by Jean Renoir and Garson Kanin, and produced by the U.S. Office of War Information. The film is released in both English and French versions.</p> <p>Travels to Hollywood for eight weeks to work with Ira Gershwin on <i>The Firebrand of Florence</i>. Attends recording sessions for the film <i>Where Do We Go from Here?</i></p> <p>Completes the rehearsal score of <i>The Firebrand of Florence</i>.</p>		
1945	<p>The Firebrand of Florence (July-December 1944, lyrics by Ira Gershwin, book by Edwin Justus Mayer). Alvin Theatre, New York; Maurice Abravanel, conductor; John Murray Anderson, director. 43 performances. The show opens to poor reviews and is Weill's only flat-out Broadway failure.</p> <p>Travels to Hollywood to work on the film score of <i>One Touch of Venus</i>. Considers other projects including an adaptation of <i>Le chapeau de paille</i> with René Clair while hoping that his next project will be an opera.</p> <p>Meets Brecht on 18 April and corresponds with Paul Robeson concerning a "black Oedipus" opera. Other operatic project ideas include <i>Gone with the Wind</i>, <i>The Grapes of Wrath</i>, <i>Winterset</i>, and <i>Moby Dick</i>.</p> <p>Attends a screening of the final version of <i>Where Do We Go from Here?</i> (20th Century-Fox).</p> <p>Returns to New York from Hollywood and begins developing new projects.</p> <p>First post-war performance of <i>Die Dreigroschenoper</i> in Germany, at the Hebbel-Theater, Berlin.</p> <p><i>Down in the Valley</i>, version for radio (Arnold Sundgaard). Maurice Abravanel conducts an audition recording, but it is never broadcast; revised April 1948.</p> <p>Begins collaborating with Elmer Rice and Langston Hughes on <i>Street Scene</i> and starts composing music for it in January.</p>	"Love Is My Enemy"	MARCY RICHARDSON and IAN GREENLAW
1946	<p><i>Kiddush</i>, for cantor, chorus, and organ, completed 16 March 1946. Park Avenue Synagogue, New York.</p> <p>Elected as the first composer and new member in the Playwrights' Company since its inception in 1938. Weill spends all year working on <i>Street Scene</i>; the Playwrights' Company acts as co-producer.</p>		

<u>year</u>	<u>event</u>	<u>song</u>	<u>artist</u>	
1947	Street Scene (1946, book by Elmer Rice, lyrics by Rice and Langston Hughes). Adelphi Theatre, New York; Maurice Abravanel, conductor; Charles Friedman, director. 148 performances. First discussions with Alan Jay Lerner about a collaboration. Receives a “special” Antoinette Perry (Tony) award for distinguished achievement in the theater during the inaugural year of the awards. Although there was yet no award category for “best score,” the award was undoubtedly made for the score of <i>Street Scene</i> . Leaves New York on the S.S. <i>Mauretania</i> for London via Liverpool, traveling from there by plane or train to Paris, Geneva, Rome, Cairo, Palestine, back to Paris, London and New York. This is his first trip to Europe since his departure from France in 1935 and the first meeting with his parents since January 1934. While in Paris and London he tries to arrange performances for several of his American works. The Theatre Guild on the Air broadcasts a 45-minute radio version of <i>Lady in the Dark</i> on ABC Radio. <i>Hatikvah</i> (Israeli national anthem), arranged for full orchestra. Waldorf-Astoria Hotel, New York; Serge Koussevitzky, conductor.	“I Got a Marble and a Star”	JORELL WILLIAMS	
		“Somehow I Never Could Believe”	BEVERLY O’REGAN THIELE	
		“What Good Would the Moon Be?”	SHARIN APOSTOLOU	
		“Moon-Faced, Starry-Eyed”	MARCY RICHARDSON and IAN GREENLAW	
1948	Hans Heinsheimer, now director of publications at Schirmer, approaches Weill with a request for a school opera in the tradition of <i>Der Jasager</i> for a production by the opera department of the Indiana University School of Music; Weill offers to adapt his unpublished radio opera <i>Down in the Valley</i> with librettist Arnold Sundgaard. <i>Down in the Valley</i> (stage version, revised 1948, Arnold Sundgaard). Indiana University, Bloomington; Ernst Hoffmann, conductor; Hans Busch (son of Fritz Busch), director. <i>Down in the Valley</i> is broadcast on NBC Radio. Love Life (July 1947-January 1948/July-August 1948, Alan Jay Lerner). Forty-Sixth Street Theatre, New York; Joseph Littau, conductor; Elia Kazan, director. 252 performances. The film version of <i>One Touch of Venus</i> starring Ava Gardner, directed by William A. Seiter, and produced by Lester Cowan for Universal-International, opens in New York on October 28. The Festival Musicale di Venezia contacts Weill about a possible production of the Paris version of <i>Mahagonny Songspiel</i> . Weill tries unsuccessfully to persuade them to do <i>Street Scene</i> instead.	“You Understand Me So”	MARCY RICHARDSON	
		“This Is the Life”	IAN GREENLAW	
	1949	Begins work on <i>Lost in the Stars</i> with Maxwell Anderson. Collapses on Alan Jay Lerner’s tennis court in California. He recovers quickly and swears Lerner to secrecy about the attack. Maurice Abravanel conducts excerpts from <i>Street Scene</i> and a “Symphonic Nocturne” from <i>Lady in the Dark</i> , arranged by Robert Russell Bennett, at Lewisohn Stadium in New York City. A concert performance of <i>Street Scene</i> is given at the Hollywood Bowl under conductor Izler Solomon. Attends an English-language performance of <i>Der Zar lässt sich fotografieren</i> conducted by Kurt Adler and staged by Dino Yannopoulos for the Metropolitan Opera Studio, Juilliard School of Music, New York. Lost in the Stars (Maxwell Anderson). Music Box Theatre, New York. 281 performances.	“Trouble Man”	MARCY RICHARDSON
			“Lost in the Stars”	LIAM BONNER
1950		Writes to Brecht of his plans to visit Europe with Lenya in the spring. <i>Down in the Valley</i> is broadcast on NBC-TV, one of the first music theater works to be produced for television. Weill supervises the production. Works with Maxwell Anderson on a plot outline and five songs for a musical adaptation of Mark Twain’s Huckleberry Finn . Unfinished. March 17: Suffers heart attack at Brook House and two days later is taken by ambulance to Flower Hospital. April 3: Dies, Flower Hospital, New York. April 5: Buried, Mount Repose Cemetery, Haverstraw, New York. July 10: Memorial concert for Weill in New York’s Lewisohn Stadium with a eulogy by Maxwell Anderson	River Chanty	IAN GREENLAW

Compiled from the chronology by David Farneth, Elmar Juchem, and Dave Stein at the Kurt Weill Foundation, www.kwf.org
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BIOGRAPHIES

Hailed for her “best all-around performance” in Handel’s *Ariodante* (Opera News) and described as a “great Handel singer” (Philadelphia Inquirer) and “delicious lyric coloratura,” (CentralJersey.com) soprano **Marcy Richardson** is a versatile performer with exorbitant amounts of charisma, sex appeal, and style. A true stage animal with a passion for baroque, sophisticated musical theater, and contemporary music, her intelligence and artistic presence bring a mixture of Madeline Kahn, Lady Gaga, and Barbra Streisand to the operatic stage. Originally from Grosse Pointe, Michigan and a graduate of the Indiana University Jacobs School of Music, Ms. Richardson has performed with the Princeton Festival, Central City Opera, Orlando Opera, Opera Columbus, Opera Vivente, Baltimore Opera, Lyrique-en-Mer in Belle-Île, France, the Lucerne Festival in Switzerland under Pierre Boulez, the Carmel Bach Festival, the Bloomington Early Music Festival, the Orlando Philharmonic, Philip Brunelle’s VocalEssence, and has won numerous awards and grants, including honors from the Kurt Weill Foundation and the Metropolitan Opera National Council.

The Chicago Sun-Times characterized American baritone **Ian Greenlaw** as “possessing a voice both strong and sweet, with matinee idol good looks,” and the Washington Post noted his “elegant stage presence, subtle sense of humor and splendid voice.” Mr. Greenlaw recently made his La Scala debut as the Protagonist in Lorin Maazel’s opera *1984*. In the Fall of 2010 he participated in New York City Opera’s production of *Intermezzo*, having also appeared with Opera Columbus in the Kurt Weill Revue ‘Berlin to Broadway.’ In April of 2011 he will perform Ricky Ian Gordon’s new one-man opera *Green Sneakers* in the premiere season of Urban Arias in Washington, DC. Mr. Greenlaw made his Metropolitan Opera debut in Poulenc’s *Les Mamelles de Tirésias*, returning in *Ariadne auf Naxos*, *Andrea Chénier*, *Carmen*, and *The Merry Widow*. A gifted concert artist and recitalist, he has performed in Carnegie Hall under the auspices of the Marilyn Horne Foundation, with the New York Philharmonic (Britten’s *War Requiem* and Ravel’s *L’Enfant et les Sortilèges*), the Chicago Symphony Orchestra, the Cleveland Orchestra, the National Symphony Orchestra, the St. Louis Symphony, and the Los Angeles Philharmonic.

A very special thank you to Wendy Taucher for her excellent work on “Moon-faced, starry-eyed.”

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