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Among all of the songs (dating from 1925 to 1944) in this volume, Lotte Lenya's favorite was *Nanna's Lied*. Although it had been written for her, she never attempted to sing it. She had an incredible modesty about her own work and would joke about the way Weill used to say to her "How did you get away with that? "

Knowing Weill's innermost concerns and intents better than anyone else, she realized that deep down he loved the classically trained operatic voice. She was always disturbed when Weill's songs were referred to as "Cabaret Songs" and often stated that Weill never wrote a single song for the cabaret. She always referred to them as "Art Songs" and felt that in their pure and simple wealth of melody they resembled Schubert songs more than any others.

Teresa Statas' masterful recording (Nonesuch D-79019) of the songs contained in this volume seemed to her proof of this point. Tragically, Lenya did not live long enough to see this publication. As her close friend of thirty years, I can truthfully say that she would consider it an invaluable contribution to and an enrichment of the currently available music in print by one of the true giants of 20th-Century music.

New York, June 1982

Lys Symonette