

next section, "In all of Italy," falls clearly into two-bar phrases, and its stepwise movement has a contrasting legato flow.

The tarantella is an intentionally loony choice for a big vocal ensemble ("The Night-time Is No Time for Thinking"). The frantic speed of this dance idiom has rarely allowed its use in vocal music. In Rossini's song, "La Danza," the only familiar example, the composer does not assign a new syllable to each note, and some of the text is "la, la, la." An intelligible rendition of the *Firebrand* tarantella, with its hailstorm of syllables, would be an entertaining *tour de force*. The dance supposedly originated as a cure for tarantula bites. This tarantella is enhanced, therefore, by the text's ludicrous assumption that the dance is conventionally "romantic" ("Heaven, you quickly discover never too far from your lover"), as well as by the euphonious rhymes: "Dreamily, dreamily, peaches and creamily."

The soldiers' chorus, "Just in Case," is, naturally, a march, but the weirdly jangling chords of the verse, "We're soldiers of the Duchy, whose Duke is very touchy," already convey less than unshakable patriotism. The chorus begins with apparent militaristic fervor, "On to Pisa! — On to Verona!" but at the phrase, "on to, on to, on to ..." the repetition of two notes, increasing in speed two measures later, expresses the soldiers' genuine sentiment: petulant reluctance. The text continues: "We don't want to, want to, want to." Surely this piece would be fun on stage.

The *Firebrand of Florence* is an uneven work. Because the score is so different from any other Weill, the expedient of "pastiche" a revival version is out of the question. Advantageous cuts, however, could certainly be made. Granting the libretto's weaknesses, it still has much to recommend it. (Edwin Justus Mayer was not an insignificant figure; he wrote the screen play for *To Be or Not to Be*, that brilliantly original 1942 comedy, directed by Lubitsch.) Three of the principals are vivid, and the plot, although loose, is not burdened with digressions. The love interest does not engage the emotions (nor, I suspect, could it be rewritten to do so), but at least its treatment is breezy in tone; it is neither pretentious nor maudlin.

Since amplification has become universal in Broadway theaters, show singing has changed so much that the commercial theater has become a poor custodian of its own musical classics, as numerous unsatisfactory revivals testify. Conversely, opera houses are achieving increasing success with those classic musicals that demand "legitimate" singing. *Firebrand* might well find a home in the opera house, possibly with a non-operatic star as the Duchess. Ironically, some of the operetta conventions which made the show seem so old-fashioned in 1945 might be a strong recommendation for its revival in the Eighties.

Gestus und Verfremdung: Studien zum Musiktheater bei Strawinsky und Brecht/ Weill. By Jürgen Engelhardt.

München-Salzburg: Musikverlag
Emil Katzschler, 1984. 269 pages.

Writing in the fifties in the volume *Theaterarbeit*, Brecht commented, not without a touch of weary asperity: "...a lot of my remarks about the theater are wrongly understood. I conclude this above all from those letters and articles which agree with me. I then feel as a mathematician might if he reads: 'Dear Sir, I am wholly of your opinion that two and two make five...'"

One wonders how he would have felt about the present volume which presents as indigestible a mixture of musicological, proto-Marxist, pseudo-structuralist, and plain muddle-headed critical jargon as this reader has plowed through in many a long day. What is one to make, for instance, of the following sentence which sets out to sum up the 'gestic' approach to composing:

...Gestic composing therefore means that the composer consciously deals with the fact that in the musical fabric pre-provided elements (a musical 'framework of attitude,' a situation of societally formed patterns of behavior as a complex associative structure of material ideological and musico-cultural conditions) and the specific social and musical consciousness of the compositional subject constitute themselves in an organized tonal framework. (p 57)

There are whole pages of this study which appear to have been constructed according to a scheme which notes down adjectives on the left-hand side of the page, nouns on the right, and runs linking arrows back and forth between the two, bearing in mind that suitably limp and non-denotative verbs like 'is,' 'refers to,' 'has described,' etc. need to be inserted occasionally to help the alphabet soup slide across the page.

There is no doubt that Brecht — or rather his painstaking elucidators — is partly to blame for this, but only partly. Throughout this study one senses the chill hands of Adorno and Hegel grasping a half-formed thought and ensuring it emerges frozen and unyielding. This is not, of course, to imply that either writer has nothing to contribute to any study of the philosophy and aesthetics of music in the twentieth century. But in this case, Weill's own observations and theoretical statements receive only cursory attention and even lead the author to declare — speaking of the composer's statements from the late twenties — "...In Weill's writings of this per-

iod almost all theoretical opinions either go back to Busoni or derive from Brecht" (p. 105). Although I have cautiously argued elsewhere that Brecht was more of a theorizer than Weill, this particular assertion did cause some frowning of the brows.

It is all the more unfortunate that the author chooses to adopt the Brechtian/structuralist/Hegelian manner for much of his study, since scattered through the pages are some sharp, intelligent, and persuasive analyses of individual works, some helpful theoretical commentary, and a good grasp of the links between Brecht/Weill's and Stravinsky's notions of the aesthetics of performance and theater. (Cf. in particular the remarks on "expression" and its theatrical rendering on p. 35; the discussion of the Busoni *Schlagwort* and its relation to *Gestus* on p. 104; and a clear, concise presentation of the relationships between cantata, oratorio, *Lehrstück* and Stravinsky's music-theater on pp. 142-3). But the work's overall structure militates against any intelligible treatment of the topic.

It is divided into three sections: Historic-philosophical conditions; Cubism; and Dialectical music-theater. While there is ample evidence of the author's extensive study of Brecht's writings and of an otherwise impressively wide reading, his attempt to define a fairly familiar technique and structure by resorting to derivations of the terms "cubism" ("cubistic music," "cubizing of the theater," and the — to me — appalling neologism "*Kubierung*" and its v.tr. "*kubieren*") inevitably occasions reflections like: "Must be a variation on what you do to vegetables (dicing); or 'Well, I suppose it's a squared version of theater-in-the-round.'"

One wishes that, rather than indulging in this fondness for abstractions, the author had concentrated instead on other, more immediately relevant and substantial matters which he either touches on briefly or ignores altogether. There may be much that is unfairly excluded by Brecht's commitment to "rational" music, but the fact that it abhors the Wagnerian *Rausch* — a view for which Weill had some sympathy — might have prompted Dr. Engelhardt to look a little further for traces of similar attitudes and their origins in Stravinsky. The latter's caustic comments on the Bayreuth religious ceremony are familiar from his *Autobiography* as are his remarks on his meeting with Busoni. Surely something on the shared outlooks might have found its place in the study? Often one feels the author is more concerned with — as Brecht puts it in a poem: "...[Making] obscurity more obscure and [preferring] to believe the absurd rather than to seek for a sufficient cause." At times both Weill's and Brecht's pronouncements on *Gestus* and *gestische Musik* are puzzling enough without the researcher seeking to make them even more abstruse.

And while I should not like to argue in favor of a rigidly historico-empiricist approach to in-

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tellectual topics, I part company with an author who can solemnly assert:

...whether Brecht came across the term *Verfremdung* in Moscow or derived it from the Marxian concept of alienation, whether he came on it in the works of Francis Bacon or Nietzsche, learned of it from Karl Korsch or Hegel... is as of correspondingly secondary importance as the question whether Stravinsky might have had intellectual contact with the Russian formalists or not (p. 74).

Throwaway assertions like this, together with asides that "Wagner created the most comprehensive musico-theatrical representation of Mahagonny with *The Ring*" (p. 183), leave one simply bemused at the author's sense of priorities, especially when, some pages later (p. 199) he provides an intelligent and revealing analysis of Weill's use of modified dance rhythms (especially the bolero) in the overture to *Mahagonny*.

Readers and critics looking to tackle the difficult question of the relationship between *Verfremdung* and *Gestus* would do well to reflect on the Brecht quotation cited on p. 103 of Engelhardt's study:

Kin-geh told how he had once dreamed that a benevolent government, because of the proliferation of poetastery had introduced strict examinations for the practice of this art... And in the end the public practice of poetry was permitted only to those who could write down the most observations in the shortest form.

One should like to think that had Brecht foreseen the possible wider applications of this remark to criticism he might have thought twice about ever using terms like *Verfremdung* and *Gestus*.

MICHAEL MORLEY
Flinders University
Of South Australia

Lasst euch nicht verführen: Brecht und die Musik. By Albrecht

Dümling. München: Kindler, 1985.

736 pages.

Lasst euch nicht verführen is a very long book with some very strong good points and some equally strong failings. Its author describes it as "ein 'Versuch' im Brechtschen Sinne" ("an 'attempt,' in Brecht's sense," p. 20), but the scope of the work takes it beyond even Brecht's enlarged sense of the word. Dümling's attempt to encompass the background and effects of Brecht's involvement with musical matters has produced the most ambitious work of scholarship to have addressed this generally neglected area. It is a formidable overview of Brecht's practice and theories of music which commands attention and, for that reason, demands a thorough critical analysis. For reasons of length, however, I can only begin that analysis here. I must nec-

essarily focus on Dümling's treatment of Weill and, therefore, on the worst of what *Lasst euch nicht verführen* has to offer.

Dümling takes a biographical approach to his subject, weaving the history of Brecht's musical activities into a panoramic view of his life. Each of the book's four parts is devoted to a particular phase in the development of Brecht's musical interests. Part I details the early musical influences on Brecht and his first uses of music as poet, "composer," singer and playwright. Here, too, Dümling develops the recurrent theme which gives the book its title, namely: that Brecht feared being seduced (or misled, "verführt") by his emotions and, being particularly sensitive to the affective power of music, sought to control musical expression along with the other subjective aspects of his life (see pp. 11, 97-114).

In the remaining sections Dümling chronicles the consistency and variation in Brecht's musical practice as he sought to win a succession of composers to his theories of music for the Epic Theatre. With special attention to Eisler's role, Dümling shows how Brecht's fundamental skepticism toward music remained constant even as he developed a more sophisticated appreciation for the composer's art. Throughout these four sections Dümling displays admirable skill in depicting the historical forces which impinged upon Brecht's work. The reader should be warned, however, that Dümling frequently takes Brecht's statements about music out of their historical context to support his case. In a fifth section Dümling attempts to demonstrate Brecht's continuing influence upon music in personal interviews with three contemporary composers. The book then concludes with an extended appendix containing a short chronology of Brecht's life along with the end notes, bibliography and indexes.

One of the strongest points of this book is the vast array of resources Dümling marshals in support of his position and the way in which he weaves his facts and opinions into an almost seamless narrative. At the same time, this aspect gives rise to the greatest failings of *Lasst euch nicht verführen*, because Dümling's command of his sources is sometimes weak and usually selective, and his narrative "seduces" the reader into the quite un-Brechtian act of swallowing the author's arguments uncritically. (This is encouraged by placement of the notes at the end of the book, where they are buried amid the other appendices.) Even a knowledgeable reader is apt to overlook flaws in Dümling's presentation, and a naive reader is likely to accept that presentation not as an "attempt" but as gospel.

What leads Dümling astray is his desire to provide definitive answers for every possible question and to tie these answers inexorably to the overall theme of the book. He is not interested merely in exposing difficult problems regarding Brecht's attitudes toward, and uses of, music, but he tries to nail down a cause for every effect, even if he has to plumb the dark depths of psychobiography (cf. pp. 110, 138). In many cases Dümling's addiction

to clear-cut answers seems to have led him to formulate those answers before approaching the question, and his prejudiced answers are particularly prevalent in his treatment of Weill.

With regard to the Weill-Brecht collaboration, Dümling's argument is never explicitly stated but is implicit in the discussion which begins in Part I. There he establishes that Brecht had a natural ear for music, was able to devise melodies for most of his poems, and in 1924 arrived in Berlin with a stock of songs to complement his literary plans and sketches.

ALBRECHT DÜMLING Lasst euch nicht verführen



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UND DIE MUSIK
verlegt bei Kindler

Among these plans was the completion of his first book of poems, the *Hauspostille*, which consisted mostly of poems Brecht had written and set to music during his youth. For Dümling, the *Hauspostille* provides the vehicle through which he introduces the reader to Brecht's first professional musical collaborator, Franz S. Bruinier. At the same time, the *Hauspostille* provides the springboard from which he launches his attack against Weill.

Bruinier was a young composer with whom Brecht worked sporadically between November 1925 and May 1927. During that time, he is known to have composed settings for nine texts by Brecht, generally using the poet's melodies as a starting point. Five of these texts were published in the *Taschenpostille* (1926) and the *Hauspostille* (1927), and Brecht's melody for one of them, "Alabama Song," is included in the appendix to those publications. That the beginning of the Brecht-Bruinier collaboration coincided with preparation of the *Hauspostille* for publication suggests to Dümling that Bruinier probably helped transcribe Brecht's melodic sketches for publication (p. 129). Although based on slender evidence, this is a likely conclusion. Dümling, however, quickly transforms probability to certainty without further substantiation, and Brecht is chided for not acknowledging Bruinier's contribution to the *Hauspostille* (p. 134). Thereafter, he continues to mention Bruinier's assumed role in preparing the *Hauspostille* melodies as if it were an established fact (see, for example, pp. 147, 149, 393).

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Dümling's claims for Bruinier do not end with the *Hauspostille*. He suggests, for instance, that Bruinier's setting for "The Moon of Alabama" (i.e., the "Alabama Song") may be connected to *Mann ist Mann*, in which Galy Gay sings a German version of the song's refrain (p. 131). Galy Gay's song, however, was not added to the play until it was revised for the Berlin production of 1931, which premiered (with incidental music by Weill) four years after Bruinier's death. In another instance, Dümling flatly states that Brecht intended to include Bruinier's setting for "Surabaya-Johnny" in Lion Feuchtwanger's play *Kalkutta, 4. Mai* but does not document the assertion (p. 206; cf. p. 280). The text of "Surabaya-Johnny" was intended for *Kalkutta, 4. Mai* in 1925, but, although it is possible that Bruinier's existing setting was to be used, there is no evidence to suggest that any composer but Eisler was to write music for the play.

Bruinier provides a "missing link" between Brecht's youthful melodic sketches and his collaboration with Weill, and this link is important to understanding the continuity and development of Brecht's musical interests. For Dümling, however, Bruinier serves another purpose. He presents Bruinier as intimately connected with Brecht's early musical ideas because, as a musicologist, he recognizes the limits of Brecht's raw musical genius, and he needs to lend musical authority to those ideas before arguing their effect on later composers. By definitively linking Bruinier to Brecht's melodies, Dümling creates an identity between the professional composer and the poet. Brecht's melodic scribbles become Bruinier's compositions, and a new entity is formed which is now imbued with the authority of a trained musician. With this venerable rhetorical device Dümling sets the stage for his criticism of Weill and his works.

Use of this device is necessary because Dümling wants the reader to believe that Brecht came to Weill with his plays and the music already worked out and, further, that Weill then sabotaged the playwright's plans in the musical realization of them. He says, for example, that Brecht drafted "his" "Mahagonny" opera in 1924 (p. 109). In July of that year Brecht did note a "Mahagonnyoper" among his plans, and a one-page dramatic scene may have been written as early as 1923. The evidence that a few sketches and a plot outline for the opera existed in the spring of 1927 (pp. 143-45) does not succeed in making Brecht alone responsible for the opera Weill finally composed, but this is what Dümling implies.

More strongly, Dümling also implies that *Die Dreigroschenoper* was a dramatic and ideological whole before Weill had anything to do with it (p. 179). He bases this belief partly on Brecht's notes to the play from 1930 and on Erwin Faber's unsubstantiated recollection from 1979 (p. 177). He suggests, too, that much, if not all of the music had been hatched before Weill came on the scene. To this end,

he frequently reminds the reader that several songs had already been given melodies by Brecht or by Bruinier under Brecht's direction (cf. pp. 131, 133, 134). Where evidence of a prior melody by Brecht is lacking, Dümling relies on supposition. Thus, he asserts that Brecht probably provided Weill with the "musical idea" and the melody for the "Moritat von Mackie Messer" (p. 184) and suggests that still more melodies in the play may have originated with Brecht (p. 133). At one point, Dümling even rebukes Weill for not acknowledging Brecht's musical contributions (p. 134). Since this rebuke rests mostly on suppositions, it is senseless, and in light of Brecht's admitted laxity in similar matters, the reprimand is downright ludicrous.

Before Aufricht commissioned *Die Dreigroschenoper* the play existed only in Hauptmann's translation of *The Beggar's Opera*, in which Brecht inserted new song texts. After adding original scenes and pasting up several versions, Brecht gave the play something approaching its final form only during the two months immediately preceding the premiere, and it underwent numerous revisions both during rehearsals and again when Brecht published it. Brecht's notes reflect only what, from his ideological perspective in 1930, he would have liked the play to be, and Faber's claims are so seriously at odds with the established history of the play that they need to be corroborated before being offered as definitive proof.

As for Brecht's musical contributions, they cannot be completely denied. For the record, however, what Weill borrowed from Brecht was a three-measure melodic segment for the "Barbara-Song" and the twelve-measure melody for the refrain of the "Seeräuberjenny." Although Brecht had found a melody for the "Kanonen-Song" and may have had one in mind for the "Lied von der Unzulänglichkeit menschlichen Strebens," there is no evidence whatsoever that Weill even heard, let alone used these melodies. Nor is there any evidence that Brecht provided any musical material for the "Moritat." Dümling's assertions are pure conjecture.

Dümling continues to overstate the extent of Brecht's role in all the plays on which he and Weill collaborated. He overestimates the worth of *Happy End* as a play and struggles to make it appear as something more than the hurriedly patched together piece of confusion it in fact was (pp. 197-210). Later he seems to suggest that Brecht took part in planning *Das Berliner Requiem* (cf. pp. 228-34). *Der Lindberghflug* comes in for a little better treatment in this regard, but Dümling is wrong in asserting that Weill did not intend his final composition for school performances (p. 245). He is also wrong when he says that Weill "could not be moved" to adapt his music for *Der Jasager* when Brecht rewrote the text (p. 270); the composer did begin a new version of the music but abandoned the attempt.

Dümling's erroneous approach reaches a climax in his discussion of *Die sieben Todsün-*

den. According to him, Brecht's collaboration on the ballet was forced on Weill by the financial backer (whom Dümling insists on calling "Ed" James), and Weill accepted the unwanted pairing so as to protect his fee (p. 366). Brecht then came up with the idea of centering the play on a "split personality" and, Dümling implies, all the other conceptual elements of the piece (pp. 367-68; there is, however, a cryptic reference to Weill as the author of one verse). Weill then meddled with Brecht's intentions by dropping the designation "der Kleinbürger" from the title (p. 369). This presentation is, of course, wrong on all counts.

The point of Dümling's argument is not only to correct the misimpression that Weill was the composer for Brecht but, apparently, to diminish Weill's ability and integrity, also. Like Brecht, Dümling contends that Weill's music lent Brecht's works an unwanted popularity with the middle class which those works were meant to attack (cf. pp. 191, 194-95). The contention is an attempt to shift responsibility for the presumed ideological failings of those works from the playwright to the composer, and it has become commonplace among Brecht's promoters. Were this all there was to Dümling's argument, it would be merely tiresome, but he expands the standard attack by also impugning Weill's motives. The popularity of Weill's music was, according to Dümling, motivated by the composer's calculated attempts to make money, despite the effects on the playwright's intentions.

Dümling bases this part of his argument on passages taken out of context from Weill's letters to Universal Edition (pp. 157, 209). Where such support is lacking, he bases his case on conjecture and innuendo. Upon this fragile foundation he erects a rising series of assertions which leaves the impression that Weill's motives were continually compromised by his desire for fame and wealth (see pp. 157, 182, 209-10, 368, 517). Weill's essays are never seriously investigated for evidence of his intentions; only Brecht's and, later, Eisler's theoretical writings are taken at face value. Brecht's contractual agreements with Weill, which continue to undermine the composer's intentions, are not touched upon. Ultimately, Dümling is not interested in illuminating the complex relationship between Weill and Brecht. He wants only to banish the composer to the playwright's shadow.

Brecht's involvement in musical matters was extensive and had a far-reaching influence. Knowledge of that involvement is essential to complete understanding of his theory and practice of theater. As Dümling notes in his introduction, however, there remains much to be discovered about this theme (p. 11). It is unfortunate that the first step toward further discovery must be to clear a path through the misrepresentations and errors erected by *Lasst euch nicht verführen*. "Do not be seduced!"

RONALD SHULL
Lexington, Kentucky

BOOKS

Writings of German Composers. Edited by Jost Hermand and James Steakley. New York: Continuum, 1984. 303 pages.

Writings of German Composers is a collection of some 120 excerpts taken from the letters, essays, and autobiographical accounts of forty-four eminent musicians, ranging from Johann Walther to Hans Werner Henze. It is published as volume 51 of *The German Library*, a projected 100-volume series devoted to aspects of German culture from medieval times to the present. The significance of the collection is that a remarkably diverse body of writings is here gathered under a single cover, and that a few of the items included appear in English for the first time. Its weakness is that the selections are not always plausibly chosen, and that editors Jost Hermand and James Steakley have provided the reader with a minimum of editorial guidance. The volume ultimately proves to be a disappointment due to a lack of scholarly focus.

The writings comprising the contents of the volume (preceded by a short introduction) are presented in chronological order by composers. The items included are largely those that one encounters so often in the literature — for example, Beethoven's "Heiligenstadt Testament" and Haydn's letter to the members of the Bergen Musical Association; indeed, almost half of the texts — and a major portion of those in the first two-thirds of the book — also appear (at times in identical translations) in the familiar anthologies: Strunk's *Source Readings in Music History* and *The Letters of Composers*, edited by Gertrude Norman and Miriam Lubell Shrifte. In short, much of the contents of the present collection will already be among the holdings of most libraries.

Hermand and Steakley would perhaps have done well to follow these anthologies (and other standard collections, such as the *Musiker-Briefe* compiled by Ludwig Nohl, Leipzig, 1886 and Willi Kahl's *Selbstbiographien Deutscher Musiker des XVIII. Jahrhunderts*) with regard to basic editorial procedure. At the conclusion of *Writings of German Composers* one finds a listing of the secondary sources from which the selected items are taken. But in few instances is reference made to the source or context in which the text originally appears; no indication is given, for example, that in Wolf's case we are dealing with material that was published as criticism. Furthermore, there are no footnotes to clarify or explain basic issues involved: Mendelssohn's letter to Marc André Souhay is barely comprehensible unless one happens to know that the composer is responding to questions regarding the *Songs Without Words*. Nor have the editors provided anything by way of introducing the larger historical context surrounding the writings of a specific composer. Thus, neither the scholar nor the general reader is well served by the presentation.

The editors state the premise of their work in the introduction: "these texts...help us understand the political, social, financial, aesthetic, and personal milieus in which these composers lived and created their music." It is a fascinating consequence of examining such a wide historical range of writings that one sees a progression in the social concerns of composers of the respective eras: writings of the 16th- and 17th-century masters reflect the servility that characterized their role in the social system, the letters of Bach, Haydn, Mozart, and their contemporaries, reveal a growing strain caused by the lack of professional mobility inherent in that system, and so forth. It should be said, however, that the collection contains numerous items not directly related to what are presented as the main issues confronting the composer of a given period; thus it is sometimes difficult to maintain a thread of continuity from one reading to the next. The editors could perhaps have addressed this problem by providing chapter headings to emphasize the primary points under consideration, or, indeed, by being more selective in determining the volume's contents. And there are aspects of the editor's argument that are not easily granted: if a musical work reflects the social circumstances in which it was written, does it follow that "there is nothing static, eternal, or archetypal in any great music"; that "abstract or nonrepresentational music does not exist"?

The view of music as a form of expression with intended manifest content is most apparent in writings dating from after World War I. Events in Europe during the decades following the War led many German composers to reconsider music's role within the culture, and it is the portion of the present volume reflecting this reconsideration that is of most direct value. Many of these texts — by Dessau, Eisler, Weill, and Henze — are, to my knowledge, not readily available in translation (of the three Weill essays included, two were translated in Kim Kowalke's study *Kurt Weill in Europe* (1979) and all were reprinted in their original German in an edition prepared by David Drew entitled *Kurt Weill: Ausgewählte Schriften* (1975)); and the polemical dimension which the editors regard as being so integral to the writings of German composers emerges here with particular clarity. The concerns expressed in these texts have largely to do with establishing a closer means of communication between composer and the general public, in some cases for the express purpose of propagating the socialist vision. A second, particularly intriguing, series of writings consists of reflections of the emigré composer on life in America.

With regard to the latter choice, one must state a further criticism of the volume: the editors seem to have selected some writings with an eye to a sensational rather than a truly representative sampling, and the picture which thus emerges is slightly distorted. The volume includes a letter from Hindemith to his wife in which he disparages American culture; but the editors do not mention that it was writ-

ten shortly after his arrival in the United States, and that he was eventually to embrace America warmly as his adopted homeland. We have a parallel instance with a rather ribald letter from Mozart to his cousin — a letter which echoes the view of the rascal Mozart made famous in *Amadeus*; yet letters of this kind are so few within the composer's entire correspondence that its inclusion here as one of merely five letters is deceptive.

Writings of German Composers is well, though modestly, produced, and will be of particular value to readers interested in the aesthetic climate surrounding Dessau, Weill, and their contemporaries. One wishes that the editors, rather than attempting to deal with such a wide historical range, had focused on the work of these modern German masters. Such a volume would indeed have represented an important contribution to the literature.

MICHAEL NOTT
Eastman School of Music

The Brecht Memoir. By

Eric Bentley. New York: PAJ

Publications, 1985. 105 pages. \$7.95

Bertolt Brecht would undoubtedly have gained his present fame in this country under any circumstances, but he did in actual fact attain the foundation of that fame thanks almost entirely to the British-born author of this brief, fascinating, rather dishevelled memoir. When Bentley wrote Brecht's obituary in 1956 for *The New Republic*, he called Brecht "a man who has played a large, perhaps inordinate, part in my own life." Bentley also reports that in *The New York Herald Tribune*, Walter Kerr "had written in 1953 that Brecht speaks only to Bentley, and Bentley speaks only to God."

A single page (p.83) of this book, headed "Lotte Lenya and the Aftermath," will particularly interest readers of the *Newsletter*: "The relationship of Brecht with Weill lies outside the scope of this eye-witness account of the former since I never saw the two men together. I witnessed only the aftermath through an acquaintance with Lotte Lenya, but of course recall things Brecht would say about Weill. He was catty on that subject, not only hinting that he himself composed the best tunes [including the *Moritat*, "Mack the Knife"!], but indicating that Weill had gone wrong where BB had gone right in the handling of American exile. 'Pity Weill was born somewhere else,' he would say with a wicked grin, 'if the Americans didn't have a law against foreign-born presidents, he'd have made it.'"

After Brecht died, his children and heirs, Stefan and Barbara, came to regard Bentley as an enemy (he deftly ticks off Barbara as "the Winifred Wagner of East Berlin's Bayreuth"), leading to bitter, internecine litigation ("all this shabby detail"). "When my relations with the Brecht coterie were good, my relations with Kurt Weill's entourage had

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been bad, a fact that reflects the tension that had existed between Brecht and Weill since 1930. I am shocked today to pick up correspondence from the fifties that bears witness to hostility between me and Lotte Lenya. It was partly my fault. As critic for *The New Republic*, I had been excessively snotty about the 1954 opening of *Threepenny Opera*: there was sibling rivalry between me and the adapter, Marc Blitzstein. Not surprisingly Lotte Lenya wrote East Berlin of her preference of Blitzstein to Bentley, and so on and so forth."

Fortunately, though, "she and I were both people who did not know how to bear a lasting grudge and a business correspondence we began to have in 1961 burgeoned into cordiality by 1964. After that (I find I have some seventeen letters from Lenya in my files) my admiration for Lenya's work proved to be not altogether one-sided..." To this passage Bentley appends an intriguing footnote: "I did ask permission to print two of Lenya's letters in full but Lenya's executors refused. It seemed they didn't wish the public to find out what she thought of Stefan Brecht."

Qui s'excuse s'accuse: the Publisher's Note closes by saying, defensively, "Those who call [this volume] just a bundle of anecdotes can be referred to the words of Novalis: 'History is one great anecdote. An anecdote is an historical element, an historical molecule or epigram.'" Why the apprehensiveness, particularly when this bundle of anecdotes contains so many good ones? They begin with Bentley's first impression of Brecht, in 1942, when Brecht, his wife Helene Weigel, and their two children lived at 817 25th Street in Santa Monica (with Ruth Berlau, at that moment the woman in Brecht's life, living close by): "I believe I took Brecht for a truly proletarian writer on the score of his current lack of cash and his style of living and dress. This was naïve of me — that man was bottomlessly bourgeois...." Bentley drops a small, sacrilegious bomb from Hanns Eisler: "I have heard him denounce the whole Brecht and Eisler *oeuvre* as mere ephemera: 'The great modern democratic poet is not Brecht, it is Garcia Lorca!'" When Bentley, at Brecht's request, translated and submitted a poem ("To the German Soldiers in the East") to the *Partisan Review*, Dwight Macdonald, who rejected it, "told me how outrageous he considered its sentiments to be."

Bentley makes a serious charge indeed involving the political columnist Dorothy Thompson, a woman of vast influence, and Elisabeth Hauptmann, Brecht's close collaborator and an unwavering adherent to the Stalinist line: "Frau Hauptmann was masterminding Dorothy Thompson.... The needed intermediary between these two powerful females was a male communist named Hermann Budzislavsky — later a VIP in East Germany — who had contrived to become Ms. Thompson's 'private secretary.' When I turned up at the Hauptmann [sic] apartment for a Brecht session, Frau Hauptmann would be on the phone telling 'lieber Budzi' what should be in the next Thompson

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Aufstieg und Fall der Stadt Mahagonny, Dessau Landestheater. Set design by Fridolin M. Kraska. Photo: Brigitte Quak-Telloke.

Aufstieg und Fall der Stadt Mahagonny.

Landestheater, Dessau. 13-15

December 1985.

Today there is little that Kurt Weill would recognize in his home town of Dessau, which was almost totally destroyed in the last war (one frequently cited figure is 84%). What remains are the outlines of a once graceful town, whose environs are still enticing, but whose face is marred by the dour architectural mediocrity of the post-war years. The Dessau of the twenties and early thirties was an odd mixture of progressive institutions and provincial reaction. From 1925-32 it was the home of the Bauhaus School (now reconstructed and housing a Bauhaus museum)

column, and a few days later I would see that it was said in the column."

The random bits of mosaic in this book join together to form a sketch that both fascinates and repels; Bentley nowhere uses the German term *Hassliebe*, hate-love, but one encounters his conflicted emotions repeatedly, primarily on political grounds. He describes Brecht as "the quietest director I've ever seen at work," but also writes: "Brecht would always shout and scream when things went wrong in the theater. His paranoia was as outrageous as anyone I've ever met with the single exception, perhaps, of the critic F.R. Leavis. He found hostility and sabotage everywhere, and, though often he didn't know who the 'enemies' were, he wouldn't hesitate to define them as Nazis."

with its vanguard social and artistic agenda. At the same time Dessau was one of the first German cities to elect a Nazi government — even before Hitler's rise to power. Hitler had great plans for Dessau's future and among the signs of his favors was the 1937/38 construction of the Dessau Landestheater — a massive monument to National Socialist architecture — designed to meet the future needs of a rapidly growing city. That growth, encouraged by a burgeoning aircraft industry, also made the city a prime target of allied bombing. By 1945 Dessau lay in ruins — but its opera house survived, then as now, far too large for the city of a little over 100,000.

During the fifties and sixties, with most of the country's opera houses destroyed, the Dessau Landestheater was the principal site of East Germany's major Wagner produc-

This slim volume shows indications of slovenly editing and even more slovenly proof-reading ("Langer" for [Lawrence] Langner, "MacDonald" for Macdonald, "fater" for after), but it does reward the reader with numerous intimate snapshots of a great and enormously influential writer. Those familiar with Manhattan real estate today will get a particular charge out of the fact that back in the '40s, Brecht and Ruth Berlau, both of them proletarians to the marrow, lived at 124 East 57th Street, between Park and Lexington Avenues!

PAUL MOOR
San Francisco

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tions. Today it no longer enjoys the prominence of the early post-war years — nearby Leipzig and Dresden and, of course, Berlin have reasserted their leadership — but a recent production of *Aufstieg und Fall der Stadt Mahagonny* has shown that Dessau still has a theater of stature.

This is only the fourth production of a Weill opera in Dessau. *Der Protagonist* was staged there in 1927 and *Die Dreigroschenoper* was produced in 1931 and again in 1982. The current *Mahagonny* production, mounted to commemorate the 85th anniversary of Weill's birth, showed careful planning and no doubt benefitted from the participation of Weill expert Jürgen Schebera, who was engaged to serve as a guest dramaturg for the project. There was also a ready acknowledgment of debt to the spirit and design (including the use of a narrator) of Joachim Herz's 1977 Komische Oper production of the work. The Dessau *Mahagonny* reflected a genuine respect for the integrity of the original opera without slavish adherence to historical production models.

Not surprisingly, the work was interpreted as a parable of how the evils of capitalism and unbridled consumption lead to fascism. The lewd symbol of unfettered sexual license established in the first scene as Mahagonny's trademark, becomes a stylized swastika by the end of the opera, where amid the sea of signs reading "Für" (For) there is one with the ominous spelling: "Führ" (as in Führer). While both Weimar Republic and modern parallels were clearly intended, there were no obtrusive attempts to "contemporize" the opera's props or setting. The colorful sets by Fridolin Kraska had the look and feel of Georg Grosz's drawings and left the large stage uncluttered for the well-rehearsed choral and ensemble pieces. Effective use was made of an extended proscenium stage that allowed the singers a chance to step out beyond the orchestra pit and involve the audience in the action. Indeed, it was apparent that stage director Rüdiger Flohr sought less to distance his audience from the action than to draw them into the collective fantasy that is the city of Mahagonny. In this way the shock, "the rude awakening," as Flohr writes in the program, of the opera's oppressive closing scenes strikes home all the more forcefully.

In keeping with Flohr's general concept, music director Sieghard Renner placed less emphasis upon the score's hard, brittle edges than upon its lyrical qualities and the tragicomic elements of its character pieces. Under Renner's direction the Dessau orchestra played with precision and verve, and the cast sang with gratifying assurance. Etta-Marlen Schröder underwent a dazzling series of transformations as the widow Begbick and clearly enjoyed her role. Thomas Krause and Reinhard Westhausen as Fatty (Willi here) and Trinity Moses were remarkable in their gradual transition from a pair of comic con-artists to steely-eyed gestapo-like henchmen. Waltraud Vogel's Jenny coupled a palpable sensuality with a very enticing reserve, masking,

perhaps, less vulnerability and innocence than a well-developed sense of self-interest. Günter Kraus as Paul Ackermann (Jimmy Mahoney) lacked something of the vocal weight or physical stature of an ideal Jimmy, but his performance was compelling nonetheless. The principals were ably supported by Ernst Krär, Karl-Heinz Koppitz and Rainer Franz as Jakob Schmidt, Alaska Wolf Joe and Moneybags Billy, and an outstanding ensemble and chorus.

It is apparently difficult to fill the 1,300 seat Dessau Landestheater under the best of circumstances and during the second performance of this new production there were perhaps 600 in attendance. Intendant Peter Gogler, however, is committed to a mixed repertory of newer works and more traditional fare. He is likewise committed to staging further works of Dessau's native son, Kurt Weill, and has plans for a production of *Street Scene* in 1990. Judging by the present production of *Mahagonny* it will be well worth a trip.

CHRISTOPHER HAILEY
New Haven

Mahagonny Songspiel.

Y Chamber Symphony,

92nd Street Y, New York. 15-16

March 1986; Carnegie Hall, New York. 17 March 1986.

The Theresa L. Kaufmann Concert Hall, part of the 92 Street Y Performing Arts Center on New York's East Side, has paneled walls of a dark, almost mahogany-colored wood around the top of which are inscribed, in large gold letters, the names of cultural luminaries—Shakespeare, Beethoven, Lincoln, etc. For the second half of this concert, a performance of the *Mahagonny Songspiel* given by the Y Chamber Symphony under the direction of Gerard Schwartz (the first half brought works by Strauss, Stravinsky, and Mozart), two further names, hand written on provisional cardboard rectangles were added: Brecht and Weill. Yet this was no straight concert performance. Director Michael Posnick introduced other pieces of property, too, as well as attractive projections by Mary Frank, which certainly deserved to be exhibited in their own right. In this production, they contributed, perhaps as they should, to the overall montage effect, appearing to bear little direct relation to the work as a whole.

According to the program booklet, Posnick's staging "followed Brecht's production." This is an exaggeration. Where, for example, was the all-important boxing ring? The presence of the Narrator (Judith Malina), on the other hand, "whose connective texts are drawn from the full-length *Aufstieg und Fall der Stadt Mahagonny*," is declared a "major addition," which it plainly is not, and also contradicts Posnick's interest in reconstruction.

Originally, the *Mahagonny Songspiel* represented, as music theater, and like Stravinsky's *Soldier's Tale*, a challenge to operatic tradition rather than to the institution of the concert hall. (As Weill put it, it counts as a "Zwischengattung.") In the context of the concert, its semi-staging, a quality intrinsic to the work, paradoxically creates the impression of a loss, not gain. The paucity appears makeshift. And if the work's intentionally oppositional character is to succeed, then the performers have to display utter conviction. The women (Nadia Pelle and Joanna Simon) were less successful here than the men (Jon Garrison, Glenn Siebert, John Ostendorf, Andrew Wentzel): the former seemed too self-conscious, too shame-faced about their disreputability.

That Weill's music has a lot to say is borne out by, among other things, the critical question of phrasing and, in particular, tempi. The instrumental chorale before "God comes to Mahagonny," for instance, was simply too fast to capture the mix of monumentality and pathos in that interlude. And although there can be no objection, in principle, to taking a slower tempo than Weill's to the "Alabama Song," the anapaestic foundation must not be allowed to crumble as it did here. "Mahagonny" may only be, as the concluding phrase has it in Michael Feingold's translation, "a made-up word," and hence the work itself, a questioning of art's illusory character. But the actual orchestration of that misgiving may show no uncertainty. Such uncertainty may have surfaced now and again during this performance, but the delivery of that crucial last line was impeccable.

STEPHEN HINTON
Berlin

Berlin to Broadway.

Coconut Grove Playhouse, Coconut Grove, Florida. 18 February - 9 March 1986.

The Coconut Grove Playhouse assembled a brilliant cast of five musical comedy veterans for their recent production of *Berlin to Broadway*. Located in a thriving area of Miami, the Playhouse is the largest nonprofit theater in South Florida. With 800 seats and a proscenium stage, the general design and dimension reminds one of a traditional Broadway house; only the relatively small stage falls short of expectations.

In a year when many producers lament the lack of suitable Broadway talent, it is encouraging to see a regional theater bring together one of the best ensemble casts of recent memory: Diane Frantantoni (*A Chorus Line*), David Holliday (*Coco*), Judy Kaye (*On the Twentieth Century*), Stephen Lehew (*Brigadoon*), and Martin Vidnovic (*Baby, Brigadoon*). Although over-amplified in typical Broadway fashion, the singing in solos and ensembles was glorious, heart-rending, and satisfying. It is impossible to describe the

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individual performances without sounding overly congratulatory, but allow me to note one outstanding contribution from each performer: Ms. Frantantoni, "I Wait for a Ship"; Mr. Holliday, "September Song"; Ms. Kaye, "Pirate Jenny"; Mr. Lehw, "Johnny's Song"; Mr. Vidnovic, "The Trouble with Women."

Unfortunately, other aspects of the production did not fare as well. The staging of the musical numbers by director Jack Allison was often ineffective and suggested a general misunderstanding of the songs. The *Threepenny Opera* songs (especially "Jealousy Duet" and "Barbara Song") lacked the subtlety in delivery required to evoke their humor. "As You Make Your Bed" and "Bilbao Song" were staged on a tall platform and too far from the audience to impart the necessary dramatic impact. In the second act, the players seemed to have directed themselves. Tending toward "cabaret" style, here the presentations of the American songs displayed little regard for their original context and whatever success they enjoyed was due again to the strengths of the performers. Fred Kolo's typically "Brechtian" set for the first act (black walls, spotlights, scaffolding, platform, ladders) was "made Broadway" in the second act with the introduction of curtains of multi-colored streamers, creating a consciously glitzy effect.

Adapters Allison and Kolo made several changes in Gene Lerner's original text with the permission of the various authors. Their version begins with an excessively long scene in which the actors are in street clothes preparing for their first "rehearsal." Mr. Holliday explains he is to play Kurt Weill, and while applying his makeup for the transformation, he tells the audience about the composer's life. The scene has the effect of placing Kurt Weill onstage while attempting to avoid the pre-

tense of an impersonation. When the musical portion begins, the Kurt Weill character continues in his role, delivering the narration and commenting upon the action. Allison and Kolo were able to integrate the Weill character somewhat effectively into the first act, but given the inherently dramatic events of Weill's life in Germany and his subsequent emigrations to France and the United States, this was not a difficult task.

In the second act the character becomes less prominent, and little effort is made to explain the special circumstances of Weill's collaborations and the influences of the American years. We do observe, however, Weill performing a soft-shoe dance routine on the scaffolding during "Progress" which simply proved embarrassing. And he returns near the close of the show, seemingly suspended through the use of a tight spotlight, to sing "September Song." At the end of the song, the light fades, representing the obvious. Although executed in a straight-forward manner, the overall effect was maudlin.

On the musical side, the adapters added six songs: "The Liquor Dealer's Dream," "Tchaikowsky," "Very, Very, Very," "The Trouble with Women," "I'm a Stranger Here Myself," and "It Never Was You." Newton Wayland's original and effective 1972 five-piece band arrangements were supplemented with additional arrangements for the new songs by musical director Bruce W. Coyle. While one hardly noticed the orchestra — tucked away behind a black scrim on the right side of the stage — its unobtrusive but sure support served as an example of the musical excellence which characterized the entire evening. But concurrently, this same excellence drew into greater relief the serious disappointments of other aspects of the production.

DAVID FARNETH
Kurt Weill Foundation



Berlin to Broadway, Coconut Grove Playhouse, Coconut Grove, Florida. (Left to right): Judy Kaye, Diane Frantantoni, Stephen Lehw, David Holliday, Martin Vidnovic. Photo: Tom Elliott.

The Seven Deadly Sins.

Pina Bausch Tanztheater Wuppertal.

Brooklyn Academy of Music. 17-22

October 1985.

The Music...

Pina Bausch's performances of *The Seven Deadly Sins* at BAM promised much but delivered little. *The Seven Deadly Sins* has always been one of my favorite works, and a chance to see the full ballet was a dream come true — especially since this masterpiece was to be interpreted by a major choreographer, with a major conductor (Michael Tilson Thomas) and a fine orchestra (the Orchestra of St. Luke's). This performance had the makings of greatness.

The lack of regard for musical considerations, however, was subtly evident from the start. The names of the singers alternating in the role of Anna I and the presence of the orchestra of St. Luke's went unannounced until shortly before the performances began. Even at the performances, it was unclear whether Anna I was played by Ann Höling or Sylvia Kesselheim: both were listed, but it was anybody's guess as to who performed on what night.

Ann Höling played Anna I at the performance I attended, but she didn't sing. She seemed to be attempting a *Sprechstimme* but emitted something much closer to a howling screech. The wireless microphone and amplification made the sound of her voice even more intolerable. Because of the high level of participation demanded of Anna I in Bausch's production, there was probably insufficient time to rehearse singers not already familiar with the choreography. Still, as Höling shouted her high notes, growled her low notes, and neared correct pitch on only three or four occasions, one did begin to wonder if there weren't anybody in Wuppertal better prepared for this demanding role. The Family, a male quartet, displayed a woolly vocal tone as badly miked as Höling's, and — in order to have a clear view of Tilson Thomas — spent most of their time watching TV. One envied them.

The Orchestra of St. Luke's fared little better, located at the rear of the stage without the benefit of a shell. Microphones were placed behind the musicians, causing the brass and percussion to be the dominant voices, thus overpowering the small string section. Michael Tilson Thomas gave a hurried, lackluster reading of the score, and seemed to care little about the performance. Why should he when Ann Höling ignored every cue?

Throughout the production Pina Bausch's Neo-Expressionist adaptation of *The Seven Deadly Sins* sacrificed the music in favor of the choreography and text, weakening the ballet as a whole. Bausch did not merely adhere to the all-too-common practice of slighting Weill

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while elevating Brecht — thus ignoring the total power of their collaboration — for she didn't seem to pay much attention to the lyrics, either.

"Don't Be Afraid," the second piece on the bill, is a slight work with hit songs from the Weill-Brecht oeuvre. Bausch's choreography displayed a bit more humor, although the singing was still suspect. The size of the Orchestra of St. Luke's was more appropriate to the music, and was better balanced sonically. Conductor Michael Feldman, director of the ensemble, gave the music a chance to breathe a bit, and his well-rehearsed musicians played with enthusiasm.

PAUL M. YOUNG
Los Angeles

The Dance...

If Horst Koepler is right in judging Pina Bausch's production of *The Seven Deadly Sins* the most successful realization of the work in postwar Europe [Kurt Weill Newsletter Vol. III, No.2], then I begin to agree with David Drew, who commented at the Kurt Weill Conference in November 1983 that no stage production has added "one iota" to the words and music of the work alone. At the time, Drew's opinion that *The Seven Deadly Sins* is more successful as a self-sufficient concert piece than as musical theater seemed blasphemous, but after seeing Bausch's production at the Brooklyn Academy of Music and re-searching George Balanchine's 1933 and 1958 stagings of the work [see *Dance Chronicle* 9:1], I am not so sure. Neither Balanchine nor Bausch seems to have realized fully the dynamics of the work, the way that the two Anas begin as conflicting sides of one self but over the course of the action blur their distinctive identities. By the end both have become victim as well as victimizer.

In her 1976 staging, not seen in America before last fall, Bausch addressed her choreographic concerns of the moment, just as Balanchine had done on two earlier occasions. What is interesting to see is how Bausch's production, especially its second half, a miscellaneous collection of Weill songs entitled *Don't Be Afraid*, pointed the way toward her subsequent development of *Tanztheater*, a new genre of dance theater that replaces "choreography" as traditionally understood with theatrical collage. Her production of *The Seven Deadly Sins* proper, the first half of the evening, initiated her commentary on the exploitative potential of sexual relations, which subsequent works deepened.

In *The Seven Deadly Sins* Bausch de-emphasizes the social dimension of the action and focuses instead on the sexual dimension. She achieves this partly by isolating the quartet of male singers from the action. Sitting around an old-fashioned table placed downstage right, the singers are no more involved in the action than the onstage orchestra seated upstage. Gone is the device used by Balanchine of a house built brick by brick around the quartet as the action progresses. In Balanchine's pro-

duction the building of the house reminded the spectator that Anna's actions were motivated by her family's materialistic desire for a new home back in Louisiana, to which Anna returned at the end. In contrast, Bausch represents the house not by exterior walls but by interior furnishings — a strikingly apt metaphor for her turn away from the social toward the personal. From time to time stagehands unobtrusively carry pieces of furniture onstage. Only at the end when the singers walk over and appropriate the space formerly occupied by the dancers as their own does the spectator realize that a house has been built. This action brings closure to the work through reference to the original libretto, though in terms of the stage action it reads like an enigmatic coda.

The production's true closure occurs just before the coda, when Anna II (danced by Josephine Anne Endicott) exits after her ordeal. To use the terminology of Method Acting, the through-line of her role is "to exhaust oneself through constant sexual intercourse." At the beginning she cavorts girlishly over a smiling sun chalked on the stage floor. The sun becomes smeared as the action progresses, an obvious metaphor for her corruption, which happens almost immediately upon her encounter with Anna I, sung alternately by Ann Höling and Silvia Kesselheim. Anna II roughly brushes her hair and makes her change out of her girlish smock into a body-revealing chemise and red high heels. A chorus of women appears, and Anna II is shoved into place in the line-up. At first she appears unwilling, but the recurring rhythm of the prostitute's act deadens her into passive submission and acceptance. One man bumps and grinds her from behind, and even when he steps away, she continues the action on her own. Another man measures her waist and bust and thigh, scrawling the results on the floor, while she stands impassively staring into the audience. She flies from the arms of her "lover" to the arms of her "protector," a distinction made only by the libretto, for she hardly seems aware of the difference. Immediately afterward, as a group of men (including women dressed as men) line up to take their turns with her, she does not recognize the man who a moment before was "her lover."

The audience may have been confused as to which sin was being depicted at any given time, but Bausch was not illustrating them. In the end Bausch shows only one sin — the unfeelingness of bought sex. Her staging erases the dialectics of the work's original conception. Rather than emphasize the reversal of values written by Brecht and set to music by Weill in the conceit of the seven sins, Bausch takes the conceit literally. She presents Anna not as a metaphor for how capitalism demands the prostitution of the self but in the stereotypical role of a prostitute. In turn she presents the chorus, Anna's customers, as rapists. As a friend remarked, in so doing she reinforces traditional morality rather than challenging it.

In later works Bausch manages to distance her aggressive images of sexual relations and comment on the power-plays — but not here. The final irony is that the production remains a tits-and-ass show, albeit a deliberately provocative one intended to shock the opera-house audience. As German critic Norbert Servos has remarked, Bausch evolved *Tanztheater* from the "less reputable traditions of her own medium like vaudeville, music hall, and revue." But at the time she staged *The Seven Deadly Sins*, her evolution had just begun. Perhaps this explains why her staging mirrors the "less reputable" genre it intends to deconstruct.

The second half of the evening, subtitled "Don't Be Afraid," was comprised of a collection of Weill songs from *Die Dreigroschenoper*, *Kleine Dreigroschenmusik*, *Happy End*, *Berliner Requiem*, and *Aufstieg und Fall der Stadt Mahagonny*. Though it offered less of a unified whole than *The Seven Deadly Sins*, it was more interesting in one way: it sketched out the direction that Bausch has more fully developed since her *Tanztheater* works.

In *Don't Be Afraid* the structure of revue displaces narrative continuity, requiring the performers to interact directly with the audience and relying on associations between the disconnected scenes to create meaning. Bausch uses the Weill songs as clichés — fragments of sentimental nostalgia — to counterpoint the aggressive and violent actuality of the action. For instance, the title song is taken from a Salvation Army chorus in *Happy End*, but as sung by a tuxedoed gentleman its lyrics shift from the second person plural to the second person singular [*Euch* to *dich*] and are addressed to a young woman whom the gentleman attempts to seduce and, failing that, rapes. He then immediately turns his attention to another young woman with the same chilling lullaby.

The scenes that show the progressive seduction and rape of the woman are interspersed with other scenes that anticipate later recurring motifs in Bausch's works: a woman staring into a three-sided mirror, two women dancing a pathetically girlish turn, a woman putting on layer after layer of clothing, the group moving in a solid block or sitting in rows of chairs. Whereas *The Seven Deadly Sins* builds its effect through the repetition of images of unfeeling sex, *Don't Be Afraid* presents images that begin to work on more than one level. The woman staring into the mirror suggests narcissism but also self-obliteration. The two dancing women parody incompetent entertainers but also present the sole image of companionable intimacy. The woman encumbers herself with the clothes that define her sexual identity. The group moves together but does not project a feeling of union.

Half of the group of "girls" are men in drag. Their costumes do not abolish the gender distinction altogether, as do the costumes worn by Kabuki actors, but rather layer "femininity" of dress on top of "masculinity" of physique. This exploration of the artifi-

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ciality and naturalness of gender roles is provocative and anticipates Bausch's later works that explore the issue in ever more complex fashion and in counterpoint to the role-playing of theatrical performance.

In *Don't Be Afraid*, Bausch uses Weill's songs the way her dancers use pieces of clothing, as found objects in a theatrical collage. She makes no pretense of staging Weill, but takes off from Weill for her own purposes. One is left wondering if it is possible for a choreographer to approach Weill, in particular *The Seven Deadly Sins*, with less self-interest. David Drew has yet to be proved wrong.

SUSAN ALLENE MANNING
New York

RECORDINGS

Lost in the Stars. Various Artists. Produced by Hal Willner and Paul M. Young. A & M Records (SP 9-5104)

Kurt Weill is alive and well; his rock 'n' roll heart is still beating. But on the album cover of "Lost in the Stars," the face of the reputedly vigorous Weill is a cadaverous yellow-green. That's the first warning sign that, on "Lost in the Stars," things are going to be tricky.

Producers Hal Willner and Paul M. Young have assembled a group of stellar (and in some cases legendary) rock and jazz artists to pay tribute to Weill. One gets the feeling, however, that the inspiration was native to the producers and not the performers, that these musicians wouldn't have played Weill's songs of their own volition. Weill's music doesn't speak to them in the way that it spoke to Louis Armstrong or The Doors. The album's ostensible purpose is to introduce Weill to rock fans — and rock to Weill fans. But the minds don't meet: the artists presented here are unable to find the harmony between Weill's music and their own.

One egregious example of this is Sting's widely-publicized rendition of "Mack the Knife." Sting plays it straight, hoping perhaps to give us the impression that he's stepped out of a stage production of *Threepenny*. But he sounds bored, half-asleep: he's not paying close enough attention to deliver a faithful account of Macheath's crimes, and he doesn't make a personal statement either. His indifference may have been a studious attempt at *Verfremdungseffekt*, but more likely it's an opportunity wasted.

The most successful cut comes from Todd Rundgren, ordinarily a less interesting performer, who delivers a thumping, apocalyptic dance number in "Call from the Grave," with



Drawing by W. Miller; © 1977 The New Yorker Magazine, Inc. Used with permission.

layered synthesizers and wailing saxophones. It's the kind of involvement all but lacking anywhere else on the album.

A few other tracks merit comment, for one reason or another. Lou Reed (who almost singlehandedly preserved rock during the lean dark years of the seventies) takes "September Song" and turns it into the archetypal Lou Reed Song. Which means that it rocks, it reeks of a tainted past and hopeless future, and it displays a thorough disregard for musical considerations. Reed never has been able to sing on pitch, but Weill's original melody is unrecognizable — to an astonishing degree. The track would be more appropriate on a tribute to Maxwell Anderson, but for those who admire Reed (as I do), this cut is a treat.

The jazz artists don't contribute much to the album — either in quantity or quality. Charlie Haden gets a little *too* involved in "Speak Low," plunking out the notes on his bass so slowly that you forget what song he's playing. Carla Bley's arrangement of the title tune, however, is soulful and lovely, if a little tame for my tastes.

Mark Bingham, Johnny Adams, and Aaron Neville give us the chorus "Oh, Heavenly Salvation" from *Mahagonny* as a smooth gospel number — far from Brecht and Weill's twentieth-century Sodom but near to the emotional heart of the piece. Even when assessing this performance on its own merits, one wonders if this music (which isn't a song, much less a *Song*) warrants such treatment — a vexatious consideration one encounters often on the album, especially since no one involved with the project seems to have thought about it.

There's not even the spirit of irreverence displayed on Malcolm MacLaren's "Fans" album, which turned several Puccini arias into rap numbers. Although I'm as bored as anyone by the constant debates over just how "serious" Weill's music is, I'd have appreciated more awareness from the performers of the music's origins. On the album, only the Armadillo String Quartet (performing a chamber arrangement of the *chanson* "Youkali") seem to have realized that, with Weill as with few other composers, you can "cross-over" in two directions.

Willner and Young throw in a couple of far-out cuts from John Zorn and Elliot Sharp with, respectively, "Kleine Leutnant" from *Happy End*, and "Meatball Song" (that's "Klops-Lied" to the rest of us). Zorn weaves a babbling Japanese speech into his numerous sound effects (the debt to "Revolution Number 9" from the Beatles' White Album is enormous), and Sharp experiments with some very interesting instruments including what sounds like a hubcap filled with bolts. There's also not one but three Lenya impersonators — Dagmar Krause ("Surabaya Johnny"), Ellen Shipley (with Ralph Schuckett on "Alabama Song"), and the *grande dame* of rock, Marianne Faithfull ("Ballad of the Soldier's Wife").

Despite all the talent on this album, there's nothing truly inspired here, nor is there anything truly offensive. There should have been *both*.

WILLIAM MADISON
New York

NEW PUBLICATIONS

Exhibitions

Caspar Neher: Brecht's Designer is the title of an exhibition displayed in London's Riverside Studios, 15 January - 16 February, and now traveling throughout England (The Cornerhouse, Manchester, 26 February - 6 April; Graves Art Gallery, Sheffield, 12 April - 18 May; City Museum and Art Gallery, Plymouth, 31 May - 5 July).

The 150 drawings concentrate on Neher's collaboration with Brecht, and the earliest works date from 1922-23 when both were living in Munich. Included are drawings from *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny*, and *Die sieben Todsünden*. In addition, there are two cases of Neher family photographs, Brecht memorabilia, stage photographs, and projections.

In New York, *The Threepenny Opera as seen by Arbit Blatas* will open 22 April at the Museum of the City of New York and run through 15 October. Originally shown in 1984 at the Teatro Goldoni in Venice, the exhibition, curated by Robert Taylor, will feature paintings, drawings, lithographs, and sculptures inspired by the 1954 production at the Theatre de Lys.

Mr. Blatas began his artistic career in his native country of Lithuania and at the age of twenty-one became the youngest member of the "School of Paris." His thirty portraits in oil and bronze dating from this period are recognized as a unique document of the "school" which included such artists as Soultaine, Picasso, Braque, Leger, and Cocteau. In collaboration with his wife, opera singer and stage director Regina Resnik, Blatas has created stage designs for *Elektra*, *Falstaff*, *Car-men*, *Salome*, and *The Queen of Spades*.

Two other exhibitions in New York will be of interest to readers: *Franz Schreker: Music Between Two Worlds*, an exhibit of the Yale Franz Schreker Archive, was on display at the Austrian Institute, 6-27 March. Organized largely through the efforts of Christopher Hailey, the exhibition included autograph scores, letters, playbills, set designs, and artwork. In conjunction with the exhibition, a series of three concerts largely devoted to the music of Schreker included a performance of the recently discovered pantomime score *Der Wind*.

The Book of the Month Club organized *Extraordinary Years*, an exhibition which features some of the most important literary works which had an impact on American society during the last 75 years. On display at the New York Public Library from 15 March - 30 April, the show includes a reproduction of the "Mack the Knife" holograph and a marionette of Lenya as the character of Jenny in *The Threepenny Opera*.

ARTICLES

Hennenberg, Fritz. "Weill, Brecht und die *Dreigroschenoper*." *Österreichische Musik Zeitschrift* 40 (June 1985): 281-90.

Hinton, Stephen. "Hindemith, Paul, *Sämtliche Werke*, I/vi: *Szenische Versuche*, ed. Rudolf Stephan..." *Music & Letters* 65 (October 1984): 416-19.

Manning, Susan. "Balanchine's Two Productions of *The Seven Deadly Sins*, 1933 and 1958." *Dance Chronicle* 9 (1986): 96-118.

Schebera, Jürgen. "Georg Kaiser und Kurt Weill, Stationen einer Zusammenarbeit 1924-1933." *Sinn und Form* 38 (January-February 1986): 194-202.

BOOKS

Bentley, Eric. *The Brecht Memoir*. New York: PAJ Publications, 1985.

Bloch, Ernst. *Essays on the Philosophy of Music*. Translated by Peter Palmer with an introduction by David Drew. Cambridge: Cambridge University Press, 1985.

Dümling, Albrecht. *Lasst euch nicht verführen: Brecht und die Musik*. Munich: Kindler, 1985.

Engelhardt, Jürgen. *Gestus und Verfremdung: Studien zum Musiktheater bei Strawinsky und Brecht/Weill*. Munich: Musikverlag Emil Katzschler, 1984.

Grabs, Manfred. *Hanns Eisler: Kompositionen, Schriften, Literatur: Ein Handbuch*. Leipzig: VEB Deutscher Verlag für Musik, 1984.

Herrmann, Jost and Steakley, James, ed. *Writings of German Composers*. New York: Continuum, 1984.

Otto, Werner. *Die Lindenoper*. [East] Berlin: Henschelverlag, 1985.

Sanders, Ronald. *Kurt Weill*. Translated by Leonore Germann, Evelyn Linke, Brigitte Stein, and Johanna Woltman-Zeitler. Munich: Kindler, 1980.

Skierka, Volker. *Lion Feuchtwanger: Eine Biographie*. Berlin: Quadriga Verlag, 1984.

DISSERTATIONS

Gilbert, Michael John Tyler. "Bertolt Brecht and Music: A Comprehensive Study." Ph.D. dissertation, University of Wisconsin - Madison, 1985.

Shull, Ronald K. "Music and the Works of Bertolt Brecht: A Documentation." Ph.D. dissertation, University of Kansas, 1985.

SCORES

Weill, Kurt. *Der Protagonist*. Ein Akt Oper von Georg Kaiser, op. 15. English translation by Lionel Salter. Vienna: Universal Edition No. 8387, [1985] Reprint.

Weill, Kurt. *Der Zar lässt sich photographieren*. Opera buffa in einem Akt von Georg Kaiser, op. 21. English translation by Lionel Salter. Vienna: Universal Edition No. 8964, [1985] Reprint.

RECORDINGS

Bertolt Brecht. Therese Giehse, Gisela May, Helene Weigel, Ernst Busch, Wolf Kaiser, Ekkehard Schall, Hilmar Thate. Deutsche Grammophon 7LP 2755 005.

Brecht-Weill: Songs aus Der Dreigroschenoper. Heliodor 2571 030.

Eva Meier singt Brecht-Songs. Eva Meier, voice; Izumi Shimura, piano. Denon PCM OF-7010-ND.

Kiri: Blue Skies. Kiri Te Kanawa with Nelson Riddle and his Orchestra. London 414 666-4 (cassette). [Also available on LP and Compact Disc] [Includes "Speak Low"]

Lost in the Stars: The Music of Kurt Weill. Various artists, produced by Hal Willner and Paul M. Young. A&M SP 9-5104. [Cassette: CS 9-5104; Compact Disc: CD 5104]

Presenting Karen Akers. Karen Akers, voice. Rizzoli MC-1101 (cassette). [Includes "Trouble Man"]

Die Sonne so rot. Marius Müller-Westernhagen. WB Records 240 492-1 (LP). [Includes "Mackie Messer"]

Star Quality. Gertrude Lawrence. AEI 2119 Mono. [Includes "Saga of Jenny" and "My Ship"]

There's Nothing Quite Like Money. The Happy End. [Includes arrangements of "Kanonensong," "Song of Mandalay," and "Surabaya Johnny"]. Circus Records RING L 700.

PERFORMANCES

BELGIUM

L'Opéra de Quat'Sous, Liege, Conservatoire Royal, Dec. 1986

BRAZIL

Aufstieg und Fall der Stadt Mahagonny, Brazilia, October 1985

DENMARK

Die sieben Todsünden, Copenhagen, Puppentheater, April 15, 1986

ENGLAND

Berlin to Broadway, Barbican, Plymouth; opened Sept. 16, 1985

Cabaret: "Celebration of the Music of Kurt Weill," Harold's Restaurant, Finsbury, London, beginning October 27, 1985

Cabaret: "Father's Lying Dead on the Ironing Board," King's Head, London, Agnes Bernelle, through Jan. 1986

Kleine Dreigroschenmusik, Queen Elizabeth Hall, London, Phillip Jones Brass Ensemble, Oct. 31, 1985

Kleine Dreigroschenmusik, Oxford Pro Musica, Oxford, London Sinfonietta, Feb. 1986

Kleine Dreigroschenmusik, London Sinfonietta, Diego Masson, cond., Feb. 12, 1986

Revue: "Lulu and After", Royal Academy, London, John Willett, dir., Dec. 1985

Street Scene, Buxton Festival, Buxton, John Dexter, dir., Summer 1986

The Threepenny Opera, Plymouth Theatre, Plymouth, Opera South West, November 1985

The Threepenny Opera, Manchester, Manchester Actors Co, Dec. 1985

The Threepenny Opera, National Theatre, London, with Tim Curry; D. Muldowney, music dir., opened March 12, 1986

FINLAND

Violin Concerto, Sibelius-Akademie, Helsinki, students, Feb. 1986

FRANCE

Vom Tod im Wald, Paris, London Sinfonietta, April 9, 1986

L'Opéra de Quat'Sous, Theatre Musical, Chatalet, Paris, G. Strehler, dir. Milva, Fall 1986

Recital, Amphi 700, Bordeaux, Sheila Armstrong, sop., Dec. 2, 1985

Die sieben Todsünden, Theatre de la Ville, Paris, Wuppertaler Tanztheater, Pina Bausch, chor., June 17-29, 1986

FEDERAL REPUBLIC OF GERMANY

Aufstieg und Fall der Stadt Mahagonny, Theater des Westens, Berlin, B. Karp dir. Revived Sept. 1985

Aufstieg und Fall der Stadt Mahagonny, Theater am Goetheplatz, Bremen, G. Schneider, cond.; K. Stone, E. Gillhofer; Jan. 9, 12, 20, 26, 1986.

Aufstieg und Fall der Stadt Mahagonny, touring company, Neu-Insenberg, Pfalztheater Kaiserslautern, February 1986

Aufstieg und Fall der Stadt Mahagonny, Pfalztheater, Kaiserslautern, Wolfgang Blum, dir., Wilfried Emmert, cond., Beginning March 21, 1986

Ballet: *Kleine Dreigroschenmusik*, Köln, Köln Oper Ballett; Jürg Bürth, chor.; Jan 26, 1986

Concert: Gisela May, Stuttgart Residenz-Theater, Stuttgart, Sept. 1985

Concerts: Eva-Maria Hagen, Hamburg, September 2, 1985; Köln, September 3, 1985; Hannover, September 8, 1985; Uelzen, November 8, 1985

Concert: Milva, Kleine Westfalenhalle, Dortmund, Nov. 20, 1985

Down in the Valley, Fachakademie für Musik, Nürnberg, students; November 1985

Die Dreigroschenoper, Theater an der Rott, Eggenfelde, Dec. 6, 1985

Die Dreigroschenoper, Mecklenburgisches Staatstheater, Schwering, Christoph Schroth, dir., Summer 1985

Die Dreigroschenoper, Stadttheater, Wilhelmshaven, Landesbühne Wilhelmshaven, R. Abraham, cond.; September 1985 followed by tour to Stade, Vechta, Lönigen, Aurich, Leer, Norden, Witmund, Cuxhaven, Emden, Weener, during Fall of 1985

Die Dreigroschenoper, Schauspielhaus, Kassel, H. Kreidl, dir.; R. Karger, cond; premiere Oct. 1986

Die Dreigroschenoper, Festhalle, Leutkirchen, Dec. 7, 1986

Die Dreigroschenoper, Bürgerhaus, Eching, Bürgerhaus & Musikschule, students, Nov. 23, 29, 1985

Die Dreigroschenoper, Schauspielhaus, Frankfurt, Nov. 7, 1985

Die Dreigroschenoper, Pfalztheater, Mannheim, Schauspiel Frankfurt, Sept. 27, 1985

Die Dreigroschenoper, Altes Schauspielhaus, Stuttgart, P. Weise, dir.; R. Rieger, S. Peter, W. Stahlke; Oct. 13, 1985. Followed by tour in conjunction with the Studio 64, Zürich, to the following towns: Schweinfurt, Bergkamen, Wolfsburg, Langen, Ansbach, Leutkirch, Friedrichshafen, Lindau, Bregenz, Winnenden, Bad Nauheim, Bad Oeynhausen, Nördlingen, Ibbenbüren, Viersen, Kornwestheim, Gummersbach, Dillenburg, Meschede, Rosenheim, Ravensburg, Erlangen, Leonberg from Oct. 1985 - Jan. 1986.

Die Dreigroschenoper, Gymnasium, Landsberger Kammeroper, L. Schmid, dir.; G. Becker, cond.; Mar. 1, 5, 7, 1986

Die Dreigroschenoper, Landesbühne Bruchsal, opening 86/87

Happy End, Regional Tour, Schauspiel Frankfurt, Fall 1985

Happy End, Kammerspiel, Lübeck, Rainer Luxem, dir.; opened Sept. 29, 1985

Happy End, Gymnasium an der Max-Planck-Strasse, Delmenhorst, students, Nov. 1985

Kleine Dreigroschenmusik, Rathaus, Bensberg, WDR; Kölner Gürzenich, Oct. 6, 1985

Kleine Dreigroschenmusik, Funkhaus Halber, Saarbrücken, Rundfunk-Sinfonie-Orchester Saarbrücken, Dec. 21, 1985

Kleine Dreigroschenmusik, Stadthalle, Winnenden, Oct. 12, 1985

Kleine Dreigroschenmusik, Gymnasium, Marl, Schulorchester, Nov. 29, 1985

"Kurt-Weill-Matinee", Glockenhaus, Lüneburg, New Music Festival, Dec. 1985

Revue — "Kurt Weill am Broadway," Städtische Bühnen, Hagen, "Tage des Musicals" Festival, May 24, 1986

Die sieben Todsünden, Various cities; Milva on tour in 1986

Die sieben Todsünden, Langenhagen, Wendland-Sinfonieorchester, Jan. 4, 1986

Die sieben Todsünden, Walsrode, Wendland-Sinfonieorchester, May 20, 1986

Die sieben Todsünden, Opernhaus, Wuppertal, Wuppertaler Tanztheater, Pina Bausch, chor.; Sept. 15, 1985

Songs — "Brecht-Chansonettes," Ibbenbüren, Mannheim, et al.; Ina Wittich and DeVina, Oct. 3, 1985

Symphony no. 1, Reinbek, NDR Sinfonieorchester, Roland Bader, cond. Dec. 13, 1985

GERMAN DEMOCRATIC REPUBLIC

Aufstieg und Fall der Stadt Mahagonny, Landestheater, Dessau, Dec. 13, 15, 1985

Kleine Dreigroschenmusik, Schwerin, Schwerin Philharmoniker, April 10, 1986

Die sieben Todsünden, Schauspielhaus, Berlin, Gisela May, Jan. 22, 23, 1986

Der Silbersee, Berliner Festtage, Berlin, Städtische Theater Karl-Marx-Stadt, Gastspiel during Oct. 1985

Symphony No. 2, Berlin, Berliner Sinfonie-Orchester, Hans-Peter Frank, April 2, 1986

ITALY

Concert, Festival di Musica Moderna, Teatro Comunale, Carpi (Modena), Milva, Oct. 17, 1985

Concert, Ekkehard Schall, Teatro Piccolo, Milan, Dec. 10, 1985
Mahagonny (Unauthorized adaptation), Teatro orologio, Rome, Cooperativa dell'Atto, Marco Mete, dir., closed end of November 1985
L'Opera da tre soldi, Tour by the Berliner Ensemble to Milan, Rome, Bari, Prato during December 1985
Happy End (Excerpts), Teatro Due, Parma, Hermann van Harten; Renzo Martini, con.; Dec. 31, 1985

SCOTLAND

Rise and Fall of the City of Mahagonny, Glasgow, other cities, Scottish Opera, Felicity Palmer, others, Mar. 86 (touring SEE LAST ISSUE)
Symphony No. 2, Henry Wood Hall, Glasgow, Glasgow Orchestral Society, Graeme McKinnon, cond., Dec. 15, 1985

UNITED STATES

Berlin to Broadway With Kurt Weill, Zephyr Theatre, Los Angeles, CA. Revival continues for open run
Berlin to Broadway With Kurt Weill, Coconut Grove Playhouse, Miami, FL, Feb. 18-March 9, 1986
 Cabaret: "Berlin in Light," No Smoking Playhouse, New York, NY, Oct. 1985
 Concert, Worcester Art Museum, Worcester, MA Boston Concert Opera, Winter 1986
 Dance: "Exit," La Mama E.T.C., New York, NY, La Compagnie Gwall V, Yannick Kergreis, chor., Oct. 18, 1985
Der Jasager and Mahagonny Songspiel, Universalist Church, New York, NY, Center for Contemporary Opera, Feb. 13, 1986
Down in the Valley, Bowling Green State University, Bowling Green, OH, College of Musical Arts, Nov. 15, 16, 1985
Down in the Valley, Maryvale Middle School, Cheektowaga, NY, T.W. Kaminsky, dir.; students, Feb. 6, 7, 1986
Down in the Valley, College of Notre Dame, Belmont, CA, students, March 14, 15, 1986
Down in the Valley, Bolinas, CA, West Marin Community Chorus and Orchestra, March 21-22, 1986
Down in the Valley, Norwood Senior High School, Norwood, OH, students, April 18, 19, 1986
Down in the Valley, Brevard Music Center, Brevard, NC, H. Janiec, con.; R. Magoulas, dir.; June 28, 1986
Happy End, Hartke Theatre, American University, Washington DC; students; Oct. 4-11, 1985
Happy End, "America's Musical Theatre" on "Great Performances," Public Broadcasting System, Arena Stage Production; Jan. 19, 1986 and other dates.
 Jazz arrangements, Willem Breuker Kollektief, The Jazz Showcase, Chicago, Illinois, Oct. 24, 1985
 "Ice Cream Sextet," Paper Mill Playhouse, Trenton, NJ, Princeton Opera Association, Oct. 7, 1985
Kleine Dreigroschenmusik, Sam Houston State University, Huntsville, TX, students, Dec. 10, 1985
Kleine Dreigroschenmusik, State College of Jersey City, Jersey City, NJ, Orch. of Jersey City, David Dworkin, cond.; Dec. 15, 1985
Kleine Dreigroschenmusik, St. Louis, MO, St. Louis Symphony Orchestra, Erich Leinsdorf, cond., Jan. 10, 1986
Kleine Dreigroschenmusik, Performing Arts, Purchase, NY Philharmonia Virtuosi, Richard Kapp, cond., Feb. 23, 1986
Knickerbocker Holiday, Albany Civic Theater, Albany, NY, B. Perry dir.; J. Phillips, D. Arduini, Jan. 26-Feb. 9, 1986
Knickerbocker Holiday, Jacksonville University, Jacksonville, FL, students, October 1986
Lost in the Stars, Hampton University, Hampton, VA, S. Roberson, con.; A.C. Marshall, dir.; Apr. 16-20, 1986
Lost in the Stars, Long Wharf Theatre, New Haven, CT, Arvin Brown, director, April 18 — June 1, 1986

Lost in the Stars, Carroll Hall, Washington, DC, Opera DC, E. Roberts, con.; M. Von Villa, dir.; May 8-10, 15-17, 1986
Lost in the Stars, 92nd Street Y, New York, NY, Lyrics and Lyricists, Maurice Levine, cond.; June 1986
 "Mack the Knife," Carnegie Hall, New York, NY, Frank Sinatra, Sept. 5-11, 1985
Mahagonny Songspiel, Otterbein College, Westerville, OH, L. Berkhymer, con.; M. Achter, dir., Feb. 27 — Mar. 1, 1986
Mahagonny Songspiel, 92nd Street Y, New York, NY, Y Chamber Symphony, Gerard Schwarz, cond., March 15, 16, 1986; also Carnegie Hall March 17, 1986
Mahagonny Songspiel, Emanu-el Midtown Y, New York, NY, Downtown Music Productions, Mimi Stern-Wolf, prod.; N. Deutsch, dir.; April 5-6, 1986
Mahagonny Songspiel, Fox Theatre, San Diego, CA, San Diego Symphony Orchestra, Apr. 17-20, 1986
 Recital, Warner Library, Tarrytown, NY, Jane Carlyle, Nov. 3, 1985
 Recital, Ambassador Auditorium, Pasadena, CA, Christopher Traakas, baritone, Feb. 3, 1986
The Seven Deadly Sins, Philadelphia, Temple University, Tomlinson Theater, April 3-5, 1986
The Seven Deadly Sins / Don't Be Afraid, Brooklyn Academy of Music, Brooklyn, NY, Wuppertaler Tanztheater, Pina Bausch, chor., Oct. 17-22, 1985
 Song: "Lost in the Stars," Kennedy Center, Washington DC, William Warfield, Julius Rudel, Oct. 5, 1985
 Songs: Tribute to Kurt Weill, Julie Wilson, Algonquin Hotel, New York, NY, Billy Roy, piano; December, 1985-January, 1986
Street Scene, Boston Conservatory of Music, Boston, MA; students; dir. N. Donohoe; K. Stanton cond.; Feb. 28-Mar. 3, 1986
Street Scene, Rutgers University, New Brunswick, NJ, V. Goodall, dir.; W. Berz, cond.; Nov. 12-15, 1986
String Quartet No. 1, Temple Beth Am, Miami FL, Sequoia String Quartet, Oct. 27, 1985
String Quartet No. 1, Foy Concert Hall, Bethlehem, PA, Sequoia String Quartet, Oct. 30, 1985
String Quartet No. 1, California Institute of the Arts, Valencia, CA Sequoia String Quartet, Nov. 20, 1985
 Ballet: *String Quartet in B minor*, Chicago, Mordine and Company, March 8, 14, 22, 1986
The Threepenny Opera, New York, NY, Collegiate School, Spring 1986
The Threepenny Opera, Reno, NV, Univ. of Nevada, Spring 1986
The Threepenny Opera, Newport, RI, Rhode Island Shakespeare Theatre, Spring 1986
The Threepenny Opera, Oregon Shakespearean Festival, Ashland, OR, J. Turner, March 1 - October 30, 1986
The Threepenny Opera, Macalester College, St. Paul, MN, students, January 1986
The Threepenny Opera, Vermont Opera Theatre, Barre (April 4-5, 11-12, 1986) & Woodstock, April 18-19, 1986
The Threepenny Opera, California State University, San Bernardino, CA, May 29 - June 7, 1986
 Unspecified Songs in rock/pop concerts throughout U.S. and Europe, David Johanssen as Buster Poindexter, 1985-1986
Violin Concerto, University of Wisconsin, Madison, WI, James Smith, violin; Feb. 14, 16, 1986
Violin Concerto, Vogel Hall, Performing Arts Center, Milwaukee, WI, Milwaukee Chamber Music Society, Ralph Evans, violin, April 3, 1986
 Performance Piece: "Wo meine Sonne scheint," LePercq Space Brooklyn Academy of Music, Brooklyn, NY, Mechthild Grossmann, Oct. 29-Nov. 3, 1985

WALES

Kleine Dreigroschenmusik, St. David's Hall, Cardiff, London Sinfonietta, Feb. 25, 1986

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