



Kowalke



Kortländer, et al.



Schebera

ARTICLES

- Hennenberg, Fritz. "Zwischenrufe zur Weill-Forschung." *Musik und Gesellschaft* 3 (March 1990): 135-138.
- Istel John. "Channeling Brecht." *American Theatre* 6 (December 1989): 32-35, 65.
- Kowalke, Kim H. "Hin und zurück: Kurt Weill at 90." *The Musical Times* 131 (April 1990): 188-191.
- Lucchesi, Joachim. "'Es soll ein amüsanter Reißer sein': Kurt Weill zum 90. Geburtstag." *Neue Zeitschrift für Musik* 3 (March 1990): 8-12.
- Lucchesi, Joachim. "Kurt Weills Berliner Jahre." *AWA Kontakte* (January 1990): 14-15.
- Lucchesi, Joachim. "Versuch eines Vergleichs: Kurt Weill als Mittler zwischen Brecht und Busoni." *Musik und Gesellschaft* 3 (March 1990): 132-134.
- Mauceri, John. "Sugaring the pill: Weill on Broadway." *Opera Now* (May 1989): 536-543.
- Schaber, Will. "Kurt Weills Vision: Ein wiedergefundenes Manifest umreist sein Ziel eines neuen Musiktheaters (Angelpunkt der Exilforschung)." *Aufbau* (6 January 1989): 11.
- Schebera, Jürgen. "Broadway Opera: Weills amerikanische Bühnenwerke 1945-1949." *Musik und Gesellschaft* 3 (March 1990): 127-131.
- Schebera, Jürgen. "'Grosse' Oper in Zeiten schwerster Krise und Kulturreaktion?: Die Bürgschaft 1932: Schlußpunkt des Operschaffens von Kurt Weill in Deutschland." *Theater der Zeit* (March 1990): 23-25.
- Schebera, Jürgen. "Später Epitaph für Carola Neher." *notate* 13:1 (January 1990): 8-11.
- Speirs, R. C. "'Verwischte Spuren,' or Brecht edited." *The Modern Language Review* 84:3 (July 1989): 652-657.
- Streller, Friedbert. "Ringens um soziale Programmatik: Musiker im Umfeld der Novembergruppe und ihr Wirken." *Musik und Gesellschaft* 516 (January 1989): 7-12.
- Theurich, Jutta. "... wenn Sie doch auch hier wären!": Briefe von Kurt Weill an Ferruccio Busoni." *Musik und Gesellschaft* 3 (March 1990): 114-126.

BOOKS

- Durham, Lowell. *Abravanel!* Salt Lake City: University of Utah Press, 1989.
- Ebert-Obermeier, Traude, editor. *Studien zur Berliner Musikgeschichte: Vom 18. Jahrhundert bis zur Gegenwart*. Berlin: Henschelverlag Kunst und Gesellschaft, 1989.
- Kortländer, Bernd, Winrich Meiszies and David Farneth, editors. *Vom Kurfürstendamm zum Broadway: Kurt Weill (1900-1950)*. Düsseldorf: Droste Verlag, 1990. [Includes contributions by Bernd Kortländer, Lys Symonette, Kim H. Kowalke, Jürgen Schebera, Stephen Hinton, Winrich Meiszies, Henry Marx, Michael Nott, Mario R. Mercado, and David Farneth.]
- Kowalke, Kim H., ed. *A New Orpheus: Essays on Kurt Weill*. New Haven: Yale, 1986. Paperback edition.
- Krasker, Tommy and Robert Kimball. *Catalog of the American Musical*. N.p.: National Institute for Opera and Musical Theater, 1988.

Kurt Weill 1990: 22 Sendungen des Westdeutschen Rundfunks. Köln: Westdeutscher Rundfunk, 1990.

Kurt-Weill-Festival: Düsseldorf 1990. Düsseldorf: Landeshauptstadt Düsseldorf, Kulturamt, 1990. [Program booklet.]

Mehner, Klaus and Joachim Lucchesi, editors. *Studien zur Berliner Musikgeschichte: Musikkultur der zwanziger Jahre.* Berlin: Henschelverlag Kunst und Gesellschaft, 1989.

Rouse, John. *Brecht and the West German Theatre: The Practice and Politics of Interpretation.* Ann Arbor: University Microfilms Inc., 1989.

Schebera, Jürgen. *1900-1950 Kurt Weill: Eine Biographie in Texten, Bildern und Dokumenten.* Leipzig: VEB Deutscher Verlag für Musik, 1990.

RECORDINGS

Berlin im Licht. Ensemble Modern; HK Gruber, singer and conductor. Largo CD 5114. [Scheduled for release in June 1990.] [Includes "Berlin im Licht," "Slow Foxtrot and Algi-Song," "Klops-Lied," *Frauentanz*, "Bastille Musik," "Oil Music," "Suite panaméenne" from *Marie Galante*, "Cowboy Song" and "Captain Valentine's Song," from *Johnny Johnson*, and "Die stille Stadt."]

Concerto for Violin and Wind Orchestra, Op. 12. Amor Artis Orchestra and Chamber Choir; Johannes Somary, conductor. Newport Classic NCD60098 (CD). [Includes *Kiddush* and *A Little Threepenny Music (Kleine Dreigroschenmusik)*.]

Die Dreigroschenoper. Manfred Jung, Anita Herrmann, Herrman Becht, Stephanie Myszak, Natalia Shoumanova, Waldemar Kmentt; Radio and Television Orchestra of Sofia; Victor Symonette, conductor. Koch International KI 7006.

Happy End. Gabriele Ramm (Lilian Holliday), Walter Raffener (Bill Cracker), Karin Ploog (Die Dame in Grau), Steven Kimbrough (Sam Worlitzer). Pro Musica Köln, König Ensemble; Jan Latham-König, conductor. Capriccio 60 015-1 (CD).

Der Jasager. Wolfgang Pailer (Lehrer), Ursula Stumpe (Mutter), Mathias Schreck (Knabe). Chor und Orchester des Alexander-von-Humboldt-Gymnasiums Konstanz, Peter Bauer, conductor. FONO FCD 97 734.

Mack the Knife. Original soundtrack recording. Raul Julia (Macheath), Richard Harris (Peachum), Julia Migenes (Jenny). Dov Seltzer, musical director. CBS Records MK 45630 (CD).

Der Silbersee: Ein Wintermärchen. Hildegard Heichele (Fennimore), Eva Tamassy (Frau von Luber), Udo Holdorf (Baron Laur), Wolfgang Schmidt (Severin). Pro Musica Köln, Kölner Rundfunkorchester; Jan Latham-König, conductor. Capriccio 60 011-2 (CD).

Sonata for Cello and Piano. Johannes Goritzki, cello; David Levine, piano. Claves CD 50-8908. [with cello sonata by Othmar Schoeck]

The Threepenny Opera (Die Dreigroschenoper). In German. René Kollo (Macheath), Mario Adorf (Peachum), Ute Lemper (Polly), Milva (Jenny). RIAS Chamber Choir, RIAS Berlin Sinfonietta; John Mauceri, conductor. London 430 075-2 (CD).



Studien zur Berliner Musikgeschichte

Vom 18. Jahrhundert bis zur Gegenwart

Studien zur Berliner Musikgeschichte. Vom 18. Jahrhundert bis zur Gegenwart. Edited by Traude Ebert-Obermeier. Berlin (GDR): Henschelverlag Kunst und Gesellschaft, 1989.

The most recent volume of the series *Studien zur Berliner Musikgeschichte* comprises forty-two lectures first delivered at a conference on Berlin's musical history held at the Hochschule für Musik "Hanns Eisler," East Berlin, during the 1987 celebrations in honor of the city's 750th anniversary. The essays cover a broad range of subjects, extending from Moses Mendelssohn's musical aesthetics and C.P.E. Bach's social status in the eighteenth century, through discussions of nineteenth-century composers in Berlin such as Spontini and Meyerbeer, to musical developments in the German Democratic Republic after World War II. Of relevance to Weill scholars are eighteen articles on aspects of Berlin's musical life in the 1920s and 30's, five of which deal specifically with Kurt Weill or Bertolt Brecht.

Although published only recently, this volume has in some ways already become an anachronism due to the events of 9 November 1989. With the demolition of the Berlin Wall and the demise of Erich Honecker, the

resolute authority of socialist ideology in East German musicology has been seriously challenged and the door opened to new communication with the West, to a reevaluation of "socialist" musicology's goals and methodology. Thus, the aims of this 1987 conference, to study "the development of middle-class consciousness," "traditional urban proletarian music," and "the socialist musical culture of East Germany," [p. 23], now already ring false, echoing a hollow message of a fragile ideology then tenuously held in place within a nation already in turmoil.

Because of its closed borders and its social-political self-interests, East German scholarship has delved into the study of its own cultural history in a manner unparalleled in the West. Although this could be seen as a curse on the one hand — intentionally limiting the scope of scholarly endeavor — it also became a virtue, enabling the detailed exploration of topics less often addressed in the West. In this volume, for example, Weill scholars will find obscure aspects of Berlin's music history such as the repertoire of the Deutsche Staatsoper from 1900 through the 1920's based on archival sources in East Berlin [Manfred Haedler, "Deutsche Staatsoper Berlin," pp. 175-183], the history of the *Gassenhauer* in Berlin [Lukas Richter, "Berliner Gassenhauer," pp. 194-203], the particular Berlin brand of operetta [Peter Czerny, "Die Berliner Operette im ausgehenden 19. und im frühen 20. Jahrhundert," pp. 203-209], and the careers of composers contemporary with Weill, including Erwin Schulhoff [Friedbert Streller, "Erwin Schulhoffs Beziehung zu Berlin," pp. 313-321] and Pjotr Ilyich Tchaikovsky [Stojan Stojanow, "Pjotr Ilyich Tchaikovsky und Berlin," pp. 229-235].

However, the articles in this volume range widely in quality. While some provide only cursory summaries of well-known topics without any reference to secondary sources (Czerny's summary of the Berlin operetta, for example), others offer interesting new insights or explore unfamiliar archival material. Of the five articles on Kurt Weill, one is based on archival work (Theurich), two provide critical analysis (Heister and Quinones), and two deal specifically with Bertolt Brecht, whose name is all too frequently used as a cover for discussions of Kurt Weill's ideas (Pestalozzi and Rienacker).

In "Kurt Weills Briefe an seinen Lehrer Ferruccio Busoni: eine Entdeckung im Busoni-Nachlaß," Jutta Theurich reveals to the world ten letters which Kurt Weill wrote to his teacher Ferruccio Busoni in the period from 1921 to 1924, and which she had recently "found" [p. 321] in the Busoni Nachlaß at the Deutsche Staatsbibliothek in East Berlin. Although the letters are already familiar to Weill scholars — copies of them are housed at the Weill-Lenya Research Center in New York City — Theurich de-

scribes some of their contents to the public for the first time in an eight-page summary. [The letters have been published in their entirety in the March 1990 issue of *Musik und Gesellschaft*.]

With her discovery of the Weill-Busoni letters, Theurich is faced with the difficult task of explaining a period in Weill's life from which very few documents have survived and about which very little is known: the years when Weill was a student in Busoni's master class in composition at the Academy of Arts in Berlin. Like other scholars involved in the study of Weill's early career, Theurich is forced to admit that she must sometimes rely on conjecture [p. 326] in deciphering the circumstances and meaning of the sometimes cryptic early letters. Although such hypotheses can be enlightening,¹ they run the risk of disseminating false information if presented as fact. It is essential that scholars present assumptions with a question mark, particularly in the case of the enigmatic Kurt Weill, who, as a symbol of the idealized "golden twenties," has been romanticized perhaps more than any other twentieth-century composer.

At a time when the face of Weill research is rapidly changing, it is necessary for researchers to examine archival sources, consult the most recent literature, and avoid hasty conclusions. Some of Theurich's arguments are negated by information now available in new documents such as the recently acquired Hans and Rita Weill Collection at the Weill-Lenya Research Center or in such fundamental musicological studies as Drew's *Kurt Weill: A Handbook*. She bases her work on sources which are already long out-of-date, such as David Drew's *New Grove* article on Weill from 1980 [footnote 5, p. 328], and consequently deduces more than is appropriate in her description of the letters and their significance. For example, Theurich hypothesizes that Weill's letter of 20 January 1921 indicates that he was earning money working for Busoni [p. 323] and that he had already been accepted into Busoni's master class, assumptions which are possible and yet which the ambiguous letter hardly proves.² At other times Theurich borrows information from unreliable secondary sources, for example, when she reports that Weill received money from an uncle in Mannheim and earned a living playing the piano in cafés [footnote 10, p. 329].³ She also perpetuates inaccurate information in her discussion of the members of the master class.⁴ Her article concludes by emphasizing that Weill adopted Busoni's ideas, although the letters in the Hans and Rita Weill Collection prove that Weill formulated ideas very similar to Busoni's long before he entered the master class in 1921.

In "Geld und Freundschaft. Einige Anmerkungen zu Kurt Weills *Bürgschaft* und *Silbersee*," Hanns-Werner Heister addresses a very different aspect of Kurt Weill. He

analyzes some of the ideological and aesthetic goals of Weill's works from the early 1930's, principally *Die Bürgschaft* and *Der Silbersee*, as well as their basic character, structure, and relationship to each other. In an interesting and informative manner he explores the common political message of both works: the rejection of a consumer-oriented society [p. 343, 349]. In *Die Bürgschaft* Heister observes a withdrawal from song style and a return to parody, satire, and Jewish roots [p. 346]. *Der Silbersee* is seen as a "Schlüssel oder Scharnierwerk" [p. 349], a culmination to Weill's stage works of the twenties.

The title of the second critical article, Aenne Quinones's "Aspekte von Kurt Weills Musiktheaterkonzept," sounds equally inviting. Unfortunately, the article disappoints. Quinones provides only a succinct and general summary of Weill's theories of drama, resorting to abstract theoretical statements [p. 357] and sweeping generalizations.

Finally, the new volume contains two studies on Bertolt Brecht, whose position of honor in East German culture suffers most from the course of recent political events. Luigi Pestalozza's "Busoni und Brecht?" emphasizes the extent to which Busoni foreshadowed Brecht's theories of epic theater in writings such as "Entwurf eines Vorworts zur Partitur des *Doktor Faust* enthaltend einige Betrachtungen über die Möglichkeiten der Oper." As such, it offers welcome commentary on a subject which has too often been overlooked. Unfortunately, however, Pestalozza has shortened and translated the original Italian version of this paper, which was given at a conference on Busoni in Empoli in 1985, thereby pulling his arguments out of their original context and disrupting the logic and continuity of his presentation. By making his paper more concise and general, Pestalozza now seems to succumb to the dangers inherent in any discussion of Busoni's aesthetics, which, because of their broad and abstract formulation, seem universally applicable and thus submit themselves to easy misinterpretation. For example, Pestalozza draws an interesting parallel between Busoni's emphasis on the independence of dramatic text and music in opera and Brecht's "separation of elements" [p. 335] and links the two artists in their rejection of expressivity [p. 336] and their return to closed forms in music drama [p. 337]. From this point, however, he skips a step in his logical argument in the German version of his paper by comparing Busoni's ideal of improbability in opera with Brecht's formula of opera as pleasure (*Genuß*) and Nietzsche's description of Mediterranean opera as "culinary" [p. 337] — associations which no longer work without the background provided in his Italian report. Pestalozza then seems to push his argument too far when he states that Busoni was trying to "make out of opera an active protagonist of

contemporary music and its search for social actuality" [p. 337], perhaps a Brechtian dream, but something foreign to Busoni's world view. Further, Pestalozza describes how Busoni foreshadowed Brecht and Weill's theories of musical gesture in his musical "conventionality" and in the didactic nature of his operatic endeavors [p. 339] — connections which again need the more detailed analysis of his first paper in order to be viable. Finally, the dismembered German version borders on the incomprehensible when Pestalozza states that Busoni, like Brecht, related to music in his operas by a "logic of consumption" or "logic of capitalism" [p. 339] and thereby foreshadowed Brecht's *Verfremdung* technique — a conclusion which now sounds only startling and unfounded.

The musical analysis in Pestalozza's German presentation is indicative of a problem inherent in much of the present research on the relationship between Brecht and Busoni: the music is ignored in favor of a comparative study of texts (Busoni's aesthetics and Brecht's dramatic theories). Thus when Pestalozza speaks of music he gets stuck in poetic abstractions; for example: "Weill [introduced] the corresponding intervals in the musical structure, in order to guarantee the epic quality [of the drama]" [p. 336]. Instead of examining documents which give proof of an actual link between Brecht and Busoni, Pestalozza resorts to broad generalizations, emphasizing, for example, how both artists rejected Wagner's *Gesamtkunstwerk*. Perhaps to meet the demands of his new audience, Pestalozza rewrote his Italian paper in order to minimize the role of Weill, one of Busoni's most devoted pupils, as the logical mediator between Brecht and Busoni. Seen as a cog in the wheel of a machinery designed to serve the Master Brecht, Weill is even denied the authorship of reflections on operatic aesthetics which he formulated as a composer. They are seen as being of wholly Brechtian derivation — an unusual assumption in light of the fact that Brecht was, after all, the playwright and not the musician of the celebrated duo. Particularly disturbing is the adumbration with which Pestalozza grants Brecht sole authorship of works like *Die Dreigroschenoper* and *Mahagonny*, while Weill is repeatedly reduced to the level of a docile servant, "delivering to Brecht what he wanted" [p. 335]. Anyone interested in the topic of the links between Busoni, Weill, and Brecht should instead read Pestalozza's excellent first version of this paper or Joachim Lucchesi's article on the same subject.⁶ Lucchesi stays close to his sources, argues forcefully, and formulates interesting questions.

The second article on Brecht, Gerd Rienäcker's "Vier Anmerkungen zu Brechts Wagner-Polemik," stands out in the volume as provocative, insightful, and well-written. Using an interesting array of secondary

sources, Rienäcker explores a fascist interpretation of Wagnerian drama and the manner in which leftist circles in 1920's Berlin reacted to the "Wagnerian" world view. He sees politics as the main point of correlation between Brecht and Wagner [p. 372]. Differentiating between Wagner and Wagnerism and adopting Walter Benjamin's vocabulary, he follows the path from Wagner's "poetization of life" to the fascist "aestheticization of barbarism" [p. 365], and explores how the *Gesamtkunstwerk* as a "fusion of all arts" finally leads to the "fusion of all classes" in fascism [p. 367]. By then comparing Wagner with Brecht, Rienäcker draws parallels between the way both artists composed gestically, proliferated epic moments in theater, and ultimately dialectically negated opera [p. 370]. Rienäcker concludes that Brecht broke with Wagner by avoiding fusion of elements, intoxication (*Rausch*), and an illusionary world (*Scheinwelt*), and by making dramatic weaknesses obvious [p. 369]. Brecht's theater — in contrast to Wagner's — was a dialogic art aimed at discussion [p. 368]. Although these conclusions may not seem new, in Rienäcker's well-articulated presentation they go beyond mere clichés and provide interesting new perspectives.

As a product of the *ancien régime* in East Germany, whose tradition of musicology found its strengths in the very Marxist philosophy now in question, the studies in this volume undeniably adhere to an isolated sphere of beliefs and opinions foreign to the West. However, it is this very difference which makes them most interesting. They offer alternative viewpoints, reveal information on little-known archives in Eastern Europe, and examine topics largely unfamiliar to the Western reader, who now has the opportunity to consider the discussion against a broader political framework.

TAMARA LEVITZ
Eastman School of Music
University of Rochester

Notes

¹In *Kurt Weill: A Handbook*, for example, David Drew presents theories which throw an interesting new perspective on Weill's early years and which have now proven to be remarkably accurate in light of recent research based on newly discovered documents. See David Drew, *Kurt Weill: A Handbook* (Berkeley: University of California Press, 1987).

²Although Busoni is known to have helped out his students financially, there are no surviving documents to prove that this was the case with Kurt Weill. On the contrary, several letters in the Rita and Hans Weill Collection reveal that Weill earned his liv-

ing during his first stay in Berlin from 1918 to 1919 by conducting choirs in several synagogues. In a letter from 18 July 1920 to Hans, Weill writes that he is completely broke and doesn't want to ask his father for money again, but that he is at least earning money directing two choirs outside Leipzig. ["Ich bin vollständig abgebrannt und möchte Vater nicht schon wieder angehen... Ich habe jetzt in Vertretung die Leitung von zwei Chören, das ist ganz nett, macht aber viel Arbeit."] One letter from 1921 indicates that he most probably continued to finance himself in this way even after he met Busoni, and that he still depended on his father and brother for support. On 12 April 1921, for example, he writes his brother Hans that he is conducting the choir of a synagogue on Münchenerstraße for 400 Marks a month. ["Dank für die Übersendung, des Geldgeschenkes, es kam gerade in dem Augenblick, als ich mir was pumpen wollte. Ich bin nun also wohlbestallter Chordirigent an der Synagoge Münchenerstraße, bekomme 400 M., habe aber vorläufig nur für einen Monat angenommen. Ich muß den Chor erst gründen und bis Peßach einstudieren, was mit viel Aufregungen verbunden ist, besonders wegen der kurzen Zeit."]

³Theurich's information on Weill's uncle in Mannheim is taken from Ronald Sanders's *The Days Grow Short* (New York, 1985), p. 45). Sanders does not state his source. The assumption that Weill played music in cafés during his Berlin years, which may well be true for the period after 1920, seems to have originated in "Talk of the Town, Pensacola Wham," *The New Yorker* (June 10, 1944), p. 16, and Hans Heinsheimer, "Kurt Weill: From Berlin to Broadway," *International Musician* (March 1948), p. 17.

⁴In footnote 4 (p. 328) Theurich lists five members of the class: Weill, Wladimir Vogel, Robert Blum, Luc Balmer, and Walther Geiser. Actually the class roster changed quite frequently over the three years during which Weill was a member and also included Erwin Bodky, Svetislav Stancic, Heinz Joachim-Loch, and Hans Hirsch. Dimitri Mitropoulos and Nicolas Nabakov were two prominent auditors.

⁵See Luigi Pestalozza, "Busoni e Brecht?" *Il Flusso del Tempo. Scritti su Ferruccio Busoni* (Milan: Edizioni Unicopli, 1986).

⁶Joachim Lucchesi, "Von der Zukunft der Musik, oder der Versuch eines Vergleichs," *Korrespondenzen*, Heft 6 (1989): 4-5.

Street Scene. English National Opera; Carl Davis, conductor. The London Coliseum, 12 October–23 November 1989. Guest performances 2–3 December in Ludwigshafen, Federal Republic of Germany.

There can have been few more influential stage sets than that by Jo Mielziner for the original production of Elmer Rice's 1929 drama *Street Scene*. Even when the play has been revived as far afield as Australia, the basic set of the front door to the brownstone house, with its railings and steps, has been retained. When Kurt Weill's opera was first produced in the 1946-47 season, who designed it? Mielziner, of course. The task fell to Caspar Neher for the 1955 European premiere in Düsseldorf, and now the first production by a professional opera company in Britain has given us David Fielding's reworking of the scene for David Pountney's staging, made for a co-production between Scottish Opera in Glasgow and the English National Opera in London. All is as usual, except that Fielding has added see-through walls for the houses on either side, with surreal waxwork figures, standing, sitting, peering into the refrigerator. This commentary on the action by the designer was taken a stage further in the ice-cream sextet, with the addition of four chorus girls in stylized waitress outfits, all big bows and black stockings, and a huge plastic ice-cream cone that gradually was inflated from within the ice-cream cart.

A few flashing lights apart, David Pountney's production was remarkably successful in catching not only the atmosphere of an old New York street, but the many different accents that the piece demands; he also let the songs and ensembles speak directly to the audience.

As with probably every production, "Moon-Faced, Starry-Eyed" stopped the show; here it was sung and danced with great verve by Catherine Zeta-Jones and Philip Gould. (There was some discreet amplification here and possibly in one or two other numbers, but it was reportedly dropped without harm when the company played two performances as guests of the Theater im Pfalzbau, Ludwigshafen in December.) I cannot help feeling that the character of Mae Jones is, in her brief appearances, one of those good-time girls upon whom Weill lavished so many of his best songs — small wonder that he considered the idea of Nell Gwynne and the Whore's Petition for a musical a couple of years earlier. For the jitterbug routine, the set swung back to reveal the nighttime Manhattan skyline, as it did for the final ensemble, "I loved her too" — only then it was shrouded in gloomy haze.

Those who heard John Mauceri conduct the performances in Scotland were disap-

pointed in Carl Davis' reading of the score; I found his conducting quite acceptable, albeit lacking the final degree of operatic fervor that a presentation in a theater the size of the Coliseum warrants. When James Holmes took over there was no noticeable lessening of tension, and by then everything on stage was going even more smoothly. The audiences at the later performances (I attended four) were also warmer in their response than the first-night crowd. An extra frisson was added on October 26 by the knowledge that Polyna Stoska, the original Anna Murrant, was out front, having come from her home in Monte Carlo specially to see the opera.

Of the two sopranos who sang Anna, Kristine Ciesinski gave the more dramatic interpretation, full of detail and psychological awareness, but Phyllis Cannan, who has sung Senta and *Die Walküre's* Brünnhilde, gave the more operatic, and thus, I believe, the more authentic performance. Because of the greater dynamic range in her voice she was able to rise to a dramatic, hysterical outburst in the confrontation with Murrant in Act 2, and the climax of her long Act I aria held no vocal difficulties whatsoever. Both sopranos moved the audience in their different ways, and their performances revealed the depths of Weill's creation by showing variant ways to approach this music.

And what wonderful details emerge upon repeated hearings: for instance, the beautiful variation on Anna's theme with which she describes being "Up all night with a poor young woman" that returns for a moment as her body is carried out of the house. Some lesser composer might have based an entire score on such a melody, but Weill, like Puccini, had such a store of melodies that he could afford to lavish such gems on a brief moment. In a note that I have to own up to for the ENO program, I foolishly described "Wrapped in a Ribbon" as being an obviously banal addition to the score. Having now strode around the streets of London for four months without ceasing to sing it, whistle it, hum it, I take it back: it is way up there with Weill's best tunes, a successor to such upbeat numbers as the "Cannon Song" or the "Bilbao Song."

Among the other singers, I preferred Bonaventura Bottone's quieter, more reflective and vulnerable Sam to the admittedly more luxurious voice of Mark Beudert. That veteran Weill-soprano Muriel Dickinson found many telling details of face and voice as Mrs. Jones. The fact that she looked so cozy added an extra chill to her malevolent demeanor when she was witness to the trouble brewing. Her "Good morning, Mr. Murrant" really stung. Of all the roles in the opera, that of Murrant is the hardest, for he does not have the chance easily to be anything but an unsympathetic brute. Yet Richard Van Allen developed many nuances during the run, notably his varying reac-



Richard van Allan plays Frank Maurrant in the final act of *Street Scene* at the English National Opera. Photo: Laurie Lewis

tions, twitches, longing glances, and exasperated inability to communicate with the children. His great voice gave the climactic "I Loved Her Too" the weight it needs to carry the tension through once the story has unfolded. Janis Kelly as Rose also held back enough energy to make her farewell to Sam heartbreaking.

Quite simply, this was the most satisfying staging of any of Weill's works that has yet been done in Britain. Now the English National Opera should do the full *Mahagonny* again (unbelievably, their staging over twenty-five years ago was the last time one of his full-length works has been given a production by a resident opera company in London — all the others have been either theater companies or festival performances). And to follow that, why not the British stage premiere of *Die Bürgschaft*?

PATRICK O'CONNOR
London

Marie Galante, Mahagonny Songspiel, Happy End (concert suite). Sinfonia San Francisco; Sam Cristler, conductor; Angelina Réaux, soprano; 12 March 1990.

As Lotte Lenya used to tell it, she and Kurt Weill found a warm welcome among the intellectual *crème de la crème* in Paris when they fled storm-clouded Berlin one jump ahead of the Gestapo in 1933 and eventually rejoined each other in *la ville lumière*. Weill's Berlin reputation preceded him, naturally, and almost everyone of any importance in Paris's glittering creative set, from Jean Cocteau on up and down, received him with genuine cordiality. But Weill's smashing success with *Der Jasager* and the *Mahagonny Songspiel* in Paris the previous year had also aroused jealousy in those same cultural circles. When Weill was having difficulty finding a suitable French collaborator, an employee at his new publishing house, Heugel, suggested that Weill work with the prominent playwright Jacques Deval, who wanted to make a dramatic adaptation of his novel, *Marie Galante*. (Deval is best known to Americans as the author of *Tovarich*, a Broadway hit subsequently turned into a 1937 Warner film starring Claudette Colbert and Charles Boyer.) Today the title role, Marie — virtually the caricature of the tough-talking whore with a heart of solid *purée de bouillie de maïs* — seems like France's premature answer to an American soap opera character. That may account for the com-

parative neglect thus far of Weill's *Marie Galante* music; a recent concert revival by Sinfonia San Francisco proves that it merits a better fate.

Sinfonia San Francisco owes its existence to a gifted, energetic, and organizationally nimble young cellist named Samuel Cristler, whose podium ambitions moved him ten years ago to pull together a chamber orchestra for himself to conduct — a fine one, incidentally, consisting of hand-picked leading local musicians willing to work on their Monday nights off. In addition to manifest musicality and intelligence, Cristler has a noticeable flair for adventurous programming. That praiseworthy attribute moves him at times to let his ambitions exceed his resources (as in a recent misguided scheduling of Schumann's *Konzertstück* "for four horns and *large* orchestra"), but one might call his revival of the *Marie Galante* music typical Cristler.

The songs gave the soprano Angelina Réaux an opportunity to shine, and shine she did — brilliantly, quite possibly to the extent of engendering the venomous, undying hatred of the other singers involved in the *Happy End* music which followed, for she inadvertently made most of them seem pallid in comparison. To begin with, Réaux, regarded vertically, has a modest stature, but laterally she abounds in feminine charms instantly evocative of the epithet voluptuous, particularly when encased in ample purple velvet which harmonized with her unstinting application of eye makeup. More importantly, she has an impressive voice, French diction and pronunciation well above the average in this country, and almost excessive theatrical temperament for such a concert performance. In short, she has authentic star quality — the kind that appears only innately. She made a memorable impression, reinforcing one's perplexity over the fact that for most auditors today these songs come as discoveries.

Teresa Stratas recorded "Le train du ciel" and "Le Roi d'Aquitaine", Ute Lemper included "Je ne t'aime pas" on her best selling Weill CD, and Cathy Berberian once played me a tape she had made of "Le grand lustucru" with Luciano Berio conducting (and, with regard to Weill's original orchestration, unfathomably not leaving well enough alone). With luck, we might soon get all the *Marie Galante* songs together. The enthusiastic audience reaction here to Samuel Cristler's advocacy of this music (in addition to spirited performances of *Mahagonny Songspiel* and *Happy End*) emphasized its potential popularity — especially as done by such a memorable singer as Angelina Réaux. One could hardly wish for a better interpreter of them.

PAUL MOOR
San Francisco

PERFORMANCES



Liza Elliot (Janis Knox) meets movie star Randy Curtis (Brad Keating) in the Wedding Dream Sequence of the Light Opera Works production of *Lady in the Dark*. Photo: Michael Moreno.

Lady in the Dark. Light Opera Works, Evanston; Peter Amster, director/choreographer; Edward Zelnis, conductor. 28-31 December 1989.

As the "Lady" of Kurt Weill's first major Broadway success approaches her 50th birthday, some have doubted her ability to score another success. Although David Loud's restoration of the musical score from the original 1941 production was first heard in a concert version at the 1988 Edinburgh Festival, the full production by Light Opera Works marks the "Lady"'s formal return to the stage. While the purely dramatic scenes raised the thorny question of revival and the unique demands of this multifaceted woman, much of the through-composed dream sequences assures us that the "Lady" is still kicking.

With all five performances sold out at the 1,200-seat Cahn Auditorium of Northwestern University in Evanston and standees for at least one of the performances, the real stars of the show were the members of the chorus and the orchestra under the deft leadership of Edward Zelnis. Weill's orchestrations proved convincing, from the opening hollow clarinet motif to the contrapuntal string writing and choral arrangements of "Girl of the Moment." Not only was the timbral palette kaleidoscopic, but individual instruments frequently commented on the action: piccolo trills created a distorted hilarity in the macabre ending to the Glamour Dream, and syrupy violin writing in parallel thirds during the Wedding Dream expressed parodistically the emotional subtext of the chorus' refrain, "this woman knows she does not love this man." But without a pit, the or-

chestra got the upper hand and tended to drown out the individual un-miked singers, often leaving Ira Gershwin's witty lyrics somewhere in the dark. Only at the climactic finales was the twenty-four member chorus an equal match for the twenty-five instrumentalists: in those cases the ensembles brought the house down with electrifying renditions of "Girl of the Moment" and "This at the Altar."

Of *Lady in the Dark*'s three collaborators, Weill enjoyed top billing and his contribution the most successful rendering. Unlike the musical score, in which nearly every shred was restored (save the overture, which most certainly should be omitted), Moss Hart's play did not fare as well. With an eye for omitting those "explanations of psychoanalysis that were necessary in the '40s," director Peter Amster's cuts — especially those at the beginning and end of the play —

did more to confuse matters than to modernize the three-hour production. Serving a subscription audience nursed on the likes of Lehár, Romberg, and Gilbert and Sullivan, the emphasis here was on a singing "Lady" rather than a speaking one.

Set designer Alan Donahue created some brilliant effects following Mies van der Rohe's maxim that "less is more." Performing the "Princess of Pure Delight" behind three screens enabled the audience to concentrate on the mimed drama instead of the child actors. Revealing a black-lit skull from a simple church window provided a chilling climax to the Wedding Dream. Similarly, having the entire cast for the Circus Dream appear out of the hinged top of Liza's desk was pure magic. Lighting designer Peter Gottlieb vividly portrayed Liza's journey from the darkness of psychosis into the lightness of well-being by having her exit Dr. Brooks' office into a beam of light emitted from the wings. Unfortunately, most of his other designs tended to undermine the dramatic structure. Bright lighting at climactic points of the dream sequences turned the surreal atmosphere on its head and divorced the audience rather than engaged it. Sluggish spot lights and a purple background for most of the blue Glamour Dream during the matinee (but corrected for the final performance) did not help matters. Dim lighting between scenes enabled the audience to observe the staff of the fashion magazine *Allure* pushing heavy office furniture, which created an incongruity with their dizzy and glamorous personae once the lights had come up.

Jo Ann Minds' portrayal of the older and wiser Maggie Grant and Sue Le Duc Wiley's archly chic Allison DuBois rang true, while



Philip Kraus as Russell Paxton in the *Circus Dream*. Photo: J.B. Spector.

Janis Knox's Liza Elliott cried out for character development beyond her frequent emotional outbursts and dazed looks during the dream sequences. Similarly, John Holland dryly recited Dr. Brooks's prognosis when he was not stepping on Liza's jumbled lines. Among her three male suitors, Ronn Toebaas's Kendall Nesbitt was sympathetically portrayed, while Brad Keating reduced Randy Curtis to caricature. Patricia Prus proved a notable exception to the actor-versus-singer dilemma: her role as Liza's efficient secretary was top drawer, and her lyric delivery as Sutton in the *Glamour Dream* was equally impressive. Ms. Prus notwithstanding, the cast might have been reminded that *Lady* is a "play with music" and not an operetta — as some of the promotional material purported.

If the "play" was wanting, the "with music" was thoroughly enjoyable. Philip Kraus gave a rousing rendition of "Tschaikowsky" and Brad Keating admirably sang the chromatic "This is New." Janis Knox gave a restrained performance of "One Life to Live" and seemed uncomfortable disrobing for "The Saga of Jenny." However, it was during the telescoping of childhood and adolescent events in the *Childhood Dream* that Ms. Knox's silvery soprano sailed and soared in "My Ship."

Behind the successes and failings of the production, the question of this type of revival loomed large. Many musical dramas, whether from the operatic tradition or from the American musical theater, depend on exotica for their settings. The "otherworld" creates a timelessness which enables the work to transcend the period of its creation. The probing of an individual subconsciousness during the years of the Second World War poses some formidable problems for a revival of the topical *Lady in the Dark*. The authentic deco ambiance offered by Illinois's only professional light opera company gave an impressive restoration of the "Lady"'s vintage. Unfortunately, elements of the period such as two-cent stamps, Wilke buttons, and psychiatry at twenty dollars-a-throw tended to distract from the story itself and served to put the audience at a distance. Therefore, some updating might be considered to draw today's audiences into the drama, for, despite the "Lady"'s abilities as she nears fifty, humoring her as a doddering aunt will do her no justice.

BRUCE D. MCCLUNG
Eastman School of Music
University of Rochester

The Seven Deadly Sins. Juilliard Opera Center, Juilliard Symphony, Bruno Ferrandis, conductor; Christopher Mattaliano, director; The Juilliard Theater, The Juilliard School, New York, 23, 25, 27 February 1990.

The Juilliard Opera Center presented Kurt Weill's "ballet chanté" *The Seven Deadly Sins* on a double bill with the American premiere of Benjamin Fleischmann's *Rothschild's Violin*. Weill's work was composed during the spring of 1933 in Paris, at the beginning of the composer's exile from his native Germany. At Weill's invitation, Bertolt Brecht joined Weill and his producer, Edward James, in April. He quickly (in about three weeks) prepared a libretto for the piece based on a scenario by James and then left Paris, only returning again at Weill's invitation for the June premiere. Weill believed the work to be his best so far; Brecht dismissed it as unimportant.

There are six players in *The Seven Deadly Sins*: Anna I, a soprano; Anna II, a dancer; and the family, a quartet of male voices. All sang well in the first of three performances. Susan Rosenbaum projected bland, humorless efficiency, singing without consoling lyricism, but also without much fervor or ferocity until the very end, when she won the listeners' closer attention. Anna II was elegantly and affectingly danced by Suzanne Auzias de Turenne. She performed the allegory of Pride, a sin Weill located in a cabaret in Memphis, with especial grace, but the needed contrast with "what the people there want" — bump-and-grind sensuality — was not provided by the supporting dancers, who appeared to be a pair of good-humored cheerleaders, breezily arrayed in red, white and blue. The point also seemed lost on the young sailors who danced with them, as it was on us, who may be accustomed to blowsier kinds of decadence.

Weill's two Annas are, of course, a single persona: "*Wir sind eigentlich nicht zwei Personen, sondern nur eine einzige*," announces Anna I in the Prologue. This certainly does not mean "But we're really one divided being, even though you see two of us" as Auden and Kallman translate it. But this performance used Michael Feingold's English translation, and here, the Annas were distinct and non-communicative from the start; the text does not help them here — Anna II gives only the most taciturn of responses to her sister. The two Annas never convinced me that they had ever been a single person — a psyche that could be traumatized by the experience of modernity and be fatally rent in the course of the piece. The gradual interior collapse of Anna might have been more clearly demonstrated by a more communicative, rather than ornamental choreography.



Top: The Family berates Anna I (Susan Rosenbaum) in the Juilliard School production of *The Seven Deadly Sins*. **Bottom:** Susan Rosenbaum delivers the Prologue as Suzanne Auzias de Turenne (Anna II) looks on. Photos: © 1990 Beth Bergman.

PERFORMANCES

In *The Seven Deadly Sins* there is a tension between scenario and libretto, between Brecht and Edward James's allegory of moral decay and Brecht's Marxist social commentary. Without strong, even tendentious direction, this tension decays into ambivalence; unfortunately the Juilliard production was plagued by such ambivalence. For a modern audience, largely immune to both morality plays and Weimar-period social criticism, a more decisive attitude toward the character of Anna might be taken, whether one of sympathy or otherwise. Connected with this ambivalence was the lack of a steady crescendo of bitterness in the drama, and a relaxation of musical tempi that at times gave the acid score the pacing of a Mozartian opera buffa.

The director introduced some undesirable devices: for instance, the Family, a sinister conception presenting the moral authority of the modern family as a grotesque male quartet, was subverted by the slapstick staging and disposition of the singers. Whether it is desirable to place the quartet in domestic costume, such that one singer is arrayed in maternal drag, is debatable; here, the effect was one of mere diversion from the interior tragedy of Anna, rather than incisiveness and irony.

The designer manipulated sparse, free-standing sets for each of the seven tableaux and incorporated the surrounding scaffolding left over from the Fleischmann work. Appliances and the furniture were placed on the scaffolding above the Annas to suggest the increasingly elaborate residence of Anna's family, and, by the end, parents and siblings were in formal apparel, watching TV. A center-stage scoreboard advertised each sin — from Sloth to Envy — at the appropriate time, and, for the Epilogue, the entire device burned harshly florescent as Anna I delivered her final admonitions.

ANTHONY BARONE
Columbia University

Cello Sonata, Frauentanz, Vom Tod im Wald. Downtown Chamber & Opera Players; Mimi Stern-Wolfe, conductor. New York, 31 January 1990.

On 31 January, Mimi Stern-Wolfe directed the Downtown Chamber & Opera Players in an exceptional program that explored the works of Kurt Weill and Erwin Schulhoff. The three early Weill compositions were presented with varying success. Weill's song cycle *Frauentanz* (1923) was handicapped by ragged ensemble, but Carol Toscano managed to make Weill's angular melodies fluid and graceful in spite of her lack of vocal projection. Veronica Salas provided a par-

ticularly fine viola obbligato in the fifth song, "Eines Maienmorgens schön tat ich früh aufstehen."

Doreen DaSilva was not completely up to the rigors of the Cello Sonata. Problems of balance and phrasing were countered to some extent by passionate fortes and rubato. Ms. Stern-Wolfe accompanied with great style. Confronted with her idiomatic reading and obvious love of the score, I found myself wishing that works for piano had played a greater role in Weill's oeuvre.

Vom Tod im Wald, a ballad for baritone and winds set to a poem by Brecht, was the show-piece of the Weill portion of the evening. This work bears an obvious relation to the Violin Concerto in its instrumentation, musical idioms, and intensity of mood. The characteristic friction between Brecht's hard-hitting narrative and Weill's seemingly warm-blooded setting results in a deeply moving composition. The opening phrase for the trombones foreshadows the chilling, bald announcement that "A man died in the Hathoury Woods." Baritone Reginald Pindell sang with beautiful tone and shaped the line throughout with masterful control. He bit into Brecht's words as if they were meat in a famine and projected each change of mood with clarity and force. Ms. Stern-Wolfe conducted with dramatic sense and sensitivity and obvious respect for the demanding score. The audience response was accordingly enthusiastic.

Czech composer Erwin Schulhoff is sadly under-represented today in the concert hall and on recordings. He studied under Max Reger and Debussy, and his works were widely performed in Europe between the wars; his music displays an inventive amalgam of expressionistic, folk, and popular idioms. The *Five Pieces for String Quartet*, performed by Marshall Coid and Christoff Fransgrote, violins, Ms. Salas, viola, and Ms. DaSilva, cello, presented an intriguing exploration of popular dance rhythms (waltz, tango, etc.); a concluding tarantella was a fiery blend of Italian vivacity and Central European "serious" music. With the fine playing demonstrated here, it seemed a pity that neither of Weill's quartets was offered.

Mr. Coid performed Schulhoff's very difficult Violin Sonata with grace and élan. The Hot Sonata for Saxophone and Piano of 1930, played by Paul Cohen, offered a more languid, jazz-inspired style reminiscent of Milhaud, and it made one wonder when Gershwin had visited Europe and what music he heard there.

Ms. Toscano and Mr. Pindell concluded the program with selections from two of Weill's American musical theater works, *Lady in the Dark* and *Lost in the Stars*.

BRIAN DRAKE
New York



Elizabeth Eaton (Pierrot) and Martha Winkelmann (Dejanira) perform in Theater Oberhausen's truncated version of *Royal Palace*. Photo: Armin Wenzel.

Briefly noted...

Lady in the Dark. Boston Conservatory. 8-11 March 1990.

Boston Conservatory's Weill Festival, spread over five weeks in February and March, concluded with a stylish and successful production of *Lady in the Dark*, presented by the Conservatory's Theater Division. Under Michael Allosso's loving direction and with the superb vocal and choral preparation of Robert Ingari, the Weill-Hart-Gershwin collaboration bristled with wit and verve. Arturo Delmonico led from the pit. Designer Michael E. Downs's handsome yet minimal deco-styled set, cleverly designed to double with some alternations as the offices of Dr. Brook's and Liza Elliot, disappeared during the three Dream sequences, and the space was filled with Sam Fiorello's evocative choreography and Suzanne Lowell's imaginative lighting.

But the production's greatest strength came in the performances of its talented actors. Despite her youth, Lynn C. Pinto, delivered a creditable and sympathetic characterization of Liza Elliot, and Matthew Aughenbaugh portrayed a very vivid and very funny Russell Paxton. His virtuoso performance threatened to upstage the entire production, notably in the Circus Dream, but was met, as tradition would have it, by an intensely dynamic "Saga of Jenny." M. Mary Griffin (Miss Foster), Thom Culcasi (Kendall Nesbit), Christopher Swan (Randy Curtis), and Dared Wright (Charley Johnson) all provided fine support.

MARIO R. MERCADO
Kurt Weill Foundation for Music



Die Dreigroschenoper. René Kollo, Ute Lempert, Milva, Mario Adorf, Helga Dernesch, RIAS Berlin Sinfonietta; John Mauceri, conductor. London 430 075-2 LH.

Sixty years after the premiere, and thirty since the first complete German recording, priorities are changing: this recording, taped in Berlin in 1988, defiantly seeks to present Kurt Weill's *Die Dreigroschenoper*. (With a vengeance, too: Brecht's name doesn't appear until page four of the booklet, after those of John Gay and Elisabeth Hauptmann.)

That Weill was concerned for the musical integrity of his score, even in areas such as key and orchestration where compromise was almost inevitable, is no longer in doubt. So this recording takes as its basic text the study score published by Universal in 1972, which collates the autograph full score with the composer-sanctioned piano-vocal score of 1928. The corresponding Brecht-authorized 1928 libretto has also been consulted. Lucy's aria, dropped early on and left unscored by Weill, is heard in a new orchestration by the conductor, John Mauceri; as in the 1958 recording, it has been inserted between the "Eifersuchts-Duett" and the Act Two Finale, though it clearly belongs in Act Three (right after the "Salomon-Song").

With two exceptions, the recording limits itself to the number of stanzas in the authorized sources: the "Moritat" has six, "Seeräuberjenny" and the "Salomon-Song" three apiece, and Mrs. Peachum's "Ballade" two (although in the last instance the autograph does make provision for the additional stanza in Act Three). The exceptions are the Lucy-Polly and Macheath-Jenny duets, each of which acquires an extra stanza.

There are further changes. Two of Polly's three songs have been transposed down, "Seeräuberjenny" a tone and the "Barbara-Song" a minor third, and a few familiar word changes have crept in. Jenny sings her two numbers down an octave. Finally, in a surreal touch worthy of Mel Brooks at his wackiest, the recording features two—count 'em, two! — complete performances of "Seeräuberjenny", one in Act One (Polly) and one in Act Two (Jenny). (I fully expected

to find a Music Minus One track in Act Three so I could sing my own, but was sadly disappointed.)

Compared to the sins visited upon Weill's score in the past, this is a short tally of strays from the path of Urtext virtue and righteousness. Yet these changes seem to me symptomatic of our current uncertainty over how to perform *Die Dreigroschenoper*: if we no longer view it as a collection of arrangeable theater songs, we still haven't come to terms with the implications of treating it as a cohesive musico-dramatic composition. Before discussing the performance at hand, I'd like to look at one number in the score in detail, in the hope of showing how even minor changes may distort Weill's intentions.

The "Zuhälterballade" (No. 13) occurs at the dramatic climax of Act Two. Macheath is spending his customary Thursday night at the brothel, despite the fact that there's a warrant out for his arrest. Unbeknownst to him Jenny has arranged to reveal his whereabouts to the police and collect the reward. At first he, and then she, sing their sardonic, mock-nostalgic memories of a six-month cohabitation; then Jenny literally dances Macheath into the waiting arms of Constable Smith.

As Weill composed it, the number comprises two musically identical strophes, one each for Macheath and Jenny, followed both times by the same fourteen-bar dance break. The only difference between the strophes lies in the instrumentation. Piano and bandoneon, supported by timpani and double bass, provide the basic tango rhythm and harmony for both strophes. In the first strophe, Macheath is further supported by banjo, and by alto and tenor saxophones, which share the job of doubling the vocal line. A single trumpet provides filler, and a few percussion instruments add discreet rhythmic emphasis. With the start of Jenny's strophe, Weill begins introducing new colors and realigning old ones. Guitar replaces banjo, clarinet unobtrusively joins the texture, and tenor saxophone and flute provide sinuous countermelodies. The voice is now doubled by a muted trumpet, which later breaks away into a new dotted figure. Finally, in the postlude Weill adds the distinctive timbre of a Hawaiian guitar (or mandolin), which doubles the flute on melody.

Weill clearly planned the orchestration of each stanza around a different voice and character: the unsuspecting Macheath and the devious Jenny are playing out very different views of their past and present relationship, and the varied instrumentation suggests the separation between them, even as the shared melody connects them. The moment of betrayal features the startling combination of two colors: the plucked instrument of serenades and seductions — whether old (mandolin) or new (Hawaiian



Caterina Valente after singing Weill's American songs with the WDR Big Band at the Philharmonie Köln, 4 April 1990.

RECORDINGS

guitar) — and the innocent, virginal flute. (Is it only coincidence that the latter instrument makes its first entrance at Jenny's "Und wenn kein Zaster war," words sung by a woman who is about to betray her ex-lover for money?)

On this recording, only the first stanza is sung to its intended accompaniment. In order to accommodate Brecht's extra stanza at the end, Jenny now sings the second stanza to an exact repeat of the first stanza orchestration. (Milva even sings it in the same octave as René Kollo!) In the third stanza, the performers sing together and alternately over the accompaniment originally composed for the second stanza. The alteration damages the subtle web of connections between word, note, character, and situation. Weill's carefully considered orchestration has been diminished to the role of generalized accompaniment, which in turn places an extra burden upon the actors striving to convey the many levels of the dramatic moment. It's a sign of how far we still have to go in learning how to read Weill's music (as we might Mozart's or Verdi's) that such a change, however traditional, is considered acceptable in the context of a recording which strives for fidelity to the composer's intentions.

The greatest success of this performance, and of John Mauceri's conducting, lies in the restoration of Weill's original orchestrations, here performed by a total of eighteen musicians. The sound of the ensemble provides real pleasure: the playing is crisp and accomplished, Mauceri has taken care over balances, and for the first time you can hear virtually all the colors in Weill's splendid (but tricky) aural kaleidoscope. This attention to the details of instrumentation is convincing evidence of Mauceri's commitment to composer and work, as is his laudable effort to take Weill's metronome markings seriously.

Despite all the care and skill that have gone into the performance, I find myself both puzzled and frustrated by it. To my ears, much of Mauceri's conducting is logy: whether the tempo is fast or slow, many of the numbers seem deficient in drive and attack, and overly literal in rhythm. Too often, something seems missing on a gut level: the "Kanonensong" lacks ferocity and exhilaration (listen to the tame drumroll before the final refrain), the Act Two Finale (despite a potentially powerful slow tempo) needs more inner tension, and the piano riffs in Macheath's "Ballade von angenehmen Leben" are stiff and without wit. Other people have responded to the conducting with more enthusiasm; to me, this performance needs some dirt under its fingernails.

The interesting cast, a highly diverse

group, provides some welcome grit and much pleasure, even if they never cohere into a convincing ensemble. Let's start with the more unusual choices. If you don't like the sound of operatic voices, you probably won't find the casting of René Kollo (Macheath) and Helga Dernesch (Mrs. Peachum) an enticement. This would be a shame, as both singers do good work. Dernesch brings to her role meticulous musicianship, strong word sense and the full force of a powerful, cutting mezzo-soprano voice. She's a smart,



Mario Adorf prepares to record the role of Mr. Peachum

committed artist, and a vivid presence. Much as I respect and enjoy her work, however, I can't help feeling that such monumental vocal resources are somehow disproportionate to the task at hand — something one would never feel were Dernesch singing Herodias, Fricka, or Widow Begbick.

With the role of Macheath there is clearer precedent for casting an operatic, or operetic, voice. It doesn't work out quite the way you might expect, however. In the lyrical, parody-sentimental numbers, where a lyric tenor would normally feel at home, Kollo's voice at this stage of his career simply doesn't sound very pleasant, and his tone often gets uncomfortably squeezed and unsteady. On the other hand, in numbers requiring a fierce, cynical or bitter attack, Kollo is often surprisingly effective, and he makes the climax of the "Grabschrift" truly chilling.

Ute Lemper's delivery of Polly's numbers is accomplished, and her line readings often witty. I like her work best when she is forced to sing in the original keys: true, the voice turns a bit quavery on high and she has to work hard at the top notes, but there's also a firmer sense of the character than in the two transposed numbers. The "Barbara-Song" in particular lies almost *too* comfortably for her voice in the lower key, and Lemper's performance becomes excessively knowing and slick, and lacking in vulnerability. (The accompaniment also sounds too nakedly dark and heavy; what should be subtext is now on the surface.)

Milva's Jenny fits squarely within the husky-voiced late-Lenya tradition, though unlike many in that category she sings with admirably steady tone. She's also a superb performer, and her experience in the role really shows. I wish the producers had given her a solo album, then gone about the task of finding someone who could sing Jenny's numbers in the proper octave.

The rest of the cast bring less controversial voice-types to their roles: Mario Adorf's Peachum and Wolfgang Reichmann's Brown are accomplished (if not immediately memorable), Susan Tremper is a lively Lucy, and Rolf Boysen a throaty Ballad-Singer whose "Moritat" would probably make a stronger effect if the accompaniment showed more rhythmic flair. Boysen also delivers the "titles" between numbers. The producers have made a further attempt at continuity by including short snippets of dialogue; these are intelligently edited, though those familiar with the play will notice that few of the chosen passages which serve as song cues here actually introduce musical numbers in Brecht's original text.

The accompanying materials are poor, and unworthy of the seriousness of the project. The program note by Michael Haas and Gerd Uekermann is tendentious and often misleading on textual matters. There is, incredibly, no synopsis of the play, and virtually no stage directions. Finally, the English translation of the lyrics is the one by Ralph Manheim and John Willett, which is not only a performing version rather than a literal one, but in several places — notably the last stanza of the "Salomon Song" — not even a translation of the 1928 text, but rather of Brecht's later revision for the *Versuche*.

NICHOLAS DEUTSCH
New York

SELECTED PERFORMANCES

ENGLAND

"Cry, the Beloved Country," a Concert Suite (from *Lost in the Stars*), London. Almeida Festival, Matrix Ensemble and Chorus, Robert Ziegler, cond., 14, 16 June 1990

Johnny Johnson (concert performance), London. Royal Philharmonic Orchestra, Rhonda Kess, cond., 26 March 1991

Mahagonny Songspiel, London, The Matrix Ensemble, Robert Ziegler, cond., 21, 25 May 1990

Marie Galante Concert Suite, Angelina Réaux, sop., London. Almeida Festival, Matrix Ensemble, Robert Ziegler, cond. 14, 16 June 1990

War Play, London. Almeida Festival, Matrix Ensemble and Chorus, Robert Ziegler, cond. 14, 16 June 1990

FEDERAL REPUBLIC OF GERMANY

Aufstieg und Fall der Stadt Mahagonny, Augsburg. Städtische Bühnen, Will Sesemann, dir., Michael Luig, cond., 2, 6, 21, 29 March, 8 April 1990

Aufstieg und Fall der Stadt Mahagonny, Hamburg. Staatsoper, Günter Krämer, dir.; Bruno Weil, cond., 9, 10, 12-17, 19, 20 June 1990

Aufstieg und Fall der Stadt Mahagonny, Frankfurt. Oper Frankfurt, 1990-1991 season

Die Dreigroschenoper, Klagfurt. Helmut Fuschl, dir., Wolfgang Gröhs, cond., 1, 3, 7, 9, 13, 16, 20, 22, 24, 29 March, 4, 6 April

Der Jasager, Down in the Valley, Haam, Dortmund, Recklinghausen. Campus Cantat, University of Dortmund, State University of New York, Fredonia, Buffalo State College, 9-11 June 1990

Knickerbocker Holiday, Ingolstadt. Stadttheater, 1990-91 season.

Kleine Dreigroschenmusik, Berlin. Ensemble Neue Reihe, Peter Keuschnig, cond., 12 May 1990

Mahagonny Songspiel, Bremen. Bremer Theater, Elmar Gehlen, dir., Anthony Beaumont, cond., 26 May 1990

Royal Palace, Der Zar lässt sich Photographieren, Oberhausen. Theater Oberhausen, Fritzdieter Gerhards, dir., Will Humburg, cond., 8, 25 April 1990

Der Silbersee, Gießen. Stadttheater, Frank Bernd Gottschalk, dir., Herbert Gietzen, cond.

Eine Straße in New York (Street Scene), Bielefeld. Bühnen der Stadt Bielefeld, 1, 7, 10, 14, 26 April 1990

FRANCE

L'Opéra de Quat'Sous, Blagnac. Opéra éclate, Olivier Desbordes, dir., March 1990, includes tour throughout France

ITALY

Aufstieg und Fall der Stadt Mahagonny, Florence. Maggio Musicale Fiorentino, Graham Vick, dir., Jan Latham-König, cond., 12, 15, 17, 21 June 1990

JAPAN

Die Dreigroschenoper, Tokyo. Kokushoka Tent, 13-20 April, 23, 26, 28, 30 May 1990 (tour in June and July)

THE NETHERLANDS

Der Protagonist, Der Zar lässt sich photographieren, Hilversum. Radio Hilversum, Koor Nieuwe Muziek, Radio Symfoni Orkest, Reinbert de Leeuw, cond., 28 April 1990

Die sieben Todsünden, Amsterdam. Concertgebouw Orkest, Carole Farley, sop., 28 April 1990

SOUTH KOREA

Die sieben Todsünden, Seoul. Hans-Jürgen Nagel, cond., October 1990

SPAIN

Der Lindberghflug, Vic. Setmana Cantant a Catalunya, Josep Pons, cond., 11 August 1990

SWEDEN

Concerto, violin and winds, Stockholm. Stockholms Symfoni Orkest, Sonny Jansson, cond., 27, 29 March 1990

SWITZERLAND

Concerto, violin and winds, Basel. Hansheinz Schneeberger, violinist, Serenata Basel, Olivier Cuendet, cond., 24, 25, 27, 28 March, additional performances in Lausanne and Zurich

String Quartet, Op. 8, Bern. Bernische Musikgesellschaft, 11 May 1990

TURKEY

Die Dreigroschenoper, Istanbul, Ankara, and Izmir. Guest performances by Theater an der Ruhr, Mülheim, Federal Republic of Germany, April 1990

URUGUAY

Das Berliner Requiem, Montevideo. Sinfonietta Montevideo, Leon Biriotti, cond., May 1990

UNITED STATES

Die Dreigroschenoper, Chicago, IL. Guest performances by Theater an der Ruhr, Mülheim, Federal Republic of Germany, 5-10 June 1990

Down in the Valley, "Cry, the Beloved Country", a Concert Suite (from *Lost in the Stars*), Glen Ellyn, IL. DuPage Chorale, DuPage College, Lee Kesselman, cond., 10 June 1990

Happy End, Staten Island, NY. The New Stagecraft Company, Daniel Quinn, dir., Eric Culver, cond., 24-26 April 1990

Happy End, New York, NY. Irondale Ensemble Project, House of Candles, May-June 1990

Happy End, Pittsburgh, PA. Pittsburgh Opera. Timothy Shaindlin, 18-23 June 1990

Kleine Dreigroschenmusik, New York, NY. Philharmonic Virtuosi, 22-24 April 1990

Der Lindberghflug, Stamford, CT. MasterSingers of Greater Stamford, Steven Gross, cond., 5 May 1990

Love Life, Philadelphia, PA. American Music Theater Festival, Barry Harman, dir., Robert Kapilow, cond., 10-24 June 1990

Mahagonny Songspiel, Sacramento, CA. Clark Chorale, Mark Ross Clark, cond., 11 March 1990

Mahagonny Songspiel, Happy End, Marie Galante, San Francisco, CA. Sinfonia San Francisco, Sam Cristler, cond., 12 March 1990

Mahagonny Songspiel, New York, NY. New York Chamber Ensemble, Stephen Radcliffe, cond., 1 June 1990

Marie Galante Concert Suite, Cleveland, OH. Ohio Chamber Orchestra, 11 July 1990

Second Symphony, Los Angeles, CA. Occidental-Cal Tech Symphony, Allen Gross, cond., 23-24 May 1990

Silverlake, San Francisco, CA. City Summer Opera/City College of San Francisco, Michael Shahani, cond., 13, 14, 20-22 July 1990

Street Scene, Allentown, PA. Muhlenberg College, Charles Richter, dir., Donald Spieth, cond., 30, 31 March, 1, 4, 5, 6, 7 April 1990

Street Scene, State University of New York, Purchase, NY. David Ostwald, dir., Peter Rubardt, cond., 2, 4, 6 May 1990

Street Scene, Wayne City, OH. The Ohio Light Opera, James Stuart, dir., Evan Whallon, cond., 11, 13, 17, 21, 22, 28 July, 2 August 1990

Street Scene, New York, NY. New York City Opera, Jack O'Brien, dir., Chris Nance, cond., 7, 12, 15, 20, 23, 29 September 1990

String Quartet in B Minor, String Quartet Op. 8, Two Movements for String Quartet, Cleveland, OH. Members of the Cleveland Octet, Severance Hall, 31 March 1990

String Quartet in B Minor, String Quartet Op. 8, Two Movements for String Quartet, Los Angeles, CA. The Armadillo String Quartet, 28 January, 29 April 1990

Violin Concerto, Boston, MA. Pro Arte Chamber Orchestra, Tamara Smirnova Sajfar, violinist, Gunther Schuller, cond., Fall 1990

Violin Concerto, Knoxville, TN. Knoxville Symphony, Nicki Sugara, violinist, Kirk Trevor, cond., 4 March 1991

"Stranger Here Myself," Omaha, NE. Opera Omaha, Angelina Réaux, sop., 13, 16, 23 September 1990.

NEWSLETTER RESPONSE FORM

Name _____
Institution _____
Address _____
Telephone Number _____

_____ Add my name to mailing list
_____ Delete my name from mailing list
_____ Update listing

Detach and mail to: Kurt Weill Foundation for Music, 7 East 20th Street, New York, NY 10003-1106; or call, (212) 505-5240

BOOK ORDER FORM

The Foundation has a limited number of the following books for sale. Please send this form, marked appropriately, along with a check payable in U.S. dollars, to the Foundation at the address given below. All books will be shipped by UPS in the United States and by surface rate to Europe. New York residents, please add sales tax.

No. of copies	Title	Price	Total
_____	Drew. <i>Kurt Weill: A Handbook</i> . Faber, 1987.	\$30.00	_____
_____	Kortländer, Meisries, Farneth, eds. <i>Vom Kurfürstendamm zum Broadway: Kurt Weill (1990-1950)</i> . Droste, 1990.	\$18.00 (Pbk)	_____
_____	Kowalke, ed. <i>A New Orpheus: Essays on Kurt Weill</i> . Yale University Press, 1986.	\$18.00 (Pbk)	_____
_____	Kowalke. <i>Kurt Weill in Europe</i> . UMI Research Press, 1979.	\$20.00	_____
_____	Marx, Ed. <i>Weill-Lenya</i> . Exhibition Catalog. New York Public Library, 1976.	\$10.00 (Pbk)	_____

Postage and Handling: \$2.50 per book (USA, Canada), \$6.00 per book elsewhere.

TOTAL AMOUNT ENCLOSED:

Detach and mail with payment to: Kurt Weill Foundation for Music, 7 East 20th Street, New York, NY 10003

THE KURT WEILL FOUNDATION FOR MUSIC, INC.
7 East 20th Street
New York, NY 10003-1106
Phone: (212) 505-5240

Non-Profit Org.
U.S. Postage
PAID
New York, NY
Permit No. 893