

topical Weill

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A supplement to the Kurt Weill Newsletter

News

Speak Low Highlights May Events in New York

Two events are planned in New York to celebrate the publication of *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* by the University of California Press: a book-launch party at the Drama Book Shop (8 May) and a reading and book signing at the Barnes & Noble Bookstore at Lincoln Center (9 May) at 8:00pm to which the public is invited.

Other events during the month include four concerts featuring "The Songs of Kurt Weill" on 5-6 May at the 92nd Street Y in the "Lyrics and Lyricists" series organized by Maurice Levine, who worked with Weill in the late 1940s. On 10 May, Leon Botstein conducts the American Symphony Orchestra in a concert performance of *Der Protagonist* featuring tenor Allan Glassman and soprano Carole Farley. A pre-concert

talk, hosted by Richard Wilson and Bryan Gilliam, will take place at 6:30 at the Kaplan Penthouse in the Rose Building, Lincoln Center. Weill's earliest surviving opera, *Der Protagonist* (1924-25), was first performed in Dresden in March 1926, conducted by Fritz Busch, and had its American premiere at the Santa Fe Opera in 1993.

A New Star for Venus

Two years after presenting Weill's and Ira Gershwin's *Lady in the Dark* in the "Encores! Great American Musicals in Concert" series, New York's City Center has produced Weill again, this time *One Touch of Venus* on 28-30 March. The popular series has been delighting Broadway fans for the last three seasons with concert performances of rarely revived musicals. This year's schedule also features *DuBarry Was a Lady* (Cole Porter) and *Chicago* (Kander and Ebb).

Leonard Foglia, director of *Master Class* on Broadway, staged the highly acclaimed performance; Hope Clarke (*Jelly's Last Jam*) was the choreographer. The role of Venus was sung by Melissa Errico, who appeared opposite Richard Chamberlain as Eliza Doolittle in the recent revival of *My Fair Lady* and played a leading role in the television series *Central Park West*. Ben Brantley of the *New York Times* described Ms. Errico's performance as "divine. . . [She] isn't the only jewel in the production. . . . Andy Taylor, who registered as merely goofy in the leaden farce, *Moon Over Buffalo*, is here triumphantly goofy." Other cast members included Kevin Chamberlin, Marilyn Cooper, David Alan Grier, Jane Krakowski, Danny Rutigliano, and Carol Woods.

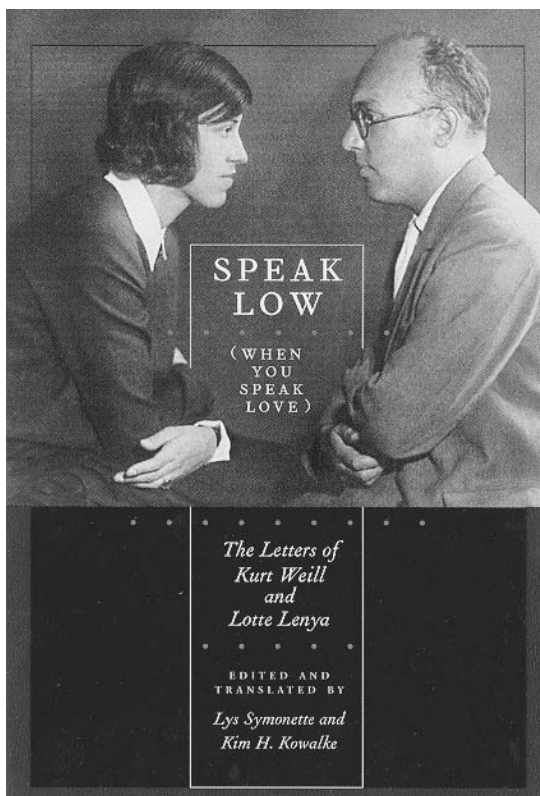


Melissa Errico

In many ways the most traditional of Weill's Broadway shows, *One Touch of Venus* ran for 567 performances from 1943-1945, starring Mary Martin. Ogden Nash's whimsical lyrics combined with some of Weill's best melodies produced such hits as "Speak Low," "That's Him," "I'm a Stranger Here Myself," "West Wind," and "Foolish Heart." The book, only part of which was heard at City Center, is by the accomplished humorist S.J. Perelman and Nash.

Revivals of *Der Silbersee*

A number of *Der Silbersee* performances have been mounted in Europe during the current musical season. In Vienna, the Neue Oper Wien performed the opera on the occasion of the Jeunesse Weill Festival in October 1995. Leipzig's concert performance and Dessau's stage production of *Der Silbersee* premiered in early March. A fourth production of *Der Silbersee*, in concert form, will be performed by the London Sinfonietta, under the baton of Markus Stenz, on 21 July at the Royal Albert Hall as one of the BBC Promenade Concerts. While casting is incomplete, the following singers have been confirmed: Heinz Kruse, Juanita Lascarro, Graham Clark, Helga Dernesch, Heinz Zednik, Gidon Saks, Catrin Wyn Davies, and Katerina Karneus.



Press Clippings

Opera North Presents European Premiere of *Love Life*

Weill and Lerner's 'vaudeville in two parts' of 1948 is an astonishing piece of work. 'Years ahead of its time' may be the hoariest of clichés, but no other words will do. As the performance of this virtually plotless 'concept' musical progressed in Leeds, title after title of Broadway shows that could scarcely have happened without its example kept springing to mind, particularly those of Sondheim . . . There are also detectable forecasts of *West Side Story*, *Gypsy* and *Cabaret*. . . . You come out of the theatre unable to decide which of half-a-dozen great tunes you should be humming and, as is the case with Weill's European pieces, this means you have been got at: the tunes carry words that you might not otherwise find palatable.

—Rodney Milnes, *The Times* (27 January 1996)



As Opera North's brave production of *Love Life* creaked towards the final curtain, it became clear just how difficult it is to stage one of Kurt Weill's Broadway musicals convincingly. . . . Within a more restricted budget, Opera North's director, Carolyn Gawn, and her designers, Charles Edwards and Nicky Gillibrand, have not done a bad job.

The cartoon-like construction of *Love Life*, innovative in its day, relies on swift shifts of scene, sharp-as-a-nail entries of the pit orchestra and split-second timing to keep the pace up. If the hiatuses of the opening night suggested that more technical rehearsal would not go amiss, the simple scenic devices employed here looked as though nothing could be swifter to shift.

—Geoffrey Norris, *Daily Telegraph* (29 January 1996)

[In the second act] the music's pungency intensified and the whole show fell into place. Such numbers as Susan's torch song, "Is It Him or Is It Me?", Sam's hotel-room "This Is the Life," in which he rejoices in his single state but at heart is wretched, and the Divorce Ballet are superb inspirations that poignantly convey the pain of a marriage break-up.

—Michael Kennedy, *Sunday Telegraph* (28 January 1996)

Berlin Welcomes New Translation of *Johnny Johnson*

Compared with other Weill musicals (*Lady in the Dark*, *Street Scene*, *Lost in the Stars*), *Johnny Johnson* has never really taken off, so Berlin's Theater des Westens revival automatically assumes importance. It even amounts almost to a second world premiere, for Fred Berndt, who has designed as well as staged it, has resurrected virtually every bit of Weill's original score.

With Jörg Gronius, he has also created supplementary text and translated some of the originals — leaving a puzzling amount, incongruously enough, in Green's original English.

In spite of serious flaws, Berndt's production adds up to a rewarding evening. His sets



work better than his staging, providing a number of moments that ignited spontaneous applause on opening night, such as the sudden powerful metamorphosis of an army ward full of men, totally swaddled in bandages, into a military cemetery seeming to extend into infinity.

Johnny evokes such disparate literary figures as Parsifal (German legend's "guileless fool") and the do-gooder hero of Thornton Wilder's hilarious novel *Heaven's My Destination*.

The Theater des Westens, which specializes in big, usually American, musicals, has provided a large cast and a lavish production, but one suspects it has stinted on rehearsal time, especially for the music. Berndt has staged things at a self-defeatingly easygoing pace — the performance runs three hours — blunting many of the work's sharp edges, and Peter Fischer (who on the podium reportedly found himself confronting an orchestra that varied in personnel from rehearsal to rehearsal) mostly beats time rather than maintaining tension.

One suspects also that Weill found himself on uncertain ground: One hears little of his Berlin successes' acrid irony, and he had yet to assimilate the American idiom he obviously aspired to. He rarely wrote a better number than "Johnny's Song," but in this insecure transitional score it finds little company.

—Paul Moor, *International Herald Tribune* (17 January 1996)

Der Silbersee revived in Weill's city of birth, Dessau

Der Silbersee has always been considered a "problem" piece, being a play by Georg Kaiser with music by Weill, and thus requiring actors as well as singers.

The non-problems vanished in the highly accomplished Dessau production, which was given under the aegis of the drama company with a couple of guests from the opera ensemble. No seams showed: You had to look up in the theatre yearbook to find out which were actors and which were singers—which is as it should be.

The evening was enormously rewarding: brilliant, unashamedly epic acting from Gerhard Siegel (a fine tenor) as the unemployed worker Severin, and Karl Thiele as the policeman who wounds and then befriends him: no-holds-barred bourgeois villains in Regula Steiner and Konrad Rupp; Stefanie Wüst charming as Fennimore, who gets to sing the rip-roaring "Ballad of Caesar's Death." Ensemble lives! And you saw precisely why the Nazis feared Weill so much: the combination of his music and Kaiser's *faux-naïf* text is lethal—"ten times tougher than any Brecht play" in the words of the original director, Douglas Sirk.

The waltz that ends *Silbersee* leads straight to Broadway. Contrary to received opinion, there really was only one Weill.

—Rodney Milnes, *The Times* (6 March 1996)

More News

On the Road to Saint Paul

The Saint Paul Chamber Orchestra performed *Mahagonny Songspiel* at the Ordway Music Theatre, in its “Masterworks” series, on 9–10 February 1996. This program, entitled “Mahagonny,” also featured works of Ives, Milhaud, Shostakovich, and Piazzola. Judging by press reaction, conductor John Adams and vocalists Judy Kaye, Stephanie Vlahos, and the Hudson Shad male quartet all delivered impressive performances.



John Adams (photo: Deborah O’Grady)

Critic Michael Anthony wrote in the 10 February 1996 edition of the *Minneapolis Star-Tribune*: “. . . a superb performance of Kurt Weill’s *Mahagonny Songspiel*. . . . As familiar as we may be with its ‘hit’ tunes, this is a score that can draw us in and shake us up a bit. . . . Kaye and Vlahos, wonderful singers, caught just the right tone of hard-edged vulnerability, and Adams drew a rhythmically bracing performance from the orchestra.” The performance was broadcast in March via the International Public Radio network. It was also supported by a grant from the Kurt Weill Foundation for Music.

Kurt-Weill-Fest Report

The fourth annual Kurt-Weill-Fest in Dessau took place this year from 1–10 March, coinciding with Weill’s 96th birthday. This year’s program included a concert performance of *Die Dreigroschenoper* using excerpts from a connective text written by Brecht especially for such presentations; the text was acquired from the Brecht Archiv at the Akademie der Künste in Berlin. Gisela May narrated and conductor Victor Symonette led an all-American cast of singers from the

Piccolo Teatro dell’Opera of Brooklyn, NY.

The festival also featured two other stage works: *Der Silbersee* at the Anhaltisches Theater and *Down in the Valley* in the Marienkirche.



Lyonel Feininger House, home of the Kurt-Weill-Zentrum, Dessau.

Gisela May also participated with Héléne Delavault and Jocelyn B. Smith in a song evening entitled “Drei Mal Drei: Cross over Weill,” singing songs from Weill’s German, French, and American periods, respectively. Two prominent performers, Angelika Milster and Willem Breuker, also appeared in several cabaret-style evenings and performances of jazz and popular music.

Weill on the BBC

The British Broadcasting Corporation will feature Kurt Weill as “Composer of the Week” on BBC3 from 22 to 26 July.

Kleine Dreigroschenmusik Always Popular

Within the span of five days, Weill’s *Kleine Dreigroschenmusik* was performed twice in New York City. The first performance, by the Perspectives Ensemble, took place at the St. Paul’s Chapel of Columbia University on 21 February. Cori Ellison, noted commentator on music, gave a pre-concert lecture on early twentieth-century European art, followed by the Ensemble’s rendition of Milhaud’s *La creation du monde*. Soprano Faith Esham performed songs by Schoenberg, Zemlinsky, and Weill to an enthusiastic audience. The program ended with *Kleine Dreigroschenmusik*.

On 25 February, the Royal Concertgebouw Orchestra of Amsterdam, under the baton of Riccardo Chailly, concluded its three-concert series with *Kleine Dreigroschenmusik* at Carnegie Hall. The



Riccardo Chailly (photo: Robert Schlingermann)

Concertgebouw’s repertoire in New York also included works by Tchaikovsky, Sibelius, Stravinsky, Debussy, Ravel, Shostakovich, and Mussorgsky. The orchestra’s reduced forces under Chailly’s leadership presented an exciting, well-balanced ensemble in *Kleine Dreigroschenmusik*. “Cannon Song” was repeated as an encore to an enthusiastic audience.

Lotte Lenya Centenary

1998 will be the centenary year for Lotte Lenya’s birth. Last September, a preliminary committee for the centenary was convened in New York to plan performance events, exhibitions, and a vocal competition in honor of Lenya and her contribution to the dramatic and musical arts. A detailed calendar of events celebrating Lenya’s centenary will appear in a later issue of this newsletter.



Lenya in New City, ca. 1941.

Foundation News

Paul Epstein Joins Board of Trustees

Paul Epstein, a lawyer with the firm Proskauer, Rose, Goetz & Mendelssohn, is the newest member of the Board of Trustees. The Kurt Weill Foundation welcomed him at the annual meeting in December 1995. Mr. Epstein also serves on the boards of the George Balanchine Foundation, the Leonard Bernstein Center for the Arts, the Hebrew University of Jerusalem, and the Edmond de Rothschild Foundation.

Two Books Win First Kurt Weill Prize

November 3, 1995 marked the first annual Kurt Weill Prize awards ceremony, hosted by President Kim Kowalke at the offices of the Kurt Weill Foundation. About one-hundred people attended the presentation, including members of the American Musicological Society and publishers' representatives. Top prizes went to Stephen Banfield for *Sondheim's Broadway Musicals* and to Armond Fields and L. Marc Fields for *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theater*.

Nominations for the Kurt Weill Prize 1996 are now being accepted; all entries must be received by 30 April 1996. Any published scholarly work (not restricted to print media) dealing primarily with twentieth-century musical theater may be considered; please contact the Foundation for more information or for submission guidelines.

KWF Announces New Grant Category

The Kurt Weill Foundation has instituted a new grant category for professional performing groups applying for amounts greater than \$5,000. The new program is intended to encourage professional productions of large-scale works, or music or theater festivals devoted entirely or in large part to Kurt Weill. The new category became effective on January 1, 1996.

There is no deadline for receipt of applications in this category. Interested groups should request information as early as possible and be prepared to work closely with the Foundation throughout the planning stages of the project. The Grants Panel and the Board of Trustees will assess the merits of each application. Guidelines may be obtained directly from the Foundation; they are also available on the Foundation's Web site.

Kurt Weill Edition To Begin Subscription Campaign

The release this summer of the full-color facsimile of Kurt Weill's manuscript score of *Die Dreigroschenoper* will initiate the Kurt Weill Edition subscription campaign. Watch for further information in the fall issue of the Newsletter or contact your music dealer.



At the Kurt Weill Prize awards ceremony were (from left to right) J. Bradford Robinson (finalist); Charles Hamm (panel member); L. Marc Fields (prizewinner); Kim Kowalke; Julian Mates (panel members); Armond Fields; Stephen Banfield (prizewinner) (photo: William Scalia)

1996 Grants Awarded

In December 1995, the Board of Trustees of the Kurt Weill Foundation for Music, Inc. approved the grants listed below.

Research

Christian Kuhnt, Hamburg, Germany. Grant to support study of religious motifs in *The Eternal Road*.

College and University Performance

Trinity College, Hartford, CT. *Johnny Johnson*. An additional grant supported a symposium entitled "Kurt Weill: The First Few Precious Days He'd Spend With Us."

Nebraska Wesleyan University, Lincoln, NE. *Happy End*.

University of Huddersfield, Huddersfield, England. *Street Scene*.

Catholic University of America, Washington, DC. *Violin Concerto* and *Das Berliner Requiem*.

Kurt-Weill-Gesellschaft, Dessau, Germany. *Down in the Valley*.

Orchestre Futurs-Musiques and Soli-Tutti, Saint-Denis, France. *Der Lindberghflug*.

Professional Performance

London Sinfonietta. *Der Silbersee*.

Saint Paul Chamber Orchestra. *Mahagony Songspiel*.

Weill on the Web

<http://www.kwf.org>

For information:

-About Weill

-About Lenya

-Kurt Weill Foundation

-Weill-Lenya Research Center

-Kurt Weill Edition

New Publications

ARTICLES

Heister, Hanns-Werner. "Amerikanische Oper' und antinazistische Propaganda: Aspekte von Kurt Weills Produktion im US-Exil." In *Exilforschung: Ein Internationales Jahrbuch*: Band 10, 1992, Künste im Exil, ed. by Claus-Dieter Krohn, et al. Munich: Text + Kritik, 1992.

Jesse, Horst. "Die Uneinlösbarkeit des menschlichen Glücksverlangens am Beispiel *Aufstieg und Fall der Stadt Mahagonny*." *Communications* 24, no. 2 (December 1995): 69-78.

Schnitzer, Ralf. "Zum ersten Mal habe ich in Musik etwas verstanden!" *Musik und Unterricht* 28 (1994): 41-46.

BOOKS

Engle, Ron. *Maxwell Anderson on the European Stage, 1929-1992*. Monroe, NY: Library Research Assoc., 1996.

Forte, Allen. *The American Popular Ballad of the Golden Era: 1924-1950*. Princeton: Princeton University Press, 1995.

Furia, Philip. *Ira Gershwin: The Art of the Lyricist*. New York: Oxford Univ. Press, 1996.

Levitz, Tamara. *Teaching New Classicality: Ferruccio Busoni's Master Class in Composition*. Frankfurt am Main: Peter Lang, 1996. (European University Studies: Series 36, Musikwissenschaft; Bd. 152).

RECORDINGS

Barbara Song. Barbara Thompson; The Medici Quartet. Virgin Classics VC 5 45167 2. [Songs by Weill arranged for saxophone and string quartet.]

The London Viola Sound. Cala CACD 0106. [Includes Weill's "Kiddush" arranged for 48 violas.]

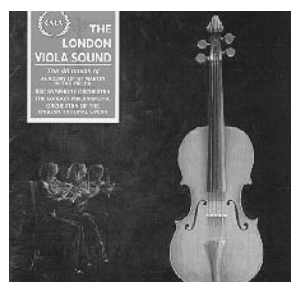
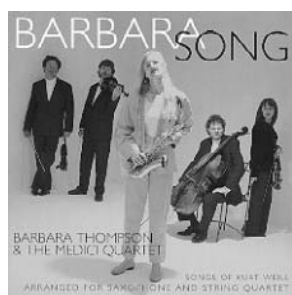
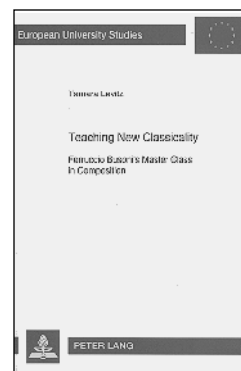
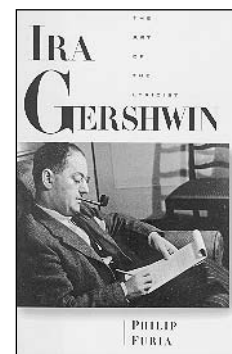
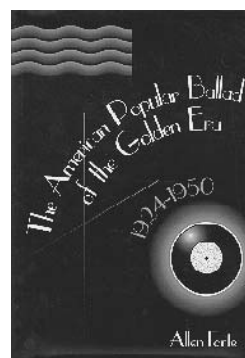
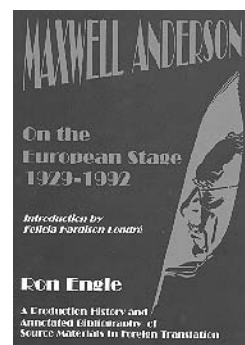
[Songs] Three songs by Kurt Weill arranged by Luciano Berio. Cathy Berberian, mezzo-soprano; Juilliard Ensemble; Luciano Berio, conductor. BMG 09026-62540-2. ["Song of Sexual Slavery," "Le grand Lustucru," and "Surabaya Johnny."]

Tetra: By Arrangement. Conifer Classics 74321-15353-2. [Seven numbers from *Die Dreigroschenoper* arranged for four guitars.]

Kurt Weill: From Berlin to Broadway. Pearl GEMM CDS 9189 [2 CDs]. [Historical recordings, 1928-1943: includes numerous early German recordings, along with original cast recordings from Knickerbocker Holiday, *Lady in the Dark*, and *One Touch of Venus*.] (2 CD's)

[Songs] American Songbook Series: Kurt Weill. Smithsonian Collection of Recordings/Sony RD 048-17 A 23954. [Twenty songs, mostly from the American period, sung by various performers including Lotte Lenya, Bing Crosby, Lena Horne, Louis Armstrong, Judy Garland, and Tony Bennett.]

One Touch of Venus. (Original cast recording) MCA 11354. [CD release of original LP recording featuring Mary Martin and Kenny Baker.]





Stuttgart's revival of the Ruth Berghaus production of *Mahagonny*. Ms. Berghaus, widow of Paul Dessau, died on 25 January 1996. (photo: Abisag Tüllmann)



Teresa Stratas (Jenny) and Gary Lakes (Jimmy) at the Met's *Mahagonny*. (photo: Winnie Klotz)



Interior of the Burgtheater, Vienna. (photo: Austrian Cultural Institute)



Theater des Westens's *Johnny Johnson* (see press clipping on p. 2a). (photo: Theater des Westens)

Calendar of Events

1995

November

2. *Der Jasager*, Villeneuve d'Ascq (France). Atelier Lyrique de Tourcoing à la Rose des Vents.
3. *Aufstieg und Fall der Stadt Mahagonny*, Chemnitz (Germany). Städtisches Theater. (In repertory until February 1996)
4. Concerto for violin and wind instruments, Amsterdam (The Netherlands). Concertgebouw, Radio Philharmonic Orchestra.
5. *Kleine Dreigroschenmusik*, Tokyo (Japan). New Japan Philharmonic Orchestra.
9. Symphony No. 2, Gotha (Germany). Landessinfonieorchester Thüringen.
- 9-19. *The Threepenny Opera* (Feingold translation), Salt Lake City, Utah. Pioneer Theatre.
14. *Kleine Dreigroschenmusik*, Basel (Switzerland). Kirche St. Peter, Akademisches Kammerorchester Zürich.
15. *Aufstieg und Fall der Stadt Mahagonny*, Stuttgart (Germany). Staatstheater. (Revival; in repertory 1995-96)
17. Concerto for violin and wind instruments, Lincoln (England). The Lawn, East of England Orchestra.
18. *Kleine Dreigroschenmusik*, Paris (France). Radio France, Orchestre Philharmonique de Radio France.
23. *Das Berliner Requiem*; *Kleine Dreigroschenmusik*, Linz (Austria). Bruckner-Haus, Bruckner-Saal, Österreichische Kammerorchester.
- 24-26. *The Threepenny Opera*, Singapore. United World College of Singapore.
25. *Rise and Fall of the City of Mahagonny*, New York. Metropolitan Opera. (In repertory until 9 December 1995)

December

1. *Aufstieg und Fall der Stadt Mahagonny*, Duisburg (Germany). Deutsche Oper am Rhein. (In repertory 1995-1996)
11. *Die sieben Todsünden*, Haarlem (The Netherlands). Sweelinck Orkest der Universiteit Amsterdam. (Repeat performance in Amsterdam, 14 December).
- 12-20. *Street Scene*, Torino (Italy). Teatro Regio Torino.
14. *Die sieben Todsünden*, Vienna (Austria). Wiener Akademische Philharmonie.
15. *Der Jasager*, Stuttgart (Germany). Kammertheater, Hochschule für Musik und darstellende Kunst Stuttgart.
17. *Das Berliner Requiem*, Utrecht (The Netherlands). Utrechts Blazers Ensemble.
22. *Aufstieg und Fall der Stadt Mahagonny*, Cottbus (Germany). Staatstheater Cottbus. (In repertory until February 1996)
23. *Die Dreigroschenoper*, Frankfurt am Main (Germany). Schauspiel, Ensemble Modern. (In repertory).

1996

January

11. *Der neue Orpheus*, Mönchengladbach (Germany). Opernhaus. (also 4 April and 30 May)
14. *Die Dreigroschenoper*, Vienna (Austria). Burgtheater. (In repertory 1996)
14. *Johnny Johnson*, Berlin (Germany). Theater des Westens. (Until 25 February).
17. Concerto for violin and wind instruments, Jena (Germany). Volkshaus, Jenaer Philharmonie.
18. Symphony No. 2, Prague (Czech Republic). Prague Chamber Philharmonic.

February

1. Concerto for violin and wind instruments, *Kleine Dreigroschenmusik*, Davos (Switzerland). Blärsolisten Aargau.
2. *Die Dreigroschenoper*, Barcelona (Spain). Grupo de Teatre d'amis de les Arts.
5. *Kleine Dreigroschenmusik*, Vienna (Austria). Ensemble Kontrapunkte, Brahm-Saal im Musikverein.
8. Concerto for violin and wind instruments, Essen (Germany). Philharmonie Essen.
- 9-10. *Mahagonny Songspiel*, St. Paul, Minnesota. Saint Paul Chamber Orchestra.
14. *Der Zar läßt sich photographieren*, Vienna (Austria). Kammeroper. (In repertory, February).
16. *Kleine Dreigroschenmusik*, Las Palmas de Gran Canaria (Spain). Orquesta Filarmonica de Gran Canaria, Teatro Perez Galdos.
- 16-17. *Der Jasager* (Potts translation), Westerville, Ohio. Otterbein College.
18. *Das Berliner Requiem*, Memphis, Tennessee. Rhodes College.
21. Concerto for violin and wind instruments, Göttingen (Germany). Göttingen Symphonieorchester.
21. *Kleine Dreigroschenmusik*, New York. Perspectives Ensemble, Columbia University.
- 21, 23. *Das Berliner Requiem*, Concerto for violin and wind instruments, Washington, District of Columbia. Catholic University of America.
24. *Die Dreigroschenoper*, Stuttgart (Germany). Staatstheater, Kleines Haus - Schauspiel. (In repertory 1996).
24. *Lady in the Dark*, Tokyo (Japan). (Touring Hiroshima, Osaka, etc. until 16 April)
25. *Kleine Dreigroschenmusik*, New York, Carnegie Hall. Royal Concertgebouw Orchestra.
26. *Kleine Dreigroschenmusik*, Montgomery, Alabama. Montgomery Symphony Orchestra.

March

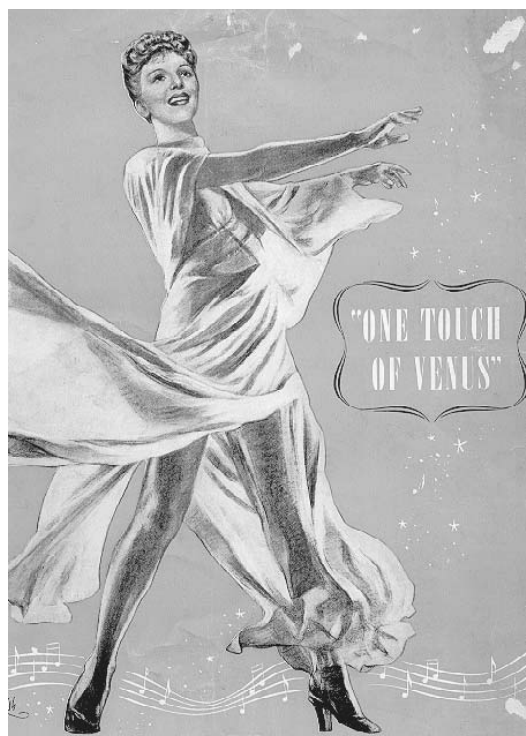
- 1-10. *Happy End*, Lincoln, Nebraska. Nebraska Wesleyan University.
2. **Kurt Weill's 96th Birthday**
2. *Der Silbersee*, Dessau (Germany). Anhaltisches Theater Dessau, Kurt-Weill-Fest.
3. *Die Dreigroschenoper* (concert performance), Dessau (Germany). Piccolo Teatro dell'Opera.
- 6-16. *Aufstieg und Fall der Stadt Mahagonny*, Cambridge, Massachusetts. Lowell House Opera.
7. *Mahagonny Songspiel*, Milano (Italy). Piccolo Teatro di Milano.
7. *Der Silbersee*, Leipzig (Germany). Opernhaus.
- 12-14. *Street Scene*, Huddersfield (England). Huddersfield University Opera Group.
14. *Die Dreigroschenoper*, Bremen (Germany). Bremer Theater am Goetheplatz. (In repertory)
14. *Happy End*, Guildford (England). Guildford School of Acting.
15. *Der neue Orpheus*, Munich (Germany). Orchester des R. Strauss-Konservatoriums.
- 15-16. *Johnny Johnson*, Hartford, Connecticut. Trinity College.
16. *Mahagonny Songspiel* (Feingold translation), Hartford, Connecticut. Trinity College.
16. *Aufstieg und Fall der Stadt Mahagonny*, Krefeld (Germany). Opernhaus, Stadthalle Rheydt. (In repertory)
16. *Frauentanz*, Aarau (Switzerland). Didaktikum Blumenhalde.
16. Symphony No. 2, Jerusalem (Israel). Israel Sinfonietta, Beer Sheva. (Repeat performance on 23 March in Tel Aviv; Live broadcast from Jerusalem on 31 March)



Poster design, Vienna Kammeroper.



Judy Kaye (Above) and Stephanie Vlahos (Below) performed with the Saint Paul Chamber Orchestra in *Mahagonny Songspiel*.



Cover, Souvenir Program from the original Broadway production (1943).

- 28-30. *One Touch of Venus*, New York. City Center "Encores" Series.
30. *Die sieben Todsünden*, Braunschweig (Germany). Theater Braunschweig. (In repertoire)
31. *Das Berliner Requiem*, Geneva (Switzerland). Orchestre de Chambre de Genève, Victoria Hall.

April

4. *Der Lindberghflug*, Paris (France). Université Paris X-Nanterre, Ensemble Instrumental Futurs-Musiques. (Repeat performance in Barcelona, Spain, 12 April)
8. *Kleine Dreigroschenmusik*, Koblenz (Germany). Görreshaus, Staatsorchester Rheinische Philharmonie.
21. *Der Zar lässt sich photographieren*, London (England). Guildhall School of Music.

May

2. *Die sieben Todsünden*, and selected songs, Melbourne (Australia). Melbourne Symphony Orchestra.
- 5-6. "The Songs of Kurt Weill," New York. Lyrics and Lyricists Series, 92nd Street Y.
7. *Frauentanz*, Basel (Switzerland). (Special concert in honor of Paul Sacher's birthday).
10. *Der Protagonist*, New York. American Symphony Orchestra.
- 10.-15 June) *Aufstieg und Fall der Stadt Mahagonny*. Koor van de Nationale Reisopera, Orkest van het Oosten. (On tour, The Netherlands).
12. Concerto for violin and wind instruments, Zagreb (Croatia). Konzerthalle Vatroslav Lisinski, Bläser-Symphonie-Orchester der Kroatischen Armee.
14. *Die Dreigroschenoper*, Tokyo (Japan). Theatre Sunmall.
18. *Die Dreigroschenoper*, Bielefeld (Germany).
20. *Kleine Dreigroschenmusik*, Hannover (Germany). Niedersächsische Staatstheater, Opernhaus.
25. *Das Berliner Requiem*, *Der neue Orpheus*, Cologne (Germany). Rheinisches Musikfest, Kölner Radio-Orchester.
26. Cello Sonata, Washington, D.C. United States Holocaust Memorial Museum.

June

12. Selected Songs, Amsterdam (The Netherlands). Holland Festival.
16. *Der neue Orpheus*, Koblenz (Germany). Görreshaus, Staatsorchester Rheinische Philharmonie.
29. *Aufstieg und Fall der Stadt Mahagonny*, Osnabrück (Germany). Kuppeltheater.

July

21. *Der Silbersee*, London (England). BBC Promenade Concert, London Sinfonietta.

September

- 7-8. *Kleine Dreigroschenmusik*, Zürich (Switzerland). Avant Art Ensemble.

October

18. Lotte Lenya's 98th birthday

November

1. *Happy End*, Dordrecht (The Netherlands). Amateurverein Interamicos.

1998 Lenya Centenary

2000 Weill Centenary

Popular Classic

Weill's name appears in the new Rock and Roll Hall of Fame in Cleveland, which opened in late 1995. The composer is identified as an influence on The Doors (lead singer Jim Morrison), whose "Alabama Song" was one of the most popular hits of the 1960s. In a recent issue of *Show Music*, Howard Sherman wrote: "Unlike Bobby Darin, who jazzed up 'Mack the Knife' in a style that can best be called proto-lounge, Morrison played ['Alabama Song'] straight, retaining an authentic martial cadence rather than 'rocking out' with Weill's melody."

Weill Exhibition in Louveciennes

Louveciennes, the Paris suburb where Weill lived after fleeing Germany, recently mounted an exhibition devoted to the works he composed there. "Rencontre avec le musicien Kurt Weill: Louveciennois des 1933 a 1935" ran during the month of February at the town's Marie-Salle Renoir and used many of the photos provided by the Weill-Lenya Research Center that were displayed at the Opéra Bastille during its production of *Mahagonny*.



Markus Stenz, who will conduct *Der Silbersee* at the BBC Proms (photo: Katie Vandyck)

Die Dreigroschenoper: Most Performed Play in Germany.

More people in Germany are attending performances of *Die Dreigroschenoper* than any other play, according to *Focus* magazine (Issue 46, 1995), which quoted the figure of 660,232 patrons for the years 1990-1994.