

topical Weill

Volume 15

Number 1

Spring 1997

A supplement to the Kurt Weill Newsletter

The Royal National Theatre Ushers in *Lady in the Dark*

Opening Scenes Then and Now . . .



Gertrude Lawrence as Liza in 1941 (with Richard Hale).



Maria Friedman as Liza in 1997 (with Hugh Ross).

Photos: Van Dam (left), Catherine Ashmore (right).

NEWS & events

The production by Francesca Zambello is stylish, restrained, cerebral. Weill's music is plangent and sinuous, a remarkable synthesis of Weimar jazz and pre-Sondheim querulousness. Maria Friedman, surely confirmed now as our supreme musical actress, negotiates her backward spiral with exuberant grace and wit, swirling in mists and ballgowns, defiantly zipping on the Schiaparelli frock when she takes off with a movie star hunk (the Victor Mature role is occupied by a suitably anaemic grinner, Steven Edward Moore) and even stepping daintily across a tightrope, in Stoppardian vein, to prove she is a "proponent of mental acrobatics." The famous "Saga of Jenny," Liza's bump-and-grind hymn to vacillation, is delivered with enchanting airiness.

— Michael Coveney, "A musical about a shrink? It works for me," *The Observer* (16 March 1997)

The show is original and appealing and, as heroines go, so is Maria Friedman. Her Liza Elliott stalks into her shrink's eyrie radiating nervy, brittle assurance, then spins rapturously off into the first of the dream-sequences that interrupt the more realistic proceedings. Our own Tina Brown would have to be promoted from the chair of the *New Yorker* to the throne of England to match a fantasy like that.

— Benedict Nightingale, "Freudian drama that does not shrink from emotion," *The Times* (12 March 1997)

Adrianne Lobel has designed a conceptual setting of sail-like triangles which introduces a number of staging constraints. Even with Quinny Sacks's low-adrenalin choreography, the chorus never look very securely in step. Lobel's white gauze sails bounce Rick Fisher's lighting all over the Lyttelton stage, making it tough for actors to hold the focus.

— Robert Butler, "A lady who is not dark enough," *Independent on Sunday* (16 March 1997)

It comes as a delightful shock to discover what a convincing musical play — complete with song and dance — Moss Hart, Ira Gershwin and Kurt Weill made almost 60 years ago out of Freudian psychotherapy, dreams and a suitable case for treatment. Francesca Zambello's buoyant new production does not have to involve itself with any theatrical salvage work: *Lady in the Dark* has lost none of its satirical sharpness at the expense of a New York high fashion magazine. "My Ship" and much of the haunting music goes with a real period lilt. It swoons and smooches, yearns and saunters.

Designer Adrianne Lobel stages the rather lurid dream sequences in the midst of an abstract wonderland of purple and blue mobile cubes. *Allure's* offices are full of Charlotte Cornwell in stinging form as Liza's butch, old sidekick and James Dreyfus as an obviously gay photographer. This duo help convey the hectic Bohemian atmosphere in which Liza works and revels. Adrian Dunbar as her helpmate and Steven Edward Moore as a wan Hollywood film star keep the small sex appeal they muster firmly under wraps.

— Nicholas de Jongh, "Swooning and smooching with a dream of a play," *Evening Standard* (12 March 1997)

Cast

Liza Elliott	Maria Friedman
Maggie Grant	Charlotte Cornwell
Alison Du Bois	Summer Rognlie
Russell Paxton	James Dreyfus
Charley Johnson	Adrian Dunbar
Randy Curtis	Steven Edward Moore
Kendall Nesbitt	Paul Shelley

Production Team

Director	Francesca Zambello
Settings	Adrianne Lobel
Costumes	Nicky Gillibrand
Lighting	Rick Fisher
Music Director	Mark W. Dorrell
Choreographer	Quinny Sacks

Kleine Dreigroschenmusik a popular repertory piece

According to publisher's statistics, Weill's *Kleine Dreigroschenmusik* (1929), a piece arranged by the composer from the music of *Die Dreigroschenoper* (1928), is the most widely performed of Weill's works worldwide. *Kleine Dreigroschenmusik* features a unique ensemble of eighteen players (winds, percussion, banjo, guitar, accordion, and piano). Two major American orchestras will perform *Kleine Dreigroschenmusik* in their May concerts; on 9-11 May the Los Angeles Philharmonic, under the baton of John Adams, will combine it with Ives's *Country Band March*, *Central Park in the Dark*, *Ragtime No. 4*, Piazzola/Adams's *Two Tangos for Violin and Orchestra*, and Adams's *Violin Concerto*. A completely different program will be performed by the Cleveland Orchestra on 8-10 and 13 May. Christoph von Dohnányi will conduct *Kleine Dreigroschenmusik* along with Mendelssohn's *Violin Concerto* and Sibelius's *Fifth Symphony*.

Peter Sellars stages Weill in France and Germany



Sellars's 1989 BAM production of *Mahagony Songspiel*. Photo: Peter Krupenye.

Mahagony Songspiel will be presented at the Bobigny Music Festival between 31 May and 7 June. More performances follow on 11, 13, and 14 June at the Oper Frankfurt. Directed by Peter Sellars and conducted by Craig Smith, the cast includes Sanford Sylvan, James Madalna, Frank Kelley, and Mary Westbrook-Geha, accompanied by the Emmanuel Music Ensemble. This production debuted at the Brooklyn Academy of Music in 1989. Composed by Weill in 1927 for the Baden-Baden Festival (with Lenya playing a leading role), the *Songspiel* is the precursor of *Aufstieg und Fall der Stadt Mahagony*. A chamber piece for six singers and eleven instrumentalists, it was also the first fruit of the collaboration between Weill and Bertolt Brecht.



Klangforum Wien. Photo: Thomas Reinagl.

92nd Street Y hosts Klangforum Wien

Renowned Weill interpreter HK Gruber and the leading Austrian new music ensemble performed Weill during the first half of its concert at the 92nd Street Y in New York City on 23 February. Klangforum Wien, founded in 1985, has performed Weill under Gruber's direction in Austria, France, and Germany. This ensemble, the Austrian counterpart of the Ensemble Modern (Frankfurt, Germany) and the London Sinfonietta, was making its first American appearance in February. A group that specializes in twentieth-century repertoire, it commissions new works and acquaints listeners with a wide range of twentieth-century music. The day after taking part in a festival devoted to the music of Giacinto Scelsi, Klangforum Wien performed *Kleine Dreigroschenmusik*, *Suite panaméenne*, and selected Weill songs (with Gruber as *chansonnier*) along with Gruber's own composition, *Frankenstein!!*

Mahagony Songspiel and *The Seven Deadly Sins* at the BBC Proms on 2 August

After the resounding success of the concert version of *Der Silbersee* at the Proms in July 1996, Proms director Nicholas Kenyon has scheduled another Weill concert for the upcoming season, performed by the Mecklenburg Opera and Ensemble 21.

Players Club presents *Lost in the Stars*

The Players Club, whose members come from New York's professional theatrical community, presented a successful staged concert reading of *Lost in the Stars* last December. A reprise performance took place at Baruch College, City University of New York, in February as part of the celebration of Black History Month. Directed by Elizabeth Moxley Falk and assisted by musical director Timothy Lindberg, this staged concert reading showcased many young talents, among them Phillip Christian in an outstanding performance of the role of Absalom Kumalo.

New York City Opera revives *The Seven Deadly Sins*

New York City Opera has often swung wildly from triumph to misery, but never with such a sickening lurch as it did on Saturday. *The Seven Deadly Sins* and *Carmina Burana* make an odd coupling anyway. But City Opera has hobbled an attractive new staging of the first work with a production of the second that drags and clanks so badly as to pull the whole evening down into the mire.

The Seven Deadly Sins was a high-voltage production with a comic-strip look: Director Anne Bogart kept everyone constantly in motion, and costume designer James Schuette saturated the eye with Dick Tracy yellows, greens and magentas. Flanigan, who could sing with a snarl when needed, looked surprisingly nimble amid a stageful of dancers, and often carried the show. (Literally, in one case: How many opera singers can march onstage with their co-star slung over one shoulder?)

— Justin Davidson, “City Opera Slides from Triumph to Misery,” *Newsday* (17 March 1997)

The Seven Deadly Sins — cheerfully sung, boisterously danced and loudly dressed — was a most agreeable entertainment, but it does have a hard time filling up a whole opera house and half of an evening out. Anne Bogart directs busily; James Schuette and Wade Laboissonniere provide the vivid clothes.

By 1933, Weill had long abandoned his angry atonality and, through stage pieces like *Mahagonny* and *Threepenny Opera*, invented a popular music all his own. The melodic lines are long and sinuously comfortable; the harmony is simple, though not as simple as it outwardly appears. *The Seven Deadly Sins* refines even further that stirring Weillian device, part ballad, part anthem, part march, part sarcasm, part fervent sentiment.

— Bernard Holland, “Dancing Delinquents and Deadly Sins,” *New York Times* (18 March 1997)



Ellen Lauren (standing) as Anna II and Lauren Flanigan as Anna I. Photo: Carol Rosegg.

Anna I	Lauren Flanigan
Anna II	Ellen Lauren
Tenor I	Matthew Chellis
Tenor II	Joel Sorensen
Baritone	James Bobick
Bass	Don Yule

Dancers from the Saratoga International Theater Institute

Conductor	Derrick Inouye
Director	Anne Bogart
Set Designer	John Conklin
Costume Designer	James Schuette
Lighting Designer	Mimi Jordan Sherin

On Sunday, 16 March, the New York City Opera and the Guggenheim Museum’s “Works and Process” series organized a symposium entitled “The Politics of Music: Orff, Weill, and Brecht” at the Peter B. Lewis Theater in the Sackler Center for Arts Education. A full house of 300 attended a screening of *O Fortuna! The Mystery of Carl Orff* (directed by Tony Palmer), followed by thought-provoking discussion of music, politics, twentieth-century history, the relation between an artwork and its creator, and the socio-cultural context of musical performance and reception. A panel comprised of Michael Kater (York University), Kim Kowalke (University of Rochester), John Rockwell (Lincoln Center Festival), Richard Taruskin (University of California, Berkeley), and directors Anne Bogart and Donald Byrd, was moderated by Walter Hinderer (Princeton University). Together the speakers provided many insights for the audience, which responded enthusiastically when the floor was opened for questions. Produced by Mary Sharp Cronson, the symposium was funded in part by a grant from the Kurt Weill Foundation.

More concert performances of *The Seven Deadly Sins*

Apart from the BBC Proms performance scheduled for 2 August, *Die sieben Todsünden* (in original German) will be heard in San Francisco and in three cities in Italy in the coming months. Bruno Bartoletti will conduct the work, with soprano Patricia Risley, in Florence, Lucca, and Arezzo in early April.

On 18 and 20 June, Teresa Stratas will join the San Francisco Symphony Orchestra and conductor Michael Tilson Thomas in a concert at the Davies Symphony Hall. Ms. Stratas has recorded *Die*

sieben Todsünden on video for La Sept/Opéra de Lyon; a CD release will follow later this year on the Erato label.

Anja Silja, who performed the role of Anna I last year at Brussels’s Théâtre Royale de la Monnaie, will perform in concert at the Stuttgart Staatstheater in November, under the baton of Lothar Zagrosek.

All three sopranos will sing the original version of *Die sieben Todsünden*, rather than the arrangement for lower voice that was made for Lenya in 1956 by Wilhelm Brückner-Rüggeberg.

From Video to Audio: *September Songs*

The soundtrack of Larry Weinstein's award-winning video production of *September Songs* (1994) will be released as a CD in August 1997. The film took five Gemini awards in 1997, including "Best Music Variety Program" and "Best Direction in a Performing Arts Program," adding to the long list of honors since its release. *September Songs* is currently distributed by Bullfrog Films in the U.S.

Consisting mostly of Weill standards, the recording will feature performances by Teresa Stratas ("Youkali," "Surabaya Johnny"), Betty Carter ("Lonely House"), Lou Reed ("September Song"), Elvis Costello ("Lost in the Stars"), Nick Cave ("Mack the Knife"), William S. Burroughs ("What Keeps Mankind Alive"), among others. The CD will be distributed by Sony.



Lady in the Dark returns

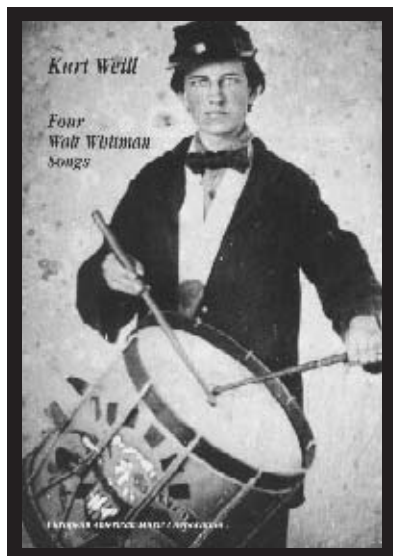
First released in 1963, and now long out of print, the most complete recording of the music from *Lady in the Dark* (music by Kurt Weill, lyrics by Ira Gershwin, book by Moss Hart) will appear as a CD on the Sony label. The show contains some of Weill's best-known American songs, including "Tschaikowsky," "The Saga of Jenny," and "My Ship," performed by Risé Stevens in the lead role of Liza Elliott, with Adolph Green as Russell Paxton and John Reardon as Randy Curtis. The score was conducted by Lehman Engel.

One of Weill's most revolutionary Broadway shows, *Lady* has suffered from relative neglect through the years. However, the production at the National Theatre in London and the re-release of this recording may indicate a resurgence of interest. As a bonus, the CD will include six songs from *Lady* as recorded by Danny Kaye (who created the role of Russell Paxton) in 1941, including his very first recorded rendition of "Tchaikowsky." The scheduled release date is 20 May 1997.

Berlin Philharmonic records Weill

In February 1997 the Berlin Philharmonic recorded three of Weill's orchestral works under the baton of Mariss Jansons. EMI will release the CD containing Symphony No. 2, Violin Concerto (Frank Peter Zimmermann, soloist), and the Suite based on *Aufstieg und Fall der Stadt Mahagonny* arranged by Wilhelm Brückner-Rüggeberg. The Suite and the Concerto for violin and wind instruments were recorded live in concert at Philharmonic Hall in Berlin; the Symphony was recorded in the same hall during the same week, but under studio conditions.

This CD marks the first recording of the *Mahagonny* Suite and the first recording of Weill's music by the Berlin Philharmonic. EMI expects to release the disc in Europe in October 1997 and a few months later in the U.S.



Weill on Dutch Radio

Currently, the Dutch National Radio is presenting a monumental series devoted to the life and work of Kurt Weill, comprising twelve programs of four hours each; they will be broadcast Monday nights until May 26 on Radio 4 from 8:00 P.M. until midnight. Almost all of Weill's performable works will be heard.

The series was conceived and realized by Carrie de Swaan and Willem Breuker. It features music and interviews, including a number of newly recorded works. For the first time, a selection from Weill's score to *Davy Crockett* (from an incomplete collaboration with H.R. Hays in 1938), the chorus "Ich weiss wofür" (1914), and the *K'duscha* by Albert Weill (Kurt's father) will be performed. In addition, the series includes new performances of *Der Protagonist*, three movements from the Suite in E for orchestra (1918), the songs from *Marie galante*, Four Choruses from *The Eternal Road*, and *Öl-Musik* (a suite devised by David Drew from Weill's music for the play *Konjunktur*).

New edition of *Four Walt Whitman Songs* published by EAMC Thomas Hampson records Whitman Song

European American Music Corporation recently published a "newly ordered and annotated" edition of the *Four Walt Whitman Songs*. Designed by Corey Field, the edition features an introductory essay by Kim H. Kowalke, who writes, "The four songs comprise a compelling mini-drama, inflected with vernacular Americanisms but resonating with Schumann, Puccini, and Mahler—a mediation, if not a resolution, of conflicts on several fronts between the Old World and the New." The revised publication order is based upon the one approved by Weill for the 1947 recording by William Horne.

Thomas Hampson sings "Dirge for Two Veterans" on his recent recording of Whitman settings released on Angel/EMI CDC 55 028. Craig Rutenberg is the pianist.

Upcoming Events

Calendar

April

- 4-26** *The Seven Deadly Sins* (Auden/Kallman translation). New York. New York City Opera.
5 *Die sieben Todsünden*. Lucca, Italy. Teatro del Giglio-Lucca.
6 *Die Dreigroschenoper*. Schleswig, Germany. Schleswig-Holstein Landestheater.
6 *Die sieben Todsünden*. Arezzo, Italy. Teatro Petrarca.
7 *Die sieben Todsünden*. Firenze, Italy. Teatro della Compagnia.
13-27 *Happy End*. Hamburg, Germany. Hamburger Kammerspiele.
14 Pantomime from *Der Protagonist*. Vienna, Austria. Ensemble Kontrapunkte.
15 *Kleine Dreigroschenmusik*. Wallingford, Connecticut. Wallingford Symphony Orchestra.
17 Concerto for violin and wind instruments. St. Pölten, Austria. Militärmusik Niederösterreich.
18-19 *Die Dreigroschenoper*. Rödning, Denmark.
19 Concerto for violin and wind instruments. London, England. Covent Garden Chamber Orch.
24 (-29 May) *Die Dreigroschenoper*. Helsinki, Finland. Finnish National Theater.
24 *Kleine Dreigroschenmusik*. Oslo, Norway.

IN REPERTORY 1997-98

AUFSTIEG UND FALL DER STADT MAHAGONNY

- AUSTRIA
Vienna (Neue Oper Wien)
FRANCE
Lille (Opéra de Lille); Paris (Opéra Bastille)
SWITZERLAND
Lausanne (Opéra de Lausanne)

DIE BURGSCHAFT

- GERMANY
Bielefeld (Theater der Stadt Bielefeld)

STREET SCENE

- GERMANY
Gera (Bühnen der Stadt Gera)

DIE DREIGROSCHENOPER

- SWEDEN
Göteborg (Stadsteater)
GERMANY
Berlin (Deutsches Theater)
Mecklenburg (Mecklenburg Staatstheater Schwerin)
UNITED STATES
Milwaukee, Wisconsin (Skylight Opera Theatre)

SUMMER REPERTORY 1998

AUFSTIEG UND FALL DER STADT MAHAGONNY

- AUSTRIA
Salzburg Festival

IN REPERTORY 1998-99

AUFSTIEG UND FALL DER STADT MAHAGONNY

- FRANCE
Lausanne (Opéra de Lausanne)
Nantes (Opéra de Nantes)
GERMANY
Würzburg (Stadttheater Würzburg)
UNITED STATES
Chicago, Illinois (Lyric Opera of Chicago)

- 27** *Die Dreigroschenoper*. Riga, Latvia. Latvijas Dailes Teatris.
27 (-10 May) *Der Zar lässt sich fotografieren*. Hamburg, Germany. Staatsoper Studio-Hamburg.

May

- 2-7** *Happy End* (Feingold translation). New Haven, Connecticut. Yale School of Drama.
5 *Suite panaméenne, Bastille-Musik, Berlin im Licht, Klops Lied, Öl-Musik*. Vienna, Austria. Ensemble Kontrapunkte.
8-13 *Kleine Dreigroschenmusik*. Cleveland, Ohio. Cleveland Orchestra.
9-11 *Kleine Dreigroschenmusik*. Los Angeles, California. Los Angeles Philharmonic.
10-11 Symphony No. 2. Solothurn and Grenchen, Switzerland. Jugendsinfonieorchester Solothurn.
12 *Happy End*. Sofia, Bulgaria. RSO Sofia.
14 Concerto for violin and wind instruments. Nijmegen, Netherlands. Het Gelders Orkest.
15 *Die sieben Todsünden*. Paris, France, Orchestre Philharmonique de Radio France.
15 Songs from *Die Dreigroschenoper*. Frankfurt am Main, Germany. Funkhaus.
23 *Die sieben Todsünden*. Rijeka, Croatia. Croatian National Theater "Ivan Zajc."
31 (-1 June) Concerto for violin and wind instruments. New York. New York Chamber Symphony.
31 (-1 June) Suite from *Die Dreigroschenoper*. New York, New York. New York Chamber Symphony.
31 (-7 June) *Mahagonny Songspiel*. Bobigny, France. Emmanuel Music Ensemble.

June

- 5** *Der Lindberghflug*. Nanterre, France, Orchester Futurs-Musiques. Université de Paris.
5 *Die sieben Todsünden*. Vienna, Austria. Radio Symphony Orchestra Vienna.
5-11 *Der Zar lässt sich fotografieren*. London, England. Guildhall School of Music.
11-14 *Mahagonny Songspiel*. Oper Frankfurt, Frankfurt. Emmanuel Music Ensemble.
18-20 *Die sieben Todsünden*. San Francisco, California. San Francisco Symphony.
21 Scenes from *Street Scene*, Scenes from *Lost in the Stars*. Bochum, Germany. Bochum Symphony.

July

- 7** Songs from *Happy End*. Schladming, Austria. Stadtorchester Friedrichshafen.
28 *Kleine Dreigroschenmusik*. Regensburg, Germany. Symphonisches Blasorchester Regensburg.

August

- 1-6** *Happy End* (Feingold translation). North Hollywood, California. Group Repertory Theatre.
16-24 *One Touch of Venus*. Evanston, Illinois. Light Opera Works.

September

- 9** *Der Jasager*. Brest, France. Ensemble Sillage.
10 Concerto for violin and wind instruments. Tasmania, Australia. Australian Broadcasting Corp.
13 *Die sieben Todsünden*. Göteborg, Sweden.
18-20 *Kleine Dreigroschenmusik*. Milwaukee, Wisconsin. Milwaukee Symphony Orchestra.

Stuttgart State Theater fixes date for Weill centenary production: 21 May 2000

One of the most celebrated productions of Weill's *Aufstieg und Fall der Stadt Mahagonny*, directed by Ruth Berghaus in 1992, will be revived by the Stuttgart State Theater in 2000. The company plans to take the production to Israel in the fall of 2000. Other works by Weill will also be included in Stuttgart's repertoire for the millennium.

October

- 7** *Mahagonny Songspiel, Happy End*. Antwerp, Belgium. Transparant. (15 subsequent performances, including tour of Belgium and Holland)

November

- 11** *Der Silbersee*. Freiburg, Germany. Philharmonisches Orchester der Stadt Freiburg.
16-17 *Die sieben Todsünden*. Stuttgarter Staatsoper.
28-29 *Der Jasager*. Hamburg, Germany. Alte Turnhalle.



James Dreyfus as the Ringmaster (Circus Dream), in the Royal National Theatre production of *Lady in the Dark*. Photo: Catherine Ashmore.

Lady in the Dark remains in repertory at the Lyttelton Theatre, Royal National Theatre, until July 1997.

1997 Grants Awarded

The Board of Trustees of the Kurt Weill Foundation for Music, Inc. approved the grants listed below for the funding period January–December 1997:

Research

Tobias Faßhauer, Berlin, Germany.

Travel to the United States for research on Weill's song style.

Elmar Juchem, Göttingen, Germany. Dissertation fellowship to complete research on the collaboration of Weill and Maxwell Anderson.

Michael von der Linn, New York, NY. Summer research fellowship to complete Weill chapter in doctoral dissertation.

Harvard University. Publication assistance for the upcoming collection of essays, *Driven into Paradise: The Musical Migration from Nazi Germany to the United States*.

bruce mcclung, Cincinnati, OH. Research for two upcoming publications, *Kurt Weill's Lady in the Dark*, and *Kurt Weill: A Guide to Research*.

New York City Opera. Symposium entitled "The Politics of Music: Orff, Weill, and Brecht" (16 March 1997).

College, University and Amateur Performance

City College of San Francisco. *Street Scene*

Hochschule für Musik und Theater Hamburg. *Happy End*

Covent Garden Chamber Orchestra. Concerto for violin and wind instruments

Professional Performance

Light Opera Works, Illinois. *One Touch of Venus*

Changes in Foundation Grant Guidelines (1998)

The Board of Trustees of the Kurt Weill Foundation has approved significant changes in eligibility requirements for the Foundation's grant program, in anticipation of the many commemorative activities that will take place to honor Lenya's and Weill's centenaries (1998 and 2000 respectively). While the grant guidelines in the categories of research, publication assistance, and dissertation fellowships remain the same, major changes in eligibility are in effect in the College/University performance and production grants.

The maximum award for College/University productions of Weill works has now been raised to \$5,000. All of Weill's European and American stage works are eligible for funding, including *The Threepenny Opera*, provided that Weill's original orchestrations are used. The Board also extends eligibility in this category to high school productions of Weill's stage works.

The special professional performance grant (over \$5,000), for which there is no application deadline, has been in effect for more than a year. The board reiterates its commitment to supporting large-scale projects (workshops, festivals, performances including symposia) that feature the work of Kurt Weill. Exhibitions that deal with cultural and historical issues having to do with Weill are also eligible.

For further information and an application package, please contact the Kurt Weill Foundation or see the Foundation's website at <http://www.kwf.org>.

Dessau's Kurt-Weill-Fest 1997

The fifth annual Kurt-Weill-Fest took place in Dessau, Germany, between 27 February and 9 March. For the first time, the president of the Kurt Weill Foundation, Kim H. Kowalke, attended some of the performances and met with the organizers, including the president of Dessau's Kurt-Weill-Gesellschaft, Dr. Wolfgang Laczny, and Mayor Hans-Georg Otto. Government and civic officials held roundtable discussions with Foundation trustee Guy Stern and Kowalke to discuss the future of the festival, strategies for greater involvement by the Anhaltisches Theater, higher artistic standards, and multi-year planning and funding.

This year's Festival featured a variety of productions performed by a wide range of amateur and professional musicians. Weill's *Mahagonny Songspiel* appeared with four twentieth-century music theater pieces, including one by Schnittke, and the Anhaltisches Theater presented a revival of *Der Silbersee*. The Festival also scheduled a production of Gershwin's *Lady be Good*,

and a new revue entitled "American Dreams," conducted by Victor Symonette. A rousing tribute to Gershwin, Bernstein, and Weill, "American Dreams" demonstrated the appeal of American musical theater for German audiences.

Kowalke has solicited a proposal from Dessau officials, for consideration by the Board of Trustees of the Kurt Weill



Foundation, to engage an artistic director to lead the annual festival. "Any viable Festival in Dessau, if it is to have more than local interest and appeal, must present performances of the highest artistic standards. The local support and enthusiasm is palpable, and now the Festival must aspire to a new level of musical quality," Kowalke told the Dessau representatives.

Around the World

Salzburg Festival organizes a benefit in New York

World-renowned soprano Catherine Malfitano, with Pulitzer-Prize winning composer William Bolcom at the piano, performs a program of Weill songs at the Guggenheim Museum on 24 April. "Salzburg Festival in New York" is presented by the Guggenheim Museum in partnership with Hugo Boss. The gala performance comprises a wide range of Weill songs with Brecht lyrics, including celebrated numbers from *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny*, and *Happy End*. Malfitano's recital also serves as a preview of her widely anticipated appearance as Jenny in the 1998 Salzburg Festival production of *Aufstieg und Fall der Stadt Mahagonny*, a role she will repeat in November 1998 at the Lyric Opera of Chicago.



Catherine Malfitano
Photo: John Swannell.

Weill's American musical catalog consolidated in German territories

The Kurt Weill Foundation is pleased to announce that licensing of Weill's American musicals *Knickerbocker Holiday*, *One Touch of Venus*, *Lady in the Dark*, *Street Scene*, and *Lost in the Stars* in German-speaking territories is now handled by Josef Weinberger Ltd., as sub-agent of the Rodgers & Hammerstein Organization, with the exception of German-language productions of *Street Scene* and *Lost in the Stars*, which are represented by Schott Verlag in Mainz. The German representative of Josef Weinberger Ltd. is Ms. Barbara Boehme-Berthold of the Musik und Bühne Verlagsgesellschaft GmbH, Wiesbaden (tel. 49 611 300399; fax 49 611 372156).

Sourcebooks available to newsletter readers

Over the past two years, the Kurt Weill Foundation staff has prepared a series of sourcebooks in conjunction with major productions of Weill's stage works. Initially intended as information booklets for the press on *Street Scene* (Theater des Westens, 1995), *The Rise and Fall of the City of Mahagonny* (English National Opera, 1995), *Der Silbersee* (BBC Proms, 1996), *Lady in the Dark* (Royal National Theatre, 1997), and *The Seven Deadly Sins* (New York City Opera, 1997), the Foundation now offers these spiral-bound sourcebooks, which include historical materials on the genesis, premiere, and production history of each work, to interested readers of this newsletter. Although the sourcebooks are free of charge, there is a shipping and handling fee of \$5US for each copy requested.

Weill article wins Irving Lowens prize

The Sonneck Society for American Music awarded its Irving Lowens Memorial Award to Kim H. Kowalke for his article "Kurt Weill, Modernism, and Popular Culture: Offentlichkeit als Stil" (*Modernism/Modernity* 2, no. 1 (1995)). The award is given annually for the best article that makes an outstanding contribution to American music studies. In the article, Kowalke examines what he calls "the central question in Weill scholarship today[:]. . . whether or not in all principles—of composition, of direction, of character—everything Weill wrote in America is fundamentally different from the way that was Weill's in Europe." Information about *Modernism/Modernity*, including access to full text articles and single issues, is available on the World Wide Web at the Muse Project: (<http://calliope.jhu.edu/journals/>).

Weill repertoire enjoys popularity in Japan

Lady in the Dark received critical acclaim by the Japanese press between March and June 1996. The show ran for 55 performances in Tokyo, Osaka, and other cities. 27,902 people attended the production.

Last summer, two concurrent productions of *The Threepenny Opera* took place in Tokyo. The two companies, Seinen-Za and En, presented a total of 50 performances. Seinen-Za Company will revive its successful production of *The Threepenny Opera* in the summer seasons of 1997, 1998, and 1999.

In November 1996, Weill's Suite in E Major was performed at the Chofu Music Festival, by the Toho Gakuen Orchestra.



Members of the global music business community were introduced at the annual Frankfurt Music Fair to the complete edition of Weill's music published by European American Music Corporation. The centerpiece of the Weill display was the facsimile edition of *Die Dreigroschenoper*, the inaugural volume of the Kurt Weill Edition, currently available through music dealers worldwide. Photo: Schott Musik International.

New Publications

BOOKS

Citron, Stephen.
The Wordsmiths. New York: Oxford University Press, 1995.

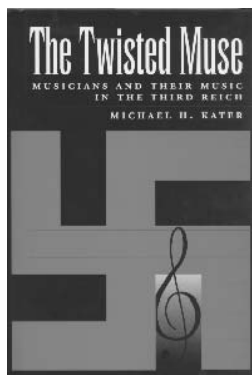
Geuen, Heinz.
Von der Zeitoper zur Broadway Opera: Kurt Weill und die Idee des musikalischen Theaters. Schliengen: Edition Argus, May 1997.

Kater, Michael H.
The Twisted Muse: Musicians and Their Music in the Third Reich. New York and Oxford: Oxford University Press, 1997.

Milhaud, Madeleine.
Conversations with Madeleine Milhaud. London: Faber and Faber, 1996.

Stubblebine, Donald J.
Broadway Sheet Music: A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1918-1993. Jefferson, NC and London: McFarland, 1996.

Tambling, Jeremy.
Opera and the Culture of Fascism. Oxford: Clarendon, 1996.



SCORES

Weill, Kurt.
Four Walt Whitman Songs for voice and piano. Newly ordered and annotated edition. European American Music Corp., EA 584.

1. *Beat! Beat! Drums!*
2. *Oh Captain! My Captain!*
3. *Come up from the Fields, Father*
4. *Dirge for Two Veterans*

ARTICLES

Grosch, Nils. "‘Berlin im Licht’—Bertolt Brecht als Schlagertexter?" *Communications* 25, no. 2: 38–41.

Hillesheim, Jürgen. "Brecht-Rezeption im Dritten Reich: Ein neu erworbenes Dokument der Brecht-Forschungsstätte Augsburg." *Communications* 25, no. 2: 42–47.

Schubert, Giselher. "Hindemith und Weill: Zu einer Musikgeschichte der zwanziger Jahre." *Hindemith-Jahrbuch* 25 (1996): 158–78.

Thrun, Martin. "Neue Musik im Sende-Alltag des Rundfunks der Weimarer Republik." *Das Orchester* 44, no. 10 (October 1996): 2–10.

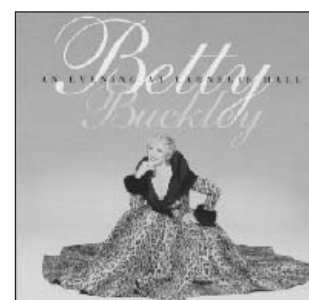
RECORDINGS

Bei uns um die Gedächtniskirche rum . . . Berlin Cabaret: Friedrich Hollaender und das Cabarett der zwanziger Jahre.

Akademie der Künste, Berlin. Edel 0014532TLR. [Includes performances by Lenya, Kühl, Hesterberg, Dietrich, Lion, Prager, Comedian Harmonists, Bois, Weintraubs Syncopators, Busch, Hildebrand, and others.]



Betty Buckley: An Evening at Carnegie Hall. Betty Buckley, vocalist; American Theatre Orchestra; Paul Gemignani, conductor. Sterling S1012-2. [Includes "September Song," "Pirate Jenny," and "My Ship."]]



Delishious: Lyrics by Ira Gershwin. Benjamin Pears, vocalist; Bradford Conner, piano. Oakton Recordings ORCH0002. [Includes "The Saga of Jenny."]]



Friedrich Hollaender: Wenn ich mir was wünschen dürfte. Bear Family Records BCD 16 009 HK. [Set of eight CDs and accompanying book featuring essays by Viktor Rotthaler, Jürgen Schebera, Alan Lareau, Bernard Streerath, Volker Kühn, Jan-Christopher Horak, Hans Schifferle, Tracy Oliver, Robert Fischer, and Rainer Bertram]

Here I'll Stay. Julie Andrews. Philips 446 219. [Includes "Here I'll Stay."]]

Kurt Weill: Vom Broadway nach Berlin. Sara Musinowski, vocalist; Stefan Weinzierl, piano; Hans-Joachim Tinnefeld, bass. Signum SIG X85-00. [Fourteen Broadway songs in German translations by Thomas Christen.]]

Pascal von Wroblewsky singt Kurt Weill. Pascal von Wroblewsky; Deutsches Filmorchester Babelsberg, Bernd Wefelmeyer, conductor; Orchester der Komischen Oper Berlin, Mario Vencago, conductor. Männerdoppelquartett der Komischen Oper Berlin. Deutsche Schallplatten DS 1048-2. [Includes *Die sieben Todsünden* in the Brückner-Rüggeberg arrangement and songs from selected German stage works in orchestral arrangements.]]

Die sieben Todsünden and *Symphony No. 2*. Teresa Stratas, soprano; Kent Nagano, conductor; Orchestre de l'Opéra National de Lyon. Erato 0630-17068-2.

20th Century Blues. Marianne Faithfull, vocalist; Paul Trueblood, piano. RCA Victor 74321 386562. [Includes eight songs by Weill.]]

Walk on the Weill Side: The Songs of Kurt Weill. Ronny Whyte, vocalist; Eddie Monteiro, vocalise and accordion; Boots Maleson, bass; John Cocuzzo, drums. Audiophile ACD 289. [Sixteen songs in jazz vocal arrangements.]]

Whitman Songs, "Dirge for Two Veterans." Thomas Hampson, baritone; Craig Rutenberg, piano. Angel/EMI CDC 55028.