

topical Weill

Volume 15

Number 2

Fall 1997

A supplement to the Kurt Weill Newsletter

Mark your calendars—18 October 1998 is Lenya's 100th Birthday!

Publications

Verlag Kiepenheuer & Witsch of Cologne will publish the German edition of *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya* in the fall of 1998. Entrusted to editors and translators Kim H. Kowalke and Lys Symonette by Lenya on her deathbed in 1981, these letters are testimonies to one of the century's most legendary artistic partnerships. The German version contains minor revisions along with some new material.

The University of California Press gets a head start on the centenary by reissuing the English version of *Speak Low* in a paperback edition this month. Critics from around the world praised the 1996 hardcover edition as an outstanding achievement.

Overlook Press will publish *Lenya the Legend: A Pictorial Autobiography* in the summer of 1998, an illustrated narrative of Lenya's life, told in her own words, assembled entirely from interviews, correspondence, autobiographical notes, and other writings. Compiled and edited by David Farneth, director of the Weill-Lenya Research Center, the book features nearly 350 photos (300 black-and-white and 50 color) showing Lenya's chameleon-like transformation throughout six decades of public appearances, including stage and movie roles, recording sessions, concert appearances, and awards presentations. Also included are publicity photos, photos of informal gatherings with friends, record covers, and documents relating to her life and career. Farneth remarks, "Compiling this book was like putting a jigsaw puzzle together without knowing in advance what the final picture would be. The most exciting thing for the reader—apart from the visual element, which is rich and humbling in its scope—is having the opportunity to get inside Lenya's thought processes, to separate the manufactured public persona from the true, private, complex, and sometimes frustrating personality." The book also includes the most complete chronology of Lenya's career compiled to date, including newly discovered facts about her early career and free-wheeling life in Zurich between 1913 and 1921.

Recordings

There's no need to wait until 1998 to start collecting Lenya centenary memorabilia. Sony is releasing a new Lenya CD featuring digitally remastered recordings of Weill's German theater songs and *Die sieben Todsünden*. The CD will be available in U.S. stores on 9 December 1997 and perhaps a few weeks earlier in Europe. Part of Sony's new "Masterworks Heritage Series," the



Cover of the new Sony "Masterworks Heritage Series" Lenya CD.

CD features the legendary recordings that Lenya made for Philips in Hamburg in 1955 and 1956, and the booklet includes never-before-published photos of the recording sessions. Lenya's performances are indeed "masterworks" and continue to be held up by music critics as benchmarks of Weill interpretation.

Events

The New York-based American Foundation for AIDS Research (AmFAR) will be the beneficiary of an all-star Broadway gala tribute to Lenya on 18 October 1998 at the Majestic Theatre. The list of guest performers will include representatives from theater, film, classical music, jazz, and popular music. Stars and entertainment professionals who collaborated with Lenya will also speak at the event.

Other stage performances, a film series, and perhaps a symposium are currently in the planning stage. The film series will include selections from Lenya's feature films (*The Roman Spring of Mrs. Stone* with Vivien Leigh and Warren Beatty (1961), *From Russia with Love* with Sean Connery (1964), *The Appointment* with Omar Sharif (1969)), television appearances (*Mutter Courage* in Recklinghausen (1965), *Ten Blocks on the Camino Real* by Tennessee Williams (1966), *Trio for Lovers* (1974)), and as well as the G.W. Pabst film of *Die Dreigroschenoper*, television documentaries, and video interviews.



Lenya rehearsing at Lewisohn Stadium, New York City, 1958. She recalled: "Lewisohn Stadium — such a frightening place. Soooo big! At the first rehearsal I felt like the last of the Christians being thrown to the tigers. But then at night, when the spotlight hits you, the vastness of the stadium disappears. Then it's only you and the microphone."

Lenya centenary events will be updated monthly on the Foundation's website (<http://www.kmf.org>).

Bertolt Brecht turns 100 on 10 February 1998

Theaters, museums, film companies, publishers, television stations, and scholarly societies are planning to celebrate Brecht's centenary. Below is a summary of the highlights. See also the International Brecht Society website (<http://polyglot.lss.wisc.edu/german/brecht>).

Publications

- Suhrkamp Verlag: *Chronik zu Brecht* by Werner Hecht (2 vols.); *Brecht in Finnland* by Hans-Peter Neureuther; a catalogue of Brecht's personal library edited by Dr. Erdmut Wizisla; the completion of the thirty-volume *Große Berliner und Frankfurter Ausgabe* of Brecht's works; the correspondence between Brecht and Helene Weigel.
- Methuen in London will add several new volumes to Brecht's works in English, including anthologies of Brecht's writings on theater and theory, Brecht on art and politics, and Brecht on film and radio.
- *Brecht 100. Ein Arbeitsbuch / A Sourcebook* edited by Marc Silberman.
- *Augsburger Brecht-Lexikon* by Jürgen Hillesheim.

Exhibitions

- The Bertolt-Brecht-Archiv, Akademie der Künste Berlin, will mount an exhibition, "... und mein Werk ist der Abgang des Jahrtausends" from 25 January–29 March 1998, accompanied by an exhibition catalogue. The exhibition will use books in Brecht's library and archival documents to illustrate the genesis of his works.
- The Goethe Institute in Munich and the city of Augsburg are preparing separate traveling exhibitions.
- The Poster Museum in Bayreuth is planning an exhibition of international theater and exhibition posters focusing on Brecht and his contemporaries.
- The Berlin Museum will sponsor an exhibit drawn from its theater collections, "Das Unterhaltungstheater Brechts."

Conferences

Conferences are organized for: • San Diego (10th Symposium of the International Brecht Society). • Johannesburg ("IV. Johannesburg Germanistentreffen: 100 Jahre Brecht—Brecht's Jahrhundert?"). • Seoul ("Rückblick und Vorblick auf Brecht im Post-Sozialismus und Post-Modernismus"). • Dublin ("Discussing Brecht"); Milan ("Poesie und Politik: 100 Jahre Bertolt Brecht"). • Berlin ("Brecht-Tage 1998"); the Literaturforum im Brecht-Haus, Berlin, is planning numerous events throughout the year.

Television and Film

- "Brecht: Der Dichter und sein Jahrhundert" will be shown on ARTE (Süddeutscher Rundfunk).
- A three-part television film (screenplay by Klaus Pohl, directed by Jan Schütte) produced by Beitinghoff Film-Produktionsgesellschaft (Westdeutscher Rundfunk).
- An extensive retrospective of Brecht material, including documentaries of important productions, films based on his works, and biographical features, December 1997–February 1998 (3SAT).
- "Bertolt Brecht: Liebe, Revolution und andere gefährliche Sachen," Jutta Brückner's feature film on Brecht for 1998, produced by Top Story, Babelsberg.

Die Dreigroschenoper Anniversary Productions

(Professional, Amateur, College and School)

AUSTRIA

Tiroler Landestheater, Innsbruck

CHINA

Chinese Youth Art Theater, Beijing

ESTONIA

Town Theater, Tallinn

GERMANY

Westfälische Kammerspiele, Paderborn

Deutsches Theater, Berlin

Bremer Theater

Städtische Theater Chemnitz

Anhaltisches Theater Dessau

Landestheater Detmold

Theater Essen

Die Katakombe Frankfurt

Thalia Theater, Hamburg

Theater der Stadt Koblenz

Theater Lüneburg

Theater der Landeshauptstadt,

Magdeburg

Münchner Volkstheater

Residenztheater, München

Mecklenburgisches Staatstheater

Schwerin

Staatstheater Stuttgart

Landesbühne Wilhelmshaven

Mitteldeutsches Landestheater,

Wittenberg

Schauspielhaus, Wuppertal

LATVIA

Latvijas Dailes Teatris, Riga

LITHUANIA

Kaunas State Academic Drama Theatre

POLAND

Teatr Polski, Warsaw

ROMANIA

Teatrul Odeon, Bucharest

SWEDEN

Stadstheater, Göteborg

SWITZERLAND

Gymnasium, Biel

UNITED KINGDOM

Haileybury College Performers

Broomfield School, London

Worcester College, 6th Form

UNITED STATES

Lehigh University, Bethlehem, Pennsylvania

Playmakers Repertory Company, Chapel Hill, North Carolina

Skylight Opera Theater, Milwaukee, Wisconsin

Columbia University, School of the Arts, New York, New York

Niagara Falls Music Theatre, Niagara Falls, New York

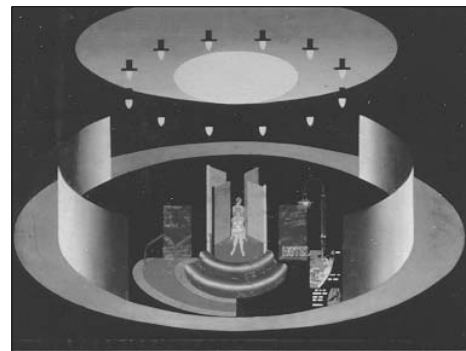
Wilma Theater, Philadelphia, Pennsylvania

City College, San Francisco, California

Die Dreigroschenoper turns 70

Die Dreigroschenoper, which first stunned Berlin audiences on 31 August 1928, celebrates its 70th birthday during the 1998–1999 season and remains one of the most popular theatrical pieces in the world. Performances are scheduled in China, Latvia, Lithuania, Estonia, and Poland, in addition to numerous professional and amateur productions in English-speaking and German-speaking countries.

One of the first productions in the U.S. to celebrate the anniversary opens on 3 December 1997 at the new Wilma Theater in Philadelphia. Director Blanka Zizka hopes to stage "a fresh, audacious interpretation of this thoroughly modern masterpiece, whose blistering wit and unforgettable score have made it an international hit for decades."



Two sketches by Vladimir and Georgii Stenberg, for the 1930 premiere of *Die Dreigroschenoper* at the Moscow Kamerny Theater, were exhibited at the Museum of Modern Art in New York earlier this year. Photo: © 1997. The Museum of Modern Art.

NEH Summer Seminar for College Teachers

"Bertolt Brecht: The Berlin Years," a six-week seminar co-directed by Siegfried Mews (University of North Carolina-Chapel Hill) and Marc Silberman (University of Wisconsin, Madison), will take place from 8 June to 17 July 1998 in Berlin. The program is intended for undergraduate teachers from fields such as German studies, drama, theater history, music history, comparative literature, and cultural studies. For further information and application materials, contact dscahan@email.unc.edu.

Die Bürgschaft Set for Bielefeld Revival



Sketch by Caspar Neher (1932)

Jonathan Eaton will direct a new production of *Die Bürgschaft* at the Bühnen der Stadt Bielefeld, opening on 26 April 1998, with six additional performances through 23 June. The three-act libretto by theatrical designer Caspar Neher (with assistance from Weill) recounts the corruption of money and power in the mythical country of Urb.

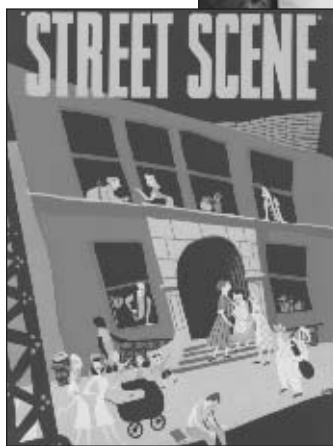
Die Bürgschaft premiered at the Städtische Oper in Berlin in 1932 and was not revived until 1957, again in Berlin, in a modified version by Neher and Carl Ebert, the

director of the premiere. The staging of this opera will command the largest budget in Bielefeld's history. Chief dramaturg Dr. Alexander Gruber played a leading role in initiating and promoting the production.

Street Scene Enters German Repertory

Regarded by Weill as his first "American opera," *Street Scene* (1947) has enjoyed increased popularity in Germany in the past two seasons, ever since the international coproduction among Houston Grand Opera, Theater im Pfalzbau Ludwigshafen, and Theater des Westens Berlin brought the work there in the winter of 1994-95. The Städtische Bühnen Freiburg presented it to great acclaim in its 1996-97 season, and Landestheater Altenburg/Bühnen der Stadt Gera currently share a new production which will run until June 1999. (See the review on p. 17.)

Both Freiburg and Altenburg-Gera will continue a long tradition of producing Weill's works. The Theater im Park Freiburg hosts a new production of *Der Silbersee* on 1 November (directed by Peter Gruber, conducted by Patrik Ringborg) before the production moves to the Großes Haus of the Städtische Bühnen on 15 February 1998. Altenburg-Gera has scheduled a double bill for next season of *Die sieben Todsünden* and *Mahagonny Songspiel*, which will open in June 1998. The theater presented *Der Silbersee* in 1984-85 and *Die Dreigroschenoper* in 1990-91.



Poster Design for *Street Scene* (1946)

Two Annas Tour the World

1997 is the year for numerous stage productions of *Die sieben Todsünden*, a work which Lenya rescued from obscurity during the Weill renaissance in the 1950s. Following the New York City Opera staging in March, directed by Anne Bogart, *Seven Deadly Sins* also appeared in programs in the United Kingdom and Italy. The BBC Proms presented *Die sieben Todsünden* in the original German on 3 August at the

Royal Albert Hall (see review on page 19). In Italy, Musica Nel Chostro presented *I Sette Peccati Capitali* (translation by Fedele D'Amico, revised by Adam Pollock) at the Batignano Festival 1997 in mid-August; the cloister of a seventeenth-century monastery made a fitting venue for this morality-themed work.

The New Israeli Opera will present *Die sieben Todsünden* between 15 and 22 December at the Tel Aviv Performing Arts Center. Sharing a bill with *Der Kaiser von Atlantis* by Viktor Ullmann, the production originated at the Théâtre Royal de la Monnaie in Brussels in

1996, directed by Sabine Hartmannshenn with sets designed by Bettina Neuhaus. Anja Silja will star as Anna I, and Mendi Rodan will conduct. Ms. Silja will also perform *Die sieben Todsünden* in concert at Stuttgart's Liederhalle with the Stuttgart Staatsorchester under the baton of Lothar Zagrosek on 16 and 17 November.



Anja Silja as Anna I in Brussels (1996)

"Transatlantik" Concert a Resounding Success in Bochum

On 25 September, the Bochum Symphony paid homage to Kurt Weill by presenting a full-evening orchestral concert of his songs written for the musical theater. Programmed as the inaugural evening of conductor Steven Sloane's "Transatlantik" series (25 September-10 October), the Weill repertoire ranged from *Mahagonny Songspiel* (1927) to *Lost in the Stars* (1949). Singers Ann Crumb, Dawn Marie Flynn, Natascha Petrinski and Michael Scarborough negotiated the tricky stylistic and character changes.

The German press hailed the concert as a testament to the merging of two worlds—America and Europe. "At various

times the 'serious' symphony orchestra became a huge dixieland band, played swinging jazz, and performed boisterous dances with incisive rhythms," wrote Anne Ullenboom of the *Westdeutsche Allgemeine Zeitung*. According to another report, Sloane himself took the encore, singing the first verse of "Mori-tat vom Mackie Messer" to thunderous applause.

Concert performances of Weill's songs have become popular features of orchestral programs in recent seasons. Among the most often performed songs in United States pops programs are "I'm A Stranger Here Myself" and "Speak Low" from *One Touch of Venus*, and "My Ship" from *Lady in the Dark*.

Upcoming Events

Calendar

November

- 13** Symphony No. 2. Birmingham Conservatory Sinfonia, Birmingham, England.
14-30 *Berlin to Broadway*. College of the Desert, Palm Desert, California.
14, 15 *Kleine Dreigroschenmusik*. Brass & Co., Amstetten/Mistelbach, Austria.
15-22 *Berlin to Broadway*. Carnegie-Mellon University, Pittsburgh, Pennsylvania.
15 *Die Dreigroschenoper*. Queensland Philharmonic, West End, Australia.
16 Songs. Catherine Malfitano, Alice Tully Hall, New York, New York.
16, 17 *Die sieben Todsünden*. Staatsorchester Stuttgart, Liederhalle, Stuttgart, Germany.
19 *The Threepenny Opera*. The Association, London, England.
22 *Der neue Orpheus*. Anhaltisches Theater, Dessau, Germany.
23-30 Songs. Canadian Opera Company, Toronto, Canada.
27-30 *Der Silbersee*. Winterthur, Switzerland.
28 *Der Jasager*. Musikschule, Herrenberg, Germany.
28, 29 *Der Jasager*. Alte Turnhalle, Hamburg, Germany.

December

- 4** *Suite panaméenne*, Mozarteum Orchestra, Salzburg, Austria.
6, 7 *Kleine Dreigroschenmusik*. Rotterdam Philharmonic, De Doelen-Rotterdam, The Netherlands.
7 *Öl-Musik*. Radio Philharmonic Orchestra, Amsterdam, The Netherlands.
10 *Happy End*. Woodhouse College, London, England.
15-22 *Die sieben Todsünden*. New Israeli Opera, Tel Aviv, Israel.
30 Dec-25 Jan *Berlin to Broadway*. Coconut Grove Playhouse, Coconut Grove, Florida.

1998

January

- 5** Songs. Auditorio Manuel de Falla, Granada, Spain.
3-5 Suite from *Die Dreigroschenoper*, Songs. Brabants Orchestra, Amsterdam, The Netherlands.

IN REPERTORY 1997-98

AUFSTIEG UND FALL DER STADT MAHAGONNY

FRANCE

Lille (Opéra de Lille);
Nantes (Opéra de Nantes);
Paris (Opéra Bastille)

SWITZERLAND

Lausanne (Opéra de Lausanne)

GERMANY

Bielefeld (Theater der Stadt Bielefeld)

DIE SIEBEN TODSÜNDEN/ MAHAGONNY SONGSPIEL

GERMANY

Altenburg-Gera (Landestheater Altenburg/Bühnen der Stadt Gera)

DER SILBERSEE

GERMANY

Freiburg (Städtische Bühne Freiburg)

STREET SCENE

GERMANY

Altenburg-Gera (Landestheater Altenburg/Bühnen der Stadt Gera)

* For repertory listing of *Die Dreigroschenoper* / *The Threepenny Opera*, see page 2a.

- 9** *Kleine Dreigroschenmusik, Vom Tod im Wald*. Ebony Band, Amsterdam, The Netherlands.

February

- 2-26** *Kleine Dreigroschenmusik*. Sjaellands Symphony Orchestra, Dianalund/Ishøj/Kastrupvej/Copenhagen, Denmark.
9 *Das Berliner Requiem*. Park-West Chamber Society, New York, New York.
18 Feb, 1 March *Der Silbersee*. Anhaltisches Theater, Dessau, Germany.
19 *Der Kuhhandel*, excerpts. New York Festival of Song, New York, New York.
26-28 *One Touch of Venus*. Kent Place School, New Jersey.
27 *Happy End*. Kurt Weill Fest, Dessau, Germany.

March

- 4** *Der neue Orpheus*. Anhaltisches Theater, Dessau, Germany.
8 *Aufstieg und Fall der Stadt Mahagonny*. Duisburger Symphony, Duisburg, Germany.
14 *One Touch of Venus, Lady in the Dark* (excerpts). National Chorale, New York, New York.

April

- 2-26** *Berlin to Broadway*. Foothills Theatre Company, Worcester, Massachusetts.
12 Apr-7 June Symphony No. 2 (Ballet). Staatsoper unter den Linden, Berlin, Germany.
23 Apr-23 June *Lady in the Dark*. American Century Theater, Arlington, Virginia.

April

Opening Night Performance

- 26** *Die Bürgschaft*. Theater der Stadt, Bielefeld, Germany.

May

- 1, 2** Suite from *Aufstieg und Fall der Stadt Mahagonny* and other songs. Orquesta Ciudad de Granada, Spain.
28 *Propheten*. (concert version of *The Eternal Road*, Act IV). ORF Orchestra, Vienna, Austria.

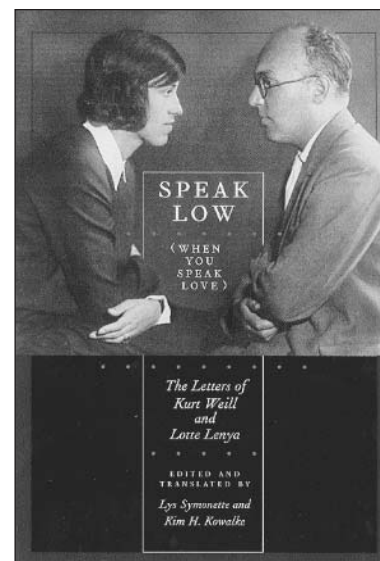
July

Opening Night Performance

- 22** *Aufstieg und Fall der Stadt Mahagonny*. Salzburg Festival, Austria.

August

- 30** *Propheten*. BBC Symphony Orchestra (BBC Proms), London, England.



Selected as a 1996 "Notable Book of the Year" (*New York Times*) and a 1996 "Book of the Year" (*Financial Times*), *Speak Low (When You Speak Love)* was runner-up for the 1997 George Freedley Memorial Award of the Theatre Library Association. The paperback edition (\$24.95) will be published in late November.

“Palestine is like fresh air after Europe” (1947): Weill and the 50th Anniversary of Israel

Kurt Weill did not travel to Palestine until 1947, but a steady stream of compositions from the mid-1930s onward shows a commitment to promoting Jewish history and culture.

He set *Two Folksongs of the New Palestine* (1938), the Kiddush (1946), and worked closely with Ben Hecht on a series of pageants: *Fun to be Free* (1941), *We Will Never Die* (1943), and *A Flag is Born* (1946). Weill traveled by way of Europe in 1947, so the trip represented the only time he visited Palestine or Europe before his untimely death in 1950. He intended the trip as a vacation from the pressures of Broadway (*Street Scene* had opened earlier that year)



Weill addressing the Palestine Symphony Orchestra

and as a reunion with his aging parents, whom he had not seen for fourteen years.

The music community there welcomed Weill with open arms: the press interviewed him about the prospects of a national Jewish music and the Palestine Symphony Orchestra greeted him with a standing ovation. Weill was also received by the Mayor of Tel Aviv and visited Dr. Chaim Weizmann at his home. In a letter to Lenya dated 4 June 1947, he wrote: “The last days in Palestine were very strenuous and, of course, the last hours with the parents quite difficult because they were so brave and tried not to show anything.”

Hatikvah Arrangement Now Available

After his return to New York from Palestine, Weill received a last-minute commission from the American Committee for the Weizmann Institute of Science to orchestrate the Israeli National Anthem. Serge Koussevitzky and the Boston Symphony Orchestra first performed *Hatikvah* at the Waldorf-Astoria Hotel on 25 November 1947, at a special concert following a dinner for 2,000 people to honor Chaim Weizmann’s contributions to world science and Jewish aspirations for a national home. The *New York Times* led its coverage of the event by reporting, “A testimonial dinner to Dr. Chaim Weizmann, world Zionist leader, made a swift transition last night into something of a political rally to make him the first President of the proposed new Jewish state in Palestine. . . . The dinner was the type of tribute reserved for few mortals, including as it did a special concert played in his honor by the Boston Symphony Orchestra. . . . Never in its history had the Boston Symphony, for which special arrangements had to be made in the Waldorf’s Grand Ballroom, paid so spectacular a tribute to a single individual.” After opening the concert with “The Star-Spangled Banner” and Weill’s “*Hatikvah*,” the orchestra played Mendelssohn’s Fourth Symphony, Beethoven’s *Egmont* Overture, and his Third Symphony.

Newly engraved performing materials for Weill’s *Hatikvah* are now available through Weill’s publisher, European American Music Corporation, prepared in honor of the fiftieth anniversary of the founding of the state of Israel.



Kurt Weill and his parents reading the souvenir program of *Street Scene*

Music from *Der Weg der Verheissung* Premieres in Vienna and London

Der Weg der Verheissung (1935), a biblical drama in four parts by Franz Werfel that premiered in an English version as *The Eternal Road* in 1937 with Max Reinhardt as director, is Weill’s most ambitious work on Jewish themes. A concert version of Act IV, titled *Propheten* and prepared by David Drew and Noam Sheriff, will premiere in Vienna with the Austrian Radio Symphony Orchestra on 28 May 1998, conducted by Dennis Russell Davies. Another concert performance is scheduled for 30 August 1998 by the BBC for its Proms season, with Andrew Davis conducting. Much of the fourth-act music was cut from the original production. Currently, numerous plans are under development for performances in Europe, North America, and Israel of the entire work in both fully staged and concert performances.

Foundation donates Weill scores to The Broadway Musical Project in Tel Aviv

The Foundation is happy to announce its donation of Weill scores and libretti to the Broadway Musical Project of the Tel Aviv University. Now in its second year of existence, the Project brings together American musical theater professionals with professional Israeli actors for training in the skills and techniques of Broadway musical theater. Its library is the first reference center for Broadway musicals in the Middle East.

Foundation News

Taruskin Wins Kurt Weill Prize

The second Kurt Weill Prize for distinguished scholarship in music theater goes to Richard Taruskin's two-volume study, *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* (University of California Press, 1996). Taruskin will receive a cash award of \$2,500. Kurt Weill Prize panelists (consisting of members of the American Musicological Society, Modern Language Association, and American Society for Theatre Research) selected two other finalists for special recognition: the Bear Family Records 1996 issue of *Friedrich Hollaender: Wenn ich mir was wünschen dürfte*, a multimedia project coordinated by Dr. Viktor Rotthaler and Richard Weize, and Linda and Michael Hutcheon's *Opera: Desire, Disease, Death*, an interdisciplinary study of the interrelationships between opera, love, sexual desire, illness, and death, published by the University of Nebraska Press, 1996.

Foundation Prepares Materials for 2000

With the approach of the year 2000 and its myriad celebrations, there will be a dramatically increased demand for scores and performance materials of many of Weill's works. The staff of the Weill Foundation is actively engaged in a number of projects to meet this demand, with regard to both the familiar staples of Weill's oeuvre and the more rarely performed.

One example of the efforts on behalf of the former is the new critical edition of *Die Dreigroschenoper* to be published as part of the Kurt Weill Edition. With preparations now in high gear, this volume is projected to appear some time in late 1998 in conjunction with celebrations of Lotte Lenya's and Bertolt Brecht's centenaries as well as the seventieth anniversary of the work's premiere at the Schiffbauerdamm Theater. Production is also

underway on several critical editions of lesser known works, led by the Broadway operetta *The Firebrand of Florence*.

Beyond the bounds of work on the Weill Edition, another current project is the preparation of performance materials for *Der Weg der Verheissung* (English title, *The Eternal Road*). Interest in reviving this epic work, produced only once in the 1930s in New York, has been increasing steadily over the last several years. More than a dozen producers and presenters now seriously contemplate productions as part of celebrations of the millennium and of the hundredth anniversary of Weill's birth. The Foundation is devoting considerable time and effort to ensure that accurate and authoritative scores and parts are available, thus promoting the highest musical standards possible for these performances.

William Bolcom: An Early Grant Recipient

When Lotte Lenya established the Kurt Weill Foundation in 1962, she made assisting composers and educational institutions a high priority. The roster of grant recipients in those early days included Stefan Wolpe and William Bolcom. In a recent telephone conversation with grant administrator Joanna Lee, Bolcom recalled the circumstances under which he received \$1,000 from the Foundation. "I was in Paris as a student in the early 1960s, and it was through Darius Milhaud, a good friend of Lenya, that I received the grant. In those days, \$1,000 was a significant scholarship. After all, rent cost only \$15 per month, and one could live quite comfortably with \$60! Milhaud recognized in me a young musician who had similar

interests to Weill in theater and in music, and so he recommended me."

Bolcom, who is now finishing *View from the Bridge*—an opera commissioned by the Lyric Opera of Chicago for an October 1999 premiere—began performing Weill in his student days. "I like everything by Weill. Even while at Stanford I was involved in a college production of *The Threepenny Opera*, as part of the directing team. In 1968, I accompanied Martha



William Bolcom. Photo: Pach Bros.

Schlamme at Circle in the Square. I accompanied Catherine Malfitano at the Guggenheim Museum last April in an hour-long program of Weill songs (with Brecht lyrics) celebrating the Salzburg Festival. I also perform these songs with

my wife Joan Morris. . . . The Weill-Brecht songs are dirty, gritty, and tough." Bolcom is also intrigued by Weill's conception of musical theater, specifically the need for performers to take acting as seriously as singing; a prime example is Malfitano, whom he admires. "The Lyric Opera's Center for American Artists is now training young singers to cross the boundary between opera and musical theater. So, Weill was a pioneer of his time."

The Foundation has committed its resources to supporting research and performances of Weill's works since the adoption of new guidelines in 1983. To date, a total of 147 grants have been awarded, funding a total of 70 professional performances, 35 college/university productions, 37 research projects, and 5 special publications on Kurt Weill and Lotte Lenya.

REMINDER: Guidelines and forms for the Foundation's annual grant program, along with lists of previous grant recipients, are available and can be printed from the Foundation's website at <http://www.kwf.org>.

New Recordings

• Soprano Carole Farley, violinist Michael Guttman, and the Rheinische Philharmonie orchestra conducted by José Serebrier recently released the premiere recording of *Der neue Orpheus* on ASV Records. The recording also includes Weill's Violin Concerto and Farley singing selections from *Der Silbersee* and *Street Scene*.

• The Brodsky Quartet just recorded the String Quartet, op. 8, for their newest CD release on Silva Classics (SILKD 6014). Also included are *Chromatic Fantasy* by Dave Brubeck and Stravinsky's Concertino (1920). The quartet can also be heard accompanying Elvis Costello in "Lost in the Stars" on the newly released album, "September Songs," by Sony (SK/ST 63046).

• London/Decca's celebrated "Entartete Musik: Music Suppressed by the Third Reich" series has released a CD featuring violin concertos by Korngold, Weill, and Krenek. A co-production with Deutschland Radio and ROC GmbH, this recording features soloist Chantal Juillet and the Rundfunk-Sinfonieorchester Berlin conducted by John Mauceri (London 452-481-2).

• The Violin Concerto will appear on another CD in March 1998, on an EMI release with the Berlin Philharmonic conducted by Mariss Jansons. Violin virtuoso Frank Peter Zimmermann is the soloist. Also on the recording are Weill's Symphony No. 2 and a concert suite based on music from *Aufstieg und Fall der Stadt Mahagonny* arranged by Wilhelm Brückner-Rüggeberg.

Cast Recording of *Lady in the Dark* made in Abbey Road Studio

For four days in mid-July, the cast of the Royal National Theatre's *Lady in the Dark* assembled at Abbey Road Studio to make a permanent record of their collaboration. This recording is the first to include all of the music in *Lady in the Dark* in original orchestrations. Produced and distributed by That's Entertainment Records (TER) in the UK, the CD will also be available in the US in the spring of 1998.

Maria Friedman at the Abbey Road Studio.
Photo: Gordon Rainsford



Weill and the Bard— A New Collaboration?

Audiences expressed surprise at the opening performance of a new production of Shakespeare's *Hamlet* at Stratford upon Avon when the gravedigger launched into the refrain of "September Song." Critical reaction to inclusion of the song has ranged from "a stroke of genius" to less flattering notices. Set in modern times by director Matthew Warchus, the production moves this season to the Royal Shakespeare Company theater at the Barbican Centre in London and will travel to the Brooklyn Academy of Music next year.

New York Season Highlights

19 October: Eighth Annual Cabaret Convention celebrated the 50th anniversary of *Street Scene* at Town Hall. **30 October:** the Concordia Orchestra under the baton of Marin Alsop performed *Kleine Dreigroschenmusik* and the Violin Concerto (soloist Gregory Fulkerson) at Alice Tully Hall. Entitled "The Devil's Fiddle," this concert also featured Stravinsky's *L'Histoire du Soldat*. **16 November:** Catherine Malfitano performs Weill songs in her "Great Performances Series" recital at Alice Tully Hall. **9 February:** West-Park Chamber Society performs *Das Berliner Requiem*. **19 February:** New York Festival of Song presents "Four on the Aisle" at the 92nd Street Y, including a 25-minute excerpt from *Der Kuhhandel*. **14 March:** The National Chorale pays tribute to Weill, performing excerpts from *One Touch of Venus* and *Lady in the Dark* in concert at Avery Fisher Hall.

Weill Choral Arrangements

Andreu Marc Music Publications recently printed two choral arrangements (SATB and piano) of vintage Weill songs. "September Song" and "Lost in the Stars," both arranged by Margaret Boudreaux, make ideal repertoire pieces for amateur and professional choirs. Both arrangements are available through the Foundation's book sales program (see back page).

Hal Leonard Publishes New Songbook

Kurt Weill: Broadway and Hollywood, a songbook compiled for piano and voice (\$15.95), collected by Judy Bell of the Richmond Organization, recently appeared under the Hal Leonard imprint. The collection includes numerous songs that have not appeared in a Weill anthology since the 1975 *Kurt Weill in America* (Chappell) went out-of-print years ago (marked below with *). Several others appear here for the first time ever in a collection (marked with **).

Johnny Johnson
Cowboy Song **

The River is Blue
The River is So Blue **

You and Me
The Right Guy for Me **

Knickerbocker Holiday
How Can You Tell an American? **
The One Indispensable Man **
September Song

Lady in the Dark
Girl of the Moment *
It's Never Too Late to Mendelsohn **
My Ship
One Life to Live *

One Touch of Venus
(Don't Look Now, But) My Heart is Showing **
My Week **
Speak Low
That's Him *

The Firebrand of Florence
A Rhyme for Angela *
There'll be Life, Love and Laughter *
You're Far Too Near Me *

Where Do We Go From Here?
All at Once *
If Love Remains *

Street Scene
Lonely House *
Moon-Faced, Starry-Eyed *

Love Life
Is It Him or Is It Me? *
Mr. Right *

Lost in the Stars
Lost in the Stars
Thousands of Miles *

Huckleberry Finn
Apple Jack *
Come in, Mornin' *
This Time Next Year *

New Publications

RECORDINGS

Lady in the Dark. Risé Stevens, Adolph Green, John Reardon; Lehman Engel, conductor. Sony Classical Masterworks Heritage MHK 62869. [Reissue; includes songs from *Lady in the Dark* performed by Danny Kaye and conducted by Maurice Abravanel.]

Lady in the Dark. Ann Sothorn, Carleton Carpenter, James Daly, and Shepperd Strudwick. AEI CD 041. [Reissue of the soundtrack from a NBC television production directed by Max Liebman and broadcast on 25 September 1954; includes "bonus tracks" of songs sung by Gertrude Lawrence.]

Der neue Orpheus, Violin Concerto, Arias. Carole Farley, soprano; Michael Guttman, violin; Rheinische Philharmonie; José Serebrier, conductor. ASV CD DCA 987. [Includes two selections from *Der Silbersee* and two from *Street Scene*.]

[Songs] *Myschtisch, Klaschisch, Muschjisch.* Georgette Dee, vocalist; Terry Truck, piano. Viellieb Rekords 008. [Includes "Nannas Lied" and "Complainte de la Seine."]

[Songs] *September Songs: The Music of Kurt Weill.* Interpreted by Lou Reed, Elvis Costello, PJ Harvey, Nick Cave, William S. Burroughs, Betty Carter, Charlie Haden, David Johansen, Lotte Lenya, Mary Margaret O'Hara, The Persuasions, Teresa Stratas. Sony SK/ST 63046.

String Quartet, op. 8. Brodsky Quartet. Silva Classics SILKD 6014. [Includes Brubeck's *Chromatic Fantasy* and Stravinsky's *Concertino*.]

The Threepenny Opera. Original cast recording, Donmar Warehouse Production, London. English translation by Robert David Macdonald; new lyric translations by Jeremy Sams. Jay Productions CDJAY 1244.

Violin Concerto. Chantal Juillet, violin; Rundfunk-Sinfonorchester Berlin; John Mauceri, conductor. Decca/London (Entartete Musik series) 452-481-2 [Includes violin concertos by Korngold and Krenek.]

BOOKS

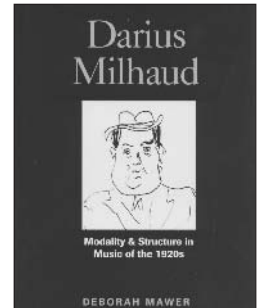
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Carroll, Brendan G. *The Last Prodigy: A Biography of Erich Wolfgang Korngold.* Portland, Oreg.: Amadeus Press, 1997.

Grismer, Kay L. *Cheryl Crawford Presents: A History of Her Broadway Musical Productions, 1936-1949.* Ann Arbor, Mich.: UMI, 1993.

Mawer, Deborah. *Darius Milhaud: Modality and Structure in Music of the 1920s.* Hants, England. and Brookfield, Vt.: Scolar Press, 1997.

Wöhrle, Dieter. *Bertolt Brecht: Die Dreigroschenoper.* Frankfurt: Diesterweg, 1996.



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Ferrar, Peter W. "The Gestus in the 'Ballad of Mac the Knife.'" *Communications* 26, no. 1 (June 1997): 58-61.

Hauff, Andreas. "Ein Komponist auf Abwegen? Kurt Weills Operette *Der Kuhhandel*." In *Festschrift Christoph-Hellmut Mahling zum 65. Geburtstag*, ed. by Axel Beer, Kristina Pfarr, and Wolfgang Ruf (Mainzer Studien zur Musikwissenschaft 37), 501-16. Tutzing: Hans Schneider, 1997.

Heinzelmann, Josef. "Pazifismus oder Defätismus?: Drei verdrängte Bühnenwerke Kurt Weills aus den ersten Jahren der Emigration 1933-1936." In *Musik + Dramaturgie: Fritz Henneberg zum 65. Geburtstag*, 51-74. Frankfurt: Peter Lang, 1997.

Hinton, Stephen. "Kurt Weill's 'Modern Classical Art.'" In *Die klassizistische Moderne in der Musik des 20. Jahrhunderts: Internationales Symposium der Paul Sacher Stiftung, Basel 1996*, hg. von Hermann Danuser, 115-22. Winterthur: Amadeus, 1997.

Rothaler, Viktor. "Im Ohr: Berlin und Wien: Hollaender & Co. im Exil." *Filmexil* 9 (July 1997): 5-17. [Includes reproductions of two letters from Weill to Marlene Dietrich, [1933] and 18 March 1934.]

SCORES

Kurt Weill: Broadway and Hollywood. Milwaukee: Hal Leonard, [1997]. [28 songs from Weill's Broadway shows and Hollywood films. See news article on p. 7a for complete contents.]

"September Song" and "Lost in the Stars." Arranged for SATB chorus and piano by Margaret Boudreaux. New York: Andreu Marc Music Publications, 1996. Nos. SEC 152 and 153.

