

## Lotte Lenya Centenary Update

### Pictorial autobiography in press

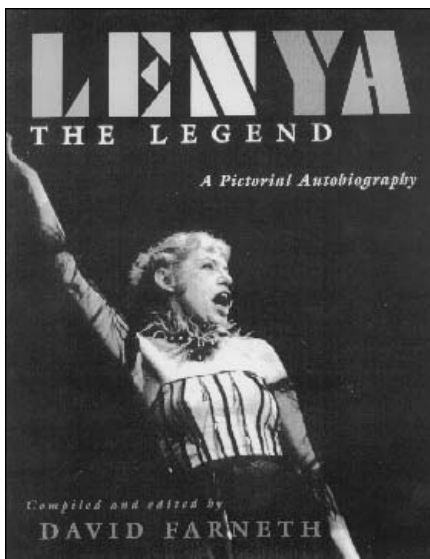
*Lenya, the Legend: A Pictorial Autobiography* will be published in August by The Overlook Press in the U.S. and by Thames Hudson in the U.K. In the book, more than 300 photographs are accompanied by a narrative comprised of Lenya's own words taken from her interviews, letters, and other writings. Lenya's voice brings these captivating glimpses into her world—on stage and off—to life in the witty, caustic, and insightful manner that is hers alone.

Compiled and edited by David Farneth, Director of the Weill-Lenya Research Center, the book spans Lenya's six-decade career, covering her stage and movie roles, recording sessions, concert appearances, and awards. Also included are publicity photos, photos of informal gatherings with friends, documents related to Lenya's life and career, and a complete chronology.

*Lenya, the Legend* is an intimate and revealing portrait—a tribute Lenya fans and theater buffs won't want to miss.

### Bear Family Records issues Lenya centennial edition

Bear Family Records of Hambergen, Germany, honors Lenya with an elaborate edition containing eleven CDs and a generously illustrated book. Included are Lenya's complete commercial recordings—from her first Orchestrola 78s dating from 1929 to a 45-rpm recording issued by Metromedia in 1970. The collection also contains previously unreleased material from Lenya's estate: selections from her radio and television appearances, an excerpt from Marc Blitzstein's 1937 radio-play *I've Got The Tune*, the first half of her legendary 1965 Carnegie Hall concert, a deeply moving recitation of Brecht's *Kinderkreuzzug*, and songs recorded by the U.S. Office of War Information. The accompanying book offers a richly documented chroni-



cle of Lenya's life, including essays or reminiscences by Kim H. Kowalke, Harold Prince, Alan Rich, Guy Stern, Teresa Stratas, and Lys Symonette; interviews with record producers H. Gerhard Lichthorn (Philips) and George Avakian (Columbia); a two-part biography by Jürgen Schebera and David Farneth; a chronology of Lenya's major achievements in show business by Dave Stein; and the first comprehensive Lenya discography, prepared by Rainer E. Lotz and Richard Weize. The booklet also contains over 200 photos and documents, many newly discovered and published for the first time.

### SONY plans second Lenya CD

Following the success of the first Lenya Masterworks Heritage CD (*Seven Deadly Sins* and Weill's German theater songs), Sony plans to produce this summer a second CD featuring Lenya's recordings of Weill's American theater songs, four selections from *Brecht on Brecht*, and four songs from the original cast album of Kander and Ebb's *Cabaret*. Also included are first-time releases of "Song of Ruth" and Lenya singing "Mack the Knife" with Louis Armstrong.

### Weill-Lenya radio play on BBC radio 4

On 1 June 1998, BBC Radio 4 will broadcast the premiere of a new radio play, *The Trouble You Bring Me: Scenes from the Marriage of Kurt Weill and Lotte Lenya*. Adapted by Tony Staveacre from memoirs and the recently published correspondence, the play features a narrator (Staveacre) and the voices of Weill and Lenya as portrayed by Henry Goodman and Kelly Hunter. Goodman is currently appearing in the West End in *Chicago*. Hunter, who won last year's Sony Award for Best Dramatic Performance on British Radio, is now playing with the Royal Shakespeare Company. The 45-minute broadcast will be repeated 18 October 1998 at 2:15 P.M., on Lenya's 100th birthday.

### Lenya gala for AmFAR

AmFAR (American Foundation for AIDS Research) has announced a gala performance in honor of Lenya's 100th birthday set for 18 October 1998 at Broadway's Majestic Theatre. The show will feature stars from the worlds of opera, cabaret, and popular music. More information will be available on the Kurt Weill website (<http://www.kwf.org>) as plans develop.

### Weill & Lenya TV retrospective

Beginning 18 September, New York's Museum of Television & Radio will salute the life and works of Kurt Weill in a ten-week series entitled "Threepennies and a Touch of Venus: The World of Kurt Weill." Drawing material from archives in the U.S. and Europe, the screenings will explore the rich legacy of Weill's musical output as well as recognize the centenaries of Lenya and Brecht. The series falls into two sections: "Berlin to Broadway" highlights several made-for-television adaptations of Weill's musicals and "Weill+Lenya+Brecht" features packages of rare clips, interviews, profiles, and performances.

## Press Clippings

**From Berlin to Broadway.** Coconut Grove Playhouse, Miami, FL.  
(December 1997-January 1998)

Credit director Jack Allison with not softening the angry, strident material of Weill's early years [in the first act], which reflected the chaos of the times in such shows as *The Threepenny Opera* and *Happy End*. Replacing the in-your-face defiance of Brecht was the puckishness of Ogden Nash and the nimble dry humor of Ira Gershwin [in the second act]. Even when working with Maxwell Anderson on the dramatic tale of South Africa, *Lost in the Stars*, Weill's score reveals an unexpected optimism and majesty. — **Hap Erstein**, *The Palm Beach Post* (7 January 1998)

Martin Vidnovic is reason enough to rush to the playhouse. His "Mack the Knife" is cheerily sinister and sung with spine-tingling clarity. He brings an aching loveliness to "It Never Was You" and comedic perfection to "The Trouble with Women." Broadway baritones don't get any better than this one. Marilyn Caskey is similarly versatile, moving easily from the rueful resignation of "Surabaya Johnny" to the joyousness of "That's Him." Like Vidnovic, she *acts* her songs, imbuing them with additional meaning. The others—Mike Burstyn as the reminiscing Weill, Joy Franz and Michael Babin—also have glowing moments. — **Christine Dolen**, *The Herald* (5 January 1998)

**Lady in the Dark.** American Century Theater, Arlington, VA (22 April -25 May 1998)

There is enough glitz and glamour, quality acting, and musical savvy to make this an evening that not only has a great capacity to invoke nostalgia, but, as we bear witness to a journey that follows some admirably lofty aspirations both then and now, we also get to bask in the melodic splendor of Kurt Weill's genius.—**Richard Gist**, *Baltimore/Washington Theater Page* (22 April 1998)

This is one brave and fascinating endeavor. *Lady* is the first musical they've done, which makes the choice even more brazen. It also explains why the musical sequences are so much shakier than the extended dramatic and comedic scenes, which often take on the stylized angst and zing of mid-century films like *All About Eve* and *Stage Door*. Of the many uneven but endearing players, Jason Gilbert stands out as the flamboyant fashion photographer Russell Paxton (a role originally played by Danny Kaye), and he manages to get through the tongue-twisting number "Tschaikowsky." — **Pamela Sommers**, *The Washington Post* (29 April 1998)

**The Threepenny Opera.** PlayMakers Repertory Company, Chapel Hill, NC (15 April -10 May 1998)

There is an atmosphere of gaiety and fun built into the PlayMakers production of *The Threepenny Opera* that is infectious. The music is fine, and well-played by the small orchestra led by Peter John Still, which occupies the second level of the Paul Green Stage. — **Alan R. Hall**, *Chapel Hill News* (25 April 1998)

PlayMakers' production is spectacular from start to finish. It rips away the veil of a tawdry underworld, where ribbons and bangles barely conceal the sleaze. It depicts life's debaucheries and chicaneries through characters that resonate, and each one is an unforgettable portrait. Years haven't distilled Macheath's shark-fin irreverence or lessened the impact of "Mack the Knife." — **Susan Farrington**, *The Sanford Herald* (22 April 1998)

**Happy End.** Kurt-Weill-Fest, Dessau (bat-Theater, March 1998; revival in Berlin, May–June 1998)

Although the bat-Theater did not have the technical and institutional resources of the Berliner Ensemble, the production did not suffer at all in its effectiveness. Although there was no revolving stage, the set was subtly arranged, sometimes as the headquarters of the Salvation Army, at other times the headquarters of the Chicago gangsters. The band of musicians played in dim light behind a transparent wall, creating the ambience of the turn-of-the-century underworld. — **Susanne Burg**, *Berliner Morgenpost* (13 March 1998)

The virtue of this production, directed by Angelica Domröse and performed by students of Berlin's Ernst Busch Hochschule for Drama, is its fine tempo. The songs went over very well, especially the "Bilbao-Song," and the dance numbers were smashing, one of them was a *Chorus Line* set up, where the dancers were all linked together. Among the actors, who played their roles in Tarantino-style, was Nina Hoss, a veritable star in the role of Lilian Holiday.— **Christian Schröder**, *Der Tagesspiegel* (13 March 1998)



Cast of *Berlin to Broadway*. (front) Joy Franz, Martin Vidnovic, Marilyn Caskey, Michael Babin, (back) Mike Burstyn. Photo: Harvey Bilt.

**First Symphony.** Cantata Singers, Boston (Performance: 23, 25 January 1998)

I found [the First Symphony] fascinating and immediately wanted to hear it again. . . . It probably has never had, or will ever get, a performance of more spectacular precision and concentration. — **Lloyd Schwartz**, *The Boston Phoenix* (30 January 1998)

At first the piece doesn't sound anything like the later and more familiar Weill; there is certainly nothing ironic about his musical response to Johannes Becher's play *Workers, Peasants, Soldiers — A People's Awakening to God*. But the contrapuntal textures do suggest episodes in *Mahagonny* and *The Threepenny Opera*. There is something unrelieved about the tensions of the piece and its gaunt seriousness, at least until the close, when he comes through with a Hollywood ending, several years before film music as we know it was invented. The music seemed both a psychological portrait of the young composer and of the unsettled time he found himself in. — **Richard Dyer**, *The Boston Sunday Globe* (25 January 1998)

This production has been nominated for the Friedrich-Luft-Preis, Berlin



Nina Hoss (Lilian Holiday) and Ronald Kukulies (Bill Cracker). Photo: Kurt-Weill-Fest, Dessau.

## Upcoming Events

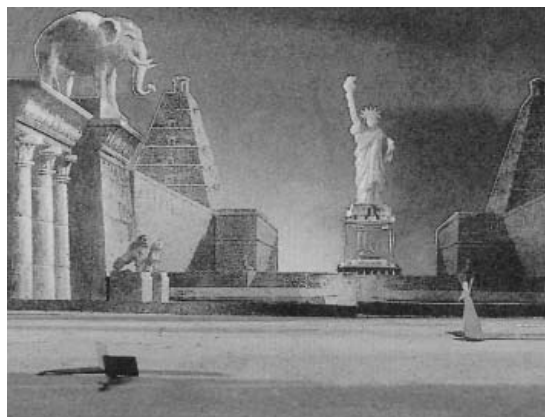
### *Eternal Road* excerpts in concert

For the first time in more than sixty years, the music of *Der Weg der Verheißung* (*The Eternal Road*) will sound again. Originally staged as a giant spectacle in New York in 1937, the piece will begin the initial phase of its long planned revival in a series of concert performances of excerpts in Vienna, London, and New York. First to be heard will be its last act—possibly never before performed—in a version titled *Propheten* and subtitled “A Twentieth-Century Bible Play.” Devised by David Drew with supplementary orchestration by Noam Sheriff, *Propheten* incorporates nearly all the music of Act IV while preserving its dramatic outline through judicious use of some original spoken passages. This version will premiere at the Konzerthaus in Vienna on 28 May, performed by the Radio Symphony Orchestra of Vienna and Austrian Radio Chorus conducted by Dennis Russell Davies. Bernstein’s Symphony No. 1, “Jeremiah,” will share the program. The British premiere will take place on 26 July at a Proms concert in London’s Royal Albert Hall, followed in the second half of the concert by Mahler’s Fourth Symphony. Featuring the BBC Symphony Orchestra and Chorus, this performance will be conducted by Matthias Bamert and broadcast live on BBC Radio 3.

*The Eternal Road* returns to New York on 4 October 1998, when, under the baton of Leon Botstein, the American Symphony Orchestra presents a matinee concert performance of portions of both the third and fourth acts at Avery Fisher Hall, Lincoln Center. Other concert performances are planned by orchestras in Bochum, Montreal, and Minneapolis.

### New York City Opera revives *Seven Deadly Sins*

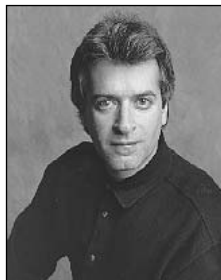
Anne Bogart’s critically acclaimed and controversial *Seven Deadly Sins* will be revived at the New York City Opera in September and October this season, concurrent with festivities celebrating Lotte Lenya’s centenary.



A set design of *Aufstieg und Fall der Stadt Mahagonny* by Richard Peduzzi (Photo: Penelope Chauvelot, Salzburger Festspiele). The full schedule of the 1998 Salzburg Festival “Go For Kurt Weill” series appears on page 4a.

### Chicago Lyric presents new *Mahagonny*

The Lyric Opera of Chicago will present a new production of *The Rise and Fall of the City of Mahagonny* in Fall 1998. Made possible by a generous gift from the Edgar Foster Daniels Foundation, the production will be directed by David Alden in collaboration with set and costume designer Paul Steinberg, who will be making his Chicago debut. Conductor Sylvain Cambreling will also make his debut with the company. The illustrious cast includes Catherine Malfitano, Kim Begley, Felicity Palmer, John Duykers, Timothy Nolen, Brad Cresswell, Raymond Aceto, and Michael Devlin. This production, which opens on 14 November and continues in repertory until 13 December, will be performed in the English translation by Michael Feingold.



David Alden. Photo: Lyric Opera of Chicago.

### Eastman Weill Festival

The Eastman School of Music, Rochester, NY, presents a Weill Festival on 11-14 November 1998 to celebrate the centenary of Lotte Lenya and the arrival of the holograph scores of Weill’s European works at Eastman’s Sibley Music Library, on loan from Universal Edition, Vienna. The Eastman Wind Ensemble, Eastman Philharmonia, and Eastman Virtuosi will perform a selection of Weill’s works including his Violin Concerto, salon orchestra arrangements from the 1920s, Symphony No. 2, and the *Four Walt Whitman Songs*. The Festival will inaugurate the Lotte Lenya Prize, established to recognize excellence in the performance of music for the theater, in its broadest sense, including



Teresa Stratas and Lotte Lenya in 1980.

opera, operetta, and American musical theater. The first competition is open to students of the University of Rochester and carries a cash award of \$5,000. One of the judges will be Ms. Teresa Stratas, who will also receive an honorary doctorate degree from the University on 13 November. A day-long symposium entitled “Re-Locating Kurt Weill” will be held on 14 November at the Howard Hanson Hall, featuring speakers Daniel Albright, Michael Kater, Kim Kowalke, Edward Harsh, Jürgen Thym, and Stephen Hinton.

For repertory listing of *Die Dreigroschenoper*/  
*The Threepenny Opera*, see page 6a.

## Upcoming Events

### May

(In repertory until 23 June) *Die Bürgschaft*. Bielefeld State Theater, Bielefeld, Germany.

1-28 *Berlin to Broadway*. Burlington County Footlights, Cinnaminson, New Jersey.

10(-26 June) *Der Silbersee*. Freiburg State Theater, Freiburg, Germany.

15-24 *Down in the Valley*. California State University, Hayward, California.

16 *Die sieben Todsünden*. National Orchestra of France, Paris, France.

22, 23 Songs. City Orchestra of Granada, Spain.

28(-11 June) *Happy End*. bat-Theater, Berlin, Germany.

**World Premiere** 28 *Propheten*. Radio Symphony Orch. of Vienna, Konzerthaus, Vienna.

29-30 *Down in the Valley*. Northwestern University, Evanston, Illinois.

### June

1 *Mahagomny Songspiel*. Heleneholmsskolan, Stockholm, Sweden.

5 *Mahagomny Songspiel, Die sieben Todsünden*. Theater Altenburg-Gera, Altenburg, Germany.

7 *Ballad of Magna Carta, Der Lindberghflug*. Saarländisches State Orchestra, Saarbrücken, Germany.

13-21 *Street Scene*. Delaware Valley Opera Company, Narrowsburg, New York.

20 *Das Berliner Requiem*. Städtische Bühnen Münster, Münster, Germany.

20 *Der Lindberghflug*. Cheltenham Bach Choir, Cheltenham, England.

### July

6 *Das Berliner Requiem, Kleine Dreigroschenmusik*. Hochschule für Musik, Saarbrücken, Germany.

12 *Kleine Dreigroschenmusik*. Junge Orchesterakademie, Heilbronn, Germany.

26 *Propheten*. BBC Proms, BBC Symphony Orchestra, London, England.

Winner of ASCAP's Deems Taylor Award in 1997, *Speak Low* will be published in Germany by Kiepenheuer Verlag in August.



### Salzburg Festival 1998 — Go For Kurt Weill — Schedule of Performances

24, 30 July; 5, 12, 17, 25 August	<i>Aufstieg und Fall der Stadt Mahagomny</i>	Großes Festspielhaus	Director: Peter Zadek; Conductor: Dennis Russell Davies; Set Designer: Richard Peduzzi; Costumes: Norma Moriceau; Cast: Dame Gwyneth Jones (Leokadia Begbick), Roy Smith (Fatty), Wilbur Pauley (Trinity Moses), Catherine Malfitano (Jenny), Jerry Hadley (Jimmy Mahoney), Udo Holdorf (Jacob Schmidt), Dale Duesing (Bill), Toby Spence (Toby Higgins)
9 August	Concerto for Violin and Wind Instruments	Mozarteum	Wiener Virtuosen, Conductor: Martin Turnovsky, Soloist: Johanna Madroszkiewicz
14 August	Selected Songs from <i>Die Dreigroschenoper</i> and <i>Happy End</i> , <i>Vom Tod im Wald, Öl-Musik</i> , <i>Berlin im Licht</i>	Mozarteum	Klangforum Wien, Conductor: Sylvain Cambreling; Chansonnier: Heinz Karl Gruber
18 August	Symphony No. 2, <i>Die sieben Todsünden</i>	Felsenreitschule	Radio Symphonieorchester Wien, Conductor: Dennis Russell Davies, Soloists: Marianne Faithfull, Hudson Shad quartet
24 August	Song Recital	Mozarteum	Soprano: Catherine Malfitano; Pianist: Robert Tweten



Ronald Kukulies (Bill Cracker) and Nina Hoss (Lilian Holiday). Photo: Kurt-Weill-Fest, Dessau. Widely acclaimed as an exemplary staging of *Happy End*, the bat-Theater production travels from Dessau's Kurt-Weill-Fest to Berlin this May and June.

### August

27 *Mahagomny Songspiel*. Theater Metropolis, Salzburg, Austria.

### September

12(-11 October) *The Seven Deadly Sins*. New York City Opera, New York.

24-26 *Johnny Johnson*. Operating Theatre, Nottingham, England.

### October

1 *Aufstieg und Fall der Stadt Mahagomny*. Amadeus Ensemble-Wien, Vienna, Austria (in repertory)

4 Concert performance from Acts 3 and 4 of *Der Weg der Verheissung*. American Symphony Orchestra, Avery Fisher Hall, New York.

18 Lotte Lenya Gala. Majestic Theatre, New York.

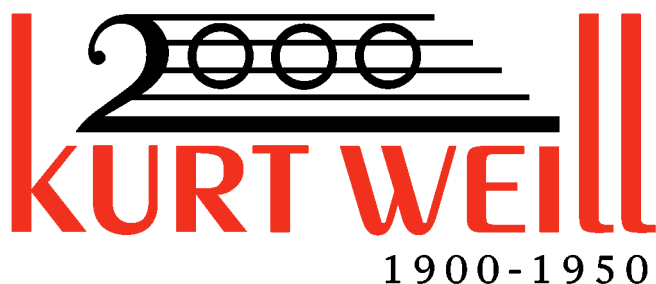
22 *Der Lindberghflug*. Bern State Theater, Switzerland.

### November

11 Violin Concerto, *Mahagomny Songspiel*, Arrangements for Jazz Orchestra. Eastman Wind Ensemble, Rochester, New York.

13 Symphony No. 2, *Four Walt Whitman Songs*. Eastman Philharmonia, Rochester, New York.

**Opening Night Performance** 14(-13 December) *Aufstieg und Fall der Stadt Mahagomny*. Lyric Opera of Chicago.



**KURT WEILL**  
1900-1950

2000 marks the  
centenary of Weill's birth  
and the fiftieth anniversary  
of his death.



Kurt Weill (2 March 1900-3 April 1950)

The planning for a series of worldwide commemorative festivals between May 1999 and May 2001 is now taking place. Highlights of the confirmed productions as of 30 April 1998 include:

**Theater Chemnitz** kicks off the centenary celebrations in June 1999 with an international co-production of *Der Weg der Verheissung* (world premiere of original German version, text by Franz Werfel), conducted by John Mauceri and directed by Michael Heinicke.

**Canadian Opera Company** will mount the world premiere of *Youkali: Cycle des Chansons Cabaretistiques* and a new production of *Mahagonny Songspiel*, directed by Robert Lepage, in the fall of 1999, followed by an international tour.

**London's South Bank** plans to celebrate Weill in Spring 2000, including a new Royal National Theatre production of *The Threepenny Opera*.

**BBC Festival** will present a Weill Weekend on 14-16 January 2000 at the Barbican Centre, with a series of concert performances by the BBC Symphony Orchestra and related events.

**Berlin's Konzerthaus** will host a 10-day festival (2-12 March 2000) including orchestral, choral, and chamber concerts, and a symposium.

**Dessau, Germany**, Weill's birthplace, will also honor her native son with a Festival in March.

**New York City Opera, Brooklyn Academy of Music, and Symphony Space** in New York will hold special Weill tributes during the 1999-2001 seasons.

**Summer Festivals** will also feature Weill, among them the **Schleswig-Holstein Festival, BBC Proms, and Hollywood Bowl;**

**Yale University** will host a festival and conference on the composer in October 2000.

**A multimedia traveling exhibition is planned for major venues in Berlin, London, and New York.**

*Any professional or amateur performing ensembles that are programming Weill's music are invited to report their plans to the Kurt Weill Foundation so that details can be included in the Weill Worldwide Centenary Calendar, to be published and distributed in early 1999. The Foundation will also offer the centenary logo to the official participants of the Weill centenary for their promotional purposes. Please contact Joanna Lee at the Kurt Weill Foundation (jlee@kwf.org) for more information.*

## Kurt Weill Foundation News

### Guy Stern receives honorary doctorate from Hofstra University

The Board of Trustees and staff of the Kurt Weill Foundation congratulate trustee Guy Stern, Distinguished Professor of German Literature and Culture at Wayne State University in Detroit, who will receive an honorary doctorate from Hofstra University on 17 May 1998. Most recently, Professor Stern published his collection of essays, *Literarische Kultur im Exil = Literature and Culture in Exile: Gesammelte Beiträge zur Exilforschung*, with the University of Dresden Press.

### Lys Symonette at Bielefeld for the revival of *Die Bürgschaft*

Foundation Vice President and Musical Executive Lys Symonette spent more than four weeks in Bielefeld in the past few months consulting with and supervising rehearsals at the Bühnen der Stadt Bielefeld, where the revival of *Die Bürgschaft* opened on 26 April to great critical acclaim. She also participated in promotional activities, among them press conferences and interviews.

Symonette began her association with Weill in 1945 during the production of *Firebrand of Florence* on Broadway. After Weill's death, she was Lenya's accompanist and musical adviser. Most recently, Symonette co-edited *Speak Lom (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*. The German edition, entitled *Sprich leise (wenn du Liebe sagst)*, is scheduled for publication in August by Kiepenheuer Verlag. Symonette will travel to Germany again to launch the book.



Symonette at a press conference in Bielefeld in mid-March. From left: Director Jonathan Eaton, Symonette, and chief dramaturge Dr. Alexander Gruber. Photo: Bühnen der Stadt Bielefeld.

**Reminder: Deadline for submission of Kurt Weill Foundation Grant Applications (funding period 1999) is 1 November 1998.**

### Die Dreigroschenoper 70th Anniversary Productions

#### England

Northern Stage, Newcastle-upon-Tyne

#### Germany

Freilichtspiele, Bad Bentheim

Deutsches Theater, Berlin

Bühnen der Stadt Bielefeld

Bremer Theater, Bremen

Städtische Theater Chemnitz

Anhaltisches Theater Dessau

Landestheater Detmold

Städtische Bühne Dortmund

Theater und Philharmonie Essen

Mittelsächsische Theater und

Philharmonie, Freiburg

Thalia Theater, Hamburg

Theater Lüneburg

Mitteldeutsches Landestheater,

Lutherstadt Wittenberg

Theater der Landeshauptstadt,

Magdeburg

Bayerisches Staatsschauspiel,

München

Münchener Volkstheater

Westfälische Kammerspiele,

Paderborn

Puppentheater Ravensburg

Volkstheater Rostock

Mecklenburgisches Staatstheater

Schwerin

Theater Solingen

Staatstheater Stuttgart

Theater am Ring, Villingen-

Schwenningen

Hochschule für Musik "Franz

Liszt", Weimar

Westerburger Theaterensemble,

Westerburg

Schillertheater,

Wuppertal/Gelsenkirchen

#### Ireland

Trinity College, Dublin

#### Scotland

Edinburgh University Opera

#### Sweden

Pistoltheater, Stockholm

Uppsala Musikdramatiska Studio

#### United States

Reprise! Los Angeles, California

Dillard School of the Arts, Florida

Putney School, Vermont

Seattle University, Washington

### 1998 Grants Awarded

In December 1997, the Board of Trustees of the Kurt Weill Foundation for Music approved the recommendations of the Independent Grants Advisory Panel to award the grants listed below:

#### Research

Ricarda Wackers, Saarbrücken, Germany. Dissertation grant to support study of the collaborations of Kurt Weill and Iwan Goll. Travel to the Weill-Lenya Research Center (New York) and the Yale Music Library (New Haven).

Nils Grosch, Freiburg, Germany. Publication assistance for his dissertation on *Die neue Sachlichkeit*.

#### Professional Performance

Cantata Singers, Boston, MA. Symphony No. 1.

American Century Theater, Arlington, VA. *Lady in the Dark*.

Center for American Artists, Lyric Opera of Chicago, IL. For training program in American vernacular music in May 1998, including a performance at the Chicago Humanities Festival.

#### College and University Performance

Michigan State University, East Lansing, MI. *The Threepenny Opera*.

Washington University Opera, St. Louis, MO. *The Threepenny Opera*.

New York University, New York, NY. *The Threepenny Opera*.

City College of San Francisco, San Francisco, CA. *Lady in the Dark*.

University of Houston, Houston, TX. *Aufstieg und Fall der Stadt Mahagonny*.

#### Radio

Icelandic National Radio, Reykjavik, Iceland. Grant to cover post-production costs for a series on Weill, to be broadcast during Lenya's centenary.

## New Recordings

### Erato's Johnny Johnson receives transatlantic accolades



\* Top 10 CDs for 1997, *Boston Globe*; \* The Best CDs of 1997, *Le Monde* (Paris); \* "Choc" award, *Le Monde de La Musique*; \* "Diapason d'Or," France

The most important new Weill recording in several years: it displays Weill's mastery of everything he knew, and his willingness to try anything he didn't (like a cowboy song). Nevertheless, all of it sounds like Weill, which means it is both tough-minded and tender-hearted. The performance is stylish and assured, which means it has the rough edges that it should; the playing of the Otaré Pit Band is superb (bravo to trombonist Robert Couture). The singers are full of character and Donald Wilkinson is particularly natural and affecting in the title role. This recording places all of us further in debt to the inquisitive spirit and talents of Joel Cohen. — Richard Dyer, *The Boston Globe* (19 February 1998)

Cohen and his team avoid the usual traps of excessive lyricism and excessive intellectualism often found in other Weill recordings. Their work is very meticulous (restoration of cuts in the score, use of a Hammond organ of the period), but none of this prevents us from enjoying the music or feeling their jubilant enthusiasm. — *Répertoire* (Paris) (January 1998)

The Berlin Philharmonic's premiere all-Weill recording conducted by Mariss Jansons – *Symphony No. 2, Suite from *Aufstieg und Fall der Stadt Mahagonny*, and Violin Concerto* (soloist: Frank Peter Zimmermann) – will be released by EMI Classics worldwide in July.



### Theobald Tigers Trichter

*Theobald Tigers Trichter . . . Aus Kurt Tucholskys Plattenschrank* is a CD reissue (Archiphon ARC-001) of selections from the private record collection of Kurt Tucholsky (1880-1935), the German satirist, critic, poet, political journalist, and cabaret writer. In the first of a new series called "Klein aber Kunst," producers Alan Lareau and Gerhard Zeyen have included fascinating and entertaining performances of special interest to fans of Kurt Weill by artists including The Revellers, Curt Bois, Kate Kühn, and Fritz Massary. Other performers include the Charleston Serenaders, Paul Graety, Jack Smith, Claire Waldoff, the Jack Hylton Orchestra, Rudolf Nelson, and Otto Reutter. The recording is distributed by MusiContact, Heuauerweg 21, 69124 Heidelberg, Germany (phone: +49-6221-785011; fax: +49-6221-783422).

### Bertolt Brecht: Werke, eine Auswahl

The 20-CD collection published as *Bertolt Brecht: Werke, eine Auswahl* (BMG LC 0055) and reviewed on page 20 of this issue is available outside of Germany by sending a check in the amount of US \$199.00 (includes tax and postage) to: BMG Germany/Export Department, c/o Klaus Toenshoff, P.O. Box 500, 33311 Gütersloh, Germany.

### Weill historical sets released by Pearl/Gemm

Following the success of the Capriccio series of Weill historical recordings in the past decade, Pearl/Gemm has recently produced two double-CD sets of rare Weill recordings, including legendary performances by Lotte Lenya, Harald Paulsen, Bertolt Brecht, Theo Mackeben, Otto Klemperer, Walter Huston, Gertrude Lawrence, Mary Martin, Danny Kaye, Kenny Baker, Maurice Abravanel, Carola Neher, Lys Gauty, Marianne Oswald, Frank Sinatra, Hildegarde, and Helen Hayes (Volume 1: GEMM CDS 9189; Volume 2: GEMM CDS 9294).



### TER releases *Lady in the Dark* in May

Winner of the "Evening Standard Drama Award for Best Musical" in 1997, the Royal National Theatre production of *Lady in the Dark* will be preserved in a CD recording to be released in late May by JAY Productions Ltd. as part of the TER Original Masterworks Edition (CDJAY 1278). The TER Edition distinguishes itself by presenting a musical in its original form (book, music, lyrics, orchestrations), preserving the essence of the work as originally conceived by the authors. Fans of *Lady in the Dark* will find an exceptionally informative CD

booklet, with a 6-page article on the history of this work by Bruce McClung, as well as complete lyrics. Starring Maria Friedman as Liza Elliott, this recording restores Weill's original orchestration and contains such gems as "My Ship," "This Is New," "Girl of the Moment," and "The Saga of Jenny."

The stage production of *Lady in the Dark* was nominated under numerous categories for the 22<sup>nd</sup> Laurence Olivier Awards. James Dreyfus won for "Best Supporting Performance in a Musical" and Rick Fisher for "Best Lighting Designer."

### Weill collection among *Opernwelt* critic's choice

"September Songs," a selection of the soundtracks from the Rhombus video of the same title featuring popular and classical favorites Teresa Stratas, Charlie Haden, William S. Burroughs, and Elvis Costello, was selected by critic Eleonore Büning as *Opernwelt* in her end-of-the-year round-up of the best CDs. Ms. Büning chose "September Songs" as her best choice for a Christmas present in 1997!

## New Publications

### BOOKS

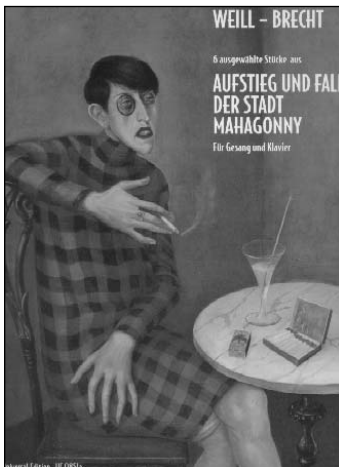
- Block, Geoffrey. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim*. New York: Oxford, 1997. ISBN 0-19-510791-8
- Bullmann, Franz, Wolfgang Rathert, and Dietmar Schenk, eds. *Paul Hindemith in Berlin: Essays und Dokumente*. Berlin: Hochschule der Künste Berlin, 1997. ISBN 3-89462-054-4
- Grosch, Nils, Joachim Lucchesi, and Jürgen Schebera, eds. *Emigrierte Komponisten in der Medienlandschaft des Exils, 1933-1945*. (Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau, Band 2). Stuttgart: M&P Verlag für Wissenschaft und Forschung, 1998. ISBN 3-476-45183-6
- Kebir, Sabine. *Ein akzeptabler Mann?: Brecht und die Frauen*. Berlin: Aufbau Taschenbuch Verlag, 1998. ISBN 3-7466-8028-X
- Schebera, Jürgen. *Hanns Eisler: Eine Biographie in Texten, Bildern und Dokumenten: mit 235 Abbildungen*. Mainz: Schott, 1998. ISBN 3-7957-2383-3
- Stern, Guy. *Literarische Kultur im Exil = Literature and Culture in Exile: Gesammelte Beiträge zur Exilforschung (1989-1997)*. Dresden: Dresden University Press, 1997. ISBN 3-931828-05-0
- Taylor, Ronald. *Berlin and its Culture: A Historical Portrait*. New Haven: Yale, 1997. ISBN 0-300-07200-7
- Tretow, Christine and Helmut Gier, eds. *Caspar Neher: Der grösste Bühnenbauer unserer Zeit*. Wiesbaden: Westdeutscher Verlag, 1997. ISBN 3-531-13162-1

### RECORDINGS

- Auf Wiedersehen: Songs by Lehár and Weill*. Tiziana K. Sojat, soprano; Wolfgang Heinzel, piano. Discover International DISC 920310. [Includes ten songs by Weill.]
- Die Dreigroschenoper*. Soloists; The König Ensemble; Jan Latham-König, conductor. Capriccio 60 058-1.
- Extraordinary Weill*. Karin Schmidt, soprano; Antonio Ballista, piano. Kicco Classic KC00197CD. [Includes thirteen songs.]
- Johnny Johnson*. Soloists; The Otaré Pit band; Joel Cohen, conductor. Erato 0630-17870-2.
- Kabarett: Kurt Weill*. Pamela Alexander, soprano; Dale Wolford, saxophones; Ivan Rosenblum, keyboard. [Includes fourteen songs in "special arrangements."]
- Kurt Weill: From Berlin to Broadway*, vol. 2. Pearl GEMM CDS 9294. [2-CD reissue includes historical recordings of songs; excerpts from *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny*, *Happy End*, *Knickerbocker Holiday*, and *Lady in the Dark*; "Mine Eyes Have Seen the Glory" (recitations by Helen Hayes); and Weill singing songs from *One Touch of Venus*.]



### SCORES



[1998]. (UE 31 181 for clarinets; UE 31 201 for trumpets) [Arranged by James Rae. Contents: "Moritat vom Mackie Messer," "Morgenchoral des Peachum," "Polly's Lied," "Ballade vom angenehmen Leben," "Lied von der Unzulänglichkeit menschlichen Strebens," and "Ruf aus der Gruft."]

Weill, Kurt and Bertolt Brecht. *Ausgewählte Stücke aus Die Dreigroschenoper*. [Vienna]: Universal Edition, [1998]. (UE 31 161) [Teens On Stage: Easy Arrangements for Ensemble by James Rae. Contents: "Moritat vom Mackie Messer," "Morgenchoral des Peachum," "Polly's Lied," "Ballade vom angenehmen Leben," "Lied von der Unzulänglichkeit menschlichen Strebens," and "Ruf aus der Gruft."]

Weill, Kurt. *Ballade von der sexuellen Hörigkeit und andere Songs für Gesang und Klavier*. [Vienna]: Universal Edition, [1998, c1929] (UE 9787). [Reprint of "Song Album," published by Universal Edition in 1929 under the same number. Contents: "Muschel von Margate," "Das Lied von den braunen Inseln," "Marterl," "Zu Potsdam unter den Eichen," "Ballade von der sexuellen Hörigkeit," and "Vorstellung des fliegers Lindbergh."]

Weill, Kurt and Bertolt Brecht. *6 ausgewählte Stücke aus Aufstieg und Fall der Stadt Mahagonny für Gesang und Klavier*. [Vienna]: Universal Edition, [1998, c1931]. (UE 9851a) [Reprint of the 1931 edition published under the same number. Contents: "Auf nach Mahagonny!" "Alabamasong," "Lied der Liebenden," "Jennys Lied," "Nur die nacht darf nicht aufhör'n," and "Können einem toten Mann nicht helfen."]

Weill, Kurt and Bertolt Brecht. *Ausgewählte Stücke aus Die Dreigroschenoper für zwei Klarinetten oder zwei Trompeten und Klavier*. [Vienna]: Universal Edition,

