

## Celebrating Lenya's centenary on both sides of the Atlantic

### **bfi** National Film Theatre

The National Film Theatre at London's South Bank Centre screens Lenya's key films on Friday afternoons and weekends during her birthday month:

**The Roman Spring of Mrs. Stone** (1961)

2 October, 2:30 p.m.

4 October, 6:15 p.m.

**Lotte Lenya Sings Kurt Weill** (1968)

9 October, 2:30 p.m.

10 October, 8:30 p.m.

**From Russia With Love** (1963)

16 October, 2:30 p.m.

18 October, 4:15 p.m.

**The Threepenny Opera** (1931)

23 October, 2:30 p.m.

30 October, 6:30 p.m.

NFT Box Office: 0171 928 3232  
www.bfi.org.uk

### 18 October Birthday Broadcasts on TV and Radio

\* German television HR3: "Lenya, ein erfundenes Leben" (1994), 12:00 p.m.

\* German television Deutsche Welle: A new 28-minute documentary about Lenya directed by Heiderose Leopold, time TBA.

\* BBC Radio 4: "The Trouble You Bring Me," adapted by Tony Staveacre from *Speak Low* and read by Henry Goodman and Kelly Hunter, 2:15 p.m.

\* European radio: ABC Classic FM in Australia, Deutsche Welle, Mitteldeutsche Rundfunk, Westdeutsche Rundfunk, Radio Bremen, Österreichischer Rundfunk, Radio Netherlands, Sender Freies Berlin in Europe.

\* U.S. Radio: WXXI (Rochester, NY), WMBR (Cambridge, MA), KMFA (Austin, TX), and KUT (Austin, TX).

### Cabaret Convention honors Lenya

Renowned cabaret performer Julie Wilson will perform some of Lenya's memorable songs in a matinee performance at New York's Town Hall on 18 October, marking the finale of the Ninth Annual Cabaret Convention in New York (12-18 October). For further information call the Mabel Mercer Foundation at (212) 980-3026.

### New Lenya Publications

\* *Lenya the Legend: A Pictorial Autobiography*, compiled and edited by David Farneth, features Lenya telling her life story in her own words. Published by Overlook in the U.S., Thames & Hudson in the U.K., and Könemann in Germany. (See excerpts on page 13.)

\* *Lenya*, a 11-CD compilation set of her recordings accompanied by a 252-page book of essays and photos. Produced by Bear Family Records. (See page 8 for a review and page 24 for an order form.)

\* *Sprich leise (wenn du Liebe sagst)*, the German edition of the Weill-Lenya correspondence translated and edited by Lys Symonette and Kim H. Kowalke is published by Kiepenheuer & Witsch. Symonette embarks on an October book tour to Germany that includes national television appearances, radio and newspaper interviews, and live events in Frankfurt (reading with songwriter Konstantin Wecker), Dessau, Mainz, and Düsseldorf.

\* Upcoming issues of *Gramophone* (October) and *Opera News* (November) will honor Lenya with feature articles.



### NEW EVENT: Lenya Tribute at the Theater de Lys, New York City

Producer Lucille Lortel has announced a Lenya tribute for 26 October 1998 at the Lortel Theatre in Greenwich Village (formerly known as the Theater de Lys.) Directed by Donald Saddler, the event will feature many of Lenya's acting colleagues. Contact the Kurt Weill Foundation at (212) 505-5240 for further details.

## M&R

THE MUSEUM OF TELEVISION & RADIO

With a selection of made-for-television adaptations of Weill's musicals and packages of rare clips, interviews, profiles, and performances, the Museum of Television and Radio in New York celebrates Weill, Lenya, and Brecht in an eleven-week series:

### BERLIN TO BROADWAY (Screenings on Saturdays and Sundays at 2 p.m.)

*The Threepenny Opera/Die Dreigroschenoper* (ZDF German television, 1972), preceded by *Wide, Wide World* (1958), clips of rehearsals for the legendary revival of *The Threepenny Opera* at the Theater de Lys. 19, 20, 26, 27 September

*Happy End* (PBS, 1986) 3, 4 October

*The Seven Deadly Sins* (choreographed by Kenneth MacMillan, 1984) U.S. Premiere 10, 11, 17, 18 October

*Down in the Valley* (NBC, 1950), *The Lindbergh Flight* (INA, 1993).

24, 25, 31 October, 1 November

*Lady in the Dark* (NBC television "spectacular" starring Ann Sothern, 1954).

7, 8, 14, 15 November

*One Touch of Venus* (NBC, starring Russell Nye and Janet Blair, 1955).

21, 22, 28, 29 November

### WEILL+LENYA+BRECHT (Screenings on Thursdays and Fridays at 6 p.m.)

#### Music Videos

*September Songs: The Music of Kurt Weill* (1994), preceded by a recently discovered clip of Weill on television on *The Swift Show* (1949).

18, 24, 25 September, 1, 2 October

#### Special Programs (Curated compilations)

*Lenya—A Girl Named Jenny* (recently uncovered kinescopes of her performances between 1958 and 1968).

8, 9, 15, 16 October

*May to December Songs: Interpreting Weill* (with a multitude of stars from Lenya, Teresa Stratas, Louis Armstrong, Ute Lemper, Wynton Marsalis, Goldie Hawn, Tony Bennett, Andy Williams, to Bobby Darin). 22, 23, 30 October

#### Stories Behind the Music

*Omnibus: Lotte Lenya* (interview with Peter Adam, BBC, 1979). *I'm a Stranger Here Myself: Kurt Weill in America* (documentary on Weill's American years, 1992). 5, 6, 12, 13 November

*The World of Kurt Weill* (Lenya sings Weill, co-hosted by George Voskovec, 1967). 19, 20, 27 November, 3 December

Consult www.mtr.org or call (212) 621-6600

## Press Clippings

**Aufstieg und Fall der Stadt Mahagonny.** Salzburg Festival, Salzburg, Austria (July-August 1998)

### WHORING WITH UTMOST DISCRETION

Peter Zadek, who is said to be “difficult,” staged this saga about lumberjacks from Alaska and the men around the brothel proprietress Leokadia Begbick quite routinely, although lavish to excess: musicians on stage, chorus, dancers, and everything else one could wish for these days. It is not surprising that with all the to-do, Zadek missed out on what had been characterized as the contemporaneous “bite” in Brecht (and Weill). — Franz Endler, *Kurier* (26 July 1998)

### WHO IS GOING TO PAY FOR THIS

Little by little, the stage designer Richard Peduzzi managed to stuff the huge stage of the Großes Festspielhaus full of architectural structures. Egyptian pyramids, Roman columns, and a floating Statue of Liberty effectively symbolized the might and wealth of this *Mahagonny*: an unfocused aesthetic in which Zadek’s actors did not always romp about in it lustfully. Not a trace of provocation. A couple of fun guys in leather pants panted after half naked girls—but that was about it. Zadek emerged from this cocoon like a toothless tiger. At any rate, he did not disturb the music.— Volker Boser, *Abendzeitung München* (27 July 1998)

Disappointing . . . This homage was as lavish as it was boring, and what was meant to be a slap in the public’s face turned out to be a soft caress. There was not a trace of provocation— neither in form nor content.

**Mahagonny Songspiel in Kunststücke Baden-Baden 1927.** Badisches Staatstheater, Karlsruhe, Germany (May 1998)

Weill’s composition is *the* musical portrayal of the Berlin of the twenties. Time and again it is fascinating to discover the small miracles that Weill created with his ingenious orchestrations. Wolf-Michael Storz prepared the stylistically many-sided evening ingeniously, with a fine sensitivity for orchestral humor, wit, and symphonic *gestus* in chamber settings. — Nikolaus Schmidt, *Badische Neueste Nachrichten* (28 May 1998)

Kurt Weill’s *Mahagonny Songspiel* was the evening’s finale, but the cool, matter-of-fact decor proved obtrusive. Therefore, the musical achievements were all the more impressive. The male ensemble had to cope with utterly complex tasks, especially Guido Jentjens and Douglas Nasrawi, who steered supremely through the many harmonic traps of the composition. Marianne Kienbaum (Jessie) met the vocal *gestus* of Weill’s music especially well. — Rainer Wolff, *Die Rheinpfalz* (29 May 1998)

**Die Bürgschaft.** Bühnen der Stadt Bielefeld, Bielefeld, Germany (Spring 1998)

Kurt Weill composed this bitter parable about a friendship destroyed by political corruption and power without any tribute to the song style he had developed with Brecht. Large oratorio-like neoclassical forms are made into complete entities, which flow into each other in ariosos, ensembles, choruses, and extensive finales. Weill’s sound language combines a metallic hardness with the characteristics of a Mahlerian funeral march. Thanks to Rainer Koch at the helm of the Bielefeld orchestra, the performance was superb. *Die Bürgschaft* is a masterpiece, with elaborate and powerful ensembles that impressively pull the listener into the stage action.

Stage director Jonathan Eaton lets Orth not merely deliver his friend Mattes to the masses, but kills him by his own hand. The accompanying hymn of praise for the laws of money and power is especially pertinent to our own time, when human beings are reduced to no more than human capital-gains.— Ulrich Schreiber, *Frankfurter Rundschau* (5 May 1998)



In the foreground, from left to right: Gwyneth Jones (Widow Begbick), Jerry Hadley (Jimmy) and Catherine Malfitano (Jenny). Photo: Roswitha Hecke.

Zadek and Peduzzi’s only accomplishment was preventing the audience from identifying with the stage action. The colorful hustle and bustle lost itself on the wide stage and Peduzzi’s ever-moving, often monstrous sets prevented the audience from seeing what was behind them. Zadek never brought his staging into full swing. The protagonists often remained static or implausible. Today’s audience needs more than three naked, ready-for-love girls to get excited. Dennis Russell Davies and the radio symphony orchestra understood Weill’s musical language; they let the grand opera be heard, and at the same time be alienated. — Gabriele Luster, *Münchener Merkur* (27 July 1998)

Zadek’s *Mahagonny* is one of those rare opera spectacles in which all elements flow into each other with a magical ease, including Peduzzi’s smooth light and scenery changes and Verena Weiss’s inspired, spontaneous, and effective choreography. Most of all, Dennis Russell Davies celebrates Weill’s songs with virtuosity and rhythmical precision like at a boisterous party. The Statue of Liberty appears in the end like an unreachable ideal. Finally, only one single placard becomes legible: “For the Freedom of the Rich.” That’s the way it is in Salzburg and that’s the way it is everywhere. And within this logic—which Zadek understands so well—lies more dynamite than in any theater scandal: those in the orchestra seats and those on stage are merged as the unteachable masses in an unhappy enlightenment. — Matthias Matussek, *Der Spiegel* no. 31, 1998 (28 July 1998)



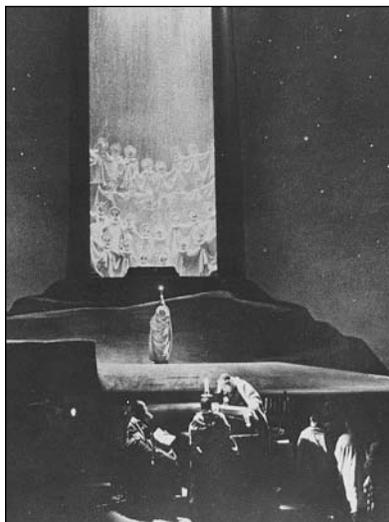
Andrew Dalley, Mathias Mann, and Luca Martin as the male trio. Photo: Fritz Stockmeier.

Rainer Koch, conducting the Philharmonic Orchestra—in its best form for this very special occasion—conveyed Weill’s musical diversity, which spans from simple song forms to hammering rhythms in an exciting finale. The enthusiastic audience became pensive at the end, touched by the social criticism and humanistic objective of the opera. — UG, *Die Glocke* (28 April 1998)

## Weill Centenary Highlights: *Der Weg der Verheißung* Weill's monumental yet least-known score launches the centenary season

On 13 June 1999, Germany's Chemnitz Opera will present the first stage revival of *Der Weg der Verheißung* (*The Eternal Road*), a score never heard in its entirety. In May and July of this year, concert performances of *Propheten* (adaptation of the fourth act from *Der Weg der Verheißung*) were given in Vienna and London (see press clippings below). In the fall, New York, Montreal, and Bochum will present similar concert premieres.

The Chemnitz stage revival of *Der Weg der Verheißung* will serve as the kickoff for the Weill centenary, which officially begins in June 1999 and continues into the summer of 2001. The artistic team—conductor John Mauceri, director Michael Heinecke, set and costume designer David Sharir, and dramaturg Gerhard Müller—started preparing for this monumental undertaking early last spring. One of the American leaders in this project is Foundation trustee Guy Stern, who has paid several visits to the city. Chemnitz, according to Stern, is “a city on the move, covered with construction sites, with half a million inhabitants.” He credits the high level of co-operation from Dr. Jürgen Ohlau of the Saxonian Cultural Council and his staff for making the project possible.



Original production photo of *The Eternal Road* (1937)

The Chemnitz production is, in fact, an international coproduction that will travel in February 2000 to the Brooklyn Academy of Music (New York) and in Fall 2000 to the New Israeli Opera (Tel Aviv). Subtitled a “biblical drama in four parts,” it will draw on international vocal forces (including choirs from the Chemnitz Opera, Krakow Opera, and the Leipzig Synagogue Chorus), and begins rehearsals in April 1999.

The Chemnitz Jewish community is planning a number of events as well, including a shabbat service on 11 June featuring Weill's liturgical music performed by the Leipzig synagogue choir. In the afternoon of 13 June, a public symposium on *Der Weg der Verheißung* will be presented in the vestibule of the Chemnitz Theater. Tentatively entitled “Rediscovering Weill's and Werfel's *Der Weg*,” the symposium is organized by Stern and Helmut Loos, director of the Music Institute at the University of Chemnitz, and sponsored by the Saxonian Arts Foundation and the German Scientific Council.

### Press Clippings — *Propheten* in Vienna and London

#### Vienna Radio Symphony Orchestra, Vienna (28 May 1998)

FROM THE SUFFERING OF THE  
JEWISH PEOPLE

Without doubt, the performance [of *Propheten*] was in the best of hands. Dennis Russell Davies conducted the enormously capable Vienna Radio Symphony Orchestra, which played with highest concentration and great beauty of tone. Equally brilliant were the chorus of *Wiener Jeunesse*, the Vienna Motet Chorus and the Gumpoldskirchner Spatzen. Among the soloists, Albert Dohmen, Kurt Azesberger, Michael Pabst, Georg Tsulufis (who played the “thirteen-year-old”), Anselm Lipgens, Rainer Friebe, and Johann Leutgeb succeeded in delivering character studies even in the smallest of roles. Together they ensured a high quality of performance, to which Airan Berg's dialogue direction contributed an important share. Audience applause was strong and continuous.—Edwin Baumgartner, *Wiener Zeitung* (31 May 1998)

#### BBC Symphony Orchestra and Chorus, BBC Proms, London (26 July 1998)

*Der Weg der Verheißung* was Weill's last big setting of a German text, a turning point between his German and his American compositions. It took him to America. The Prom *Propheten* provided . . . forty minutes of noble, beautiful and uncommonly stirring music, on a grand scale.

—Andrew Porter, *Times Literary Supplement* (7 August 1998)

[*Propheten's*] stylistic features are well-integrated, its gestures honest and stirring. If it impresses as a sort of musical equivalent of *Ben Hur*, then that is because of both its spectacle and its compassion. Musically it is fascinating.—Geoffrey Norris, *Daily Telegraph* (27 July 1998)

The performance knew the excitement of being fresh. The BBC Symphony Orchestra under Matthias Bamert made stark the contrast between the sleazy, seductive music accompanying Hananiah and Jeremiah's stern, foreboding strains.—Rick Jones, *Evening Standard* (27 July 1998)

This BBC Symphony Orchestra performance . . . was both powerful and haunting, not least because of the sense of premonition in Weill's setting of terrible biblical prophecies which would soon be fulfilled by the Holocaust. Though the piece stands apart in Weill's own oeuvre, most of his diverse styles are echoed somewhere in the score: the opening . . . reflects the more severe side of his sound-world, and the biggest number of all, featuring the timeless *Voice of Solomon*, points the way towards his last musical, *Lost in the Stars*. —John Allison, *The Times* (28 July 1998)

#### 1998-99 concert performances of *Der Weg der Verheißung* selections

- 4 October 1998** American Symphony Orchestra, Avery Fisher Hall, New York, NY
- 1 November 1998** Canadian Society for Jewish Music, Montreal, Quebec, Canada
- 14 November 1998** Bochum Symphony Orchestra, Bochum, Germany
- May 1999** Cincinnati May Festival, Cincinnati, OH
- 3 June 1999** Chorus America (Plymouth Music Series), Minneapolis, MN

## Upcoming Events

### October

- 1** *Opening Night* *Aufstieg und Fall der Stadt Mahagonny*, Amadeus Ensemble-Wien, Vienna, Austria  
**3,6** *Die sieben Todsünden*. MDR Kammerphilharmonie, Dresden and Berlin, Germany  
**4** *Kings and Prophecies: A Road of Promise*, American Symphony Orchestra, New York City  
**5** Suite from *Aufstieg und Fall der Stadt Mahagonny*, Ensemble Kontrapunkte, Wiener Musikverein, Vienna, Austria  
**12** *Kleine Dreigroschenmusik*, Staatsorchester Frankfurt, Frankfurt am Main, Germany

### 18 LOTTE LENYA's 100th BIRTHDAY

- 22 (-3 Nov)** *Der Lindberghflug*, Orchester der Musikschule, Bern, Switzerland  
**22-25** *Die sieben Todsünden*, Art Sphere, Tokyo, Japan  
**23** *Die Dreigroschenoper*, Norrlandsoperan, Umea, Sweden  
**23-25** *Street Scene*, DePaul University, Chicago, Illinois  
**30,31** Songs, Real Orquesta Sinfonica de Sevilla, Seville, Spain  
**30 (-2 Nov)** *Aufstieg und Fall der Stadt Mahagonny*, University of Houston, Houston, Texas  
**31** *Happy End*, Beit Zvi School, Ramat Gan, Israel

### November

- 1** *Kings*, excerpts from Act III of *The Eternal Road*, Canadian Society for Jewish Music, Montreal, Quebec, Canada  
**6** *Frauentanz*, Hochschule der Künste, Berlin, Germany  
**7** Concerto for violin and wind instruments, Orchestre Philharmonique de Radio France, Paris, France  
**11** *Das Berliner Requiem*, RNCM New Ensemble, Manchester, England  
**11** *Mahagonny Songspiel*, Violin Concerto, Jazz orchestra arrangements, Eastman School of Music, Rochester, New York  
**11** *Mahagonny Songspiel*, Sindelfingen, Germany  
**11-14** **Kurt Weill Festival** Eastman School of Music, Rochester, New York *See page 6a.*  
**12** *Suite panaméenne*, Oberlin Conservatory, Oberlin, Ohio  
**13-21** *The Threepenny Opera*, Hofstra University, Hempstead, New York  
**14** *Propheten*. Bochum Symphony, Bochum, Germany  
**14-Dec. 13** *Opening Night* *The Rise and Fall of the City of Mahagonny*, Lyric Opera of Chicago, Chicago, Illinois  
**15** String Quartet in b minor, Ensemble Avantgarde, Leipzig, Germany  
**18-21** *The Threepenny Opera*, University of Toronto, Toronto, Ontario, Canada  
**18-27** Symphony No. 2, Orchestre Philharmonique de Strasbourg, Strasbourg, France  
**20, 21** *Threepenny Opera* Suite, Omaha Symphony, Omaha, Nebraska  
**21** *Der Lindberghflug, Die sieben Todsünden*, Nissay Music Orchestra, Tokyo, Japan  
**26** *Die sieben Todsünden*, Trondelag Teater, Trondheim, Norway  
**28-Dec. 5** *The Threepenny Opera*, New Zealand Drama School, Wellington, New Zealand

### DIE DREIGROSCHENOPER IN REPERTORY 1998-1999

#### AUSTRIA

Wasserschloss Kottlingbrunn, Kottlingbrunn  
Ensemble Theater am Petersplatz, Vienna

#### GERMANY

Musiktheater, Gelsenkirchen  
Konzertdirektion Landgraf, Tournee  
Städtische Bühnen, Dortmund  
Deutsches Theater Göttingen, Göttingen  
Landestheater Detmold, Detmold  
Deutsches Theater, Berlin  
Puppentheater Ravensburg, Ravensburg  
Städtische Theater Chemnitz, Chemnitz  
Mitteldeutsches Landestheater, Lutherstadt  
Wittenberg

Volkstheater, Frankfurt

Mecklenburgisches Staatstheater Schwerin,  
Schwerin

Bayerisches Staatsschauspiel, München  
Theater der Landeshauptstadt, Magdeburg  
Mittelsächsische Theater und Philharmonie,  
Freiburg/Döbeln

Hochschule für Musik "Franz Liszt", Weimar

#### RUMANIA

Teatrul Odeon, Bucharest

#### URUGUAY

Comedia Nacional del Uruguay, Montevideo

### December

- 3, 4** *Die sieben Todsünden*, Noord Nederlands Orkest,  
Groningen and Leeuwarden, Netherlands

### January 1999

- 10 (-February)** *Der Silbersee*. Broomhill Opera, Wiltons  
Music Hall, London, England

### February

- 1** Songs: "One Touch of Weill at Weill," Weill Recital Hall, New York, New York  
**20** *Opening Night* *Aufstieg und Fall der Stadt Mahagonny*, Deutsche Oper Berlin, Berlin, Germany

### March

- 25** *Quodlibet*, Philharmonisches Orchester des Staatstheaters Mainz, Mainz, Germany

### April

- 3** *Der Silbersee*, Landestheater Mecklenburg-Vorpommern, Neustrelitz, Germany  
**10** Symphony No. 2, Swedish Chamber Orchestra, Orebro, Sweden  
**10-12** Symphony No. 1, Suite from *Mahagonny*, Houston  
Symphony Orchestra  
**12** String Quartet, op. 8, Orpheus Quartet, Düsseldorf, Germany  
**17** *Opening Night* *Die sieben Todsünden*, Stadttheater Bremerhaven,  
Bremerhaven, Germany  
**21-25** *American Premiere* *One Man, One Cow (Der Kuhhandel)*,  
Juilliard Opera Center, New York, New York

### May

- 3** *Suite panaméenne*, Ensemble Kontrapunkte, Vienna, Austria



**Star Turn**—Catherine Zeta Jones, the leading lady in *The Mark of Zorro* and costar with Antonio Banderas and Anthony Hopkins, was a member of the English National Opera's *Street Scene* production in 1991, when she played the role of Mae Jones to great acclaim. ENO's *Street Scene* cast recording (TER Classics CDTER2 1173) features Ms. Jones in the popular "Moon-Faced, Starry-Eyed."

Broomhill Opera reopens a neglected British theater with *Der Silbersee* in January 1999. London's Wiltons Music Hall is the world's oldest surviving music hall. In the 1850s, 1500 people per night would strain to see the specially raised stage over the top-hats seated in the front rows.



Christoph Eschenbach and the Houston Symphony Orchestra will record Weill's Symphony No. 1 and Suite from *Mahagonny* for Telarc in April 1999.

## The Ultimate LOTTE LENYA Collection

"A key figure of German musical theater, Broadway celebrity, Hollywood star and unparalleled interpreter of Weill/Brecht works. Lotte Lenya was all those and more." — Bear Family Records' eleven-CD deluxe set is a fitting centenary tribute to the singer/actress. It includes all of Lenya's commercial singing and spoken word recordings; a nine-minute recording session excerpt with Louis Armstrong; excerpts from the 1965 Carnegie Hall concert and 1960 Munich concert; an aria from Marc Blitzstein's 1937 *I've Got the Tune*; two unknown songs by John Cacavas; songs from Lenya's televised *Mutter Courage*; and a bonus 45 rpm reproduction of the 1931 Mahagonny picture recording.



The 252-page book accompanying this eleven-CD set includes a preface by Kim Kowalke, a two-part biographical essay by Jürgen Schebera and David Far-neth, a summary of career highlights by Dave Stein, and personal testimonials by Guy Stern, Lys Symonette, George Avakian, Hans-Gerhard Lichthorn, Alan Rich, Teresa Stratas, and Harold Prince. Also included is a complete discography by Richard Weize and Rainer E. Lotz.

The Kurt Weill Foundation is offering our U.S. and Canadian newsletter subscribers a special sale price of \$219.00 per set (order form on back cover).



## Weill Centenary Update (June 1999-May 2001)

Festivals in London, Berlin, New York, Budapest, and Schleswig-Holstein

### Highlights by city

- Berlin** Deutsches Sinfonie-Orchester, *Aufstieg und Fall der Stadt Mahagonny* (concert performance, 21 August 1999); Deutsche Staatsoper, *Die sieben Todsünden* (September 1999); **Konzerthaus, Weill Festival** (2-12 March 2000) to include orchestral, choral, and chamber concerts, and a symposium; Deutsche Oper, *Das Berliner Requiem* (new ballet premiere, 8 April 2000)
- Berlin/Cologne/Rome** Deutsche Oper/Cologne Opera/Teatro dell'Opera di Roma coproduction, *Aufstieg und Fall der Stadt Mahagonny* (Berlin premiere, 20 February 1999; Rome, November 1999; revival in Berlin, 9-25 March 2000; Cologne, October 2000)
- Chemnitz/New York/Tel Aviv** First revival and German premiere of *Der Weg der Verheißung* by Chemnitz Opera (13 June 1999, preceded by symposium 11-13 June 1999), Brooklyn Academy of Music (February-March 2000), and New Israeli Opera (Fall 2000).
- Munich** Munich Philharmonic Weill centenary series, including *Die sieben Todsünden* (April 2000)
- Nuremberg** New production of *Aufstieg und Fall der Stadt Mahagonny* (premiere, 27 May 2000)
- Stuttgart** Stuttgarter Oper, *Aufstieg und Fall der Stadt Mahagonny* (revival of Ruth Berghaus's landmark 1992 production, opening 21 May 2000, followed by a fall 2000 tour to Israel)
- Vienna** A dramatization of Lenya's life written by Michael Kunze, produced by the Theater in der Josefstadt (fall 1999)
- London** New production of *The Threepenny Opera* at the Royal National Theatre (summer 2000)
- South Bank series** (1999-2000) include performances by the Matrix Ensemble, Ute Lemper, Ensemble Modern, London Sinfonietta, Opera North, and a Weill centenary film series; **BBC Festival** (Barbican Centre) features the BBC Symphony Orchestra under the direction of Andrew Davis, with ancillary events at the Guildhall School of Music
- Paris** Opera Eclate/Opera de Massy, French premiere of *Der Silbersee* (2000); London Sinfonietta all-Weill birthday concert at the Cité de la musique (3 March 2000)
- Edinburgh** Scottish Chamber Orchestra all-Weill concert (14 February 2000)
- Budapest Spring Festival** all-Weill concert (May 2000)
- New York City-wide series** spearheaded by BAM, 1999-2000 including *Der Weg der Verheißung* (28 February-4 March); a Gala tribute; Wall-to-Wall Weill at Symphony Space (25 March 2000); American Composer's Orchestra, *Der Lindberghflug* (27 February 2000); New York Philharmonic, *Street Scene* concert sequence (March 2000)
- Minneapolis** Chorus America/Plymouth Music Series, *The Road of Promise* (concert version of *Der Weg der Verheißung*, US premiere) (3 June 1999); Minnesota Opera, *Street Scene* (May 2000)
- Los Angeles** Weill Series, Hollywood Bowl Pops Orchestra (summer 2000)
- Toronto** Canadian Opera Company plans two new productions. *Youkali: Cycle des Chansons Cabaretistiques* and *Mahagonny Songspiel*, directed by Robert LePage (opening: 21 February 2000, worldwide tour in spring 2000); *Seven Deadly Sins* and *Der Lindberghflug*, directed by François Girard (opening, May 2000)
- Brisbane** Symphony No. 2, Queensland Philharmonic (1 January 2001)

### INTERNATIONAL TOURS BY WEILL INTERPRETERS

**HK Gruber and the London Sinfonietta** ("Berlin im Licht"): Spring 2000 (London, Paris, Berlin, Budapest, Munich, Stuttgart, Dessau)

**Catherine Malfitano** (all-Weill recital): November-December 2000 (Toulouse, Paris-Châtelet, Geneva, Barcelona, Vienna, Brussels)

**Anne Sofie von Otter** (*Die sieben Todsünden*): February 2000 (Cologne, Amsterdam, Birmingham, London)

**Canadian Opera Company with director Robert LePage** (*Youkali: Cycle des Chansons Cabaretistiques* and *Mahagonny Songspiel*): Spring 2000 (world-wide)

**BMG, Decca, DGG, and Telarc** have already laid plans for centenary commemorative recordings, including premiere recordings of KWE critical editions.

## News

### Arrival of Weill manuscripts at the University of Rochester's Eastman School of Music

Music and opera performances, a competition for singers, an exhibit of manuscripts, and scholarly presentations about the composer will celebrate Rochester's Kurt Weill Festival between 11-14 November. The festival marks the transfer of all of the original manuscripts of Weill's compositions owned by his Viennese publisher, Universal Edition A. G., to the Sibley Music Library at Eastman. The collection, on long-term loan to Sibley, includes Weill's 1924-1933 manuscripts to such as works as *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny*.

On 11 November, Donald Hunsberger conducts the Eastman Wind Ensemble in the *Mahagonny Songspiel*, the Violin Concerto, and jazz orchestra arrangements. In the Eastman Theatre on November 13, the Eastman Philharmonia plays Weill's Whitman Songs and the Symphony no. 2. On 14 November the Eastman Virtuosi perform a program of Weill's chamber music.

In a symposium on Saturday, 14 November, speakers Daniel Albright, Michael Kater, Stephen Hinton, Edward Harsh, Jürgen Thym, Bruce McClung, and Joel Galand will investigate the topic "Relocating Kurt Weill."

The Lotte Lenya Singing Competition, open to all University of Rochester students, will take place on 12 November. Among the judges for the competition are Teresa Stratas, Julius Rudel, and Mark Cuddy. Stratas will also receive an honorary doctorate from the University of Rochester on 13 November. Lys Symonette, will also conduct master classes during the festival.

The American Academy in Berlin is inaugurating the Berlin Prize Fellowships for advanced study in the arts and culture, among other academic fields, in the 1998-1999 academic year. Appointments are for one or two semesters and open to university faculty members and practicing professionals with a record of achievement, whether at early, mid-career or senior levels. For more information and application procedure for the academic year 1999-2000, contact the American Academy in Berlin's New York Office (14 East 60th Street, Suite 604, New York NY 10022; phone: (212) 588 1755, fax: (212) 588 1758; e-mail: amacberlin@msn.com).

### Lost in the Stars premieres in post-apartheid South Africa

Weill and Anderson created *Lost in the Stars* in 1949, based on the novel *Cry, the Beloved Country* by Alan Paton. It was Weill's last completed stage work. In the intervening decades, the work has been presented in Europe (Denmark, Germany, Switzerland), Israel, and throughout the United States and England. Almost half a century later, on 28 August 1998, *Lost in the Stars* premiered in the country in which it was set.

On August 29, the Roodepoort City Opera mounted a special gala performance of *Lost in the Stars* to raise money for the Nelson Mandela Children's Fund. Founded by President Mandela, who pledged one-third of his salary for a period of five years, the Children's Fund helps youths who are homeless, abandoned or abused, without adequate education, disabled, at risk of habitual delinquency, in need of places to play in safety, or who require disaster relief.

In accepting a grant from the Foundation, the Roodepoort City Opera wrote, "We believe that this production will certainly contribute largely to the process of reconciliation in our country! How ironic that this musical tragedy is done here for the first time in the post-apartheid era, while the warnings contained in Alan Paton's book could have avoided so much tragedy and suffering before apartheid, had they been taken to heart by the powers to be in 1946!"



Program cover art by Hein Heckroth from original London production, 1935

### Der Kuhhandel becomes One Man, One Cow at Juilliard Theatre

Celebrated British dramatist-librettist Jeremy Sams just finished a new translation of the Weill-Vamberg *Der Kuhhandel* (1934), which the Juilliard Opera will premiere on 21 April 1999. *One Man, One Cow*, Sams claims, "was a labor of love in a very positive way. It is a piece I absolutely adore — one of the most agile German texts I have ever come across. It feels like French: witty, bouncy, with excellent rhymes, which Weill set to such sublime music." Delving deeper into the art of operetta writing, Sams is impressed by the quality of Vamberg's versification and the sprightly jokes, which he likened to the work of W. S. Gilbert. Juilliard Opera will present two additional performances on 23 and 25 April. The production will be directed by Frank Corsaro and conducted by Randall Behr.

### Kurt Weill Foundation for Music awards four mid-year professional performance grants

With the establishment of professional performance grants on a rolling basis in 1996, the Foundation is pleased to announce four 1998 mid-year grants, which were recommended by the Independent Grants Advisory Panel and approved by the Executive Committee of the Board of Trustees:

- \* Roodepoort City Theatre, Roodepoort, South Africa. *Lost in the Stars* (South African premiere).
- \* Freiburger Theater, Freiburg, Germany. *One Touch of Venus*.
- \* Brooklyn Academy of Music, NY. Organization and coordination of a New York citywide Kurt Weill centenary series between 1999-2001.
- \* Kurt-Weill-Gesellschaft, Dessau, Germany. Funding for the position of artistic director, Kurt-Weill-Fest.

### New York University celebrates Weill and Lenya this fall

A workshop production of "From May to December: The Music of Kurt Weill," will be presented at the Black Box Theatre by New York University's School of Education, Department of Music and Performing Arts Professions on 25-27 September and 2-3 October. The show is conceived by Jack Allison and Fred Kolo, the artistic team that successfully revived the 1972 revue "Berlin to Broadway" at the Coconut Grove Playhouse earlier this year.

NYU's Tisch School of the Arts celebrates Lenya's centenary with a production of *The Threepenny Opera* at the school's Abe Burrows Theatre. This production, directed by Arthur Bartow and conducted by Jack Lee, presents the Marc Blitzstein adaptation originally presented in 1954 at the Theater de Lys (now the Lucille Lortel Theatre), in which Lenya became an overnight sensation in New York.

## New Recordings



photo: Godfrey MacDonnic

### Berlin Phil all-Weill CD receives 5 stars from the British press

[On Symphony No. 2]: Emotional intensity is balanced with irony, as always in Weill, and the symphony's driving rhythms and punchy aggression are offset by those unforgettable, bittersweet melodies, which combine jazz inflections with the classical poise of Bach and Haydn. [On the Violin Concerto]: Frank Peter Zimmermann is faultless, sweet-toned, and thrilling throughout. Jansons's conducting, terrific in its energy and drive, has you on the edge of your seat most of the time, while the Berlin Philharmonic play with a warmth which is at once alluring and unusual in this music. [On Suite from *Mahagonny*]: The decaying city's whisky bars and little dolours have rarely seemed so seductive as they do here. — Tim Ashley, *The Guardian* (31 July 1998)

\* **Reviews Editor's Choice.** Five stars for both PERFORMANCE and SOUND

**TRUE GRIT:** Mariss Jansons's superb new Weill disc should help restore the fortunes of an unjustly neglected work [Symphony No. 2]. Jansons skillfully exploits the precision and indeed the beauty of the Berlin Phil's well-oiled machine, but also manages to convey the grittiness and earthy vigor of the music. — Barry Millington, *BBC Music Magazine* (September 1998)

With the Berlin Philharmonic in vibrant form, Jansons gives [the Symphony No. 2] bite, momentum and structural integrity. The Violin Concerto is in a different, volatile world, soaringly lyrical at times but also spiky and restive. Frank Peter Zimmermann performs it with brilliant intensity, while Jansons typically draws telling color from the wind-and-percussion scoring. — Geoffrey Norris, *Daily Telegraph* (11 July 1998)

**Classic CD Choice (Five stars):** Electrifying performances . . . The symphony in particular has a tensile excitement which is apparent from the very beginning. That this is so vividly communicated is a tribute not just to orchestra and conductor but also to EMI's superb engineering. — Joe Staines, *Classic CD* (September 1998)

### *Lady in the Dark* complete recording on Jay/TER embraced by critics

It's a joy to hear [*Lady in the Dark*] complete. Maria Friedman grew into the part and cleverly suggested the irritability of the public Liza with a contrasting eccentric and wacky dream persona. This comes over on the record well enough, but the American accents of the cast still leave a great deal to be desired. Mark Dorrell conducts, tipping the balance away from showbiz towards something darker, verging on contemporary music theater.—Patrick O'Connor, *Gramophone* (September 1998)

You could argue that Moss Hart's urbane "play with music" has a heart of ice, . . . but the fizzing cynicism of "The Saga of Jenny" could just as easily be an It girl anthem for the 1990s. Weill's original orchestrations form the basis for this disc. Heard at first in tantalising fragments, "My Ship" remains one of the most gorgeous melodies. — Clive Davis, *The Sunday Times* (28 June 1998)

The arrival of Jay's recording of the Royal National Theatre production is a major event: it's the first complete commercially available recording of the score. It's the first full-length cast recording of a legendary title, and restores Weill's full orchestration. Wisely sticking to the music and eschewing dialogue from the dramatic scenes, the disc's 70 minutes preserve the three dreams in their entirety, "My Ship" from the flashback, the entr'acte, and the exit music. Friedman is a gutsy and compelling performer, does well by the major solos, and grows on one. American Stephen Edward Moore is an excellent Randy Curtis. James Dreyfus has [Danny] Kaye's role; an amusing comic and not really a singer, but he does well enough. The sound transparency, conducting, and orchestral playing are all top notch. The *Lady in the Dark* score remains utterly fascinating, and it's wonderful to at last have it without cuts. This is a recording that has taken too long to happen, and it's the kind you will want to keep playing, a must-have. — Ken Mandelbaum, *Playbill On-line* (14 June 1998)



photo: Catherine Ashmore



photo: Deutsche Grammophon

### Bryn Terfel records his first Weill songs, and plans more

Bass-baritone star Bryn Terfel, who has received such accolades as *Gramophone's* "Young Singer of the Year 1992," Classical Music Awards' "Newcomer of the Year 1993," and the "People's Award" from Britain's Classic FM, just finished recording an album of songs with lyrics by Alan Jay Lerner, including two Weill numbers from *Love Life* (1948): "Here I'll Stay" and "This is the Life." Terfel is accompanied by the English Northern Philharmonic under the baton of Paul Daniel; the album will be released by DGG later this year.

Terfel shared a few thoughts about the recording with the *Kurt Weill Newsletter*: "Really, this is my first taste of Weill's compositional style. I came across Weill when I was reading Lerner's autobiography and discovered *Love Life*," he said. He was especially fond of "This is the Life," which he likened to "an operatic scene in itself. Sam, the protagonist, went through so many different emotional states: Weill even wrote in a telephone call!" Enthused by the discovery of the Weill repertory, Terfel is especially touched by the brilliant and individualistic orchestrations by the composer: "When we were recording the songs, I followed Weill's special orchestral touches such as saxophones, xylophones, and strings. It is really amazing to experience how a theatrical composer's mind works in these songs. The music is so modern, and so different from songs by Rodgers and Hammerstein, for example." Terfel promises that "Here I'll Stay" and "This is the Life" are only appetizers. The main course, he promises, will follow soon.

## New Publications

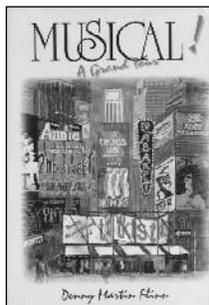
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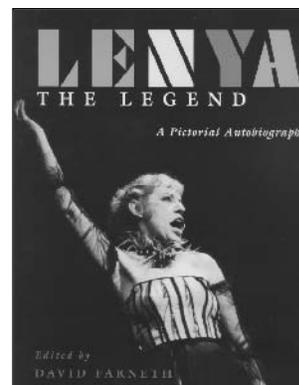
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### RECORDINGS

*Jugend Jazzorchester spielt Kurt Weill*. Jugendjazzorchester Sachsen-Anhalt; Detlef Werther, leader. Born & Bellmann CD 97 2806. [Includes vocal and instrumental arrangements of eleven songs.]

*Lady in the Dark*. Original London Cast, Royal National Theatre. Jay CDJAY 1278/TER CDTER 1244.

*Lenya*. Bear Family Records BCD 16019. [11-CD retrospective includes all of Lenya's commercial recordings and a selection of previously unreleased and archival recordings.]

*The Seven Deadly Sins*. Marianne Faithfull, voice; Hudson Shad, male quartet; Vienna Radio Symphony Orchestra; Dennis Russell Davies, conductor. Reverso/RCA Victor 74321 60119 2. [Also includes "Alabama Song," "The Ballad of Sexual Dependency," "Bilbao Song," and "Pirate Jenny."]

*Symphony no. 2, Violin Concerto, Suite from Aufstieg und Fall der Stadt Mahagonny*. Frank Peter Zimmermann, violin; Berlin Philharmonic; Mariss Jansons, conductor. EMI Classics 56573.

*Voyage*. Pindakaas Saxophon Quartett. Fono2000 FCD 20001. [Includes arrangements of "Kanonensong" and "Youkali."]

*Youkali: Cabaret and Art Songs by Satie, Poulenc, and Weill*. Patricia O'Callaghan, soprano; Jenny Crober, piano. [Includes seven songs by Weill.]

