

# topical Weill

Volume 18

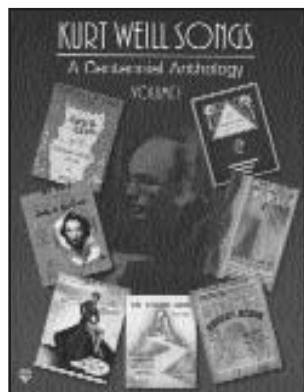
Numbers 1–2

Fall 2000

A supplement to the Kurt Weill Newsletter

## Centenary Publications

An unprecedented number of Weill-related books, articles, and recordings have appeared in the past year (for a detailed listing, see pages 7a-8a). *Kurt Weill: A Life in Pictures and Documents* is now available both in English (Overlook; Thames and Hudson) and German (Ullstein). The recordings of *Die Bürgschaft* (EMI Classics) and *Die Dreigroschenoper* (BMG/RCA Victor) reviewed in this newsletter have been widely hailed by critics and CD buyers alike. After repeated television broadcasts in Germany and the United States, the acclaimed 1994 Houston Grand Opera/Theater im Pfalzbau/Theater des Westens production of *Street Scene* is now available on videocassette. A landmark of the centenary is the publication of the first edited volume of the Kurt Weill Edition, *Die Dreigroschenoper*. All 118 Weill songs published as sheet music during his lifetime are collected in the two volumes of Warner Bros. Publications' *Kurt Weill Songs: A Centennial Anthology*.



## Birthday Cards on the Web

Schott Musik International's birthday website ([www.world-weill-day.com](http://www.world-weill-day.com)) gave friends of Weill the opportunity to post personal centenary greetings ranging from serious to charming. One writer (Linda Haack of Cedar Falls, Iowa) described her local celebration: "Happy 100<sup>th</sup> Birthday, Kurt Weill! In honor of the occasion, the LMI Club ('Ladies Musical Improvement,' founded 1904, now affectionately referred to as 'Lunch Most Important') of Waterloo and Cedar Falls, Iowa (and surrounding communities), presented three Weill songs at our meeting on March 2: 'Mack the Knife,' 'Speak Low,' and 'My Ship.' 'September Song' had been presented at a meeting earlier this year."

## Global Birthday Party for Weill

Arts presenters, scholars, and journalists worldwide have focused attention on Weill's 100th birthday on 2 March 2000. The celebration continues in the 2000-2001 season—for a listing of upcoming events, please see the centenary calendar insert in this newsletter.

Extensive German television coverage around the anniversary of Weill's birth included ZDF, WDR, MDR, and Deutsche Welle retrospectives and news reports on centenary events; the ORF produced a tribute in Austria. American viewers saw a nationwide PBS salute to Weill on "The News Hour with Jim Lehrer" and a Connecticut Public TV documentary on the making of *Der Weg der Verheißung*. The concerts of the BBC Symphony Orchestra's Kurt Weill Weekend were aired for radio audiences across Europe on BBC 3, and *The Firebrand of Florence* was broadcast by ORF Radio after its performance at the Vienna Konzerthaus. Countless radio programs highlighting Weill's music with accompanying discussion have been heard around the world.

In addition to articles and special Weill centenary issues published by music magazines, features on Weill have appeared in numerous major newspapers and general interest magazines, including the *Frankfurter Allgemeine Zeitung*, *The New York Times*, the *Süddeutsche Zeitung*, *Time* magazine, *Il Manifesto* (Milan), the *Los Angeles Times*, *Le Monde*, and *The Atlantic Monthly*.



Photo: Karsh

## "Mack the Knife" Most Performed

In December 1999, the American Society of Composers, Authors, and Publishers (ASCAP) announced that "Mack the Knife" was one of the twenty-five songs most often performed in the 20th century. Keeping "Mack" company on the list were such standards as "Happy Birthday to You," "White Christmas," "As Time Goes By," "I Got Rhythm," and "Stardust."

## "Oh, the Shark Sings..."

Fans of *The Threepenny Opera* now have a new and novel way of hearing its most famous song—as of 1 September 2000, Big Mouth Billy Bass adds "Mack the Knife" to his repertoire. Popular culture mavens may already know that Billy Bass is a wall-mounted trophy fish with a difference; when his built-in motion detector is activated, Billy lifts his head from the trophy plaque and begins to sing. Already a two-million seller, Big Mouth Billy Bass has up to now entertained unsuspecting passersby with the songs "Take Me to the River" and "Don't Worry, Be Happy." The new "Mack the Knife" version is now available in variety stores and over the World Wide Web.

### 2000 Grants Awarded

Based on the recommendations of an independent grant review panel, the Board of Trustees of the Kurt Weill Foundation for Music approved grant awards to the following not-for-profit organizations:

#### College and University Performance

University of Houston, TX. *The Threepenny Opera*.

Southern Methodist University, Dallas, TX. *Street Scene*.

Brown University, Providence, RI. *Happy End*.

Montclair State University, Montclair, NJ. *Street Scene*.

Towson University, Towson, MD. *Mahagonny Songspiel*.

Carnegie Mellon University, Pittsburgh, PA. *Der Jasager*.

University of Cincinnati, OH. *Royal Palace/The Tsar Has His Photograph Taken*.

Guildhall School of Music & Drama, London, United Kingdom. *Mahagonny Songspiel/Die sieben Todsünden* and Weill lunchtime concerts.

#### Professional Performance

Scottish Opera for All, Glasgow, Scotland. *Der Jasager*.

Opera Anonymus, Toronto, Canada. *The Seven Deadly Sins/Der Jasager*.

Opera Theatre of Northern Virginia, Arlington, VA. *Lost in the Stars*.

Opera Theater of Pittsburgh, PA. *Der Jasager* and *Die Bürgschaft*.

The Lost Musicals, London, United Kingdom. Concert presentation of *One Touch of Venus*.

Staatstheater Stuttgart, Germany. Tel Aviv tour performances of *Aufstieg und Fall der Stadt Mahagonny*.

Brooklyn Philharmonic, New York, NY. *Der neue Orpheus*.

Milwaukee Chamber Orchestra, WI. *Concerto for violin and wind instruments*.

Dohnanyi Orchestra Budapest, Hungary. *Der neue Orpheus*.

Wieniawski Philharmonic, Lublin, Poland. *Concerto for violin and wind instruments*.

American Composers Orchestra, New York, NY. *Der Lindberghflug*.

London Sinfonietta, United Kingdom. All Kurt Weill Program.

BBC Symphony Orchestra, London, United Kingdom. Kurt Weill Weekend.

ProMusica Chamber Orchestra of Columbus, OH. Symphony No. 2.

Chautauqua Opera, Chautauqua, NY. *Street Scene*.

Opera Omaha, NE. Concert performance of *The Seven Deadly Sins*.

Konzerthaus Berlin, Germany. Coordination of publicity for Weill Festival at the Konzerthaus, "Musical Stages" exhibition at the Akademie der Künste, and symposium at Humboldt Universität.

#### Symposia

Brooklyn Academy of Music, New York, NY. "Kurt Weill's *Eternal Road*: From Scholarship to Performance."

Technische Universität Chemnitz, Germany. Publication of the conference proceedings from the symposium "Kurt Weill - Leben und Werk - unter Berücksichtigung des Bibelspiels *Der Weg der Verheißung*."

Humboldt-Universität zu Berlin, Germany.

"Amerikanismus/Americanism: Die Suche nach kultureller Identität in der ersten Hälfte des 20. Jahrhunderts."

#### Broadcast

Connecticut Public Television, broadcast of "Encounters with the Past: The Story of *The Eternal Road*."



Simply Weill: "Song of the Rhineland"

### They're Singing Weill's Songs

The strains of "Speak Low," "September Song," "Bilbao Song," and "My Ship" (to name only a few favorites) have filled the halls at innumerable 2000 revue and concert performances, as artists the world round salute Weill's song-writing genius. Weill/Lenya letters contained in *Speak Low (When You Speak Love)* have proven an irresistible lure to singers, actors, and playwrights who are seeking permission to include excerpts from the correspondence in their stage properties.

The Komische Oper Berlin opened "Von Berlin nach Mahagonny" in June 2000; the revue returns to the repertoire in the 2000-2001 season. Graduates of the Bayerische Theaterakademie August Everding performed "Ladies in the Light" in Dessau and Munich. Directed by Ken Russell, the play *Weill and Lenya* enjoyed an early 2000 run in London's New End Theatre. "Down under" audiences attended "Simply Weill" at the Sydney Opera House. "September Songs: The Legacy of Kurt Weill" was presented at the Manhattan School of Music in New York City. A diverse group of leading ladies—including Angelina Réaux, Andrea Marcovicci, and Helen Schneider—are currently touring one-woman Weill cabarets. Revues have been mounted in theaters across North America, in cities such as Vancouver, Omaha, Boston, Calgary, Chicago, Buffalo, Pittsburgh, and New York.



"September Songs." Photo: Mark P. Brown

**The deadline for submission of Kurt Weill Foundation 2001 grant applications is 1 November 2000.**

## News

### Railroad on Parade—New Kurt Weill Train in Germany

Deutsche Bahn A.G. has announced that ICE 1513, an intercity express train serving the Munich-to-Berlin route through Sachsen-Anhalt, will henceforth be known as the “Kurt Weill.” The train was christened on 29 May 2000 at a ceremony in Weill’s birthplace, Dessau, by



Wolfgang Laczny, President of the Kurt-Weill-Gesellschaft. In his speech, Laczny pointed out that the period of Weill’s life had been a time of great technical progress; Weill composed the pageant *Railroads on Parade* for the 1939 World’s Fair in New York City.

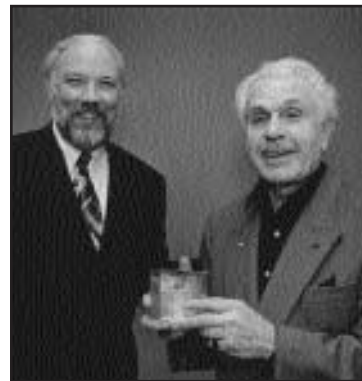
### Julius Rudel Receives Kurt Weill Distinguished Achievement Award

On 5 April 2000 the renowned conductor Julius Rudel, a longtime champion of the music of Kurt Weill, was presented with the Kurt Weill Foundation’s Distinguished Achievement Award. Foundation President Kim H. Kowalke recognized Maestro Rudel at the end of the performance of Weill’s *Der Jasager*, which Rudel conducted at New York City’s Japan Society.

For twenty-two years the General Director of New York City Opera, Maestro Rudel has been responsible for introducing many of Weill’s works to American audiences. In the late 1950s he included both *Street Scene* and *Lost in the Stars* in the repertory of New York City Opera at City Center; in 1965 he conducted *The Threepenny Opera* there. In 1980 a new adaptation of *Der Silbersee* served as his farewell to New York City Opera and was recorded by Nonesuch.

Rudel has also recorded Weill’s *Lost in the Stars*, the Second Symphony, the Concerto for violin and wind instruments, and *Kleine Dreigroschenmusik*. In May 1999 he launched the American celebration of Weill’s centenary when he conducted the U.S. premiere of *Die Bürgschaft* at Spoleto Festival USA, the recording of which was released this year by EMI Classics. In addition to his worldwide conducting activities, Rudel serves on the Board of the Kurt Weill Foundation, which he joined at the personal request of Lotte Lenya.

The Foundation presented the first Distinguished Achievement Award in 1990 to Maurice Abravanel, Weill’s musical director of choice during his lifetime. It has been presented only three times in the subsequent years: in 1996 to David Drew, whose contributions as editor, producer, and scholar helped lead to a worldwide rediscovery of the breadth of Weill’s works; to acclaimed soprano Teresa Stratas, for her unforgettable Weill performances; and to Lys Symonette, Weill’s musical assistant during his lifetime and indefatigable champion thereafter (both 1998).



Kim H. Kowalke (l) and Julius Rudel  
Photo: ©William W. Irwin

### As They Are Now

The famed 1954 revival of *The Threepenny Opera* ran for six years in the Lucille Lortel Theatre, then known as the Theater de Lys. On 17 April 2000, participants in original Broadway and major revival productions of Weill’s works gathered on the Lortel stage for an evening of reminiscences and songs. Organized by the New York University Center for Music Performance and hosted by Foster Hirsch, author of the forthcoming *Kurt Weill On Stage: From Berlin to Broadway*, the centenary tribute attracted a standing-room only crowd. Two of the 1954 *Threepenny Opera* cast members, Jo Sullivan Loesser and William Duell, returned to the stage, joined by Phoebe Brand (*Johnny Johnson*), Paula Laurence (*One Touch of Venus*), Joan Bartels Kobin and Lys Symonette (*The Firebrand of Florence*), Sheila Bond (*Street Scene*), and colleagues from other revivals and cabarets. Weill collaborators Meyer Weisgal, Moss Hart, and Maxwell Anderson were represented by Michael Wager (Weisgal’s son), Kitty Carlisle Hart (Hart’s wife), and Quentin Anderson (Anderson’s son).



On the Lucille Lortel stage (from left to right): Peter Howard, Steven Blier, William Duell, Kim Volpe, Sheila Bond, Jo Sullivan Loesser, Alvin Epstein, Paula Laurence, David Lewis, Kitty Carlisle Hart, Phoebe Brand, Estelle Parsons, Michael Wager, Joan Bartels Kobin, Lys Symonette, Margaret Cowie, and Carmen Capalbo.

## News

### Six Winners Selected in 1999 Lotte Lenya Singing Competition

The second Lotte Lenya Singing Competition, hosted by the University of Rochester for students at schools in New York, Connecticut, and Massachusetts, took place at the Eastman School of Music on 3 December 1999. Established in 1998 by the Kurt Weill Foundation for Music in honor of Weill's wife and foremost interpreter on the occasion of the centenary of her birth, the competition encourages excellence in the performance of music for the theater. Each contestant was asked to prepare four musical selections, including an aria from an opera, a piece from the American musical theater repertoire, and two selections by Weill. Teresa Stratas, Jonathan Eaton, and John Mauceri served as judges.

After preliminary and final rounds, prizes were awarded to five singers: Amy Orsulak (Manhattan School of Music), First Prize; Christina Carr (Eastman School of Music) and Dirk Weiler (City College, City University of New York), Second Prizes; and Amy Van Looy and Daniel Spiotta (both Eastman School of Music), Third Prizes. In addition, a special prize for outstanding accompanist was awarded to Thomas Rosenkranz (also of Eastman). All winners participated in a concert hosted by Teresa Stratas at New York City's 92<sup>nd</sup> Street Y on 6 February 2000.

The final round of the 2001 Lotte Lenya Singing Competition, after regional auditions across the United States, will be held on 17-18 March 2001 at the University of Rochester's Eastman School of Music. Students currently enrolled in a degree program at any educational institution in the United States are eligible to apply. For further information regarding competition requirements, eligibility, and regional auditions, please contact: The Kurt Weill Foundation for Music, 7 East 20<sup>th</sup> St., New York, NY 10003, email: [kwfinfo@kwf.org](mailto:kwfinfo@kwf.org), phone: (212) 505-5240.

### 2000 Lotte Lenya Gesangswettbewerb in Berlin and Dessau

The Kurt-Weill-Gesellschaft and the Kurt Weill Foundation for Music co-sponsored the first Lotte Lenya Singing Competition in Germany, which took place 16-17 February 2000. The competition was divided into two parts, designated for music students and for young professional singers, respectively, and was preceded by a masterclass with Weill specialist Lys Symonette on 15 February. Repertoire requirements were the same as for the prior Lotte Lenya competitions held in the U.S., and judges were Teresa Stratas, Elmar Ottenthal, and James Holmes.

The 16 February competition for students in Berlin yielded seven winners: First Prizes were awarded to Sophia Brickwell (Leipzig), Lisa Löfquist (Berlin), Juliane Price (Essen), and Susanne Serfling (Berlin); Second Prizes were won by Nicole Johannhanwar (Munich), Rosa Schneider (Potsdam), and Annela Ulmer (Chemnitz). Dessau was the venue for the 17 February competition for young professional singers. Four winners were announced: First Prize to Annette Postel (Baden-Württemberg); and Second Prizes to Kaja Plessing (Düsseldorf), Kathrin Unger (Berlin), and Cordula Wirkner (Nuremberg). All winners were presented in a gala concert at Dessau's Bauhaus on 18 February, following the opening of the 2000 Kurt-Weill-Fest.



Annette Postel  
Photo: Jens Schlüter

### 1999 Kurt Weill Prizes for Distinguished Scholarship in Music Theater

On 8 December 1999 the Kurt Weill Foundation for Music, American Musicological Society, American Society for Theatre Research, and Modern Language Association announced two winners of the 1999 Kurt Weill Prize for distinguished scholarship in twentieth-century music theater (including opera), the third awards since the Prize was established in 1995. Awards to the winners in the book and article categories were presented at the ASCAP Deems Taylor Award ceremony at Lincoln Center's Kaplan Penthouse in New York City.

Jennifer Robertson's *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*, published by the University of California Press (1998), was awarded a cash prize of \$2,500 and a plaque. *Takarazuka* analyzes the popular Japanese all-female Takarazuka Revue and its fanatical fans, describing the evolution of the Revue in response to socio-political changes in Japan. The prize committee praised Ms. Robertson's book for originality in topic and depth of research and noted that it contains a mass of information on a subject unknown to most Western readers.

The \$500 prize winner in the article category was Michael V. Pisani's "A *Kapustnik* in the American Opera House: Modernism and Prokofiev's *Love for Three Oranges*" (*The Musical Quarterly*, Winter 1997). Writing about the 1921 premiere of Prokofiev's opera in Chicago, Pisani outlined the circumstances under which the work was composed and investigates musical and theatrical techniques employed in its creation. The committee praised, in particular, the article's combination of discussion of influences on the opera and commentary on its reception.

### Call for Nominations: Kurt Weill Prize 2001

The Prize committee welcomes nominations for the 2001 Kurt Weill Prize, for works first published in calendar years 1999 and 2000. There will be two 2001 Kurt Weill Prize awards: the author of the winning "book" entry will receive a cash award of \$2,500, and the author of the winning "article" entry will receive \$500. Media may include not only print (book, major scholarly article in a journal, chapter, or essay; critical edition), but also audio-recording, video-recording, multi-media projects, and on-line publications, provided there is a tangible scholarly component. The address of the author and five copies of the nominated work must be submitted before 30 April 2001 to the Kurt Weill Foundation for Music, 7 East 20<sup>th</sup> Street, 3<sup>rd</sup> Floor, New York, NY 10003, USA.

## Performance Reports

### Opera Theatre of Pittsburgh Stages Weill Festival

For the first season with new Artistic Director Jonathan Eaton, Opera Theatre of Pittsburgh focused its entire program on works of Kurt Weill and related activities. The season opened on 10 April 2000 at the Hazlett Theater with a performance of *Der Jasager*, presented in tandem with its literary source, the Noh play *Taniko*; the production was imported from the Japan Society in New York. *Die Bürgschaft* was presented 25-28 May at the Byham Theater, a repeat of the acclaimed 1999 Spoleto Festival USA production with Frederick Burchinal reprising his performance as Mattes. Julius Rudel, conductor, and Jonathan Eaton, director, were the creative team responsible for both productions. Eaton's *Songplay*, a cabaret of Weill songs, took the stage 26 April - 7 May at the Hazlett. Ancillary events included performances of *Der Jasager* by Carnegie Mellon University School of Music students, an outreach program in the Pittsburgh public schools (17-19 April); "Weill We're At It," a concert by vocal soloists and the Rivercity Brass Band on 22 April; and a Berlin in the Thirties Cabaret sung by Carnegie Mellon University students (12-13 May). Reviews in *The Pittsburgh Post-Gazette* reported the following:

**On *Die Bürgschaft*:**

"Eaton has given *Die Bürgschaft* a staging that is simultaneously stylized yet also in-your-face and personal. . . . Rudel is at the core of the musical success. He is one of the great living opera conductors, and his appearance here is a valuable contribution to the cultural scene." —Robert Croan (27 May 2000)

**On *Der Jasager/Taniko*:**

"This was almost instantly a Top 10 musical event of the year — a highly polished and simply unique event. . . . The strong singing of [Mimi] Lerner, as the Mother, and [David] Malis, as the Teacher . . . easily matched the skill of the Noh group." —Andrew Druckenbrod (11 April 2000)

**On *Songplay*:**

"Eaton combines the words and music from disparate operas and musicals including *The Threepenny Opera*, *Huck Finn*, *Lady in the Dark*, and several obscure songs. The result is at the same time impressive and disappointing. . . . Most members of the cast come with serious vocal chops. But, predictably, the new story is paper thin, the characters are shallow and with a few exceptions the acting is less than convincing." —John Hayes (29 April 2000)

**The *Songplay* review provoked many responses from *Post-Gazette* readers, one of which is quoted below:**

"I am writing to express my complete disagreement with the review offered by John Hayes of *Songplay*. I found *Songplay* to be a delightful presentation of beautiful music and thoughtful lyrics, many of which are as timely today as when they were written in the '30s. I found the singing and acting to be first-rate, and although each song was perhaps not perfect, some in fact were." —Susan S. Cercone (5 May 2000)



*Songplay*. Photo: Bill Semak

### Touring Companies Bring Weill to European Cities Large and Small



*Der Silbersee*

Opéra Éclaté toured *Der Silbersee* to eight cities in France after staging the work's French premiere at Opéra de Massy in four performances beginning 9 December 1999. In a review written for *Opera* magazine, Jeremy Sams reported a cheering and whooping reception for *Der Silbersee* at Le Creusot, France. "Olim was played by Mouss (and yes, they do still have artists in France with one-word names), no singer, sure, but a wonderfully expressive actor with a

handdog face, a truly miserable millionaire. . . . Fennimore was Anne le Cotour, heart-breaking and pure of voice, and terribly touching in her humiliating banquet scenes. . . . And as for the young audience . . . well you could have heard a pin drop. Never, I think, has Weill's most beautiful finale been received with such rapt attention."

Forty-three venues in Germany, the Netherlands, and Switzerland experienced Euro-Studio Landgraf's production of *Happy End* this spring, after the company's similar tour last year of *Die Dreigroschenoper*. In the 2000-2001 season, *Happy End* and *Dreigroschenoper* will tour concurrently.



*Die Dreigroschenoper*

### *The Seven Deadly Sins*, Atlanta Symphony Orchestra (27-29 April 2000)



Audra McDonald

"Kurt Weill may be an acquired taste, with his tendency toward seedy subject matter and orchestral dissonance. But Audra McDonald most definitely is not. Whether she's singing Broadway, opera, or Weill's *The Seven Deadly Sins*, as she did Thursday night with the Atlanta Symphony Orchestra, she's a crowd-pleaser. . . . In the Weill piece, McDonald sings — or should we say embodies — the character of Anna from

Louisiana, a young woman who is either schizophrenic or actually the sisters Anna I and Anna II; interpretations differ. Her journey through Sloth, Pride, Anger, Gluttony, Lust, Covetousness and Envy take her to Memphis, Los Angeles, Philadelphia, Boston, and Baltimore as she tries to make enough money to build her family — ably and amusingly sung by tenors Bradley Howard and John Young, baritone Jason Byce and bass-baritone Mitch Gindlesperger — a better home." —Kathy Janich, *The Atlanta Journal and Constitution* (28 April 2000)

**Audra McDonald will repeat her characterization of Anna in concerts with the National Symphony Orchestra, Leonard Slatkin conducting (28-30 September 2000) and with the Los Angeles Philharmonic, Zubin Mehta conducting (30 November, 2-3 December 2000).**

## Press Clippings

### *Royal Palace/The Tsar Has His Photograph Taken, Cincinnati College-Conservatory of Music (10-12 February 2000)*

“The Cincinnati College-Conservatory of Music, in conjunction with the National Opera Association’s annual meeting . . . celebrated the centenary of [Weill’s] birth with a double bill of his operas *Royal Palace* (1927) and *The Tsar Has His Photograph Taken* (1928), at the Patricia Corbett Theater (10 February), in spectacular productions directed by CCM faculty member Jonathan Eaton. CCM’s Music Theater Department also presented a series of ‘Kurt Weill Cabarets,’ one focusing on music from the Berlin years, the other on the Broadway years. . . . There was always something to watch, even if Weill’s music flagged on occasion. Paul Shortt’s attractive set [for *Royal Palace*] was ornamented with four real fountains and a small pool. A massive rear wall, which served as a screen for symbolic projections, had doors and windows that opened to a crematorium, into which Dejanira’s corpse was thrown at the end. Dominating the show as



*Royal Palace*



*The Tsar Has His Photograph Taken*

Dejanira, Miranda Rowe displayed a hefty, warm voice, sympathetic expression and graceful movement. . . . The satiric *Tsar* (sung in English) was a pleasant contrast. A Parisian art-deco photographer’s studio setting by Geoffrey Ahlers focused on a ‘loaded’ camera, around which Eaton’s frantic action swirled. . . . Mark Gibson led the Concert Orchestra in clear, crisp, spirited performances of both works, with the right post-Romantic haze for *Palace* and cutting edge of satiric brilliance for *Tsar*.”—Charles H. Parsons, *Opera News* (June 2000)

“Well cast, aptly staged, and visually arresting, it is Weill’s music—the decadent cabaret, the seductive fox-trot—that lingers. . . . Occasionally all the symbols created a jumble onstage (as with the ensemble of nurses). But *Royal Palace* is eerily prophetic. The ingenious set by Paul Shortt aids Mr. Eaton’s concept, with a wall that becomes a screen for projections, and reveals doors, a window (where Orpheus removes his helmet to reveal Hitler), and a crematorium.”—Janelle Gelfand, *The Cincinnati Enquirer* (13 February 2000)

### “American Style,” Hudson Shad at Deutsche Oper Berlin (6 April 2000)

“Hudson Shad are known as the resurrected Comedian Harmonists and celebrate huge successes in America and Germany . . . . When they run down prestissimo the Weill gag whose text consists of forty Russian composers, or suddenly turn on a Berlin dialect for ‘Na wat denn’ and ‘Ick wundre mir’ in ‘Berlin im Licht,’ they lift the audience out of their seats . . . .”—VT, *Die Welt online* (14 April 2000)



Photo: Heiro

“Their luxurious voices are perfect, from basso profundo to the falsetto of a lyric tenor, and perfectly attuned to one another. They possess an instinctive sureness of feeling for the Weillish mixture of elegance, wit, sentimentality, and melancholy. Again and again, their sense of style prevents them from falling into culinary kitsch.”—Peter Buske, *Berliner Morgenpost* (8 April 2000)

### *Die Bürgschaft*, EMI Classics Recording

“For decades Weill’s largest and most ambitious opera has been more known about than known. Here at long last is a recording which is not only the work’s first ever, but which also does it fair justice. This is exactly the kind of initiative that centenaries like Weill’s should be about. . . . Caspar Neher’s libretto and Weill’s briskly paced, phenomenally fluent score together underpin their radical concept of what opera was about. The stance is polemical, concerned with human issues rather than human portraits, and with the complex role of the two choruses encompassing commentary and narrative as well as action. Forbidding as all this may sound, the drama projects with astonishing vividness in the mind’s eye. Weill’s command of the bigger set-pieces demonstrates his total mastery of the genre (at the ripe old age of 32), and his deployment of dance forms, especially his trademark tango, is a subtle and telling as ever. Julius Rudel’s conducting secures a performance that combines sure-footed expertise with a real theatrical punch. German pronunciation is variable, but the cast is otherwise good. Frederick Burchinal’s Mattes and Dale Travis’ Orth are outstanding, their different baritone voices (Travis’ is darker) effectively contrasted.”—Malcolm Hayes, *Classic CD* (May 2000)

“Along with the sung-ballet *The Seven Deadly Sins* and play-with-music *The Silverlake*, the opera *Die Bürgschaft* is one of the last works Kurt Weill saw staged in Europe before he fled the war-ravaged continent for a new life in America. *The Seven Deadly Sins* has long been considered one of the composer’s pinnacle pieces, and this year’s Weill centenary celebrations have helped put a deserving spotlight on the luminous *Silverlake*. While *Die Bürgschaft* boasts typical Weill virtues—sinewy rhythms, piquant choral melodies, dramatic acuity—the opera isn’t as immediately persuasive on disc as the other pair of works. Still, as taped last June at the Spoleto Festival USA in Charleston, S.C., this premiere recording casts the score in a most compelling light, particularly with the benefit of Julius Rudel’s sage direction. The presentation of the two-disc set befits the importance of the undertaking, with excellent documentation—including a substantial essay by leading Weill scholar Kim Kowalke.”—*Billboard* (24 June 2000)

## New Publications

### BOOKS

- Anderson, Hesper. *South Mountain Road*. New York: Simon & Schuster, 2000. [A memoir by Maxwell Anderson's daughter.]
- Farneth, David with Elmar Juchem and Dave Stein. *Kurt Weill: A Life in Pictures and Documents*. New York: Overlook Press; London: Thames & Hudson, 2000. German edition: *Kurt Weill: Ein Leben in Bildern und Dokumenten*, trans. Elmar Juchem. Berlin: Ullstein, 2000.
- Juchem, Elmar. *Kurt Weill und Maxwell Anderson: Neue Wege zu einem amerikanischen Musiktheater, 1938–1950*. Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau, Bd. 4. Stuttgart: J.B. Metzler, 2000.
- Kater, Michael H. *Composers of the Nazi Era: Eight Portraits*. Oxford: Oxford University Press, 2000. [Includes discussions of Egk, Hindemith, Weill, Hartmann, Orff, Pfitzner, Schoenberg, and Strauss.]
- Loos, Helmut and Guy Stern, eds. *Kurt Weill: Auf dem Weg zum "Weg der Verheißung."* Rombach Wissenschaften: Reihe Litterae, Band 75. Freiburg: Rombach, 2000. [Proceedings of the symposium "Kurt Weill—Leben und Werk—unter Berücksichtigung des Bibelspiels *Der Weg der Verheißung*," Chemnitz, 11-13 June 1999.]
- Schebera, Jürgen. *Kurt Weill*. Reinbek bei Hamburg: Rowohlt, 2000.
- Weill, Kurt. *Musik und musikalisches Theater: Gesammelte Schriften mit einer Auswahl von Gesprächen und Interviews*. Hrsg. von Stephen Hinton und Jürgen Schebera unter Mitwirkung von Elmar Juchem. Mainz: Schott, 2000. [Includes CD of Weill speaking and singing.]

### ARTICLES AND CHAPTERS

- Albright, Daniel. "Kurt Weill as Modernist." *Modernism/Modernity* 7, no. 2 (2000): 273-84.
- Cavallotti, Pietro. "A scuola di Nuova Classicità: Weill allievo de Busoni." In *Ferruccio Busoni e la sua scuola* (Nuovi percorsi musicali 3), ed. Gianmario Borio and Mauro Casadei Turrone Monti, pp. 49-68. Lucca: LIM Editrice, 1999.
- Drew, David. "Der Weg der Verheißung and the Prophecies of Jeremiah." *Tempo*, no. 206 (October 1998): 12-20. "Der Weg der Verheißung: Weill at the Crossroads." *Tempo*, no. 208 (April 1999): 33-50.
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- Kowalke, Kim H. "'I'm An American!': Whitman, Weill, and Cultural Identity." In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*, ed. Lawrence Kramer, pp. 109-131. New York: Garland, 2000. [Includes a CD of Whitman settings by Blitzstein, Weill, Crumb, and Kramer.]
- "The Kurt Weill Edition." *Notes* 56, no. 2 (December 1999): 315-318. Issue also includes: "A New Edition of *Die Dreigroschenoper*: Challenges, Principles, and Solutions," by Stephen Hinton, pp. 319-330; "Reconstructing a Broadway Operetta: The Case of Kurt Weill's *Firebrand of Florence*," by Joel Galand, pp. 331-339; "On the Editorial Principles of the Kurt Weill Edition," by Giselher Schubert and Edward Harsh, pp. 340-343; "Kurt Weill Edition: A Timeline," pp. 344-346.
- Schaal, Hans-Jürgen. "Kurt Weill: Zwischen Brecht und Broadway." *Das Orchester* 48, no. 4 (April 2000): 2-9.
- Schellinger, Uwe. "Albert Weill (1867-1950) aus Kippenheim." *Geroldsecker Land Jahrbuch* 42 (2000): 161-178.
- Vilain, Robert and Geoffrey Chew. "Iwan Goll and Kurt Weill: *Der neue Orpheus* and *Royal Palace*." In *Ivan Goll, Claire Goll: Texts and Contexts*, ed. Eric Robertson and Robert Vilain, pp. 97-126. Amsterdam: Rodopi, 1997.

### SCORES

- Kurt Weill Songs: A Centennial Anthology*. 2 vols. Miami: Warner Bros. Publications, 1999. [118 songs reprinted from their original sheet music editions.]
- Weill, Kurt. *Die Dreigroschenoper*. Ed. Stephen Hinton and Edward Harsh. Kurt Weill Edition, Series I, Volume 5. New York: Kurt Weill Foundation for Music; Miami: European American Music, 2000.

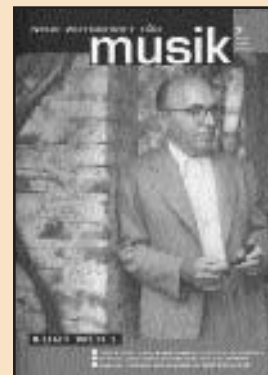
### RECORDINGS—COMPLETE WORKS

- Die Bürgschaft*. Frederick Burchinal (Mattes); Margaret Thompson (Anna Mattes); Dale Travis (Orth); Westminster Choir; Spoleto Festival USA Orchestra; Julius Rudel, conductor. EMI Classics 5 56976 2.



**Seven authors wrote articles about Weill for the March-April 2000 issue of *Neue Zeitschrift für Musik*, edited by Rolf W. Stoll:**

- Konrad Boehmer, "Kurt Weill zwischen allen Stühlen"
- Gunther Diehl, "'Selbstverantwortliche Musik und unmittelbare Wirkung'"
- Jürgen Schebera, "... jedenfalls schreibe ich heute noch an Schönberg..."
- Elmar Juchem, "'Fort vom Durchschnitt!'"
- Andreas Hauff, "Nicht denkbar 'ohne die sozialen und ethischen Hintergründe'"
- Willem Breuker and Konrad Boehmer, "Wege zu Weill. Ein Gespräch"
- Tom R. Schulz, "Weill works"



## New Publications

- Concerto for violin and wind orchestra, op. 12. Stefan Tönz, violin; Luzerner Sinfonieorchester; Jonathan Nott, conductor. Pan Classics 510 109. [With works by Egon Wellesz and Rudi Stephan.]
- Die Dreigroschenoper/The Threepenny Opera*. Winnie Böwe (Lucy); Timna Brauer (Jenny); HK Gruber (Peachum); Nina Hagen (Mrs. Peachum); Sona MacDonald (Polly); Max Raabe (Macheath); Ensemble Modern; HK Gruber, conductor. BMG/RCA Victor 74321-66133-2. [Based on the new KWE critical edition.]
- Die Dreigroschenoper*. Hildegard Knef; Curd Jürgens; Gert Fröbe. Telefunken 3984-23258-2. [CD reissue of the soundtrack of the 1963 film directed by Wolfgang Staudte.]
- Marie galante Suite* and Songs from *Davy Crockett*. Joy Bogen, soprano; Thomas Hrynkiw, piano; Orchestra of St. Luke's; Victor Symonette, conductor. Koch Schwann 3-6592-2.

### RECORDINGS—VOCAL, JAZZ, AND POPULAR

- Ana Belén [and] Miguel Ríos cantan a Kurt Weill*. Orquesta Ciudad de Granada; Josep Pons, conductor. RCA 74321 692732.
- The Berlin-New York Project: Jazz meets Kurt Weill and George Gershwin*. David Taylor, bass trombone; Daniel Schnyder, saxophone; Kenny Drew Jr., piano. Koch Jazz 3-6969-2.
- Bertolt Brecht gesungen von Antoni & Schall*. Carmen-Maja Antoni, voice; Johanna Schall, voice; Karl-Heinz Nehring, piano. Patmos 3-491-91017-x.
- Best of Ute Lemper*. Decca 458 931-2.
- Dominique Horwitz singt The Best of Dreigroschenoper*. Dominique Horwitz, voice; Armin Pokorn, midi guitar; Uli J. Messerschmidt, bass; Wolfgang Ekholt, drums. Deutsche Grammophon 459 819-2. [Jazz arrangements.]
- Europiane Orchestra plays Kurt Weill*. Pull 2208 2. [Jazz arrangements of six songs.]
- Gruppe Hörsturz spielt Dreigroschenoper*. Hubertus Hildenbrand, guitar and arranger; Maciej Domaradzki, bass; Reinhard Brüggemann, drums. HS-1 LC 8931. [Jazz arrangements.]
- Jam and Spice: The Songs of Kurt Weill*. Karen Kohler, soprano, with instrumental ensemble. Robert René Galván, conductor. [available from <http://www.karen.kohler.net>]
- Kurt Weill*. Loes Luca, voice; Ensemble Dreigroschen; Giorgio Bernasconi, conductor. Assai 207192. [Includes newly recorded songs from *Marie galante* and reissues of recordings of songs made in France, 1930-31.]
- Rendez-vous with Kurt Weill*. Noga, voice; Kirk Lightsey, piano; Ricardo del Fra, bass; Sangoma Everett, drums; Simon Belety, guitar. Morning Storm Productions MSP 981.
- Tell Me the Truth About Love*. Mary Carewe, voice; Blue Noise; Philip Mayers, conductor. ASV White Line WHL 2124. [Includes cabaret songs by Gershwin, Waxman, Hollaender, Spoliansky, Weill, Muldowney, and Britten.]
- Yumiko Oshima Sings Kurt Weill*. Camerata 28CM-588. [Includes nineteen songs by Weill, mostly in Japanese translation.]

### VIDEOTAPES

- Die Dreigroschenoper / L'Opéra de quat'sous / The Threepenny Opera*. German and French versions of G.W. Pabst's 1931 film. BFI Films BFIV 025.
- Rise and Fall of the City of Mahagonny*. Salzburg Festival; Radio Symphony Orchestra Vienna; Dennis Russell Davies, conductor; Peter Zadek, stage director. Kultur 2078.
- Street Scene*. Orchester der Staatsphilharmonie Rheinland/Pfalz; James Holmes, conductor; Francesca Zambello, director. VL Klassik/RM Associates VLRM 020. (Coproduction of Camera Film and Westdeutscher Rundfunk, with RM Associates.)



### FORTHCOMING BOOKS

- Weill, Kurt. *Briefe an die Familie (1914-1950)*. Ed. Lys Symonette. Veröffentlichungen der Kurt-Weill-Gesellschaft, Dessau, Bd. 3. Stuttgart: J.B. Metzler, 2000.
- Kurt Weill und die Universal Edition. Ein kommentierter Briefwechsel*, Ed. Nils Grosch. Stuttgart: J.B. Metzler, 2001.



*Theater*, a triquarterly publication of the Yale School of Drama and Duke University Press, will devote its Fall 2000 issue to the Kurt Weill centenary. Edited by Tom Sellar, the journal's associate editor and a lecturer at the Yale School of Drama, the issue (Volume 30, Number 3) is entitled "100 Years of Kurt Weill: A Special Centenary issue" and will appear in September. Copies can be purchased in bookstores or by calling Duke University Press toll-free at 1-888-387-5687. Weill-related articles include:

- "The Threepenny Songs: Cabaret and the Lyrical Gestus" by Peter W. Ferran
- "Fifty Years After His Death": Kurt Weill Scholarship from Myth to Monograph" by bruce d. mcclung
- "Die Bürgschaft or 'Brecht ohne Brecht'" by Michael Evenden
- "Kurt Weill's American Dreams" by Kim H. Kowalke
- "Either a German or a Jew: The German Reception of Kurt Weill's *Der Weg der Verheißung*" by Tamara Levitz
- "The Eternal Road and Kurt Weill's German, Jewish, and American Identity" [transcript of a panel discussion held at Brooklyn Academy of Music in March 2000, with Kim H. Kowalke, Jürgen Schebera, Christian Kuhnt, and Alexander Ringer]
- "Endless Moan" by Gordon Rogoff

Pending final copyright clearance, the issue will also include Jonathan Eaton's English translations of the librettos of *Die Bürgschaft* (by Caspar Neher and Kurt Weill) and *Royal Palace* (by Iwan Goll), with introductory notes by Mr. Eaton.