

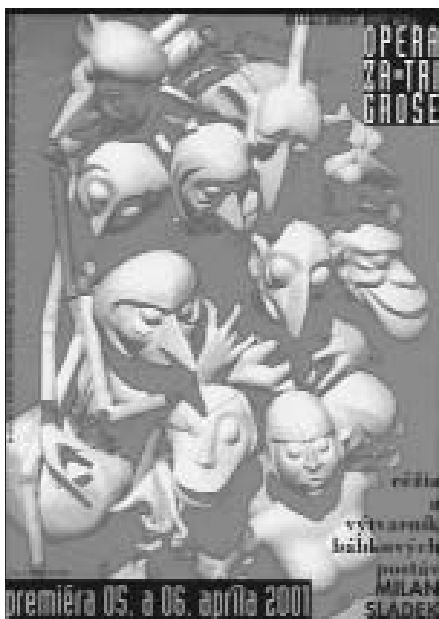
topical Weill

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Milan Sládek's Czech *Tri Grose*

and 22 June). Among other upcoming concerts, London's Wigmore Hall is the site for the Concerto for Violin and Wind Instruments played by Academy of St. Martin in the Fields, with Anthony Marwood, conductor and soloist (21 May). Anne Sofie von Otter has chosen a group of four Weill songs to end her recitals in Sakura, Tokyo, and Mito, Japan (26 and 30 April, 2 May 2003).

David Pountney, the incoming artistic director of the Bregenz Festival as of December 2003, has announced that his first season will focus on the works of Kurt Weill. The 2004 Festival will feature a double bill of *Der Protagonist* and *Royal Palace*, the latter in its Austrian premiere. Additional plans include a production of *Der Kuhhandel* and a series of Weill concerts with the Vienna Symphony.

Dee Dee Bridgewater's all-Weill CD, *This Is New*, was included on "Best of 2002" lists in many leading publications, including *The New Yorker* and *The Washington Post*, and by jazz pundit Gary Giddins in *The Village Voice*. Herbie Hancock's rendition of "My Ship," included in *Directions In Music* (Verve) was nominated for a Grammy in the category: Best Jazz Instrumental Solo.



Kurt Gerron as the original Tiger Brown

Threepennies from Heaven

Anniversary productions include Gesher Theater (Tel Aviv), Maxim Gorki Theater (Berlin), Royal National Theatre (UK tour), and Vancouver Opera

Anticipating the 75th birthday of *Die Dreigroschenoper* on 31 August, the esteemed Williamstown Theater Festival in Massachusetts is mounting a celebrity-filled *Threepenny Opera* in summer 2003, with Jesse L. Martin of TV's *Law and Order* as Macheath, veteran Broadway leading lady Betty Buckley as Jenny Diver, and rising star Melissa Errico as Polly Peachum. The production will be on view 25 June–6 July. Another famed North American summer theater festival, the Shaw Festival of Ontario, brings *Happy End* to the boards on 5 August for a run of 43 performances ending 31 October. Blythe Wilson, who played Lucy Brown in the 2002 Stratford Festival *Threepenny Opera*, will appear as Lilian Holiday.

Along with productions of *The Threepenny Opera* around the world and *Happy End* in Gdansk comes the Chinese premiere of *Lady in the Dark* at the Century Theater in Beijing. International Arts Salon, an amateur community group, presented three performances 3–5 April with a cast assembled from the Beijing expatriate and local communities and a full orchestra. To play Liza Elliott, Marsha Mercant was imported from the 2001 Marin (California) Theatre Company *Lady*.

The Seven Deadly Sins are spotlighted in June 2003 in the U.S. The Cincinnati Opera's production of *Die sieben Todsünden* will feature Catherine Malfitano as both Anna I and Anna II; the evening, also including Malfitano in *La Voix Humaine*, is directed by Nicolas Muni and choreographed by Lucinda Childs. The *Sins* will be presented in concert by the San Francisco Symphony with Ute Lemper as Anna and Michael Tilson Thomas conducting (20



Gesher Theater *Threepenny Opera*

Prisoner of Paradise

One of five 2003 Academy Award nominees in the Best Documentary category, the film *Prisoner of Paradise* tells the story of Kurt Gerron (1897–1944), from his beginnings in Berliner cabaret to his demise in Auschwitz. Gerron played Tiger Brown in the premiere production of *Die Dreigroschenoper* at Berlin's Theater am Schiffbauerdamm, singing "Moritat" in addition to Brown's songs; the following year he returned to the Schiffbauerdamm to portray Sam Worlitzer in the first *Happy End*. He was a noted character actor in countless films, among them the classic *Blue Angel* (with Marlene Dietrich, directed by Josef von Sternberg), and himself a highly successful film director. Unlike Weill and other Jewish show-business colleagues, Gerron remained in Germany through the rise of the Nazis, then fled to Paris before resettling in the Netherlands. There he continued to practice his profession under increasingly dangerous conditions until 1943, when he was rounded up and imprisoned in Theresienstadt. The documentary includes footage from the Nazi propaganda film on Theresienstadt, *Der Führer schenkt den Juden eine Stadt*, directed by Gerron under strict orders from Heinrich Himmler to portray the camp in a deceptive, positive light. As soon as the film was finished, Gerron was sent to Auschwitz and gassed.

Prisoner of Paradise, a 95-minute documentary directed by Malcolm Clarke and Stuart Sender, was produced by Alliance Atlantis and narrated by Ian Holm.

Two Join Kurt Weill Foundation Board

The Kurt Weill Foundation for Music is pleased to announce the election of Welz Kauffman and Maury Yeston to its Board of Trustees as of 1 January 2003. President and CEO of the Ravinia Festival, Welz Kauffman has also served in top managerial and artistic administration positions with the Los Angeles and New York Philharmonics, Atlanta Symphony Orchestra, and St. Paul and Los Angeles Chamber Orchestras. Two-time Tony Award winner Maury Yeston is the composer of the musicals *Titanic*, *Nine*, *Grand Hotel*, and *Phantom*, as well as a wide range of symphonic works and popular songs.

2004 Grant Program

The Kurt Weill Foundation for Music funds scholarly research pertaining to Weill and Lenya and performances of complete musical works by Weill. Applications are accepted in the following categories: research and travel, symposia, publication assistance, dissertation fellowships, college/university performance and production, recording projects, broadcast, and professional performance and production. The next application deadline is 1 November 2003 for projects taking place in the 2004 calendar year or 2004–2005 cultural/academic season; for major professional performance projects, there is no set application deadline. Further information is available on the Foundation's website: www.kwf.org; by phone: 212-505-5240; or by fax: 212-353-9663.

2003 Kurt Weill Prize

Twenty-five books and articles have been nominated for the 2003 Kurt Weill Prize for distinguished scholarship on twentieth-century musical theater. Cosponsored by the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music, the prize has been awarded biennially since 1995. After the nominees are evaluated by an expert panel consisting of one member from each of the sponsoring organizations, winners in the book and article categories will be announced in fall 2003.

Peabody *Songspiel*

The Peabody Institute of Johns Hopkins University, a 2003 Kurt Weill Foundation grant recipient, presented six performances of *Mahagonny Songspiel* on a double bill with Udo Zimmermann's *White Rose*, premiering 24 January 2003. The evening was conducted by JoAnn Kulesza and directed by Roger Brunyate, who incorporated a series of stage projections inspired by the example of Caspar Neher's setting for the original production in 1927.



"Let's go to Benares" projection at Peabody



First row, from left: Kyle Barisich, Phoebe Brand, Jacob Langfelder. Second row: Stephanie Tennill, Dirk Weiler, Lisa Conlon, Michael McKinsey, Lorinda Lisitza, Thomas Rosenkranz.

"Songs from *Johnny Johnson*" at the Library for the Performing Arts

As part of the New York Public Library's autumn 2002 centennial salute to producer Cheryl Crawford, on 7 October the Kurt Weill Foundation was invited to present a program focused on *Johnny Johnson*, one of Weill's and Crawford's three Broadway collaborations—the other two being *One Touch of Venus* and *Love Life*. Seven past participants from the Lenya Competition ably portrayed the show's large cast of characters and chorus, and a one-hour suite of music from *Johnny Johnson* unfolded before a standing-room only audience at the Bruno Walter Auditorium of the Lincoln Center Library. The seven singing actors were Kyle Barisich, Lisa Conlon, Jacob Langfelder, Lorinda Lisitza, Michael McKinsey, Stephanie Tennill, and Dirk Weiler. Thomas Rosenkranz, winner of an "Outstanding Accompanist" prize in the 1999 Lenya Competition, was at the piano. The original Minny Belle on Broadway, Phoebe Brand, was on hand to introduce the evening with her reminiscences about Weill, lyricist Paul Green, Crawford, and the 1936 *Johnny* production.

2003 Kurt Weill Foundation Grants Awarded

Research and Travel

Esbjörn Nyström, Göteborg, Sweden. Grant to support research on *Aufstieg und Fall der Stadt Mahagonny*.

Symposium

International Brecht Society, Madison Wisconsin. Funding in support of *Mahagonny.com* Symposium to take place in Berlin.

College/University Performance

McDaniel College, Westminster, Maryland. *The Threepenny Opera*.
University of Northern Colorado, Greeley, Colorado. *Street Scene*.
Peabody Institute, Baltimore, Maryland. *Mahagonny Songspiel*.
San Francisco State University, San Francisco, California. *Street Scene*.

Professional Performances

Berkshire Opera Company, Great Barrington, Massachusetts. *Mahagonny Songspiel*.
Kurt Weill Zentrum, Dessau, Germany. *Die Bürgschaft*.
Kurt Weill Zentrum, Dessau, Germany. *Zaubernacht*.
Israel Chamber Orchestra, Tel Aviv, Israel. *Die sieben Todsünden*, Symphony No. 2.
Cincinnati Opera, Cincinnati, Ohio. *Die sieben Todsünden*.
Shaw Festival, Niagara-on-the-Lake, Ontario, Canada. *Happy End*.
Utah Symphony and Opera, Salt Lake City, Utah. *Seven Deadly Sins*.

Five Winners Selected in 2003 Lenya Competition

Kurt Weill was ahead of his time in his compositions for the opera house, the Broadway stage, and Hollywood films. Today the boundaries are disappearing between “classical” and “popular” music in the theater, and singer/actors are called upon to perform idiomatically in many different musical styles. In honor of Weill’s wife and foremost interpreter, in 1998 the Kurt Weill Foundation established an annual Lotte Lenya Competition for Singers to recognize young artists who are outstanding, both dramatically and musically, in their performance of theater music by Weill and other composers.

After the finals, first prizewinner Siri Vik wrote the following:

“I fell in love with the music of Kurt Weill the moment I first listened to one of Ms. Stratas’ recordings about five years ago. . . . His music changed the way I think about opera, the way I approach singing, and simply inspired me to be brave about performing. From that moment, it’s been my dream to perform the theater and music of Weill more than any other composer. . . . As I watched the other finalists sing on Saturday, it was clear to me that the Lenya Competition recognizes and encourages a very special kind of singer. And in getting to know these singers throughout the day, I can say a lot of us share this feeling of not necessarily knowing where we fit into the world of opera per se, but that this music and this competition do feel right and do give us hope that music theater is alive, thriving, and wanted, in fact.”

Five winners were chosen in the 2003 Lenya Competition, after day-long final auditions on 22 March at the University of Rochester’s Eastman School of Music. The first prize of \$7500 was won by Siri Vik, soprano, of Cincinnati, OH; second prize of \$5000 was awarded to baritone Peter McGillivray of Toronto, ON; and third prizes of \$2000 each went to soprano Elaine Alvarez (Brooklyn, NY), tenor Jeffrey Behrens (Pittsburgh, PA), and baritone Michael McKinsey (Brooklyn, NY). All five winners will be presented in concert at the Lincoln Center Library for the Performing Arts, New York City, on 15 May at 6:00 pm. The 2003 competition finals were judged by a team of distinguished opera/musical theater professionals, consisting of Teresa Stratas, world-renowned singer and interpreter of Weill; Theodore S. Chapin, President of the Rodgers & Hammerstein Organization and longtime Tony-Award nominator; and Ted Sperling, Broadway musical director, conductor, stage director, pianist, and actor.

Out of more than 100 contestants at regional auditions held in New York City, Rochester, Chicago, and Cincinnati, regional judges Richard Pearlman, Joyce Castle, Eric Stern, and Teresa Stratas selected fifteen finalists. In addition to the winners listed above, they were Richard Todd Adams (New York, NY), Jennifer Brennan-Hondorp (Holt, MI), Casey Cole (New York, NY), Kelli



Top: Lenya Competition winners (from left) Elaine Alvarez, Siri Vik, Jeffrey Behrens, Peter McGillivray, Michael McKinsey
Above: Finalists onstage at Eastman’s Kilbourn Hall

Harrington (Downers Grove, IL), Nathan Morgan (New York, NY), Melissa Angela Schiel (Toronto, ON), Aubrey Srednicki (Webster, NY), Misty Ann Sturm (Rochester, NY), Stephanie Tennill (New York, NY), and Amy Van Looy (Philadelphia, PA). To show versatility in the performance of varied musical theater styles, each competition contestant was asked to prepare an aria from the opera/opera repertoire, a selection from one of Weill’s European stage works, a song from one of Weill’s American stage works, and a song from the Broadway musical theater repertoire by a composer other than Weill.

Since its inauguration as part of a November 1998 Kurt Weill Festival at the University of Rochester, the Lenya Competition has grown into an international contest. Among the winners from past years are the following talented and versatile young performers:

- 2002 Ethan Watermeier is a member of the Houston Opera Studio, after apprenticing at the Santa Fe Opera.
- 2001 Jennifer Goode is in the cast of Baz Luhrmann’s Broadway *Bohème*, where she has sung Musetta. Raquela Sheeran sings Gretel, Sophie (*Werther*) and other roles with the Deutsche Oper Berlin. Jacob Langfelder will join the upcoming national tour of *The Sound of Music*.
- 2000 Annette Postel is building a TV, cabaret, and recording career in Germany.
- 1999 Amy Orsulak has sung roles with the Opera Theatre of St. Louis. Daniel Spiotta is in the cast of the spring 2003 *Camelot* at the Paper Mill Playhouse. Christina Carr has sung several roles with Juilliard Opera Center. Dirk Weiler is presenting his cabaret act at Café Sabarsky and other New York venues.
- 1998 Brian Mulligan just performed the title role in Juilliard Opera Center’s *Don Giovanni*. Katia Escalera, after two years as an Adler Fellow at the San Francisco Opera, returned this season to her native Bolivia to sing *Carmen* at the Teatro Municipal in La Paz.

Terpsichorean Topics

Der neue Orpheus Staged

Although the 1927 premiere of *Der neue Orpheus* was a concert performance conducted by Erich Kleiber at the Berlin Staatsoper; Kurt Weill and his librettist Iwan Goll attempted to promote theatrical productions of the 20 minute-long cantata as a companion piece to their one-act opera, *Royal Palace*. Seventy-six years after its concert premiere, in spring 2003 two separate productions of *Der neue Orpheus* may be seen on German stages.

Dietmar Seyffert, the director and choreographer responsible for the acclaimed *Sieben Todsünden* that headlined the 2001 Kurt-Weill-Fest in Dessau and toured thereafter, is now applying his creative skills to a production of *Der neue Orpheus* using the same leading performers. Premiering on 7 May at the Teo Otto Theater, Remscheid, the new staging features dancer Gregor Seyffert and male soprano Jörg Waschinski with the Bergische Symphoniker, conducted by Romely Pfund.

Staatstheater Braunschweig paired *Der neue Orpheus* with Gluck's *Orfeo ed Euridice* for a stage production premiering on 13 March 2003, described by a critic as follows:

"Bye, Orpheus. No more songs, no more love. 'In vain, in vain, the crowd can no longer hear him,' Ivan Goll wrote, and Kurt Weill chillingly wrapped Goll's message in a minimal, coolly detached music. Uwe Schwarz, director of this Orpheus evening at the Braunschweig Staatstheater, shows us the solitude which is the subject of Weill's cantata *Der neue Orpheus*. Rigid people, waxen faces, only a rubber doll gets affection, the little robot dog gets beaten, and Orpheus gets a bullet. . . . Patchy reconciliation and fairy tale-like playfulness mark Schwarz's transition of Weill's tristesse into Gluck's noble-spirited opera *Orfeo ed Euridice*. . . . In addition to a powerful yet precise orchestra led by Gerd Schaller, the premiere featured some dedicated soloists. Unfortunately, soprano Birgitta Rydholm, as the singing narrator of Weill's cantata, could not manage the technically demanding part so that the crucial text could be understood. Johannes Denhoff made Weill's violinist both musically and theatrically convincing."—Harald Likus, *Braunschweiger Zeitung* (15 March 2003)

After 17 and 19 April tour performances at Houston's Dance Salad Festival, the Netherlands National Ballet revives its evening-long salute to Kurt Weill at Het Muziektheater Amsterdam on 15, 17, 18, 20, and 21 June 2003.

Threepenny Arrangements

Marino Formenti introduced his arrangements of "Six Songs from *Die Dreigroschenoper*" at the Cerritos Center for the Performing Arts, Los Angeles, on 3 April 2002. His revised versions of them are now available from Universal Edition (reviewed on page 14), and Formenti will first play the new versions in recital next season in the Cleveland Orchestra's concert series at Severance Hall (23 January 2004).



Marino Formenti

Nanna's Lied, San Francisco Ballet (season premiere on 2 April 2003)

"*Nanna's Lied* restored Yuan Yuan Tan as the heroine who loses her soul and her man in Weimar-era Germany. [Choreographer Helgi] Tommason succinctly evokes an atmosphere of degradation and depravity in the nine acridly sweet songs by Kurt Weill and an ancient Friedrich Hollender recording; John Macfarlane's moving wall panels lend a suitable air of oppressiveness. Francine Lancaster sang from the pit with gusto. . . . The best of *Nanna's Lied* is the haunting duet to 'Surabaya Johnny,' during which Johnny's love for Nanna turns to lust before your eyes; the complexity of the relationship here is among Tomasson's finest inspirations."—Allan Ulrich, *voiceofdance.org* (3 April 2003)

The Judgement of Paris, National Ballet of Canada, Toronto (premiere 19 February 2003)

"Hurrah for *The Judgement of Paris*, Antony Tudor's dark little vignette that sets loose the genius of five terrific comic dancers. Set to the barrel-organ rhythms of some of Kurt Weill's brilliant *Threepenny Opera* songs, this largely forgotten piece is a stunning work that suggests the despair and loneliness of three sex trade workers down on their luck, trying to turn a trick in a tatty old Paris bar. Each attempts a minor seduction with pathetic, yet hilarious results, as the bored object of their 'affections' becomes drunker and drunker on cheap Paris bistro wine. . . . I don't think you'll ever see this amusing little gem more expertly performed. And although it only accounts for about ten minutes of the quadruple program, *The Judgement of Paris* is worth every penny of the evening's admission price."—Gary Smith, *The Hamilton Spectator* (21 February 2003)

Tuscan Training Program Focuses on Weill



Angelina Réaux
photo: Christian Steiner

Mahagonny Songspiel will be presented by students at "La Fabbrica," an August 2003 workshop focusing on Weill, European cabaret, and the musical theater composer Ricky Ian Gordon. Founded by noted Weill interpreter Angelina Réaux and Michael Sokol of the University of California at Santa Barbara, the workshop will provide voice, acting, movement, and dance training to young artists in Vicchio, Italy.

A Multitude of Sins

Die sieben Todsünden, Gewandhausorchester, Leipzig (10–11 January 2003)

“The Mississippi runs through Louisiana, and it’s quite likely that Bertolt Brecht’s ‘Anna’ waded through its waters in her childhood days. Lightly dressed, carefree, and a little kooky. Meret Becker walks out on stage of the sold-out Gewandhaus in a similar way. . . . On the other side stand the fellows of the Ensemble Amarcord, at the podium the Broadway and Hollywood specialist John Mauceri, and seated in front of him is the Gewandhaus Orchestra. . . . In its contrasts it is one of the most exciting programs presented this season at the Augustusplatz. Seldom do you find so many contradicting elements on one stage. There is no guarantee that such a thing will work, but it does—and how! [Meret Becker] has some experience with Brecht and also has ventured into the worlds of chanson and entertainment. But Anna I and II are a first for her. . . . Obviously the petite Berliner does not possess the vocal power of a seasoned opera singer. But for this piece it seems rather irrelevant. In fact, with her delicate voice Becker succeeds in hitting the schizophrenic and frail core of Anna which makes this work so fascinating. Her performance has nothing to do with her mature mezzo colleague Ute Lemper, but rather evokes Lotte Lenya. An almost squeaky vibrato in the upper register, full of hidden frailty which balances on the brink of an abyss. But the pitches are correct, and it is not lack of virtuosity but rather mastery of emphasis and expression—art, that is, that works. Experiments such as this are very becoming to the Gewandhaus. The mere names of Becker and Amarcord insured that, for once, a large number of young people dared to attend the ‘grand concert.’ The Leipzig vocal group plays, of course, in an entirely different league. . . . Exciting climax: the ‘eating madrigal’ in renaissance-style perfection. Gluttony can be so wonderful and witty. Conductor John Mauceri successfully creates a balance in this cesspool of iniquity. It becomes apparent that the American knows all the tricks of the trade.”—Friedrich Pohl, *Leipziger Volkszeitung* (13 January 2003)

The Seven Deadly Sins and *Kleine Dreigroschenmusik*, Utah Symphony Chamber Orchestra, Salt Lake City (13 March 2003)

“Symphony music director Keith Lockhart led the Utah Symphony Chamber Orchestra in a staged production of Kurt Weill’s *The Seven Deadly Sins*. And Utah Symphony Opera CEO and opera general director Anne Ewers stepped out of her administrative role to make her Utah Symphony stage directing debut. The result was terrific. This stirring denunciation of “modern values” came to life as Broadway actress Lisa Vroman sang/acted the role of Anna I and dancer/choreographer Liberty Valentine danced the role of Anna II. Their respective talents combined fluidly as the two played the sisters/split personality, each using her own avenue of expression. The chorus/family—vocalists Robert Breault, James Miller, David Power, and Jason Grant—added strong support, both vocally and in performance. . . . The orchestra also sounded great on *The Seven Deadly Sins*. . . . Unfortunately, the transparency of chamber music worked to the orchestra’s disadvantage in the *Kleine Dreigroschenmusik* suite; the orchestra gave a decent performance but lacked a sense of cohesion and sometimes balance between the various members. For example, during one part of “Polly’s Song: Andante con moto,” the two flutes playing accompaniment were much louder than the clarinet with the melody, and the banjo could hardly be heard. The last two sections, however, gave the work a strong ending. Of course, one of the advantages of including this piece was the chance that it gave us to watch somebody in a tuxedo play the banjo.”—Rebecca Howard, *Deseret News* (14 March 2003)

Die sieben Todsünden, Orchestra National de Lille (11 February 2003, Maison de Radio France, Paris) [also performed in Lille and Creil (7 and 8 February)]

Opportunities to hear *The Seven Deadly Sins* (1933), with a text by Bertolt Brecht and music by Kurt Weill, [originally] choreographed by George Balanchine, are rare enough that the program director should take a bow. All things considered, programming this ‘ballet chanté’ in a festival dedicated to Henze is clearly justified, because of his political engagement as much as his passion for the stage. To top it off, the legendary Anja Silja has been entrusted with the role of Anna. One regrets all the more that the orchestra, initially planned to be in the pit, sometimes has a tendency to cover the clear and sensitive Sprechgesang of the German singer. Except for this reservation, [conductor Robert] Casadesus’ approach navigated neatly between the German ‘new objectivity’ of the 1920s and the spirit of ‘the Six’ for a score composed and created, let us not forget, in Paris, the first stopover in Weill’s exile.”—Simon Corley, *ConcertoNet.com* (12 February 2003)



From top: Leipzig poster, John Mauceri, Anne Ewers and Keith Lockhart, Lisa Vroman, Anja Silja.

New Year's Gala Concerts

Berlin Philharmonic (31 December 2002)

“Leonard Bernstein, Kurt Weill, George Gershwin . . . Simon Rattle’s thoughtfully conceived New Year’s Eve tour de joie also featured an utterly bitter note—when, on the heels of Bernstein’s Rossiniesque dazzling *Candide* overture whipped out by the orchestra with high energy, Thomas Hampson sang one of Weill’s *Walt Whitman Songs*. In ‘Dirge for Two Veterans’ the exiled Weill had reflected about America’s entry into World War II in 1942. ‘Oh, strong dead march, you please me . . . o my veterans passing to burial!’ Four years later Weill had a success with the Broadway opera *Street Scene*, whose melancholy ‘Lonely House’ is not the only noteworthy feature, but also the ‘Ice Cream Sextet,’ with its healthy portion of sarcasm about the American way of consumerism.”—Wolfgang Schreiber, *Süddeutsche Zeitung* (2 January 2003)

Rotterdam Philharmonic Orchestra (3 January 2003)

“Conductor, composer, and chansonnier HK Gruber [led] the Rotterdam Philharmonic Orchestra in yesterday’s New Year’s concert. It celebrated not only the advent of the new year but also Gruber’s birthday, as he turned sixty last night. The concert featured two distinct parts: a long stretch of sparkling, jazzy compositions by Stravinsky, Hindemith, Bernstein, George Antheil, Johann Strauss Jr., and Gruber himself; and a second half featuring works exclusively by Kurt Weill. . . . During Weill’s works, scored for a small orchestra, Gruber lisped and sang the lyrics in a manner which, here and there, surprisingly hinted at Lotte Lenya, Weill’s wife and most famous interpreter. Well-known and lesser-known numbers from *The Threepenny Opera* and *Mahagonny* as well as a zestful arrangement of ‘Green-Up Time’ from *Love Life* went by at a fast pace. On the basis of a well-assembled whole, Gruber presented a terrific feast in Weimaresque atmosphere.”—Willem Jan Keizer, *Rotterdams Dagblad* (4 January 2003)

Concerto for Violin and Wind Instruments, Chamber Orchestra of Europe, Cologne (18 December 2002)

The concert began with a division of labor: First, the Chamber Orchestra of Europe’s string section stepped out on stage to play Stravinsky’s *Concerto in D*, then the wind instruments replaced them and accompanied the 34-year old Greek violinist Leonidas Kavakos in Kurt Weill’s *Concerto for Violin and Wind Instruments*. This is inspired programming and highly typical of conductor Ingo Metzmacher, who champions twentieth-century music and approaches it without much ado. . . . Stravinsky’s music reverberates in



Weill’s violin concerto. Especially *L’histoire du soldat* seems to have made its way into the 1924 work. The wind players approached the music with the necessary brilliance and edge without drowning out the soloist. Leonidas Kavakos, whose bio strangely was left out of the program notes, played his part with great vivacity and bravura. His playing impressed by its graceful dexterity and a tone full of character which he coaxed from his Stradivarius.”—Bernhard Hartmann, *Kölner General-Anzeiger* (20 December 2002)

Ingo Metzmacher (left), Leonidas Kavakos.

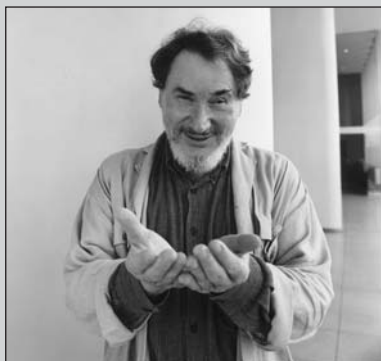
Weill Songs, St. Paul Chamber Orchestra (14–15 February 2003)

“The singer who has been most associated with Kurt Weill’s music in recent years, apart from Lotte Lenya, is the German-born Ute Lemper, who sang a compelling account of *The Seven Deadly Sins* a year ago with the St. Paul Chamber Orchestra, and is back with the orchestra this weekend. . . . After conductor Andreas Delfs led the orchestra in the Overture to *Silver Lake*, Lemper opened with the haunting ‘Alabama Song’ from *Mahagonny*, making expressive use of her surprisingly rich low register and her quite effortless top notes. Among the rarities—and highlights—were ‘J’attends un navire’ from *Marie Galante*, wherein the waiflike character waits endlessly, as so many Weill characters do, for her ship to come in, and the touching ‘Nannas Lied’ (‘Gentlemen, I was seventeen when I entered the love business’), which Lemper never sentimentalized. ‘The Saga of Jenny’ was probably the only miscalculation—paced a bit too quickly so that the lyrics didn’t all come across. For the encore, an appropriately hard-edged ‘Mack the Knife,’ Delfs accompanied on an old harmonium.”—Michael Anthony, *Minneapolis Star Tribune* (15 February 2003)

Tschaikowsky (And Other Russians), Firebird Café, New York City (premiere 6 January 2003)

“Years before the plague called reality TV, Kurt Weill and Ira Gershwin wrote the ultimate celebrity challenge—a song entitled ‘Tschaikowsky (And Other Russians).’ Performed by an unknown chorus boy named Danny Kaye, the song made its historic debut in the 1941 Broadway musical, *Lady in the Dark*. It also made Danny Kaye a star. This tongue twister—which consisted of the names of 49 unpronounceable Russian composers and Mr. Kaye rattled off like artillery fire in a breathtaking 39 seconds—has, for obvious reasons, rarely been performed since. But that musical legerdemain is now being repeated nightly by a nimble Jack-in-the-box named Mark Nadler in a winning new cabaret show called—what else—*Tschaikowsky (And Other Russians)* that’s heating up a cold January like Dr. Zhivago’s samovar.”—Rex Reed, *New York Observer* (20 January 2003)

International Prizes



Austrian National Music Prize to HK Gruber

The Austrian National Ministry of Culture announced on 10 March 2003 that HK Gruber, a ‘humorous, iconoclastic Middle-European world citizen, eclectic, down-to-earth, and deep,’ had been awarded the 2002 Austrian National Grand Prize for Music, which includes a cash award of 22,000 Euros. Gruber continues to champion the works of Kurt Weill in his programs with the Ensemble Modern, the RSO Vienna, and the London Sinfonietta, among others.

her throat, and hurls it like spit. For many listeners, it’s a bit much—like the vocal equivalent of Kabuki theater. But when Lemper applies her exaggerated technique to the work of severe songwriters, like Kurt Weill and Jacques Brel, she finds a perfect foil.”—Jim Farber, *The Daily News* (16 March 2003)

“When bad taste happens to good singers, the results can be scary. Ute Lemper is one of today’s finest interpreters of Kurt Weill . . . She also has had a string of appalling pop albums that show a desperate, geriatric desire to be hip. . . the new ‘But One Day’ is in this last category. Lame rearrangements of Weill, Jacques Brel drained of life, bizarre Astor Piazzolla and even Lemper’s own Weill-Lite material all fail. This is not a good record.”—Octavio Roca, *San Francisco Chronicle* (30 March 2003)

Sterne, die nie untergehen—Atlantic Affairs (UFA Home Entertainment, DVD 7432198898 9)

Udo Lindenberg’s *Atlantic Affairs* was taped during its May 2002 run at the Bremerhaven Stadttheater and broadcast on German television last November. Released on DVD and video in February 2003, the program includes songs by Weill and other émigré composers, performed in an ocean liner scenario. Directed by Nils Willbrandt, the film features film actor and director Hark Bohm along with Heinz Hoenig and Horst Buchholz, in his final appearance before his March 2003 death.

Live performances of *Atlantic Affairs* can be seen at the Ruhrfestspiele in Recklinghausen 6–15 June 2003.



Ready to board the *Queen Elizabeth II*: Hark Bohm (left) and Udo Lindenberg with the Kurt Weill Foundation’s Lys Symonette. Photo: Tobias Everke.

2003 Cannes Classical Award to *Der Protagonist*

The Capriccio recording of Weill’s *Der Protagonist* has won the 2003 Cannes Classical Award in the CD Premiere category. The album features conductor John Mauceri leading the Deutsches Symphonie-Orchester Berlin and a cast headed by Robert Wörle as the Protagonist, Amanda Halgrimson, Alexander Marco-Buhrmester, and Matteo de Monti. The Cannes Classical Awards, established in 1994, are sponsored by several international music magazines; each year several hundred critics vote to select winners in approximately 20 different categories. The 2003 awards were announced in January at the MIDEM international music convention in Cannes.



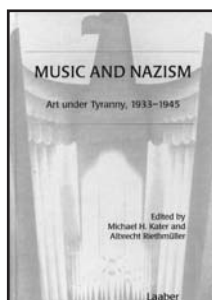
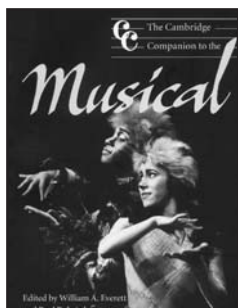
New Releases

Divided Press on Ute Lemper’s Latest CD Outing: *But One Day* (Decca 470 279-2 DH)

“You wouldn’t know it from watching ‘American Idol,’ but a singer can evoke drama without riffing relentlessly or leaping whole octaves in a single bound. Lemper has been proving this for years, lending her graceful but unabashedly theatrical style to tunes by pop bards from Kurt Weill to Elvis Costello. On her latest CD, the chanteuse juggles standards by Weill [‘September Song,’ ‘Speak Low’] and Jacques Brel with her own elegant, moody compositions.”—Elysa Gardner, *USA Today* (11 March 2003)

“Ute Lemper doesn’t merely sing a lyric. She tears it with her teeth, gargles it in

New Publications



SCORES

Formenti, Marino, arr. *Sechs Songs aus der Dreigroschenoper* für Klavier bearbeitet. Universal Edition (UE 32645).

Weill, Kurt. *Intermezzo* for piano solo. Ed. Sherri Jones. European-American Music Corporation (EA 829).

ARTICLE

Olesen, Anne-Marie. "Sørøver-Jenny." In *Klassisk Musik*, January 2003, p. 22–26.

RECORDINGS

The American Songs of Kurt Weill, Silvia Droste and Jeff Cascaro (vocals), hr Big Band, Jörg Achim Keller (conductor), hr-Musik, hrmj 006-01

Musik in der Synagoge, various soloists, Chor der Pädagogischen Hochschule Freiburg, Christoph Schwartz, dir., Pädagogischen Hochschule Freiburg/SWR [includes "Kiddush" and two compositions by Albert Weill]

Censored by Hitler: The Rediscovered Masterpieces, sonatas for cello and piano by Weill, Toch, Hindemith, Arthur Cook, cello, Deborah Gilwood, piano, Centaur CRC 2575.

Dancing on the Edge of a Volcano: Jewish Cabaret, Popular and Political Songs 1900–1945. New Budapest Orpheum Society, Philip Bohlman, artistic director, Cedille Records CDR 90000 065 [includes "Two Folksongs of the New Palestine"]

Die Entstehungsgeschichte der Dreigroschenoper: Hörcollage von Peter Eckhart Reichel, dramatized story of the creation of the musical interspersed with historical recordings, Judy Winter, Friedrich Schoenfelder, et al., Duo-phon 07 02 3.

"Ich liebe dich nicht": *Anita Ammersfeld singt Kurt Weill*, Preiser Records 90531.

But One Day . . . Ute Lemper, vocals, Decca 289 473 491-2 [includes "September Song" and "Speak Low"]

Trails of creativity: Music from between the wars 1918–1938, works for violin and piano including *Sieben Stücke nach der Dreigroschenoper* arranged by Stefan Frenkel, David Frühwirth, violin, Henri Sigfridsson, piano, Avie 0009.

Dreamer: A Portrait of Langston Hughes, songs and poems, including "Lonely House," Darryl Taylor, tenor, William Warfield, narrator, Naxos American Classics 8.559136.

The Musical Goes Symphonic, Broadway overtures (including *Lady in the Dark*) and medleys, Orchester der Vereinigten Bühnen Wien, Caspar Richter, cond., Chesky CD237.

BOOKS

Adorno, Theodor W. *Essays on Music*. Selected, with introduction, commentary, and notes by Richard Leppert; translated by Susan Gillespie. Berkeley: University of California Press, 2002.

Danuser, Hermann and Hermann Gottschewski, eds. *Amerkanismus, Americanism, Weill*. Schliengen: Edition Argus, 2003.

Everett, William A. and Paul Laird, eds. *The Cambridge Companion to the Musical*. Cambridge University Press, 2002.

Kater, Michael and Albrecht Riethmüller, eds. *Music and Nazism: Art under Tyranny, 1933–1945*. Laaber: Laaber Verlag, 2003.

Schellinger, Uwe, ed. *Gedächtnis aus Stein: Die Synagoge in Kippenheim 1852–2002*. Heidelberg: Verlag Regionalkultur, 2002.

Weber, Horst, ed. *Quellen zur Geschichte emigrierter Musiker / Sources Relating to the History of Emigré Musicians (1933–1950)*; vol. 1: *Kalifornien / California*, ed. by Horst Weber and Manuela Schwartz. Munich: G.K. Saur, 2003.

Weill, Kurt. *Kurt Weill: Briefwechsel mit der Universal Edition*. Selected and edited by Nils Grosch. Stuttgart: Metzler, 2002.

DISSERTATIONS

Wackers, Ricarda. *Dialog der Künste: Die Zusammenarbeit von Kurt Weill und Iwan Goll*. University Saarbrücken, 2003.

