

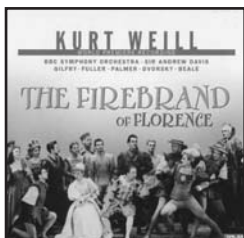
# topical Weill

Volume 21

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A supplement to the Kurt Weill Newsletter



## Fall 2003 Weill CD Releases

The BBC Symphony Orchestra's glittering concert rendition of *The Firebrand of Florence*, conducted by Sir Andrew Davis and starring Rodney Gilfry as Benvenuto Cellini, was recorded during the January 2000 Kurt Weill Weekend in London; it is now available in a 2-CD set from Capriccio. The premiere recording of Weill's 1945 Broadway operetta is joined this fall by another Weill first recording, excerpts from the monumental *Eternal Road*, conducted by Gerard Schwarz, produced by the Milken Archive of American Jewish Music, and distributed on Naxos American Classics. Both recordings are reviewed in this newsletter.



Golo Berg, at the Anhaltisches Theater Dessau (27 February and 6 March). On 7 March, Gregor Seyffert & Compagnie will present a choreographed double bill, *Der neue Orpheus* and *Die sieben Todsünden*, the latter a revival of the noteworthy production at the 2001 Dessau festival. Male soprano Jörg Waschinski and dancer Gregor Seyffert perform in both works. Soprano Christine Schäfer will be the Artist in Residence for the 2004 festival, singing Weill and Bach in recital (7 March) and joining Max Raabe and the Palast Orchester for a 28 February concert. A production of *Mahagonny Songspiel* (5 March) and a song evening from Esther Ofarim (29 February) round out the festival offerings.

## 2004 Bregenz Festival

David Pountney brings a Weill focus to his first year as artistic director of Austria's Bregenz Festival (21 July–22 August 2004), staging a double bill of *Der Protagonist* and *Royal Palace* in the Festival Opera House, with Jakov Kreizberg conducting (21, 25, and 31 July; 1 and 8 August). Although the complete festival program had not been announced when this issue of the Newsletter went to press, a production of *Der Kuhhandel* is to open on 13 August for six performances; the ballet *Zaubernacht* will be staged; *Die sieben Todsünden*, *Das Berliner Requiem*, the *Sonata for Cello and Piano*, and Weill songs will be presented in concert.

## Coming Season Highlights

### Two European Weill festivals, international concerts, and a host of *Dreigroschenoper*

*Threepenny* mania continues, with international productions featuring esteemed artists. Opera's acclaimed bad boy Calixto Bieito brings his Spanish-language *Opera de cuatro cuartos*, performed in Barcelona in 2002, on tour to France in November–December 2003, making stops in Strasbourg and MC93 Bobigny, the avant-garde theater center outside Paris. In Hamburg, the St. Pauli Theater premieres a new production of *Die Dreigroschenoper* in January 2004, starring Ulrich Tukur of stage, film and television fame. Teatro Biondo's production will open on 30 November 2003 at the theater's home in Palermo and then tour throughout Italy. The Maxim Gorki Theater production premieres in Berlin on 31 March 2004, directed by Brecht's granddaughter Johanna Schall. *Threepenny* comes to the Vancouver Opera stage on 20, 23, 25, and 27 March 2004, and Opera Zuid of the Netherlands embarks on a 10-city Dutch tour in May–June 2004.



Ulrich Tukur. Photo: Jim Rakete

Weill veteran HK Gruber conducts the Cleveland Orchestra in *Kleine Dreigroschenmusik* (9–11 October 2003). Conductor Lawrence Foster and singer Ute Lemper are paired in multiple performances of *Die sieben Todsünden*: with the Orchestre de Chambre de Lausanne (in Geneva on 24 October, in Lausanne on 27–28 October 2003); and in Lisbon with the Orquestra Gulbenkian (26–27 February 2004). The formidable Lemper joins the Philadelphia Orchestra on 2, 3, and 5 January 2004 for the same work, with Carlos Kalmar conducting. The Collegiate Chorale, conducted by Robert Bass, presents an all-Weill evening at New York City's Alice Tully Hall on 3 February 2004. David Robertson leads the San Francisco Symphony in the *Concerto for Violin and Wind Instruments*, with James Ehnes as soloist (6–8 November 2003), and Christian Zacharias conducts Viviane Hagner, violin, in the same work with Orchestre de Chambre de Genève (1 March 2004).

## 2004 Kurt Weill Fest Dessau

The twelfth annual Kurt Weill Fest in Dessau (27 February–7 March 2004) will feature a new production of *Street Scene*, directed by Nicholas Muni and conducted by

### Lenya Plaque in Penzing



Lenya at age 15

Karoline Wilhelmine Charlotte Blamauer spent most of her early years with her family in lodgings at Ameisgasse 38 in the Penzing district of Vienna. In association with the Austrian Historical Conservation Office, the European Group Theatre has installed a plaque at that address to commemorate the humble childhood home of Blamauer, better known as Lotte Lenya, and remind passers-by of her distinguished international career.

### 2004 Kurt Weill Foundation 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 annually in the following categories: research and travel, symposia, publication assistance, dissertation fellowships, college/university performance and production, recording projects, broadcasts, and professional performance and production (two divisions, depending on the level of support requested). The application deadline is 1 November for projects taking place in the following calendar year or cultural/academic season, except for the professional performance (over \$5000) category, for which there is no set application deadline.

### 2004 Lotte Lenya Competition for Singers

Applications must be received by 31 December 2003 for the seventh annual Lenya Competition. Artists born after 31 December 1971 are eligible to apply, and regional auditions will be held at the University of Rochester's Eastman School of Music (17 January 2004), University of Cincinnati College-Conservatory of Music (3 February), Dicapo Opera Theater, New York City (20 and 21 February), and the Lyric Opera of Chicago (25 February). Finalists selected from the four regional auditions will participate in the finals, to be held on 27 March 2004 at the Eastman School of Music in Rochester. Each regional contestant will be asked to prepare two contrasting theatrical selections by Kurt Weill, plus two non-Weill selections—an opera/opera/aria and a selection chosen from the American musical theater repertoire. All selections must be performed in their original languages. Regional winners will each receive an award of \$500, plus a \$500 stipend to pay for travel to the finals in Rochester. The finals judges will award prizes of \$7500, \$5000, and \$3000, and winners will be presented in a concert in New York City in spring 2004.

### 2003 Kurt Weill Prize Winners

The 2003 Kurt Weill Prize has been awarded to W. Anthony Sheppard's book *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (2001, University of California Press). Citing the work of twentieth century composers such as Stravinsky, Britten, and Honegger, Sheppard investigates their use of Japanese Noh plays, medieval Christian drama, and ancient Greek theater as models for the creation of "total theater". Sheppard receives a prize award of \$2500. The prize panel also singled out Anthony Shay's *Choreographic Politics: State Folk Dance Companies, Representation and Power* (2002, Wesleyan University Press) for honorable mention in the book category. In the article category, the \$500 prizewinner was Alan Lareau's "Jonny's Jazz: From *Kabarett* to Krenek", which appeared in *Jazz & the Germans* (2002, Pendragon Press).

The Kurt Weill Prize is awarded biennially for distinguished scholarship on twentieth-century musical theater. The four-member selection panel consists of representatives from the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music. Scholarly work first published in 2003 and 2004 may be nominated for the 2005 book and article prizes. Nominations, including five copies of the nominated work and contact information for the author, must be received by 30 April 2005 at the offices of the Kurt Weill Foundation for Music, 7 East 20th Street, New York, NY 10003.



### Lenya Competition Prizewinner Sweeps CBC National Competition for Young Performers

Shortly after winning second prize in the 2003 Lotte Lenya Competition for Singers, on 15 May baritone Peter McGillivray captured the first prize in the vocal division of Canada's annual CBC Radio National Competition for Young Performers, also receiving both the competition's Jean A. Chalmers and "People's Choice" Awards. McGillivray joins the Canadian Opera Company's Ensemble Studio for the 2003–04 season.

## News on Weill Pageants

### *The Eternal Road* from Milken Archive of American Jewish Music

Excerpts from *The Eternal Road*, recorded by the Rundfunk-Sinfonieorchester Berlin with Gerard Schwarz, conductor, inaugurate the recording series of the Milken Archive of American Jewish Music in September 2003. A few individual songs from *The Eternal Road* have been recorded previously, but this is the first time that substantial portions (seventy-three minutes in total) of the music from Weill's 1937 biblical pageant are available on CD.

The recording is released along with four other CDs: a compilation of contemporary works influenced by the klezmer style, songs from the American Yiddish stage, a collection of Sephardi-inspired compositions by Mario Castelnuovo-Tedesco, and a sampler to introduce the full scope of the Milken series. Other composers featured in forthcoming CDs include Leonard Bernstein, Darius Milhaud, and Dave Brubeck. Distributed in partnership with Naxos American Classics, the Milken Archive series will include approximately 50 CDs covering more than 600 individual works written over the past 350 years, few of which had been previously recorded. The project has required more than a decade of research and recording.

On 7–11 November 2003, the Milken Archive and Jewish Theological Seminary of America will jointly sponsor a festival and conference, *Only in America—Roots, Memory and Identity: Jewish Music in a Land of Freedom* in New York City. The festival will include a performance of highlights from *The Eternal Road*, presented on 8 November at Borden Auditorium, Manhattan School of Music. Gerard Schwarz will conduct the Chamber Sinfonia of Manhattan School of Music and Rutgers Kirkpatrick Choir, with soloists including Elizabeth Shammash, James Maddalena, Ted Christopher and Vale Rideout.

### 60th Anniversary of *We Will Never Die*

On 10 April 2003, the Jewish Historical Society of Greater Washington commemorated the 12 April 1943 performance in Washington's Constitution Hall of the pageant *We Will Never Die*. The anniversary event was held in the chambers of the U.S. House of Representatives Judiciary Committee; newsreel footage of the Hollywood Bowl performance was shown, and a recording of excerpts from the pageant was played.

Authored by Ben Hecht with music by Kurt Weill, *We Will Never Die* was conceived in late 1942 to alert the American public to the Nazi mass murders of Jews in Europe. In addition to Weill, Hecht enlisted many other entertainment world notables to participate, including Moss Hart to direct, Billy Rose to produce, and actors Paul Muni, Edward G. Robinson, Luther Adler, and Sylvia Sidney. The first performance took place on 9 March 1943 in New York's Madison Square Garden, followed by presentations in Washington, Philadelphia, Chicago, Boston, and Los Angeles, each of which was also broadcast on local radio. The final performance was at the Hollywood Bowl, where Franz Waxman conducted, and actors Joan Leslie, Edward G. Robinson, John Garfield, and Paul Henreid took part. Weill's music for *We Will Never Die* was largely drawn from his score for *The Eternal Road*, seen in New York in 1937. Hecht's script included a roll call of internationally-recognized Jewish men and women and a survey of the Jewish contributions on Second World War battle fronts. In the last section of the pageant, actors described the atrocities taking place, followed by a recitation of the mourner's Kaddish.

### Hecht's *A Flag Is Born* To Be Revived

In 1946, the American League for a Free Palestine commissioned Ben Hecht to write a pageant in support of the establishment of Israel. Hecht turned to Weill, his collaborator on the 1943 *We Will Never Die*, for incidental music, and Weill arranged material from *The Eternal Road*, as he had done for the earlier pageant. *A Flag Is Born* premiered on 5 September 1946 at the Alvin Theatre on Broadway, with a notable cast including Paul Muni and Marlon Brando, directed by Luther Adler. A United States tour followed the fifteen-week Broadway run, and a South American tour and a Hebrew-language production in Cyprus took place in 1947. Now the American Century Theater in Arlington, Virginia, has announced a revival of *A Flag Is Born*, to open on 18 March 2004 and run through 24 April. Weill's music, which survives only in fragments, will not be used.



Drawing: Louise Schacht



Drawing: Arthur Szyk



Drawing: Freeman



## Performance News



Julius Rudel



Angelina Réaux

### Gala All-Weill Concert, Virginia Arts Festival, Norfolk (17 May 2003)

“Despite the last-minute cancellation of mezzo Denyce Graves due to illness, the Virginia Arts Festival’s Kurt Weill concert managed to deliver a delightful evening’s entertainment. Credit conductor Julius Rudel, a leading Weill advocate, for persuading Angelina Réaux to fly to Norfolk to save the show. Joining Réaux were baritone Matthew Hayward and the Virginia Symphony. Short of coaxing Teresa Stratas out of retirement, Rudel couldn’t have had a better leading lady than Réaux. Her obvious love of and experience with the composer’s music shone through every phrase, rhyme, and inflection. This was apparent mostly in the numbers from Weill’s Broadway shows, but it also clearly came through in a desperate and emotional version of ‘Surabaya Johnny’ from *Happy End*, and in two numbers from *Marie Galante*. . . . This was not a performance about vocal beauty, but about living these songs, and Réaux triumphed in this regard. In this she was aided immensely by Rudel, who gave a master class in how to accompany. The orchestra was always there, supporting, leading, cushioning and, when necessary, discreetly stepping aside to let the singers have the spotlight. . . . Sharing the stage with Réaux was the young baritone Matthew Hayward. He revealed a strong, ringing voice, a winning stage presence and the same attention to words and music as Réaux. The Virginia Symphony and Rudel offered Weill’s *Little Threepenny Music*. Rudel led this music with a beguiling mix of rhythmic ease and nervous edginess. —Paul Sayegh, *The Virginian-Pilot* (19 May 2003)

### Violin Concerto, Academy of St. Martin in the Fields, Wigmore Hall, London (21 May 2003)

“After so much sweetness and light, the hard-bitten astringency of Kurt Weill’s *Concerto for Violin and Wind Orchestra*, Op. 12 (1924), came as an especially telling contrast. Dating from before his theatrical caprices with Brecht, when the 24-year old composer was still studying with Busoni, the concerto subsumes a number of vernacular forms—march, waltz, tarantella, and so on—in a bleak harmonic idiom approaching atonality. The impressive, large-scale cohesion and sweep of its first movement especially, leaves one lamenting all the more Weill’s later paucity of concert music. Soloist Anthony Marwood managed to direct the many tricky tempo changes of the later movements with no more than the occasional lapse of precision, while simultaneously holding his silvery-toned own against the more heavily-scored passages—no mean feat—and inflecting the volatile violin line with all manner of expressive nuances. This was a reading one would very much like to have on disc.”—Bayan Northcott, *The Independent* (25 May 2003)

### There Where She Loved, San Francisco Ballet at the Edinburgh Festival (28–30 August 2003)

“*There Where She Loved* [is] a revised version of a work commissioned by the Royal Ballet in 2000. The piece is danced to an intriguingly layered blend of Chopin and Kurt Weill songs sung live from the pit by Jacqueline Miura and Sarah Castle, whose haunting blonde beauty and quiet power repeatedly dragged my eyes from the stage. The ballet, like all [Christopher] Wheeldon’s work, is densely written and technically very demanding, and some of the fiddlier pairwork seemed slightly effortful and under-rehearsed at Thursday’s opening performance.”—Louise Levene, *Sunday Telegraph* (31 August 2003)

“*There Where She Loved* obviously has an implied narrative but, while the lovers in its Chopin sections are deliberately generic and idealized, in the Weill songs they are sharply focused individuals. Each encounter carries its own atmosphere—the sourness of betrayal, the racing pulse of adultery—and Wheeldon encapsulates an entire relationship within a single gesture. When an anguished woman angles her leg high around her lover’s neck and turns her face bleakly away, it’s a vividly transitional moment, poised between neediness and rejection.”—Judith Mackrell, *The Guardian* (30 August 2003)

“Everyone in the San Francisco Ballet cast performs with absolute conviction, from Tina LeBlanc’s dazzling first solo to the sustained relationships portrayed in sequences set to Weill’s ‘Surabaya Johnny’ and the Chopin song ‘Merry-making.’ That unlikely combination of composers works much better now, thanks to fine singing by Sarah Castle and Jacqueline Miura, well supported by the company pianist Michael McGraw, and Wheeldon has slightly revised the ballet to its advantage.”—John Percival, *The Independent* (3 September 2003)

### ***Die sieben Todsünden*, Luzerner Theater (premiere 16 May 2003)**

“A staged version of the early Bach cantata *Mein Herze schwimmt im Blut* helped to expand the ballet chanté *Die sieben Todsünden*, Weill’s and Brecht’s last collaboration, into a full evening. The pairing is not as far-fetched as it may appear at first glance: Regardless of their different approaches, both works deal with sin. And Weill/Brecht’s genre-defying *Die sieben Todsünden*, with its alternating solo and ensemble numbers, could in effect be viewed as some sort of cantata. Director Kazuko Watanabe and the director of the Bach cantata, Ludger Engels, brought the works even closer by using the same cool and efficient set (by Watanabe) and the same singers/actors, placing both works emphatically in today’s time. The unscrupulous Anna I has been cloned by four scientists from Anna II. Accompanied by pseudo-moralist commentary from her family, she survives the commercially successful obstacle course through seven American cities unharmed, while the idealistic Anna II collapses at the end.”—Fritz Schaub, *Neue Zürcher Zeitung* (19 May 2003)



Photo: Priska Ketterer



Photo: Priska Ketterer

“Bach’s music had been reorchestrated by the Bündner composer Martin Derungs to match Weill’s score. The result was a refreshing Bach sound with tinkling pianos, harps, banjos, brass sections, and pizzicato strings. Kazuko Watanabe had an easier job with the evening’s first part, Weill’s *Die sieben Todsünden*. The blunt, sarcastic language of Brecht’s text, which turns moral notions upside down, and the driving revue style of Weill’s music need little to be effective on stage. Watanabe effortlessly played on these elements, juggling cardboard sets and icons from Marlene to Marilyn. . . . Jennifer Davidson was the center of attention in both works, though at times her light soprano seemed to lack a dramatic core in the Weill piece. But it was striking how she moved and danced, flirted and acted out. Tellingly, she kept up with the professional actress Uta Krause playing Anna II. . . Wolfgang Müller-Salow and the Luzern Symphony Orchestra did not display a particular affinity for either of the two works.”—RWKK, *Schweizerische Depeschagentur* (17 May 2003)

### ***Konsiyertong Tatlong Kusing*, CCP Little Theater, Pasay City, Philippines (29 April 2003)**

As a testament to the universality of *Die Dreigroschenoper*, the following is excerpted from a report on spring 2003 cultural events in the Philippines:

“Translated and adapted by Rody Vera and Jose Victor Torres, *Konsiyertong Tatlong Kusing* (*The Threepenny Opera*) was a chamber presentation, meaning there was no set to speak of, no extras or crowd scenes. The seven actor-singers took on all the roles and, disconcertingly, read from the script as they sang and emoted. The libretto in English (there was no need for this) was flashed on the screen by two stagehands in full view of the audience, and it was difficult to read in the semi-darkness. In the hands of director Chris Millado and lights designer Dennis Marasigan, however, the production managed to transcend these limitations and was actually delightful. Dialogue was racy and in-your-face, translator Vera being a ‘peta-tsing’. The dependable Eugene Villaluz, with glasses and all, seemed too nice for the role of Mac Balisong. Comely Josephine Roces, now playing mother roles, showed she is also a good actress. Karla Gutierrez, one of our best singers, was winsome as Puri. Pianist May Anne Espina was warmly applauded.”—Amadis Ma Guerrero, *Philippine Daily Inquirer* (28 July 2003)

### ***Berlin to Broadway*, Lyric Opera Cleveland (9, 12, 17, 20 July 2003)**

“Weill’s artistic breadth is hinted at in *Berlin to Broadway*, the revue that Lyric Opera Cleveland is presenting through July 20. But the piece glides across the man’s life and career in such superficial fashion that his chameleon-like gifts seem like appetizers waiting for the main course. . . . Lyric Opera Cleveland is usually careful with casting, but it can’t be said that the performers are evenly matched. The most persuasive is soprano Nanette Canfield, who knows when simplicity is the key to interpretation. She is touching in two numbers with nautical references, ‘I Wait for a Ship’ and ‘My Ship’, and charming in ‘That’s Him’. The four principals can be disarming when they get into the collective swing of things, as in ‘Speak Low’ and ‘Ain’t It Awful, the Heat?’. Even so, everyone generally needs to convey more passion and fun. And while music director Charles Eversole and his band were still feeling their way Wednesday, they often played Newton Wayland’s arrangements with lyrical allure. Weill’s music deserves the same care that he invested in every magnificent, unpredictable note.”—Donald Rosenberg, *The Plain Dealer* (11 July 2003)

## Polish *Happy End* Is Set in the Gdansk Shipyards

A converted factory at the Gdansk Shipyards, site of the August 1980 Solidarity strikes that finally led to the fall of the Polish communist regime, served as the site for Teatr Wybrzeze's production of *Happy End*. Premiering on 22 June 2002, the work played in repertory through August 2003. Directed by Marjorie Hayes and conducted by Tomasz Krezymon, the Wybrzeze *Happy End* was supported by a grant from ArtsLink, an American foundation which funds cooperative artistic projects with Central and Eastern European arts organizations. Polish journalists highlighted the interplay between the work and the shipyard venue and its history:

"The creators of the Gdansk production did not have to adapt the script to reflect Polish reality. The nearness of the abandoned ship works next door served as a portrait of ruthless capitalism within the pastiche of slapstick gangster comedy. Murders, bankruptcy, poverty, canteens for the poor, and on the other hand, the new prophets trying to fill the void after the old ideologies—this is the reality in which the romance between gangster Bill and Lilian from the Salvation Army takes place. A reality well known to the Poles."

—Roman Pawlowski, *Gazeta Wyborcza*

"The young actress of the Coast Theater, Tamara Arciuch-Szyc, may know of August 1980 only from TV or from her parents' stories. But would it have ever occurred to her that she would be playing a role in the famous ship factory? Her colleagues from the theater did things like this twelve years ago to raise the spirits of those striking against the Communist regime. Will the theater now manage to do the same for those who once worked there, participated in the strikes, and today are unemployed?"—Sebastian Lupak, *Gazeta Wyborcza Trójmiasto*



Lilian and Bill in the shipyards

## *The Threepenny Opera*, Jean Cocteau Repertory Theatre, New York City (premiere 7 September 2003)

"Those who associate *The Threepenny Opera* with crowd scenes and sprawling urban decay may think they have wandered into the wrong place when they enter the Bouwerie Lane Theater, where the Jean Cocteau Repertory is staging that Bertolt Brecht-Kurt Weill musical. The space looks impossibly small; the saga of the clash between Macheath, the ladies' man, and Peachum, the king of the beggars, seems destined to spill into the audience and out the fire exit. Which is exactly what happens. David Fuller, the director, uses the whole theater and more, with the actors sometimes exiting into the East Village bustle. It's a nice little effect, as if to mark the modern East Villager as a linear descendant of those in the play's ragtag group. . . . Chad A. Suits gets the role of Macheath, the criminal whose appetite for women lands him in a hangman's noose. His entry through the audience to 'Mack the Knife' is dandy; he has a vocal confidence that some of the other actors can't match."—Neil Genzlinger, *The New York Times* (10 September 2003)

"Cocteau Rep specializes in the classics. Here the company hits on one with tremendous contemporary bite. David Fuller's production is in most ways inadequate to the material, but even a wobbly attempt at mounting this savagely clear-eyed, darkly ironic look at greed, poverty, and power has something to recommend it. Credit Bertolt Brecht and Kurt Weill: They have triumphed over their interpreters once again. . . . Brecht and Weill's masterpiece will not exhaust its interest so long as 'The world is mean and man uncouth'. No danger of that happening anytime soon. We need *Threepenny* because it gives us a sharper appreciation for the rackets of the rich and poor alike. Lotte Lenya, the original Jenny, recalled walking past a blind beggar on a Berlin street after the show became a sensation. 'Fräulein Lenya,' he asked, 'is it only on the stage that you notice a blind beggar?'"—Jeremy McCarter, *The New York Sun* (12 September 2003)

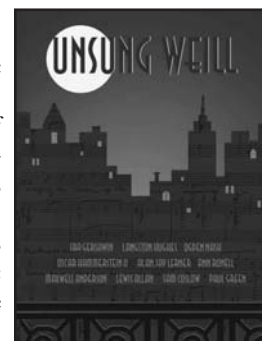
## *The Seven Deadly Sins*, Arcola Theatre, London (premiere 6 May 2003)

"Less is most definitely more when it comes to Bertolt Brecht and Kurt Weill's charged 1933 allegory of innocence corrupted. In Mehmet Ergen's compelling house production, the choreographed opera-theater piece offers a journey through the register of sins as experienced by Anna, who travels from impoverished Louisiana to the cities of America in search of the earnings that will allow her to return and build a family house. Anna is played as two, emphasizing the pragmatist and idealist aspects of personality. So opera singer Josephine Amankwah and dancer Yumino Sek—both wonderful—move together through an open, minimally propped, ramped space. The company plays various roles, while Anna's family reflects in potent song, accompanied by musical director Nikhil Dally on piano. . . . It is preceded by a Brechtian 'impromptu,' Pedro R. Monge-Refuls' monologue *Trash*, powerfully performed by Chris Streeks. The story of a Cuban emigrant to Manhattan who shoots a priest seeking sexual favors, it provides a telling contemporary reinforcement to the 'progress' offered in the Brecht."—Gareth Evans, *The Stage* (22 May 2003)

## Out In Print

### Unsung No More

Kurt Weill worked extremely economically and usually custom-tailored his music to the dramatic context of his works for the theater. In spite of that, book revisions, vocal limitations of performers, and over-long shows sometimes caused songs to be cut. *Unsung Weill*, a voice/piano album hot off the press from European American Music, contains twenty-two such songs, most previously unpublished. Editor Elmar Juchem of the Kurt Weill Foundation staff has assembled a collection of songs with lyrics by Langston Hughes, Alan Jay Lerner, Ogden Nash, Ira Gershwin, Maxwell Anderson, Sam Coslow, Ann Ronell, Oscar Hammerstein II, Lewis Allan and Paul Green. All of Weill's Broadway hits are represented in the collection, as well as the film scores *Where Do We Go from Here?*, *You and Me*, and *The River Is Blue*. Also, two propaganda songs from *Lunchtime Follies* are available in print for the first time. The album presents a wide variety of musical and dramatic styles.



### Kleine Zaubernachtmusik and The Magic Night Waltz

Meirion Bowen's reconstruction of Weill's 1922 ballet, *Zaubernacht*, has been performed in Cologne and in Dessau, and a recording of the score has been released on Capriccio. Now Bowen has prepared a concert suite, *Kleine Zaubernachtmusik*, from the reconstructed ballet, utilizing the same ten-player instrumentation. For the most part, the musical material differs from that used in *Quodlibet*, Weill's 1923 orchestral suite drawn from the same work. *Kleine Zaubernachtmusik* contains seven movements, two of which are optional. When all seven movements are played, the suite's total duration is thirty minutes. Rental scores and instrumental parts will be available in the near future from European American Music. *The Magic Night Waltz* is Bowen's arrangement for violin and piano of the extended waltz with violin solo three-quarters of the way through the *Zaubernacht* score. The three-minute arrangement will be available for purchase from European American Music.

## Soundbites:

### Weill Ambassador Bridgewater Circles the Globe

The peripatetic Dee Dee Bridgewater continues to tour her Weill jazz program to new cities worldwide. After recent appearances in Bogota and Nagano, Bridgewater travels to Ljubljana, through the United States, France and Italy, and to the Amsterdam Concertgebouw on 3 November 2003.

### Lars von Trier's *Dogville* and "Pirate Jenny"

Danish director Lars von Trier has cited a Weill and Brecht influence in his most recent cinematic opus, *Dogville*. He told interviewers at the 2003 Cannes Film Festival and elsewhere that the film is about atonement, venality, and vengeance, inspired by the song "Pirate Jenny" from *The Threepenny Opera*.

### Threepenny Opera Named One of Twentieth Century's Best

In the 3 August 2003 issue of *The San Francisco Chronicle*, theater critic Robert Hurwitt selected *The Threepenny Opera* as one of his ten favorite Broadway musicals of the 20th century. In spite of the show's Berlin premiere, first ill-fated Broadway production in 1933, and later American success achieved off-Broadway, Hurwitt nonetheless included *The Threepenny Opera* in his Broadway list as "a masterpiece that set a standard for wit and political bite with a score to match." *Candide*, *Carousel*, *Kiss Me, Kate*, *My Fair Lady*, *Oklahoma!*, *Porgy and Bess*, *Show Boat*, *Sweeney Todd*, and *West Side Story* rounded out the critic's top ten, and he included Weill's *Lady in the Dark* and *Lost in the Stars* among a handful of runners-up.

### The Seven Deadly Sins on Select-Your-Own Combo Menu at Opera North

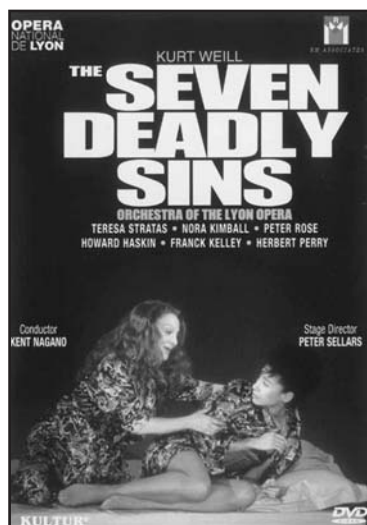
Opera North in Leeds has planned an innovative array of eight one-act operas for its spring 2004 season, including Weill's *Seven Deadly Sins* along with *Der Zwerger* (Zemlinsky), *La vida breve* (Falla), *Il tabarro* (Puccini), *Love's Luggage Lost* (Rossini), *Francesca da Rimini* (Rachmaninoff), *I Pagliacci* (Leoncavallo), and *Djamileh* (Bizet). James Holmes will conduct the Weill, and David Pountney will direct.

The "select-your-own" concept will allow audience members to attend one or both of the two operas presented on a given date. During the season, *Seven Deadly Sins* will be paired with *Djamileh* (14 and 20 May), *I Pagliacci* (15 and 17 May, 2, 6, 8, 12, 18, and 25 June), and *Francesca da Rimini* (17 and 26 June). Performance venues are the Leeds Grand Theatre (14–20 May); Theatre Royal, Newcastle (2–6 June); the Lowry, Salford Quays (8–12 June); Theatre Royal, Nottingham (17–18 June); and Sadlers Wells, London (25–26 June).

### Mack the Knife: The Life and Music of Bobby Darin, Theatre at Saint Peter's, New York City (premiere on 22 June 2003)

"As musical biographies go, *Mack the Knife: The Life and Music of Bobby Darin* is more splish than splash. It's a breezy, song-filled show about the pop crooner, yet there's too much emphasis on Darin's familiar, finger-snapping music and not nearly enough on his short, fascinating life. Chaz Esposito, who co-wrote, directed and portrays the late singer, neither resembles Darin nor possesses his hard-edged charisma. But the likeable singer-actor does a passable imitation of his singing style on such hits as 'Splish Splash,' 'Dream Lover,' 'Beyond the Sea,' and the show's snappy title tune."—Robert Dominguez, *Daily News* (24 June 2003)





## New Publications

### BOOKS

Kloppenburg, Josef. *Pädagogische Musik als ästhetisches Konzept: Neue Musik und musikalische Praxis in der Schule*. Augsburg: Wißner-Verlag, 2002.

### DISSERTATIONS

Fetthauer, Sophie. *Musikverlage im "Dritten Reich" und im Exil*. Ph.D dissertation, Universität Hamburg, 2002.

### DVD

*Die sieben Todsünden*, Teresa Stratas, Nora Kimball, Kent Nagano, cond., Peter Sellars, dir., Kultur D2904.

### RECORDINGS

*The Firebrand of Florence*, complete recording, Rodney Gilfry, Lori Ann Fuller, George Dvorsky, et al., BBC Symphony, Sir Andrew Davis, cond. (live recording from London, January 2000, 2 CDs).

*The Eternal Road* (highlights), Karl Dent, James Maddalena, Ted Christopher, Barbara Rearick, Ernst Senff Chor, Rundfunk-Sinfonieorchester Berlin, Gerard Schwarz, cond., Milken Archive of American Jewish Music/Naxos American Classics 8.559402.

*Kurt Weill*, historical recordings from the 1920s, 1930s, and 1940s, various performers, TIM/Documents 221310-303 (2 CDs).

*Die Dreigroschenoper: Berlin 1930*, historical recordings of *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny*, Telefunken Legacy 0927 42663 2 (reissue of Teldec 9031-72025-2 with five bonus tracks).

*3 Cents*, Meadows Wind Ensemble, Jack Delaney, cond., Gasparo GSCD-357 (includes *Kleine Dreigroschenmusik*).

*September Songs*, Wesla Whitfield, vocals, with various ensembles including the Kronos Quartet and the Tommy Flanagan Trio, High Note HCD 7114 (includes six Weill songs).

*Aufstieg und Fall der Stadt Mahagonny*, Lotte Lenya, et al., Wilhelm Brückner-Rüggeberg, cond. (reissue of 1956 recording on Sony Classical SM2K 91184).

*Symphony no. 2, Violin Concerto, Suite from Aufstieg und Fall der Stadt Mahagonny*, Berlin Philharmonic, Mariss Jansons, cond., EMI 7243 5 75658 2 0 (re-issue of EMI 7243 5 56573 2 9 as part of 2-CD set).

*Don't Be Afraid*, The Eastside Sinfonietta featuring Weba Garretson, A True Classical CD TCCD-015 (includes songs from *Happy End* and *Die Dreigroschenoper*).

*Hildegard: Songs from the Shows*, Vocalion CDEA 6078 (includes five songs from *Lady in the Dark*).

*The Abel Meeropol Centennial Concert*, Helene Williams, et al., vocals, the Metropolitan Philharmonic Chorus, Leonard Lehrman, cond. Original Cast OC 6055 (includes "Inventory").

*Je marche au bord . . .*, Céline Caussimon, vocals, Chant du Monde 274 1164 (includes "Complainte de Fantômas").

