



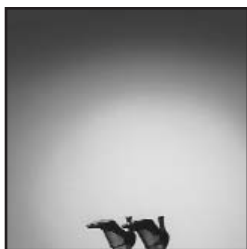
Bregenz Festival poster for *Royal Palace*

Critical Kudos for Weill Projects

Capriccio's recording of *The Firebrand of Florence* was named one of the best of 2003 by the German Recording Critics Association, and *Opera News* singled out Rodney Gilfry as a "Most Valuable Player" of 2003 for his performance on the recording. Critic Donald Rosenberg included the Naxos recording of *The Eternal Road* on his "Ten Best of 2003" list for the *Cleveland Plain Dealer*. And the Shaw Festival production of *Happy End* was high on *Toronto Star* critic Richard Ouzounian's year-end list of best Canadian theatrical productions.

Lotte Jacobi Exhibition at The Jewish Museum

Photographer Lotte Jacobi's iconic 1928 portrait of Lenya headlined a ninety-photo show of Jacobi's work at the Jewish Museum in New York City. With emphasis on prominent German and American figures in culture and art, the exhibition was on view 6 February–11 April.



© Lotte Jacobi Collection, University of New Hampshire

Weill Summer on Lake Constance

A scenic vacation resort serves as the site for Weill's and Yvan Goll's opera set in a similar lakeside location when the 2004 Bregenz Festival presents five performances of *Royal Palace* on a double bill with *Der Protagonist*, both Austrian premieres (beginning 21 July). Yakov Kreizberg, conductor, and Nicholas Brieger, director, are the artistic team for the double bill. The festival's Weill focus continues on 13 August with a third Austrian premiere: Artistic Director David Pountney launches a new operetta series with *Der Kuhhandel*, co-produced with Opera North of Leeds and the Vienna Volksoper; Christoph Eberle conducts. In a co-production with the Festspielhaus St. Pölten, on 6 and 7 August the ABC Dance Company presents *Zaubernacht*, with choreography by Nicolas Musin, the festival's fourth Austrian premiere. Weill concert offerings feature Alexandra von der Weth as Anna I in *Die sieben Todsünden* with the Vienna Symphony and conductor Kreizberg (26 July); a second Vienna Symphony concert with Ulf Schirmer, conductor, includes *Das Berliner Requiem* (2 August). Participants in the Bregenzer Frequenzen weekend (6–8 August) will learn about Weill's life and work and attend festival performances and rehearsals. Rounding out the weekend will be *Unsung Weill* in concert (8 August), sung by Marisol Montalvo and Alexander Franzen—who play Maria and Riff in the festival's production of *West Side Story*—accompanied by James Holmes of Opera North.

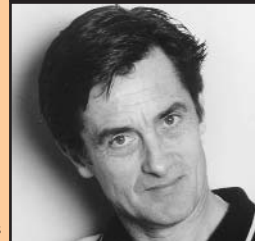
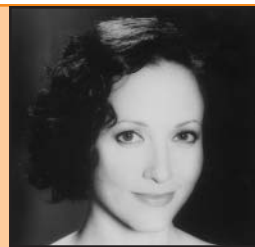
In connection with the Bregenz Festival, ORF Television will produce a documentary on Weill, along with a portrait of David Pountney during his first year as Artistic Director of the festival, including footage of the Weill events. Both programs will air in July 2004.

Other Upcoming Events

Ute Lemper and the Hudson Shad reprise their familiar roles as Anna and the family quartet when Andreas Delfs conducts *The Seven Deadly Sins* with the Milwaukee Symphony (18–20 June). On 17 July, the Staatstheater Nürnberg premieres a new production of *Aufstieg und Fall der Stadt Mahagonny*, conducted by Christian Reuter and directed by Hansgünther Heyme. Opéra Eclaté continues to tour *L'Opéra de quat' sous* throughout France (21 September–30 November). Hamburg's St. Pauli Theater will revive its spring 2004 production of *Die Dreigroschenoper* (reviewed on p. 13 of this issue), starring Ulrich Tukur and Eva Mattes, in fall 2004, and NDR will broadcast it on German television (date to be announced).

Here Lies Jenny

Stage, film, and TV favorite Bebe Neuwirth stars in an Off-Broadway, all-Weill revue entitled *Here Lies Jenny*, opening 28 May (previews from 7 May) at the Zipper Theatre in New York City. Conceived and directed by Roger Rees, choreographed by Ann Reinking, and with musical direction from Leslie Stifelman, the show features twenty Weill songs, ranging from "In meinem Garten steh'n zwei Rosen," written in 1916, to selections from *Street Scene*. The revue cast is rounded out by singer Ed Dixon and dancers Greg Butler and Shawn Emamjomeh.



Bebe Neuwirth and Roger Rees

Three Net Top Prizes in the 2004 Lenya Competition



From left: Misty Ann Sturm, Richard Todd Adams, Angelina Réaux, Ted Chapin, Amy Justman, and Alvin Epstein

Breaking with tradition, the judges of the 2004 Lotte Lenya Competition for Singers chose to award three equal prizes of \$6,000 each to Richard Todd Adams, tenor, 29; Amy Justman, soprano, 25; and Misty Ann Sturm, soprano, 26. All three winners are New York metropolitan area residents. Accompanied by pianist Thomas Rosenkranz, they will be presented in concert at the Lincoln Center Library for the Performing Arts, New York City, on 3 June at 6:00 pm.

The competition finals took place on 27 March at Kilbourn Hall, Eastman School of Music, and were judged by Theodore S. Chapin, President of the Rodgers & Hammerstein Organization and longtime Tony-Award nominator; Angelina Réaux, opera singer and musical theater actress featured in many international productions and recordings of Weill's works; and Alvin Epstein, actor and cabaret artist with a 50-year career on and off-Broadway. The judges heard each contestant perform an aria from the opera/operetta repertoire, two contrasting theatrical selections by Kurt Weill, and a selection from the Broadway musical theater repertoire by a composer other than Weill. Out of 100 contestants at regional auditions held in New York City, Rochester, and Chicago, regional judges Joyce Castle, Judy Kaye, Charlie Scatamacchia, and Welz Kauffman selected twelve finalists. In addition to the winners listed above, finalists were sopranos Raquel Adorno, 22 (Urbana, IL), Victoria Baker (Greenwich, CT), and Re'ut Ben-Ze'ev, 32 (Forest Hills, NY); mezzo-sopranos Audrey Babcock, 24 (New York, NY), Alta M. Boover, 25 (New York, NY), and Rebecca Jo Loeb, 21 (Ann Arbor, MI); and baritones Jesse Blumberg, 24 (New York, NY), Andrew Garland, 26 (Cincinnati, OH), and Oliver Henderson, 28 (Greenville, NC).

The Lenya Competition was established in 1998 to recognize versatile young artists who are dramatically and musically convincing in contrasting styles of music by Weill and other stage composers. Winners from the past six competitions have gone on to appear in roles at the Deutsche Oper Berlin, the Canadian Opera Company, the Houston Grand Opera, in Baz Luhrmann's Broadway *Bohème*, and in the current national touring companies of *Oliver* and *The Sound of Music*, among others.



Prizewinners Misty Ann Sturm, Amy Justman, and Richard Todd Adams

New CD from Annette Postel, 2000 Lenya Competition Winner



"Weill was one of the most important composers in the first half of the 20th century . . . In order to sing the whole Weill, i.e., not only the familiar songs from *Dreigroschenoper*, one needs to have personality but also a very good singing voice. Postel has both. Her new CD, *Kurtweilliges*, proves it. Accompanied by Sebastian Matz (piano), Pirmin Ullrich (reeds), and a number of guest musicians, she performs Weill material ranging from the corny 'Klopslied' (1925) to songs from the American opera *Street Scene* (1946). This live recording from the Tollhaus in Karlsruhe, complemented by a few studio tracks, displays a nuanced performance in which every note receives consideration. This explains why Postel won the first prize in the 2000 Lotte Lenya Competition for Singers. Her Weill/Brecht songs don't resort to the all-too-familiar seedy stylings, but instead offer an interpretation artistically defamiliarized in the best sense. The American songs are sung with great expression and beauty."—Karl Georg Berg, *Die Rheinpfalz* (20 December 2003)

2004 Grant Recipients

Research and Travel

Jean-François Trubert, Nice, France. Grant to support dissertation research: "Gestische Charakter der Musik" in Weill's collaborations with Brecht.

Professional Performances

2004 Bregenz Festival, Bregenz, Austria. Weill stage productions and concert works including

Der Protagonist / Royal Palace, *Der Kuhhandel*, *Die sieben Todsünden*, *Das Berliner Requiem*.

Riverside Symphony, New York, New York. *The Seven Deadly Sins*.

Turning Point Ensemble, Vancouver, British Columbia. *Mahagonny Songspiel*.

College and University Performances

Wichita State University, Wichita, Kansas. *The Threepenny Opera*.

Escuela Superior de Arte Dramatica, Murcia, Spain. *Die sieben Todsünden*.

Chamber Music in Kurt Weill Edition

The next volume of the Kurt Weill Edition, Series II, Volume 1: *Chamber Music* (including String Quartet in B Minor; String Quartet, op. 8; Sonata for Cello and Piano; *Frauentanz*, op. 10; and "Ick sitze da – un esse Klops"), is at the printer. Some of the materials are appearing for the first time in print. Edited by Wolfgang Rothert, Ludwig-Maximilians-Universität, Munich, and Jürgen Selk, Managing Editor of the Kurt Weill Edition, it is the fourth volume to be published in the critical edition of Weill's works.

Pennies, Groschen, Cuartos, and Sous

Die Dreigroschenoper, Maxim Gorki Theater, Berlin (premiere 31 January 2004)

“Johanna Schall, as the granddaughter of the great B.B., naturally has close ties to the guardians of the Brecht estate. And the current director of the Rostocker Volkstheater makes use of these ties. She shows refreshingly little respect for the script, allowing herself various allusions and sideswipes. . . . Costume designer Jenny Schall has draped the ensemble in 1920s style and uses a plenitude of resources. Horst Vogelsang’s set design resembles a German expressionist silent film, with leaning doorways and painted-on, tilted windows. Fittingly, text titles are projected, and we even see a short instructional film about the proper way to beg. . . . At times, director Johanna Schall has no inhibitions about having her caricature-like figures act in the style of a trashy old movie; specifically Jörg Schüttauf as Peachum is given free rein, but the [German series *Tatort*] TV detective is not always up to the speed of the text. In any event, this evening is marked by strong women—a fact acknowledged by Mack the Knife, portrayed by Pierre Besson as a washed-out rag doll gangster. As Polly, Maria Simon reveals some of her enormous versatility, frequently earning impromptu applause. But she refrains from stealing the show, and her interaction with potential competitors for her role, Anna Kubin and Jacqueline Macaulay, is smooth. We knew that Macaulay (Mrs. Peachum) had a good singing voice; Kubin’s Lucy must be seen as a real revelation of her talent. The nine-piece Dreigroschen band, led by Ari Benjamin Meyers, played Weill’s music effortlessly, in tune with the staging. Prudish fans of Brecht/Weill may not have a field day, but everyone else will enjoy this *Dreigroschenoper*.”—Stefan Kirschner, *Berliner Morgenpost* (2 February 2004)



Gorki Theater production photos: Iko Freese

“Brecht’s granddaughter Johanna Schall has staged this *Dreigroschenoper* for the Maxim Gorki Theater. The audience loves it, even though (or because) outside of two film stars, there is only a weary gangster comedy to see. Maria Simon and Jörg Schüttauf, in a set à la *Dr. Caligari* (design by Horst Vogelsang), simply deliver. They are the driving forces of an otherwise lame evening, compensating for lack of diction and stage presence with aura and film fame. Schüttauf is an actor who doesn’t need to do much on film. As Peachum he mutates in to an overacting Brecht barker. But Simon’s Polly has something. As a cute toad, an infamous ingenue with smoochy lips and a prematurely wilting, flowery voice, she sings a honeyed ‘Barbara Song’ and ‘Seeräuberjenny’ as if she had nothing to lose. Her catfight with Lucy (Anna Kubin) is worth saving for the next dry season.”—Kai Luehrs-Kaiser, *Die Welt* (2 February 2004)



The Threepenny Opera, Company B at Belvoir St. Theatre, Sydney (premiere 5 November 2003)

“Benedict Andrews’ staging contrives to appear casual. It attempts to give Brecht’s mixed bag of goods relevance and vibrancy, but the results are mixed because of the unevenness of the performances, especially the singing, and the uneasy alliance of Jeremy Sams’ strong translation of the lyrics to Weill’s fine songs with Raimondo Cortese’s matter-of-fact translation of the book. The dialogue is intentionally deadpan and produces a limp naturalism between the acidic and brilliantly ironic tunes. . . . Musically the piece is in confident hands with Alan John at the helm and the Strawberry Hills Septet meeting the demands of the dissonant, fractured score.”

—Bryce Hallett, *Sydney Morning Herald* (7 November 2003)

“The production pushes the boundaries, the first being the use of several of the musicians from the Strawberry Hills Septet, which backs the production, as actors. They come on stage in full costume to play the mute beggars, doing the walk, talking the talk. The second is a fully nude scene, when Jenny Diver (played by the charismatic Paula Arundell) is surrounded by a ring of fire on the floor. The effect is confronting and dramatic. The ironic storyline is carried off brilliantly by a skilled cast and is not without its tender moments. The intimate Belvoir Theatre is the perfect setting for such a raw and confronting work, and although the beginning is jarring, the production draws you in gradually. Ursula Yovich, who graduated from the Aboriginal Centre for Performing Arts (ACPA) in 1996 and has a long list of theatre and TV roles to her credit, was stunning in her role as Polly Peachum. She was the perfect contrast to the spunky blond, Lucy Brown, played by Pippa Grandison with great gusto. The other commanding presence was Robert Morgan. Playing the character of Macheath (aka Mack the Knife), his stage presence was superb.”—*Hornsby & Upper North Shore Advocate* (20 November 2003)

Quat' Sous and Cuatro Cuartos

French audiences were challenged to choose between three major *Dreigroschenoper* productions in two languages offered within one month's time at the end of 2003. Calixto Bieito's Spanish-language *Opera de Cuatro Cuartos* originated in 2002 at Teatro Romea in Barcelona and toured throughout Spain before coming to Strasbourg and the Paris suburb of Bobigny last fall. Opéra Eclaté's production of *L'Opéra de quat' sous* premiered at the Saint-Céré festival in summer 2003 and continues to tour France. TNP Villeurbanne's production played later in Tourcoing, Besançon, and Saint Quentin en Yvelines.

La Opera de Cuatro Cuartos, MC 93 Bobigny (premiere 28 November 2003)

"Bieito's staging was enjoyed by more than 200,000 spectators during a tour of Spain. . . . The Spanish-language production (with French surtitles) suits his German-style dramaturgy wonderfully, much better than French would, especially during the sung portions. . . . The actors are all perfect, each seized by their own fearsome demons: Roser Cami as Polly, the ingenue businesswoman; Carles Canut as Peachum, exploiter of beggars; and especially Boris Ruiz as the great yet pitiful Macheath; and the amazing Cecilia Rossetto, the Argentine actress who camps it up as Pirate Jenny with vigor and sensuality, making her "the mistress of the streets." It is regrettable that the orchestra was not always up to snuff, with its mild-mannered brasses and the piano a teensy bit too academic. But the overall impression left by the staging is stunning, a controlled frenzy, so that it often seems to be improvised."—Hervé de Saint Hilaire, *Le Figaro* (29 November 2003)



MC93 Bobigny production photo: Ros Ribas

"Even the reassuringly nostalgic effect created by Weill's music disappeared in the laborious performance of the Lliure Theater Chamber Orchestra. For Bieito, there's no question of staging the play as a work from the past. 'Brecht conceived *The Threepenny Opera* as a chaotic process, with rejections and additions made right up to the opening. That's what gives it a fantastic air of improvisation. We've tried to recreate that.'"—Liban Laurence, *L'Express* (4 December 2003)

L'Opéra de quat' sous, Théâtre National Populaire, Villeurbanne (premiere 18 November 2003)

"Jean-Claude Malgoire conducts with a firm hand; his direction delivers all the original color of the score, even if one might wish for a little more from the brasses. The acting all holds together beautifully. Wladimir Yordannof portrays a sober, disturbing Mackie, treating him correctly as an unconcerned bourgeois rather than a gangster, just picturesque enough. Actually, the merit of his portrayal is that the picturesqueness of the underworld is not emphasized, thus avoiding a common misunderstanding of Brecht. No romanticizing of the gutter here, but a rigorous demonstration of the corrosiveness of cynicism. The Peachums are a good example. Charlie Nelson, sensible businessman who craves order, transforms London's unemployed into beggars. His wife, played by Nada Strancar with tight curls and a pantsuit, wears a halo of stunning vulgarity around her self-imposed respectability. . . . Undoubtedly the revelation of the cast is Marie-Sophie Ferdane, who plays their daughter Polly, married hurriedly to Mackie in a garage. She has everything: endless legs, exquisite poses, grace, humor, and a strong, accurate voice. Her duets make for a fine contrast with Lucy (Ariane Dubillard), daughter of the chief of police who was also seduced and abandoned by the bandit who is saved from the gallows at the last instant. The role of Jenny falls to Guesch Patti, who creates emotion without fuss and distills a wise melancholy from the part."—*L'Humanité* (23 November 2003)

"The acting, generally overdone, may be faulted for its monotone style, everything in the same register, despite the talents of the well-known actors. Oddly, it is the vocal interpretations, imperfect but revelatory, that save the show. The only real singer in the cast, Ariane Dubillard, provides us the luxury of the rarely performed (and out-of-place) scene of Lucy's melodrama—a parody of a German aria that few actresses are capable of singing. Nada Strancar's singing voice is even lower than her speaking voice; this female baritone is Zarah Leander reincarnated. Guesch Patti's voice, speaking and singing, is thin and reedy, but she offers the evening's only moment of real emotion, standing alone and exposed in front of the curtain. She does very little, but it is all exactly right. The conductor, Jean-Claude Malgoire, is master of the situation; he brings out the neo-Baroque roots of the score from the fugato in the overture through the final chorale."—Renaud Machart, *Le Monde* (27 November 2003)



TNP Villeurbanne production photo: Christian Ganet

L'Opera de quat' sous, Opéra Eclaté at Théâtre Silvia-Montfort, Paris (premiere 17 December 2003)

Opéra Eclaté production photo: Nelly Blaya

“The Théâtre Silvia Montfort resembles a circus tent, which lends itself to Olivier Desbordes’s staging of *The Threepenny Opera*. You could almost believe that the director conceived the staging specifically for this theater. In fact, he created it last summer for the Festival de Saint-Céré, and now this production is touring a very diverse group of French stages. . . . Three singer-actors are especially notable for their dynamism. In the role of Peachum, president of the ‘Friends of the Beggars Society,’ Jean-Pierre Descheix handles his whip like Monsieur Loyal [a famous ringmaster]. Beatrice Burley camps up Mrs. Peachum, hilariously portraying a pimp concerned with upholding respectable social convention; her voice is most appropriate for the part. As the gangster Mackie, Christophe Lacassagne thrashes around like a lion in the wild animals’ cage, intimidating the pitiless gang of beggars jealous of his prosperity.” —Noel Tinazzi, *La Tribune* (23 December 2003)

**The Threepenny Opera
New Repertory Theatre, Newton, MA
(premiere 7 January 2004)**

“There hasn’t been a better production anywhere in the area this season than [director Rick Lombardo’s] *Threepenny*. [Music director] Todd C. Gordon walks onto a stage populated by a huddled mass of the poor and the punk-seemingly homeless and frightened of some kind of government crackdown symbolized by the sound of a hovering helicopter. Gordon, after consoling some of the mob (shades of *Urinetown*) walks over to the piano and strikes up the seven-piece band in Weill’s dissonant but engaging overture. . . . Leigh Barrett [as Jenny] invests real menace in her mezzo. Like almost everything about this production, the result is absolutely thrilling. Not that Susan Molloy, as Polly, or any of the other singers are slouches. . . . In both the Williamstown and ART productions, Mack was a rather toothless crime boss. New Rep’s [Todd Alan] Johnson is more Hyde than Jekyll. He could give lessons to Tony Soprano on psychopathology. [As Mrs. Peachum] Nancy E. Carroll’s acting is as sharp as ever, here bringing comedic relief to the proceedings. Paul D. Farwell, though, could take it down a notch as Mr. Peachum. The supporting cast is excellent, particularly Steven Barkhimer as a Tiger Brown who looks like a cross between John Belushi and Bela Lugosi. Gordon and the musicians have the right jazzy touch. The group numbers choreographed by Kelli Edwards keep the excitement level high. And the designers—Peter Colao (set), Frances Nelson McSherry (costumes), and John Ambrosone (lights)—all contribute sensational atmospherics.”—Ed Siegal, *Boston Globe* (13 January 2004)



New Repertory Theatre production photo: Richard Feldman

Weill Champions in Recital**Weill songs, Anne Sofie von Otter, Zellerbach Hall, Berkeley (23 January 2004)**

“It’s a rare singer who can do justice to the elusive beauties of Kurt Weill’s songs. And it’s an even rarer one who can master both his German and American music as effortlessly as mezzo-soprano Anne Sofie von Otter did at the exhilarating climax of her Friday night recital in Berkeley’s Zellerbach Hall . . . producing a series of little emotional dramas that were memorable—even stunning—each in its own way. Certainly the pained, almost masochistic nostalgia of ‘Nanna’s Song,’ possibly the most heartrending work in the Brecht-Weill catalog, came through with excruciating vividness, its spoken asides punctuating the mournful stoicism of the melody. And ‘Pirate Jenny’ got a fierce, vengeful rendition. Then, for ‘Speak Low,’ von Otter adopted a languorous, luxuriant approach that seemed to drape the music’s rhythmic sway in the velvet of romantic dreams.”—Joshua Kosman, *San Francisco Chronicle* (26 January 2004)

Six Songs from Die Dreigroschenoper, Marino Formenti, Rheinberger Chamber Hall, Cleveland (26 January 2004)

“Italian pianist Marino Formenti has a broad range of repertoire at his fingertips, but he is best known for his performances of difficult contemporary music. . . . The exceptional [solo recital] evening concluded with Formenti’s own arrangement of six songs from Weill’s score of *The Threepenny Opera*. The only pieces that were played from memory, the songs bristled with dry wit and thundered with virtuosity.”—Wilma Salisbury, *Plain Dealer* (28 January 2004)

Concert Reports

Violin Concerto, San Francisco Symphony (6 November 2003)

"Hindsight is never more enjoyable than in listening to a composer's early work and glimpsing the seeds of a distinctive mature style. Thursday's San Francisco Symphony premiere of Kurt Weill's Violin Concerto, featuring a dynamite debut by soloist James Ehnes, offered that pleasure in spades. With guest conductor David Robertson presiding in Davies Symphony Hall, the Symphony served up a canny program that also included masterpieces by Stravinsky and Steve Reich. But it was Weill's youthful non-masterpiece, written at 24, that proved most fascinating. . . . Weill's stylistic fingerprints are everywhere, from the tangy, astringent harmonic language to the jaunty rhythms to the jazz-band sonorities (aside from a handful of basses, the orchestra is all winds, brass and percussion). But the score proclaims its composer's youth just as clearly in its formal uncertainty and the untrammelled extravagance of its invention. Over three movements lasting just 24 minutes, Weill races from idea to idea like a puppy finally let out for a walk—he can't contain his exuberance, and throws out one wonderful musical thought after another without really following up on any of them. The middle movement is actually three movements jammed into one—a weird nocturne dominated by the ultra-dry chattering of the xylophone, a violin cadenza and then a tender serenade. And even there Weill is too hopped up to concentrate for long on any particular strain. All of this would probably be simply vexing if Weill's voice were not so distinctive and so utterly engaging. The delicately placed woodwind figure that opens the piece—just a lilting series of perfectly judged harmonic intervals—instantly conjures up a foretaste of Weill's greatest works still to come. And the finale, which has the soloist sawing away a passagework like a 19th century virtuoso while the orchestra discourses behind him, is a deliriously improbable blend of old-fashioned concerto style and the new vistas of interwar Berlin. Ehnes, a young Canadian violinist now coming to prominence, made a terrific case for the piece. His playing boasts a quiet elegance, seemingly without effort or turmoil, that brought out the lyricism underscoring even Weill's most tartly pointed writing."—Joshua Kosman, *San Francisco Chronicle* (8 November 2003)

All-Weill Concert, Schleswig-Holsteinisches-Sinfonie-Orchester, Flensburg (10 August 2003)

"In front of a picturesque set of old sheds, the orchestra proved to be in good shape. . . . Gerard Oskamp was effective, both as conductor and emcee. His informative remarks raised the audience's engagement in the music of Kurt Weill. . . . [Weill's violin concerto] was performed by Edouard Tachalow like a gigantic cadenza. The orchestra accompanied the violinist with the greatest of precision. An unintended pause took place when a gust of wind abducted the trumpeter's music, but it did no real harm. For the two vocalists, Markus Wesniak (bass) and Elisabeth Villebois (mezzo), the clear diction and passionate revelation of the soul required by Weill were new territory. Wesniak gave a lyrical note to the ballad *Vom Tod im Wald*, and the mezzo-soprano needed two songs before she found the Weill style with 'Surabaya-Johnny.' The big trump card was played at the end. Oskamp and his orchestra played the *Kleine Dreigroschenmusik* in brilliant colors. They created a dynamic impact, and Weill's music had a real bite. The audience went wild and demanded two encores."—Carl Hagens, *Flensburg Avis*

Die sieben Todsünden, Philadelphia Orchestra (2 January 2004)

"Musically, the piece represents the culmination of Weill's German period as well as a singular meeting ground of his symphonic manner and more popular, *Threepenny Opera*-style of theater music. It's his single greatest work. . . . The central role of Anna, written for Lotte Lenya, implodes without the right balance of cultivation and sleaze. In other words, it's an assignment for German chanteuse Ute Lemper. She resembles Garbo with a touch of anorexia and sings with the metallic cutting power of a pop stylist, though with the intelligent word coloring of a German art-song interpreter. . . . There's also a vocal quartet representing the heroine's family back home in Louisiana. With this foursome, pillared on the ends by tenor Richard Troxell and bass Matthew Arnold, no irony was overlooked. Conductor Carlos Kalmar delivered the most orchestrally passionate rendition of the piece I've ever heard."—David Patrick Stearns, *Andante* (6 January 2004)

Kleine Dreigroschenmusik, Symphony No. 2, Songs; Orchestre Métropolitain, Montreal (15 March 2004)

"Symphonist and songsmith, German and American, Kurt Weill was one of the clearest cases of crossover in the history of music. On Monday the Orchestre Métropolitain under Yannick Nézet-Séguin made the most of his diversity by presenting the respected pop diva Diane Dufresne in an evening that included much notated music of classical character. Were there really two concerts? No matter. The same people, packing every seat in Salle Wilfrid Pelletier, listened gratefully to both. If some got more satisfaction from the instrumental first half, more power to them. Dufresne, dressed in frilly flower-seller clothes and surrounded by naval paraphernalia, arrived after intermission—apparently without her voice. A certain two-pack-a-day huskiness is mandatory in cabaret music, but such a sound needs to be tempered with more lyricism and breath control than Dufresne had at her disposal on this occasion. It should be said that she recovered her form near the end, in 'Youkali,' the last selection with orchestra. . . . The evening had begun with Weill's *Kleine Dreigroschenmusik*, an impudent yet exquisite suite for wind band drawn from *The Threepenny Opera*. A few entries were inexact, and flute and clarinet played a little too softly for such a big hall. Still, this was a crisp presentation. Weill's Symphony No. 2, a successful if not exactly memorable fusion of neoclassical fun and Mahlerian angst, also went well."—Arthur Kaptainis, *Gazette* (17 March 2004)

From the 2004 Kurt Weill Fest, Dessau

The Palast Orchester with Max Raabe and Guest Artist Christine Schäfer (28 February 2004)

“The master is slightly doubtful: True, says Mr. Raabe, he couldn’t imagine maneuvering across the floor at a 5 o’clock tea dance to Brecht’s wicked lyrics. But since there is even a dance band arrangement for ‘Lied der Jenny’ [i.e., ‘Denn wie man sich bettet’], the performance of such songs falls into his territory. And that’s why he sings Weill for a while, before he pours shellac on his contemporaries. It’s a given that he doesn’t soil his immaculate French cuffs. The salon playboy perfumes and pomades even songs from the gutter before serving them to his audience. And when the melody soars to hysterical heights, he apologizes with a raised eyebrow. For his latest Dessau appearance, the festival regular has brought along a star who is unfamiliar with such niceties. Christine Schäfer intensified her soprano from ‘Speak Low’ to the finale so effortlessly that at the end she leaned back from the microphone, not wanting to appear like a loud-mouthed guest. At the same time—for instance, during ‘Surabaya Johnny’—she casually displayed how to sing Weill on pitch and still keep a rough edge.”—Andreas Hilger, *Mitteldeutsche Zeitung* (1 March 2004)

Lieder Recital, Christine Schäfer, Soprano, and Graham Johnson, Piano (7 March 2004)

“Weill’s laconic songs . . . caused Schäfer to drop her noble style, daring a slight swing of her hips, which was just right for the protagonists in Kästner’s ‘Abschiedsbrief’ and in ‘Nanna’s Lied.’ When she even induced her perfect accompanist [Graham Johnson] to adopt a tone of protest for the finale, and presented ‘Muschel von Margate,’ a prototype of all anti-globalization songs, an implacable farewell was to be feared—but a surprising and enchanting encore of Bach’s ‘Liebster Herr Jesu’ brought things back into balance. Thus Christine Schäfer left her impression on the Festival.”—Andreas Hilger, *Mitteldeutsche Zeitung* (8 March 2004)



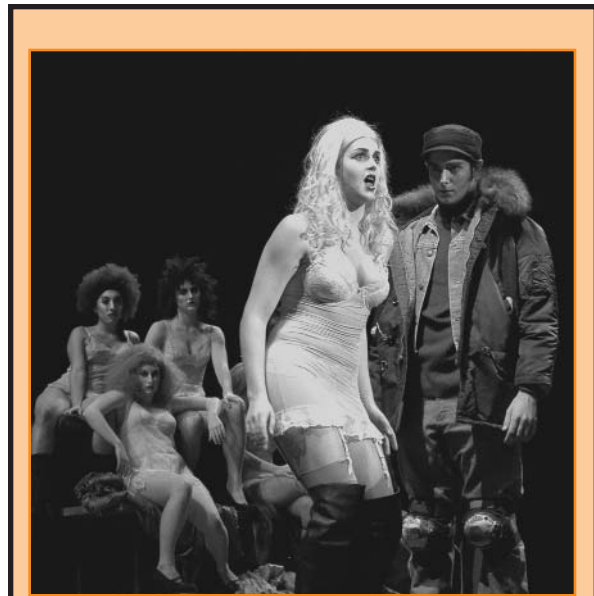
Max Raabe and Christine Schäfer. Photo: Kai Bienert

The Dessau production of *Street Scene* is reviewed on p. 12.

University Productions

Street Scene, Western Australian Academy of Performing Arts, 13 October 2003

“On October 13, WAAPA staged *Street Scene*, a great challenge to even the most talented postgraduates, a challenge bravely met. In John Milson’s admirably straightforward production, Anthony Maydwell’s orchestra was placed upstage, behind the singers, with no resulting problems of ensemble. There were some most accomplished performances, even, or especially, in the context of this being a training facility for ‘performing arts,’ not just opera. For instance, Emma Petteimerides (Rose) is stronger as an actress than a singer . . . but she performed the role most touchingly. . . . Katja Webb’s Anna Maurrant was in every respect a success, a real, near-operatic voice and natural acting ability. The same goes for Stuart Haycock’s Sam, maybe a bit too much the ‘juvenile lead’ in demeanor but marvelously confident—some rimmed, owlsh rather than designer spectacles would have helped him project the introverted bookworm aspect more forcefully. As in all the best student performances, there were people who had somehow got right inside their roles: Duncan Rock as Mr. Buchanan, maybe the trickiest of all to bring off, Ngairé Greenwood as Mrs. Jones, Harriet Marshall as Mrs. Hildebrand, Mark Hurst as the janitor, Andrew Moran increasingly, tragically believable as Frank Maurrant. Each time I see it, I am more than ever convinced that *Street Scene* is one of the great 20th-century operas.”—Rodney Milnes, *Opera* (March 2004)

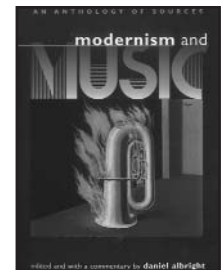


The Rise and Fall of the City of Mahagonny was presented in a rare university production by the Music and Drama Schools of Carnegie Mellon University. Pittsburgh premiere performances were 29 January–1 February, conducted by Robert Page and directed by Gregory Lehane. Photo: J.T. Trollman

New Publications

BOOKS

- Albright, Daniel, ed. *Modernism and Music: An Anthology of Sources*. Chicago: University of Chicago Press, 2004 (includes two essays by Weill).
- Heinemann, Michael, ed. *Kurt Weill und das Musiktheater in den 20er Jahren*. Dresden: Sandstein, 2003.
- Kahan, Sylvia. *Music's Modern Muse: A Life of Winnaretta Singer*. Rochester: University of Rochester Press, 2003 (Eastman Studies in Music, vol. 22).
- Wackers, Ricarda. *Dialog der Künste: Die Zusammenarbeit von Kurt Weill & Yvan Goll*. Münster: Waxmann, 2004.



SCORES

- Unsung Weill: 22 Songs Cut from Broadway Shows and Hollywood Films*, ed. Elmar Juchem. Miami: European American Music, 2003 (EA 830).

DISSERTATIONS

- Diskin, Diana. "The Early Performance History of Kurt Weill's *Die Bürgschaft*, 1930–33." Ph.D. dissertation, University of Southern California, 2003.
- Nyström, Esbjörn. "Libretto im Progress: Brechts und Weills *Aufstieg und Fall der Stadt Mahagonny* aus textgeschichtlicher Sicht." Ph.D. dissertation, University of Göteborg, 2004.



ARTICLES

- Grosch, Nils. "Kurt Weill und das kommerzielle Musiktheater 1928–1933." *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*, hrsg. Günther Wagner (Stuttgart: J.B. Metzler, 2003), pp. 265–295.



DVD

- Dee Dee Bridgewater Sings Kurt Weill: Live at North Sea Jazz*, recorded 2002 in the Netherlands, Verve B0002247-09.
- Lost in the Stars*, American Film Theatre, Daniel Mann, dir., starring Brock Peters and Melba Moore (originally released 1974), Kino Video K293 DVD.

RECORDINGS

- Symphony no. 1, London Symphony Orchestra, Wolfgang Sawallisch, cond., live recording at the Salzburg Festival, 8 August 1973, Orfeo C 606 031 B ("Festspielsdokumente" series).
- Lady in the Dark*, reissues of 1941 recordings by Gertrude Lawrence and Danny Kaye, Prism PLATCD 999 ("Broadway Musicals" series).
- The Pity of War*, Sally Matthews, soprano, Mark Padmore, tenor, Roger Vignoles, piano, BBC Music Magazine BBC MM235 (includes "Dirge for Two Veterans" and "Buddy on the Nightshift").
- Weill*, RIAS Big Band Berlin, Jörg Achim Keller, arr. and cond., Mons MR 874 347 (jazz arrangements of 14 songs).
- Cabaret Songs*, Hanna Schaer, mezzo-soprano, Françoise Tillard, piano, L'Empreinte Digitale ED 13178 (includes six Weill songs).
- Kabarett*, Jean Stilwell, mezzo-soprano, Robert Kortgaard, piano, CBC Records MVCD 1162 (includes "Lost in the Stars" and "Saga of Jenny").
- Kurtweilliges: eine Biografie in Musik*, Annette Postel, soprano, CKM 91 (16 songs).

