

Everything You Always Wanted to Know about *The Threepenny Opera*!



www.threepennyopera.org—The Kurt Weill Foundation for Music is pleased to announce an entirely new website devoted exclusively to one of the most famous shows in the history of musical theater, *The Threepenny Opera*. Two major revivals in 2006—on Broadway (Roundabout Theatre, premiere 20 April) and in Berlin (Admiralspalast, premiere 11 August)—provide a perfect opportunity to highlight this legendary musical on the web. The site includes galleries of historic posters and famous Macheaths, audio

files from interviews with Lotte Lenya and Jerry Orbach, information on major productions, an in-depth look at the music for the show, a calendar of performances, great quotes, two quizzes, a detailed synopsis, and more.

Spotlight on Weill at the 2006 Lucerne Festival

The Swiss Alps and Lake Lucerne will provide a backdrop for three Weill evenings at this summer's international Lucerne Festival. On 26 August, Ensemble Modern plays a gala survey of music by Weill, Eisler, and HK Gruber; the Concerto for Violin and Wind Instruments (Jagdish Mistry, violin), *Öl-Musik*, *Suite panaméenne*, and *Vom Tod im Wald* are among the Weill selections. The versatile Gruber will conduct, sing several Weill songs, and narrate. On 29 August, the premiere of David Drew's reconstructed alternative version of *Das Berliner Requiem* will take place in a concert of the Luzerner Sinfonierorchester; John Axelrod conducts. *Die sieben Todsünden*, with Angelika Kirchschrager as Anna I, is featured on 8 September, in a concert of the Vienna Philharmonic led by Gruber.



Angelika Kirchschrager

Opéra de Lyon Tours Weill to Edinburgh Festival

The 2006 Edinburgh Festival has announced three performances of Opéra de Lyon's double bill, *Der Lindberghflug* and *Die sieben Todsünden*, on 14–16 August. The tour performances, featuring conductor Roberto Minczuk, Kurt Streit as Lindbergh, and Gun-Brit Barkmin as Anna I, follow Opéra de Lyon's June 2006 focus on Weill: the French premiere of *Signé Venus* (*One Touch of Venus*), playing 1–11 June, the *Lindbergh/Sins* double bill (24 June–4 July), and student performances of *Celui qui dit oui* (*Der Jager*) on 7 and 10 June.



Kurt Streit

Rises and Falls

McDonald, LuPone, and Griffey To Star in Los Angeles Opera's *Mahagonny*

Incoming Music Director James Conlon will conduct *The Rise and Fall of the City of Mahagonny* as part of his inaugural 2006–2007 season at the Los Angeles Opera. Premiering on 10 February 2007, the production will star musical theater greats Audra McDonald (Jenny Hill) and Patti LuPone (Leokadja Begbick), along with Anthony Dean Griffey, acclaimed for his portrayal of the title character in *Peter Grimes*, as Jim Mahoney. John Doyle, LuPone's director in the current Broadway revival of *Sweeney Todd*, will stage the work in Michael Feingold's English translation. The cast also includes Robert Wörle, the Protagonist in the Capriccio recording of Weill's opera of the same name, as Fatty. Seven performances are scheduled, 10 February–4 March 2007.



And in Boston, Berlin, and Bern:

Joyce Castle, a seasoned performer of Weill's catalog who has also served as a judge in several recent Lotte Lenya Competitions, has signed on to perform the role of Leokadja Begbick in Opera Boston's 2007 production of *The Rise and Fall of the City of Mahagonny*. Three performances, conducted by Gil Rose and directed by Sam Hilfrich with Amy Burton in the role of Jenny, will take place on 23, 25, and 27 February 2007. Another new production of *Aufstieg und Fall der Stadt Mahagonny* will premiere at Komische Oper Berlin on 24 September 2006, directed by the Komische Oper's Intendant, Andreas Homoki, and conducted by Kirill Petrenko. Stadttheater Bern opens its *Mahagonny*, a co-production with Sächsische Staatsoper Dresden, on 30 September 2006; conducted by Daniel Inbal and directed by Harry Kupfer, with Noemi Nadelmann (Jenny), Marjana Lipovsek (Begbick), and Hendrik Vonk (Jimmy).



From top: Audra McDonald, Patti LuPone, Anthony Dean Griffey, and Joyce Castle

2006 Grants Awarded

Professional Performances

Animas Music Festival at Durango Arts Center, *Zaubernacht*
 Auckland Opera Studio, *The Seven Deadly Sins*
 Opera Theatre of St. Louis, *Street Scene*
 Detroit Symphony Orchestra, Concerto for Violin and Winds
 American Conservatory Theater, *Happy End*
 Opera North, *Arms and the Cow (Der Kuhhandel)*

College/University Performances

New Bulgarian University, *Die Dreigroschenoper*
 University of Indianapolis, *Lady in the Dark*
 Royal Northern College of Music, *The Threepenny Opera*
 Susquehanna University, *Street Scene*
 University of Central Arkansas, *The Threepenny Opera*
 University of Illinois at Urbana-Champaign, *Mahagonny Songspiel*
 Rutgers University, *Street Scene*
 Civic Opera Theater of Kansas City, *Street Scene*

Symposia

University of Bristol, "The American and British Musical:
 An International Colloquium on Preserving the Heritage and
 Exploiting the Sources," with a session on the Kurt Weill
 Edition
 Elgin Symphony Orchestra, Kurt Weill symposium entitled "How
 Can You Tell an American?"

The Kurt Weill Foundation for Music funds research and performance projects related to Kurt Weill and his wife, actress-singer, Lotte Lenya. For each funding period, the Foundation accepts proposals 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. Grant guidelines, application forms, and further information on the grant program are available on the Kurt Weill Foundation website (www.kwf.org) or by telephone (212.505.5240).

Mackie Messer Bids Farewell to Germany's Chancellor

A military band and 135 torch-carrying soldiers saluted Germany's departing Chancellor Gerhard Schröder with a performance of "Mack the Knife" at a 19 November 2005 Hanover parade:

"At Saturday's *Großer Zapfenstreich* (grand tattoo), the Chancellor showed his typical Gerhard Schröder smile: complacent, with a touch of irony around the eyes. The marching band of the Army's Guards Battalion played Kurt Weill's 'Mack the Knife' from Bertolt Brecht's *Dreigroschenoper*. 'Und der Haifisch, der hat Zähne,' are the opening lines of the text which Schröder and his guests knew by heart, as they stood in front of Hanover's City Hall."—Peter Ehrlich, *Financial Times Deutschland* (21 November 2005)

Happy End, American Conservatory Theater (8 June - 9 July 2006)



Charlotte Cohn

Following upon the success of its 1999 *Threepenny Opera*, San Francisco's American Conservatory Theater revisits the Weill repertoire this spring with *Happy End*. Director Carey Perloff, also responsible for *Threepenny*, takes ACT's cast through a month-long (8 June–9 July) run of Weill and Brecht's third collaboration at San Francisco's Geary Theater.

Constantine Kitosopolus, conductor of Baz Luhrmann's Broadway *Bohème*, has been brought in as Musical Director. The cast is led by Charlotte Cohn as Lilian, Peter Macon as Bill Cracker, and Linda Muggleston as the Fly. Playing Dr. Nakamura is veteran character actor Sab Shimono, who was on hand for both the 1976 premiere of Sondheim's *Pacific Overtures* and its 2004 Broadway revival.



Peter Macon

Street Scene, Opera Theatre of St. Louis (premiere 15 June 2006)



Carolyn Betty

Opera Theatre of St. Louis presents Weill for the first time since 1980 when *Street Scene* opens on 15 June, conducted by Stephen Lord and directed by James Robinson. Carolyn Betty, who sang Anna Murrant in Wolf Trap Opera's 2002 production of the work, will repeat her role in St. Louis, joined by Jennifer Aylmer (Rose Murrant), Garrett Sorenson (Sam Kaplan), and Jeffrey Wells (Frank Murrant). The company is famed for its excellent Gerdine Young Artists program, and one of this year's participants, Jendi Tarde (Jenny Hildebrand), is a 2005 special prize winner of the Lotte Lenya Competition.

Threepenny Quiz

What does Macheath eat for his last meal, before he is pardoned?

- | | |
|-----------------|-------------------|
| a. filet mignon | b. asparagus |
| c. knockwurst | d. fish and chips |

A descendent of which composer directed the U.S. premiere of *Threepenny*?

- | | |
|----------------------|-----------------|
| a. Arnold Schoenberg | b. J.S. Bach |
| c. Felix Mendelssohn | d. Charles Ives |

Which Nobel laureate created a popular adaptation of *Threepenny*?

- | | |
|-----------------|------------------|
| a. Kenzaburo Oe | b. Günter Grass |
| c. Wole Soyinka | d. Harold Pinter |

Stumped for the answers? Visit the "Expert Quiz" on our website—www.threepennyopera.org—to find out.

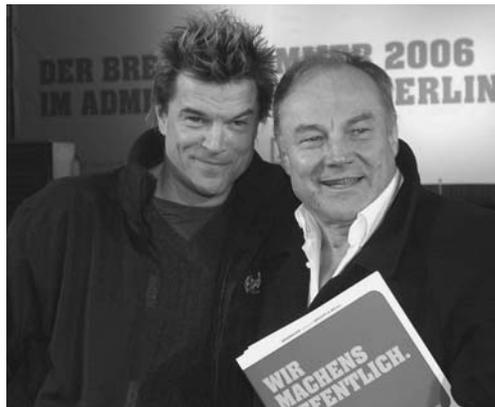
Brandauer Stages *Die Dreigroschenoper* in Historic Admiralspalast, Berlin

Klaus Maria Brandauer, renowned for his screen appearances in films such as *Out of Africa*, *Oberst Redl*, and *Mephisto*, will direct a star-studded Berlin production of *Die Dreigroschenoper*, set to open on 11 August 2006, three days before the 50th anniversary of Brecht's death. *Die Dreigroschenoper* will re-open Berlin's newly renovated Admiralspalast, formerly known as the Metropoltheater during the time when it was Germany's leading operetta house in the 1920s and 30s and home to the Staatsoper unter den Linden from 1945 to 1955.



The Admiralspalast

Campino, lead singer of the punk rock band Die Toten Hosen, will play Macheath. Gottfried John, familiar to international movie audiences from his many Rainer Werner Fassbinder films and more recently from the James Bond thriller *Golden Eye*, will be Jonathan Jeremiah Peachum; Katrin Sass, star of the hit film *Goodbye, Lenin*, plays Mrs. Peachum, while Birgit Minichmayr (Polly), Maria Happel (Jenny), Jenny Deimling (Lucy), and Michael Kind (Tiger Brown) round out the cast. Music director Jan Müller-Wieland will lead the Deutsches Filmorchester Babelsberg. Contrary to the usual German theater practice, the producers have scheduled a straight run of performances, six or seven shows a week, through 24 September.



Campino and Klaus Maria Brandauer at a 21 March 2006 Berlin press conference announcing the Admiralspalast production

To publicize the production to young people, chief sponsor Deutsche Bank is holding two competitions. School groups ninth-grade and up may enter a program book contest, in which group members write five short texts on topics related to the work and the production. A poster contest has been established for art and graphic design students and young professionals up to the age of 30. Suhrkamp Verlag has announced a "making of" book entitled *Brandauer inszeniert [stages] Die Dreigroschenoper von Brecht & Weill*, to be edited by Brecht scholar Joachim Lucchesi; the book will be available shortly after the production opens.



Top row, left to right: Campino, Walter Schmidinger, Jan Müller-Wieland, Michael Kind, and Gottfried John. Bottom row, left to right: Jenny Deimling, Klaus Maria Brandauer, Birgit Minichmayr, Katrin Sass, and Maria Happel

Threepenny on Broadway



On 20 April 2006, a crowd of celebrity-seekers gathered at the entrance of famed 1970s disco Studio 54 in preparation for the opening night of the Roundabout Theatre Company's *Threepenny Opera*. Although the production received mostly negative reviews, the critics were unanimous in their praise of Weill and Brecht's unforgettable songs and the masterful performance of Jim Dale as Jonathan Jeremiah Peachum.

Threepenny Collection

Opera Columbus (premiere 13 January 2006)

“It’s the musical side of the show that proved strongest at the opening. The acting (staging is by Bill Fabris) too often seemed stilted and a bit nervous, and many of the characterizations stopped dead at the footlights.



Jean Stilwell as Jenny sings “Solomon Song.” Photo: Will Shivley

Certainly the most convincing portrayal came from Jean Stilwell as Jenny. . . . A close second is Chuck Gillespie as Macheath, the slippery charmer in spats. Gillespie has a wonderful tenor voice but one wishes he’d pump a little more life in old Mackie. From there down through the rest of the cast, it’s a mixed bag. Most of the other leads, like Vanessa Conlin as Polly and J. Chris Baum as Peachum, fared well as singers but less memorably in the spoken dialogue. Members of the Columbus Jazz Orchestra, in the pit, played the often dissonant accompaniments with confidence and a modicum of period style. Conductor William Boggs’ tempos seemed right most of the time, but sometimes his rigid, unbending paces made the task of delivering the often unwieldy lyrics all the more difficult for the singers.”—Barbara Zuck, *The Columbus Dispatch* (14 January 2006)

Theater Bonn (premiere 20 January 2006)

“The prelude to Thirza Bruncken’s *Dreigroschenoper* did not take place on stage, but rather, behind the scenes. Bonn’s Generalintendant, Klaus Weise, had visited the rehearsals at a late stage (too late?), and what he saw knocked the wind out of him. The quality of the production, he summed up, did not live up to the standards of the house. . . . But the director, immune to any kind of advice, did not want to let go of her vision, so that a cancellation of Weill’s and Brecht’s classic loomed. After seeing the dress rehearsal, Weise gave the green light and stated: ‘The actors have saved the day.’ . . . If the farce within a farce hadn’t happened, nobody would have thought that anything unusual had occurred. A director who’s in love with an idea that isn’t conveyed on stage—not so unusual these days. Many things were childish, primitive, and embarrassing—



Yorck Dippe dons an afro in his portrayal of Mack.

every theatergoer has seen this. But the actors, especially the women, were worthy of the work: Patrycia Ziolkowska (Polly), Melanie Haupt (Jenny), Susanne Bredehöft (Mrs. Peachum), and Serena Gruß (Lucy). And the band led by Maestro Michael Barfuß, all clad in white, played intelligently, precisely, and infrequently. . . . At the end there was a

lot of applause and not a single boo. By the way, all seats in the Kammerspiele remained occupied until the end. That’s not a surprise, because the intermission initially planned for this 130-minute production was simply cut by the theater folks. Pretty clever.”—Dietmar Kanthak, *General-Anzeiger Bonn* (23 January 2006)

Mainz Staatstheater (premiere 4 February 2006)

“Stage director Irmgard Lange turned Brecht’s cynical but moral critique of society into a theater of collective cynicism without morals. . . . The actors sling their roles over their shoulders like a jacket—they don’t actually put them on, but they have an extremely good grip on them: Götz Schulte portrays Macheath as a nonchalant serial womanizer and chain smoker, clad in the suit of a mob boss, who . . . likes to scrounge lighters and hankies off the audience. As a small-time Romeo high up on a rope ladder, he croons ‘an dem oder jenem O-O-Ort’ into Polly’s ear, only to dance a violent tango moments later with the velvety-voiced Ramona Nagler as Spelunken-Jenny (choreography: Julián Rojo). Inka Löwendorf’s Polly and Tatjana Kästel’s Lucy are two bitchy ladies with ambitions: one begins to climb the career ladder as a high-heeled, squeaky-voiced little girl and ends up as a pin-striped Mafiosa complete with top hat; the other, ostensibly pregnant, throws a fit in front of Mackie’s prison bars, tellingly made of slatted bedframes, and later needs to take a relaxing bath in one of the gutters that surround the stage. Set designer Frank Hänig loves to leave Brecht’s actors out in London’s cold rain pouring down from the flies, when he is not clouding their views with a fog machine.”—Ursula Böhmer, *Frankfurter Allgemeine Zeitung* (8 February 2006)

Altes Schauspielhaus, Stuttgart (premiere 1 December 2005)

“Axel Stöcker, who directed the production in the Altes Schauspielhaus, wanted above all to entertain, trying to keep it fast-paced and perky on the stage. . . . Stöcker employed a lot of slapstick and turned large stretches of the piece into old-hat comedy. Chief of Police Tiger Brown (Jan-Christof Kick), was reduced to a caricature: a complete doofus who always exited through the wrong door. Most of the songs were ‘spiced up’ with choreography that was as unimaginative as the cookie-cutter gestures and the worn-out jokes. . . . Georg Preuße, familiar to many as Mary of the transvestite duo, Mary & Gordy, played Macheath. But he lacked stage presence and his acting was stiff, uptight, and weak—showing nothing of the character’s smug wickedness, nothing of the dominance so seductive to many women. In fact, he was up against a much stronger group of women: Asita Djavadi’s Polly was a joy to see just because of her strong, assured voice, and Silke Fischer (Lucy) and Kira Primke (Jenny), too, displayed excellent vocal and acting skills. Regine Hentschel portrayed Mrs. Peachum as a sex-starved matron; George Meyer-Goll played her husband with versatility and strong expression. . . . The Altes Schauspielhaus went all out and put on a large-scale production with a big cast, but the staging concept simply lacked a point of view. Still, the atmosphere in the auditorium was extremely excited, and at one point audience members even tried to clap along with one of the songs. Poor Brecht, he surely didn’t intend that.”—Adrienne Braun, *Stuttgarter Zeitung* (5 December 2005)

The Seven Deadly Sins as Blazing "Crucible Opera" (11–14 January 2006, Oakland, CA)

"The Crucible is a school of foundry, forge and factory—part vocational, part art. It created a four-night run of 'fire opera,' combining performance with enough flame to enkindle the heart of any pyromaniac. . . . A fashion-show runway cutting the audience in two provided scary meteoric encounters close enough to touch. Dancers with antlers spouting flame . . . full of circus too, with acrobats, trapeze artists, and all variety of flame-throwers. And to keep the patrons awake, there were buxom 200-pound showgirls in pasties (yes, aflame). . . . All this show-biz surrounded a morality tale, Kurt Weill's music theater piece *The Seven Deadly Sins* (1933), translated from the German. Not exactly an opera, more a monodrama with a backup male vocal quartet, but certainly pictorial and lurid enough for a staging. . . . What raised this above the circus level was very fine musical execution, with mezzo Catherine Cook as a more bewildered than sultry Anna, a role often taken by a chanteuse. The men's quartet was well-drilled, Sara Jobin led the orchestra securely, and the audience was left turning this way and that as the show unfolded on all sides, multi-media style, complete with supertitle text projections."—D. Rane Danubian, *artssf.com* (Week of 16–23 January 2006)



Chris Neimar constructs a home for Anna onstage. Photo: Mike Woolson



Photo: Mike Woolson

"The Ballad of Makka hnif": Dreigroschenoper Finds its Way to New Parts of the World



Poster for *Kolmen Pennin Ooppera* in Finland

Three new productions of *Die Dreigroschenoper* are being staged this season in countries whose audiences may be unfamiliar with the moon over Soho. Beginning in Reykjavik at the National Theatre of Iceland, Stefán Jónsson directed an Icelandic *Threepenny*, or *Túskildingsóperan*, for local audiences. Premiering on 26 December 2005, the production was conducted by Jóhann G. Jónsson, and recounted the story of *Makka hnif*. Opening on 19 April 2006 at the Teatteri Monikasvot, director Minna Liettyä-Tyni and conductor Pekka Tyni exposed the citizens of Pori, Finland to a staging of *Kolmen Pennin Ooppera*. Mack, Jenny, and the Peachums had appeared previously in a 1978 production in Helsinki, but under a different moniker: *Kerjäläisoppera*. Finally, Timisoara, Romania will see *Die Dreigroschenoper* performed in German beginning 9 May 2006. Victor Ioan Frunzã will serve as musical director for the production taking place at the Deutsches Staatstheater.



National Theatre of Iceland

Paula Laurence (1916–2005)

Paula Laurence, who created Molly Grant in the Broadway *One Touch of Venus*, passed away on 29 October 2005 in New York City, aged 89. At the beginning of her seven-decade career, the versatile actress portrayed Helen of Troy to Orson Welles' 1937 *Dr. Faustus* (produced by the Federal Theatre Project), made her name on Broadway in 1941 as Hilda, the wise-cracking maid, in the Chodorov-Fields hit *Junior Miss*, and dueted with Ethel Merman in Cole Porter's *Something for the Boys* (1943). Later that year came her supporting role in *Venus*, about which New York Post critic Wilella Waldorf reported, "Paula Laurence is not on stage nearly enough to suit us, but when she is on, she makes everything she has to say sound about twice as funny as it actually is. Her two song numbers, too, are highlights, notably the second act 'Very, Very, Very.'" After *Venus*, roles followed in Broadway productions of *Cyrano de Bergerac*, *The Liar*, *Season in the Sun*, *Have I Got a Girl for You*, and the 1966 revival of Chekhov's *Ivanov*, starring John Gielgud and Vivien Leigh. She appeared at several regional theaters, including the Westport Country Playhouse, which was run by her husband, the director and producer Charles Bowden, who died in 1996. In later years, Laurence had a second career as a journalist, contributing to publications such as *Mademoiselle*, *Vogue*, *Harper's Bazaar*, and *Playbill*. And audience members who attended various Weill centenary events around New York City remember that, in 2000, she could still bring down the house with her rendition of "Very, Very, Very."



Paula Laurence (center) sings "One Touch of Venus." Photo: Culver Pictures

Concert Highlights

***The Seven Deadly Sins*, Florida Orchestra (22-24 October 2006)**

“Lisa Vroman has the makings of a great interpreter of Kurt Weill, judging from her performance Saturday night of *The Seven Deadly Sins*, with vocal quartet Hudson Shad and the Florida Orchestra at



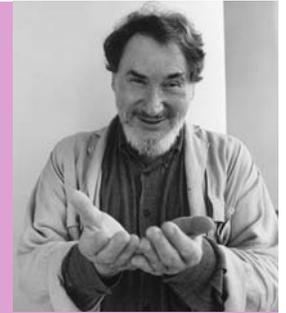
Lisa Vroman

Pasadena Community Church. Weill’s ‘sung ballet,’ with text by Bertolt Brecht, has eluded many a soloist, because it is neither fish nor fowl, stylistically speaking. . . . The composer wrote works that are not quite opera, not quite musical comedy, not quite oratorio. Vroman, who combines the naturalism of

a musical theater ingénue with a big, classically refined soprano, bridged all those genres as Anna I who, with her ‘sister,’ Anna II (represented by a mannequin), set out across the United States to make money to build her family a house in Louisiana. It was thrilling to hear the piece sung with such luscious color and soaring register. . . . Nor did Vroman sacrifice anything by way of theatricality. She was a smartly acted Anna, going from vehement to droll in the turn of a phrase in relating to her ‘family,’ the incomparable Hudson Shad, hilarious as a barbershop quartet. Stefan Sanderling conducted, with instinctive understanding of Weill’s astringent music.”—John Fleming, *St. Petersburg Times* (23 October 2005)

***Berlin im Licht*, Ensemble Modern with HK Gruber, Essen Philharmonie (3 January 2006)**

“*Berlin im Licht* was the title of an evening that brought us songs from *Dreigroschenoper* and *Happy End*, showed us the effects of soap commercials in the ‘Algi-Song,’ took us via *Johnny Johnson’s* Broadway to posthumously discovered pieces such as *Bastille-Musik* and *Suite panaméenne*, where Weill shows us that his works are conceived not only to highlight ironies in the text, but are also masterful, concise compositions (e.g., in *Kleine Dreigroschenmusik*). If he had lived longer, he might have become a major figure, Gruber believes, in countering postwar avant-garde excesses, of course. Gruber, who is as intense as former figures like Ernst Busch, and the Ensemble Modern have found their Weill sound during many years of collaboration: not blurted out every which way, but sharply outlined and so transparent that you can even hear the banjo or the bandoneon.”—Michael Stenger, *Westdeutsche Allgemeine Zeitung* (4 January 2006)



HK Gruber

“On this evening Intendant Michael Kaufmann probably sat back and relaxed, knowing that he had made a good decision. Even though the audience wasn’t packed to the rafters that Monday night, there was an unusually large share of young people, not often seen these days. Last year’s artist in residence, HK Gruber, took the stage again and teamed up with the renowned Ensemble Modern, presenting an all-Weill program that featured Gruber at times in the peculiar double act of conducting and singing. . . . Gruber loves to talk about Weill, about his music which combines expressionist modernity and ordinary foxtrot, about his time as the most-performed composer in Central Europe, about his escape from the Nazis and exile on Broadway—he likes it so much, in fact, that he even makes use of unforeseen applause between movements of a suite to relate another anecdote: ‘Since you’ve already interrupted. . . .’ Gruber was bubbling over with enthusiasm for the music, which he sang and conducted, so that both the audience and the terrific Ensemble Modern were visibly carried away.”—Karsten Mark, *Ruhr-Nachrichten* (4 January 2006)

Concerto for Violin and Wind Instruments, Detroit Symphony Orchestra (7-8 April 2006)

“Enter Kurt Weill, who soaked up every zeitgeist available in 1920s Berlin. An eclectic spirit runs through his Concerto for Violin and Winds (1924), the major enticement of this weekend’s Detroit Symphony Orchestra program. A bracing cross-pollination of the Jazz Age, the music’s acidic bite and angled rhythms wink at Stravinsky while the expressionist harmony recalls Schoenberg. Syncopation sneaks into the agitated first movement, hinting at jazz, and then struts openly in the second movement. A satiric xylophone foreshadows Weill’s theater music, especially the famous works with Bertolt Brecht. There is nothing quite like this concerto, scored for about a dozen winds and percussion, plus double basses. You don’t hear it much, and DSO audiences almost lost their chance when scheduled soloist Christian Tetzlaff canceled recently. Luckily, British violinist Anthony Marwood, who has recorded the piece, was available. He brought a charismatic electricity to the virtuoso lines but also a subtle feel for the sinewy lyricism in Weill’s soul. The DSO players, under Danish guest conductor Thomas Dausgaard, were alert partners in what is really a large-scale piece of chamber music.”—Mark Stryker, *Detroit Free Press* (8 April 2006)

“Written in 1924 when the composer was 24 and still searching for his own voice, the three-movement, 33-minute concerto begins in Alban Berg’s world of oblique harmonies and heated lyricism only to migrate to the concise rhetoric and brittle rhythms of neo-classical Stravinsky. But if the work is a stylistic patchwork, it’s an adroitly fashioned one, and Marwood’s elegant, warm, seemingly effortless playing gave it a feeling of whole cloth. Dausgaard lent assured support, and the little band of DSO players created a fetching palette of colors—tints of the master of cabaret and theater that Weill would become.”—Lawrence B. Johnson, *The Detroit News* (8 April 2006)

Broadway Bound in Rochester

2006 Lotte Lenya Competition



Justin Welsh sang "Let Things Be Like They Always Was."



Justin Lee Miller sang "This is the Life."

Fifteen talented young singer/actors were finalists in the ninth annual Lotte Lenya Competition for Singers, held on 22 April 2006 at the University of Rochester's Eastman School of Music. Toronto baritone Justin Welsh, 25, won the first prize of \$7,500. Second prize was shared by bass-baritone Justin Lee Miller, 28, of New York City and character tenor Rodell Aure Rosel, 30, of Chicago; each received \$4,000. Two sopranos, Sarah Blaskowsky, 27, of New York City and Hallie Silverston, 22, of Rochester, split the third prize, winning \$2,500 each. In memory of Lys Symonette, Weill's assistant on Broadway and the Musical Executive of the Kurt Weill Foundation, this year the Foundation's Trustees established the Lys Symonette Award for outstanding performance of an individual number, and three Symonette Awards of \$1,500 each were given to tenor Karim Sulayman, 29, of New York; contralto Meredith Arwady, 27, of Chicago; and tenor Bray Wilkins, 25, of Port Gibson, Mississippi.

Returning after a two-year absence, world-renowned soprano Teresa Stratas was a judge for the finals, along with two other veteran judges, Theodore S. Chapin, President of the Rodgers & Hammerstein Organization; and James Holmes, Head of Music at Opera North, Leeds. The judges heard each contestant perform four varied selections: two contrasting selections by Kurt Weill and one each from the opera/opera and the American musical theater repertoires.

The fifteen finalists were chosen from over 140 contestants at regional auditions in Rochester, Chicago, Boston, and New York City, and from video submissions. Regional judges were mezzo-soprano Joyce Castle, stage director and educator Richard Pearlman, and Charlie Scatamacchia, Vice-President of Rodgers & Hammerstein Theatricals. In addition to the above-mentioned, finalists included sopranos Nina Negri, 26, New York City; Erica Strauss, 30, Chicago; Ambur Braid, 23, Toronto; and Allison Pohl, 22, and Jessica Tarnish, 28, both of Boston; and tenors Sean Clark, 23, Tempe, Arizona; and Jon-Michael Ball, 27, New York City. Each of the regional winners received a prize of \$500.

2006 competition prize winners, top row, from left: Sarah Blaskowsky, Justin Welsh, Justin Lee Miller, Bray Wilkins, Meredith Arwady. Bottom row, from left: Rodell Aure Rosel, Hallie Silverston, Karim Sulayman



Rodell Aure Rosel sang "Lotterie-Agents Tango."



Sarah Blaskowsky sang "I'm a Stranger Here Myself."



Hallie Silverston sang "Je ne t'aime pas."

Richard Pearlman (1937-2006)

Richard Pearlman, a leading American opera director and educator who served several times as a judge for the Lenya Competition, passed away on 8 April in Chicago. Pearlman had been the director of the Chicago Lyric Opera Center for American Artists since 1995, during which time he helped launch the careers of young singers such as Matthew Polenzani, Nicole Cabell, and David Cangelosi. Before that time, he was for eighteen years the director of the Eastman Opera Theater, where his final production was an original Kurt Weill revue entitled *There Once Was a Girl Named Jenny*. After apprenticeships with Gian Carlo Menotti, Franco Zeffirelli, Luchino Visconti, and Sir Tyrone Guthrie in the early 1960s, Pearlman began a four-decade directing career during which he staged productions at Opera Society of Washington, San Francisco Opera, Seattle Opera, Spoleto U.S.A., Wolf Trap, and Lyric Opera of Chicago, among others. At the same time, he focused his attention on the development of young artists, holding positions as director of opera at institutions like Music Academy of the West, Aspen Music Festival, and the Opera School of the University of Toronto, as well as at Eastman, where he taught Renée Fleming.

New Publications

BOOKS

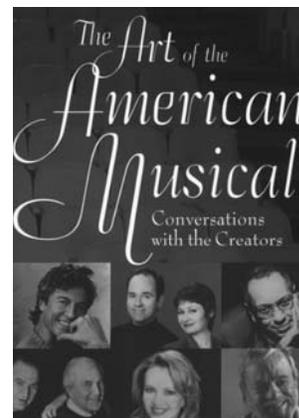
Bryer, Jackson R./Richard A. Davidson (eds.). *The Art of the American Musical: Conversations with the Creators*. New Brunswick, N.J.: Rutgers University Press, 2005. (Includes interviews with Harold Prince and with John Kander and Fred Ebb.)

Lehrman, Leonard J. *Marc Blitzstein: A Bio-Bibliography*. Westport, Conn.: Praeger, 2004. (Bio-Bibliographies in Music, 99)

Nyström, Esbjörn. *Libretto im Progress: Brechts und Weills "Aufstieg und Fall der Stadt Mahagonny" aus textgeschichtlicher Sicht*. Bern: Peter Lang, 2005. (Arbeiten zur Editionswissenschaft, 6)

Weber, Horst / Stefan Dress (eds.). *Quellen zur Geschichte emigrierter Musiker/Sources Relating to the History of Emigré Musicians, 1933–1950*. Vol. II: New York. Munich: K. G. Saur, 2005.

Weiss, Stefan / Jürgen Schebera (eds.). *Street Scene: Der urbane Raum im Musiktheater des 20. Jahrhunderts*. Münster: Waxmann, 2006. (Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau, 6)



SCORES

Die Dreigroschenoper. Full score, reduced size (UE 32 992), derived from the Kurt Weill Edition.

Frauentanz. Full score (UE 33081 / EA 848S) and piano-vocal score (UE 33 082 / EA 848PV), derived from the Kurt Weill Edition.

String Quartet no. 1, op. 8. Full score (UE 33 304 / EA 846S) and parts (UE 33 305 / EA 846P), derived from the Kurt Weill Edition.

ARTICLES

Brevik, Magnar. "Weill and Brecht's *Das Berliner Requiem*: A Secular Work in a Sacred Tradition," in Eyolf Østrem, et al. (eds.), *Genre and Ritual: The Cultural Heritage of Medieval Rituals* (Copenhagen: Museum Tusulanum Press, 2005), pp. 271–290.

Faßhauer, Tobias. "Des Songstils Nagelprobe. Anmerkungen zu den Kurt-Weill-Arrangements von Jerzy Fitelberg," in Ariane Jeßulat, Andreas Ickstadt und Martin Ullrich (eds.), *Zwischen Komposition und Hermeneutik. Festschrift für Hartmut Fladt* (Würzburg: Königshausen & Neumann, 2005), pp. 315–334.

Mäkelä, Tomi. "Individuation und konzertante Formung in Kurt Weills Konzert op. 12 und Paul Hindemiths Kammermusiken op. 36 Nr. 1–2." In: Tomi Mäkelä. *Klang und Linie von "Pierrot lunaire" zu "Ionisation": Studien zur funktionalen Wechselwirkung von Spezialensemble, Formfindung und Klangfarbenpolyphonie*. Frankfurt/Main: Peter Lang, 2004, pp. 183–208.

Urbach, Peter. "Für den abwesenden Dichter konnte Kronacher danken?: *Leben Eduards des Zweiten von England 1928* in Leipzig." *Dreigroschenheft* 1/2006, pp. 23–33.

DISSERTATIONS

Trubert, Jean-François. "La mise en œuvre du 'caractère gestuel de la musique' chez Kurt Weill dans les années 1927–1929 et ses incidences sur la forme de l'opéra *Aufstieg und Fall der Stadt Mahagonny*." Université de Nice, 2005.

RECORDINGS

The Threepenny Opera; The Rise and Fall of the City of Mahagonny, historical recordings from 1928–1944, including songs from Pabst's film, *Die 3-Groschenoper*, Golden Stars GSS 5410 (3-CD set).

In Celebration of Israel, works by Max Helfmann, Julius Chajes, Herbert Fromm, et al., various performers, Milken Archive of American Jewish Music, Naxos American Classics 8.559461 (includes Weill's arrangement of *Hatikva*).

Fallen Women and Virtuous Wives, Felicity Lott, soprano, Graham Johnson, piano, Wigmore Hall Live WHLive0004 (includes "Nannas Lied" and "Und was bekam des Soldaten Weib?").

The Exquisite Hour, Sarah Connolly, mezzo-soprano, Eugene Asti, piano, Signum SIGCD072 (includes "Lost in the Stars" and "Speak Low").

