

LoveMusik Ignites Controversy



Brecht (David Pittu) with his women: Rachel Ulanet, Ann Morrison, and Judith Blazer

As reported in the *Los Angeles Times* on 2 May 2007: "Following a preview of *LoveMusik*, Joel Grey approached the legendary director Harold Prince. 'Hal, I love this show,' said the actor who starred in Prince's original Broadway production of *Cabaret*. 'But what exactly is it?'" After its 3 May opening night, controversy raged among theatergoers regarding the intellectually challenging show. Apart from near-universal accolades for the stars, Michael Cerveris and Donna Murphy, critical opinion ran the gamut from raves to rotten eggs.

"*LoveMusik*, the new musical portrait of Kurt Weill and Lotte Lenya, is moody, daring, and downright bewildering. . . . Some will view it as stretching the boundaries of musical art form, while others will deem it an exasperating experiment. Regardless of where you fit into that broad continuum (for the record, I'm on the plus side), it is endlessly fascinating." (Joe Dziemianowicz, *Daily News*)

"Two luminous, life-infused portraits glow from within a dim, heavy frame at the Biltmore Theater. . . . In relating the story of the emotionally tortured but highly functional relationship of its main characters, *LoveMusik*. . . strives to achieve chilly distance and cozy intimacy in the same breath. As a consequence the show seems to be fighting itself every step of the way." (Ben Brantley, *New York Times*)

"Alfred Uhry had an eye-popping idea for a musical, which, it says, was 'suggested by the letters of Kurt Weill and Lotte Lenya.' Maybe. The book is frankly clunky. But time and time again it is luckily resuscitated by the music and the altogether remarkable performances from the whole cast under Harold Prince's inspired direction." (Clive Barnes, *New York Post*)

"Employing techniques that Brecht made famous in his Epic Theater . . . Prince clearly knows what he's doing. But one can't help feeling that, for the most part, he's dressing up a turkey. . . . Donna Murphy desperately wants to be liked as a performer, and she can't quite grasp a character who doesn't project an atmosphere of health and good will. . . . Michael Cerveris is equally miscast. He's too powerful for the part of Weill, a retiring man who worked and smoked his way to an early grave." (Hilton Als, *The New Yorker*)

"It took me a good half-hour to buy into the idea of a jukebox musical for eggheads whose stars deliver their lines (and sing their songs) in German agkzents reminiscent of Dr. Strangelove and Lili von Shtupp. Truth to tell, *LoveMusik* really shouldn't work—yet it does." (Terry Teachout, *Wall Street Journal*)



Norn Custon, broadwayworld.com

"Although Broadway appears to be sinking under the feather-weight of movie adaptations and amiable musical comedies, another reality is that *Spring Awakening*, *Grey Gardens*, and now, *LoveMusik*, are insisting that musical theater take back its seat at the grown-up table." (Linda Winer, *Newsday*)

Award Tally

As this Kurt Weill Newsletter goes to press, *LoveMusik* has been nominated for a whopping twelve Drama Desk Awards in the Musical category (Outstanding Musical, Outstanding Actor, Actress, Featured Actor, Director, Choreography, Book, Orchestrations, Set Design, Costume Design, Lighting Design, and Sound Design). Tony nominations include Donna Murphy (Best Actress, Musical), Michael Cerveris (Best Actor), David Pittu (Best Featured Actor), and Jonathan Tunick for Best Orchestrations. Murphy and Pittu have already won Outer Critics Circle Awards, announced on 13 May, in their categories.

Kurt Weill Foundation Grants

Aufstieg Headlines 2007 Spoleto Festival USA



Tammy Hensrud

A new production of *Aufstieg und Fall der Stadt Mahagonny* from the directing team Patrice Caurier and Moshe Leiser leads off the 2007 Spoleto Festival in Charleston, premiering 25 May. The Festival's music director, Emmanuel Villaume, will conduct a cast led by Richard Brunner (Jimmy), Tammy Hensrud (Jenny), Karen Huffstodt (Begbick), and Timothy Nolen (Trinity Moses). Additional performances are 28 and 30 May, and 1, 3, and 9 June.



Richard Brunner

Lenya Competition Winner Showcased

As part of the Spoleto Festival's "Intermezzi" concert series, on 6 June soprano Tammy Hensrud and baritone Jonathan Michie, First Prizewinner in the 2005 Lenya Competition, will perform an all-Weill duo recital including *Four Walt Whitman Songs*, songs from *The Unknown Kurt Weill*, and songs from Weill stage works. *Kleine Dreigroschenmusik* is featured on 28 May, with Andrew von Oeyen conducting members of the Spoleto Festival Orchestra; Hensrud joins members of the orchestra in the American premiere of Morton Feldman's arrangement of "Alabama Song" on 5 June.



Jonathan Michie

2007 Grants Awarded

Upon the recommendation of an independent review panel, the Board of Trustees of the Kurt Weill Foundation for Music has awarded funding to fourteen grant applicants:

Professional Performances

Ostrava Days Festival, String Quartet No. 1, Op. 8
Oregon Symphony, *The Seven Deadly Sins*
Spoleto Festival USA, *Aufstieg und Fall der Stadt Mahagonny*
Opera Boston, *Rise and Fall of the City of Mahagonny*

College/University Performances

University of Delaware, *Street Scene*
Lenoir-Rhyne College, *Down in the Valley*
University of North Texas, *The Threepenny Opera*
University of North Carolina, *Mahagonny Songspiel*
Pacific Lutheran University, *Street Scene*
Rice University, *Street Scene*
Wright State University, *The Threepenny Opera*
Dessoif Choirs, *Das Berliner Requiem*

Publication Assistance

Michael Baumgartner, *Exilierte Göttinnen: Die Darstellung der weiblichen Statue in Othmar Schoecks Venus, Kurt Weills One Touch of Venus und Thea Musgraves The Voice of Ariadne*

Research and Travel

Marida Rizzuti, for research on *One Touch of Venus*

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).

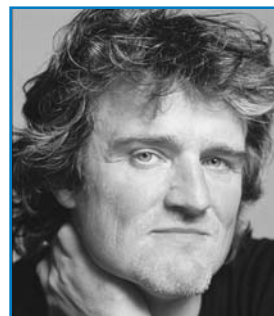
The Seven Deadly Sins, Oregon Symphony, Portland (17–18 February 2007)

"The centerpiece was the one work by a European: Kurt Weill's sung ballet *The Seven Deadly Sins*, in its first Oregon Symphony performance. With an acidly satiric libretto by Bertolt Brecht, the 1933 piece offers a biting critique of materialism through the story of Anna, a girl from Louisiana who travels around the country working as a cabaret dancer to pay for a house for her family. Lyric soprano and Broadway diva Lisa Vroman was an excellent choice for the role of Anna. . . . Vroman has a powerful, flexible voice and forward tone, as well as a clear physical expressiveness. Tenors David Gustafson and John Kolbet and baritones Kenneth Smithfield and Richard Zeller made up the fine quartet representing Anna's family; as the mother, Zeller was not only in fine voice, but looked as distinguished as a man can look with a white pinafore over his white-tie-and-black-tails concert dress. Filling in at the last minute for ailing music director Carlos Kalmar was the Oregon Symphony's resident conductor, Budapest-born Gregory Vajda."—James McQuillen, *The Oregonian* (19 February 2007)

Outlook for the 2007-2008 Season

Die Dreigroschenoper returns to its birthplace, Berlin's Theater am Schiffbauerdamm, on 27 September 2007, with the premiere of a new Berliner Ensemble production staged by Robert Wilson. The distinguished cast will include Stefan Kurt (Macheath), Christina Drechsler (Polly), Veit Schubert (Mr. Peachum), Traute Hoess (Mrs. Peachum), Gitte Repin (Lucy), and Angela Winkler as Jenny. Musical direction is in the hands of Hans-Jörn Brandenburg and Stefan Rager. Elsewhere in Germany, the successful schauspielFrankfurt staging continues, and a new *Dreigroschenoper* opens at Theater Nürnberg on 1 September.

Following its staged production at the Wexford Festival this summer, *Der Silbersee* will be presented in concert on 15 December 2007 at the Berlin Philharmonie. Ingo Metzmacher will lead the Deutsche Symphonie-Orchester Berlin and Rundfunkchor Berlin, with a cast featuring Christiane Oelze (Fennimore), Thorsten Kerl (Severin), Thomas Thieme (Olim), and Hanna Schwarz (Frau Lubber). In other high-profile fall 2007 concerts, Markus Stenz leads the Royal Concertgebouw Orchestra in Weill's Symphony No. 2 (Amsterdam, 13 September); Ute Lemper sings *Die sieben Todsünden* with the Orquesta Filarmónica de Buenos Aires, conducted by Jan Latham-König (18 September); and Ensemble Kontrapunkte performs the Violin Concerto at the Vienna Musikverein with Peter Keusch, conductor, and Josef Hell, violin (8 October).



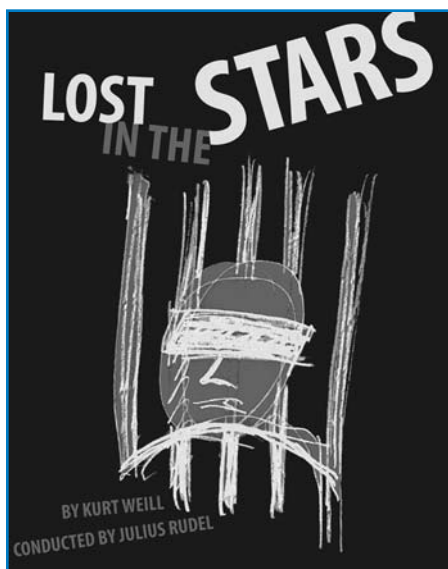
Ingo Metzmacher



Thorsten Kerl



Ute Gfrerer



Conductor/chansonnier HK Gruber and Ensemble Modern will ring in the New Year with a gala concert, to be performed in Frankfurt on 31 December 2007, in Baden-Baden (1 January 2008), and at the Essen Philharmonie (2 January), all with soprano Ute Gfrerer. Weill's collaborations with Ira Gershwin will be featured, including music from *Where Do We Go from Here?* and *The Firebrand of Florence*. Gfrerer and Gruber will join forces again in Munich (10–11 April 2008), when Gruber conducts the Bayerischer Rundfunk Symphony Orchestra in *Die sieben Todsünden*; the Berlin Comedian Harmonists will perform the Family quartet to Gfrerer's Anna.

Opera Theater of Pittsburgh, the Virginia Arts Festival, and Virginia Stage Company are co-producing *Lost in the Stars*, conducted by Julius Rudel and directed by Jonathan Eaton, in spring 2008. The production will be seen first in Pittsburgh (21–24 February) and then travel to Crispus Attucks Cultural Center in Norfolk (25–27 April).

Summer 2007: *Silbersee* Plays in Irish Castle

For the Irish premiere of Weill's play with music, *Der Silbersee*, Wexford Festival Opera has assembled a cast with experience in opera, West End musicals, the straight theater, and television: Simon Gleeson as Severin, Nigel Richards as Olim, Nina Bernstein (Fennimore), Anita Dobson (Frau von Lubber), Jeremy Finch (Baron Laur), and David Curry (Lottery Agent). Conducted by Timothy Redmond and directed by Keith Warner, the production will incorporate Rory Bremner's English translation prepared for Broomhill Opera, London, in 1999. The performance venue, a newly created theater in Johnstown Castle outside the town of Wexford, provides an appropriate counterpart to Olim's castle in the play. *Der Silbersee* premieres on 31 May 2007, with additional performances 3, 6, 9, 12, and 15 June.

Arnold Sundgaard (1909–2006)

He was the last surviving librettist of Kurt Weill. On 22 October 2006, Arnold Sundgaard passed away at his home in Dallas, Texas. He was probably best known for his lyrics for the folk opera *Down in the Valley*, written with Kurt Weill in 1945 for a planned radio production that did not take place. The work was revised in 1948 and premiered at Indiana University, with Marion Bell, the original Fiona in *Brigadoon* and Alan Jay Lerner's wife, in the leading role of Jennie. In addition to his work with Weill, Sundgaard collaborated with composers Douglas Moore and Alec Wilder on several operas, including Moore's Pulitzer Prizewinning *Giants in the Earth*; he joined with Michel Legrand on the short-lived Broadway play, *Of Love Remembered*, directed by Burgess Meredith. He wrote numerous other plays and non-fiction articles for prominent magazines, worked on the television series "Omnibus," and authored books for children. Sundgaard also taught at seven colleges over a thirty-year period, including Columbia University, New York City, and Trinity College, Dublin.

Highlights in the Press

Marie Galante, Rome Opera (premiere 20 February 2007)

“In 1934 in Paris, the first stopover of his exile, Weill wrote music for a play by Jacques Deval, *Marie Galante*. It was a flop, not because of the music, of which some songs have indeed survived on their own, but because of the text. . . . As for Deval’s text, nobody regrets its having been cut [in the current production], but perhaps the cuts have been a little excessive, because at times it is difficult to understand



Cristina Muti. Photo: Maria Falsini

the context in which the music was originally set. . . . Joseph Rochlitz’s show is a spirited reconstruction of the 1930s setting (the action takes place in Latin America; the heroine is typical of Weill—a whore with a kind heart, the only decent person in the middle of so many conformist hypocrites), although not a particularly daring one. . . . Standing out in the large group of actors is Cristina Muti, who is very pretty with her Lulu-Louise Brooks look, and is very busy acting, singing, and dancing; not bad, considering this was her first Weill. Even her father Riccardo applauded. Vittorio Parisi’s conducting was fine.”—Mauro Marian (translated by Alexander Martin), *giornalidellamusica.it* (21 February 2007)



Photo: Maria Falsini

Lost in the Stars, Skylark Opera, St. Paul (premiere 24 March 2007)

“Weill’s richly-textured orchestrations, with his trademark sensual saxophone, resonate, all expertly played by the twelve-piece band led so attentively by Steve Stucki. The singing voices also are strong in what Weill thought of as a ‘Broadway opera,’ probably as good as in any recording you’ll find of this haunting work. . . . The central tale is that of the Rev. Stephen Kumalo (played by Kenneth Overton), who journeys to Johannesburg to find his wayward son, Absalom. As Stephen arrives, Absalom kills a white man during a robbery—Arthur Jarvis, whose father, James (played with impressive anguish by Gary Briggles) is Stephen’s neighbor in the country. . . . If Anderson’s book seems dated, there’s nothing stale about Weill’s rich and inventive score: beautiful melodies embedded in larger, more complex forms. Overton’s opulent baritone, and the bright tenor of Phumzile Sojola, who led the production’s fine chorus, offered musical bright spots throughout the evening, as did Christiana Clark (Linda) and Johanna Harley (Irina).”—Michael Anthony, *Star Tribune* (26 March 2007)

Two student matinee performances of Lost in the Stars were held on March 27 and 28, in collaboration with Project SUCCESS, a Twin Cities nonprofit partnering with local schools “to help students to develop life skills and act on their dreams.”

Third Outing for David Pountney’s *Kuhhandel*

The outstanding revival of Weill’s *Der Kuhhandel* first seen at the 2004 Bregenz Festival, followed by spring 2006 performances at Opera North in Leeds, was premiered by its third co-producer, Vienna Volksoper, on 5 May 2007 (with additional performances on 7, 10, and 24 May; 11 and 20 June). Christoph Eberle, conductor of the Bregenz performances, rejoined director David Pountney. As a teaser for the Vienna audience, on 2 May 2007 a concert evening, *Kurt Weill—Von Berlin an den Broadway*, was presented by members of the Volksoper ensemble with Bela Fischer at the piano, and moderated by Christoph Wagner-Trenkwitz, ORF culture reporter and the Volksoper’s Artistic Coordinator. And *Der Kuhhandel* will be preserved for posterity; Capriccio is recording the Volksoper production for DVD release.

“David Pountney’s Viennese staging of two young lovers, Juan and Juanita, whose nuptial plans are constantly thwarted by (impounded) cows, corrupt politicians, coups d’état, and even wars, is more bitter, mean, and tough than in Bregenz. . . . Pountney’s minimizing of the comic aspects and emphasis on allusions to Nazi Germany—the obsequious presidential advisor Ximenes closely resembles Goebbels—turns this *Kuhhandel* into a political piece. And why not? Weill surely intended it that way. But laughing is still permitted in the Volksoper. For instance, about the slightly moronic Head of State, Mendez (vocally pale: Carlo Hartmann), and his equally dense, ‘coup-ho’ General Conchaz (well acted: Rolf Haunstein). But they all are just marionettes in the hands of the American lobbyist Jones (strong: Michael Kraus), who wants to pitch his scrap-value weapons to the men in power, supported by the turncoat Ximenes (excellent: Wolfgang Gratschmaier) and his paramilitary troops. And our lovers? Dietmar Kerschbaum sings splendidly and acts wonderfully as a ‘Rambo’-Juan, who finds a perfect match in the delightful Ursula Pfitzner. Before the happy ending they have to master a lot of musical challenges. For Weill combined operetta, opera, jazz, Broadway sound, and even a fandango into a whole that conductor Christoph Eberle and his orchestra tackle with gusto. Even if not every single number crackles—this *Kuhhandel* ain’t bad at all.”—Peter Jarolin, *Kurier* (7 May 2007)

***Mahagonny* at Opéra National de Lorraine, Nancy (premiere 22 April 2007); co-production with Grand Théâtre de Luxembourg (11–12 May 2007)**

“*Grandeur et décadence de la ville de Mahagonny* claims as its own the vulgar, the crude, the realistic. Director Philipp Himmelmann understands this perfectly well, and he pushes it hard for those who don’t get it right away. The action takes place in a vacation resort around the beginning of the 1970s. . . . As the opera begins, the widow Begbick enters walking two braces of hookers on leashes; they are clad in wasp-waisted corsets, and disguised as dogs in heat. After they throw aside their garish costumes, they jump down into the audience, the better to tease the marks. That’s a clever idea. And since the lumberjacks are also among the spectators, this surprise gesture works out well. . . . Philipp Himmelmann’s fondness for the extreme reaches its most violent moment when Jim is put to death in a bloody and far too explicit castration scene. The orchestra, led by Paolo Olmi, is impeccable in this hybrid score, which alternates between symphony hall and dance hall. I must say that the acting singers’ voices are lovely. Albert Bonnema (Jim) and Helena Juntunen (Jenny) sing loud and strong, with all the spunk and humor required for their roles.” —M.-O.N., *Le Républicain lorrain* (28 April 2007)



Helena Juntunen as Jenny, with Albert Bonnema as Jim.
Photo: Ville de Nancy

Violin Concerti in Italy, the U.S., and Germany

Mahler Chamber Orchestra (Ferrara, 30 March; Reggio Emilia, 31 March 2007): “Rarely does one have the opportunity to hear a conductor who has made and continues to make interpretive history. . . and a relatively young violinist who braves a concerto with this much determination. The occasion is the tenth anniversary of the Mahler Chamber Orchestra. . . under the guidance of Claudio Abbado, naturally, and with the phenomenal violinist Kolja Blacher. . . playing the rarely performed Concerto for Violin and Wind Instruments, op. 12, of Kurt Weill. . . Abbado makes the orchestra sound as only Abbado can: intonation, musicality, and perfect technique are the watchwords. The soloist is in grand form, and there’s nothing more to say except, as was overheard during intermission, ‘too bad for those who weren’t here.’” —Matteo Musacci, *Occhiaperti.net* (31 March 2007)

Minnesota Orchestra (Minneapolis, 3 and 5 May 2007): “With former music director Edo de Waart making a return visit, the orchestra has programmed Weill’s *Little Threepenny Music* suite from the landmark opera he wrote with Bertolt Brecht, plus his very demanding Concerto for Violin and Wind Instruments featuring concertmaster Jorja Fleezanis as the soloist. . . though called a concerto, it’s a uniquely structured piece best described as a work for brilliantly played wind instruments and a severely tested violinist. Much of the performance involved various instruments carrying the knotty thematic passages while the solo violin maneuvers through a dazzling display of spiky runs and double-stop figurations. Much of the music is savage and harsh, though there also are moments that are haunting and plaintive. Fleezanis performed it with great energy and feeling on Thursday, especially in sections of the odd, triangularly structured second movement, when her lamenting melody soars above an almost mocking ensemble background.” —David Hawley, *Pioneer Press* (4 May 2007)



Alan Gilbert

NDR Sinfonieorchester (Hamburg, 2 February; Lübeck, 3 February 2007): “In the program’s first half, Alan Gilbert conducted Weill’s Violin Concerto (Stefan Wagner, violin), a rare beauty of the 1920s. He conveyed its style with such assurance that even the subscription audience channeled its delight at this relatively unknown facet of Weill into passionate applause.” —Joachim Mischke, *Hamburger Abendblatt* (4 February 2007)

Gruber Leads Essen New Year’s Concert with Ensemble Modern (2 January 2007)

“They are a dream team: the Viennese maverick HK Gruber and Kurt Weill. Gruber’s appearance in Essen’s Philharmonic Hall (where he enjoyed artist-in-residence status in 2004/05), together with the exquisite Ensemble Modern and the singer Salome Kammer, turned out to be a stellar moment. . . . The Ensemble Modern mastered both salon and chamber music, playing vigorously and precisely, always in complete control. Every punch line worked. And when Gruber presented the ‘Lied von der harten Nuss,’ he hit the very nerve of this music. . . . [Kammer] displayed the class of the greatest chanson singers when she sang ‘Ich bin eine arme Verwandte’ with endearing naiveté, thereby exposing the song’s tragic depth, or when she revered the moon of Alabama. *Marie Galante*, Berio’s arrangements (an avant-garde tribute to the never-aging Weill), *Mahagonny*, the ‘Bastille Music’: This is where art gains explosive force, where each and every number becomes a ‘Cannon-Song’ of sorts. Applause and many encores!” —Michael Stenger, *Westdeutsche Allgemeine* (4 January 2007)

Acclaim for New Weill Releases

Happy End Cast Album Out on Ghostlight Records

“Falling under the category of unexpected pleasures is the original cast album of the American Conservatory Theatre production of the Weill-Brecht *Happy End*. Pure, unadulterated and acerbic joy. . . . Michael Feingold has championed this piece since at least 1972, when his adaptation was produced at the Yale Rep. It was mounted on Broadway in 1977 but failed to attract an audience, this despite a knock-out performance by Meryl Streep in the central role. . . . There are two prior recordings of the piece, including a 1960 German-language LP with Lotte Lenya (on Columbia). But now we have *Happy End* in English, and it is quite something. American theatre audiences are perhaps familiar with ‘Surabaya Johnny’ and ‘The Sailors’ Tango,’ and I defy anyone to escape without ‘The Bilbao Song’ rattling around in the consciousness for a week. There is plenty more to delight us, beginning with the Salvationary hymn ‘God Bless Rockefeller’ and ‘Song of the Big Shot’ (sung here by Sab Shimono, of *Mame* fame). The cast is headed by Charlotte Cohn (as Hallelujah Lil) and Peter Macon (as Bill Cracker), with an especially strong supporting performance from Linda Mugleston (giving us the ‘Ballad of the Lily of Hell’). While I count myself a big Weill fan, I didn’t quite realize what we were missing. This first English-language cast album of *Happy End* demonstrates that it is another *Threepenny*, with an arguably richer score.”—Steven Suskin, *Playbill.com* (4 February 2007)



Linda Mugleston as The Fly. Photo: Kevin Berne

“Conducted by Constantine Kitsopoulos, this *Happy End* is a respectful effort that will, with any luck, introduce a new generation to a lyricist-composer team that represents one of the more marvelously challenging musical theater sensibilities ever to emerge.”—Charles McNulty, *Los Angeles Times* (4 March 2007)

Freedley Award to *Lady Book*

Lady in the Dark: Biography of a Musical by Bruce D. McClung (review on p. 13) has won the Special Jury Prize in the 2006 George Freedley Memorial Award competition. Sponsored by the Theatre Library Association, the annual George Freedley Award honors the best English-language work about live theater published in the United States.

Kurt Weill in America CD Released on Andreasong Label

“The genius of Kurt Weill shines in the melodic mastery he brought to lyricists Maxwell Anderson, Ogden Nash, Langston Hughes, Oscar Hammerstein II, Alan Jay Lerner, and Ira Gershwin. A generous 27 songs, from the underappreciated *Johnny Johnson* (1936) on, are beautifully rendered by seven superb voices and musical director Shelly Markham’s small ensemble at this 2005 concert, scripted and directed by Andrea Marcovicci, in the 92nd Street Y Lyrics and Lyricists series. Selections range from familiar—Chuck Cooper’s celestially poignant ‘Lost in the Stars,’ a swinging ‘I’m a Stranger Here Myself,’ Barbara Brussell’s lilting ‘Speak Low’—to such rarities as Weill’s last song, ‘This Time Next Year’ (deftly styled by Marcovicci), and ‘The River Is So Blue’ (cut from a 1937 film), sung with magnetic yearning by Maude Maggart, who also excels on ‘My Ship.’”—Robert Hurwitt, *San Francisco Chronicle* (29 April 2007)



Kitty Carlisle Hart (1910–2007)

Stage and film actress Kitty Carlisle Hart, 96, died on 18 April 2007 at her home in New York City. She starred in Broadway musicals and appeared in the American premiere of Benjamin Britten’s *The Rape of Lucretia*. A friend and colleague of entertainment icons George Gershwin, Noel Coward, and the Marx Brothers, she married playwright Moss Hart in 1946. In the early 1950s, Hart coached his wife to play Liza in several regional theaters’ *Lady in the Dark*, which he had written in 1940 with Kurt Weill and Ira Gershwin. Elliot Norton reported in the *Boston Post* that “Kitty Carlisle plays Liza Elliott with direct simplicity and sings the songs in fine voice. She is lovely to look at and immensely appealing.” She served from 1976 to 1996 as Chair of the New York State Council of the Arts and sang in concerts and cabaret until a few months before her death.

Seven Singled Out in Tenth Lenya Competition

Seven outstanding young singing actors were winners in the finals of the 2007 Lotte Lenya Competition for Singers, held on 21 April 2007 at the Eastman School of Music, Rochester, NY. First prize of \$7,500 was garnered by tenor James Benjamin Rodgers, 26, a New Zealand-born graduate student at the Manhattan School of Music, New York City. Analisa Leaming, soprano, a 22-year-old student at the Eastman School of Music, Rochester, NY, won the \$5,000 second prize; and twin third prizes of \$3,000 each were awarded to baritone Christopher Herbert, 26, and soprano Leena Chopra, 27, both of New York City. Special recognition was given to three other finalists: bass Paul Corona, 23, of Chicago, IL, and soprano Jeanine De Bique, 25, of New York City received Lys Symonette Awards for Outstanding Vocal Talent; a Symonette Award for Outstanding Dramatic



2007 prizewinners, from left: Analisa Leaming, Christopher Herbert, Leena Chopra, and James Benjamin Rodgers

Talent was won by tenor/sopranist Brian Charles Rooney, 29, of New York City. The awards, named in honor of Kurt Weill's musical assistant on Broadway, each carried a cash value of \$2,000. Judges for the 2007 finals were the world-renowned soprano Teresa Stratas, conductor and director Ted Sperling, and Theodore S. Chapin, President of the Rodgers & Hammerstein Organization.

The 2007 Lenya Competition attracted over 150 young artists, hailing from as far away as Argentina and Turkey. Each contestant was required to present a diverse program including an opera/opera aria, an American musical theater number, and two contrasting Kurt Weill selections. Regional auditions were held in Chicago, Boston, Rochester, Lawrence, KS, and New York City; Joyce Castle, Grace Keagy, Carolyn Marlow, and Wilbur Pauley served as regional judges. In addition to the above winners, competition finalists chosen from the regionals were Sharon O'Connell Campbell, mezzo-soprano (Lawrence, KS), Julia Cramer, soprano (Rochester, NY), Cooper Grodin, tenor (New York City), Kendall Lima, soprano (New York City), Elizabeth Mitchell, soprano (Ann Arbor, MI), Tyler Simpson, bass-baritone (Lawrence, KS) and Hayley Thompson-King, mezzo-soprano (New York City).

The Lotte Lenya Competition was founded by the Kurt Weill Foundation for Music in 1998 to encourage versatile singing actors who are convincing in a wide variety of musical theater styles. Now celebrating its tenth anniversary, the Lenya Competition has grown from a local student contest in Rochester to an international competition for the best young professionals and students. Previous winners are now singing with major opera companies, appearing on Broadway and in national touring companies of Broadway shows, and claiming spots in the leading young artist training programs around the country.



Judges Ted Sperling, Teresa Stratas, and Theodore Chapin



Erik Liberman (Lenya Competition Second Prizewinner in 2005) is currently making his Broadway debut in the cast of *LoveMusik*, the new musical about Weill and Lenya.



2007 Lys Symonette Award winners, from left: Paul Corona, Jeanine De Bique, and Brian Charles Rooney

New Publications

BOOKS

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Gliese, Steffen and Knud Arne Jürgensen. “Kurt Weills amerikanske musicals på danske teatre.” In Jensen, Anne Ørbæk, et al. (eds.), *Musikvidenskabelige kompositioner: Festschrift til Niels Krabbe* (Copenhagen: Det Kongelige Bibliotek, 2006), pp. 647–662.

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Jansen, Wolfgang. “. . . eine Räuberpistole aus New Yorker Hinterhöfen’: Zur europäischen Erstaufführung von Kurt Weill’s *Street Scene* 1955 in Düsseldorf.” *Musicals* no. 121 (October–November 2006), pp. 42–45.

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RECORDINGS

Happy End, Charlotte Cohn, Peter Macon, American Conservatory Theatre, Constantine Kitsopoulos (cond.), Ghostlight Records 7915584418-2 (first recording in English; translation by Michael Feingold)

Violin Concerto, Régis Pasquier (violin), Orchestre de Picardie, Edmon Colomer (cond.), Calliope CAL 9392 (includes Bernstein’s *Serenade*).

Kurt Weill in America, Andrea Marcovicci, et al. (vocals), Shelly Markham (arranger), based on 92nd Street Y “Lyrics and Lyricists” program, Andrea Song AND-07 (twenty-seven Weill songs).



Remember Me and Other Intimate Songs, Greta Keller (vocals), Sepia Records 1063 (includes “I’m a Stranger here Myself,” “My Ship,” “One Touch of Venus,” “Green-up Time,” and “This Is New”).

Tonight: Kurt Weill, Elisabeth von Magnus (vocals), Jacob Bogaart (piano), Preiser Records PR 90726 (twenty Weill songs).

Weill: Nur die Liebe zählt, Edeltraud Rupek (vocals), Urs John (piano), Novatune none115 (eight Weill songs).

Lost in the Stars, Friederike Meinel (vocals), Sunbow 18148 (nine Weill songs).

