

## The Firebrand Returns

Weill's 1945 operetta with lyrics by Ira Gershwin and book by Edwin Justus Mayer, *The Firebrand of Florence*, will return to New York on 12 March 2009 for the first time since its ill-fated Broadway run. The Collegiate Chorale has assembled an all-star cast for the occasion, including Nathan Gunn (Benvenuto Cellini, the "Firebrand"), Anna Christy (Angela), and Terrence Mann (Duke). Lincoln Center's Alice Tully Hall provides the venue for a concert performance directed and narrated by Roger Rees; Paul Gemignani conducts.

## Other Notable Productions

Montreal audiences will have the opportunity to see François Girard's acclaimed Opéra de Lyon 2006 double bill of *Der Lindberghflug* and *Die sieben Todsünden* when the production travels to the Montreal High Lights Festival next February after successful tours to the 2006 Edinburgh Festival and to the 2008 New Zealand International Arts Festival in Wellington. Four performances of Girard's imaginative and luminous staging are scheduled for 18-21 February 2009. Charles Workman plays Lindbergh, and Magdalena Anna Hofmann plays Anna I to seven different Anna IIs (one per sin); Walter Boudreau conducts the Société de Musique Contemporaine du Québec.

HK Gruber will lead the Klangforum Wien and Chorus Sine Nomine in a June 2009 European tour of *Die Dreigroschenoper* performed in concert. The multi-national cast includes Ian Bostridge (Macheath), Hanna Schwarz (Celia Peachum), Dorothea Röschmann (Polly Peachum), Angelika Kirchschrager (Jenny), Florian Boesch (Tiger Brown), Lydia Teuscher (Lucy), and Christoph Bantzer (Narrator). As usual, Gruber will do double duty as Jonathan Jeremiah Peachum. The tour begins in Hamburg's Laeiszhalle (11 June), followed by the Barbican in London (13 June), Théâtre des Champs-Élysées in Paris (14 June), and the Konzerthaus in Vienna (16 June).



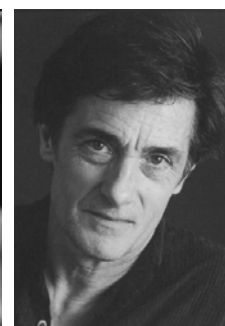
Anna Christy



Nathan Gunn



Terrence Mann



Roger Rees

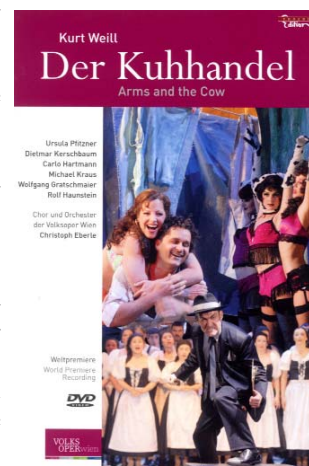
## Street Scene Selected as Best 2008 London Musical

The Opera Group's production of *Street Scene*, in a co-production with the Young Vic and Watford Palace Theatre, has won *The Evening Standard's* Ned Sherrin Award for Best Musical of 2008 on the London stage. Awards were announced on 24 November, and Benedict Nightingale reported in the next day's *Evening Standard*: "Was this a look back to *Porgy and Bess* or a look forward to *West Side Story*, a popular opera or a serious musical? Well, when you were watching Elmer Rice's picture of tenement life on New York's Lower East Side or listening to Kurt Weill's imaginatively atmospheric music, definitions didn't seem to matter. . . . At the Young Vic we didn't just witness a rich, rewarding tale. Helped by some terrific singing, that tale was transformed into music that could be troubled, poignant, sleazy, jazzily laid back, exhausted, shattered, Wagnerian, Pucciniesque and more. For its texture, its boldness, its everything, *Street Scene*, directed by John Fulljames, was the clear winner of the Best Musical award."

*The National Theatre's* production of *Lady in the Dark* took home the Ned Sherrin Award for Best Musical in 1997.

## Der Kuhhandel Now On DVD

Fans who missed David Pountney's production of *Der Kuhhandel* at the 2004 Bregenz Festival and at its subsequent co-productions at Opera North, Leeds and the Vienna Volksoper now have the chance to make up for lost time. The Vienna Volksoper production, conducted by Christoph Eberle, has been preserved on DVD by Phoenix Edition. Ursula Pfitzner (Juanita Sanchez) and Dietmar Kerschbaum (Juan Santos) lead the cast.



## Kurt Weill Foundation News

### New 2008 Kurt Weill Awards in Performance

In recognition of Kurt Weill's contribution to the musical theater, and to encourage the high standards of singing and acting which his works demand, on 11 August 2008 the Board of Trustees of the Kurt Weill Foundation for Music established the Kurt Weill Award in Performance. In the program's inaugural year, awards have been presented this fall to an outstanding senior student in the Musical Theater program at each of the following four universities: University of Michigan at Ann Arbor, University of Cincinnati College-Conservatory of Music, Carnegie Mellon University, and New York University's Tisch School of the Arts. The award winners were selected by the faculties of their universities' musical theater programs; each winner received a check for \$5,000 from the Kurt Weill Foundation for Music. Criteria for selection included exceptional talent in both singing and acting, along with the focus and determination necessary to establish a career in performance. The 2008 winners are:

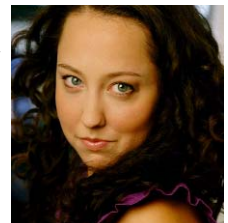


Ashley Blanchet



Kaitlyn Davidson

University of Michigan: Ashley Blanchet (New Rochelle, NY)  
 University of Cincinnati College-Conservatory of Music:  
 Kaitlyn Davidson (Overland Park, KS)  
 Carnegie Mellon University: Laura Mixon (Pensacola, FL)  
 New York University: Emily Cramer (Winthrop, MA)



Laura Mixon



Emily Cramer

### Revised Guidelines for Kurt Weill Foundation Grant Program

Each year the Kurt Weill Foundation Grant Program awards financial support to not-for-profit organizations for performances of Kurt Weill's musical works, to individuals and not-for-profit organizations for scholarly research projects, and to not-for-profit organizations for educational initiatives directly related to Weill and/or Lotte Lenya. The Foundation's Board of Trustees has approved revised guidelines for grants beginning with the 2009 funding period. Grant categories now include: Research and Travel, Kurt Weill Dissertation Fellowship, Publication Assistance, Educational Outreach, College/University Performance, Professional Performance, and Broadcast. An additional annual application deadline has been established (1 June, beginning in 2009), limited exclusively to College/University Performance grants for productions taking place in the fall semester of the current academic year.

### Kurt Weill Book and Article Prizes Raised in 2009

The 2009 Kurt Weill Prizes for book and article have been increased to cash awards of \$10,000 and \$2,000 respectively. The Kurt Weill Foundation welcomes nominations for the 2009 Kurt Weill Book Prize for distinguished scholarship in twentieth-century music theater (including opera), for works first published in calendar years 2007 and 2008. Edited multi-author collections of essays are not eligible in the book category, although single essays from such collections may be nominated in the article category. There are no citizenship or language restrictions. Nominations are solicited from individuals, publishers, scholarly societies, and institutions, but self-nominations are encouraged as well. The application deadline is 30 April 2009; for further information see the website of the Kurt Weill Foundation.

Upon recommendation from an independent review panel, the Kurt Weill Foundation has awarded mid-year 2008 funding to the following eight grant applicants:

#### Professional Performance

Edinburgh International Festival Society, Edinburgh, Scotland.

*Rise and Fall of the City of Mahagonny.*

Chautauqua Opera, Chautauqua, NY. *Street Scene.*

Orchestre de Bretagne, Rennes, France. *Marie Galante* Concert Suite.

Kurt Weill Gesellschaft, Dessau, Germany. 2009 Kurt Weill Fest:

*Die sieben Todsünden*, Symphony No. 2.

#### Fall Semester 2008 College/University Performance

Vanderbilt University, Nashville, TN. *Street Scene.*

University of Tennessee, Knoxville, TN. *Street Scene.*

University of Kansas, Lawrence, KS. *Street Scene.*

Colorado State University, Fort Collins, CO. *Street Scene.*

### Deems Taylor Award to mcclung

The American Society of Composers, Authors and Publishers (ASCAP) has bestowed a 2008 Deems Taylor Award on Bruce D. McClung for *Lady in the Dark: Biography of a Musical* (Oxford University Press). Deems Taylor Awards are given annually to honor excellent music books, articles, broadcasts and websites; McClung's book was one of nine recognized at the New York City awards ceremony on 9 December. This is the third major prize for McClung's book, which also won the 2007 Kurt Weill Prize and the 2006 George Freedley Award Special Jury Prize from the Theatre Library Association. *Lady in the Dark: Biography of a Musical* was published in paperback in December 2008.



## Lenya Competition Winners Make Their Marks

Amy Justman, 2004 prizewinner, returns to Broadway this fall in *White Christmas*, fresh from her starring role in a revival of the Gershwins' *Of Thee I Sing* at Bard SummerScape, for which she received the following accolade from Charles Kondek of *The Independent Online*: "Actor/singers John Bolton (Wintergreen) and Amy Justman (Mary) are wonderful together; perfectly paired, delivering broad but neatly modulated performances." In October, Justman soloed in Leonard Bernstein's *Mass* with the Baltimore Symphony conducted by Marin Alsop with performances at Carnegie Hall, in Baltimore, and at the Kennedy Center in Washington, D.C.



Amy Justman

*San Francisco Chronicle* critic Joshua Kosman praised James Benjamin Rodgers (First Prize, 2007) for his July 2008 performance in *Albert Herring* with the Merola

Program of San Francisco Opera: "At the center of the production, happily, was tenor James Benjamin Rodgers, giving a detailed and vocally resplendent performance in the title role. Rodgers, whose limpid tone and impeccable diction matched his frail, slightly ethereal stage presence, traced Albert's metamorphosis in both theatrical and musical terms." Rodgers will be presented in San Francisco Opera's Schwabacher Debut Recital Series in March 2009.

Since she won the most recent Lenya Competition in April, Rebecca Jo Loeb (First Prize, 2008) has appeared as Petra in *A Little Night Music* with the Boston Pops and conductor Keith Lockhart, both in Boston and at Tanglewood, and as Jenny in Tanglewood Music Center's *Mahagony*. In September, Loeb joined 2007 winner Rodgers in a gala concert at the Holocaust Memorial Center in Detroit.

Liam Bonner (Second Prize, 2005), the subject of a full-page profile in the September 2008 *Opera News*, sings two roles in the current Houston Grand Opera season: Claudio in Berlioz' *Béatrice et Bénédicte* and Demetrius in *A Midsummer Night's Dream*.

## Prizes Increased for 2009 Lenya Competition

First, Second, and Third Prizes have been set at \$15,000, \$10,000, and \$5,000, respectively, for the 2009 Lotte Lenya Competition. In addition, other special awards will be designated by the panel of judges, all distinguished musical theater/opera professionals. The contest presents a one-of-a-kind opportunity for talented young singer/actors to illustrate their versatility in repertoire ranging from opera/opera to contemporary Broadway scores, with a focus on the theater works of Kurt Weill. Artists born after 31 December 1976 and before 1 January 1990 may apply. Competition finals will be held on 18 April 2009 at the University of Rochester's Eastman School of Music, after regional auditions at Seattle Opera (3 February 2009), the University of Kansas in Lawrence (18 February), the Eastman School of Music (21 February), the University of Michigan in Ann Arbor (26 February), and Dicap Opera Theater in New York City (6, 7, and 8 March). Contestants who are unable to participate in any of the scheduled regional auditions may instead submit a DVD, which must contain all four of the required repertoire selections. Finalists selected from the five regional competitions and video submissions will each receive an award of \$500, plus a stipend to offset travel costs to the finals in Rochester.

The application deadline is 19 January 2009; audition DVDs must be received by 15 February 2009. Further information regarding competition rules, tips to contestants, and application forms are available at the web site of the Kurt Weill Foundation ([www.kwf.org](http://www.kwf.org)) or by phone (212.505.5240).

## Teresa Stratas Honored by Metropolitan Opera Guild (24 September 2008)

Metropolitan Opera colleagues, old friends, and fans gathered at New York City's Town Hall on 24 September 2008 to honor the remarkable legacy of soprano Teresa Stratas in a gala event sponsored by the Metropolitan Opera Guild. Host Paul Gruber of the Guild interviewed Stratas about her life and career and showed video clips from some of her legendary performances, including the landmark Met production of *Rise and Fall of the City of Mahagony*. The winner of the Kurt Weill Distinguished Achievement Award in 1998 for her devotion to the music of Weill, Stratas is an honorary trustee of the Kurt Weill Foundation and an esteemed advisor, and judge for the annual Lotte Lenya Competition.



Stratas in trademark cap

## Angelika Kirchschrager at Wigmore Hall (28 September 2008)

"Then came some Kurt Weill songs, which were as far from Schubert as one could imagine. Kirchschrager didn't quite have the measure of the bitter and desperate song 'Je ne t'aime pas,' but she plumbed the depths of the 'Complainte de la Seine,' which imagines all the tears and human wreckage lurking at the bottom of that river. 'Abschiedsbrief' was disillusioned, too, but in a humorous way. After Kirchschrager had sung her caustic letter to the man who'd dumped her, she delivered the punch-line—'kiss my ass'—and stormed off, to delighted applause."—Ivan Hewett, *The Telegraph* (30 September 2008)

## Die sieben Todsünden, Sacrum Profanum Festival, Krakow (14 September 2008)

"Last night Ute Lemper took her Krakow audience on an amazing sentimental journey back to the Berlin of the 1920s, launching the sixth annual Sacrum Profanum Festival. Lemper began the Festival with panache by singing Kurt Weill's *Die sieben Todsünden*. . . she was accompanied by the Sinfonietta Cracovia, conducted by the great Marc Minkowski. Together, the artists cast a spell on the audience."—Joanna Werynska, *Gazeta Krakowska* (15 September 2008)

"It opened with a spirited Kurt Weill evening, in which a totally unaffected Ute Lemper showed herself in top form with *Die sieben Todsünden*. Marc Minkowski conducted the Sinfonietta Cracovia with pep."—Manuel Brug, *Die Welt* (15 October 2008)



## Round About Weill – 2009 Kurt Weill Fest

The seventeenth annual Kurt Weill Fest will take place in Dessau from 27 February to 8 March 2009, with Swedish jazz trombonist Nils Landgren as this year's Artist-in-Residence. On opening night, the Anhaltisches Theater and Puppentheater Magdeburg will unveil a new puppet version of *Die sieben Todsünden* with soprano Ute Gfrerer singing Anna



Ute Gfrerer

I (27 February); puppets also figure in an original musical work entitled *The Seven Deadly Sins* from Britain's Tiger Lillies (1 March); and choreographer Gregor Seyffert's 2007 hit, *Tango Palace*, will be revived on 7 March. Gfrerer can be seen again on 1 March in an all-Weill concert, *One Life to Live*, with pianist Christian Koch, and 2008 Lotte Lenya Competition prizewinner Tora Augestad will front her ensemble Music for a While for an evening of Weill songs on 7 March. Baritone Alexander Franzen, who debuted the *Unsung Weill* songbook in the 2004 Bregenz Festival, appears in concert with pianist Jörg Daniel Heinzmann on 8 March. Later that evening, the MDR Symphony Orchestra will bring the festivities to a close with a performance of Symphony No. 2 led by conductor Michael Sanderling.



Music for a While



The Tiger Lillies

### Spring Stagings

The acclaimed Opéra de Lyon/Théâtre de la Renaissance co-production of *Lady in the Dark* tours nine French cities (7 January–10 March). Director Jean Lacornerie and conductor Scott Stroman continue the collaboration they began with Opéra de Lyon's 2006 *One Touch of Venus*.

Theater Augsburg premieres *Der Silbersee* on 23 January, with eleven scheduled performances through 27 March. Martin Herrmann (Olim) and Michael Suttner (Severin) lead the cast; Manfred Meiß directs and Kevin John Edusei conducts.

Directors Patrice Caurier and Moshe Leiser, who staged *Aufstieg und Fall der Stadt Mahagonny* at the 2007 Spoleto Festival USA, will reprise their work when the opera is co-produced by the Angers Nantes Opéra and Opéra de Lille in a seven-performance run. Conductor Pascal Verrot leads Elzbieta Szymtka and Andrew Rees as Jenny and Jimmy in three performances in Nantes (21, 24, 26 February), three in Angers (10, 12, 15 March), and a final performance in Lille (3 April).

Also on 21 February, new productions of *Aufstieg und Fall der Stadt Mahagonny* premiere in Budapest and Erfurt, in a co-production with Opéra de Nancy (where performances took place in April 2007). The Erfurt artistic team is led by Ewald Donhoff, conductor, and Philipp Himmelman, director; the cast includes Weill veterans Karan Armstrong (Begbick) and Robert Wörle (Fatty). Performances continue through 13 June. In the Hungarian *Mahagonny*, Gergely Kesselyák conducts and János Szikora directs; further performances are 22 February; 3, 4, 12, and 13 March; 7 and 8 April.

After performances in Strasbourg (24, 25 January), young artists of l'Opéra Studio de l'Opéra du Rhin travel to Colmar (5 February) and Mulhouse (20 February) to perform a double-bill of *Der Jasager* and *Mahagonny Songspiel*. Jean-Christian Daniel and Franck Villard serve as director and conductor, respectively.

A rare production of *Knickerbocker Holiday* plays at Toronto Operetta Theater 20–22 February. Two extended-run *Threepenny Operas* open in Southern California in February as well: At Long Beach International City Theater on 17 February (through 22 March), and at San Diego Repertory Theater (28 February–29 March; Sam Woodhouse directs).

### Weill at Salzburg Easter Festival

Angelika Kirchsclager will join the Berlin Philharmonic and Sir Simon Rattle, conductor, in performances of *Die sieben Todsünden* on 7 and 11 April 2009.

### 2009 Ravinia Festival

The 2009 Ravinia Festival will spotlight Weill in its "Breaking the Silence" series, established by Music Director James Conlon to honor composers whose work was suppressed by the Nazis.

Tony Award-winner Patti LuPone joins Conlon and the Chicago Symphony Orchestra for *The Seven Deadly Sins* on 9 August 2009; the second half of the program will consist of Symphonic Nocturne from *Lady in the Dark* and Weill songs. The salute will also include a concert on 4 August featuring *Mahagonny Songspiel*.

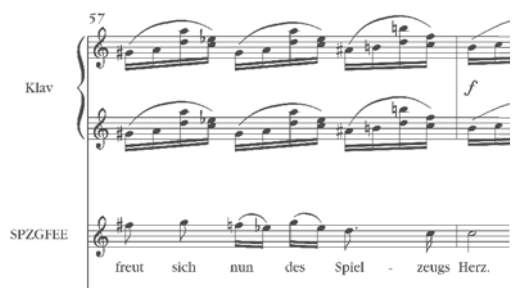


Patti LuPone

Symphony Orchestra for *The Seven Deadly Sins* on 9 August 2009; the second half of the program will consist of Symphonic Nocturne from *Lady in the Dark* and Weill songs. The salute will also include a concert on 4 August featuring *Mahagonny Songspiel*.

### Gruber and Gfrerer

Under the baton of HK Gruber, Ute Gfrerer will sing the role of Anna I in two performances of *Die sieben Todsünden* with the WDR Sinfonieorchester Köln in Cologne (31 December 2008) and Essen (2 January 2009). On 9 and 10 January Gruber and Gfrerer travel to Rennes for performances of the *Marie Galante* Concert Suite with the Orchestre de Bretagne.



# "Zaubernacht"

## Kinderpantomime

## Lost for 80 Years, Weill's First Stage Work Is Available Again

### Kurt Weill Edition Publishes *Zaubernacht* (Magic Night)

After eighty years of obscurity, Kurt Weill's first stage work is available again. Based on an original set of instrumental parts discovered at Yale University in 2006, the Kurt Weill Edition is releasing a critical edition of *Zaubernacht*. Weill composed this children's pantomime in 1922, while he was a member of Ferruccio Busoni's master class in composition in Berlin. Based on a scenario by Wladimir Boritsch (1891–1954), an elusive writer and impresario from Russia, the pantomime received its world premiere on 18 November 1922 at Berlin's Theater am Kurfürstendamm, where it played for several performances. The work's only other production occurred at New York City's Garrick Theatre in December 1925, after which the orchestration disappeared.

Weill left the orchestral score behind when he fled Nazi Germany in March 1933. Boritsch had taken the instrumental parts to the United States when he prepared the Garrick Theatre's production. After his death in 1954, his widow deposited the parts at Yale University, but the accession process was left incomplete due to a curator's illness and a librarian who deposited the materials in the wrong safe. In the 1960s, the safe, presumed empty, was moved to a basement, where it was soon forgotten. Two years ago, staff members at Yale discovered the safe, but a locksmith had to be called in because the combination was long lost. When opened, the safe revealed its sensational contents.

*Zaubernacht* is an hour-long stage work scored for an imaginative nine-piece ensemble consisting of flute, bassoon, percussion, piano, and five string players. The plot involves two children falling asleep in their bedroom. At midnight a fairy appears and awakens all the toys with her song, and the action unfolds from there, as the toys interact with the dreaming children in a series of follies and dances.

Edited by Elmar Juchem and Andrew Kuster, the publication of *Zaubernacht* closes a major gap in Weill's published canon that ultimately comprised more than thirty stage works. Juchem's introductory essay offers a host of new insights into this poorly documented phase of Weill's early career. The next volumes in the Kurt Weill Edition, currently in production, are: *Popular Adaptations, 1927–1950*, edited by Charles Hamm; and *Music with Solo Violin* (Concerto for Violin and Wind Orchestra, op. 12, and *Der neue Orpheus*, op. 16), edited by Andreas Eichhorn.

Kurt Weill. *Zaubernacht* (Kurt Weill Edition, Series I, Volume 0). Edited by Elmar Juchem and Andrew Kuster (New York: Kurt Weill Foundation for Music; European American Music Corporation, 2008). Full score volume (224 pp.) and critical report volume (72 pp.). ISBN 978-0-913574-65-2



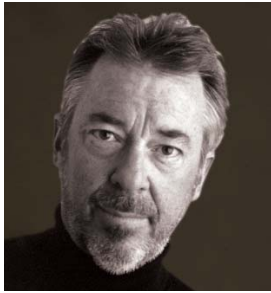
Kurt Weill



Wladimir Boritsch

## New Recordings

Illustrating the perennial freshness of Weill's songwriting, prominent artists from around the world have recorded his evergreens on CD releases this year. The veteran English opera singer Thomas Allen sings "September Song" on an all-English album (*Sir Thomas Allen, Baritone*, Chandos



Boz Scaggs

CHAN 3155); German singer/actress Salome Kammer juxtaposes selections from *Der Silbersee* and *Happy End* with avant-garde repertoire in an homage to Cathy Berberian (*Salomix-Max*, Wergo WER 6709 2); and Belgian pop star Helmut Lotti begins and ends his big-band CD (*Helmut Lotti: Time to Swing*, EMI 2162452) with versions of Weill's best-known song, "Mack the Knife/Mackie Messer." Returning to familiar territory, Berlin-based Max Raabe and his Palast Orchester include four salon orchestra arrangements of Weill theatrical songs in *Heute Nacht oder nie: Das Carnegie Hall Konzert* (SPV Recordings, SPV 78952). American singer/songwriter Boz Scaggs offers a cool, jazz-inflected "Speak Low" on his new album of the same name (*Speak Low*, Decca B001202602).

In recent months several talented newcomers have produced all-Weill recordings, among them Bremner Duthie's *Bremner Sings Weill* (available only as downloadable MP3 files from cdbaby.com), Trio Trikolore's *Youkali: Kurt Weill in Exile* (private issue), and The Kurt Weill Project's *A Song about Forever* (Consolidated Artists Productions, CAP 1011).



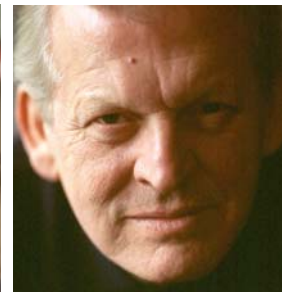
Salome Kammer



Max Raabe



Helmut Lotti



Sir Thomas Allen

### Isabel Bayrakdarian: *Tango Notturmo* (CBC Records/Les Disques SRC MVCD 1176)

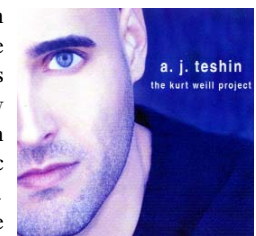
"Soprano Isabel Bayrakdarian is the latest classical artist to respond to the siren song of the tango with a CD compilation, and it's clear from the opening bars of the first track that we'll be in good hands with her. . . . Nary a track falls flat. Among the standouts are Carlos Gardel's classic 'Por una Cabeza' and Kurt Weill's sinuous 'Youkali,' to which Bayrakdarian brings equal doses of fire and world-weariness, with sacrificing any vocal luster. . . . the title track,

'Tango Notturmo,' by Hans-Otto Borgmann, could almost be mistaken for Kurt Weill."—Joshua Rosenblum, *Opera News* (September 2008)



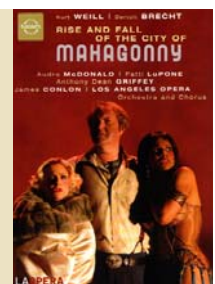
### A.J. Teshin: *The Kurt Weill Project*

"Certainly Weill has been given a contemporary spin before, most notably with the CD 'Lost in the Stars,' which offered numerous pop and rock artists tackling Weill standards. Teshin's approach, though, is different—more a soundscape than a recital, moving between Weill's various periods of songwriting with considerable finesse. . . . Teshin's tenor can be lovely, especially in the lilting tango 'Je ne t'aime pas,' but sometimes he comes across as a struggling cabaret artist, most notably with the opening 'Lonely House,' which lacks much distinction despite the sonic pyrotechnics that accompany his vocal. Those electronic techniques, though, make for lively listening throughout, most notably in the haunting 'Le train du ciel' and his imaginative take on 'Alabama song,' which underscores the song's seedy, desperate sexual subtext."—Robert Nesti, *EdgeBoston.com* (18 August 2008)



### Two GRAMMY Award Nominations for *Mahagonny* DVD

The DVD of Los Angeles Opera's *Rise and Fall of the City of Mahagonny* (reviewed on p. 15), has received GRAMMY nominations for Best Opera Recording and Best Classical Album of 2008 by The Recording Academy, the only opera recording among the five Best Classical nominees. *Mahagonny*, conducted by James Conlon and featuring a cast led by Anthony Dean Griffey, Patti LuPone, and Audra McDonald, was recorded by EuroArts during its stage run in early 2007. GRAMMY Award winners will be announced on 8 February 2009 at a ceremony at Staples Center in Los Angeles, which will be broadcast live on television.





## Summer 2008 Stage Productions

### ***Street Scene*, Chautauqua Opera (15 and 18 August 2008)**

After spring 2008 performances at the Manhattan School of Music in New York City, Jay Lesenger's staging of *Street Scene* traveled to Lesenger's home base, the Chautauqua Opera in western New York. Two Manhattan School students, Carolyn Amaradio and Jacob Lewis Smith, were engaged to repeat their roles as the jitterbugging Dick McGann and Mae Jones. Reviewer Robert W. Plyler of the *Jamestown Post Journal* reported on the production:

"The opera company has cast a generous sprinkling of wonderful voices and a number of talented area actors to join with Chautauqua's fine young artists to tell the tale of lust, longing, and murder on the streets of New York City during the depths of the Great Depression. . . . Special praise is due to Susan Nicely as Emma Jones . . . there was an outstanding song and dance number by Carolyn Amaradio and Jacob Lewis Smith . . . The outstanding singing voices belonged to Richard Bernstein as the stagehand Frank, Brenda Harris as his wife, Deborah Selig as their daughter Rose, Eric Fennell as the Jewish boyfriend Sam, George Dvorsky as the lecherous employer of the daughter, and Peter Kazaras as the boyfriend's father. . . . The star of the production was the startlingly realistic set by Steven Capone. Jay Lesenger directed, and the production had the perfect little touches which we have come to expect from his work. Jerome Shannon conducted the Chautauqua Opera Orchestra."



"Moon-Faced, Starry-Eyed." Jacob Lewis Smith and Carolyn Amaradio. Photo: Mark Anderson

### ***Rise and Fall of the City of Mahagonny*, Tanglewood Music Center (9–11 August 2008)**

"It was a major disappointment when emergency surgery forced James Levine to withdraw from most of his commitments at Tanglewood this summer, including a full production of *Rise and Fall of the City of Mahagonny*, the 1930 opera by Kurt Weill and Bertolt Brecht, performed by fellows of the Tanglewood Music Center. Fortunately, a top-notch substitute was all set to go: Erik Nielsen, a 31-year-old American conductor who has worked in Germany since 2001, most recently at the Frankfurt Opera. . . . The eager and accomplished cast was appealing over all, and Doug Fitch's production made inventive use of basic scenic elements. But the highlight was Mr. Nielsen's cool, incisive, and gripping conducting. He drew dynamic playing from the excellent orchestra and seemed at home in a challenging score that blurs distinctions between opera, musical theater, and 1920s German cabaret."—Anthony Tommasini, *The New York Times* (12 August 2008)

"Leading the cast as the bitter, empty Jenny was Rebecca Jo Loeb, a very fine singing actress with mezzo credentials and a soprano-ish brightness, who had no problem handling the wide range of Weill's lyrical tunes or conveying Brecht's text. . . . Steven Ebel was strongly cast as the tragic hero Jimmy, and his lanky, twitchy, gee-whiz physicality and fresh, lyric voice added up to an affecting characterization."—Judith Malafrente, *Opera News Online* (October 2008)



Steven Ebel (Jimmy) and Rebecca Jo Loeb (Jenny)  
Photo: Hilary Scott



Jenny with the cast. Photo: Hilary Scott

"In Saturday's opening performance, the young conductor did a commendable and utterly professional job in this high-profile substitution. From the outset he showed an instinctual feel for the thrust and bite of this tartly ironic music. That said, one might have wished him even more of the courage of his convictions, as the music would have benefited from a drier snap, and at times more rhythmic charge and momentum."—Jeremy Eichler, *The Boston Globe* (11 August 2008)

"Christin-Marie Hill brought a gutsy mezzo to Mrs. Begbick, and Jonathan Beyer, as Trinity Moses, and Adam Sattley, as Jacob Schmidt, also did well. Without Levine, the one reminder of the Met's production was the fine English translation by David Drew and Michael Geliot, but supertitles would have helped."—*Financial Times.com* (12 August 2008)

## New Publications

### BOOKS

Anstey, F. *The Tinted Venus*. Illustrated by Bernard Partridge. United Kingdom: Dodo Press, 2008. (Reprint.)

Calico, Joy H. *Brecht at the Opera*. Berkeley: University of California Press, 2008. (California Studies in 20th-Century Music, no. 9)

Davis, Ronald L. *Mary Martin, Broadway Legend*. Norman: University of Oklahoma Press, 2008.

Everett, William A. and Paul R. Laird, eds. *The Cambridge Companion to the Musical*. 2nd edition. Cambridge; New York: Cambridge University Press, 2008.

Latham, Edward D. *Tonality as Drama: Closure and Interruption in Four Twentieth-Century American Operas*. Denton: University of North Texas Press, 2008.

Salzman, Eric and Thomas Desi. *The New Music Theater: Seeing the Voice, Hearing the Body*. Oxford: Oxford University Press, 2008.

### SCORES

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### VIDEOS

*Der Kuhhandel*, staged performance by the Vienna Volksoper, David Pountney (dir.), Christoph Eberle (cond.), Phoenix Edition 803.

*Die 3Groschenoper*, German and French versions of film directed by G.W. Pabst (1931) with supplementary material, Absolut Medien Klassiker Edition 872.

*One Touch of Venus*, film version, Republic Pictures, distributed by Lionsgate.

### RECORDINGS

*Speak Low*, Boz Scaggs, Decca B001202602 (includes “Speak Low”).

*Heute Nacht oder nie: Das Carnegie Hall Konzert*, Max Raabe & Palast Orchester, SPV Recordings, SPV 78952 (includes four Weill songs).

*Salomix-Max*, Salome Kammer, et al., Wergo WER 6709 2 (includes “Was die Herren Matrosen sagen,” “Ich bin eine arme Verwandte,” and “Surabaya-Johnny”).

*Rainbow 'Round My Shoulder*, Barbara Cook (vocals), Lee Musiker (cond.), DRG Records 94782 (includes “Lost in the Stars”).

*Sir Thomas Allen, Baritone*, volume 2, Philharmonia Orchestra, David Parry (cond.), “Opera in English: Great Operatic Arias” series, Chandos CHAN 3155 (includes “September Song”).

*Lyrics by Ira Gershwin: The 1952 Walden Sessions*, Nancy Walker, Louise Carlyle (vocals), David Baker (arrangements), Harbinger Records HCD 2502 (includes “Saga of Jenny” and “Sing Me Not a Ballad”).

*The Kurt Weill Project*, A.J. Teshin, et al., LML Music LML CD-231 (includes twelve Weill songs).

*A Song about Forever*, The Kurt Weill Project, Consolidated Artists Productions, CAP 1011 (includes eleven Weill songs).

*Bremner Sings Weill*, Bremner Duthie (vocals), Stan Cramer (piano), available only as downloadable MP3 files from cdbaby.com (includes fifteen Weill songs).

*Youkali: Kurt Weill in Exile*, Trio Trikolore, private issue (includes nineteen Weill songs).

*Opera Fantasies for Violin*, Livia Sohn (violin), Benjamin Loeb (piano), Naxos 8.570202 (includes first movement of *Sieben Stücke nach der Dreigroschenoper*).

