

topical Weill

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A supplement to the Kurt Weill Newsletter

Summertime Treats

Londoners will have the rare opportunity to see and hear three Weill stage works within a two-week period in June. The festivities start off at the Barbican on 13 June, when *Die Dreigroschenoper* will be performed in concert by Klangforum Wien with HK Gruber conducting. The starry cast includes Ian Bostridge (Macheath), Dorothea Röschmann (Polly), and Angelika Kirchschrager (Jenny). On 14 June, the Lost Musicals Trust begins a six-performance run of *Johnny Johnson* at Sadler's Wells; Ian Marshall Fisher directs, Chris Walker conducts, with Max Gold as Johnny. And the Southbank Centre presents *Lost in the Stars* on 23 and 24 June with the BBC Concert Orchestra. Charles Hazlewood conducts and Jude Kelly directs.

It won't be necessary to travel to London for Klangforum Wien's *Dreigroschenoper*: other European performances are scheduled in Hamburg (Laeiszhalle, 11 June), Paris (Théâtre des Champs-Élysées, 14 June), and back in the Klangforum's hometown, Vienna (Konzerthaus, 16 June). Another performing group traveling to foreign parts is the Berliner Ensemble, which brings its Robert Wilson production of *Die Dreigroschenoper* to the Bergen Festival in Norway (30 May and 1 June). And New Yorkers will have their own rare opportunity when the York Theater's "Musicals in Mufti" presents *Knickerbocker Holiday* (26–28 June).



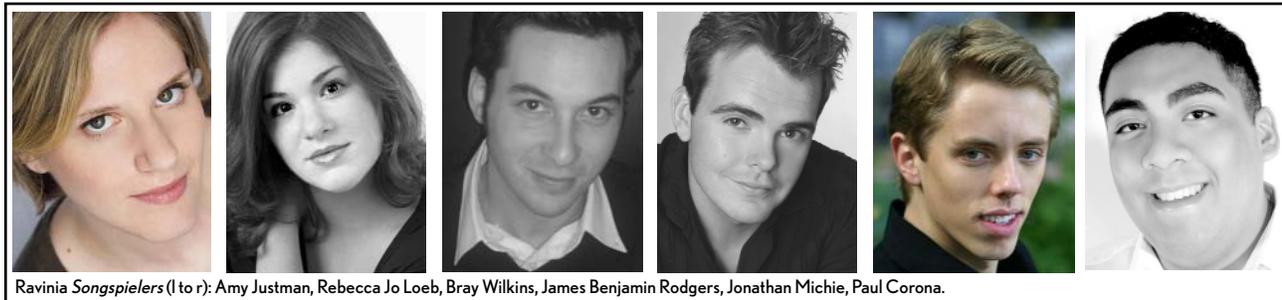
Ian Bostridge

Notable summer performances of *Die sieben Todsünden* will take place at Cincinnati May Festival, with James Conlon, conductor, and Patti LuPone, Anna I (22 May); at the Arts Festival of Northern Norway, Harstad, with the Mahler Chamber Orchestra led by HK Gruber and Ute Gfrerer as Anna I (20 June); and in Metz, with the Orchestre National de Lorraine, Jacques Mercier, conductor, and Helen Schneider, Anna I (26 June). On 6 June, Dennis Russell Davies will bring his Bruckner Orchester Linz to Paris for a concert performance of *Die sieben Todsünden* with Marianne Faithfull as Anna I and Hudson Shad as the family quartet; the Paris concert is preceded by the same program back home in Linz on 5 June.

On 8 August, the Ravinia Festival in Chicago presents a gala all-Weill concert featuring Broadway leading lady Patti LuPone; James Conlon leads the Chicago Symphony Orchestra in *Die sieben Todsünden* (with Hudson Shad singing Anna's family), the *Symphonic Nocturne from Lady in the Dark*, and Weill songs.

Maestro Conlon also conducts *Mahagony Singspiel* on 4 August, with six Lotte Lenya Competition winners—Amy Justman, Rebecca Jo Loeb, Bray Wilkins, James Benjamin Rodgers, Jonathan Michie, and Paul Corona—in the cast, along with the Chicago Chamber Musicians. Both concerts feature pre-concert talks by Kurt Weill Foundation President Kim H. Kowalke.

Looking ahead to fall 2009, *Dreigroschenoper* colleagues Ian Bostridge and Angelika Kirchschrager continue their engagement with Weill: on 7 September, tenor Bostridge sings the *Walt Whitman Songs* for the first time in a recital at the Schubertiade Festival in Schwarzenberg, Austria, accompanied by pianist Julius Drake. Mezzo-soprano Kirchschrager programs Weill songs in her 21 September recital in Vancouver, after returning to Paris earlier in the month for a double bill of *Die sieben Todsünden* and *Mahagony Singspiel* with Ensemble Modern and conductor Jérémie Rhorer at Théâtre des Champs-Élysées (12 and 14 September).



Ravinia Singspielers (l to r): Amy Justman, Rebecca Jo Loeb, Bray Wilkins, James Benjamin Rodgers, Jonathan Michie, Paul Corona.

news & events

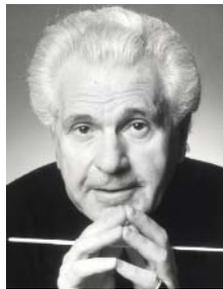
Late Breaking News: BBC Radio Drama North's production of *The Threepenny Opera* in English (Feingold translation) will be broadcast on 11 October 2009 (BBC Radio 3), HK Gruber conducts the BBC Philharmonic.

In the News

National Endowment for the Arts Gives 2009 Opera Honors to Julius Rudel

Conductor Julius Rudel, a leading champion of Weill's music and Trustee Emeritus of the Kurt Weill Foundation, was one of five recipients of the 2009 National Endowment for the Arts Opera Honors, joined by composer John Adams, stage director and librettist Frank Corsaro, mezzo-soprano Marilyn Horne, and former San Francisco Opera general director Lotfi Mansouri. According to the announcement from the National Endowment for the Arts, the awards honor lifetime achievement from "those visionary creators, extraordinary performers, and other interpreters who have made a lasting impact on our national cultural landscape." The NEA citation of Maestro Rudel continues:

"Julius Rudel took a shoestring company, the New York City Opera, and made it a fearless international contender.



Furthermore, he promoted and encouraged American opera and American artists at a time when both were in desperate need of cheerleaders. . . . In a career that spans more than six decades and has placed him on podiums throughout the world, Rudel has conducted more than 165 operas, including many at the Metropolitan Opera over twenty-five years. His musical scope is vast,

but he is perhaps best appreciated for his efforts to revive Kurt Weill's music, including U. S. premieres of *Die Bürgschaft* and *Silverlake*. Among Rudel's many honors are the Opera News Award, the Kurt Weill Foundation's Distinguished Achievement Award, and New York City's Handel Medallion. He was the first Music Director of Wolf Trap and the first Artistic Director of the Kennedy Center."

2009 Kurt Weill Foundation Grants Awarded

Upon recommendation from an independent review panel, on 8 December 2008 the Board of Trustees of the Kurt Weill Foundation for Music awarded funding to the following eleven grant applicants:

Professional Performance

The Collegiate Chorale, New York, NY. *The Firebrand of Florence* (concert).

Opera Theatre of the Rockies, Colorado Springs, CO. *Street Scene*. Nevada Opera Association, Reno, NV. *Street Scene*.

College/University Performance

Carnegie Mellon University, Pittsburgh, PA. *Street Scene*.

University of Bremen, Bremen, Germany. *Der Weg der Verheißung* (concert).

Five Colleges Incorporated, Amherst, MA. *The Seven Deadly Sins*. Opera Theatre of Pittsburgh, Pittsburgh, PA. *Down in the Valley*.

Wichita State University, Wichita, KS. *Street Scene*.

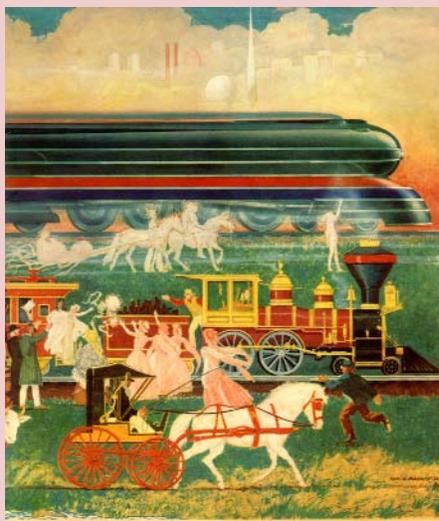
Columbia University, New York, NY. *The Threepenny Opera*.

Butler University, Indianapolis, IN. *The Threepenny Opera*.

University of Chicago, Chicago, IL. *Mahagonny Songspiel*.

An additional deadline for grant applications in support of college productions in the fall semester of 2009 is 1 June 2009.

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.kwff.org) or by telephone (212.505.5240).



RAILROADS ON PARADE

1939 World's Fair program

Recording of *Railroads on Parade* Now Housed at the Stanford Archive of Recorded Sound

"Composer Kurt Weill's *Railroads on Parade* was one of the most popular attractions at the 1939–40 World's Fair in New York City. It has never been performed since. This shouldn't come as a surprise. The seventy-minute pageant had a singing cast of 250, with horses, cattle, Pullman cars, and twelve real steam locomotives onstage as part of the production. . . . There's only one known recording, and Stanford University has it."—Cynthia Haven, *Stanford Report* (31 March 2009)

The unique recording, probably made from a live broadcast, consists of four 12-inch, 78-rpm transcription discs labeled "Railroads on Parade." The labels list nine sections from the pageant, over half of Weill's score, totaling about 45 minutes. The Archive's landmark Weill acquisition was recommended by Stephen Hinton, a professor of music at Stanford, after he heard from Kurt Weill Foundation archivist Dave Stein that a private collector had discovered the recording and wished to sell it. In the interest of preserving the recording and making it accessible to the public, the Foundation put the Stanford Archive of Recorded Sound in touch with the collector.

Rising Stars Win Lenya Competition

Berlin-based singer/actor Alen Hodzovic, 31, won the \$15,000 First Prize in the finals of the 2009 Lotte Lenya Competition, held on 18 April 2009 at the Eastman School of Music, Rochester, NY. The Second Prize of \$10,000 was given to Lauren Worsham, 27, from New York City; and the \$5,000 Third Prize was awarded to Zachary James, 27, also from New York. The judges of the competition—Rob Berman, music director of the *Encores!* Series in New York and many shows on and off-Broadway; Theodore S. Chapin, President of the Rodgers & Hammerstein Organization and Chairman of the Board, American Theatre Wing; and the world-renowned soprano and actress Teresa Stratas—singled out three additional finalists for special recognition. Michael Anthony McGee, 27, baritone from New York City and Yannick-Muriel Noah, 30, soprano from Toronto, each received a Lys Symonette Award of \$2,500 for outstanding performance of an operatic aria; and Ginger Costa-Jackson, 22, mezzo-soprano from New York, won a \$2,500 Lys Symonette Award for exceptional promise.

Now in its twelfth year, the Lenya Competition has become a truly international event, with contestants hailing from as far away as Argentina, Italy, Croatia, and Madagascar. From 165 contestants, thirteen finalists were chosen by judges Paulette Haupt, Grace Keagy, David Loud, and Charlie Scatamacchia at live auditions in Rochester, New York City, and Ann Arbor, MI, and from video submissions.



2009 Prizewinners (l to r): Zachary James, Lauren Worsham, Alen Hodzovic. Photo: Kate Melton

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.

In addition to the prizewinners above, other finalists were Megan Marino, 27, mezzo-soprano from Boulder, CO; Laura Bohn, 30, soprano; Sequina DuBose, 28, soprano; Cooper Grodin, 31, bari-tenor; Lauren Jelencovich, 24, soprano; Marcy Richardson, 29, soprano; and Jacob Lewis Smith, 28, bass-baritone, all of New York City.

This year's three top prizewinners have already embarked on successful careers in the musical theater: Alen Hodzovic, a tenor, has appeared across Europe in leading roles in musicals, among them Raoul in *Phantom of the Opera* (Stuttgart), Colloredo in *Mozart!* (Theater an der Wien, Vienna), multiple productions of *Les Miserables* (as Marius) and *West Side Story* (as Tony), and as Bernhard Spyri in the world premiere of *Heidi* in Switzerland. Lauren Worsham, a soprano, played Cunegonde in the 2008



2009 Lys Symonette Award Recipients (l to r): Ginger Costa-Jackson, Michael Anthony McGee, Yannick-Muriel Noah. Photo: Kate Melton

revival of *Candide* at New York City Opera; she was Olive in the national tour of *The 25th Annual Putnam County Spelling Bee* and has also played Sophie in *Master Class* and Clara in *The Light in the Piazza*. Zachary James, a bass-baritone, has appeared on Broadway in *Coram Boy* and *South Pacific*; his opera credits include the Central City and Knoxville Opera Companies.

Bea Arthur (13 May 1922–25 April 2009)

Broadway and television star Beatrice Arthur, 86, who played Lucy Brown in the famed 1954 Theater de Lys production of *The Threepenny Opera* alongside Lotte Lenya's Jenny, has passed away. *The Threepenny Opera* introduced Arthur to the New York theater audience, and she followed that success with the Broadway musicals *Plain and Fancy*, *Fiddler on the Roof*, and *Mame*, in which she won a 1966 Tony Award for her performance as Vera Charles, later reprising the role in the film version. After *Mame* she turned her attention to television, creating two Emmy-Award winning, iconic roles in American situation comedy series: Maude, the women's liberation champion introduced in *All in the Family*, leading to the eponymous spin-off series; and Dorothy Zbornak in the long-running *Golden Girls*. Late in life, Arthur returned to the stage with a one-woman show, *Bea Arthur on Broadway: Just Between Friends*, which was nominated for a 2002 Tony Award for Special Theatrical Event.

Looking back on her *Threepenny* experience in a 2002 Playbill interview, Arthur cited Lotte Lenya as a lifelong acting influence: "The thing that she taught me was economy. I used to say, 'What do you do with your arms?' And she said, 'Never do anything unless you can't *not* do it.'" In a 2007 National Public Radio interview, Arthur called *Threepenny* "to this day the most exciting moment of my life. I walked on stage left and I started singing, and my first lyrics were: 'I used to believe in the days I was pure.' And the audience started laughing. . . . And I suddenly thought, hey, that's what comedy is. And it made my life."



Bea Arthur as Lucy with Scott Merrill (Macheath) and Jo Sullivan (Polly)

Teaching Weill

***The Seven Deadly Sins*, South Hadley, MA (26 February–1 March 2009)**

Faculty and students from five Massachusetts colleges—Amherst, Hampshire, Mount Holyoke, Smith, and University of Massachusetts Amherst—focused on Weill's *The Seven Deadly Sins* along with Purcell's *Dido and Aeneas*, in a study and production project that received a Kurt Weill Foundation grant.

“Some ideas are worth waiting for, and combining Henry Purcell's *Dido and Aeneas* and Kurt Weill's *Seven Deadly Sins*, two operas written 250 years apart (1689 and 1933), is one of them. The Five College Opera Project took this risk, and pulled it off splendidly in its recent double-bill presentation at Mt. Holyoke College's Rooke Theatre. . . . The similarities are . . . interesting, though they are not likely to surface until you're leaving the theater. Both are about journeys interrupted. Both are highly stylized: *Dido and Aeneas* draws on masque, or court pageant; Weill called the *Sins* a *ballet chanté*, or sung ballet. Not least, both draw on popular music and dance (hornpipe and club jazz respectively), which, thank goodness, keeps their ‘messages’ from being too heavy. . . . Instead of creating a *ballet chanté* along the original lines—there aren't enough dancers around—director Roger Babb created a series of pantomimes for the non-sung action. This was effective, and he'd laid on lots of funny detail, as when Anna II (Marissa Sicley) learns to bump-and-grind in a strip club, or is put on a Hollywood starvation diet. Rachel Spector is a strong, earnest and clear classical singer with a big, dramatic voice. Those qualities suited Anna I perfectly. . . . The 43-piece orchestra played well, if without the deeply cutting strings, or the brassy fortissimos Weill wanted. UMass conductor Lanfranco Marcelletti kept a firm grip on the large and complex proceedings.”—David Perkins, *Classical Voice of New England* (28 February 2009)



Photo: Fred LeBlanc

Four Italian Theaters Collaborate in Weill Production

L.T.L. (Laboratorio Toscano per la Lirica) Opera Studio, an advanced training program for singers in the early stages of their professional careers, chose as its 2008–2009 season project Weill's *Aufstieg und Fall der Stadt Mahagonny*. Young artists chosen for the program performed all roles and chorus in a fully-staged *Mahagonny*



Steven Ebel as Jimmy

co-produced at Teatro Goldoni di Livorno (18–19 March 2009), Teatro Verdi di Pisa (26–27 March), Teatro del Giglio di Lucca (31 March–1 April), and Teatro Alighieri di Ravenna (4–5 April). The leading role of Jimmy Mahoney was played by tenor Steven Ebel, a finalist in the 2008 Lotte Lenya Competition who subsequently sang Jimmy in the 2008 Tanglewood Festival's production of *Mahagonny*.

***Lost in the Stars*, University of the Witwatersrand, Johannesburg, South Africa (2–14 February 2009)**

“As you walk down the shallow steps of the Wits amphitheatre one evening this week to see a performance of *Lost in the Stars*, you will be transported into a landscape suggested by the work of the 19th-century German artist, Caspar David Friedrich. . . . The mists shrouding the auditorium hover in a lather of spatial and emotional ambiguity, suggesting both emptiness and eternity. They also transport the audience into an imagined country, one they know already from memory: the hill country of Ixopo and the village of Ndotsheni in KwaZulu-Natal. . . . Director Gina Shmukler is acridly clear in intention, passing on the power and accuracy of her formal training to the students in the Schools of Music and Drama, tapping into their energy and vitality, daring them to be audacious. . . . The music by Kurt Weill is in turn harsh and hauntingly melancholy. Everyone copes with Weill's brutal and awkward rhythms, some better than others, for the dissonances are difficult. Here is a true work of art that enriches experience and offers delight.”—Mary Jordan, *The Weekender* (10 February 2009)



Opera national du Rhin presented *Mahagonny Songspiel* (left) and *Der Jasager* in partnership with les Petits chanteurs de Strasbourg and le Conservatoire de Strasbourg (24 January–20 February 2009). Photos: Alain Kaiser



Kurt Weill Fest in Dessau

***One Life to Live: A Weillian Winterreise* (1 March 2009)**

“*One Life to Live: Eine Weill’sche Winterreise* was the title given by Austrian soprano Ute Gfrerer to her excursion through Kurt Weill’s later operas and musicals. The singer picked out a number of known and, above all, lesser known songs from *Street Scene* and *Lady in the Dark*, from *One Touch of Venus* and *Love Life*, from *Happy End* and *The Firebrand of Florence*, from a total of almost a dozen Weill stage works. On Sunday she presented the results on the Bauhaus stage to an enchanted Kurt-Weill-Fest audience. Now, it was a rather naïve little story of the American dream of an immigrant artist that Ute Gfrerer built into big songs. By the end, the protagonist knows that ‘all the success in the world can’t replace love’ and that one ‘must simply stick it out.’ . . . Gfrerer plays the passionate diva and the despairing little maiden with the same authority. She can be fresh and vulnerable, building broad musical arches and dramatic relationships. She has bite and has at her disposal a *piano* that spins through the hall. She couldn’t hope to have a better partner than Christian Koch. . . . Koch created sparkling orchestral colors at the piano and united his part with the stage presence of Ute Gfrerer in such a way that each song was elevated to an independent work of art.”—Ute van der Sanden, *Mitteldeutsche Zeitung* (3 March 2009)

***Die sieben Todsünden* (27 February 2009)**

“The puppeteer Frank A. Engel, director, with Kerstin Schmidt, costume and set designer, succeeded in using his own special art to create an attractive combination of in-your-face puppet theater, morality play, Songspiel, silent film, and economically choreographed dance theater. To be sure, the only real puppet was

Anna II, who was pushed back and forth within a sort of showcase by the corps de ballet, like a marionette of capitalistic society, on her way from Louisiana through the big cities of America. The four bourgeois family members and Anna I, singing commentators on the experiences of the sister who shares her name, are real



Photo: Claudia Heysel

singing actors in puppet-like, grotesque costumes, lending the character of a dazzling comic strip to the events. It’s an exceedingly witty and at the same time aggressively bantering staging, with Anna’s two brothers decked out like the ‘Wildecker Herzbuben’ and with an extremely competent Ute Gfrerer, alternating between street singing and stylized opera pathos, as Anna I, as well as the stylish and accomplished Anhaltischen Philharmonie Dessau under the baton of Golo Berg.”—Wolfgang Sandner, *Frankfurter Allgemeine Zeitung* (2 March 2009)

***Music for a While* (7 March 2009)**

“The Norwegian singer Tora Augestad, along with her group Music for a While, presented an original approach to Weill (and Brecht!) on the Bauhaus stage. The unusual, well-crafted instrumentation with accordion (Stian Carstensen), trumpet (Mathias Eick), tuba (Martin Taxt) and percussion (Pål Hausken) inclined toward the folkloric. And along with jazz influences and classical composition techniques, in their improvisations and arrangements there was also an element of old troubadour style. . . . Tora Augestad immediately wins over the listener with her charming appearance, her flexible voice, her stage presence, and her dramatic feeling. . . . Her fascination for Brecht’s lyrics is apparent even in the Norwegian translations, because the presentation is so wide-awake, witty, and clear in gesture. And although Tora Augestad has the makings of a star, the entire group is actually the hero of the evening. After a sung verse, the next round goes to the trumpet, with the singer crouching on the floor and listening. And when did one ever hear such an exciting duet between voice and tuba?”—Andreas Hauff, *Dreigroschenheft* (April 2009)

***Stefan Brecht* (3 November 1924 –13 April 2009)**

Stefan Brecht, son of playwright and Weill collaborator Bertolt Brecht and the actress Helene Weigel, passed away in New York City at the age of 84. Born in Berlin, he fled the Nazis with his parents through Scandinavia and the Soviet Union to the United States. He graduated from the University of California, Los Angeles, earned a Ph.D. in philosophy from Harvard, and settled in the early 1960s in New York City, where he lived the rest of his life. As a scholar, he was interested in New York’s experimental theater, and he completed three books: *Queer Theatre*, *The Theatre of Visions: Robert Wilson*, and *Peter Schumann’s Bread and Puppet Theatre*. In addition to his theater history books, he also published two volumes of poetry and a book of photographs, *Eighth Avenue*. Mr. Brecht is survived by his wife, Rena Gill; his sister, Barbara Brecht-Schall; a half-sister, Hanne Hiob; three children; and three grandchildren.

Global Report

Sins Revived at Royal Opera House, London

The Royal Ballet production of Weill and Brecht's *The Seven Deadly Sins*, in a choreography created by Will Tuckett in spring 2007, was revived early in 2009 (performances on 31 January; 6 and 19–21 February), with Martin Yates and Daniel Capps sharing the conducting duties. At least one reviewer liked the production better the second time around:

"The improvements to *Seven Deadly Sins* are primarily driven by sound. When Will Tuckett's staging of Kurt Weill's 'ballet chanté' was premiered, it suffered from the fact that the words, as sung by Martha Wainwright in the role of Anna I, could barely be heard. Either Wainwright's enunciation has improved, or she has been more sensitively amplified; every bitter little irony in Brecht's text is driven home. This brings Tuckett's choreographic vision into clearer focus."—Judith Mackrell, *The Guardian* (2 February 2009)



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The Seven Deadly Sins, Orchestra dell'Accademia Nazionale di Santa Cecilia (25, 27 and 28 April 2009)

"The evening's main attraction, the long-awaited star, was the ever fascinating Marianne Faithfull. . . . Her grating and powerful voice, which she needs to clear every now and then with a couple of coughs, is extremely expressive and dramatic. . . . Elegant and perfectly natural, the singer-actress received three curtain calls as the audience gave her sustained and deserved applause. It is impossible to ignore the outstanding performance by the Hudson Shad, the male quartet, whose stage presence and musical interaction gets the part of the Annas' grotesque family across most convincingly. . . . [Ingo Metzmacher and the orchestra] gave the audience a performance perfectly modeled in every detail."—Claudio Cavallaro, *www.lifecity.it* (28 April 2009)



Stories with Piano, Bebe Neuwirth at the Strathmore, Washington, D.C. (2 April 2009)

"Bebe Neuwirth delivered a master class in atmosphere during her solo concert *Stories With Piano*. . . . 'It was fantastic!' a misty-eyed Neuwirth whispers at the end of Kurt Weill's 'Bilbao Song,' and you can practically smell the booze on the floor. . . . Weill's 'Susan's Dream' was tuneful and impeccably phrased, and 'Surabaya Johnny' drew extra power as Neuwirth dove into German for the final verse. Neuwirth is, of course, a dead-on comic, understated but brilliant with punch lines (and the Weill-Ogden Nash number 'How Much I Love You' was full of them)."—Nelson Pressley, *The Washington Post* (4 April 2009)

The Threepenny Opera, San Diego Repertory Theatre (28 February–29 March 2009)

"He may be a slasher and a sadist, a cheat and a thief, but say this about Macheath: He's not as nice as he seems. . . . Rep artistic director Sam Woodhouse (who directs the show) and his company embrace this lurid and often leering tale without a flinch. . . . And how about that Mack? Jeffrey Meek brings just the right blend of the chivalrous and the sinister to the role."—James Hebert, *San Diego Union-Tribune* (9 March 2009)



Macheath (Jeff Griggs) with Jenny (Zarah Mahler)

The Threepenny Opera, International City Theatre, Long Beach (17 February–22 March 2009)

"Director Jules Aaron's luscious production of Bertolt Brecht and Kurt Weill's dark-hearted musical is a snappy, dramatic delight that, in the words of the play, 'has pretty teeth, dear.'"—Paul Birchall, *LA Weekly* (5 March 2009)

Threepenny in Japan

Director Amon Miyamoto's production was performed at Tokyu Bunkamura's Cocoon Theater in Tokyo (5–29 April) and at Kosei Nenkin Kaikan Geijutsu Hall in Osaka (4–9 May).



Natsumi Abe as Polly



Hiroshimi Mikami as Macheath

Kurt Weill's *Berlin*, Schwabacher Debut Recitals, San Francisco Opera (5 April 2009)

"It often happens that a cultural scene boasts one irritating genius who throws the artistic achievements of the rest of the gang into the shade. . . . In Weimar-era Berlin, it was Kurt Weill who made even the most gifted of his contemporaries look like also-rans. That was the lesson reinforced yet again by Sunday's vivid and illuminating Schwabacher Debut Recital, presented by three gifted young Adler Fellows under the genial guidance of pianist, arranger, and raconteur Steven Blier, artistic director of the New York Festival of Song. . . . The songs were variously funny, sexy, sad, and impassioned, and all of them were brilliantly delivered by the trio of singers: soprano Leah Crocetto, mezzo-soprano Renée Tatum, and tenor Andrew Bidlack. . . . All three singers collaborated on a wonderful account of the great 'Bilbao-Song,' for instance, bringing out that number's heart-tugging combination of exuberance and rue. Crocetto deployed her voluminous, slightly acidic soprano to splendid effect in the 'Sailor's Tango' and again in 'Nannas Lied,' that searingly poignant depiction of the devastation wrought by a life of prostitution. And Bidlack, with Allen Perriello helping out at the piano, tore appealingly through the breathless sprint of 'Der Song von Mandelay.' (The songs, incidentally, were sung in English, German, or both, according to no obvious plan.) Tatum's finest moment came in 'Wie lange noch?' ('How long?'), a torch song from Weill's Paris years that was transmuted in 1944—at the behest of the U.S. State Department—into a propaganda effort targeted at battle-weary German soldiers. Tatum's singing, pointed and tonally ripe, realized the intended effect perfectly."—Joshua Kosman, *San Francisco Chronicle* (7 April 2009)

New York Shakespeare Festival's *Threepenny Opera* Released on CD

The 1976 Vivian Beaumont Theatre production of *The Threepenny Opera*, starring Raul Julia as Macheath, ran from 1 May 1976 to 23 January 1977; it was nominated for five Tony Awards and four Drama Desk Awards. Early in the run a cast album was released on LP by Columbia, but it was never made available on CD. Now, however, Weill collectors will be able to remedy the deficiency: the album has been released on CD by Sony Masterworks Broadway, available exclusively through ArkivMusic.com. Besides Julia, the NYSF *Threepenny* featured Caroline Kava (Polly), Ellen Greene (Jenny), C.K. Alexander (Peachum), Elizabeth Wilson (Mrs. Peachum), and a young Blair Brown as Lucy, in a production directed by Richard Foreman. Stanley Silverman was music director and conductor; he also expanded the original orchestration to a band of eighteen.

Other Weill Recording Reissues:

Die Dreigroschenoper: Gesamtaufnahme, 1958 version (Lotte Lenya, Willy Trenk-Trebitsch, Wolfgang Neuss, et al.) and 1930 version (Lenya, Erich Ponto, Kurt Gerron, et al.), Cantus Classics CACD 5.01162.

Die sieben Todsünden, Lotte Lenya, Hamburger Sinfonieorchester, Wilhelm Brückner-Rüggeberg (cond.), Membran Music 232580 (recorded in 1956).

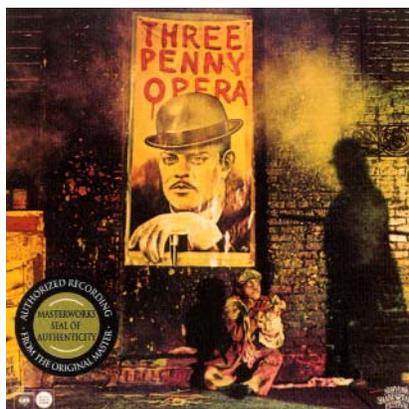
Der Jasager, Joseph Protschka, Lys Bert, Düsseldorfer Kinderchor und Kammerorchester, Siegfried Kohler (cond.), Membran Music 232579 (recorded in 1955).

Wolf, Strauss, Rachmaninoff, Ives, Weill, Dawn Upshaw (soprano), Margo Garrett (piano), Nimbus NI 2521 (includes "Berlin im Licht" and "Je ne t'aime pas") (recorded in 1987).

Die 3 Groschenoper/The Threepenny Opera, Membran Music 231873 (various historical recordings).

Charming Weill: Dance Band Arrangements, Max Raabe and the Palast-Orchester, Sony/BMG 88697279652 (recorded in 2000).

September Songs, music from the film, Sony/BMG 88697279472 (released in 1997).



John McGlinn (18 September 1953–14 February 2009)

The conductor and musical archivist John McGlinn, who helped to bring attention to Weill's *The Firebrand of Florence* and *Love Life*, died in his apartment in New York City at the age of 55. McGlinn devoted himself to finding, restoring, and recording the scores of early works of the American musical theater. His best known recording, released by EMI in 1988, was the complete *Show Boat*, comprising three CDs, with Frederica von Stade, Teresa Stratas, Jerry Hadley, and Bruce Hubbard in the principal roles. Returning to original orchestrations and reinstating cut songs, he recorded restored versions of *Anything Goes*, *Brigadoon*, *Annie Get Your Gun*, *Kiss Me, Kate*, and *Sitting Pretty*, as well as anthologies of music from Golden Age scores. McGlinn's CD *Kurt Weill on Broadway*, featuring the talents of Thomas Hampson, was released by EMI Classics in 1996; it included 38 minutes from *Firebrand* and 21 minutes from *Love Life*.

New Publications

BOOKS

Brecht, Bertolt. *Musik*, selected by Albert Ostermaier. Frankfurt am Main: Suhrkamp, 2009. (Für alle Fälle: Brecht, vol. 3)

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