

# topical Weill

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A supplement to the Kurt Weill Newsletter

## In the Wings

On 7 October 1943, *One Touch of Venus* opened in New York's Imperial Theatre. Critic Ward Morehouse, reporting in the *New York Sun*, called *Venus* "a show that is smart, new-fangled, and glossy" and predicted that "this handsome and unconventional musical comedy will be a rousing success." The show ran 567 performances on Broadway, and it has been revived many times since, notably in 2004 by Opera North, Leeds, in a production that subsequently toured to Italy's Ravenna Festival and Sadler's Wells in London. On 5 March 2010 James Holmes, who conducted at Opera North, will lead a new German production of *Ein Hauch von Venus* at the Anhaltisches Theater, Dessau, as part of the annual Kurt Weill Fest. Klaus Seiffert directs; Ute Gfrerer stars as Venus. Two months later, Canada's Shaw Festival opens its production of *One Touch of Venus* for a run of eighty-eight performances (16 May–10 October 2010).

Opéra de Toulon will produce the French premiere of *Street Scene* 12–16 March 2010, with Scott Stroman, known to French audiences through his work on *Lady in the Dark* and *One Touch of Venus*, as conductor. Olivier Bénézech directs the English-language production, with Ruby Hughes and Adrian Dwyer (Rose Maurrant and Sam Kaplan, respectively, in the Opera Group's *Evening Standard* Award-winning *Street Scene* in London) repeating their roles in the 2008 production.

Among other major 2009–2010 stage productions, Berlin's Komische Oper will revive its *Aufstieg und Fall der Stadt Mahagonny* on 16 January, with music director Carl St. Clair on the podium. On 18 June, a new production of *Mahagonny* comes to Munich's Staatstheater am Gärtnerplatz (David Stahl, conductor; Thomas Schulte-Michaels, director). *Die Dreigroschenoper/Threepenny Opera* plays in Hamburg, Mannheim, Gelsenkirchen, Weimar, Braunschweig, and Melbourne, to name a few, along with the celebrated Robert Wilson production in Berlin, which continues throughout the season at the Berliner Ensemble's Theater am Schiffbauerdamm and on tour.

*Die sieben Todsünden* figures prominently on the international concert scene, with performances by the Manitoba Chamber Orchestra in Winnipeg (6 January 2010; Anne Manson, conductor; Measha Brueggemann, Anna); Orquestra Gulbenkian in Lisbon (4–5 March; Lawrence Foster, conductor; Angelika Kirchschrager, Anna); Jerusalem Symphony Orchestra (25 March; Leon Botstein, conductor; Shira Raz, Anna); Santa Rosa Symphony (8–10 May; Bruno Ferrandis, conductor; Ute Lemper,



"That's Him": Mary Martin as Venus in the original production

Anna); and the St. Paul Chamber Orchestra (Mark Russell Smith, conductor; Kelley O'Connor, Anna) in Stillwater (20 May), Eden Prairie (21 May), and Minneapolis (23 May).

Other concert performances include Orchestre de la Suisse Romande's Symphony no. 1 in Geneva (5 November 2009; Peter Eötvös, conductor); Pacific Symphony's *Walt Whitman Songs* in Costa Mesa (4–6 February; Carl St. Clair, conductor; Douglas Webster, baritone); Symphony no. 2 from Los Angeles Chamber Orchestra (20–21 March; Jeffrey Kahane, conductor) and Svenska Kammarorkestern in Düsseldorf (23 March; HK Gruber, conductor). Gruber also leads *Kleine Dreigroschenmusik* with the BBC Philharmonic in Manchester (27 February), and Peter Eötvös repeats Symphony no. 1 on 11 June with the ORF Radio-Symphonie Orchester in Vienna. Lotte Lenya Competition winner Rebecca Jo Loeb will appear with Riverside Symphony at New York City's Alice Tully Hall on 9 June 2010, singing Bolcom's (Weill-inspired) *Cabaret Songs*, in a program that also includes *Kleine Dreigroschenmusik* (George Rothman, conductor).

news & events

## Prizes to Kurt Weill Edition

The two most recent volumes of the Kurt Weill Edition garnered 2009 Paul Revere Awards from the Music Publishers' Association of the U.S.A. *Popular Adaptations, 1927–1950*, edited by Charles Hamm, Elmar Juchem and Kim H. Kowalke (2009) won First Prize for Folio (Vocal Score) and Special Award for Excellence in Design, and *Zaubernacht*, edited by Elmar Juchem and Andrew Kuster (2008) won Second Prize in the Folio (Full Score) category at the MPA's annual meeting on 5 June 2009. Both volumes are published by the Kurt Weill Foundation for Music and European American Music Corporation.

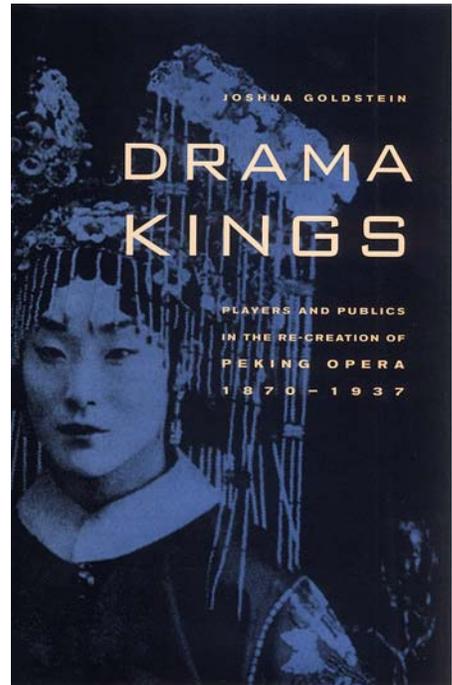
## 2009 Kurt Weill Prizes Awarded

### From Peking Opera to *Porgy and Bess*

The 2009 Kurt Weill Prize for outstanding scholarship on music theater since 1900, carrying a cash prize of \$10,000, has been awarded to Joshua Goldstein, Assistant Professor of Chinese History, University of Southern California, for his book *Drama Kings: Players and Publics in the Re-creation of Peking Opera 1870–1937* (University of California Press, 2007). In this colorful and detailed history, Goldstein describes the formation of the Peking opera in the late Qing era and explores the cultural, social, and political forces that shaped its subsequent rise and “re-creation” as the epitome of Chinese national culture in Republican-era China. Within this context, he presents a fascinating look into the lives of some of the opera’s key celebrities—in particular, the male cross-dressing performers, or “drama kings” of the title. The Prize panel lauded Goldstein’s methodology for its breadth and detail and praised the high quality of his scholarship and writing.

In addition to the book prize, a \$2,000 Kurt Weill Prize for outstanding article has been awarded to Christopher Reynolds, Professor of Musicology, University of California, Davis, for his article, “*Porgy and Bess*: ‘An American *Wozzeck*’” (*Journal of the Society for American Music*, Volume 1, Number 1, 2007). In the article, for which he also won an H. Colin Slim Award from the American Musicological Society, Reynolds argues that structural elements of George Gershwin’s score for *Porgy and Bess* pay homage to Alban Berg’s *Wozzeck*, and presents significant new evidence to support his theory.

Awarded biennially by the Kurt Weill Foundation for Music, the Kurt Weill Prize recognizes distinguished scholarship in music theater (including opera) since 1900. Books and articles published in 2007–2008 were eligible for the 2009 prize; nominations were reviewed by a panel of music and theater experts.



*The Kurt Weill Foundation established a biennial \$2500 prize in 1995 to recognize an outstanding book or major article on 20th-century music theater (including opera) first published in the preceding two years. Books and articles were split into separate categories in 1999, with prizes of \$2500 and \$500, respectively. The historical period covered by the Kurt Weill Prize was extended to include the 21st century, and, as of 2009, prizes were increased to \$10,000 (book) and \$2,000 (article).*

### BBC Radio 3 Focus on Weill

On 18 October 2009—Lenya’s 111th birthday—BBC Radio 3 broadcast the complete *Threepenny Opera* in the Michael Feingold translation, a co-production of the BBC Philharmonic and BBC Radio Drama North, with HK Gruber conducting the BBC Philharmonic and Manchester Chamber Choir. Starring as Macheath was Joseph Millson, who has been cast as Raoul in Andrew Lloyd Webber’s upcoming *Love Never Dies* in London’s West End. The cast also included Elen Rhys (Polly), Zubin Varla and Ruth Alexander-Rubin (Mr. and Mrs. Peachum), Ute Gfrerer (Jenny), and Rosalie Craig (Lucy). Gruber, wearing two hats, portrayed the Street Singer. Writing for *The Stage* the next day, reviewer Moira Petty reported:



Joseph Millson

“Nadia Molinari’s new production of *The Threepenny Opera* was given a contemporary credit crunch resonance. Joseph Millson as Macheath and Elen Rhys as Polly stood out in a strong ensemble cast and the music was, literally, haunting.”

Preceding the broadcast, on 15 October the BBC’s “Night Waves” program featured a round-table discussion of *Threepenny*, with Jeremy Sams, Ian Bostridge, Kim Criswell, and Stephen Unwin as panelists. And “Composer of the Week” presented five hours of excerpts from a wide range of Weill works (19–23 October).

### Kurt Weill Ballet Revived

The full-evening ballet *Kurt Weill*, featuring music written throughout Weill’s career, was conceived by choreographer Krzysztof Pastor in 2001 for Het Nationale Ballet in Amsterdam. On 20 November 2009 Pastor stages his work for the Polish National Ballet in Warsaw’s Teatr Wielki-Opera Narodowa (additional performances 21–22 November and 3–4 December); Pacien Mazzagatti conducts the soloists, chorus, and orchestra of Opera Narodowa. In June 2010 *Kurt Weill* will return to Het Nationale Ballet.

## The Berliner Ensemble's *Dreigroschenoper* on Tour

### Théâtre de la Ville, Paris (15–18 September 2009)

“Here is the show that will disprove Robert Wilson’s detractors. All those who say that the American director merely repeats himself and lacks creativity will have the wind taken out of their sails by *L’opéra de quat’sous*. Robert Wilson gets back to basics. Eight musicians in the pit, twenty-three actors on stage. All of them work together in perfect unity to bring us, in song and dialogue, the love story of Mack the Knife, head of London’s bandits, and Polly Peachum, daughter of the head of London’s beggars. . . . The actors play their roles like marionettes of which they themselves are the puppetmasters. They stop in the middle of gestures and slow down their movements almost to the point of swooning, their faces stark white masks punctuated by black lips. As always in Wilson’s productions, the lighting creates a mental architecture reminiscent of a dream, albeit very dark, and reinvents the performing space in unforgettable images, like the Mephistophelian brothel. Above all, the director reaps the benefit of actors who have Brecht in their bones. They give him impeccable diction and put over perfectly the meaning of Weill’s songs. In a cast of first-rate actors, these stand out: Veit Schubert (Peachum), Christina Drechsler (Polly), Axel Werner (Brown), Stefan Kurt (Mack), and Angela Winkler, who gives Jenny a harsh yet childlike tenderness that will pierce your heart.”—Brigitte Salino, *Le Monde* (16 September 2009)

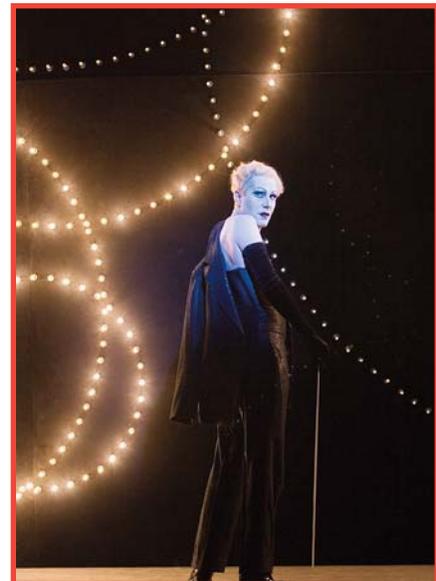


The brothel scene with Mack and Jenny in the foreground. Photo: Lesley Leslie-Spinks

“Wilson blazes a trail between speaking and singing (the ‘songs’ are located in a no-man’s-land between old-style melody and pop song), between word and picture. He plays with timing (slowly, slowly) and with oracular gestures, with color, light, and extravagant make-up, and he depends on the power of sounds to create illusion. . . . Brecht’s vaunted ‘alienation’ is pushed to its limits; laughter cuts both ways, and emotion is deflected by sarcasm. One suspects that all this is very hard work for the cast, supported by a handful of musicians led by Hans-Jörn Brandenburg, who brings out the solid skeleton in the score and puts muscle and sinew on it, too. Onstage, a group of actors working indivisibly as a single unit. Their voices are not always pleasing to the ear, not always in tune, but they understand exactly what it means to sing. . . . Christina Drechsler makes a delightful, spicy baby doll; Stefan Kurt a disturbing, almost androgynous Macheath.”—Michel Parouty, *Les Echos* (17 September 2009)

### Fall Festival, Baden-Baden Festspielhaus (1, 3, and 4 October 2009)

“*Die Dreigroschenoper* in the Baden-Baden Festspielhaus? Beggars and bandits in an ambience most often associated with champagne, chiffon blouses, and Chanel? Intendant Andreas Mölich-Zebhauser chose the work with Kurt Weill’s sometimes intentionally harsh music and Bertolt Brecht’s text, part painfully tender, part armed for the class struggle, to begin his fall festival. On the other hand, Mölich-Zebhauser brought this story about the lowest London underworld into the theater in a production created by Robert Wilson for the Berliner Ensemble. That makes the choice seem less paradoxical. For Wilson is a magician of visual theater who has enchanted audiences with *Akhmaten*, *The Black Rider*, and the like, and thus one could confidently expect that his Brecht/Weill production would be something like ‘Pirate Jenny in Wonderland’ or ‘Mack the Knife’s Magic Flute.’ Wilson fulfills this expectation and confounds it at the same time.”—Michael Hübl, *Badische Neueste Nachrichten* (5 October 2009)



Stefan Kurt as Mack. Photo: Lesley Leslie-Spinks

## Threepenny Audience Reactions

**More than eighty years after its premiere, Weill's and Brecht's landmark work is still fresh to audiences the world around. Broadway leading lady Lea Salonga attended a performance of *The Threepenny Opera* at PETA Theater Center, Quezon City, Philippines (14–16 August 2009) and reported in a major Philippine newspaper:**

“I wasn’t at all familiar with either Brecht or Weill (save for multiple covers of ‘Mack the Knife,’ now a famous jazz standard recorded by Bobby Darin, Ella Fitzgerald, Frank Sinatra, and Louis Armstrong, among others). I had absolutely no idea what to expect from the music, the play, or Anton Juan’s direction. I went in with an open mind. What I saw was a reflection of the present day. This musical that opened in Berlin on August 31, 1928 held a mirror up to the ugly, the hilarious, the downright ridiculous goings-on in our country today. Brecht and Weill’s masterpiece of musical theater was relevant, and resonated with every single member of that audience on Sunday night, yours



Teroy Guzman as Mack in the brothel scene.

truly included. The cast of characters includes a syndicate of beggars that counts in its ranks the blind, the diseased, the amputee; a corrupt police commissioner; a charming yet unrepentant criminal (who is eventually pardoned and even titled by the Queen); a bevy of prostitutes; the syndicate leader’s beautiful daughter who marries the criminal-hero; and an assortment of misersables that live in the darkness of society, where (to loosely quote a line from the show) ‘poverty is so ugly that the truly powerful cannot stand to see it.’ Many uniquely Pinoy references were used, none of which was lost on any of us watching, eliciting many roars and multiple rounds of applause. . . . Congratulations to director Anton Juan for his courage in making the musical familiar, and in that familiarity, just a mite uncomfortable.”—Lea Salonga, *Philippine Daily Inquirer* (19 August 2009)



**In the audience for a 16 June 2009 concert performance of *Die Dreigroschenoper* at Vienna’s Konzerthaus, Larry L. Lash describes a remarkable interaction between the audience and the performers at the end of the evening:**

“Vienna has never quite ‘gotten’ Kurt Weill. . . . Every few years there is a concert of the music—without Bertolt Brecht’s extensive spoken text—of *Dreigroschenoper*. Forget about Weill’s American musicals: the most I’ve heard in Wien was a superb all-Weill jazz concert by Dee Dee Bridgewater several years ago. So Tuesday’s performance at Konzerthaus . . . seemed rather far-fetched: Schubert expert Ian Bostridge as Mackie Messer? It is quite likely that none of this would have happened were it not for Vienna’s living legend composer/conductor (and Weill champion) HK Gruber, who led thirteen members of the Klangforum Wien in a dazzling performance. . . .

“Something quite remarkable happened, something I have never experienced in Wien. After polite applause and several bows by the cast, those who came to hear Bostridge (a particular favorite here) departed, and the other half of the audience—those of us who had come to hear Weill—cheered so long and so lustily that Gruber eventually was forced to signal an encore of the ‘Tango-Ballad,’ during which Angelika Kirchschrager spontaneously led a slightly startled-but-game Bostridge around the stage by his necktie in a sexy tango, shimmying her butt suggestively. That was the catalyst: the bravos turned into the kind of whoops and screams you hear at a rock concert. The remaining audience crowded into the front aisles demanding more. Then followed the ‘bitch duet’ between Dorothea Röschmann and Cora Burggraaf, wilder and even nastier than before, when the two spew insults like ‘Dreckhaufen’ (‘pile of shit’). The ‘Moritat’ (‘Mack the Knife’) was played as a wry, lopsided waltz and everybody let their last inhibitions down. The opera’s finale with the entire cast and thirty-one members of the excellent Chorus sine nomine was repeated with a newfound vengeance. The end? No way! The audience simply refused to leave, and the booming ‘Cannon Duet’ for Mackie and Tiger Brown exploded with the kind of energy and abandon that should have been there all night (the chorus women couldn’t help but dance to the pounding rhythm). What started as a rather staid concert of a popular but still somewhat obscure score magically morphed into an unforgettable celebration of the multifaceted genius of Kurt Weill. You don’t get nights like this very often.”—Larry L. Lash, *MusicalAmerica.com* (18 June 2009)



Cora Burggraaf. Photo: Marco Borggreve

## Changing of the Guard in Dessau

Both the Kurt Weill Fest and Dessau's Anhaltisches Theater have new leadership as of 1 August 2009: Michael Kaufmann, formerly Orchestra Director of the Gürzenich Orchester Cologne, Coordinator of the MusikTriennale Cologne, and Intendant of the Philharmonie Essen, has been engaged as Intendant of the Kurt Weill Fest, succeeding Clemens Birnbaum. In addition to his duties in Dessau, Professor Kaufmann will continue to teach cultural management at the Folkwang Hochschule in Essen. The new Intendant of the Anhaltisches Theater is André Bückner, coming from the same position at Nordharzer Städtebundtheater in Halberstadt/Quedlinburg. Kaufmann and Bückner joined with Philipp Oswalt, also new as Director of the Bauhaus, in a Berlin press conference on 25 August announcing a closer cooperation in the future between the three Dessau cultural institutions.

Following the example of a famed 1932 drawing in which Mies van der Rohe, Kurt Weill, Hugo Junkers, and Moses Mendelssohn depart from Dessau toward Berlin, Tim Dinter's press conference announcement featured Oswalt, Kaufmann, and Bückner advancing toward the Bauhaus, with their four illustrious predecessors in the background.

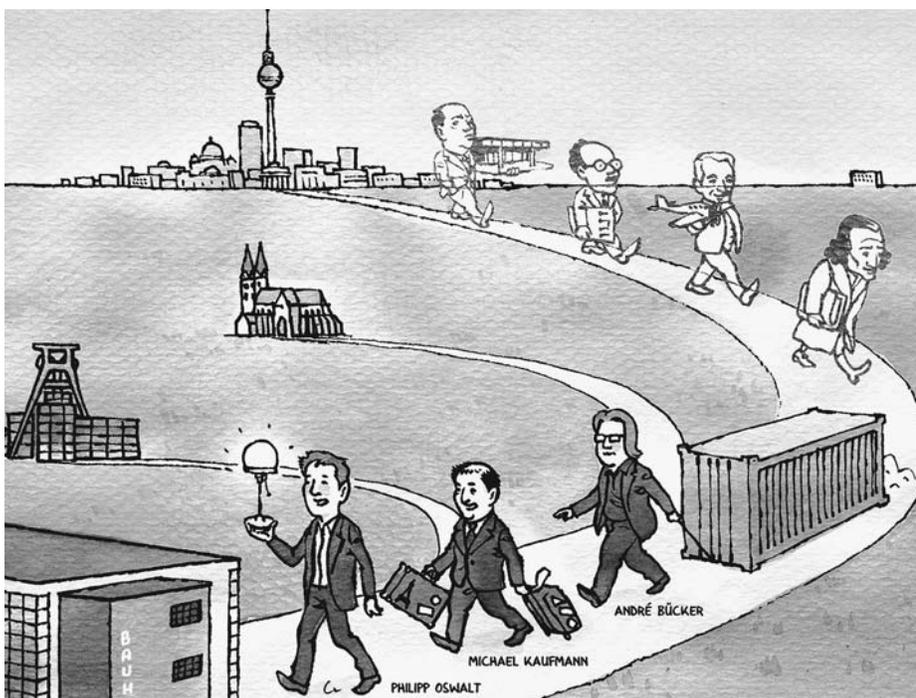


Illustration: Tim Dinter

### Highlights of the 18th Annual Kurt Weill Fest

Taking its motto from the opening number in *One Touch of Venus*, “New Art is True Art,” the 2010 Kurt Weill Fest opens on 26 February with *Offene Wunden*, a double bill of Weill’s *Mahagonny Songspiel* and a newly-commissioned work by Helmut Oehring, *Die WUNDE Heine*, on Heinrich Heine texts. Ensemble Modern and Oehring, partners in the project, conceived *Die WUNDE Heine* as a modern-day pendant to the Weill-Brecht Songspiel, utilizing the same six-member cast and similar orchestration. After its premiere in Dessau, *Offene Wunden* will be seen on 4 May at the 2010 MusikTriennale in Cologne and at Oper Frankfurt (5 performances, 27 June–4 July). A second Kurt Weill Fest commission, *Bordellballade: Ein Dreigroscherlnstück* by composer Moritz Eggert and Austrian artist Franzobel, also takes its inspiration from *Mahagonny Songspiel* (4 and 5 March).

Other major festival events include a Lieder recital (Schubert, Korngold, and Weill) by mezzo-soprano Angelika Kirchschrager and pianist Helmut Deutsch on 27 February; an MDR Sinfonieorchester concert featuring “Suite aus *Aufstieg und Fall der Stadt Mahagonny*” and *Der neue Orpheus* (Sian Edwards, conductor; Marisol Montalvo, soprano; Waltraut Wächter, violin) on 28 February; and a new production of *One Touch of Venus* (James Holmes, conductor; Klaus Seiffert, director; Ute Gfrerer, Venus) on 5 and 6 March. Also on 6 March, students from Universität der Künste Berlin, under the director of Peter Kock, will present Jason Robert Brown’s *Songs for a New World* in concert. Appearances by artists such as Winnie Böwe, Mona Mur & En Esch, the Barrios Guitar Quartet, Helen Schneider, and the Berlin Comedian Harmonists round out the ten-day festival schedule.

### **Kleine Dreigroschenmusik, Cleveland Orchestra at the Blossom Festival (25 July 2009)**

“After Gershwin’s *Rhapsody in Blue*, the evening’s other weighty work was the concert suite from Kurt Weill’s *Threepenny Opera*. With eight short movements, conductor Loras John Schissel and a chamber orchestra highlighted the score’s most distinctive melodic material. The overture was crisp and pert, while the famous ‘Mack the Knife’ number had a lyrical swing. Also fully in Weill’s spirit were the mechanistic ‘Cannon Song,’ the mournfully bouncing ‘Instead-Of Song,’ and ‘Polly’s Song,’ with its tinkling melodies for clarinet and flute. From banjo and drums to piano, woodwinds, and brass, the performances were animated all around. If anything, certain portions could have used less polish, in keeping with the work’s gritty aura. Short of the complete show, though, the suite made a satisfying substitute.”—Zachary Lewis, *The Plain Dealer* (28 July 2009)

## Street Scene, Theater Hagen (premiere 5 September 2009)

“Building upon the confrontations between people of different nationalities living in the building, *Street Scene* succeeds as a microcosm of the usual conflicts experienced by people living close together that stretches far beyond New York in the 1940s. Roman Hovenbitzer’s successful staging begins at this point and, using a relatively neutral set and in spite of the recurring references to the American background of the story, carries over to the current situation in the Ruhr district (an association that is underlined by local newspaper clippings in the program book). The stage . . . shows the stylized entrances and alleys of a tenement street, where the upper area lights up appropriately to provide a view into the Maurrants’ apartment or to provide a screen for occasional video projections (from Thorsten Alick and Andreas J. Etter). This isn’t a superfluous addition, but rather an intelligent means to give the audience insight into the inner thoughts of the characters.

“Benefiting in particular from this technique were Anna Maurrant, the tragic protagonist of the piece portrayed by Dagmar Hesse . . . and her tyrannical and brutal, racist husband Frank, portrayed by Rolf A. Schneider. The other cast members fulfilled their duties well or very well, foremost among them Kristine Larissa Funkhauser (as Rose Maurrant) and Michael Suttner (as Sam Kaplan), who were especially convincing in their duet passages full of love and hope, but also Nicole Nothbaar as the Swedish immigrant Olga Olsen and Frank Dolphin Wong as the building superintendent Henry Davis. . . Finally, special mention is due to Alexander Sohnle and Marysol Ximénez-Carrillo, who (as the eccentric young couple Dick McGann and Mae Jones) delivered an outstandingly choreographed, erotically charged duet. As for the orchestra, the lascivious big-band sound of this number definitely broke the ice. At first the Philharmonic Orchestra Hagen, under the baton of General Music Director Florian Ludwig, seemed somewhat nervous and a bit lacking in precision and rhythmic feeling, but as the evening proceeded they gained in security and in the end became fully comfortable with the style of the work.”—Stefan Drees, *klassik.com* (5 September 2009)



Video projections amplify inner thoughts. Photo: Stefan Kühle



Ice Cream Sextet. Photo: Stefan Kühle

## 2009 Grant Recipient Reports

### TPO Across the Hemisphere



New York’s Binghamton University, a fall semester grant recipient, collaborated with Santiago, Chile’s Duoc Universidad Católica for an international *Three-penny Opera* performed at both universities (13–23 August, Santiago, and 9–18 October, Binghamton).

### Der Weg der Verheißung, Universität Bremen (19 May 2009)

“It is a road full of peaks and valleys. Sometimes rugged and stony, sometimes easy to travel on foot. And it ends not with a song of salvation and jubilation, but instead with a mournful melody that expresses the resignation of the Jewish people in the face of the approaching Shoah. Kurt Weill’s monumental opera *Der Weg der Verheißung*, which tells the Old Testament story of the Children of Israel recast in a contemporary framework, was presented in concert excerpts in the Glocke concert hall in its first Bremen performance. The University chorus was extremely impressive, giving its all with clean articulation throughout, rising to ecstatic fortissimo in the wild ‘Dance Around the Golden Calf’ (‘Das ist ein Gott!’) or reveling in transfigured exaltation at the presentation of the temple . . . The University Orchestra proved collectively to be thoroughly equal to its immense assignment and played engagingly and sensitively under the always present leadership of Susanne Gläß. . . For the Bremen public it was undoubtedly an impressive beginning for this year’s Kirchentag events.”—Gerd Klingenberg, *Weser-Kurier* (22 May 2009)

## KWF Bulletin Board

### Press Reports on Lenya Competition Winners

- In her first performance as Madama Butterfly with the Canadian Opera Company, **Yannick-Muriel Noah** was “a real singer-actress inhabiting a taxing dramatic role . . . she projected innocence from her very first scene, through her bearing, her phrasing, her way of moving through the drama as if nothing in it would ever hurt her” (*The Globe and Mail*).
- At the Bayerische Staatsoper’s Munich Festival, **Jeffrey Behrens** “could hardly have been bettered” (*Opera News*) as part of the jazz trio in *Trouble in Tahiti*.
- **Leena Chopra** “sang a full-throated, full-hearted Barbarina” (*Opera News*) in Seattle Opera’s *Le nozze di Figaro*.
- In Baltimore Opera’s *Albert Herring*, **Christopher Herbert** “as Sid, took top marks for clarity of text; he also produced a consistently warm sound, shaped his lines with vibrant colors, and used his natural theatrical skills to great advantage” (*Opera Magazine*).
- In the new Marin Alsop/Baltimore Symphony recording of the Bernstein *Mass*, **Amy Justman** “provides some especially beautiful phrasing in ‘Thank You’” (*Opera News*).
- As Grace Farrell in the national tour of *Annie*, **Analisa Leaming** “displayed a lovely soprano” (*Talkin’ Broadway*).
- **Rebecca Jo Loeb** “was an Annina with attitude, feisty and protective of her mistress” (*Opera News*) in Glimmerglass Opera’s *La traviata*.

### 2010 Lotte Lenya Competition

Contestants will compete for prizes of \$15,000, \$10,000, and \$7,500 in the finals of the next Lenya Competition, set for 17 April 2010 at the Eastman School of Music in Rochester, NY. The application deadline is 1 February. Contestants may audition live in Rochester, NY (20 February) or New York City (12, 13, 14 March), or they may submit DVD auditions by 15 February. Both types of auditions will be weighed equally. Complete information, including eligibility and repertoire requirements, is available on the Kurt Weill Foundation website, [www.kwf.org](http://www.kwf.org).

### 2009 Mid-Year Grants Awarded

Upon recommendation from an independent review panel, the Kurt Weill Foundation has awarded funding to the following four grant applicants:

**Professional Performance**  
Ensemble Modern, Frankfurt am Main, Germany. *Mahagonny Songspiel*.  
Manitoba Chamber Orchestra, Winnipeg, Canada. *The Seven Deadly Sins*.

**College/University Performance**  
Binghamton University, Binghamton, NY.  
*The Threepenny Opera*.  
Rice University, Houston, TX.  
*The Threepenny Opera*.

Information about grant guidelines and application deadlines is available at [www.kwf.org](http://www.kwf.org).

## Recording Briefs

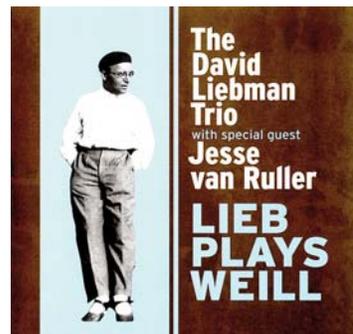
### New Berlin Ensemble: *L'accordéoniste*

“If you love Kurt Weill and his contemporaries, as well as Edith Piaf, check out this self-produced album by Toronto-and-area based pianist Peter Tiefenbach, accordionist Mary-Lou Vetere, violinist Julie Baumgartel, cellist Paul Pulford and percussionist Carol Bauman, collaborating with mezzo-soprano Kimberly Barber. Here is the playfully caustic spirit of the late 19th-century salon and early 20th-century cabaret vividly and elegantly rendered in seventeen tracks by people who clearly love the material. Barber adds a polished sheen to frothy little gems such as Weill’s ‘Berlin im Licht-Song,’ then turns around to apply dramatic force to Weill’s tragic ‘Sailor’s Tango.’” —**John Terauds**, *Toronto Star* (28 July 2009)



### David Liebman: *Lieb Plays Weill*

“Musically, Liebman likes to stay well off the bus routes, so this Kurt Weill venture may surprise some. But he’s just as at home and as uniquely imaginative handling Weill’s music with a fine Dutch team in Marius Beets (bass), Eric Ineke (drums) and, on six tracks, Jesse van Ruller (guitar). Liebman, on tenor, soprano, and wooden flute, unfolds long-lined solos of great distinction and originality; even when referencing earlier jazz styles he can take them to the outer limits without destroying their integrity. It’s epitomized by his work on ‘Mack the Knife,’ ‘Speak Low’ and ‘Life, Love, and Laughter,’ all delivered on tenor with Rollinsesque insouciance, and by his superbly spicy harmonic recasting (on piano) of ‘Liebeslied’ and ‘My Ship.’ Accessible enough to gain him new fans, it’s also very good.” —**John Abercrombie**, *The Irish Times* (9 October 2009)



## New Publications

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### BOOKS

Leve, James. *Kander and Ebb*. New Haven: Yale University Press, 2009. (Yale Broadway Masters Series)

Suskin, Steven. *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations*. New York: Oxford University Press, 2009.

Wünsch, Christoph. *Satztechniken des 20. Jahrhunderts*. Kassel: Bärenreiter, 2009. (Bärenreiter Studienbücher Musik, 16)

### ARTICLES

Hinton, Stephen. "Weill Contra Wagner: Aspects of Ambivalence." In ". . . dass alles auch hätte anders kommen können": *Beiträge zur Musik des 20. Jahrhunderts*. Eds. Susanne Schaal-Gotthardt, Luitgard Schader, and Heinz-Jürgen Winkler. Mainz: Schott, 2009. (Frankfurter Studien: Veröffentlichungen des Hindemith-Instituts Frankfurt/Main, 12), pp. 155–74.

Kowalke, Kim H. "Today's Invention, Tomorrow's Cliché: *Love Life* and the Concept Musical." In ". . . dass alles auch hätte anders kommen können" [see full citation above], pp. 175–93.

Savran, David. "The Do-Re-Mi of Musical Theatre Historiography." In *Changing the Subject: Marvin Carlson and Theatre Studies 1959–2009*. Ed. Joseph Roach. Ann Arbor: University of Michigan Press, 2009, pp. 223–37.

### VIDEOS

*Fallen Women and Virtuous Wives*, Felicity Lott (soprano) and Graham Johnson (piano), live recital, Digital Classics DVD 1015DC (includes "Nannas Lied," "Und was bekam des Soldaten Weib?," and "Here I'll Stay").

### RECORDINGS

*Street Scene*, concert performance at the Hollywood Bowl, August 1949, with Dorothy Sarnoff, Norman Atkins, Polyna Stoska, Brian Sullivan, et al., Izler Solomon (cond.), Naxos 8.120885.

*Kleine Dreigroschenmusik*, Ebony Band, Werner Herbers (cond.), Channel Classics CCS 25109 (with Toch's *Egon und Emilie* and Schulhoff's *H.M.S. Royal Oak*).

*Lieb Plays Weill*, David Liebman Trio with Jesse van Ruller, Daybreak (Challenge Records) DBCHR75439 (jazz renditions of twelve songs).

*Speak Low*, Masha Qrella, Morr Music 091 (includes six Weill songs).

*Bad Boys*, Bryn Terfel, Swedish Radio Symphony Orchestra, Paul Daniel (cond.), Deutsche Grammophon 477 8091 (includes "Moritat von Mackie Messer").

*Songs from Berlin to New York: Kurt Weill*, Kerry-Anne Kutz (vocals) with ensemble, Productions XXI-21 XXI-CD 2 1621 (includes thirteen Weill songs).

*L'accordéoniste*, Kimberly Barker (mezzo-soprano) with ensemble, private issue (includes "Berlin im Licht-Song," "Und was bekam des Soldaten Weib?," "Matrosen-Tango," and "Wie lange noch?").

*Madera Vox*, self-titled CD, David Gluck (percussion and arrangements), Skinny Tie Records 001 (includes "Youkali," "I'm a Stranger Here Myself," "My Ship," "The River Is So Blue").

*I'll See You in My Dreams*, Esther Ofarim (vocals) recorded live with ensemble, Tropical Music 86 689 (includes "Here I'll Stay," "Surabaya Johnny," and "Alabama Song").

*Eric Dolphy and John Lewis Play Kurt Weill*, with Mike Zwerin, Thad Jones, et al., Lone Hill Jazz LMJ10349 (CD reissue; jazz renditions of seven Weill songs, with alternate takes).

*September Song: Dick Hyman Plays the Music of Kurt Weill*, Proscenium Records PRO 01 (CD reissue; includes solo piano versions of fourteen Weill songs).

