

Venus at Shaw

Continuing a string of recent *Venus* productions in England, Germany, Italy, and France, Canada's Shaw Festival has premiered *One Touch of Venus* at its Royal George Theatre. Performances run from 16 May through 10 October 2010. Eda Holmes directs, Paul Sportelli and Ryan de Souza conduct; the cast includes Robin Evan Willis (*Venus*) and Kyle Blair (*Rodney*).



The Shaw Festival's Willis and Blair. Photo: David Cooper

Mahagonny X 4



Measha Brueggergosman

Gerard Mortier, new Artistic Director of Madrid's Teatro Real, has announced *Rise and Fall of the City of Mahagonny* (in Michael Feingold's English translation) as part of his focus on

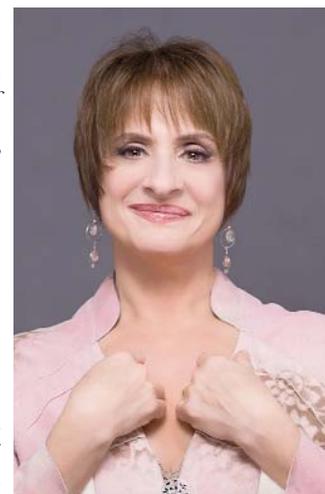
twentieth-century masterworks and modern operas. Opening on 30 September for a run of twelve performances through 17 October, *Mahagonny* will be staged by Alex Ollé and Carlus Padrissa (members of Spain's avant-garde theater group La Fura dels Baus) and conducted by Pablo Heras-Casado. The cast will feature Measha Brueggergosman (*Jenny*), Jane Henschel (*Begbick*), Michael König (*Jim*), Willard White (*Trinity Moses*), Donald Kaasch (*Fatty*), and John Easterlin (*Jack O'Brien/Tobey Higgins*). The Teatro Real production is scheduled to travel to Moscow's Bolshoi Theater in September 2011. Immediately following the Madrid performances, Théâtre du Capitole in Toulouse will present *Grandeur et décadence de la ville de Mahagonny* 19–28 November, conducted by Ilan Volkov and directed by Laurent Pelly. The Toulouse cast includes Marjana Lipovsek (*Begbick*), Chris Merritt (*Fatty*), Greer Grimsley (*Trinity Moses*), Valentina Farcas (*Jenny*), and Nikolai Schukoff (*Jim*). David Stahl conducts; Thomas Schulte-Michels directs. A new production of

Aufstieg und Fall der Stadt Mahagonny opens at the Cologne Opera on 23 March 2011 (Katharina Thalbach, director; Lothar Koenigs, conductor). Currently, *Mahagonny* can be seen at Munich's Staatstheater am Gärtnerplatz, premiering 18 June, with nine performances through 26 July; the production will be revived in the coming season.

Weill/Anderson Shows and More

Both of Weill's completed stage collaborations with his friend Maxwell Anderson will be showcased in New York during a two-week period in early 2011. Following its outstanding March 2009 *Firebrand of Florence*, the Collegiate Chorale has announced two concert performances of *Knickerbocker Holiday* at Alice Tully Hall 25–26 January 2011 (James Bagwell, conductor). New York City Center's *Encores!* promises *Lost in the Stars* 3–6 February, with Rob Berman conducting. Starry casts foreseen for both are yet to be named.

Among other upcoming performances, the rarely-performed *Royal Palace* will be heard in a 22 August concert at the Bard Music Festival in upstate New York (American Symphony Orchestra with Leon Botstein, conductor). Arte Ensemble Hannover and Tanztheater Nina Kurzeja join forces for the stage premiere of the KWE critical edition of *Zaubernacht* on 2 September, underscoring the "Night" theme of the Musikfest Stuttgart. Angelika Kirchsclager will reprise the Weill double bill (*Mahagonny Songspiel/Die sieben Todsünden*) in which she appeared last year at Théâtre de Chatelet, this time at Vienna's Theater an der Wien with the ORF Radio Symphony Orchestra, conducted by Walter Kobéra (15 and 16 October). Patti LuPone debuts with New York City Ballet as Anna I in six performances of *The Seven Deadly Sins* (11–15 May 2011). At season's end, the Dresden Semperoper will open its first-ever *Street Scene* on 19 June (Jonathan Darlington, conductor; Bettina Bruinier, director).



Patti LuPone

KWF Bulletin Board

2010 Kurt Weill Foundation Grants Awarded

Upon recommendation from an independent review panel, on 14 December 2009 the Board of Trustees of the Kurt Weill Foundation for Music awarded funding to the following seventeen grant applicants:

Professional Performance

Studio of Hawaii Opera Theatre, Honolulu, HI. *Mahagonny Songspiel*.
 Los Angeles Chamber Orchestra, Los Angeles, CA. *Symphony No. 2*.
 Pacific Symphony, Santa Ana, CA. *Walt Whitman Songs*.
 Sounds New Limited, London, United Kingdom. *Die sieben Todsünden, Frauentanz*.
 Anhaltisches Theater Dessau, Dessau, Germany. *One Touch of Venus*.
 Ensemble Modern, Frankfurt-am-Main, Germany. *Mahagonny Songspiel*.
 Kurt-Weill-Gesellschaft, Dessau, Germany. *Der neue Orpheus*.

College/University Performance

California State University, East Bay, Hayward, CA. *The Seven Deadly Sins*.
 Hardin-Simmons University, Abilene, TX. *Street Scene*.
 Hunter College, New York, NY. *The Threepenny Opera*.
 Missouri State University, Springfield, MO. *The Seven Deadly Sins*.
 Tel Aviv University, Tel Aviv, Israel. *Der Jasager*.
 Towson University, Towson, MD. *The Threepenny Opera*, Violin Concerto.
 University of Victoria, Victoria, BC. *Der Lindberghflug*.
 Western Carolina University, Cullowhee, NC. *The Seven Deadly Sins*.

Research and Travel

Garrett Eisler, New York, NY. To support work on dissertation on *We Will Never Die* and *A Flag is Born*.
 Howard Pollack, Houston, TX. For research on Marc Blitzstein's translations of Weill works.

Grant guidelines, application forms, and further information on the grant program are available on the Kurt Weill Foundation website (www.kwf.org) or by telephone (212.505.5240).



Grant recipient Towson University sent students to the Weill-Lenya Research Center for a tour and study session led by archivist Dave Stein. Stein (back row, left, next to Towson Professor Phillip Collister) posed with students and Professor Leneida Crawford (front row center).

Sign up for Kurt Weill e-news

In addition to the semi-annual *Kurt Weill Newsletter*, the Kurt Weill Foundation is inaugurating e-news updates with periodic news about performances, events, grant programs, awards and publications.

To subscribe, click on the button located on the top right of the kwf.org homepage and complete the brief opt-in form. If you currently receive a copy of the *Kurt Weill Newsletter* in the mail, subscribing to e-news will not affect your print subscription.

New on KWF.org



Kurt Weill Foundation for Music
KURT WEILL

- Historical appreciations of Weill musicals written by Mark N. Grant. Go to each show's page for the link.
- Audio excerpts of songs. Follow the links in the show's song list.
- Announcements of major performances and events on the home page. See "In the Limelight."
- Up-to-date listing of Weill performances worldwide. See the Performance Calendar.
- Latest news and press releases. See Foundation>News.

Kurt Weill Edition News

The latest volume of the Kurt Weill Edition, *Music with Solo Violin*, is at the printer and will be available by early fall. Edited by Andreas Eichhorn, the volume includes Weill's Concerto for Violin and Wind Instruments, op. 12, and *Der neue Orpheus*, op. 16, with text by Iwan Goll.

Diverse Talents Win Top Prizes in Biggest Lenya Competition Ever

The audience grew restless with anticipation as the judges made their final decisions. Just before the prize announcements, the fifteen Lenya Competition finalists stood as a group and received a well-deserved and enthusiastic round of applause from the audience, many of whom had attended the entire day of the competition finals on 17 April 2010 at the Eastman School of Music in Rochester, NY. In the first round of the finals, each finalist presented a diverse program that included two contrasting theatrical selections by Kurt Weill, an opera or operetta aria, and an American musical theater song. Some finalists were called back by the judges to make adjustments to their performances. In the evening, the competition culminated in a public performance followed by the eagerly awaited announcement of the winners. Out of 230 contestants from twelve countries—more participants than in any previous year—seven outstanding singer-actors rose to the top to win prizes in the 2010 Lotte Lenya Competition.

Now in its thirteenth year, the Lenya Competition recognizes versatile singing actors who are dramatically and musically convincing in a wide variety of musical theater styles. This year's judges were Broadway and opera stars Timothy Nolen and Lisa Vroman, and Broadway and *Encores!* music director Rob Berman.

The First Prize of \$15,000 went to soprano Rebekah Camm, of Chicago. Camm made her operatic debut as Micaëla in *Carmen* with the Houston Grand Opera in 2005, and in October will perform the role of Susanna in *Le nozze di Figaro* at the Los Angeles Opera, conducted by Plácido Domingo. The judges chose to forgo the

Third Prize and instead awarded Second Prizes of \$9,000 each to two exceptionally talented but very different performers: David Arnsperger, baritone, of Berlin, and Margaret Gawrysiak, mezzo-soprano, of New York. Arnsperger has won First Prize in Germany's National Singing Competition (in the Musicals category), and Gawrysiak has performed with the Seattle Opera, Glimmerglass Opera, and the San Francisco Opera's Merola Program.

The judges also awarded four Lys Symonette Awards, named in honor of Weill's musical assistant on Broadway. For his riveting rendition of Macheath's "Call from the Grave" from *The Threepenny Opera*, Cooper Grodin, bari-tenor of New York, won for outstanding performance of an individual number. Tenor Edward Mout, of Chicago, won for outstanding vocal achievement, and baritones Kyle Scatliffe, of Westwood, NJ, and Timothy J. McDevitt, of New York, both won for extraordinary artistic promise. Each received a cash prize of \$2,500.

The fifteen finalists were selected from a first round of auditions performed live in Rochester and New York City or by video submission, evaluated by regional judges Lauren Flanigan, David Green, Paulette Haupt and John Lucas. In addition to the prizewinners, the other finalists were Betty Allison, soprano, and Andrew Love, baritone, of Toronto; Adam Fry, bass, of Langhorne, PA; Elise LaBarge, soprano, of St. Louis; Sara Ann Mitchell, soprano, of Brookline, MA; and Benjamin Eakeley, baritone, Minda Larsen, mezzo-soprano, and Joey Wilgenbusch, tenor, of New York.



2010 Lenya Competition Winners (from left): Timothy J. McDevitt, Margaret Gawrysiak, Kyle Scatliffe, Rebekah Camm, Edward Mout, Cooper Grodin, David Arnsperger. Photo: Jan Philipp Arnsperger



Kim H. Kowalke (second from right) with Competition judges Rob Berman, Lisa Vroman, and Timothy Nolen. Photo: Kurt Weill Foundation

After the first round of auditions, the Kurt Weill Foundation presented Young Talent Awards to eight non-finalists who are early in their careers but show exceptional promise: sopranos Krista Buccellato of Boston, Margaret Dietrich of Oklahoma City, Lora Lee Gayer of Naples, FL, Blair Goldberg of New York, and Annie J. Rago of Pittsburgh; tenor Joseph Mikolaj of New Haven; and baritones Adam R. Richardson and Daniel Schwait, both of New York. In addition, the Grace Keagy Award for Outstanding Vocal Promise was awarded to Julia Teitel, mezzo-soprano, of Malden, MA. The newly established award honors singer-actress Grace Keagy (1921–2009), a past judge for the competition and a great supporter, who played Mrs. Peachum in *The Threepenny Opera* on several occasions and Widow Begbick in the Yale Repertory Theatre's *Rise and Fall of the City of Mahagonny*.

Kurt Weill Fest News

Under the motto “New Art Is True Art,” the 18th Kurt Weill Fest was held 26 February–7 March 2010. Highlights included a production of *One Touch of Venus* (reviewed on p. 18); a double bill, *Offene Wunden*, pairing Mahagonny Songspiel with a new work, *Die WUNDE Heine*; and the following concerts:

MDR Symphony Orchestra (28 February 2010)

“The next item on the program was *Der neue Orpheus*, a cantata for soprano, solo violin, and orchestra from 1925 after a poem by Yvan Goll. . . . The attentive audience was immediately surprised by the orchestration, which lacked first and second violins. And it was a gloomy, menacing mood, imprinted with the dramatic, heart-wrenching experience of the new Orpheus, who descends into the



Marisol Montalvo. Photo: Thomas Ruttke

Moloch of the modern big city (of the 1920s)—and is destroyed. This was fascinatingly enacted in the performance of American soprano Marisol Montalvo, who invested herself in the role down to her fingertips. Equally brilliant was the playing, in fascinating musical dialogue with the singer, of the concertmaster of the MDR Symphony Orchestra, Waltraut Wächter, the solo violinist. A concert evening that enchanted the public ended with the Suite from *Aufstieg und Fall der Stadt Mahagonny*.”—**Helmut Rohm**, *Volksstimme.de* (2 March 2010)

Angelika Kirchschrager/Helmut Deutsch Liederabend (27 February 2010)

“She came, she sang, she conquered. . . . Like a femme fatale, she [Angelika Kirchschrager] bewitched Dessau with titles from Kurt Weill: ‘Stay Well’ and ‘One Life to Live’ from the Broadway musicals repertoire, and with two French chansons, including ‘Je ne t’aime pas,’ she showed herself to be a spellbinding stage actress with great stylistic sensitivity. She brought with her Helmut Deutsch, one of the best and most respected accompanists. He



Angelika Kirchschrager and Helmut Deutsch. Photo: Thomas Ruttke

was a pillar of strength in the performance, always sensing exactly what the singer needed—whether it was breath, rhythmic support, or a dramatic pause. With the old Viennese song ‘Es war in Petersdorf,’ the two enchanted their public at the end of a wonderful evening: great art, topped with whipped cream.”—**Ute van der Sanden**, *Mitteldeutsche Zeitung* (1 March 2010)

Dessau Delegation Attends Lenya Competition and Views Weill’s Holograph Scores

A delegation from Dessau, Weill’s birthplace and home to the Kurt Weill Fest, traveled to New York in April to attend the Lotte Lenya Competition and visit the Kurt Weill Foundation. The group included the Intendant of the Kurt Weill Fest, Michael Kaufmann; Kurt-Weill-Gesellschaft President Thomas Markworth, Vice-President Walter Londong and Secretary Wolfgang Brandt; and the Mayor of Dessau-Roßlau, Klemens Koschig. Accompanying them were Andreas and Ilka Hillger, journalists with the *Mitteldeutsche Zeitung*, Sylvia Koschig and Babette Markworth.



Michael Kaufmann, Guy Stern and Thomas Markworth with the partitur of *Der Protagonist*, which will be performed in the 2011 Kurt Weill Fest. Photo: J. Adam Fenster/University of Rochester

On 16 April, the day before the Lenya Competition, the delegation gathered in Sibley Music Library at the Eastman School of Music in Rochester, where Special Collections Librarian David Peter Coppen offered a private viewing of the Universal Edition – Kurt Weill Archives. The collection features holograph manuscripts of most of the works Weill composed in Germany before he fled in 1933, including scores for *Die Dreigroschenoper*, *Aufstieg und Fall der Stadt Mahagonny* and the Violin Concerto. Coppen and Kurt Weill Foundation President Kim H. Kowalke provided historical background as the visitors viewed the original manuscripts. After attending the Lenya Competition on 17 April, the group traveled to New York City where they enjoyed a guided tour of the Kurt Weill Foundation office and archive.



Sylvia Koschig, Klemens Koschig, Thomas Markworth, Michael Kaufmann and Babette Markworth read a letter Weill wrote to his parents in Dessau. Photo: Kurt Weill Foundation

Performance Reviews

The Threepenny Opera, California Stage, Sacramento (premiere 5 February 2010)

“Even if you have never seen Kurt Weill and Bertolt Brecht’s *The Threepenny Opera*, experiencing its performance may seem familiar. The musical play’s influence has been so pervasive since its 1928 Berlin premiere that the effects have rippled across the arts ever since. The current, inspired California Stage production, precisely directed by Angelina Réaux and extended through March 15, provides a knowing survey of the subtly layered satirical allegory. . . . As Macheath, the full-voiced Michael RJ Campbell flourishes. . . . Kelly Daniells’ compelling Polly Peachum, Jessica Goldman’s elegant Jenny Diver, and Whitney-Claire Roeder’s desperate Lucy Brown are richly distinctive as the disparate women in Macheath’s life. Michael Sokol has a particularly strong turn as J.J. Peachum, and director Réaux entertains as his scheming wife, Celia. Réaux also contributed costume and set design, but for all her involvement, one mostly feels Weill’s and especially Brecht’s intentions. Ironically, in 2010, the play’s theme of serial corruption at all levels of society has become such a common headline that it has the least impact of all the fine elements at work here.”—Marcus Crowder, *Sacramento Bee* (25 February 2010)

Songspiel, American Opera Theater, Baltimore (6–14 November 2009); Washington, D.C. (15–17 January 2010)

“A Kurt Weill song can’t be mistaken for anything else. There’s something tense in the warmest of his melodic lines, something pointed in the simplest of his harmonies. And that’s even before you consider the words. . . . Out of some 17 Weill songs, American Opera Theater artistic director Timothy Nelson has fashioned an engrossing, even edgy new work called *Songspiel*, which opened last weekend at the Theatre Project. . . . *Songspiel* is first and foremost a vehicle for a stellar soprano, Sylvia McNair. . . . It involves a narrative about a woman battered by life and nature—the latter quite literally, with references to Hurricane Katrina. (Interesting how the song ‘Complainte de la Seine,’ with its description of bodies and discarded things at the bottom of an iconic French river, can easily conjure up images of the horror in New Orleans.) There is no traditional dialogue, just song after song, creating an increasingly detailed portrait of despondency. The homeless woman, identified as Jenny I, has a history of bruising love affairs, drug abuse and prostitution. In flashback, that life is relived. Woven into this dark world are Jenny II and Johnny, who interact with or merely observe the central character. . . . I caught the show last Sunday evening and found McNair a riveting presence. She commanded attention from the start, wearing the rummaged-for clothes of a street person, shuffling onto Charles Nelson’s artfully trash-littered set and heading toward a graffiti-splattered bus stop. The soprano’s voice was in superb shape, the tone pure and beautiful, the diction crystalline, the phrasing full of nuance. Her delivery of ‘Surabaya Johnny,’ ‘My Ship,’ ‘How Much Longer’ and ‘Nanna’s Song’ proved especially potent. The two supporting singers offered vivid acting. Rebecca Duren (Jenny II) did not always produce a tightly focused sound or articulate words carefully, but offered considerable expressive flair. Todd Wiczorek (Johnny) used his mostly smooth baritone to telling effect. *Songspiel* has something substantive to say about all of us, particularly those troubled souls we would rather not notice. I imagine Weill would have approved.”—Tim Smith, *Baltimore Sun* (10 November 2009)



Sylvia McNair as Jenny I. Photo: Jesse Hellan

Alan Rich (1924–2010)

Influential music critic Alan Rich died at age 85 on 23 April 2010 of natural causes at his home in West Los Angeles. A frequent contributor to this *Newsletter*, Rich was an early and steadfast proponent of Weill’s music, which led to an enduring friendship with Lotte Lenya. In 1982 he conceived, wrote, and produced for National Public Radio a documentary series, “The Musical Worlds of Kurt Weill,” which comprised nine 90-minute programs and featured excerpts of interviews with Lenya, Maurice Abravanel, Hans Heinsheimer, Margot Aufrecht, and other associates of Weill—the masters of which Rich subsequently donated to the oral history collection of the Weill-Lenya Research Center.

Equipped with degrees from Harvard and the University of California at Berkeley, Rich served as critic or music editor for more than six decades, writing for *New York*, *California*, *New West*, and *Newsweek* magazines, as well as the *New York Times* and *Herald Tribune* and the *Los Angeles Herald Examiner* and *Weekly*. He relished playing the role of advocate for music and performers he valued, even, or perhaps most, when those judgments were not widely shared. Often at odds with such mainstream colleagues as Harold Schonberg and Martin Bernheimer, particularly in the early days of minimalism, “Alan was a hugely important force in American classical music,” as Alex Ross assessed his significance.

Happy End, Landestheater St. Pölten (7 May 2010)

“A brassy, entertaining evening in the theater, as proven by director Jérôme Savary in his staging in cooperation with Ulrich Waller, which became a hit at the St. Pauli Theater in Hamburg after its premiere in the Ruhrfestspiele Recklinghausen (2008). Now the splendid production offers a lively season finale for the St. Pölten Theater, apparently giving the performers just as much pleasure as it gives the audience. Angela Winkler, in particular, shows a new, highly comedic side: As the merciless boss of the Chicago underworld, known as “The Fly,” she hobbles through the proceedings with an artificial leg, bumps off troublemakers, condemns her gang with a croaking voice to a coup on Christmas Eve, and terrifies with witchlike laughter. Her opponent is the equally wonderful Anneke Schwab as Hallelujah Lilian from the Salvation Army, who, as she illustrates in ‘Surabaya-Johnny,’ doesn’t fall into line with the strict moral pamphlets of her institution. No wonder she turns the head of the pinstripe gangster Bill. . . . Delightful, sneaky soap opera for connoisseurs, perfectly adapted musically.”—Hilde Haider-Pregler, *Wiener Zeitung* (11 May 2010)



Pinstripe gangster Bill Cracker, played by Peter Lohmeyer. Photo: Katharina John

Die sieben Todsünden, Alberta Ballet and Edmonton Opera (25–27 March, Calgary; 9–10 April 2010, Edmonton)

“As for [Yukichi] Hattori’s version of *The Seven Deadly Sins*, well, let’s just start by saying it’s utterly brilliant fun. His show benefits from its design plan—in outrageous costumes and garish lighting, for example, that tend toward the red end of the spectrum, but especially in the substantial and very entertaining video animation component provided by Wendy Tilby and Amanda Forbis, which makes watching subtitles (the Weill-Brecht small masterpiece is sung in German) a big part of the entertainment. The nine scenes of the work—which Hattori choreographs in a fast-moving, fast-changing contemporary language that revels in everything from the outright descriptive (dancers inching away wormlike in Gluttony, for example, or bobbing around in the guise of a burger, fried chicken, and chips) to the energy of street-dancing—tell the famous tale of the schizophrenic Anna. Anna I is the singer (sung with superb presence by soprano Patricia O’Callaghan) who has made a point of not giving in to the fabled seven sins, a ‘sinful’ refusal in its own right, as it turns out, that the other half of her—Anna II, the dancer (Tara Williamson)—now enacts, as we follow the ‘sisters’ through the American cities, one for each sin, on their quest to make enough money to buy their folks a nice place on the river back home in Louisiana.”—Bob Clark, *Calgary Herald* (27 March 2010)

Carmen Capalbo (1925–2010)

Theater director and producer Carmen Capalbo, 84, best known for his landmark 1954 New York revival of *The Threepenny Opera*, passed away in New York City on 14 March 2010. After hearing Leonard Bernstein conduct a concert version of *Threepenny* at Brandeis University in 1952, Capalbo approached Lotte Lenya and persuaded her to take on the role of Jenny, the part she played in the original Berlin production, in a new staging of the work. Produced by Capalbo and Stanley Chase and directed by Capalbo, *The Threepenny Opera* opened at the Theater de Lys on 10 March 1954. By the time the show finally closed on 17 December 1961, it had played a major part in establishing the Off-Broadway theater movement.

The success of *Threepenny* led Capalbo to an ill-conceived 1970 adaptation of *Rise and Fall of the City of Mahagonny* at the Anderson Theater in New York’s East Village. Aside from his association with *Threepenny*, Capalbo is also known for directing the Broadway premiere of Eugene O’Neill’s *A Moon for the Misbegotten* in 1957. Later theatrical ventures were not so successful, including a proposed revival of Cole Porter’s *Nymph Errant* and a rock musical project with Lou Reed based on Nelson Algren’s novel *A Walk on the Wild Side*.



From left: Carmen Capalbo, Stanley Chase, Marc Blitzstein, Marga Richter, Lotte Lenya, Ed Cole in the studio for the Off-Broadway cast recording of *The Threepenny Opera*.

A Distinguished Weill Career

Opera companies across America have joined this year in saluting mezzo-soprano Joyce Castle on her fortieth anniversary in the business. An extraordinarily versatile performer, Castle has a repertoire extending from Weill to Wagner, Bernstein, Sondheim, and Strauss. Early in her career she began her association with the music of Kurt Weill by singing in *Mahagony Songspiel* at the Tanglewood Festival. She first performed the role of Leokadja Begbick in *Aufstieg und Fall der Stadt Mahagony* in 1972 at the Kennedy Center in Washington, D.C., with Lotte Lenya a commanding presence at rehearsals; her most recent portrayal of the role was in Opera Boston's 2007 production. In addition to performing the Widow Begbick in three languages, she has played Mrs. Jones in New York City Opera's production of *Street Scene*, and performed Jenny and then Mrs. Peachum in *The Threepenny Opera* in productions at the San Francisco Opera and Houston Grand Opera. Castle has also served several times as a judge for the Lotte Lenya Competition.



Photo: Carol Rosegg

***The Threepenny Opera*, Victorian Opera/Malthouse Theatre, Melbourne (28 May–19 June 2010)**

“Michael Kantor's blazing, bawdy production alludes to gritty Melbourne suburbs and finds gangland parallels with 1920s Berlin, which inspired *Threepenny* composers Bertolt Brecht and Kurt Weill. But a Malthouse band, conducted with vim by Richard Gill, remained faithful to the dark humour and pathos of the original score. For theatre chills and thrills, this is hard to beat.”—Simon Plant, *Herald Sun* (3 June 2010)

“The divergent vocal stylings of the performers, who range from cabaret artists to classically trained opera singers, make it more important that some kind of aesthetic unity is imposed upon the acting. Kantor's creative inspiration is real, but sporadic, and he seems unable to achieve this, especially with respect to the often imprecise physical theatre. . . . The undimmed brilliance of Weill's songs, in the hands of an orchestra conducted by Richard Gill, does go some way towards redressing the problem.”—Cameron Woodhead, *The Age* (4 June 2010)

Violin Concerto, Curtis Chamber Orchestra (21 April 2010)

Presented by the Philadelphia Chamber Music Society and the Curtis Institute of Music, conducted by Giancarlo Guerrero:

“Soovin Kim, a Curtis graduate, was soloist in Kurt Weill's *Concerto for Violin and Wind Instruments* (the title is a misnomer; its scoring includes percussion and double basses). This is not the Weill of *The Threepenny Opera* or “September Song,” but a more academic, dissonant, and dense Weill. Virtuoso, too. The violin is charged with a role of startling variety, and Kim pivoted beautifully. He was sassy, throaty, and machine-punch accurate. And could a trumpeter have handled her solos more deftly than Sara Huebner?”—Peter Dobrin, *Philadelphia Inquirer* (23 April 2010)

***The Seven Deadly Sins*, Santa Rosa Symphony (8–10 May 2010)**

Veterans Ute Lemper and Hudson Shad brought their well-practiced Sins to California:

“Wearing a black, pleated halter dress that fell to the floor, Lemper sang Weill's *The Seven Deadly Sins* with regal and mesmerizing intensity after intermission. Every nod of her head, shoulder shrug and raised eyebrow underscored the cynicism of this bitter morality tale, in which she sings the part of two sisters, one coarse and calculating, the other innocent and idealistic. The all-male vocal quartet Hudson Shad sang the family passages quite effectively, combining the rich timbre of an operatic chorus with the simple harmony of a barbershop quartet. Kudos also to the orchestra and [conductor Bruno] Ferrandis for bringing just the right note of irony to this challenging score, with its haunting melodies and hypnotic rhythms.”—Diane Peterson, *Press Democrat* (10 May 2010)

CONTEST:

Test Your Weill Knowledge!

Win a Criterion DVD of G.W. Pabst's 1931 film of *The Threepenny Opera*! Answer both questions below correctly, and your name will be entered to win.

In this photograph of a landmark Weill production:

- 1) Who is the performer bent over backwards in the foreground?
- 2) What is the title of the stage work in which she appears?

Email your two-part answer to kwfinfo@kwf.org by 15 August 2010. The names of all correct respondents will be entered in a drawing, and the winner will receive the prize. The answers to the questions and the contest winner will be announced in the next issue of the Kurt Weill Newsletter.



New Publications

BOOKS

Ritter, Hans Martin. *ZwischenRäume: Theater–Sprache–Musik: Grenzgänge zwischen Kunst und Wissenschaft*. Berlin: Schibri Verlag, 2009. (Lingener Beiträge zur Theaterpädagogik, Bd. VII)

Ross, Alex. *The Rest Is Noise: Das 20. Jahrhundert hören*. München: Piper, 2009. Translated by Ingo Herzke.

SCORES

Weill, Kurt. *Songs for Saxophone and Piano*, arranged by Martin Reiter. Includes solo saxophone part and CD. Universal Edition, UE 34 328.

Weill, Kurt. *Sechs Songs aus der Dreigroschenoper*, arranged for guitar quartet by Nangiali Nashir. Includes guitar parts. Universal Edition, UE 34 385.

ARTICLES

“David Drew 1930–2009: Tributes and Memories from Friends and Colleagues.” (Includes essays by Drew along with numerous tributes.) *Tempo* 64, no. 252 (April 2010), pp. 2–64.

Baker, Kenneth Scott. “Bertolt Brecht and the Insufficiency of Irony.” *The Brecht Yearbook*, no. 34 (2009), pp. 207–224.

Fischer, Ulrich. “Das ist ein Klops: Erkenntnistheorie, Kurt Weill und die bodenständige Küche.” *myops* no. 8 (vol. 4), January 2010, pp. 72–75.

RECORDINGS

Das Berliner Requiem, Vom Tod im Wald, I Solisti del Vento, Flemish Radio Choir, Paul Hillier, cond. (with Hindemith’s *Der Tod*, Stravinsky’s Octet, and Milhaud’s *Cantate de la Guerre* and *Cantate de la Paix*), Glossa GCOSA 922207.

The Stage, a Book, & the Silver Screen, Duke Special and ensemble, Reel to Reel Recordings R2R4, 3-CD set (includes arrangements of the five *Huckleberry Finn* songs).

Musicales comédies, suites and adaptations of stage and film scores by Michel Legrand, including *Die Dreigroschenoper*, Cathérine Michel (harp) with the Grand Orchestre Symphonique, Naïve K1663.

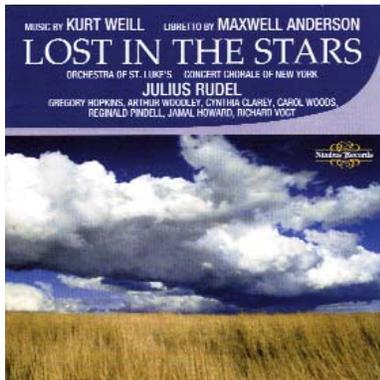
88 Fingers, Eyran Katsenelenbogen, piano, Eyran Records 9008 (includes “Mack the Knife” and “September Song”).

Hey There! and By Request, Gracie Fields (vocals) with orchestra conducted by Bob Sharples, Vocalion CDLF 8137 (includes “All at Once”).

Brecht–Weill, reissues of *Die Dreigroschenoper* (1930), *Aufstieg und Fall der Stadt Mahagonny* (1958), and *Die sieben Todsünden* (1956), all with Lenya, Membran 232928 (4 CDs).

Brecht Songs, Gisela May with various ensembles, Berlin Classics 030026BC (reissue; includes seven Weill songs).

Lost in the Stars, Gregory Hopkins, Arthur Woodley, Cynthia Clarey, Orchestra of St. Luke’s, Julius Rudel, cond., Nimbus NI 2543 (reissue).



Weill, compilation of previously released selections, including Symphony no. 2, Violin Concerto, Suite from *Aufstieg und Fall der Stadt Mahagonny*, *Die sieben Todsünden*, and songs, various performers, EMI Classics 50999 6 97185 2 6.

J.J. Johnson Plays Mack the Knife and Other Kurt Weill Songs, with André Previn, Red Mitchell, and Frank Capp, Lonehill Jazz LHJ10378 (CD reissue).

Bewegte Zeiten: Neue Musik in der Weimarer Republik 1919–1933, compilation of previously released selections, including excerpts from several Weill works, Deutsche Grammophon 480 2471 (2 CDs).

The Very Best of Broadway, compilation of previously released selections, John McGlinn (cond.), EMI Classics 50999 6 95240 2 8 (includes “September Song” performed by Kevin Colson).

