

topical Weill

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A supplement to the Kurt Weill Newsletter

Coming Up on World Stages

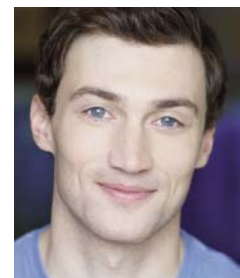
New York: 2011 begins with a bang—audiences will have the rare opportunity to see both of Weill's stage collaborations with Maxwell Anderson within ten days of one another. On 25–26 January 2011, New York's Collegiate Chorale will present *Knickerbocker Holiday* in semi-staged performances with a bevy of Broadway luminaries including George Hearn (Peter Stuyvesant), Kelli O'Hara (Tina), Bryce Pinkham (Washington Irving), Christopher Fitzgerald (Tenpin), and David Garrison (Tienhoven); Brom is still to be cast. Ted Sperling directs and James Bagwell conducts. The Alice Tully Hall performance will be captured on CD by Sh-k-boom/Ghostlight Records. The following week (3–6 February), New York City Center *Encores!* unveils *Lost in the Stars*, directed by Gary Griffin and conducted by Rob Berman, with a cast yet to be announced. At the end of the season (11–15 May), Lynne Taylor-Corbett will choreograph a new *Seven Deadly Sins* for the New York City Ballet, with Patti LuPone singing Anna I.



George Hearn



Kelli O'Hara



Bryce Pinkham

Germany: *Aufstieg und Fall der Stadt Mahagonny* is revived at Munich's Theater am Gärtnerplatz (3 October–11 December 2010), and *Street Scene* will be staged by Münchner Rundfunkorchester and the Bayerische Theater Academy 11–25 February 2011, conducted by Ulf Schirmer. In Cologne, the Oper will mount *Mahagonny* for a nine-performance run (23 March–8 April) only four days after Schauspiel Köln opens its new production of *Die Dreigroschenoper* on 19 March. Bayer Arts & Culture will team with Essen's Folkwang University to produce *One*

Touch of Venus at the Bayer Kulturhaus in Leverkusen (28–29 May). And in Dresden, the Semperoper premieres its *Street Scene* on 19 June; Jonathan Darlington conducts, and Bettina Bruinier directs.

Hong Kong: The Berliner Ensemble's acclaimed Robert Wilson production of *Die Dreigroschenoper* travels to the 39th annual Hong Kong Arts Festival for four performances (24–27 February 2011).

The Netherlands: Het Nationale Toneel embarks on a 59-performance tour of *Driestuiversopera* (8 March–19 June 2011) in partnership with Asko/Schönberg Ensemble; Franz Marijnen directs and Jaap Dieleman conducts. Het Gelders Orkest has programmed *Kleine Dreigroschenmusik* alongside Weill songs in a 7-city New Year's concert tour (6–15 January); Jonathan Schiffman conducts.

France: Renowned director Laurent Pelly stages *Mahagonny* at Toulouse's Théâtre du Capitole (19–28 November 2010), with Ilan Volkov, conductor, and an international cast including Marjana Lipovsek (Begbick), Chris Merritt (Fatty), and Gregg Baker (Moses). Later in the season, Pelly will direct *L'opéra de quat' sous* at the Comédie française in Paris, with performances 2 April–19 July 2011.

Among many others, major new productions of Die Dreigroschenoper/Threepenny Opera open at Nationaltheater Mannheim (17 November 2010), Staatstheater Braunschweig (28 November), Theater Dortmund (3 December), Madison Opera (4 February 2011) and Seattle Shakespeare Company (16 February).

2011 Kurt Weill Fest Dessau: The 19th annual festival will feature performances of three stage works: A new staging of *Der Protagonist* double billed with *I Pagliacci* (Antony Hermus, conductor; André Bückler, director), opens the festival on 25 February 2011; and *One Touch of Venus*, first seen in 2010, will be revived on 3 March; both are produced by Anhaltisches Theater Dessau. The third stage work is the pantomime *Zaubernacht*; after its September 2010 premiere at the Musikfest Stuttgart, Tanztheater Nina Kurzeja/Arte Ensemble Hannover bring their production to Dessau on 5 March. Lenya Competition winners Rebecca Jo Loeb and Alen Hodzovic join in a theater song evening, *It Takes Two*, on 3 March. Orchestra concerts by the MDR Sinfonieorchester, conducted by Markus Poschner (4 March); Anhaltische Philharmonie, led by Antony Hermus (10–11 March); and Ensemble Modern, with HK Gruber (13 March), round out the program.

KWF Bulletin Board

Guidelines for the Lotte Lenya Competition have been substantively revised for 2011. Changes include:

- 1) The eligible age range for contestants is now 19–30 years of age.
- 2) Contestants must prepare the following repertoire: one aria from the operatic or operetta repertoire (not by Kurt Weill); one theatrical selection by Kurt Weill; one song from the “Golden Age” (pre-1968) American musical theater repertoire (this may be another selection by Weill); and one song from the American musical theater repertoire originating in 1968 or later.
- 3) There is no longer a requirement that at least one selection be in a language other than English. The Weill selection(s) and the opera/operetta aria must be sung in their original musical versions, keys, and languages; the American musical theater selections must be sung in English.
- 4) All contestants must submit a preliminary audition video on DVD by 31 January 2011. After all DVD submissions have been reviewed, some contestants will be invited to audition live in a round of semi-finals, to be held March 11–12 in New York City and in early March in Dessau, Germany. A select group of finalists will be invited to compete in the finals on 16 April at the Eastman School of Music in Rochester, New York.

For details on the 2011 competition, complete guidelines, and application, please visit: www.kwf.org/LLC.

Grant Recipient Towson University in Maryland presented a week-long Kurt Weill festival 26 September–2 October 2010, including two song evenings performed by faculty and students, an instrumental concert featuring Weill’s Violin Concerto along with works by Hindemith and Villa-Lobos, and lectures on Weill-related topics. The centerpiece of the festival was a bilingual production of *The Threepenny Opera*, produced in collaboration with Oldenburg University in Germany; spoken dialogue was delivered in English, while the songs were sung in German. Towson faculty and students had traveled to Oldenburg in May 2010 to mount the production, cast with equal numbers of Oldenburg and Towson students; the production was reworked during the summer for presentation at Towson (30 September–2 October). The Weill Festival was produced by Towson University faculty members Phillip Collister and Leneida Crawford.

Writing about the 28 September orchestral concert, Baltimore Sun critic Tim Smith said: “His [Weill’s] rarely encountered Concerto for Violin and Wind Orchestra from 1924 received a remarkable performance, featuring Baltimore Symphony concertmaster Jonathan Carney as soloist and a well-matched ensemble led by Concert Artists of Baltimore’s artistic director Edward Polochick. . . . Tension, drama, elusive resolution—they’re all part of the work’s expressive force. And the stark aural contrast of solo violin against a mass of wind instruments, percussion, and double basses allows Weill to create a distinctive sound-world. Carney has done some marvelous work over the years; this may well be the most impressive yet.”

Latest Acquisitions: The Weill-Lenya Research Center recently completed its collection of sheet music published for *The Firebrand of Florence* with an original copy of “You’re Far Too Near Me,” issued by Chappell in February 1945—one month before the production opened—when the show title was still *Much Ado about Love*. A short time later, the music was reissued with a new cover and the revised show title.

British cartoonist Ian Baker has published a greeting card series of “James Bond Stars,” including Lotte Lenya as Rosa Klebb in *From Russia with Love*. The cards are available at www.221artstore.co.uk.



Congratulations to George Dorris, who won the Photo Identification Contest printed in the Spring 2010 issue of the Newsletter. Mr. Dorris correctly identified Allegra Kent in the 1958 production of *The Seven Deadly Sins* at the New York City Ballet.

Lenya Competition Winners Shine in Summer 2010

Rebecca Jo Loeb in William Bolcom's *Cabaret Songs* with Riverside Symphony, New York City: "Rebecca Jo Loeb is an ace at music theater, with a sizable, seamlessly produced and attractive mezzo wedded to sharp diction and a sense—very rare for her generation of singers—of period popular style. . . . Stance, timing, how far to push a joke—all that stuff that's so hard to learn seems under her command" (David Shengold, *Opera News*); Loeb "has a firm grasp of this style—not surprisingly, given that she won first prize at the Lotte Lenya Competition in 2008—and gave a performance that kept the music's wit and vibrancy in the spotlight" (Allan Kozinn, *New York Times*).



Cooper David Grodin as Billy in *Carousel*. Photo: Chris Ocken

Cooper David Grodin in *Carousel* at Light Opera Works, Chicago: "Grodin uses his golden voice and easily intelligent acting to sensational effect. The New York-based actor is unquestionably a talent to watch" (Hedy Weiss, *Chicago Sun Times*); "the hugely talented young man playing Billy seems to fall apart before your eyes at the moral authority of this woman . . . a young Billy, without any of the arrogance and posturing that often afflicts this role" (Chris Jones, *Chicago Tribune*).

Jonathan Michie in *Albert Herring* at Santa Fe Opera: "Baritone Jonathan Michie . . . was sweet and funny as the timid but kind-hearted vicar, Mr. Gedge" (Sarah Bryan Miller, *St. Louis Post-Dispatch*); "Jonathan Michie . . . was a wonderfully chinless, toothy Vicar, better at presiding over garden parties than interpreting doctrine" (Simon Williams, *Opera News*); "First-year company apprentice Jonathan Michie made an impressive debut as the vicar" (Lawrence A. Johnson, *theClassicalReview.com*).



Jonathan Michie, right, as Mr. Gedge in *Albert Herring*. Photo: Ken Howard

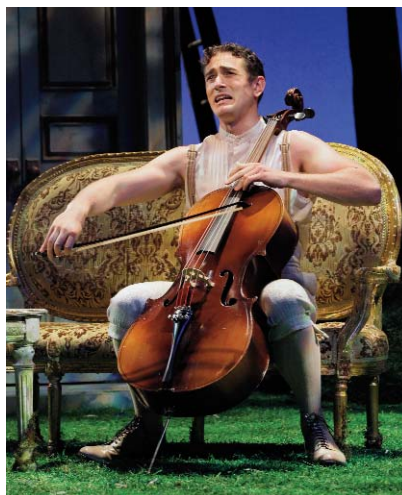


Lauren Worsham as Lili sings with her puppet friends in *Carnival!* at the Goodspeed Opera House. Photo: Diane Sobolewski

Lauren Worsham in *Carnival!* at Goodspeed Opera House, East Haddam: "there are some very good tunes for Lili . . . beautifully sung by Lauren Worsham" (Susan Hood, *Hartford Courant*); "In order for *Carnival!* to succeed, we need to accept Lili's near-total innocence and trusting nature, which we do thanks to Lauren Worsham's interpretation" (Andrew Bock, *examiner.com*).



Noah Stewart as Luigi in *Il Tabarro*. Photo: Victoria Aschheim



Christopher Herbert as Henrik in *A Little Night Music*. Photo: Ken Howard

Noah Stewart in *Il Tabarro* at Lorin Maazel's Castleton Festival: "Noah Stewart as the workman Luigi was incandescent from the moment he stepped onstage" (Anne Midgette, *The Washington Post*); Stewart "sings Luigi with such tenorial power that it is almost implausible when Michele, Giorgetta's cuckolded husband, strangles him" (George Loomis, *Financial Times*).

Christopher Herbert in *A Little Night Music* at Opera Theatre of St. Louis: "Although dashing Christopher Herbert as the young son Henrik is a baritone, he negotiated the high flying tenorial phrases very winningly, and found a sweet core of heart-sickness to temper his outward insufferability" (James Sohre, *operatoday.com*).

Press Clippings

Mahagonny Songspiel / Die sieben Todsünden, Theater an der Wien, Vienna (15–16 October 2010)

“At the end the only thing left for Anna is suicide. After she has thoroughly degraded herself in seven American metropolises to earn money as a dancer in order to finance a little house in Mississippi for her family, she chooses voluntary death so as to escape further experiences. Or is it only the emotional side of her personality that has now completely withered, the Anna II shown in the video projections (Arnaud



Angelika Kirchschrager as Anna I. Photo: Armin Bardel

Homann)? Juliette Deschamps leaves no doubt about the parasitism and hypocrisy of Anna’s parents and brothers in her staging of *Die sieben Todsünden*, the last collaboration of the successful duo of Bert Brecht and Kurt Weill. The ‘ballet chanté,’ which premiered in 1933 in Paris, was presented at the Theater an der Wien in cooperation with the place of its premiere, the Théâtre des Champs-Élysées, and offered in combination with the (in this case rather poorly lit) *Mahagonny Songspiel*, the first opus from the Brecht/Weill workshop, a welcome re-introduction of Weill’s unmistakable style, rarely seen in Vienna. . . . The ORF Radio-

Symphonicorchester Wien, under the baton of . . . the distinguished Walter Kobéra, left a little to be desired in aural delicacy and rhythmic point, as well as the vocal (and also satirical) precision of the merely solid male ensemble (Simeon Esper, Yves Saelens, Holger Falk, Graeme Broadbent). That the short evening remained entertaining was first and foremost due to Angelika Kirchschrager; she carried the evening, in spite of some vocal unevenness, which in any case was hardly disturbing. At the side of Catherine Hunold (Bessie), she succeeded as a convincing whore Jessie (*Mahagonny*) as well as a multi-faceted Anna (*Todsünden*).”—Walter Weidringer, *Die Presse* (17 October 2010)

The Threepenny Opera, Arden Theatre Company, Philadelphia (30 September–7 November 2010)

“Dark and dingy, the set to *The Threepenny Opera* is a labyrinth of steps, screens, trap doors, and glimpses into backstage life. Keeping true to the Brechtian style of theatre (essentially a reminder to the audience that theatre is fake and not reality), Terrence J. Nolen’s production features cross-gender casting, visible orchestras, direct address, and exposed dressing tables and offstage actor dallying. . . . The cast is filled with Philadelphian gems such as [Scott] Greer (the cunning and robustly played Mr. Peachum) and Anthony Lawton (the crooked cop, Tiger Brown), as well as New York-based actors like Terence Archie (the sexy and slimy Macheath). However, the true muscularity of the play stems from the talented and beautiful women Macheath has wronged: Victoria Frings (the leggy and vivacious Polly Peachum), the always dynamic Mary Martello (mother of Polly), and Rachel Wallace (the enigmatic and magnetic Jenny)”—Samantha Clarke, *Examiner.com* (9 October 2010)

“Despite a strong supporting cast, Macheath’s knife, as wielded by Terence Archie, is rather dull. He seems like a nice enough guy, which is just the trouble. . . . He’s no match for Victoria Frings’ silk-over-steel Polly Peachum, and certainly not the smooth criminal who could make her ‘proud to hang my head low,’ as she croons in ‘Barbara Song.’ . . . Tom Gleeson’s set and Thom Weaver’s lighting try too hard to fake what doesn’t call for fakery. If the actors perform on exposed scaffolding, and Jorge Cousineau’s video projection (one of the production’s most effective design elements, particularly his *deus ex machina* moment, which I won’t ruin) works just fine against a curtain, then why also build a brick wall? At least Eric Ebbenga’s orchestra evokes all of Kurt Weill’s seedy grandeur (though their performances falter, this cast can carry a tune—collectively and solo), even if Nolen and company aren’t quite up to the challenge.”—Wendy Rosenfield, *The Inquirer* (9 October 2010)

Walt Whitman Songs: Ian Bostridge, tenor, and Julius Drake, piano; Cologne Philharmonie (27 September 2010)

“The singer sometimes expanded to an operatically dramatic weight in Kurt Weill’s *Walt Whitman Songs*, in which (as is often the case in Mahler) the march rhythm is frequently a decisive element. Those who didn’t know these compositions made a real discovery that night.”—Christoph Zimmermann, *Kölnische Rundschau* (29 September 2010)

Bostridge has programmed Weill’s settings of Whitman’s Civil War poems alongside selected songs dealing with the plight of children in the context of violence and war from Benjamin Britten’s Who Are These Children?. His next performance of the Whitman Songs will be in the Vienna Konzerthaus on 5 April 2011.



Ian Bostridge and Julius Drake

Happy New Ears: Ensemble Modern with HK Gruber, Alte Oper Frankfurt (22 June 2010)

Program including Ö!-Musik, “Berlin im Licht,” Kleine Dreigroschenmusik, “Klopslied” and “Moritat von Mackie Messer.”

“The audience doesn’t get to hear any fully-baked cake today, but instead the individual ingredients of the Kurt Weill sound”—this according to *Happy New Ears* emcee and conductor HK Gruber at Oper Frankfurt. Thus, many excerpts taken from early Weill works were presented featuring their inner voices—which add the real color and excitement, according to Gruber, to any music that is not just avant-gardist shades of gray, but instead creates a colorful and attractive sound. . . . A happy mood spread over the well-filled main floor of the auditorium, and the Ensemble Modern, this time used as a marching band, was a sharply jangling and sparkingly brassy rabble-rouser, emphasizing just those middle voices that add the salt to the soup. Two Weill experts were there to give biographical information and answer questions: Elmar Juchem and Ulrich Fischer, the first from the Kurt Weill Foundation in New York, and the second a member of the Curatorium of Dessau’s Kurt Weill Gesellschaft. The whole program was a sort of ‘warm-up’ for the Opera’s premiere of *Offene Wunden* in Bockenheimer Depot.”—Bernhard Uske, *Frankfurter Rundschau* (25 June 2010)

Mahagonny Songspiel, Oper Frankfurt (27–28 June; 1, 2, and 4 July 2010)

“The Ensemble Modern plays Weill with breakneck speed and relentless hard-edged transparency, and the vocal ensemble delivers on top of that a model for historically informed performance practice. On hand is the extraordinarily flexible vocalist Salome Kammer, who knows how to employ an enormous spectrum of vocal colors, not all of which belong to ‘classical’ technique, in addition to the precise intonation of Sylvia Nopper and the male quartet consisting of Oliver Uden, Philipp Neumann, Martin Schubach, and Frank Schwemmer.”—Hans-Jürgen Linke, *Frankfurter Rundschau* (29 June 2010)

Colin Towns Mask Orchestra at the Brit Jazz Festival, London (13 August 2010)

“Composing and arranging for the jazz orchestra has long been a Cinderella art form, neglected and denied critical attention in favor of its brasher siblings. Yet over the past decade, Colin Towns has built up a strong body of such work, and these two shows by the 18-piece Mask Orchestra were a great opportunity to witness it. . . . The main event was the *Theatre of Kurt Weill*, a richly varied, musically demanding and deeply satisfying magnum opus based on Weill’s familiar themes. The suite was bookended by a quirky reading of ‘Mack the Knife,’ and took us through intelligent reinventions of ‘Dance of the Tumblers,’ ‘Alabama Song,’ ‘Surabaya Johnny,’ and ‘Lost in the Stars.’ Towns pushed his musicians hard, and we heard the intense contrast between tightly scored, fiendishly difficult ensemble charts and solo passages of great delicacy. Saxophonist Alan Skidmore delivered a gorgeous interpretation of ‘My Ship,’ and pianist Dave Hartley’s interludes showed a studio musician’s instinct for detail, making every note count. Towns turned Weill’s sinuous ‘Bilbao Song’ (from *Happy End*) into a steaming cauldron of sound that churned Mahavishnu Orchestra, Mike Gibbs and Gil Evans together with a dramatic edge that nodded to Towns’ parallel vocation as a theatre and cinema composer. Stunning.”—John L. Walters, *The Guardian* (18 August 2010)

Weill’s Unknown and Unsung at New York Cabaret Series

New York’s Neue Galerie, a museum created to house a famed collection of Austrian and German art, is the home of Café Sabarsky, a Viennese café with marble tabletops, chairs designed by Adolf Loos, and an Austro-Hungarian menu. Café Sabarsky’s cabaret series devoted to Austrian and German music of the early 20th century invariably features the songs of Kurt Weill. Such artists as Max Raabe, Angelina Réaux, Ute Lemper, and Hudson Shad have appeared there; this fall’s line-up included soprano Patricia Racette, German cabaretist Theo Bleckmann, and the versatile opera and contemporary music performer Lauren Flanigan. On her 28 October program, *Unknown and Unsung*, Flanigan compiled selections from the two Weill song albums published by European American Music Corporation (*The Unknown Kurt Weill* and *Unsung Weill*), accompanied by an unconventional four-member ensemble playing at different times accordion, toy piano, piano, viola, sitar, and bouzouki.



Lauren Flanigan

Les Musiciens de Brecht

In Paris, Cité de la musique’s November festival, *Les Musiciens de Brecht*, was dominated by Weill’s music, including performances of *Suite panaméenne*, “Zu Potsdam unter den Eichen,” “Die Legende vom toten Soldaten,” *Bastille Musik*, and *Der Lindberghflug* (Ensemble Damals und Heute conducted by Michael Willens, 7 November 2010); *Vom Tod im Wald* and *Berliner Requiem* (Orchestre Philharmonique de Radio France with conductor HK Gruber, 10 November); *Kleine Dreigroschenmusik* (Ensemble inter-contemporaine led by Peter Rundel, 13 November); and songs in a cabaret setting (14 November).

Revue Reviewed

Songs from a Hotel Bedroom, Watford Palace Theatre, Watford (14–16 October), The New Wolsey Theatre, Ipswich (20–23 October) and ROH2 at the Royal Opera House, London (4–6 November 2010)

“Kate Flatt’s stylish staging, set in various New York hotels and rehearsal rooms in the late forties, perfectly matches the Segue company’s creative aim to promote music-led cross-art performances. It brings Kurt Weill’s melodic Broadway gems back to vibrant theatrical life, set against a tender tale of mature love won and tragically lost, plus a youthful tango pairing to explore the sensuous undertow. Highlights include a cabaret ‘September Song’ and fresh, superb renderings of ‘This is New’ and ‘One Life to Live’ that Gertie Lawrence once made her own. . . . Portrayed by chic song belter Frances Ruffelle [nightclub singer Angelique] and lyric tenor Nigel Richards [her songwriter lover Dan]—both with impressive musical theatre credits—the stage chemistry is strong and one longs for their characters to end up happily ever after. But at the first public performance their vocal talents seemed at cross-purposes—his warm, open-throated delivery fills the theatre in solo moments, while her soaring voice dominated all their duets. . . . Each time a moment of bedroom passion comes into play, the action passes to the slender young dancers Amir Giles and Tara Pilbrow in carefully choreographed tango sequences. But the evening’s best moments involve Music Director James Holmes as onstage pianist, with a sextet of seasoned musicians and an air of informal joy in the music, happily shared with the singers and with us.”—John Thaxter, *The Stage* (15 October 2010)



L to r: Nigel Richards as Dan, drummer Clive Deamer, and Frances Ruffelle as Angelique. Photo: Alex Rumford

Berlin to Broadway, Opera Columbus (7–8 October 2010)



L to r: Marcy Richardson, Ian Greenlaw, and Kari Ringer. Photo: Will Shively

“Opera Columbus navigates choppy waters this weekend in a collaborative presentation of *Berlin to Broadway with Kurt Weill: A Musical Voyage*. . . . a substantial revue freely sampling Weill’s greatest hits, the best-known of which remains *The Threepenny Opera*, his landmark collaboration with Bertolt Brecht. *A Musical Voyage* not only demonstrates Weill’s extraordinary melodic gifts, but his ability to transform his style to fit different environments. . . . Actor Jonathan Putnam serves as the Guide, a master of ceremonies who fluidly moves in and out of the spotlight to connect the action. It’s one of the work’s several similarities to the musical *Cabaret*, though this host is less sinister. Singers Marcy Richardson, soprano, Kari Ringer, mezzo-soprano, David Gagnon, tenor, and Ian Greenlaw, baritone, are well-matched and create a powerful ensemble.”—Barbara Zuck, *Columbus Dispatch* (8 October 2010)

Briefly Noted

Royal Palace, Weill’s rarely-performed one act opera, was presented in concert on 22 August as part of the 2010 Bard Music Festival, focused this year on “Berg and His World.” Leon Botstein conducted the American Symphony Orchestra and a cast including Lisa Saffer (Dejanira), Andrew Schroeder (The Husband), Brian Stucki (Tomorrow’s Admirer), Liam Bonner (Yesterday’s Lover), and Elizabeth Reiter (Solo Soprano). The last two were prizewinners in the Lotte Lenya Competition in 2005 and 2008, respectively. Along with the Weill opera, the concert consisted of Hindemith’s *Sancta Susanna* and excerpts from Berg’s *Lulu* and *Wozzeck*.

Weill’s Symphony No. 1 was programmed by the New Jersey Symphony with Jacques Lacombe (5–7 November 2010) and by Svenska Kammarorkestern in Örebro with HK Gruber (18 November); Symphony No. 2 was on the bill of the Radio-Sinfonieorchester Stuttgart des SWR with Michael Sanderling (15 October) and San Francisco Symphony with Jeffrey Kahane (11–13 November).

Music with Solo Violin Released by KWE

Der neue Orpheus finally available in full score; volume also includes Violin Concerto

The Kurt Weill Edition has just released its latest installment, *Music with Solo Violin* (Series II, Volume 2). Edited by Andreas Eichhorn (University of Cologne), the volume contains the full scores of the Concerto for Violin and Wind Orchestra, op. 12, and *Der neue Orpheus*, op. 16, Weill's cantata for soprano, solo violin, and orchestra on a text by Iwan Goll.

Weill composed the works in 1924 and 1925, respectively. The concerto received its world premiere in 1925 in Paris, and the cantata was first heard in 1927, when Erich Kleiber conducted it at Berlin's Staatsoper. Although piano reductions appeared during the composer's lifetime, he never saw the works published in full score. In 1965 Universal Edition issued a full score of the concerto, but it was not actually engraved and lacked editorial commentary.

The Kurt Weill Edition considered several new sources that have come to light in the recent past, and it presents the two works fully engraved, with a substantial introductory essay and selected facsimiles that illustrate editorial issues. A detailed critical report appears as a separate volume, which has also a facsimile of the concerto's violin part with annotations by Stefan Frenkel, who championed the work in the 1920s. Universal Edition has used the Kurt Weill Edition to create new orchestral materials that are immediately available for rental.



Stefan Frenkel

From Stage to Screen

The Met's *Mahagonny* with Teresa Stratas released on DVD

To commemorate the 40th anniversary of James Levine's debut at the Metropolitan Opera, the Met has released *James Levine: Celebrating 40 Years at the Met*, two boxed sets of 21 DVDs and 32 CDs featuring highlights from the longtime music director's career with the company. Among the 11 operas selected by Levine for inclusion in the DVD set are several



L to r: Richard Cassilly (Jim), Vern Shinall (Billy), Arturo Sergi (Schmidt) and Paul Plishka (Alaska Joe). Photo: J. Heffernan

of the 20th century masterpieces he has made central to his work with the Met, including *Rise and Fall of the City of Mahagonny*, which Levine brought there for the first time in 1979. The DVD collection features the live telecast of the November 1979 production, directed by John Dexter and starring Teresa Stratas (Jenny), Astrid Varnay (Leocadia Begbick), Richard Cassilly (Jimmy Mahoney), Ragnar Ulfung (Fatty), and Cornell MacNeil (Trinity Moses).

In addition to appearing in *Mahagonny*, Stratas stars in two other productions featured on the DVD set, as Marenka in *The Bartered Bride* (1978) and Marie Antoinette in *The Ghosts of Versailles* (1992). She can also be heard in excerpts from *Pelléas et Mélisande* (1978) in the CD set, which includes 11 complete operas plus highlights from historic concerts, all digitally remastered from live radio broadcasts.

Premiere of Teatro Real's *Mahagonny* screened live in HD worldwide

On 30 September, Madrid's Teatro Real opened *Rise and Fall of the City of Mahagonny* as its first new production under the artistic leadership of Gerard Mortier. Audiences as far away as Latvia and Mexico had a chance to see the production by attending a high-definition simulcast of the opening night performance at a local theater or cinema. In a new venture that emulates the Met's popular "Live in HD" broadcasts, Teatro Real transmitted the performance of *Mahagonny* to more than 120 theaters worldwide. A DVD release is expected.

The production was aired on Radio Nacional de España on 9 October, and other radio stations around the world plan to broadcast it over the next few months. In the US, it will be featured on NPR's "World of Opera" in December. Check www.npr.org for local NPR station schedules.

New Publications

BOOKS

Arnesen, Iris J. *Nine Famous Operas: What's Really Going On!* (Jefferson, N.C.: Macfarland, 2010).

Barranger, Milly S. *A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford* (Carbondale: Southern Illinois University Press, 2010).

Bröcker, Nicola. *Kleinmachnow bei Berlin: Wohnen zwischen Stadt und Land 1920–1945* (Berlin: Gebr. Mann Verlag, 2010).

Ley, Ulrike and Susanne Sander. *Zwischen Liebe und Konflikt: Mütter und Töchter* (Munich: Knesebeck, 2010). Includes chapter on Lenya and her mother.

Stempel, Larry. *Showtime: A History of the Broadway Musical Theater* (New York: Norton, 2010).

Weissweiler, Eva. *Otto Klemperer: Ein deutsch-jüdisches Künstlerleben* (Cologne: Kiepenheuer & Witsch, 2010).

SCORES

Weill, Kurt. *Music with Solo Violin*, ed. Andreas Eichhorn. New York: Kurt Weill Foundation for Music; New York: European American Music, 2010. (Kurt Weill Edition, Series II, vol. 2)

Weill, Kurt. *Songs for Clarinet and Piano*, arranged by Martin Reiter. Includes solo clarinet part and CD. Universal Edition UE 34 326.

ARTICLES

Blattner, Evamarie. "Ich habe Brecht ungeheuer geliebt. Es war eine der grössten Persönlichkeiten . . .": Zur Freundschaft Bert Brechts mit Carl Koch und Lotte Reiniger." *Dreigroschenheft* 3/2010, pp. 3–6.

VIDEOS

James Levine: Celebrating 40 Years at the Met (boxed set containing eleven DVDs). Includes 1979 broadcast of *Rise and Fall of the City of Mahagonny*, James Levine, cond.; John Dexter, dir.

RECORDINGS

Lotte Lenya Sings Kurt Weill, selections from historical recordings from the 1920s through the 1950s (*Die Dreigroschenoper*, *Happy End*, *Six Songs by Kurt Weill*, etc.), Membran 232894.

Roots: My Life, My Song, Jessye Norman (soprano) with ensemble, recorded live in Berlin, Sony Classical 88697 64263 2 (includes "Mack the Knife").

Tried & True, Clay Aiken (vocals), Decca B0014240-02 (includes "Mack the Knife").

Twelve Nights in Hollywood, vols. 3 & 4, Ella Fitzgerald (vocals), Verve Records B0014394-02 (includes live version of "Mack the Knife").

Speak Low, Ashley Brown (vocals), Lee Musiker (music director), Ghostlight Records 8-3321 (includes "Speak Low").

Devouring Time, Barbara Sukowa (vocals) and the X-Patsys, Winter & Winter 910 164-2 (includes "Lost in the Stars").

Baroque, Junko Onishi, piano, with ensemble, Verve 0044002594648 (includes jazz arrangement of melodies from *Die Dreigroschenoper*).

Julia Pellegrini and Volker Engelberth Play Kurt Weill, private issue (jazz arrangements of eight songs).

Ziguala, Las Rubias del Norte, Barbès Records BR0024 (includes "J'attends un navire").

