

topical Weill

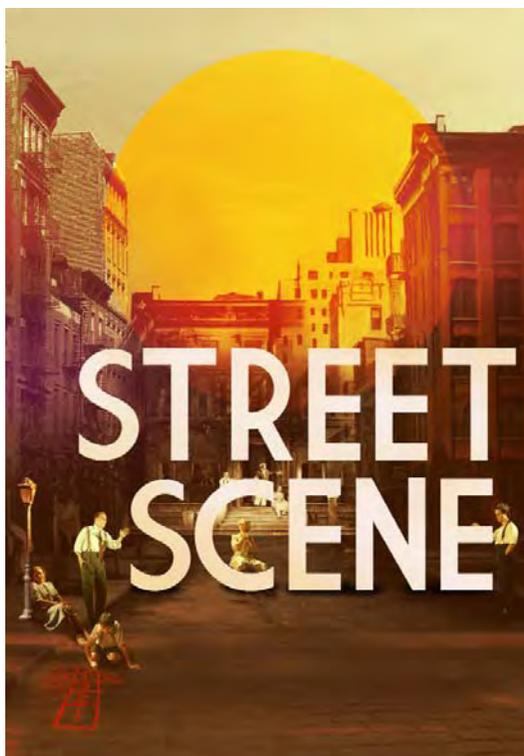
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A supplement to the Kurt Weill Newsletter

Mark Your Calendars!



“Is it opera or musical? Formal definitions seem academic when confronted by a show of such passion and power . . . a show that deserves to be seen” (*The Guardian*). *Street Scene* won the Evening Standard Award for best musical on the London stage in 2008. This fall the Opera Group/Young Vic production, directed by John Fulljames, will return to the Young Vic’s South Bank theater on 15 September 2011, where it will play 14 times through 1 October, except for a two-day interval (25–26 September) during which the company will travel to Vienna’s Theater an der Wien for two performances. Keith Lockhart will conduct the BBC Concert Orchestra in London 15–20 September and in Vienna; in the other performances, the Southbank Sinfonia will be conducted by Tim Murray. Immediately following the London run, the production will tour the U.K., making stops in Basingstoke (3–4 October), Edinburgh (6–8 October), Newport (10–12 October), and Hull (13–15 October).

Weill’s first opera, *Der Protagonist*, premiered at the Dresden State Opera in 1926. Eighty-five years later and sixty-five years after its creation for Broadway, *Street Scene* debuts at Dresden’s Semperoper, the first of Weill’s American works ever to be presented there. *Street Scene* opens on 19 June for a seven-performance run ending 3 July, in a production conducted by Jonathan Darlington and directed by Bettina Bruinier, with a cast including Sabine Brohm (Anna Murrant), Markus Marquardt (Frank Murrant), Carolina Ullrich (Rose), and Simeon Esper (Sam Kaplan). The German-language production returns early in the 2011–2012 season (26 August, 23 and 27 September). To coincide with the production of *Street Scene*, from 15 May to 13 July the Semperoper and Staatsschauspiel Dresden present an exhibition entitled *Silenced Voices: The expulsion of the Jews and the politically unacceptable from Dresden’s theaters from 1933 to 1945*.

American audiences can take advantage of two new stagings of *Die sieben Todsünden* this summer: After the 11–15 May performances at New York City Ballet, stagings follow at the Castleton Festival in Virginia (8, 15, 23 July) and Central City Opera in Colorado (9, 16, 22, 24, 30 July; 3 August). Castleton’s *Sins*, conducted by Levi Hammer and directed by William Kerley, is paired with Ravel’s *L’enfant et les sortilèges*. Central City’s production is part of a menu of three one-acts (with *Gianmi Schicchi* and *The Breasts of Tiresias*) performed in rotating repertory; John Baril conducts, and Ken Cazan directs a cast led by 2011 Lenya Competition finalist Peabody Southwell as Anna I.

The controversial opera director Calixto Bieito turns his attention to *Aufstieg und Fall der Stadt Mahagomny* in September, with a new staging at Belgium’s Vlaamse Opera premiering on the 21st. After four performances (21, 23, 25, and 27 September) in Ghent, the production moves to Vlaamse Opera’s second venue in Antwerp for six additional performances (5, 7, 9, 11, 13, and 15 October). Yannis Pouspourikas conducts a cast that includes Noëmi Nadelmann (Jenny Hill) and John Daszak (Jim Mahoney).

Two successful 2010 productions will be repeated in other cities: Teatro Real Madrid’s *Aufstieg und Fall der Stadt Mahagomny* travels to Moscow’s Bolshoi Theatre (6, 8, 10 September); in Australia, Malthouse Theatre/Victorian Opera’s *Threepenny Opera* moves from Melbourne to Sydney Theatre Company for a 1–24 September run. On 4 September, the Grafenegg Festival features the Tonkünstler-Orchester Niederösterreich with HK Gruber, conductor, in *Die sieben Todsünden*; soloists include Angelika Kirchschrager, mezzo-soprano, and Ian Bostridge, tenor. And a new German translation of *Lady in the Dark* starring Winnie Böwe as Liza Elliott premieres on 15 October at Staatsoper Hannover. Matthias Davids directs, and Mark Rohde conducts.



The Berliner Ensemble will make its first-ever tour to New York this fall, bringing Robert Wilson’s production of *Die Dreigroschenoper* to Brooklyn Academy of Music. Performances will take place 4–8 October.

KWF Bulletin Board

2011 Kurt Weill Foundation Sponsorships and Grants

Upon recommendation from an independent review panel, on 13 December 2010 the Board of Trustees of the Kurt Weill Foundation for Music awarded funding to the following ten applicants:

Sponsorships

Collegiate Chorale, New York, NY. *Knickerbocker Holiday* performance and recording.
Kurt-Weill-Gesellschaft, Dessau, Germany. 2011 Kurt Weill Fest.

Professional Performances

Central City Opera, Central City, CO. *The Seven Deadly Sins*.
Ravinia Festival, Chicago, IL. *Zaubernacht*.
Royal Opera House, London, UK. *Zaubernacht*.
New York City Center *Encores!*, New York, NY. *Lost in the Stars*.

College and University Performances

Boston Conservatory, Boston, MA. *One Touch of Venus*.
Christopher Newport University, Newport News, VA. *Das Berliner Requiem*.
Middle Tennessee State University, Murfreesboro, TN. Violin Concerto.

Publication Assistance

Stephen Hinton, Stanford, CA. Publication of *Weill's Musical Theater: Stages of Reform*.

The annual deadline for grant applications is 1 November for the following calendar year, academic year, or cultural season, and applicants will be informed of awards no later than 1 February of the funding year. There is an additional application deadline of 1 June, limited exclusively to College/University Performance grants for productions taking place in the fall semester of the upcoming academic year.

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Search for Materials: Hermann Scherchen

An edition of Hermann Scherchen's letters is underway. Scherchen (1891–1966) conducted several of Weill's works, including the Violin Concerto, *Kleine Dreigroschenmusik*, and the premiere of *Der Lindberghflug*. Weill had met Scherchen apparently as early as 1919, when he showed him his String Quartet in B minor. In 1923, Scherchen conducted the influential German premiere of Stravinsky's *A Soldier's Tale* in Frankfurt, which Weill attended.

Joachim Lucchesi, designated editor of Scherchen's correspondence, is searching for materials that pertain to the edition. He can be contacted via e-mail (Joachim.Lucchesi@geist-soz.uni-karlsruhe.de) or through the Weill Foundation's offices. The project is funded by the German Research Foundation (DFG) and will be published by Schott.

Grant recipient Boston Conservatory received favorable comments from the press for its production of *One Touch of Venus* (3–6 March 2011):

"Boston Conservatory, the city's best theater department, gave us Kurt Weill's biggest Broadway hit, *One Touch of Venus*, a brilliant score with three ballets, a smart book by S.J. Perelman, and scintillating lyrics by poet Ogden Nash (from 'Speak Low': 'Time is so old, and love so brief./Love is pure gold, and time a thief'). The production, at BC's beautiful new theater (still no legroom, though), was thoroughly professional and inventive, and the cast and musicians were impressive and winning, especially in the innovative ballets. (These kids can dance!)"—Lloyd Schwartz, *Boston Phoenix* (16 March 2011)

"This is straight 40s Broadway, with no conceptual chaser, and while we've all been taught that *One Touch of Venus* should therefore strike us as a dusty museum piece, instead it seems vibrant and wonderful, and kind of timeless. . . . The Boston Conservatory cast is game for the whole thing, and really pulls the whole thing off. Not everyone in this cast is a triple threat—a few are better singers or dancers than they are actors; but several of them *are*, actually, triple threats, and the whole show is imbued with a refreshing sheen of youthful energy and talent. And down in the pit, the orchestra sounds great."—Thomas Garvey, *The Hub Review* (4 March 2011)



Photo: Michael Fein. © Boston Conservatory

2011 Lotte Lenya Competition

Exceptional Talents from the United States, England, and China Win Top Prizes

After three rounds of auditions, Caitlin Mathes, mezzo-soprano of Dayville, CT, rose to the top to win the \$15,000 First Prize in the finals of the 2011 Lotte Lenya Competition, held on 16 April, 2011, at the Eastman School of Music in Rochester, NY. A graduate of the University of Cincinnati College-Conservatory of Music, Caitlin has participated as a young artist with the San Francisco Opera's Merola Program, Opera Theatre of St. Louis, and Chautauqua Opera, and will join Portland Opera's Studio Artist program in the fall.

Instead of awarding Second and Third Prizes, judges presented three equal prizes of \$8,000 each to Jing Lin, soprano, of Putian, China; Emma Sewell, soprano, of London, England; and Jacob Lewis Smith, bass/baritone, of Albuquerque, NM. Judges for the competition were three-time Tony Award nominee Rebecca Luker, Broadway and *Encores!* music director Rob Berman, and the Artistic Director of the Kurt Weill Fest in Dessau, Germany, Michael Kaufmann.

The Kurt Weill Foundation for Music distributed a record \$58,000 in prizes this year. In addition to the top prizes, judges presented three Lys Symonette Awards of \$2,500 each, named in honor of Kurt Weill's musical assistant on Broadway. Baritone Daniel Schwait of Baltimore and tenor John Viscardi of Philadelphia received awards for Outstanding Performance of an Individual Number, and baritone Jorell Williams of Brentwood, NY, received one for Outstanding Vocal Talent. The remaining five finalists each received awards totalling \$1,000: Alisa Suzanne Jordheim, soprano, of Appleton, WI; Matt Leisy, tenor, of New York; Chris Pinnella, bari-tenor, of Brielle, NJ; Peabody Southwell, mezzo-soprano, of Los Angeles; and Trevor Strader, tenor, of Queensbury, NY.



2011 Lys Symonette Award Winners (l to r): Jorell Williams, Daniel Schwait, John Viscardi. Photo: Kurt Weill Foundation

Now in its fourteenth year, the Lenya Competition recognizes versatile singing actors, aged 19–30, who are dramatically and musically convincing in a wide variety of musical theater styles. For the 2011 competition, each contestant presented a diverse program that included an aria from the opera or operetta repertoire; two songs from the American musical theater repertoire (one pre-1968 and one from 1968 or later); and a theatrical selection by Kurt Weill. After a preliminary round of auditions by video submission, twelve finalists were selected from a group of thirty semi-finalists who auditioned on 11–12 March in New York City for adjudicator/coaches David Loud, Carolyn Marlow, and Vicki Shaghoian.

After the semi-finals, the Kurt Weill Foundation also presented Emerging Talent Awards to five impressive young singer-actors: Natalie Ballenger, soprano (Santa Cruz, CA); Samantha Helmstetter, soprano (Fairborn, OH); Nathan Lucrezio, tenor (Union City, NJ); Kevin Russell Rose, tenor (Sarasota, FL); and Cecilia Ticktin, soprano (Roosevelt, NJ). In addition, the Grace Keagy Award for Outstanding Vocal Promise was awarded to Amber Opheim, soprano, of Columbia, SC. The award honors singer-actress Grace Keagy (1921–2009), who was a great supporter and past judge for the competition.



2011 Lenya Competition Winners (l to r): Jing Lin, Jacob Lewis Smith, Caitlin Mathes, Emma Sewell. Photo: Kurt Weill Foundation

Experience the Competition on YouTube!

Watch the prizewinners' performances at:

www.YouTube.com/KurtWeillFoundation

Lenya Winners in the Spotlight

Competition winners continue to land roles on major opera and theater stages around the world.

- **Broadway** (Kyle Barisich, *The Phantom of the Opera*; Zachary James, Morgan James, *The Addams Family*)
- **Houston Grand Opera** (Rodell Rosel, *Madama Butterfly*, *Ariadne auf Naxos*; Liam Bonner, *Peter Grimes*)
- **New York City Center Encores!** (Lauren Worsham, Amy Justman, Analisa Leaming, *Where's Charley?*)
- **Arena Stage** (Ariela Morgenstern, *The Light in the Piazza*)
- **London's West End** (Emma Sewell, *Lend Me a Tenor*)
- **Deutsche Oper Berlin** (Rebecca Jo Loeb, *Die Zauberflöte*, *La Traviata*)
- **Metropolitan Opera** (Ginger Costa-Jackson, *Nixon in China*)
- **25th anniversary tour of *Les Misérables*** (Richard Todd Adams, Cooper Grodin)
- **Spoleto Festival USA** (Rebekah Camm, *The Magic Flute*)
- **Wolf Trap Opera** (Anthony McGee, Margaret Gawrysiak, Edward Mout, *Sweeney Todd*)
- **Glimmerglass Festival** (Ginger Costa-Jackson, *Carmen*)
- **Barrington Stage** (Morgan James, *Guys and Dolls*)
- **Geva Theatre Center** (Analisa Leaming, *The Music Man*)
- **Los Angeles Opera** (Liam Bonner, Jonathan Michie, *Albert Herring*)
- **Opera Theater of St. Louis** (Liam Bonner, *Pelléas et Mélisande*)

Street Scene in Schools

Street Scene, Bayerische Theaterakademie, Munich (premiere 11 February 2011)

“A many-layered score: arias and songs, duets and ensemble numbers, underscored dialogue as in a film. Premiered in 1947, the work is perfectly suited for the Bayerische Theaterakademie to present students from different programs of study together on the stage. Thus, on the stage of the Prinzregententheater were the young talents from the Voice/Music Theater, Musical, and Acting programs, as well as two graduates of the voice program at the Munich Hochschule für Musik und Theater. In the foreground of the large cast is the unhappily married Anna Maurant (Nam-Young Kim, with a beautifully placed soprano voice, but hard to understand). She is having an affair with Sankey (actor Matthias Renger) that sets tongues wagging in the apartment house. The pair are shot by Anna’s husband Frank (baritone Peter Cismarescu) when he unexpectedly returns home and catches them *in flagrante*. Daughter Rose Maurant (soprano Kathrin Filip) moves away, leaving behind her friend Sam Kaplan (tenor Mauro Peter). In spite of the well-coordinated ensemble put together by director Gil Mehmert and the good acting of (for example) Filip and Peter, the difference between opera singers and musical performers (and actors, obviously) remains recognizable, and not only in the pretty number in which Mae Jones and Dick McGann, played by Tina Haas and Maurice Klemm (both fourth-year Musical), stand out. A similar impression is made by Dustin Smailes (third-year Musical) as the excited expectant father Daniel Buchanan. The esteemed Münchner Rundfunkorchester under the baton of Ulf Schirmer provides competent support to the young artists.”—Gerhard Knopf, *Musicals* (April/May 2011)



Photo: A.T. Schaefer



Photo: A.T. Schaefer

Street Scene at the Bayerischer Theaterakademie in Munich was a co-production with Musiktheater im Revier, Gelsenkirchen, where director Gil Mehmert and his design team will re-mount it in the 2012–2013 season. *Street Scene*’s value as a training work for young artists is amply illustrated by spring 2011 productions at American universities from coast to coast: Western Connecticut State (Danbury), Capital University (Columbus, Ohio), Luther College (Decorah, Iowa), Southeastern Louisiana University (Hammond), Texas State University (San Marcos), Northwestern University (Evanston, Illinois), and Portland State University (Oregon).

Street Scene, Portland State University (premiere 23 April 2011)

“The crushing reality of living in the tenements of New York City in the early Twentieth Century came alive on the stage of Lincoln Hall in a new production by Portland State University’s opera program of Kurt Weill’s *Street Scene*. The performance on opening night was sharp, focused, and highly entertaining, even though the story ended in tragedy and sadness. Many of the ensemble numbers, like the delightful ‘Ice Cream Sextet,’ were high points of the evening, but individual honors went to May Winner, who superbly conveyed the emotional turmoil of Rose Maurant, a young, attractive woman who only wanted to fashion a life of her own. Strong performances by Mia Skolnick in the role of Rose’s lovelorn mother and Daniel McLaughlin as the jealous and domineering father added plenty of tension to the story. . . . Ken Selden’s crisp and sensitive conducting was quite a feat, considering that he sat on a perch and had to communicate effectively with the show above him and the orchestra that was arranged on a floor way below him. A few times, the orchestra was a bit too loud for the singers, but, overall, they got into the Broadway sweep of Weill’s jazzy music and made the music persuasive.”—James Bash, *Oregonmusicnews.com* (25 April 2011)

2011 Kurt Weill Fest in Dessau

Zaubernacht (5 March 2011)

“The children’s pantomime *Zaubernacht* was performed in the handsomely restored Marienkirche in accordance with Weill’s musical intentions, thanks to the recent discovery of orchestral parts at Yale University. Expertly played by ten members of the Arte Ensemble, a group drawn from the NDR Radio Philharmonic, it emerged as an enchanting divertimento-like sequence of numbers in a gentle neo-Classical style. Lasting nearly an hour, *Zaubernacht* involves the familiar story of children awakening during the night to witness wondrous sights. Choreography by the Nina Kurzeja Dance Theater involved a man with a horse’s head, a woman in a skeleton costume, and a doll wearing a pink minidress.”—George Loomis, *International Herald Tribune* (8 March 2011)

It Takes Two: Rebecca Jo Loeb and Alen Hodzovic, Winners of the Lotte Lenya Competition, with Pianist Nicolai Orloff (3 March)

“Both the well-known ‘Abschiedsbrief’ and the grandiose tongue-twister ‘Tschaikowsky’ received their due—and with ‘Lustucru’ from *Marie Galante* there was even a rarity to discover that is hardly within the ken of the most zealous Kurt Weill Fest attendee. Moreover, the work of the Dessau master was brought face to face with his contemporaries and with music from the present day: A real model of musical and interpretive study was delivered by Hodzovic with ‘If I Didn’t Believe in You’ from Jason Robert Brown’s musical *The Last Five Years* . . . ‘Being Alive’ worked like an homage to the old master, expressing both pain and happiness at the same time—and was logically capped by ‘It Takes Two’ from *Into the Woods*. By then the trio had totally won the hearts of the public, and excursions to *Oklahoma!* and *Im weißen Rößl* were greeted with frenetic applause. And then followed—as an encore—an ironic tribute to Weill. With an amiable nod to heaven Rebecca Jo Loeb and Alen Hodzovic placed the London criminal Macheath directly under the moon of Alabama, exchanged Jenny and Johnny in Surabaya—and at the end sang through the cast of *Dreigroschenoper* and the supporters of their own careers.”—Andreas Hillger, *Mitteldeutsche Zeitung* (4 March 2011)



Alen Hodzovic and Rebecca Jo Loeb. Photo: Thomas Ruttko

Aufstieg und Fall der Stadt Mahagonny, Théâtre du Capitole, Toulouse (premiere 19 November 2010)

“Kurt Weill and Bertolt Brecht’s *Aufstieg und Fall der Stadt Mahagonny* has a particularly strong resonance in Europe at the moment. Money institutions tremble, and capitalist paradises look endangered. . . . [Director Laurent] Pelly’s work was too polite for the edgy world of prewar Berlin. If the 1920s paintings of George Grosz in the program clearly suggest decadence, Pelly and Agathe Mélinand’s preferred 1950s setting seemed to reflect an inappropriate world of comfortable holiday camps and middle-class morality . . . Marjana Lipovšek’s Leocadia Begbick seemed too sensible a figure to be a criminal, and vocally she lacked the hard-edged projection the role requires, relying too heavily on the golden remains of her mezzo. Chris Merritt had a certain authority as Fatty, and Gregg Baker presented a Moses of some stature, but Valentina Farcas made a disappointing Jenny. . . . Best of the cast was Austrian tenor Nikolai Schukoff, whose Jim was a towering performance . . . The orchestra under Ilan Volkov matched the meek production, lacking raw edges and percussive excitement; matters were not helped by the chorus, whose singing needed harsher, more biting consonants to capture the fire of Weill and Brecht’s assault on contemporary values.”—Stephen J. Mudge, *Opera News* (February 2011)

One Touch of Venus, Musical Theatre Guild, Glendale and Thousand Oaks, CA (7 and 13 February 2011)

“With the thespian gods obviously smiling down on its efforts, Musical Theatre Guild recently presented the almost never produced Broadway musical *One Touch of Venus* at the Alex Theatre in Glendale. Director Richard Israel and choreographer Karen Nowicki, with a cast of 17 stage and screen veterans, managed in only 25 hours of preparation to produce results rivaling productions afforded far longer rehearsal periods. Though the cast carried scripts in hand throughout the show, the universally knockout performances made one completely forget this was a ‘staged reading.’ Headlining in the title role of the Roman Goddess of Love brought to life from statuary form was the stunningly beautiful Jennifer Shelton. . . . Matching this true leading lady was Will Collyer’s button-cute portrayal of Rodney Hatch, Venus’ naïve, puppy love interest. . . . A special highlight to cap off the evening was the lush sounds of a full-size orchestra under the baton of musical director Dean Mora.”—Dink O’Neal, *Glendale News Press* (25 February 2011)

Selected *Threepennies*

The Threepenny Opera, Seattle Shakespeare Company (premiere 16 February 2011)

"It has the songs and cynicism, the suavity and snap and the sting. Best of all, from the opening chorus of 'Mack the Knife' onward, Seattle Shakespeare Company's felicitous production of *The Threepenny Opera* has the synergy of cynicism and playfulness that's at the heart of this iconic musical—and which other, grimmer modern stagings of it often miss. . . . It is grand to see (and hear) it again, particularly in Stephanie Shine's engrossing, acidly comic and happily spry version at Intiman Theatre. What a treat! . . . John Bogar dignifies the role of Macheath with a dapper élan, a deft self-mockery and homicidal panache, that's part David Niven, part Jack the Ripper, and totally seductive. In counterpoint to Mackie's sexual escapades are the schemes of Mr. Peachum (played with a music-hall lilt by a delightful Russell Hodgkinson) and Peachum's sour wife (a skulking, dagger-eyed Jayne Muirhead). . . . Most important, the full ensemble (including a rib-tickling, androgynous sprite new to me, Jerick Hoffer) express the work's moral jadedness with bite and fun—a nice change from the grunged-up, nihilist angst that slathers many an American *Threepenny Opera*."—Misha Berson, *Seattle Times* (21 February 2011)



Jerick Hoffer as Filch and Russell Hodgkinson as Mr. J.J. Peachum.
Photo: John Ulman

The Threepenny Opera, Madison Opera (premiere 4 February 2011)

"The world is mean, and so is Macheath. Jim DeVita bursts into violence—and song—as the notorious womanizer in *Threepenny Opera*, Madison Opera's first musical theater production in more than ten years. . . . Playing piano upstage,



Jim DeVita as Mack with Alicia Berneche as Polly. Photo: Andy Manis, Madison Opera

artistic director John DeMain leads a band of seven through a score that pulls liberally from cabaret style. Under Dottie Danner's able direction, a motley cast meshes well for two and a half hours in what looks like 1920s London. . . . As Mack the Knife, DeVita juggles his hat and cane, carrying the role with his knack for comedy and easy delivery. In the music, DeVita channels Rex Harrison, speaking some of his songs in rhythm. . . . As Polly, Alicia Berneche swoons over Mack, but she fights for him in the funny (if over-staged) 'Jealousy Duet.' The best singer in the bunch, Berneche plays the pouting child, a jealous wife and a diva, with a lively song on 'the importance of staying perpendicular'. . . . It's a real departure for this company, and may surprise more than a few patrons. 'I'm not asking for grand opera,' Macheath says early in Act I. And *Threepenny* doesn't try to be. Still, dire social message and all, there's no denying it's a very good time."—Lindsay Christians, *The Capital Times* (5 February 2011)

Driestuiversopera, Het Nationale Toneel with Asko/Schönberg Ensemble (premiere 8 March 2011; 59-performance tour of the Netherlands)

"With the accompaniment of the Asko/Schönberg Ensemble, the entire company of the National Theater brings to life a dazzling and admirable interpretation of the songs. They hit all the right, sometimes slightly false, notes intended by Brecht and Kurt Weill. Mark Rietman as Mackie Messer, first lord of the criminals, is both treacherous and sensitive, cunning, and yet very surprised about his own wickedness. With smooth hip movements and the right sweet-voiced timbre, beggar king's daughter Polly (Anniek Pheifer) knows how to seduce . . . she is heartbreakingly beautiful in her sad 'Barbara Song.' The jealousy duet between Polly and Lucy (Eva Smid), both married to Mackie, is extremely polished. Here the direction shows that the *Singspiel* has tragic undertones, which in many productions remain hidden. Peter Tuinman and Betty Schuurman as the king and queen of the beggars

transform their roles from stereotypes to real characters. And that's the interesting perspective on this *Threepenny Opera*: [director Franz] Marijnen connects the political pamphleteering of Brecht's theater with psychological sympathy. The characters are believable, no matter how grotesquely they sometimes are portrayed." —Kester Freriks, *NRC Handelsblad* (14 March 2011)



Anniek Pheifer as Polly. Photo: Leovan Velzen

New York Highlights

Broadway's Classic Hits: Weill at the New York Philharmonic (21 March 2011)

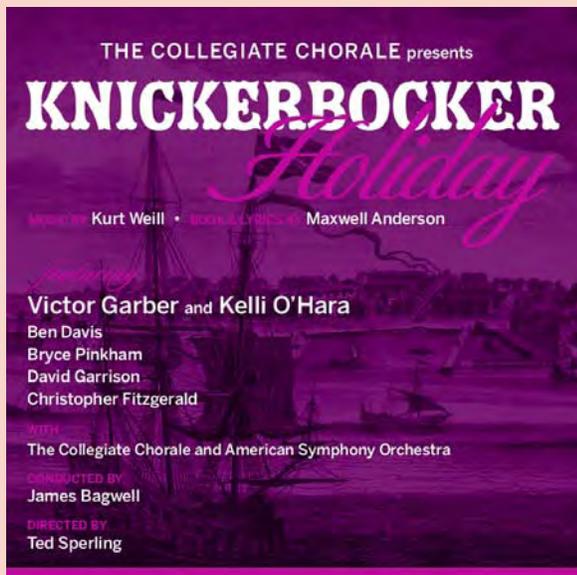
"A he-man and an all-American gal, a baritone and a soprano: to watch Nathan Gunn and Kelli O'Hara interact vocally and dramatically in 'Broadway's Classic Hits,' the New York Philharmonic program at Avery Fisher Hall on Monday evening, was to encounter the ultimate embodiment of the romantic myth that sustained the Broadway musical during its golden years. . . . The heart of those golden years was the 1940s, the decade focused on by the program's conductor, Ted Sperling, with glimpses ahead to the '50s and back to the '20s. . . . The program took a detour from the tried and true with a Kurt Weill segment in which Mr. Gunn belted 'This Is the Life,' from *Love Life*, and Ms. O'Hara sang a delicate, mischievous 'That's Him,' from *One Touch of Venus*. Mr. Gunn injected a note of lubricious sleaze into 'Wouldn't You Like to Be on Broadway' from *Street Scene*. . . . Throughout, Mr. Sperling confidently steered the singers and the orchestra in a direction that avoided anything smacking of formal classical crossover (despite Mr. Gunn's operatic roots) while giving music by Jerome Kern, Cole Porter, Weill, and Leonard Bernstein its full romantic due. The arrangements and tempos were sweeping but never pompous or overreaching, the acoustic balance between the singers and orchestra precise enough for you to hear every word that was sung. A subtle underlying levity prevailed."—Stephen Holden, *New York Times* (23 March 2011)



Nathan Gunn and Kelli O'Hara with conductor Ted Sperling. Photo: Michael DiVito

Premiere Complete Recording of *Knickerbocker Holiday* Out on Ghostlight

The Collegiate Chorale's concert performance of *Knickerbocker Holiday* (see p. 16) has been captured on CD by Sh-K-boom/Ghostlight Records and will be released on 28 June. The 1938 musical is the third recent Weill project produced by Ghostlight, following the cast albums of *LoveMusik* on Broadway and A.C.T.'s *Happy End*.



February House, a New Musical about George Davis

George Davis, Lotte Lenya's husband from 1951 until his sudden death in 1957, encouraged her efforts on behalf of Weill's music and persuaded her to recreate the role of Jenny in Blitzstein's adaptation of *The Threepenny Opera*. Now a new musical produced by New York's Public Theater will focus on Davis' life before their marriage.

The inaugural commission of the Public's Musical Theater Initiative will be *February House*, a new musical by Gabriel Kahane (music) and Seth Bockley (book) set for an Off-Broadway premiere in May 2012. The Public Theater describes the show as follows:

"Visionary and flamboyant editor George Davis transforms a dilapidated Brooklyn boarding house into a bohemian commune for the leading lights of 1940s New York. Residents include novelist Carson McCullers, composer Benjamin Britten, poet W.H. Auden, and the infamous Gypsy Rose Lee. The luminaries of 7 Middagh Street form a tumultuous and remarkable makeshift family, and search for love, inspiration, and refuge from the looming war in Europe."



George Davis

New Publications

BOOKS

Bélicha, Roland, ed. *Kurt Weill et la France*. Paris: Editions au Net, 2011. Annotated collection of photographs and documents pertaining to Weill's connections to France.

Brecht, Bertolt. *Notizbücher (1927–1930)*. Facsimile edition with commentary, edited by Peter Villwock. Berlin: Suhrkamp, 2010.

Garebian, Keith. *The Making of Cabaret*. 2nd ed. New York: Oxford University Press, 2011.

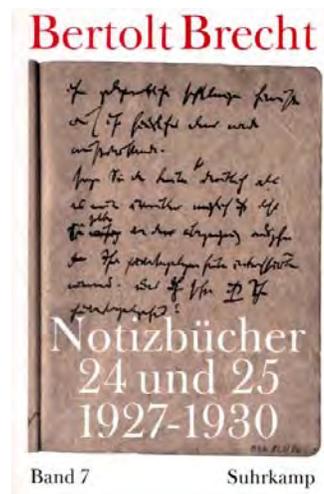
Notley, Margaret, ed. *Opera after 1900*. Burlington, Vt.: Ashgate, 2010. Includes Stephen Hinton's essay, "The Concept of Epic Opera: Theoretical Anomalies in the Brecht-Weill Partnership," and Kim H. Kowalke's essay, "Kurt Weill, Modernism, and Popular Culture: *Öffentlichkeit als Stil*."

Scherer, Stefan. *Einführung in die Dramen-Analyse*. Darmstadt: WBG, 2010. (Einführung Germanistik)

SCORES

Weill, Kurt. *Songs for Violoncello and Piano*, arranged by Martin Reiter. Includes solo cello part and CD. Universal Edition, 2011 (UE 34 682). Includes "Alabama-Song," "Pollys Lied," "Moritat von Mackie Messer," "Liebeslied," "Zuhälterballade," "Das Lied vom Branntweinhändler," "Barbara-Song," "Fürchte dich nicht," "Denn wie man sich bettet," and "In der Jugend gold'nem Schimmer."

Weill, Kurt. *Songs für Saxophonquartett*, bearbeitet von Marcin Langer. Score and parts. Universal Edition, 2010 (UE 35 003). Includes "Moritat von Mackie Messer," "Anstatt-dass Song," "Kanonensong," "Ruf aus der Gruft/Grabschrift," and "Alabama-Song."



ARTICLES

Taylor-Jay, Claire. "The Composer's Voice? Compositional Style and Criteria of Value in Weill, Krenek and Stravinsky." *Journal of the Royal Musical Association* 134, no. 1 (Spring 2009), 85–111.

DISSERTATIONS

Whitfield, Sarah. "Kurt Weill: The 'Composer as Dramatist' in American Musical Theatre Production." Queen Mary College, University of London, 2010.

RECORDINGS

Berlin im Licht, Rosemary Hardy (soprano), Ensemble Modern, HK Gruber (conductor), Largo 5114 (reissue of 1990 recording).

Das Berliner Requiem, Vom Tod im Wald, Violin Concerto, Ensemble Musique Oblique with soloists, Philippe Herreweghe (conductor), Harmonia Mundi "Musique d'abord" series, HMA 1951422 (budget reissue).

Die sieben Todsünden, Angelina Réaux, New York Philharmonic, Kurt Masur (conductor), Apex 2564 68162-5 (budget reissue).

Kurt Weill à Paris, Eniko Szilágyi (vocals) with various pianists, Saphir LVC 001121 (includes nine Kurt Weill songs).

Berlin, mon amour, Adrienne Haan (vocals), Heinz Walter Florin, conductor, Berlinica [no number] (includes "Nanna's Song," and "Pirate Jenny," both sung in English).

Fragile, Singphoniker, Oehms Classics OC 817 (includes "Zu Potsdam unter den Eichen").

Singin' in the Storm, Shirley Verrett (soprano) with orchestra and chorus conducted by Leonard de Paur, Sony Masterworks 82318, distributed by arkivmusic.com (CD reissue; includes "Denn wie man sich bettet" and "Cry, the Beloved Country").

Judy Garland: Lost Tracks 1929–1959, JSP Records JSP 965 (4-CD set includes "Speak Low," "This Is New," and "My Ship").

The Bitter Mirror, Bettina Jonic (vocals), Motema MTM 50 (reissue of 1975 LP includes seven Weill-Brecht songs).

Element of Crime, Fremde Federn, CD compilation of previously released singles, Vertigo 2752736 (includes "Ruf aus der Gruft" and "Lied von der Unzulänglichkeit menschlichen Strebens").

