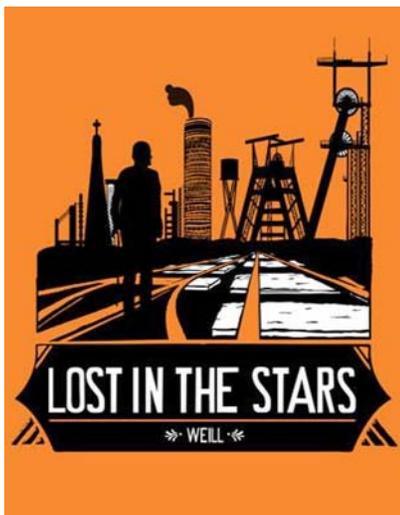


Major Premieres Usher in 2012

Lost in the Stars in South Africa; the UK premiere of *Zaubernacht* in London; and, at long last, Weill's debut at the Vienna Staatsoper with *Aufstieg und Fall der Stadt Mahagonny*—2012 arrives with an explosion of Weill performances around the globe.



Lost in the Stars comes to life in the country that inspired it, in a new production at Cape Town Opera (24–27 November) directed by Emmy Award-nominated American director Tazewell Thompson. Conceived around the Cape Town Opera ensemble, *Lost in the Stars* is a co-production with the Glimmerglass Festival, where it will be presented next summer (22 July–25 August 2012), starring Eric Owens as Stephen Kumalo and Sean Panikkar as the Leader. Albert Horne will conduct in Cape Town; John DeMain in Cooperstown.

In January 2012, the Vienna Staatsoper will premiere its first ever work by Kurt Weill with *Aufstieg und Fall der Stadt Mahagonny* (24 January–5 February), directed by Jérôme Deschamps and conducted by Ingo Metzmacher, featuring Elisabeth Kulman (Leokadja Begbick), Tomasz Konieczny (Trinity Moses), Angelika Kirchschrager (Jenny Hill), and Christopher Ventris (Jim Mahoney). This season brings two more *Mahagonny* premieres: an Israeli Opera production runs 12–29 January, directed by Omri Nitzan and conducted by David

Stern; and Oper Leipzig unveils a new production 28 April–19 May, directed by Tobias Kratzer and conducted by Ulf Schirmer. Komische Oper Berlin revives its *Mahagonny* in June.

February is full of *Sins*: Komische Oper Berlin premieres a new production of *Die sieben Todsünden* (12 February), directed by Barrie Kosky, conducted by Kristiina Poska, and featuring Dagmar Manzel as Anna I. On 2 February, Anne Sofie von Otter will sing the role of Anna I in concert with the London Symphony Orchestra, conducted by Michael Tilson Thomas. And across the pond, the New York City Ballet brings back last season's new production of the *Sins* (8–12 February).

On concert stages around the world: Sir Simon Rattle conducts “Berlin im Licht-Song” and “Öl-Musik” with HK Gruber, chansonnier, and the Berliner Philharmoniker (20–21 January). Collegium Vocal Gent teams up with Belgian wind ensemble I Solisti del Vento to perform Weill's *Violin Concerto*, *Das Berliner Requiem*, and “Vom Tod im Wald” with Philippe Herreweghe, conductor; Patricia Kopachinskaya, violin; Maximilian Schmitt, tenor; and Florian Boesch, bass, in a program that tours Belgium, Italy, and France (25 February–3 March). On 9 May, Jacques Lacombe conducts *Symphony No. 1* with the New Jersey Symphony Orchestra at Carnegie Hall.

And finally, Staatsoper Hannover's *Lady in the Dark* (see review on p. 22) runs through 21 March. To learn about the many other Weill performances coming up around the world, view the performance calendar at www.kwf.org.

In London, the Royal Opera House presents the UK premiere of Weill's children's pantomime *Magic Night* (*Zaubernacht*), calling it “a *Nutcracker* for the 21st Century.” The brand-new production, choreographed by Aletta Collins and conducted by James Holmes, runs for 29 performances (9–31 December) in the ROH2 Linbury Studio Theatre.



Cover design by Vlčák for the forthcoming vocal score, to be published in 2012 by European American Music.

3sat Documentary on Weill

Following his successful documentaries on Haydn and Rossini for ZDF, filmmaker Theo Roos provides a unique and personal account of Weill and his work in Berlin, Paris and New York in this new 60-minute documentary film, *Sprich leise, wenn du Liebe sagst: Kurt Weill Reloaded*. It will be broadcast on 3sat in Austria, Germany and Switzerland on Saturday, 3 December 2011, at 8:15 pm. (See interview with Roos on pp. 10–12.)

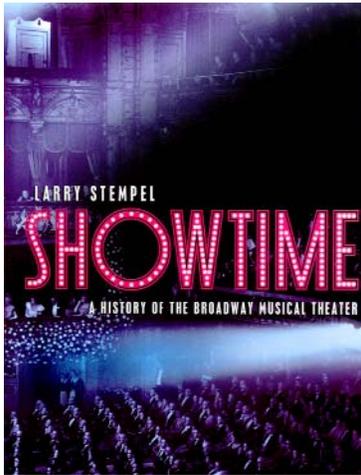
KWF Bulletin Board



2011 Kurt Weill Prizes Awarded to Larry Stempel and David Savran



The 2011 Kurt Weill Book Prize for outstanding scholarship in music theater since 1900, carrying a cash prize of \$5,000, has been awarded to Larry Stempel, Professor of Music at Fordham University, for his book *Showtime: A History of the Broadway Musical Theater* (W.W. Norton, 2010). In this captivating and richly researched critical history, Stempel traces the evolution of musicals from 19th-century minstrel shows and burlesques, through the “golden age” of *Show Boat* and *Oklahoma!*, and into the new millennium, examining the works in relation to the larger historical and cultural forces that have shaped the genre. The Prize panel praised Stempel’s “sweeping and comprehensive narrative” for its scope, scholarly detail, and readability, calling it “eye-opening for scholars and general readers alike.”



In addition to the book prize, a \$2,000 Kurt Weill Prize for outstanding article has been awarded to David Savran for the chapter entitled “Fascinating Rhythm” in his book *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class* (University of Michigan Press, 2009). In the chapter, Savran provides a lucid investigation of how the Gershwins challenged the highbrow/lowbrow divide of the 1920s through their hybrid, category-defying works for the musical stage. Savran is Distinguished Professor of Theatre and Vera Mowry Roberts Chair in American Theatre at the Graduate Center, City University of New York.

Awarded biennially by the Kurt Weill Foundation for Music, the Kurt Weill Prize recognizes distinguished scholarship in music theater since 1900, including opera and dance. Books and articles published in 2009–2010 were eligible for the 2011 prize; nominations were reviewed by a panel of music and theater experts.

Grant Program



An additional Professional Performance grant for 2011 has been awarded to Cape Town Opera for its upcoming production of *Lost in the Stars*, and a fall semester College/University Performance grant was given to the University of North Carolina at Greensboro for a production of *The Threepenny Opera*.

Kurt Weill Edition



The newest volume of the Kurt Weill Edition, *Johnny Johnson* (1936), will go to press in December. Edited by Tim Carter, it will be the first publication of the work’s full score. New instrumental parts based on the critical edition will be available for rental in Spring 2012; the piano-vocal score will go on sale later that year.

Don't forget to subscribe to KWF e-news!

Monthly Kurt Weill Foundation e-news is the best way to get the latest on upcoming and recent Kurt Weill performances—including links to photos, features, videos, and reviews—as well as news of the Foundation. Don't miss out! Simply click on the sign-up button on the kwf.org homepage and complete the brief opt-in form.

Seeking exceptionally talented young singer/actors for the 2012 Lenya Competition!

Guidelines and applications are now available at www.kwf.org/LLC. Application deadline is 31 January 2012; finals will be held on 21 April 2012.

In Memoriam

Charles Edward Hamm, 86, died on 16 October 2011 in Lebanon, New Hampshire. One of the foremost scholars of popular music in the 20th century, he edited the volume *Popular Adaptations, 1927–1950* for the Kurt Weill Edition (2009). Hamm also served several times as a member of the evaluation panel for the Kurt Weill Book Prize. Born in Charlottesville, Virginia, on 21 April 1925, he earned his Ph.D. in musicology from Princeton, after which he held professorships at Tulane University, the University of Illinois at Urbana-Champaign, and Dartmouth College, where he served as chair of the Department of Music. As a musicologist, he first studied the music of the Italian and English Renaissance, then turned his attention to American and popular music. Two of his books, *Yesterdays: Popular Song in America* (1979) and *Music in the New World* (1983), both published by Norton, became standards in their field. He was a major contributor to *The New Grove Dictionary of Music and Musicians* and the *Harvard Dictionary of Music*.

Lenya Competition Winners on Stage

Jonathan Michie as Figaro in *The Barber of Seville*, Merola Opera Program: “Good singers are one thing. . . . But then there are the true musical supernovas—the kind who come onstage, open their mouths and defy you not to hang on their every note. . . . Jonathan Michie is one of those. Michie, a dazzling young baritone out of Rochester, N.Y., took the title role of Figaro and turned it into a vehicle for both vocal mastery and theatrical panache. His singing was fluid, precise and full of burnished colors, and he brought a seemingly effortless charisma to everything he did” (Joshua Kosman, *San Francisco Chronicle*).

Ginger Costa-Jackson in the title role in *Carmen*, Glimmerglass Festival: “Ginger Costa-Jackson already delivers star power and a very well-sung Carmen. . . . I could see her becoming the world’s gypsy-of-choice in short order. . . . Ms. C-J has been able to invest each line she sings with an inner dramatic life. Even that over-familiar ‘Habañera’ is freshly treated to a personalized dramatic journey” (James Sohre, *Opera Today*); “Twenty-four-year-old mezzo Ginger Costa-Jackson brought a sultry fierceness and a husky vocal timbre to the title role” (Heidi Waleson, *Wall Street Journal*).



Michael Todd Simpson and Ginger Costa-Jackson. Photo: Julieta Cervantes



Jonathan Michie. Photo: Kristen Loken

Morgan James as Sarah Brown in *Guys and Dolls*, Barrington Stage Company: “The manifold virtues of this revival start with the stars. . . . Ms. James, a refugee from the cast of *Wonderland*, has classical-quality pipes and enough warmth to melt the heart of a bill collector in January” (Terry Teachout, *Wall Street Journal*). Morgan is currently in the Broadway revival of *Godspell*.

Analisa Leaming as Marian Paroo in *The Music Man*, Geva Theater Center: “Leaming in particular has a lovely, expressive voice in such songs as ‘Good Night, My Someone’ and especially ‘Till There Was You’ that conjure up the sweet simplicity of love ballads from the early 20th century” (Michael Lasser, *Rochester City Newspaper*).

Margaret Gawrysiak (Mrs. Lovett), **Michael Anthony McGee** (Sweeney), and **Edward Mout** (Tobias) in *Sweeney Todd*, Wolf Trap Opera: “In the lead role of Sweeney Todd, baritone Michael Anthony McGee was marvelous as the complex, brooding, working-class anti-hero. His voice was sharp and to the point, his diction superb. As his partner in crime, Mrs. Lovett, Margaret Gawrysiak looked and acted this paradoxical part, portraying Mrs. L as a loving Earth Mother with a heart of lead, warm when it suited, ice-cold in matters of life, death, and survival. . . . In the small but key role of young Toby, Edward Mout got to sing one of the better songs of the show, ‘Not While I’m Around,’ and made the most of it with an amazingly affecting performance” (Terry Ponick, *Washington Times*).

Elizabeth Reiter in Henze’s *Phaedra*, Opera Company of Philadelphia: “As Aphrodite, the love goddess spurned by Hippolyt, Ms. Reiter fanned the flames of Phaedra’s desire with strident exhortations, delivered with a clarion peal” (Steve Smith, *New York Times*); “Reiter was terrific, a very vital lyric soprano with stellar pitch and attack wedded to fiercely communicative instincts” (David Shengold, *Opera*).

Noah Stewart as Pinkerton in *Madama Butterfly*, Opera North: “He sings beautifully . . . and his acting is wonderfully relaxed and natural. . . . Stewart makes [Pinkerton] enchanting In the love duet as he sings it, tenderness and lust collaborate just as they do in Puccini’s tumescent music” (Michael Tanner, *The Spectator*). Noah is a new artist with Decca/Universal Records and will appear in 2012 as a guest artist with the Royal Liverpool Philharmonic Orchestra at The Royal Albert Hall. Other upcoming engagements include his Covent Garden debut as Hassan in Judith Weir’s *Miss Fortune* and Romeo in Gounod’s *Roméo et Juliette* with Knoxville Opera.



Morgan James. Photo: Kevin Sprague

Amy Justman’s summer performances included *The Sound of Music* (Maria) at the Arrow Rock Lyceum Theatre and the world premiere of Jenny Giering and Sean Barry’s *Saint-Ex* (ensemble) at Weston Playhouse. Currently, she is in Japan singing the roles of Cinderella and Rapunzel with the Tokyo Philharmonic as part of *Disney on Classic*.

James Benjamin Rodgers’ recent engagements exemplify the versatility sought in the Lenya Competition: last summer he performed in a Baroque opera (as Aeneas in *Dido and Aeneas* at Opera on the Avalon, Canada), a contemporary opera (as Kristian/Billy in *Lillian Alling* at the Banff Centre), and a Broadway musical (as the title roles in *Jekyll and Hyde* at upstate New York’s Mac-Haydn Theatre).

Award-winning *Street Scene* Revived

The Opera Group/Young Vic production of *Street Scene* that won the Evening Standard Award for Best Musical in 2008 returned to the stage this fall for a month-long tour of the UK, 15 September–15 October, making stops in London, Basingstoke, Edinburgh, Newport, and Hull, with two additional performances in Vienna. John Fulljames directed; Keith Lockhart conducted the BBC Concert Orchestra at the Young Vic in London and Theater an der Wien in Vienna; Tim Murray conducted the Southbank Sinfonia in the other performances. BBC Radio 3 recorded the production in London for future broadcast.



Geoffrey Dolton as Frank Maurant. Photo: Keith Pattison

playwright Elmer Rice and librettist Langston Hughes made. This is a creation to please the opera buff and the musicals fan . . . A beautifully blocked and choreographed (by Arthur Pita) show, complete with pocket Busby Berkeley routine. . . Fulljames's cast also hit exactly the right tone of vocal and acting performance, embracing a melodramatic, soap opera style and relishing the show-tunes as they appear, with Elena Ferreri as Anna and Paul Curievici's Sam Kaplan particularly outstanding."—Keith Bruce, *Herald Scotland* (11 October 2011)

Vienna: "After being driven out in 1933 by the National Socialists, Kurt Weill no longer wanted to be regarded as a German musician in exile. More than any other work, *Street Scene* is a prime example of his determination to be known as an American composer. . . . With its sensitively intoned European blues, the BBC Concert Orchestra under Keith Lockhart makes it crystal clear what a great composer the old continent lost when Kurt Weill left."—dsch, *Frankfurter Allgemeine Zeitung* (28 September 2011)

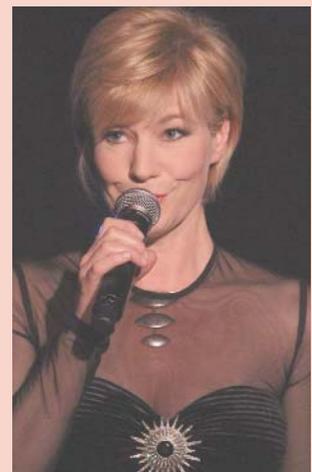
London: "Theatre at full stretch and maximum throttle. . . . The Young Vic has assembled a company of 80 for this production. . . . There is a small army of child actors, the splendid BBC Concert Orchestra is a visible presence on stage, while in the upper balcony there is a full-voiced choir. There are many moments that send shivers racing down the spine. . . . With such large-scale forces, many of Langston Hughes's lyrics get lost in this reverberant space. . . . Meanwhile, the designer Dick Bird's attempt to represent the tenement with just a couple of staircases and a few dustbins seems inadequate to the occasion. But the sheer energy and scale of John Fulljames's production make such reservations seem mean-spirited. . . . At its best the power and dramatic sweep of *Street Scene* prove irresistible."—Charles Spencer, *The Telegraph* (20 September 2011)

Edinburgh: "John Fulljames and his musical directors . . . have realised exactly the hybrid Weill,

Hommage à Paris: 2012 Kurt Weill Fest in Dessau

The 2012 Kurt Weill Fest (24 February–11 March) will focus on Weill's 1933–1935 sojourn in Paris. On opening night Anhaltisches Theater Dessau debuts a new full-evening ballet, *Hotel Montparnasse*, set to music by Weill (Symphony No. 2 and "Marie Galante Concert Suite" with soprano Ute Gfrerer) and George Gershwin (songs and *An American in Paris*). Choreographed by Tomasz Kajdanski and conducted by Daniel Carlberg, the ballet will also be performed on 4 March. The following evening (25 February), Anhaltisches Theater revives its double bill of Weill's *Der Protagonist* and Leoncavallo's *I Pagliacci*, conducted by Antony Hermus and directed by André Bückner (also 3 March). Hermus leads the Anhaltische Philharmonie in orchestra concerts featuring Weill's Violin Concerto (with Marina Chiche, violin) on 1 and 2 March. Other festival highlights include Ensemble Modern's *Les Deux Amis: Milhaud & Weill* on 10 March, with three Milhaud works programmed alongside Weill's *Suite panaméenne*, *Bastille Musik*, and *Frauentanz*.

The 2012 Kurt Weill Fest Artist-in-Residence, Ute Gfrerer, sings *Leben im Rampenlicht*, a tribute to Lotte Lenya and other song divas, with an ensemble under the musical direction of James Holmes (25 February), and a Liederabend with pianist Christian Koch on 8 March. To ring down the festival curtain on 11 March, the MDR Sinfonieorchester, led by conductor Lukasz Borowicz, presents an orchestral concert featuring *Die sieben Todsünden*, with Gfrerer as Anna I.

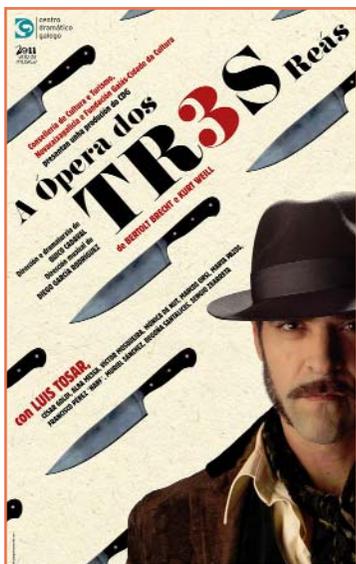


Ute Gfrerer. Photo: Ben Zweig

Threepennies on Three Continents

A Ópera dos Tres Reás, Centro Dramático Galego, tour of Spain (premiere 23 June 2011)

“Quico Cadaval’s dramaturgy returns to the origins of the work and connects with the present better than if he had updated it. It’s a return



to the underworld atmosphere and the disenfranchised people of *The Beggar’s Opera*. . . . The perfect costume design by Carlos Alonso and set and lighting design by Baltasar Patiño should be noted. . . . In the group of eight musicians led by Diego García, quality and professionalism really stand out; for singing voice, Mónica de Nut shines as Jenny. With stage direction that contrasts the characters as a good caricaturist would, Luis Tosar’s great performance must be mentioned. His musical part is written for a higher voice than his, and he suffered late in the third act. Alba Messa as Lucy and Muriel Sánchez as

Polly, though very expressive, were not as effective in their singing performances.”—Julián Carrillo, *El País* (26 June 2011)

The Threepenny Opera, Sydney Theatre Company (1–24 September 2011)

“Bitch fights, snowy lines of cocaine and one very randy gangster make for a hugely appealing production of *The Threepenny Opera*. It’s a raucous and bluntly funny night in the theatre, especially for newcomers to Brecht. Eddie Perfect is blazingly good as sadistic criminal Macheath, swinging between Marvel-comic-style villain and vaudeville cad in his glittering bowler hat. . . . The jarring set (by Peter Corrigan) and costumes (Anna Cordingley) buzz with daffodil yellows, deep reds and glaring tangerines, inspired by modernity in German art. It’s not a completely seamless show, however, thanks to some clunky set changes. Conductor Richard Gill and his band bring Kurt Weill’s carnivalesque music to wonderful life, particularly in the company numbers. Some of the singers grate the ears but Dimity Shepherd and Lucy Maunder (who plays Macheath’s bride Polly) sweeten the mix with their strong soprano voices.”—Elissa Blake, *The Sun Herald* (Australia) (11 September 2011)

Die Dreigroschenoper, Berliner Ensemble, Brooklyn Academy of Music (4–8 October 2011)

“It’s a measure of the work’s inherent strength that a few moments of it managed to survive Robert Wilson’s production with the Berliner Ensemble. . . . Premiered before Brecht became a communist, the work . . . was meant as provocative entertainment for middle-class theatergoers—part satire, part shock effects, part aesthetic innovation, part moral indictment, and part sheer theatrical diversion. Audiences worldwide have relished the unexpected, heady mixture ever since. Wilson carefully removed all these aspects of the piece, turning Brecht and Weill’s middle-class wake-up call into dead entertainment for rich people. His gelid staging and pallid, quasi-abstract recollections of Expressionist-era design suggested that the writers might have been trying to perpetrate an artsified remake of Kander and Ebb’s *Cabaret*. Still, the bite of Brecht’s words and the gutsiness of Weill’s catchier tunes sometimes bested him, though the music was trashily handled, and, in general, rottenly sung. Some of the vocal muck ups might have come from the Ensemble’s method: Its actors seemed capable and knowing, snatching eagerly at the brief moments of life allowed them. Too few such moments came to save the evening from Wilson’s embalming fluid.”—Michael Feingold, *Village Voice* (12 October 2011)



Lucy Maunder with Eddie Perfect. Photo: Lisa Tomasetti

In response to suggestions in the press that the music was a new arrangement of Weill’s score, conductor Richard Gill replied, “Every note being heard in this production is as Weill wrote it and not a single note comes from me. I wish I could write as Weill does!”

Threepennies in the Wings

The Threepenny Opera plays on more world stages in the new year; among them are productions coming up in France, Germany, Austria, Italy, and Canada: Théâtre de Sartrouville (1 December–31 March); Theater Chemnitz, (3 December–5 May); Volkstheater Wien (16 December–28 January); Teatro di San Carlo, Naples (17–21 January); Opéra de Tours (26–29 January); and the National Arts Center, Ottawa (28 February–3 March). For more performance listings, visit www.threepennyopera.org.

Press Clippings

***The Seven Deadly Sins*, Scottish Opera, Edinburgh Festival (premiere 29 August 2011)**

“Staged in the dusty Art Deco of a former cinema, Kally Lloyd-Jones’s Scottish Opera/Company Chordelia co-production of *The Seven Deadly Sins* was sharp, sexy and bitterly sad. A brisk snap of the clapperboard marked each scene, as Anna I (soprano Nadine Livingston) became director and documentor of Anna II’s career



Nadine Livingston and Kirsty Pollock. Photo: Mark Hamilton

(dancer Kirsty Pollock), watched with slack-jawed incredulity and God-fearin’ disapproval by their American Gothic family (David Morrison, Iain Paton, Damian Thantrey and Peter Van Hulle). . . . It is hard-nosed Anna I who is lost at the end, pimp and victim. Singing with lieder-like poise, her gestures mirrored in Pollock’s lithe arabesques, Livingston brought pathos to her role, each word crisp over Weill’s glossy strings, wailing clarinets and prickly banjo. Under Jessica Cottis, Scottish Opera’s orchestra

***The Seven Deadly Sins*, Castleton Festival (premiere 8 July 2011)**

“Kate Mangiameli did a noble job [as Anna I] but represented the callow-youth aspect of the character more than her depravity, resulting in a wholesome, even sanitized, rendering. But [director William] Kerley made this part of his concept. While the alter-ego protagonists . . . set out to seek their fortunes . . . the male quartet represented their family back home in Louisiana: stereotypical trailer trash down to the obese mother in curlers and a diaphanous hot-pink housedress wafting over her flab, singing in a resonant bass-baritone voice (Tyler Simpson). Watching TV on their sofa, consuming reams of fast food, this (contemporary) family took on more dramatic interest than the (slightly dated) action of the Annas, to the point of threatening to eclipse them. It was clever but a shade closer to sitcom than satire. Levi Hammer, one of Maazel’s associate conductors here, did a generally impressive job leading the orchestra.”—Anne Midgette, *Washington Post* (24 July 2011)

***Aufstieg und Fall der Stadt Mahagonny*, Bolshoi Theatre (6–10 September 2011)**

The Teatro Real’s 2010 La Fura dels Baus production of Aufstieg und Fall der Stadt Mahagonny continues its success: in early September it toured to Moscow’s Bolshoi Theatre, where it was widely praised by the Russian critics, and in late September a video of the Madrid production was released on DVD (see review on p. 16). The production will reappear at Teatro Real in November; in March, La Fura dels Baus takes its staging to Megaron in Athens.

“A historical debut of the [Teatro] Real in the Bolshoi of Moscow. . . . The modern score of Kurt Weill and the libretto of Bertolt Brecht had never been heard here before. No matter, because they come at a time when their critique of a culture of greed and money is most effective. A bubble that burst. And it was a success. . . . Few changes were made (the Jenny in Madrid was replaced successfully by soprano Elzbieta Smytka). The applause was mixed with bravos. The leads were portrayed by Michael König (Jim McIntyre)—who shone especially in his last-act aria—and by the trio formed by mezzo-soprano Jane Henschel (Leocadia Begbick), bass Willard White (Trinity Moses) and tenor Donald Kaasch (Fatty the Bookkeeper). It is true that some spectators, not many, left during the intermission—it is an eccentric work for the Russians—but no one protested. The most enthusiastic uproar came in response to some of the banners in the final scene: ‘For the greatness of trash’ and ‘Freedom for the oligarchs.’ Perhaps some were reminded of Mikhail Khodorkovskiy, the oligarch opposed to Putin and former owner of the petroleum company Yukos, incarcerated because of tax evasion—another reading that this work allows.”—Daniel Verdú, *El País* (7 September 2011)



l to r: Dominic Armstrong, Michael Weyandt, Tyler Simpson, Tyler Nelson. Photo: Nicholas Vaughn

Spotlight on HK Gruber

Composer, conductor, chansonnier, double bass player, and passionate champion of the music of Kurt Weill, HK Gruber never lets too much time go by without performing something by Weill, whether as conductor or singer. On 4 September, Gruber led the Tonkünstler-Orchester Niederösterreich at Grafenegg in a concert program that featured *Die sieben Todsünden*, “Berlin im Licht-Song,” and “Muschel von Margate,” with singers Angelika Kirchsclager, Ian Bostridge, Johannes Chum, Florian Boesch, and Klemens Sander. Two days later, they repeated their performance of the *Sins* in Bucharest at the George Enescu Festival. On 20–21 January 2012, Gruber will put on his chansonnier hat as he performs “Berlin im Licht-Song” and “Öl-Musik” with members of the Berlin Philharmonic, conducted by Sir Simon Rattle, in the Berliner Philharmonie late-night concert series. Gruber will take up the baton again to conduct *Die sieben Todsünden* with the Vienna Symphony Orchestra at the Bregenz Festival next August.



“Mack the Knife” Featured in Premiere of ABC’s *Pan Am*

“The final image [is] the culmination of a sensational series of shots, set to Bobby Darin’s snazzy version of ‘Mack the Knife,’ which, of course, could make an image of a wet sock seem dynamic: four stewardesses, in black high heels and trim-fitting uniforms, walk briskly, gracefully, through a terminal in close formation. . . . When they turn together and head out the door to a waiting plane, we see their faces, smiling and hopeful, as if they were embarking on a great voyage of discovery. The scene may not present any kind of truth about being a stewardess in 1963, but good luck telling that to the little girl in you, who for those few seconds utterly buys this dated, Darin-stoked depiction of freedom and adventure.”—Nancy Franklin, *New Yorker* (3 October 2011)

Eleven Thousand Sing “Mack the Knife” in the Dessau Marketplace

During the Mitteldeutsche Rundfunk’s summer tour, MDR moderator Andreas Mann made a wager with Dessau-Roßlau Mayor Klemens Koschig that Mayor Koschig could not fill Dessau’s Marktplatz on Saturday, 30 July, with a crowd singing “Moritatz von Mackie Messer” while dressed as characters from *Die Dreigroschenoper*. “A throng of Dessau-Roßlau residents, dressed as convicts, police officers and crooks, marched into the Marktplatz and sang ‘Und der Haifisch . . .’ with the onlookers. From authentic police uniforms to face-covering hosiery to convicts’ stocking caps to Mafia suits, everything was on display” (Maria Wilke, *Mitteldeutsche Zeitung*). Mann clearly underestimated Dessau’s enthusiasm for Weill and lost the bet, all in good fun.



High-profile betting in Dessau: MDR anchor Andreas Mann points to Klaus Bruckner (as the ‘Alte Dessauer’). Wolfgang Winkler (second from right), star detective of the TV series *Polizeiruf 110*, looks on.

Recording Brief

“O, that moon of Alabama is here once more. Capriccio, the Vienna-based label that has given us a whole shelf full of Weill recordings both vintage and new, now sends forth a two-CD set featuring 46 early recordings. These are mostly from pre-War Germany, full of scratches and pops that have been gently doctored into improved condition. The value is that we get to hear these songs the way they sounded when they were written, as opposed to later interpretations. What’s more, we get many original cast performances, with what seems to be the pit band. . . . Here is Harald Paulsen, who created the role of Mackie Messer; the Polly of Carola Neher; and, of course, Lotte Lenya as Jenny. It is exhilarating to hear these songs in their original settings, which are generally briskly paced and frenetic[ally] played. These are the same Weill orchestrations we are accustomed to from most subsequent productions, but they sound especially

vibrant here despite the sonic antiquity. These, especially the *Threepenny* charts, are hot. Eleven selections with original cast members are followed by six tracks of *Threepenny* for wind orchestra, two from original conductor Theo Mackeben and the others from the orchestra of the Staatsoper Berlin, conducted by Otto Klemperer. These instrumentals are just as lively as the others. Then come three 1931 singles from Paris and one from Copenhagen, plus two that are described as Dance Arrangements. Everything sizzles. . . .

The second disc calls itself *O Moon of Alabama: Songs by Kurt Weill in Historic Original Recordings of 1928–1944*, and that’s a pretty apt description. This presents selections from *Mahagonny*, *Happy End*, *Der Silbersee* and others. . . . This set also includes one of my favorite Weill songs, ‘J’attends un navire’ from *Marie Galante*, which Weill wrote in 1934 in Paris en route to America. I have heard this song somewhere in an English translation, and it sounds way better in French. Especially with Lenya singing it.”—Steven Suskin, *Playbill.com* (4 September 2011)



New Publications

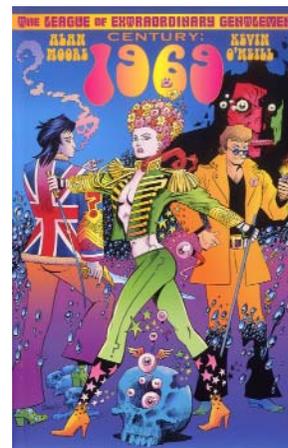
BOOKS

Kunst und Leben: Georg Kaiser (1878–1945). Ed. Sabine Wolf. Berlin: Akademie der Künste, 2011. (Akademie-Fenster 8) Accompanied exhibition on Kaiser at the Akademie, April–May 2011.

Moore, Alan and Kevin O'Neill. *Century: 1969*. Marietta, Ga.: Top Shelf Productions, 2011. Graphic novel including lyrics inspired by *The Threepenny Opera*; latest in "League of Extraordinary Gentlemen" series.

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