

# Nine Prizewinners at Nineteenth Lenya Competition

Great anticipation reigned at this year's Lotte Lenya Competition. The final round promised to be one of the most competitive yet, showcasing unprecedented levels of talent and accomplishment. Many of this year's finalists already have active careers in theaters, opera houses and concert halls around the world.

It all started with 224 contestants from eleven countries, who submitted audition videos containing all four of their selections. From this pool, thirty-one semi-finalists emerged, and they traveled from across the U.S., Canada, and Europe in March to audition live in New York for adjudicator/coaches Jeanine Tesori and Victoria Clark, who narrowed it down to fourteen finalists.

The finals took place on Saturday, 16 April in Kilbourn Hall at the Eastman School of Music in Rochester, NY, before capacity crowds. An all-star lineup of judges presided. International opera legend Teresa Stratas returned to judge the Competition for the tenth time; it remains the only competition she has ever consented to adjudicate. Stratas was not only a judge at the very first Lenya Competition in 1998, but her performances inspired its emphasis on proficiency in acting and singing a wide repertory. Theodore S. Chapin, President of the Rodgers and Hammerstein Organization and former Vice-Chairman of the American Theater Wing, also made his tenth appearance (he and Stratas share the record for most times judging the Competition). Broadway—and Audra McDonald's—music director and conductor Andy Einhorn made his first appearance as a finals judge.

After the semi-finals, Tesori and Clark foresaw that the finals judges would have a very hard task ahead of them. The panel deliberated throughout the day and needed an additional thirty minutes following the evening concert before rendering their decisions: two First Prizes of \$15,000 each, one to Jim Schubin, 26, of Plainsboro, NJ; the other to Brian Vu, 26, of Los Angeles. Schubin impressed the judges with a beautifully crafted program of "Try Me" from *She Loves Me*, "Serenade" from *The Student Prince*, "How Much I Love You" from *One Touch of Venus*, and "Taking Flight" from *Allison under the Stars*. The judges stated that Schubin "embodied the competition's motto of 'Singing the

Story.' He gave a riveting performance, showed engaging presence and effortless communication, and yet still seemed as if he was inventing it all on the spot." In particular, Schubin displayed an exceptional gift for acting, effortlessly changing characters from an eager and ambitious shop boy to a brokenhearted young widower. Schubin already has a number of off-Broadway (notably Matt in *The Fantasticks*) and regional credits to his name. He is currently in the national touring company of *The Sound of Music*.

Vu captured the judges' attention with the thoughtful content and ordering of his program: "O Carlo, ascolta" from *Don Carlo*, "Bowler Hat" from *Pacific Overtures*, "West Wind" from *One Touch of Venus*, and "Where is the Life that Late I Led?" from *Kiss Me, Kate*. He displayed "the ebullience of Petruccio and the inner stoicism of Kayama, while exhibiting refreshing flair and vocal prowess." Vu's program showcased a wide array of characters and emotions, as the audience watched him first die, then age fifteen years in five minutes, and finish with a tongue-in-cheek lament for lost bachelorhood. Vu is currently a Resident Artist with the Pittsburgh Opera. Earlier this year, he was a Grand Finalist in the Metropolitan Opera National Council Auditions.

Dennis Wees of Dallas, TX, the youngest of this year's finalists at age 21, won the \$10,000 Second Prize. The judges described Wees as "a phenomenon that we have seen only once or twice before in the nineteen years of the Competition. Rarely do we see this sort of maturity from someone still in college. He managed to make us laugh and cry within the first five minutes of his program, and then scared us to death in the last three." Wees presented a challenging and diverse program: "Pass the Football" from *Wonderful Town*, "People Carry On" from *The Story of My Life*, "It Never Was You" from *Knickerbocker Holiday*, and "The Confession Aria" from *Dead Man Walking*. Wees graduated from Southern Methodist University in May.

Talya Lieberman, 31, of Forest Hills, NY, and Eric Michael Parker, 24, of Los Angeles took home Third Prizes of \$7,500 each. Lieberman displayed "intense stage presence, uncanny technical vocal facility, and obvious risk-taking throughout her program." Parker demonstrated "understated charisma and command of the stage, a beautifully balanced and diverse program, and polished performances." The judges also presented four discretion-

Prizewinners and judges, from left: Tom Schimon, Lindsay O'Neil, Eric Michael Parker, Andy Einhorn, Bradley Smoak, Teresa Stratas, Theodore S. Chapin, Dennis Wees, Jim Schubin (kneeling), Kim Kowalke, Talya Lieberman, Reilly Nelson, Brian Vu



PHOTO: GERALD SZYMANSKI

ary awards of \$3,500 each. Lindsay O'Neil, 30, of New York, received a Lys Symonette Award for an Outstanding Performance of an Individual Number for "I Don't Need a Roof" from *Big Fish*. Tom Schimon of Vienna, Austria and Reilly Nelson of Sault Ste. Marie, Ontario each received a Carolyn Weber Award in recognition of outstanding creativity in the design of a diverse program and exceptional sensitivity to text/music relationships. Bradley Smoak of Cary, NC received the inaugural Marc Blitzstein Award for an outstanding performance of a selection from a "Golden Age" musical for his performance of "Pass the Football" from *Wonderful Town*.

Such a concentration of extraordinary talent led inevitably to the largest purse ever granted in the finals: a total of \$79,000. Foundation President and founder of the Competition Kim Kowalke said, "The total amount and number of prizes awarded reflects the high level displayed at this year's contest. It is a testa-

ment to the Competition's growth over nearly two decades." The judges weren't satisfied with granting nine prizes and awards, so the remaining five finalists received \$2,000 each, double the customary amount: Curtis Bannister, 30, of Green Bay, WI, Erika Cockerham, 31, of St. Louis, MO, Tony Potts, 23, of Fargo, ND, Briana Silvie, 25, of New York, and Kayla Wilkens, 25, of Salem, OR. The prize money awarded at all three stages of the competition this year totaled \$92,000, the most awarded in a single year in Lenya Competition history.

Many finalists noted the high degree of personal attention they received from Foundation staff, a quality unique among vocal competitions of this stature. One finalist reported, "I greatly appreciated that you always treated me like an artist who is responsible for his work and his art. You gave advice, but I had to decide what I was going to do. This makes my work truly my work."

## Past Lenya Competition Winners in the Spotlight

**Lauren Michelle** (1st Prize, 2015): Musetta in *La bohème* at Opera Theatre of Saint Louis, May 2016; Jessica in André Tchaikovsky's *The Merchant of Venice* at Welsh National Opera, Autumn 2016.

**Ben Edquist** (1st Prize, 2014): First-year artist with the Houston Grand Opera Studio; roles include Edward Kynaston in Floyd's *Prince of Players* (world premiere); Jigger Craigin in Rodgers and Hammerstein's *Carousel*, April–May 2016.

**Maren Weinberger** (2nd Prize, 2013): Mary Warren in *The Crucible* at Glimmerglass Festival, summer 2016.

**Lauren Worsham** (2nd Prize, 2009): Co-wrote (with Kyle Jarrow) and starred in the new musical *The Wildness* at Ars Nova (New York), February–March 2016, nominated for a Lucille Lortel Award for Outstanding Musical.

**Zachary James** (3rd Prize, 2009): The Scribe in *Akhmaten* at English National Opera, March 2016; Pooh-Bah in *The Mikado* at Anchorage Opera, April 2016.

**Analisa Leaming** (2nd Prize, 2007): Anna Leonowens (cover) in Rodgers and Hammerstein's *The King and I* at Lincoln Center Theater; appeared in the role for two weeks after Kelli O'Hara left the cast on 17 April, and will continue as cover under O'Hara's replacement, Marin Mazzie.

**Nicole Cabell** (Lys Symonette Award, 2002): Violetta in *La traviata* at Royal Opera House, March 2016. Rosalinde in *Die Fledermaus* at Cincinnati Opera, June 2016. Bess in *Porgy and Bess* in concert, Sydney Symphony Orchestra, Nov. – Dec. 2016. Mimì in *La bohème*, at Minnesota Opera, May 2017.



Analisa Leaming in *The King and I*

PHOTO: LYNN LANE



Ben Edquist in *Prince of Players*

**Matthew Grills** (1st Prize, 2012): Pedrillo in *Die Entführung aus dem Serail*, April–July 2016; Dancaïro in *Carmen*, May 2016; Edgar Evans in *South Pole* (world premiere), January–February and July 2016, all at Bayerische Staatsoper.

**Erik Liberman** (2nd Prize, 2005): Recent television appearances in *Vinyl*, *The Knick*, *Unforgettable*; Charles Revson in *War Paint*, starring Patti LuPone and Christine Ebersole at the Goodman Theatre (Chicago, IL), June–August 2016.

**Amy Justman** (1st Prize, 2004): Spanish Lady in *Phantom of the Opera* on Broadway; soloist in Mendelssohn's *Midsummer Night's Dream* at New York City Ballet, May 2016.

**Richard Todd Adams** (1st Prize, 2004): Ensemble for the upcoming Broadway revival of *CATS*, summer 2016.

Many of this year's prizewinners are already active on stages around the world:

**Talya Lieberman**: Lucy in *Fellow Travelers* (world premiere) at Cincinnati Opera; engagements at Komische Oper Berlin 2016–2018.

**Tom Schimon**: Henrik in *A Little Night Music* at Theater Bielefeld, May–July 2016.

**Bradley Smoak**: Colline in *La bohème* at Opera Theatre of St. Louis, May–June 2016; Candy in *Of Mice and Men* at Grant Park Music Festival; future engagements at Lyric Opera of Chicago and Michigan Opera Theatre.

**Dennis Wees**: College Light Opera Company (Cape Cod, MA), summer 2016.

For more information about past winners, please visit <http://www.kwf.org/pages/updates-on-previous-llc-winners.html>

# Weill Around the Globe

## Brief Reports on Performances, Recordings, and Events

### Weill in Edinburgh, Adelaide, and Cooperstown

The Edinburgh International Festival in August brings together several artists performing the songs of Kurt Weill. Film, television and stage actor Alan Cumming (*The Good Wife*, *Macbeth*) takes his cabaret evening, “Alan Cumming Sings Sappy Songs,” to the Festival for a three-week run, 6–27 August. Originally seen at the Café Carlyle in New York, Cumming’s evening-length show was described as “scary and irresistible” by the *New York Times*. The show includes “What Keeps Mankind Alive?” in the version from the 2006 Broadway revival of *The Threepenny Opera*, in which Cumming starred as Macheath. A live recording of the show at the Carlyle was released on iTunes earlier this year.

Also appearing in Edinburgh: baritone Simon Keenlyside, whose program on 11 August features songs by Weill along with Gershwin, Berlin, Kern, and Kálmán. Australian cabaret artist Meow Meow performs Weill songs with the Australian Chamber Orchestra in Barry Humphries’ Weimar Cabaret, 8–9 August.

Other summer performances: In London, the Academy of St. Martin in the Fields, with HK Gruber as vocal soloist, performs selected songs from *The Threepenny Opera* and *Mahagonny* at a BBC Proms Chamber Music concert on 8 August. The Adelaide Cabaret Festival in Australia opens 13 June with “The Weill File,” a special homage to Weill curated by Robyn Archer and Michael Morley. On 15 July, Ute Lemper presents her song evening at the Spiegeltent at Bard SummerScape in Annandale-on-Hudson, NY. International opera star Deborah Voigt presents “An Afternoon of American Song,” including songs by Weill, at the Glimmerglass Festival on 5 August.

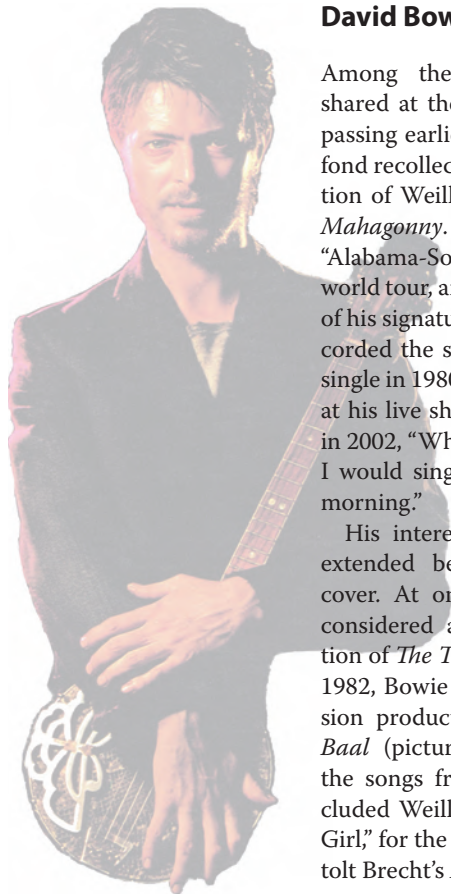
### Weill on Big and Small Screens

Several new and recent film and television productions incorporating Weill’s music find their way to screens big and small this season. The highly acclaimed Christian Petzold film *Phoenix* was released on DVD in the U.S. on 26 April. Set in post-World War II Berlin, the film makes extensive use of Weill’s “Speak Low” and “Berlin im Licht.” “Speak Low” in particular is heard throughout the film, both as music incorporated into the story and on the soundtrack, playing over decisive moments in the action to advance the plot.

This summer, Video Artists International will release the 1954 NBC television adaptation of *Lady in the Dark* on DVD (VAI 4588). Ann Sothern stars as Liza Elliott, alongside Carleton Carpenter as Russell Paxton. VAI has already released the *One Touch of Venus* television spectacular (1955), also produced for NBC by Max Liebman. Now both of these Weill ventures from the early days of television are available on home video.

The German punk band Die Toten Hosen’s latest album includes several songs by Weill. Late last year, the band released a CD+DVD compilation of their recent “memorial concerts” in Düsseldorf (October 2013) entitled “Entartete Musik: Willkommen in Deutschland.” The concerts marked the 75th anniversary of the “Degenerate Music” exhibitions sponsored by the Nazis in Düsseldorf. The album includes “Kanonen-Song,” “Tango-Ballade,” “Moritat,” and “Alabama-Song.”

Now streaming on Amazon Prime, *The Man in the High Castle*, an alternative history series which imagines the world today if the Nazis had won World War II, features “Mack the Knife” in its soundtrack. Two recent French films make use of Weill songs as well: *Les nuits d’été* (2014, released worldwide in 2015) includes “Youkali,” and *Paris pieds nus* (June 2016 release) features “Fürchte dich nicht” from *Happy End*.



### David Bowie, 1947-2016

Among the many remembrances shared at the time of David Bowie’s passing earlier this year were several fond recollections of his iconic rendition of Weill’s “Alabama-Song” from *Mahagonny*. Bowie first performed “Alabama-Song” during his 1978 world tour, and it quickly became one of his signature numbers. He later recorded the song and released it as a single in 1980. He continued to sing it at his live shows, telling an audience in 2002, “When I was living in Berlin, I would sing this at breakfast every morning.”

His interest in Weill and Brecht extended beyond this well-known cover. At one point, he reportedly considered appearing in a production of *The Threepenny Opera*, and in 1982, Bowie starred in a BBC television production of Bertolt Brecht’s *Baal* (pictured). He later recorded the songs from the play, which included Weill’s “Ballad of a Drowned Girl,” for the EP “David Bowie in Bertolt Brecht’s *Baal*.”



## Zaubernacht, Kurt Weill Fest Dessau

“Only the second day of the Kurt Weill Fest, and already a highlight of the 24th annual festival: a magnificent production of *Zaubernacht* directed by Tomasz Kajdański. . . . Adult dancers took the roles of the children, but Nicole Luketic (the Girl) and Marini Delauvaud (the Boy) made us forget that fact from the get-go. The other dancers slipped easily into their roles: the wicked dinosaur, the rather ungainly Lego-Man, the wind-up doll, the joyful jumping-jack who doubled as a prince, or the cuddly teddy bear. They all obviously enjoyed their turn in the children’s world. The most extraordinary precision governed the performance from beginning to end, a necessity given the seven constantly moving dancers on the small stage. . . . The production is so satisfying and harmonious partly due to the sets and costumes.”

—*Mitteldeutsche Zeitung*, 29 February 2016, Ute König



PHOTO: JAN-PIETER FUHR

## Three Pennies Go a Long Way

Several productions of *The Threepenny Opera* live on in extended runs or tours, giving playgoers much more than their three cents’ worth. In 2007, the Berliner Ensemble opened a landmark production directed by Robert Wilson, which has played all over the world—most recently a two-night engagement in Istanbul—with more performances on tap for Paris this fall. Wilson’s production continues to play a minimum of twenty dates every year in Berlin.

The Cameri (Chamber) Theater in Tel Aviv, Israel opened an ambitious production of *Threepenny* in Hebrew on 11 July 2015, and it ran in repertory through the summer and fall for a total of 55 performances. The well-received staging has not disappeared; three more performances are scheduled for June 2016.

France this season has seen two separate touring productions of *Lopéra de quat’ sous*. Opéra Éclaté, based in Saint-Céré, has been taking its troupe all over the south of France and will give further performances this summer in Figeac and Saint-Céré. The Comédie de Genève, based in Switzerland, has recently completed a tour of eight cities in France and Switzerland, following a three-week run in Geneva.

## “Mack the Knife” Added to National Recording Registry

Every year the Library of Congress adds a group of audio recordings to the National Recording Registry, established in 2000 under the National Recording Preservation Act. “Mack the Knife” is most definitely back in town as of March 2016, when the Library honored recordings by both Louis Armstrong and Bobby Darin, who between them did more than anyone to make the song one of the top hits of the 20th century. Armstrong’s recording propelled the number into the pop pantheon and added an enduring twist to Marc Blitzstein’s lyric: Lotte Lenya’s presence in the studio during the session (see photo at right) prompted a shout-out from Satchmo, who added her name to Mack’s conquests. Darin’s version topped the charts in 1959 and became his signature number. The Library will preserve these essential recordings for posterity and seal Weill’s and Blitzstein’s permanent places in our nation’s cultural heritage. Actually, it is not the first entry in the Registry for either Weill or Blitzstein. The original cast recording of *The Cradle Will Rock* was named in 2002, and the Doors’ first album, which includes Weill’s “Alabama-Song” (under the title “Whisky Bar”) made it last year.



## Aufstieg und Fall der Stadt Mahagonny Teatro dell’Opera di Roma

“The man responsible for making this a complete success was Graham Vick, with his unbounded imagination, pragmatism and sense of theatre. Working hand in glove with set designer Stuart Nunn, Vick presented a single set which conjured up the arrivals and departures hall of an airport, with flight information boards, and advertisements and announcements whizzing by in bright red characters projected onto the glass walls. . . . Musically speaking, the Orchestra del Teatro dell’Opera, joined by jazz musicians and other extra players, gave an exceptional performance under John Axelrod, as did the chorus. The outstanding member of the cast was Iris Vermillion, who captured every aspect of the character of Leocadia Begbick, and sang wonderfully. The audience was equally taken with Dieter Kerschbaum as Fatty, as well as the excellent Willard White as Trinity Moses, Measha Brueggergosman as Jenny, Brenden Gunnell as Jim Mahoney, Christopher Lemmings as Jack O’Brien, Eric Greene as Bill, and Neal Davies as Joe. A triumph, with all six performances sold out.”

—*Opera*, February 2016, Luigi Bellingardi

# Foundation and Weill News

## Kurt Weill/Lotte Lenya Glimmerglass Artists

The Kurt Weill Foundation will continue its sponsorship of a young artist at the Glimmerglass Festival for a third year. Brian Vu, one of two top prize winners at this year's Lotte Lenya Competition, will be the Kurt Weill/Lotte Lenya Young Artist at Glimmerglass this summer. Vu returns to Glimmerglass for his second consecutive summer, and will appear in the role of Schauvard in *La bohème*.

In addition, this year the Foundation will sponsor a Kurt Weill/Lotte Lenya Artist, a designation reserved for principal guest artists at the Glimmerglass Festival who earned a Prize in a previous Lotte Lenya Competition. Brian Mulligan, winner of the top prize at the first Lenya Competition in 1998, has been named the inaugural Weill/Lottery Artist; he will play John Proctor in *The Crucible*. Mulligan has already sung at the Metropolitan Opera this year (Paolo Albani in *Simon Boccanegra*), and he starred as Jack Torrance in the world premiere of *The Shining* at Minnesota Opera in May.

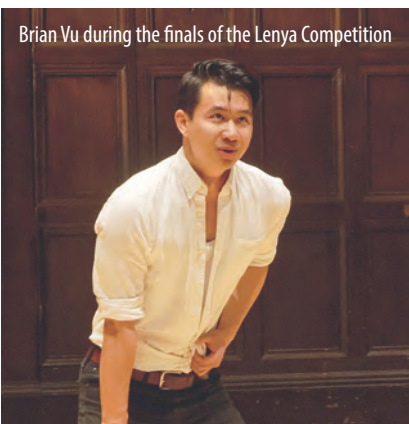
## SDCF Kurt Weill Fellowship Continues

The Foundation has renewed its successful partnership with the Stage Directors and Choreographers Foundation for the third year in a row. The Fellowship offers opportunities to early-career directors and choreographers to observe a master director or choreographer preparing a production of a work by Weill or Marc Blitzstein. This winter, aspiring directors Jenny Bennett and Alison Moritz observed director Tazewell Thompson during rehearsals of *Lost in the Stars* at Washington National Opera (see review on page 10).

Both Fellows expressed deep appreciation for the experience they gained under Thompson's tutelage. Bennett compared the experience to "winning the lottery," describing it as "a subsidized chance to participate intimately in a first-class process with no responsibility but learning."

## Kurt Weill Edition Report

Now that the critical edition of Weill and Brecht's first collaboration, *Mahagonny Songspiel*, edited by Giseler Schubert, is available, what's next for the Kurt Weill Edition? Managing Editor Elmar Juchem reports that editorial work on the next volume, *Lady in the Dark*, is complete, and the musical materials have been tested in two productions. Publication of the score in two vol-



Brian Vu during the finals of the Lenya Competition



Brian Mulligan  
in *The Shining*

umes (ca. 750 pages) and Critical Report (ca. 150 pages) is projected for early 2017. Next in the pipeline is *Love Life*, Weill's most extensive score composed in the U.S. Joel Galand's editorial work is proceeding rapidly and will be complete by the end of the year. The two editions due to follow *Love Life* will be *Happy End* and a volume containing Weill's symphonic music: Symphony No. 1, Symphony No. 2, and Orchestersuite in E Major.

## Ensemble Modern Revisits Weill

The Ensemble Modern and HK Gruber need no introduction to Weill fans, who will recall their essential recordings of *Die Dreigroschenoper* (RCA, 1999) and the Weill compilation disc *Berlin im Licht* (Largo, 1990). The band and the conductor have reunited this year for an exciting new recording project previewed at a concert at the Kurt Weill Fest Dessau in March 2016. The world premiere recording of the critical edition of *Mahagonny Songspiel*, featuring vocalists Ute Gfrerer, Winnie Böwe, and ensemble amarcord, is already in the can, along with a new recording of a familiar classic for wind ensemble, *Kleine Dreigroschenmusik*. That

would make a pretty good CD right there, but there's more: Gruber and the Ensemble will also take up a new concert suite derived in part from *Marie Galante*. When that step is complete, a CD containing all three works will be released commercially. The Foundation is supporting this recording project with a sponsorship.

## Weill Boom in South America

A recent spate of performances of Weill's works in South America points to growing interest in his music in this largely untapped market. This season has already seen three major productions: Alfred Uhry's *LoveMusik*, based on the letters of Weill and Lenya, starring Elena Roger (Broadway's *Evita*) at the Paseo La Plaza in Buenos Aires in March; *Happy End* in its Chilean premiere at the Centro Gabriela Mistral in Santiago, 18 March through 15 May; and *Mahagonny Songspiel* at the Teatro Colón in Buenos Aires on February 14.

Still ahead, *Aufstieg und Fall der Stadt Mahagonny* receives its Chilean premiere in June at the Teatro Municipal de Santiago, directed by Marcelo Lombardero. After that run ends on 1 July, the production moves to the Teatro Colón in Buenos Aires and Teatro Mayor in Bogotá. Lombardero directs throughout South America and Europe. He is already a star at home and his reputation is growing rapidly abroad.

## Weill Goes to Berlin: 1918/2018

The year 2018 will mark the 100th anniversary of Kurt Weill's arrival in Berlin. The metropolis gave Weill exposure to some of the world's greatest artists and showed him, firsthand, a society in turmoil. Weill, in turn, would soon give the city a distinct "sound" that one associates with 1920s Berlin to this day. In April 1918, Weill enrolled at the Königliche Hochschule für Musik (today's Universität der Künste), where he would study composition for three semesters in the halls of Fasanenstrasse. His best-known teacher there was the composer Engelbert Humperdinck (*Hänsel und Gretel*). The Foundation is organizing a festival to mark the anniversary of Weill's arrival in Berlin and to celebrate his career-long creative output in the city that gave him his start as a composer. The Foundation invites Berlin's most distinguished performing arts organizations and venues in the 2017–18 and 2018–19 seasons to join in this tribute.

### "Lift Every Voice"

The Los Angeles Chamber Orchestra has announced a three-week festival for January 2017, curated by Music Director Jeffrey Kahane and inspired by the lives of Kurt Weill and Rabbi Joachim Prinz. Titled "Lift Every Voice," the celebration explores themes of tolerance, compassion, cooperation, creativity, and the power of music to encourage understanding and promote peace; it will feature concerts, conversations, and community engagement. Weill highlights include two performances (28–29 January) of *Lost in the Stars* starring Lenya Competition prizewinners Justin Hopkins and Lauren Michelle, directed by Anne Bogart and conducted by Kahane. He will also conduct a concert with violinist Daniel Hope that includes Weill's songs arranged for violin and orchestra and a performance of *The Seven Deadly Sins* with soloist Storm Large and the Hudson Shad. Next season will be Kahane's twentieth and last as Music Director, and the festival makes for a fitting farewell. Stay tuned to [laco.org](http://laco.org) and [kwf.org](http://kwf.org) for further details.

## Official Marc Blitzstein Website Launched

In February 2016, the Foundation launched the official Marc Blitzstein website at [marc-blitzstein.org](http://marc-blitzstein.org). It serves as a hub for everyone interested in his life and works, whether for performance, research, or curiosity's sake. The site offers a brief biography, timeline, discography, resources list, and the latest news, along with many photos, some of which are otherwise unpublished. Our initial plans to expand the site include a more thorough list of unpublished works and comprehensive licensing information on works now available for performance. With your help, the site will spark new interest in Blitzstein's music and generate new productions of his works.



Early photo of Blitzstein inscribed to his mother

## 2016 Grant Recipients

### Sponsorships

Kurt Weill Fest, Dessau, Germany. Symphony No. 1, *Der Zar lässt sich photographieren*, *Mahagonny Songspiel*, *Kleine Dreigroschenmusik*, Cello Sonata, String Quartet No. 1.

University of Minnesota, Twin Cities. "Weill and Brecht: A 21st Century Celebration." Interdisciplinary, semester-long festival featuring performances, symposia, etc. *The Threepenny Opera*, *Lady in the Dark*, *Mahagonny Songspiel*, *Kleine Dreigroschenmusik*.

Ensemble Modern. Recording of *Mahagonny Songspiel*, *Kleine Dreigroschenmusik*, music from *Marie Galante*.

### Professional Performances

Bronx Opera Company, Bronx, NY. *Regina* (Blitzstein).

Curious Flights, San Francisco, CA. "Airborne" Symphony (Blitzstein).

Highbury Opera Theatre, London, UK. *Lost in the Stars*.

Music Mondays, New York, NY. String Quartet, No. 1 (performed by the Jasper Quartet).

Philadelphia Orchestra, Philadelphia, PA. Symphony No. 2.

Symphony Nova, Boston, MA. Symphony No. 1.

Virginia Opera, Norfolk, VA. *The Seven Deadly Sins*.

### College and University Performances

Boston Symphony Orchestra/Tanglewood Music Center, Lenox, MA. *The Seven Deadly Sins*.

Illinois State University, Normal, IL. *Street Scene*.

Pepperdine University, Santa Monica, CA. *The Threepenny Opera*.

University of Alabama, Tuscaloosa, AL. *Street Scene*.

University of Maryland, College Park, MD. *Regina* (Blitzstein).

University of North Florida, Jacksonville, FL. *Street Scene*.

### Media

ConcertZender, The Netherlands. Four-part radio series on the life and work of Marc Blitzstein.

### Research and Travel

Rebecca Schmid, Berlin, Germany. Doctoral dissertation on Kurt Weill.

## Blitzstein Radio Documentary

Pianist and radio host Guy Livingston is preparing a four-part biographical radio series on Blitzstein that will provide today's audiences with a new understanding of Blitzstein's importance. Broadcast dates and locations will be announced in September. The show is produced for ConcertZender Radio and the WFMT Radio Network and will be broadcast in the Netherlands and across the U.S. The series will survey Blitzstein's life and works; highlights will include historical interviews with Studs Terkel and Leonard Bernstein, as well as conversations with conductor John Mauceri, Blitzstein's nephew Stephen Davis, pianist Steven Blier, and Blitzstein's goddaughter Jamie Bernstein. Blitzstein's music will be well-represented by commercial and archival recordings. Guy Livingston hosts the "American Highways" podcast on iTunes and ConcertZender every Friday night.

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### **Die Dreigroschenoper (I/5)**

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### **Johnny Johnson (I/13)**

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### **The Firebrand of Florence (I/18)**

ed. Joel Galand

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## FORTHCOMING VOLUMES

### **Lady in the Dark (I/16)**

ed. bruce mcclung

### **Love Life (I/21)**

ed. Joel Galand

### **Happy End (I/6)**

ed. Stephen Hinton

### **Die sieben Todsünden (I/10)**

ed. Kim H. Kowalke

### **One Touch of Venus (I/17)**

ed. Jon Alan Conrad

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