

Wide World of Weill

PERFORMANCE REPORT

• The New York Philharmonic programmed Weill alongside one of his foremost interpreters, HK Gruber, in January 2017. *Kleine Dreigroschenmusik* preceded the world premiere of Gruber's Piano Concerto, with Emanuel Ax as soloist and Alan Gilbert on the podium. In the *New York Times*, Anthony Tommasini wrote, "It was smart for Mr. Gilbert to open the program with a stylish performance of Weill's *Kleine Dreigroschenmusik* ... Weill's ingenious merging of contemporary and cabaret styles remains a model for composers like Mr. Gruber."

• Rare Weill performance in China! On Valentine's Day, the Guangzhou Symphony led by Mark Gibson performed two numbers from *Street Scene* on a program titled "In Love! In New York!" Gershwin, Loesser, and other composers also were featured. Gibson conducted *Street Scene* in 2013 during the Cincinnati College-Conservatory of Music's year-long Weill festival.

• Weill is on the bill at two major U.K. conservatories this summer. The Royal Academy in London offers four performances of *Die Dreigroschenoper*, 15–17 June; in Cardiff, 3–5 July, the Royal Welsh College of Music and Drama gives *Street Scene*.

• Several major productions of *Aufstieg und Fall der Stadt Mahagonny* are coming up. A new production directed by Jacopo Spirei and conducted by Adrian Kelly opened at the Salzburger Landestheater on 30 April and runs in repertory through 14 June. Marcelo Lombardero's production, last seen July 2016 in Santiago, arrives at Teatro Colón in Buenos Aires on 22 August for five performances. Other productions include Nationaltheater Mannheim, in repertory 1–26 July; and Opernhaus Zürich, directed by Sebastian Baumgarten and conducted by Fabio Luisi, with eight performances between 5 and 24 November.

NEW RECORDINGS AND PUBLICATIONS

• The vocal score of *Mahagonny* (*Songspiel*), derived from the critical edition prepared by Giselher Schubert (Kurt Weill Edition Series I, volume 3), is now on sale! Published by Universal Edition (UE 36629), it includes both German and English texts (translation by Michael Feingold).



• Mezzo-soprano Dagmar Pecková has just released a new all-Weill CD on Supraphon! The opera star, whose résumé includes a turn as Jenny in *Aufstieg und Fall der Stadt Mahagonny* (Stuttgart, 1992), has created her own Weill program, which she has performed extensively in Prague. The track list includes five songs from *Die Dreigroschenoper* but ranges across Weill's French and American compositions as well.

• Young American mezzo Kate Lindsey has released a CD containing fourteen Weill songs along with contributions from Korngold, Alma Mahler, and Zemlinsky. Newly issued on Alpha Classics, *Thousands of Miles* features songs from all phases of Weill's career with emphasis on the American works, including three selections from *Lost in the Stars* ("Thousands of Miles" and "Big Mole" on the same disc!) and two from *Street Scene*. She collaborates with jazz pianist Baptiste Trotignon.

• Ensemble Modern, conducted by HK Gruber, marches toward its next Weill recording! Now all three works—*Kleine Dreigroschenmusik*, *Mahagonny* (*Songspiel*), and *Chansons des quais*—have been laid down and await mixing and mastering. Tentatively set for release on the Ensemble Modern Medien label; date to be announced.

ADD TO PLAYLIST...

• France Musique dropped an hour-long podcast devoted entirely to Weill on 28 January, featuring biographical details, commentary, and several lengthy recording excerpts. The program was produced and narrated (in French) by Christophe Bourseiller. Listen at tinyurl.com/kzf7oet

• Streaming service Spotify named Weill "Composer of the Week" in January, with a playlist featuring a wide array of performers. Listen at tinyurl.com/mrc5pdn

• Swedish daily *Svenska Dagbladet* honored "Mack the Knife" 8 April with links to fifteen renditions by the usual suspects (Armstrong, Darin, Fitzgerald) and some you might not expect (The Psychedelic Furs, Dr. John, Sonny Rollins). Hear all fifteen at tinyurl.com/m63kle9

ANECDOTES

• Last autumn, Stephen Moss, writer for the *Guardian's* classical music blog, took a virtual tour of European cities, exploring the cultural and musical identity of each. In Berlin (24 November), he noted, "all roads lead to Kurt Weill," and described *The Threepenny Opera* as "the definitive Berlin work." Read the post at: tinyurl.com/jy4nwh7

• On Sunday, 12 March, the *New York Times* Arts section printed a full-page feature about the Kurt Weill Fest Dessau and Weill's reception in Germany during the last quarter century. The article, by Joshua Barone, remains available online: tinyurl.com/lg4bkqt



Anne Sofie von Otter

PHOTO: MATIS BÄCKER

• In an interview published in *Opernwelt*, November 2016, Anne Sofie von Otter was asked, "If you were to give one of your albums as a gift, which would it be?" She replied, "Handel's *Ariodante*, or the *Marienkantaten* conducted by Reinhard Goebel. And the Kurt Weill CD with [John Eliot] Gardiner." *Speak Low* (Deutsche Grammophon 439 894-2), released in 1994, featured *Die sieben Todsünden* and songs from *Happy End*, *Lady in the Dark*, *One Touch of Venus*, and *The Unknown Kurt Weill*.

• In 1946, American soprano Roberta Peters was offered the role of Rose Maurrant in *Street Scene*. Despite the \$1,000 per week salary, she was not interested in a Broadway gig and turned it down. Anne Jeffreys took the part instead. (See Peters's obituary in the *New York Times*, 19 January 2017.)

Kurt Weill at Brevard

The summer-long Brevard Festival (brevardmusic.org) near Asheville, NC honors Kurt Weill this year with staged performances, concerts, readings, a film screening, a symposium, and other events in a “festival within a festival.” The celebration begins on 25 June with an orchestral concert featuring an American premiere: a suite of dances from *The Firebrand of Florence* titled *Much Ado about Love*, leading off a program that also features Ravel and Stravinsky. A month later, the Janiec Opera Company presents two performances of a fully staged production of *Street Scene* (27 and 29 July) conducted by Robert Moody and directed by Dean Anthony. Further musical highlights include:

- *The Seven Deadly Sins* and songs from the Broadway shows, *Lisa Vroman* (Anna I) and the Brevard Festival Orchestra conducted by Keith Lockhart (12 July)
- An all-Weill chamber concert with Brevard artist faculty (10 July)
- *Kleine Dreigroschenmusik*, Brevard Symphonic Winds conducted by Kraig Alan Williams (4 August)
- A Weill/Blitzstein cabaret, “Change the World, It Needs It,” with singers Lisa Vroman and William Sharp and pianist Shane Schag (6 July)
- “Weill and Schoenberg”: Sharp, Schag, and Brevard artist faculty explore the career paths of two diametrically opposed composers (5 July). Program includes *Five Songs from Huckleberry Finn*.

Festival director Keith Lockhart has a long and fruitful history with Weill, having conducted *Street Scene*, *The Seven Deadly Sins*, the Violin Concerto, *Der neue Orpheus*, *Symphony No. 2*, and numerous other works.

The Kurt Weill Festival at Brevard builds on “Music Unwound: Kurt Weill’s America,” a series conceived by Joseph Horowitz and funded by the National Endowment for the Humanities. Future engagements will take place in Buffalo, El Paso, and Raleigh. In February, DePauw University gave the series its maiden voyage with a production of *Street Scene*, “Change the World, It Needs It,” and master classes.

Weill’s Influence Lives On

- Alan Menken on *The Little Mermaid*: “I always say I think *Little Mermaid* is Howard [Ashman]’s and my follow-up to *Little Shop of Horrors*. We kind of delved into ‘What is the Disney ethos?’ Part of the Disney ethos is bringing in very specific musical styles. So for *Mermaid* we brought the sea chanty to Brecht and Weill for that scene. That’s really what ‘Poor Unfortunate Souls’ is, very Brecht and Weill. German cabaret and calypso.” (quoted in *Los Angeles Times*, 12 March 2017)
- Peter Marks in the *Washington Post* Style Blog, 7 April 2017, on the new musical *War Paint* (songs by Scott Frankel and Michael Korie of *Grey Gardens*): “[Patti] LuPone has her own vibrant, standout number, an homage to composer Kurt Weill titled ‘Forever Beautiful.’”



Lahav Shani

PHOTO: MARCO BORGGREVE

Symphony No. 2

Weill’s *Symphony No. 2* has carved out a permanent niche in the orchestral repertory. Since 2012, it has been performed more than eighty times in locales as far flung as Japan, Tasmania, the Czech Republic, and Peoria. Several conductors program the piece regularly—notably Jeffrey Kahane, Michael Sanderling, Ingo Metzmacher, Yannick Nézet-Séguin, and HK Gruber, who most recently led

a performance at the Kurt Weill Fest. The *Symphony* is at last receiving the recognition it deserves.

The trend continues with five performances in the next three months. Leading the charge is young Israeli conductor Lahav Shani, recently named Principal Conductor of the Rotterdam Philharmonic and Principal Guest Conductor of the Vienna Symphony. Shani led the Pittsburgh Symphony in a performance in February; he noted, “It’s one of my favorite pieces, I must say. I discovered it quite [recently], and the moment I started studying the score I fell in love with it completely. And so now I just try to do it everywhere, as much as I can.” This summer, he conducts the work in Dresden, Amsterdam, and Rotterdam. On 28 June the BBC Philharmonic plays it under Martyn Brabbins; the Gürzenich-Orchester Köln has programmed it for 25 June with François-Xavier Roth conducting.

Blitzstein in Saratoga Springs

This summer, Opera Saratoga in upstate New York offers theatergoers a rare opportunity to see *The Cradle Will Rock* as Blitzstein intended, in a fully staged production with his original orchestration. This new production takes the stage for four performances in July, directed by Lawrence Edelson and conducted by Blitzstein champion John Mauceri. The cast features three past Lenya Competition prizewinners: Ginger Costa-Jackson (Lys Symonette Award, 2013) as Moll, Justin Hopkins (2nd Prize, 2012) as Reverend Salvation, and Lisa Marie Rogali (Special Award, 2017) in the ensemble. The original orchestration has not been heard since the New York City Opera production in 1960.

On 16 June, the evening of the eightieth anniversary of the world premiere, OS presents “Marc Blitzstein—A Life in Song,” curated and hosted by Hopkins. The program will include excerpts from Blitzstein’s theatrical and operatic works as well as lesser-known songs. Another song evening, “Broadway in the 1930s” on 14 July, will feature songs by Blitzstein and Weill, along with Gershwin, Porter, and Rodgers and Hart.

Elsewhere, *The Cradle Will Rock* remains a favorite with colleges and universities, and during this year of political surprises, it has also seen a handful of productions with professional companies. The Iron Crow Theatre in Baltimore will open its 2017–18 season with it.

Lenya Story: Ein Liebeslied

Recently, two shows honoring Lotte Lenya have taken the stage in theaters in Germany and Austria. Actress and singer Sona MacDonald—Polly in the 1999 recording of *Die Dreigroschenoper* with HK Gruber and the Ensemble Modern, Jenny in two separate productions at the Salzburg Festival in 2015—created the role of Lenya in *Lenya Story: Ein Liebeslied* currently onstage at the Theater in der Josefstadt in Vienna. The Newsletter checked in with MacDonald and asked her to talk about Lenya and her new show:

KWN: What sources have helped you get to know Lenya as a person and performer?

SM: The letters between Weill and Lenya that Kim Kowalke and Lys Symonette brought into the world have been THE source! I read them when they were first published, and now of course much more intently.

KWN: Do you see Lenya as an influence on your acting or singing? If so, in what respects?

SM: When I first met HK Gruber, we did *The Seven Deadly Sins* in concert in Vienna. He said my high register reminds him of the young Lenya. So she must have been deeply influential—more than I knew at the time.

KWN: What was the genesis of *Lenya Story*? Why do a show about Lenya now?

SM: My director Torsten Fischer and Dramaturg/set designer Herbert Schäfer had the idea. They certainly know how to draw a direct, honest tone out of me in the dialogue. When I sing, I feel like a bird in flight, because the music gives freedom along with a sense of security.

We were struck by certain parallels between her time and now: immigration is a big theme in Europe, growing nationalism, right-wing governments, fear of war. Plus we came across the fact that so many people do not know she was from Vienna.

KWN: How did you try to “capture” Lenya? What do you think are the essences of Lenya as both person and performer?

SM: I have never wanted to copy anyone, but I strive to honor the essences of the people I have portrayed. I think of Lenya as streetwise, down to earth, courageous, generous, helpful, a free spirit, strict and certain when it came to protecting Weill’s music. I admire the fact that she adapted to any new environment. The New York years were not always easy for her, but she persevered. Sensual, seductive, moving, and painfully honest in her songs!

KWN: What can you tell us about your co-star, Tonio Arango?

SM: He portrays Weill beautifully; he also gives nuance to George Davis, Russell Detwiler, and even Sean Connery! Simply marvelous to work with. We bring out together the deep bond of love and friendship Lenya and Weill shared.

KWN: What does the set design contribute to the show? Can you explain what is spread over the stage?

SM: White snow in the first half and black snow in the second half. Otherwise no props, except champagne glasses symbolizing



Sona MacDonald as Lenya

PHOTO: MORITZSCHELL

Hollywood parties. The high, raked stage embodies brilliantly the parallels between 1933 and 2017: insecurity, hatred, and a corrupt, distorted world.

KWN: How have audiences responded to the show?

SM: Standing ovations! Many say they are moved to tears over the couple’s great love and Lenya’s years as Kurt’s widow.

KWN: Do you plan to mount the show again, in Vienna or elsewhere, after the run ends in June?

SM: It would be a thrill to play it again anywhere!

Lenya Story runs at the Josefstadt through 27 June; it is available for licensing from Sessler Verlag. LoveMusik, licensed worldwide by Rodgers & Hammerstein, continues in repertory at Oper Leipzig (see review on p. 18) through 11 June.

What the critics are saying:

Torsten Fischer and Herbert Schäfer have written the perfect script for this performer, consisting of seventeen songs stitched together by dialogue. The swift-moving show needs only about two hours to present one of the great love stories of modern times. It makes us laugh and moves us, but most of all it sweeps us along.

Norbert Mayer, *Die Presse*

The fabulous Sona MacDonald evokes Lenya’s voice, gestures, expressions, and gait in a truly virtuoso performance. Tonio Arango cuts an excellent figure as various men in Lenya’s life, not just Kurt Weill.... A magnificent performance that appeals equally to heart and mind to give us pleasure and more. Hats off!

Peter Jarolin, *Kurier*

Fourteen Contestants, Fourteen Prizes:

Unprecedented Talent Showcased at the 20th Annual Lotte Lenya Competition



PHOTO: MATT WITTMAYER.COM/GABRIELLE PLUCKNETTE

For the 20th annual Lotte Lenya Competition, a year of firsts: a record-setting pool of contestants in the preliminary round, 266 in all, from 17 countries and 31 states; the most prizes and awards given in a single year; the most evenly matched group of performers ever to compete in the finals; the youngest finalist ever, nineteen-year-old Marie Oppert; and the largest First Prize, \$20,000.

That prize went to Bradley Smoak, 32, of Cary, NC, who impressed the judges with his “beautifully crafted program, which took us to unexpected places, from genre to genre, all with vocal ease and acting finesse.” His four repertoire selections showed off the full range of his bass-baritone, from the glorious low notes of “Vi ravviso, o luoghi ameni” from *La sonnambula* to the soaring “Higher Than a Hawk” from *Calamity Jane*. His acting skills moved front and center as he portrayed the self-involved he-man Gaston in “Me” from *Beauty and the Beast*, in stark contrast to a man torn by inner conflict and contemplating divorce in Weill’s “This Is the Life” (*Love Life*). The judges praised his polished delivery, “motivated by genuine emotion and ranging from strength to vulnerability to physical humor.”

Felipe Bombonato, 28, of Gainesville, FL, earned the \$15,000

Second Prize, and Paulina Villarreal, 27, of Torreón, Mexico, won Third Prize, \$10,000. Bombonato exhibited “a special quality from the moment he entered, with a natural rhythm that made each of his four characterizations believable.” He nailed Jimmy Mahoney’s high C in “Nur die Nacht” from *Aufstieg und Fall der Stadt Mahagonny* twice in one day, a feat rarely attempted, much less achieved. His program also included an introspective “Fanny” from *Fanny*, “I Am Aldolpho” from *The Drowsy Chaperone*, which had the audience in stitches, and “E lucevan le stelle” from *Tosca*. The judges pronounced, “Bombonato is both a strong actor and a formidable singer,” thus summing up the very foundations of the Lenya Competition.

Villarreal captivated the judges and audience with a fiery zarzuela number, “Carceleras” from *Las hijas del Zebedeo*. Then followed two contrasting yet equally convincing Weill selections, “One Life to Live” from *Lady in the Dark* and “Der Abschiedsbrief,” evincing her command of three languages. Her final number, “Maybe I Like It This Way” from Lippa’s *The Wild Party*, confirmed her vocal versatility and ease in a variety of genres. The panel marveled at her “courageous risk-taking” and “charisma to burn.”

Foundation President and CEO and Competition founder Kim H. Kowalke said of this year’s finals, “The judges simply couldn’t find a way to single out any of the eleven Special Award winners. Their scores were all so close. So they all deserved recognition.” The remaining eleven contestants each took home a Special Award of \$3,000 in recognition of their uniform excellence: Curtis Bannister, Green Bay, WI; Gan-ya Ben-gur Akselrod, Tel Aviv, Israel; Molly Dunn, South Orange, NJ; Jasmine Habersham, Macon, GA; Michael Hewitt, Denver, CO; Philip Kalmanovitch, Ottawa, ON; Tony Potts, Fargo, ND; Marie Oppert, Paris, France; Taylor Raven, Fayetteville, NC; Katherine Riddle, Crownsville, MD; and Lisa Marie Rogali, Bergenfield, NJ.

A capacity crowd filled Kilbourn Hall in Rochester half an hour prior to the Evening Concert on 22 April and over 200 viewers streamed the event online (another first). The audience



PHOTO: MATT WITTMAYER.COM/GABRIELLE PLUCKNETTE

2017 Lotte Lenya Competition finalists. Seated (l to r): Marie Oppert, Michael Hewitt, Molly Dunn, Felipe Bombonato, Jasmine Habersham. Standing (l to r): Gan-ya Ben-gur Akselrod, Taylor Raven, Katherine Riddle, Philip Kalmanovitch, Curtis Bannister, Tony Potts, Paulina Villarreal, Bradley Smoak, Lisa Marie Rogali.

leaped to their feet when the finalists took the stage for the awards ceremony, and continued to applaud vociferously throughout the announcements of the three top prizes and eleven Special Awards.

The panel of judges consisted of renowned stage director Anne Bogart, Tony and Olivier Award-winning actor Shuler Hensley, and Broadway music director Rob Berman. The finalists emerged from a group of thirty-two semifinalists, who auditioned live in March for adjudicator/coaches Judy Blazer and Ted Sperling. The remaining semifinalists received awards of \$500 each. Six promising contestants from the preliminary pool were recognized with Emerging Talent Awards (\$500), and one received the Grace Keagy Award for Outstanding Vocal Promise (\$500), bringing the total awarded to \$89,500.

Special Guest of Honor Teresa Stratas made her eleventh appearance at the Competition finals. She charged the finalists with a mandate: "The Gift has chosen you. You don't have a choice. You are here because something compels you to get up and sing.... If you remember to connect to that pulse, you will always be the messengers of that light." Stratas has been integral to the Competition since its inception. It remains the only competition she has ever agreed to judge.

Lenya Competition Winners on Stage

Several past winners will make company and role debuts at opera houses and theaters around the world:

Lauren Michelle (1st Prize, 2015) will make her Opéra National du Rhin debut in May 2018 in a new triple bill of Weill's *Mahagonny (Songspiel)* and *Die sieben Todsünden*, and Schoenberg's *Pierrot Lunaire*, directed by David Pountney. Michelle will perform the roles of Jessie and Anna I, and appear as soloist in the Schoenberg. She also makes her Royal Opera House debut this June as Jessica in André Tchaikowsky's *The Merchant of Venice*.

Brian Vu (1st Prize, 2016) makes his company debut at Houston Grand Opera next season as Riff in Francesca Zambello's new production of *West Side Story*.

Matthew Grills (1st Prize, 2012) makes his Seattle Opera debut this fall as Count Almaviva in *Il barbiere di Siviglia*. The production also stars Margaret Gawrysiak (2nd Prize, 2010).

Michael Maliakel (3rd Prize, 2015) is currently starring as Hemant in the new musical *Monsoon Wedding* at Berkeley Repertory Theatre, 5 May through 25 June.

Currently, three past winners are appearing on Broadway: **Analisa Leaming** (2nd Prize, 2007) in *Hello, Dolly!* (ensemble, Irene Molloy understudy); **Erik Liberman** (2nd Prize, 2005) in *War Paint* (Charles Revson); and **Richard Todd Adams** (top prize, 2004) in *Cats* (ensemble). Earlier this season, four other winners also made Broadway appearances: **Doug Carpenter** (1st Prize, 2013) in *Beautiful* (ensemble); **Jacob Keith Watson** (2nd Prize, 2012) in *Amélie* (swing); **Amy Justman** (top prize, 2004) in *In Transit* (ensemble); **Kyle Barisich** (2nd Prize, 2002) in *Phantom of the Opera* (Raoul).

The New York City Center *Encores!* production of *Big River* in February featured **Kyle Scatliffe** (Lys Symonette Award, 2010) and **Lauren Worsham** (2nd Prize, 2009) in leading roles.

For more on recent successes of past LLC prizewinners, visit <http://www.kwf.org/pages/n-prizewinners-progress.html>



Kyle Scatliffe



Lauren Worsham

PHOTOS: JOAN MARCUS

2017 Grants and Sponsorships

Professional Performance

- Cantata Singers, Boston, concert of Weill's vocal works, 20 January
- Chicago Folks Operetta, *Johnny Johnson*, 24 June–9 July
- Collectio Musicorum, Brooklyn, NY, *Frauentanz*, 11 May 2018
- Los Angeles Chamber Orchestra, *Lost in the Stars*, 28–29 January
- Musiques Interdites, Marseilles, *Die sieben Todsünden*, 8–10 December
- Opera Saratoga, *The Cradle Will Rock* (Blitzstein), 9–16 July
- Pittsburgh Symphony, Symphony No. 2, 24–26 February
- Santa Fe Chamber Music Festival, Violin Concerto, 14 August
- Toronto Symphony Orchestra, *Die sieben Todsünden*, 14–15 June

College/University Performance

- Biola University, La Mirada, CA, *Street Scene*, 10–19 February
- Bowling Green State University, *Street Scene*, 24–26 March
- DePauw University, Greencastle, IN, *Street Scene*, 9–12 February
- Royal Academy of Music, London, *Die Dreigroschenoper*, 15–17 June
- Sydney Conservatorium of Music, *The Seven Deadly Sins*, 5–6 August

Research & Travel

- Naomi Graber, Athens, GA. Book on Weill's conceptions of America

Scholarly Symposium

- UCLA, Scholarly symposium on Weill, Joachim Prinz, and Martin Luther King, Jr., as part of the Los Angeles Chamber Orchestra "Lift Every Voice" festival, 22 January

Sponsorships

- Brevard Music Center, Kurt Weill "Festival within a Festival," Summer 2017
- Kurt Weill Fest Dessau, 24 February– 12 March 2017

Sponsorships for Development of New Music Theater

- American Lyric Theater, Composer Librettist Development Program
- Eugene O'Neill Theater Center, National Music Theater Conference

Young Artist Sponsorships

The fourth Kurt Weill/Lotte Lenya Young Artist at Glimmerglass will be 2017 Lenya Competition Special Award Winner Michael Hewitt; he will play Jud Fry in *Oklahoma!*. For the first time this year, the Foundation sponsors a Weill/Lenya Artist at the College Light Opera Company on Cape Cod; 2017 Competition semifinalist Benjamin Dutton will do the honors.

THE KURT WEILL FOUNDATION FOR MUSIC, INC.

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UPCOMING PERFORMANCES

Lenya Story: Ein Liebeslied

Theater in der Josefstadt, Vienna
Torsten Fischer, director; Christian Frank, music director
3–27 June (in repertory)

Violin Concerto

Simfonični orkester RTV Slovenija, Ljubljana
Gordan Nikolić, conductor and violin
6 June

Der Silbersee

Universität für Musik und darstellende Kunst Graz
Lorenzo Fioroni, director; Dirk Kaftan, conductor
10–18 June

LoveMusik

Oper Leipzig
Cusch Jung, director; Christoph-Johannes Eichhorn, conductor
10–11 June

Die sieben Todsünden

Toronto Symphony Orchestra
Joel Ivany, director; Peter Oundjian, conductor; Wallis Giunta, Anna I
14–15 June

Die Dreigroschenoper

The Royal Academy of Music, London
Walter Sutcliffe, director; Gareth Hancock, conductor
15–17 June

Johnny Johnson

Chicago Folks Operetta
George Cederquist, director; Anthony Barrese, conductor
24 June – 9 July

Symphony No. 2

Gürzenich-Orchester Köln
François-Xavier Roth, conductor
25 June

Aufstieg und Fall der Stadt Mahagonny

Nationaltheater Mannheim
Markus Dietz, director; Benjamin Reiners, conductor
1–26 July (in repertory)

Street Scene

Royal Welsh College of Music and Drama, Cardiff
Martin Constantine, director; Wyn Davies, conductor
3–5 July

Die sieben Todsünden

Real Orquesta Sinfónica de Sevilla
John Axelrod, conductor; Wallis Giunta, Anna I
6–7 July

Symphony No. 2

Sächsische Staatskapelle Dresden
Lahav Shani, conductor
7 July

The Cradle Will Rock (Blitzstein)

Opera Saratoga
Lawrence Edelson, director; John Mauceri, conductor
9, 11, 13, 16 July

Symphony No. 2

Rotterdams Philharmonisch Orkest
Lahav Shani, conductor
16, 22 August

Aufstieg und Fall der Stadt Mahagonny

Teatro Colón, Buenos Aires
Marcelo Lombardero, director; Facundo Agudín, conductor
22–29 August

Symphony No. 1

Arkansas Symphony Orchestra, Little Rock
Geoffrey Robson, conductor
21–22 October

Die sieben Todsünden

GöteborgsOperan
David Radok, director; Antony Hermus, conductor; Edda Magnason, Anna I
21 October – 5 December (in repertory)

Aufstieg und Fall der Stadt Mahagonny

Opernhaus Zürich
Sebastian Baumgarten, director; Fabio Luisi, conductor
5–24 November (in repertory)

Brevard Music Festival Highlights

Much Ado about Love

Brevard Sinfonia
Keith Lockhart, conductor
25 June

All-Weill Chamber Concert

Brevard Artist Faculty
10 July

The Seven Deadly Sins; Broadway Songs

Brevard Festival Orchestra
Keith Lockhart, conductor; Lisa Vroman, Anna I
12 July

Street Scene

Janiec Opera Company
Dean Anthony, director; Robert Moody, conductor
27, 29 July

Kleine Dreigroschenmusik

Brevard Symphonic Winds
Kraig Alan Williams, conductor
4 August



Lisa Vroman

PHOTO: DIANE PHELAN