

## Wide World of Weill

“Kurt Weill’s America,” part of the “Music Unwound” series curated by Joseph Horowitz, has seen successful outings this year at DePauw University and the Brevard Festival (see p. 12). Next stop: El Paso, Texas in April 2018, a collaborative effort of the El Paso Symphony and UTEP. Works performed include the *Four Walt Whitman Songs*, *Die sieben Todsünden*, songs from the Broadway shows, and more. Programs in North Carolina and Buffalo, New York are in the works for the 2018–19 season.

Excitement is already mounting over long-time Weill advocate David Pountney’s staging of *Mahagonny Songspiel* and *Die sieben Todsünden* along with Schoenberg’s *Pierrot lunaire*. The ambitious triple bill at Opéra national du Rhin stars 2015 Lotte Lenya Competition First Prize winner Lauren Michelle in all three works. Opening night falls on 20 May 2018 in Strasbourg with four additional performances, followed by visits to Colmar and Mulhouse. In addition to a previous production of *Die sieben Todsünden*, Pountney’s résumé includes *Street Scene* with English National Opera and *Der Kuhhandel* at the Bregenz Festival.



PHOTO: KURT WEILL FOUNDATION

Weill’s first stage work, *Zaubernacht* (1922), a children’s pantomime for dancers, soprano, and chamber ensemble, will receive a rare performance in New York City, 14–18 March 2018. How rare, exactly? The last one was the U.S. premiere, which took place over ninety years ago in 1925.

The fully staged performance takes place at the Museum for Jewish History in lower Manhattan, presented by the Knickerbocker Chamber Orchestra conducted by Gary S. Fagin and choreographed by Jody Oberfelder. Fagin has been conducting Weill’s music for decades, but he has a different sort of connection to *Zaubernacht*, having studied with Yehudi Wyner at Yale. Wyner was the son of Lazar Weiner, who conducted the U.S. premiere long ago.

The Symphonic Suite from *Johnny Johnson*, selected and orchestrated by Gene Pritsker, has seen its world premiere! The date: 7 October 2017; the site: Gewandhaus Leipzig. Kristjan Järvi led the MDR-Sinfonieorchester; he will conduct the Suite again next spring in Berlin with the orchestra of the Komische Oper. The Suite consists of substantial excerpts from Weill’s first Broadway score arranged for full orchestra, with no singing or narration.

The Rock & Roll Hall of Fame has nominated Nina Simone for the first time this year! No one who has heard her hair-raising recording of “Pirate Jenny” can ever forget it; she also recorded “Alabama-Song” and the “Havanna-Lied” (under the title “Mr. Smith”). Fans may cast ballots through 5 December at <http://tinyurl.com/y8cvtyka>.

A never-before released performance of *Der Zar lässt sich fotografieren* is out on the German budget label Cantus Classics. Sung in Italian, the production was recorded in 1960 by Italian radio (RAI) and broadcast in December of that year. Bruno Maderna conducted; Marcello Cortis sang the Czar with Edda Vincenzi as the False Angèle.



For *Seasons*, a new CD by violinist Daniel Hope, peaked at no. 2 on the German classical charts in September 2017. The disc features one selection from the Song-Suite for Violin and Orchestra, “September Song.” The work consists of arrangements of six Weill songs for violin and symphony orchestra—there is also a scaled-down chamber orchestra version—arranged by Paul Bateman. Hope performed it most recently in January in Los Angeles and plans to showcase it again in Essen next May.

Australian baritone Peter Coleman-Wright punctuates a distinguished career with a new CD, *Ballads of the Pleasant Life: Kurt Weill, Weimar and Exile* (ABC Classics 576 2204). The disc is divided into three parts: “Songs of Kurt Weill,” “Workers’ Songs,” and “Love Songs.” Coleman-Wright works with the Nexas (saxophone) Quartet and pianist Benjamin Burton.



HK Gruber receives his medal

PHOTO: © PID

In June 2017, HK Gruber received a gold medal for service to the State of Vienna, his hometown. The composer, conductor, and Weill ambassador was honored along with Kurt Schwertsik. The award is conferred by the state government for outstanding service rendered through public or private efforts. An excerpt from composer Christian Muthspiel’s address in Gruber’s honor: “He battles for *musical intelligence* against ‘Clever Noise’ and the ‘Taliban of New Music’ comprised of curators, *Intendanten*, publishers, etc. stringing together overhyped sounds fit only for new music festivals.”

Lotte Lenya has new life in Germany as a brand of wine! The Werbegemeinschaft Württembergischer Weingärtnergenossenschaften (Württemberg Vintners’ Cooperative Advertising Association) registered her name with the German Patent and Trademark Office last summer. The winery says that red, white, and sparkling wines will all be sold under Lenya’s name.

Guy Livingston’s radio documentary on Blitzstein was broadcast last year, and he aims to follow with a similar two-part show on Lotte Lenya featuring interviews and performances. Broadcast dates in Europe and the U.S. to be announced; look for it during 2018!

## About Last Night

Swedish soprano Nina Stemme headlined the Last Night of the BBC Proms on 9 September, giving two Weill songs with orchestra, “Surabaya-Johnny” and “The Saga of Jenny.” Stemme had this to say about Weill in the *Times* of London: “I have a weak spot for his melodies, his tunes, his texts and his chameleon way of changing from French to German to English. It’s remarkable the personalities, especially the women, that he can portray” (8 September 2017). You can watch it on Youtube: <http://tinyurl.com/yacu6v3j> (“Surabaya-Johnny” begins around 12:40).

The Last Night featured another Weill connection with a performance of the orchestral number “Lola Montez Does the Spider Dance” (the *Telegraph* called it “deft and surprising”) from John Adams’s new opera, *The Girls of the Golden West*, which premiered at San Francisco Opera 21 November 2017. Set during the California Gold Rush, the libretto (Peter Sellars) draws heavily on contemporary song lyrics and documents. Adams revealed to *Opera News* that “I actually looked online at the Library of Congress for musical material from that period. But what I found was just really terrible’ ... it was the ‘raw, tough’ unpretentiousness of Kurt Weill’s early operatic works—the *Mahagonny-Songspiel* in particular—that inspired the composer’s re-settings of [the old-time] songs” (October 2017). In his autobiography, *Hallelujah Junction*, Adams wrote, “The Brecht/Weill collaborations ... [were] dark and acerbic theater that cut close to the bone, saying something deep and troubling about the human condition.”

## All the Weill in Zürich

For a few weeks in November, new productions of *Die Dreigroschenoper* and *Aufstieg und Fall der Stadt Mahagonny* ran side by side in Zürich, at the Schauspielhaus and Opernhaus, respectively. That noteworthy conjunction occurred partly due to the efforts of Opernhaus Music Director (and former Principal Conductor at the Met) Fabio Luisi; the *Neue Zürcher Zeitung* reported that he had wanted to conduct *Aufstieg* for a long time. Reviewer Jürg Huber praised Luisi for bringing out the “multiple layers of Weill’s score” and imparting “feverish momentum to the music.”

## New Life for Mrs. Maurant

Grammy Award-winning jazz singer Cécile McLorin Salvant has just released a new album, a 2-CD set titled *Dreams and Daggers* (Mack Avenue MAC1120). In keeping with her adventurous reputation, she includes a Weill number not typically found in jazz singers’ repertory, Mrs. Maurant’s Aria from *Street Scene* (“Somehow I Never Could Believe”). The live performance clocks

in at a cool ten minutes.

As the applause dies down after the final chord, Salvant announces, “That’s Kurt Weill and Langston Hughes,” drawing a fresh hand. Not yet thirty, Salvant inspires awe and rave reviews wherever she goes; Wynton Marsalis said of her, “You get a singer like this once in a generation or two.”



Wallis Giunta (Anna I) and Jennifer Nichols (Anna II) with the Toronto Symphony

PHOTO: JAG GUNDU

## Wallis Giunta: Rising Star

Mezzo-soprano Wallis Giunta may be young, but she has already graced opera stages all over Europe and North America. Last summer, she sang *Die sieben Todsünden* not once but twice: semi-staged with the Toronto Symphony in June and in a July concert with the Real Orquesta Sinfónica in Seville. In an interview with the Canadian Broadcasting Company, she describes first hearing the work in a performance with the Toronto Symphony ten years ago. “I’ve been borderline obsessed with this work, and Weill in general, ever since, and have been actively cultivating opportunities to perform it as much as I can.” Before her concert in Seville, she told conductor John Axelrod, “I would be happy if I only sang Weill.”



PHOTO: COURTESY OF THE WEILL-LENYVA RESEARCH CENTER



PHOTO: COURTESY OF PHOTOFEEST

## Anne Jeffreys and Brenda Lewis

Anne Jeffreys and Brenda Lewis, who starred in the world premieres of *Street Scene* and *Regina*, respectively, passed away during the summer of 2017. Jeffreys played Rose Maurant in 1947 and went on to a long, distinguished career in theater and television. Lewis played Birdie Hubbard in 1949 and took the title role in a later production at New York City Opera; she was a mainstay of City Opera for many years and also sang many times at the Met.

# Blitzstein News

## Opera Saratoga to Release New Recording of *The Cradle Will Rock*

Following on the heels of its acclaimed production of Blitzstein's *The Cradle Will Rock* this summer, Opera Saratoga has announced plans to release a live cast recording conducted by John Mauceri. The album will feature Ginger Costa-Jackson as Moll, Christopher Burchett as Larry Foreman, and Matt Boehler as Mister Mister.

Several recordings exist with piano accompaniment, including an original cast album with Blitzstein at the piano and narrating. Two years ago, Cantus Classics released a recording of the 1960 New York City Opera production, but the sound quality was poor and the pitch distorted. For the first time, Opera Saratoga's recording will make it possible to hear the work as the composer originally conceived it.

## Bernstein Centenary

2018 marks the centenary of Leonard Bernstein, which means Blitzstein will be in the spotlight, too. The Library of Congress and the Grammy Foundation are both readying major Bernstein exhibitions. The Library of Congress holds a wealth of Bernstein papers and memorabilia, including dozens of letters from his close friend and occasional collaborator Marc Blitzstein. The Library is in the final stages of an initiative that will vastly increase the quantity of items from Bernstein's papers available on-line, including Blitzstein's letters; the expanded Bernstein web pages will be available by the end of 2017. The Grammy Museum, in collaboration with the Skirball Center in Los Angeles and other institutions, has prepared a touring Bernstein exhibit now at the Kennedy Center; the exhibit is scheduled to reach the New York Public Library on 8 December and the Skirball Center 26 April 2018, where objects and audio recordings showcasing *Regina*, *The Cradle Will Rock*, and *The Threepenny Opera* will be added.



PHOTO: COURTESY OF PHOTOFEST

## The *Cradle* in the *Times*

Just before Opera Saratoga's production of *The Cradle Will Rock* in July, Joshua Barone of the *New York Times* dissected the politics and history of the work and discovered why it's still relevant. Barone wrote, "This 1937 breakthrough opera by Marc Blitzstein—a savage, politically charged allegory about a rich man who uses his money to boss around the people of Steeltown, U.S.A.—courted controversy by taking bold stances on economic inequality, corruption and the working class when unions were a divisive topic and front-page news." Read the entire article here: <http://tinyurl.com/y747ryzv>



PHOTO: ELIZABETH BLAUFLEX

## Historical Marker Unveiled at Blitzstein's Birthplace

Thanks to the efforts of the Pennsylvania Historical & Museum Commission, the National Museum of American Jewish History, Curtis Institute of Music (Blitzstein's alma mater), and a couple of dedicated Blitzstein fans, a new historical marker has been installed at the site of Blitzstein's birthplace, 419 Pine Street, Philadelphia. A small crowd of thirty or so Blitzstein devotees gathered on the tree-lined street in the historic Society Hill neighborhood to witness the plaque's unveiling on 12 June. Local historians and Blitzstein experts shared remarks about Blitzstein's connection to Philadelphia, his musical influence, and social and political legacy.

## Performances

*The Cradle Will Rock* made a rare appearance in Europe when it ran for three performances at Lisbon's Teatro Aberto, 19 September – 1 October.

In May, Stichting Opera in Progress, based in Amsterdam, presented a new play, *Eisler on the Go*, which features eleven songs by Blitzstein. The play, by Paul Oomens, recounts the story of Hanns Eisler's 1947 hearing before the House Un-American Activities Committee. *Eisler on the Go* toured seven cities in the Netherlands.

Next summer, Opera Theatre of St. Louis presents a new staging of *Regina*, starring Susan Graham in the title role, James Morris as Ben Hubbard, and Ron Raines as Oscar Hubbard. OTSL Artistic Director James Robinson and Music Director Emeritus Stephen Lord lead the production, which opens 26 May and runs in repertory through 24 June.

# From the Foundation

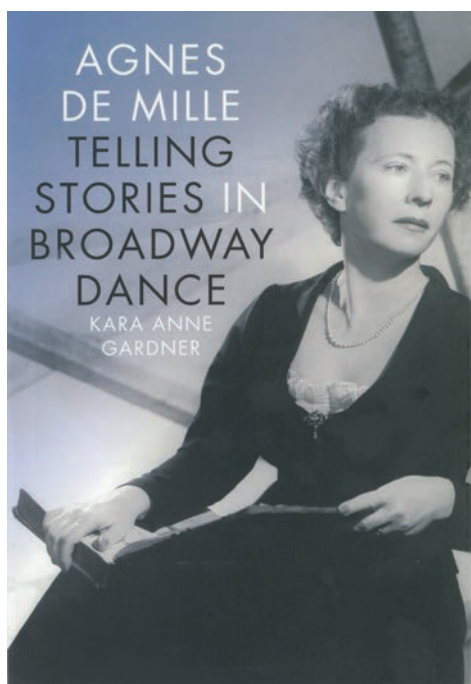
## 2017 Kurt Weill Prizes

The 2017 Kurt Weill Prize for an outstanding scholarly book on music theater since 1900 has been awarded to *Agnes de Mille: Telling Stories in Broadway Dance*, by Kara Anne Gardner, published in the Oxford University Press Broadway Legacy Series, 2016. The prize for an article recognized “Popularization or Perversion?: Folklore and Folksong in Britten’s *Paul Bunyan*” by Suzanne Robinson, published in *American Music* in 2016. The authors received cash awards of \$5,000 and \$2,000, respectively.

Gardner’s book offers readers an in-depth study of de Mille’s groundbreaking choreographic work on the Broadway stage, including a chapter on her involvement in the original production of *One Touch of Venus* (1943), by Weill, Ogden Nash, and S.J. Perelman, which starred Mary Martin in the title role. Gardner demonstrates how Weill and de Mille’s similar views on the use of music (for Weill) and dance (for de Mille) as a means of storytelling made them especially compatible as collaborators. Gardner writes of their interactions, “She also found Kurt Weill, who treated her like an equal, to be a perfect partner.” The panelists described Gardner’s work as “a model of musical theater scholarship,” and “a very impressive and important book that forcefully establishes Agnes de Mille’s unique importance in Broadway theater.”

Selected from a pool of fifty-two nominees, Robinson’s article “illuminates a really significant issue within an important and unusual work,” according to the panel. Robinson is an honorary fellow at the Melbourne Conservatorium of Music.

Awarded biennially by the Kurt Weill Foundation for Music, the Kurt Weill Prizes recognize distinguished scholarship in music theater since 1900, including opera and dance. Books and articles published in 2015–2016 were eligible for the 2017 prize. Nominations were reviewed and the winning titles selected by a panel of music and theater experts.



## 2017 Mid-year Grants

### College/University

Bowdoin College, for three performances of *The Threepenny Opera*, 16–18 November

### Professional Performance

Arkansas Symphony, for two performances of Symphony No. 1, 21–22 October

River Oaks Chamber Orchestra, for two performances of Symphony No. 2, 22–23 September

Winnipeg Symphony Orchestra, for two performances of *The Seven Deadly Sins*, 3–4 November

### Media

ConcertZender Radio, Guy Livingston, host, a radio documentary about Lotte Lenya

Opera Saratoga, *The Cradle Will Rock* (Blitzstein), commercial release of cast recording

## Martus Granirer (1933–2017)

“The sharks are brushing their teeth,” Martus Granirer wrote to David Drew six weeks after Lenya’s death. In January 1982, during one of his daily visits to Surrogate’s Court in Manhattan, Martus thwarted an attempt to file Lenya’s deathbed will and have it immediately admitted to probate there rather than in Rockland County. I vividly remember that he called me in California, urging me to instruct the Foundation’s lawyer to contest the will before it was too late.

So began eighteen months of legal battles against the executors who, Lenya had been told on her deathbed, should be lawyers. Attorney Alfred Rice, the most cunning and avaricious of the sharks, died before carrying out his plot to oversee Weill’s copyrights and Lenya’s charitable trust. His chosen successor, however, was more of a fox in the henhouse, as he was also the lawyer for the Brecht estate. The rest, as they say, is history. The Foundation eventually prevailed as the legatee of Weill’s and Lenya’s copyrights and all archival materials not already on loan to Yale. It’s no exaggeration to say that the Foundation’s trajectory would have been drastically different if not for Martus’s vigilance and dedication to Lenya’s wishes.

I had first met Martus in the weeks before her death. We immediately recognized one another as kindred spirits, determined to see Lenya’s plans fulfilled. Martus had been her neighbor, friend, and confidant on South Mountain Road in New City for almost twenty years. He spent most of that time as the president of a charitable land trust in the area, and worked with Lenya to preserve undeveloped land around her home at Brook House.

We stayed friends, and I even forgave Martus when he decided to go to law school at an age when most of us retire. Our last meetings, almost always over a cup of exotic coffee, completed the circle of our friendship, as he petitioned the same Surrogate’s Court to name me administrator of what remained of Lenya’s trust. Always an optimist, Martus believed that “the good guys would win.” Martus was one of the good guys. Now he rests in the same cemetery as Weill and Lenya.

Kim H. Kowalke

# Milestones and Intersections: The Lotte Lenya Competition at 20

## In 2018, the Lotte Lenya Competition reaches another milestone with its twentieth anniversary

Since its inception in 1998, the Competition has grown from a small contest open only to students of the Eastman School of Music to an internationally recognized leader in identifying and nurturing the next generation of total-package performers and rising stars in both the opera and musical theater worlds. So too has the roster of Lenya Competition winners grown, now with over 100 prizewinners, many of whom have gone on to major performing careers. Last year saw an increase in top prize amounts (to \$20,000, \$15,000, and \$10,000) and the most prizes ever awarded in a single year, as the fourteen finalists made such an impression that they obliged the judges to recognize each and every one of them. With so many winners performing all over the world, their paths are bound to cross. Here are just a few of the intersections this season:

- Three past winners appeared in the Philadelphia Orchestra's concert performance of *West Side Story*, October 2017: **Timothy McDevitt** (Lys Symonette Award, 2010) as Riff, **Zachary James** (3rd Prize, 2009) as Action, and **Morgan James** (3rd Prize, 2005) as A Girl.

- **Matthew Grills** (1st Prize, 2012) made his company debut at Seattle Opera in October 2017 as Count Almaviva in *Il barbiere di Siviglia*, which also featured **Margaret Gawrysiak** (2nd Prize, 2010) as Berta.

- A number of winners shared the stage at Cincinnati Opera this summer: **Reilly Nelson** (Carolyn Weber Award, 2016)



PHOTO: PHILIP NEWTON

and **Paulina Villarreal** (3rd Prize, 2017) were in the ensemble for *Frida*. Villarreal also appeared in the company's production of *La bohème*, which starred **Nicole Cabell** (Lys Symonette Award, 2002) as Mimì. **Jasmine Habersham** (Special Award, 2017) sang the role of Papagena, and Villarreal was Dritte Knabe in Barrie Kosky's production of *Die Zauberflöte*.

- In April 2018, **Zachary James** performs the role of Fafner and **Rodell Rosel** (2nd Prize, 2006) sings Loge in *Das Rheingold* at Arizona Opera.

- In June 2018, **Jeanine De Bique** (Lys Symonette Award, 2007) and **Justin Hopkins** (2nd Prize, 2012) appear as soloists in Brahms's *Requiem* with the Los Angeles Master Chorale.

- Two winners join the ensemble of the new Broadway production of *Carousel* opening in March: **Amy Justman** (1st Prize, 2004) covers the roles of Julie and Nettie Fowler, and **Jacob Keith Watson** (2nd Prize, 2012) covers Enoch Snow. Watson previously appeared in the ensemble of *Hello, Dolly!*, alongside **Analisa Leaming** (2nd Prize, 2007), who continues to cover the role of Irene Molloy.

- **Brian Vu** (1st Prize, 2016) and **Meroë Khalia Adeeb** (semi-finalist, 2017) performed in *Odyssey: A Youth Opera* at New York's Metropolitan Museum of Art in November.

- **Felipe Bombonato** (2nd Prize, 2017), **Robert Ariza** (Lys Symonette Award, 2014), and **Daniel Berryman** (finalist, 2013) join the ensemble of the national tour of *Les Misérables*.

**On 14 April 2018, the Lenya Competition finals will stream live from Kilbourn Hall at the Eastman School of Music!**



PHOTO: PHILIP GROSHONG

## Young Artists at Glimmerglass and CLOC

For the first time in 2017, the Foundation sponsored a Kurt Weill/Lotte Lenya Artist at the College Light Opera Company of Falmouth, Massachusetts, providing funding for a performer on the roster of CLOC's summer musical theater festival who has been selected from previous finalists, semi-finalists, or winners of Emerging Talent Awards of the Lotte Lenya Competition. Executive director Mark Murphy on last summer's Artist:

"Benjamin Dutton proved to be a consummate artist. He consistently performed at the highest level, not only onstage but also off—a good friend and colleague to all who came in contact with him. He was lauded time after time by the local press, and many patrons commented on his strength and versatility as a singing actor. We are still receiving e-mails asking if Ben will return next summer."

The Foundation also continued its sponsorship of a Kurt Weill/Lotte Lenya Young Artist at the Glimmerglass Festival in Coopers-town, New York. Previous finalists from the Lenya Competition qualify for this distinction. Allen Perriello, Young Artists Program Director at Glimmerglass, on last summer's young artist:

"A Kurt Weill/Lotte Lenya Young Artist is an incredible asset to the Glimmerglass Festival season. We seek to produce both opera and musical theater at the highest level; having artists who are vocally and dramatically versatile is increasingly important on our stage. Michael Hewitt is a prime example. In the 2017 season, he had great successes as Jud Fry in *Oklahoma!* and as Edoardo III in Donizetti's *The Siege of Calais*."

**THE KURT WEILL FOUNDATION FOR MUSIC, INC.**

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**UPCOMING PERFORMANCES**

**Violin Concerto**

Göteborg Wind Orchestra  
Joachim Gustafsson, conductor; Vlad Stănculeasa,  
violin  
30 November

**Love Life (German premiere)**

Theater Freiburg  
Joan Anton Rechi, director; James Holmes, conductor  
Opening night 9 December; in repertory through 6  
April

**Die sieben Todsünden**

Staatstheater Braunschweig  
Aniara Amos, director; Iván López Reynoso,  
conductor  
Opening night 12 January; in repertory through 5  
May

**Symphony No. 2**

Orchestra Haydn di Bolzano e Trento  
John Axelrod, conductor  
30 January in Bolzano; also 31 January in Trento

**Violin Concerto**

Nederlands Kamerorkest, Amsterdam  
Gordan Nikolić, conductor and violin  
9 February

**Street Scene**

Teatro Real, Madrid  
John Fulljames, director; Tim Murray, conductor  
Opening night 13 February; also 14, 16–18 February  
and 26–27, 29–30 May, 1 June

**Overture from Der Silbersee**

Swedish Chamber Orchestra, Göteborgs Konserthus  
HK Gruber, conductor  
17 February

**Die Dreigroschenoper**

Oper Halle  
Henriette Hörnigk, director; Michael Wendeborg,  
conductor  
Opening night 18 February; in repertory through 17  
June

**Street Scene**

University of North Texas, Denton  
Jonathan Eaton, director; Stephen Dubberly,  
conductor  
22–25 February

**Symphony No. 1**

Augsburger Philharmoniker  
Hermann Bäumer, conductor  
26–27 February

**Zaubernacht**

Knickerbocker Chamber Orchestra, New York  
Gary S. Fagin, conductor; Jody Oberfelder,  
choreographer  
14, 15, 18 March

**Violin Concerto**

Minnesota Orchestra  
Osmo Vänskä, conductor; Erin Keefe, violin  
15–17 March

**The Threepenny Opera**

Boston Lyric Opera  
James Darragh, director; David Angus, conductor  
16, 18, 23, 25 March

**The Seven Deadly Sins  
Four Walt Whitman Songs**

El Paso Symphony Orchestra  
Bohuslav Rattay, conductor  
13–14 April

**String Quartet No. 1, Op. 8**

Royal String Quartet, Warsaw  
17 April

**Die Dreigroschenoper**

Staatsoperette Dresden  
Sebastian Ritschel, director; Christian Garbosnik,  
conductor  
Opening night 27 April; in repertory through Jul. 13

**LoveMusik**

Oper Leipzig: Musikalische Kömodie (Cusch Jung,  
director; Christoph-Johannes Eichhorn, conductor)  
Guest performance at Staatsoperette Dresden  
3 May

**Der Silbersee**

Theater Pforzheim  
Thomas Münstermann, director; Markus Huber,  
conductor  
Opening night 5 May; in repertory through 5 July

**Song-Suite for Violin and Orchestra**

Essener Philharmoniker  
John Axelrod, conductor; Daniel Hope, violin  
17–18 May

**Mahagonny Songspiel  
Die sieben Todsünden**

Opéra national du Rhin  
David Pountney, director; Roland Kluttig, conductor  
20–28 May in Strasbourg  
5 June in Colmar  
13, 15 June in Mulhouse

**Regina (Blitzstein)**

Opera Theatre of St. Louis  
James Robinson, director; Stephen Lord, conductor  
Opening night 26 May; in repertory through 24 June