

## Wide World of Weill

April 2019: Victoria Clark (below left) will play Liza Elliott with MasterVoices conducted by Ted Sperling, in the first performance of *Lady in the Dark* since the publication of the new critical edition. MasterVoices, formerly Collegiate Chorale, has already done *The Firebrand of Florence* and *Knickerbocker Holiday*. Clark appeared as the Duchess in the former, originally Lotte Lenya's role.



Audra McDonald (above right) returns to the world of Weill next year with a performance of *The Seven Deadly Sins* and songs with the Los Angeles Philharmonic, 26–28 April 2019, then kicking off the Philharmonia Orchestra's "Weimar Berlin" series with songs of Weill and others at London's Southbank Centre on 9 June. Esa-Pekka Salonen conducts both performances.

The University of Maryland initiates a year-long Weill festival on 7 October with *The Road of Promise*, the oratorio derived from *The Eternal Road*. Craig Kier will conduct, with soloists to be announced. More concerts and stage productions, including *Zaubernacht* and *Street Scene*, are coming in Spring 2019.

Nina Simone has finally been inducted into the Rock and Roll Hall of Fame as of 14 April 2018. The Hall of Fame noted that "her dazzling repertoire—Israeli folk tunes, compositions by Bertolt Brecht and Kurt Weill, songs by the Bee Gees and Leonard Cohen and George Harrison, traditional ballads, spirituals, children's songs—remains unparalleled" and acknowledged her "unapologetic rage and accusatory voice ... in the African-American struggle for equality in the early 1960s."

Alternative rock band They Might Be Giants has been on the scene for over thirty years, chalking up two Grammys and three gold records. In a recent interview, co-founder John Flansburgh revealed that Weill and Brecht are an esteemed influence: "That's important music for people who are in the deep end of the pool in terms of songwriting. ... I've probably listened to 'Pirate Jenny' 100 times in the last year. It's such a smart and crazy song. It's like a play in a song."

Germany's leading opera magazine, *Opernwelt*, paid homage to *Die Dreigroschenoper* in the April 2018 issue with reviews of no fewer than five productions—in Basel, Belfast, Dessau, Halle, and Neustrelitz—not to mention a cover photo from the Dessau production. Reviewer Jürgen Otten began his commentary fittingly enough with "A specter is haunting Europe" before going on to discuss the state of capitalism today and its pungent critique embedded in the work of Weill, Brecht, and Hauptmann.



*Gramophone* magazine in January 2018 unveiled its list of ten essential Broadway cast recordings, and *Street Scene* made the cut. Reviewer Adrian Edwards observed, "Weill's most eclectic score ranges from the jitterbug rhythm of 'Moon-Faced, Starry-Eyed' to Anna Maurrant's aria of Puccinian breadth, 'Somehow I Never Could Believe.'" The complete list: *Carmen Jones*, *My Fair Lady*, *Show Boat*, *Porgy and Bess*, *Gypsy*, *A Little Night Music*, *West Side Story*, *Street Scene*, *On Your Toes*, and *Guys and Dolls*.

Congratulations to Cécile McLorin Salvant on her Grammy Award for Best Jazz Vocal Album! *Dreams and Daggers* includes a live rendition of "Somehow I Never Could Believe" from *Street Scene*. It's Salvant's second Grammy; she won in 2016 with the album *For One to Love*.

Congratulations to soprano Wallis Giunta for winning the palm for best Young Singer at the 2018 International Opera Awards! Giunta has proclaimed her "borderline obsession" with *The Seven Deadly Sins* and said, "I would be happy if I could only sing Weill" (see Fall 2017 issue). Her performance of the *Sins* with the Toronto Symphony in June 2017 won powerful acclaim. She'll do it again this summer at the Oregon Music Festival in Portland, 14 July.

Just two years after his four-part radio documentary, "The Cradle that Rocked: Rediscovering Marc Blitzstein," pianist and producer Guy Livingston will honor Lotte Lenya on her 120th birthday. His two-part program, premiering and available for streaming as of 18 October 2018, offers a look at Lenya's life and career, with extensive use of archival audio and new interviews along with Lenya's recordings.



Watch for the publication of the piano score of Weill's first stage work, the ballet-pantomime *Zaubernacht* (1922), due to appear from European American Music this summer.

## Ensemble Modern

Ensemble Modern is putting the finishing touches on its new all-Weill recording, which will feature two premieres and an old favorite: *Chansons des quais* (newly adapted from the score of Weill's 1934 show *Marie Galante*); *Mahagonny Songspiel*, the first Weill-Brecht collaboration, in the critical edition prepared by Giselher Schubert; and *Kleine Dreigroschenmusik*. All works conducted by HK Gruber. Watch for release later this year on the orchestra's own label, Ensemble Modern Media.

## Kleine Zaubernachtmusik World Premiere

A new suite conceived and edited by John Baxindine from the children's pantomime *Zaubernacht* will have its first performance 21 October in Hannover by the Arte Ensemble, which recorded *Zaubernacht* in its entirety in 2012 (CPO 777 767-2). The 21-minute suite is scored for the same forces as the original pantomime and consists of eight movements. *Quodlibet*, Weill's own arrangement for symphony orchestra of music from *Zaubernacht*, also remains available.

## Tracking Soundtracks

Weill's music has been turning up on screens all over the world recently. The biggest news comes from Germany, where the new television series "Babylon Berlin" (see p. 10–11) incorporates *Die Dreigroschenoper* into both the soundtrack and the plot. Some other examples:

- Paul Thomas Anderson's new film *Phantom Thread*, starring Daniel Day-Lewis, features "My Ship" prominently in the soundtrack, performed by pianist Oscar Peterson with orchestral arrangement by Nelson Riddle.
- *Brahman Naman*, a film set in India (Netflix), incorporates "Alabama-Song" performed by Miti and Neel Adhikari.
- Sasha Velour, winner of season 9 of RuPaul's "Drag Race," has opened a series of short films titled "One Dollar Drags" with a music video version of "Pirate Jenny" (<http://sashavelour.com/onedollardrags>).
- In the espionage thriller *Wormwood* (Netflix), a nightclub singer sings "Moon-Faced, Starry-Eyed" from *Street Scene*.
- The Canadian film *Ice Blue*, another thriller, makes use of "Mack the Knife" in its soundtrack.
- The German family drama "Ku'damm 59" (ZDF), establishes its era by underscoring a scene with Bobby Darin's recording of "Mack the Knife."

Also in Germany: *Brechts Dreigroschenfilm* will open 6 September 2018 in Berlin, 12 September in Stuttgart, and 13 September all over the country. Written and directed by Joachim Lang, the film stars Robert Stadlober as Weill, Lars Eidinger as Brecht, and Peri Baumeister as Elisabeth Hauptmann. The film reimagines G.W. Pabst's version of *Die Dreigroschenoper* as it would have turned out had Brecht been permitted to exert full control over the screenplay. (His proposed screenplay was not used because it was submitted to the producers after a contractual deadline, as a German court confirmed; he later published it under the title *Die Beule*.)

## Jonathan Groff, Meet Bobby Darin

Bobby Darin got his close-up for five shows at the 92nd Street Y in New York, 20–22 January 2018, as part of "Lyrics & Lyricists." Theodore S. Chapin, who recently took over as producer of the popular, long-running series, also wrote the script. The evening was directed by Alex Timbers (*Moulin Rouge*) while Andy Einhorn oversaw the music. One of Darin's biggest hits, "Mack the Knife," was featured prominently, and the show offered a thorough retrospective of Darin's career, tragically curtailed by a heart ailment in 1973. Jonathan Groff (*Hamilton*), lauded by the *New York Post* as the "next Hugh Jackman," played Darin, with a supporting cast comprising David Pittu (*The Front Page*), George Salazar (*Here Lies Love*), Elena Shaddow (*The Visit*), and Stephanie Styles (*Roman Holiday*). Fans of *LoveMusik* (2007) will remember Pittu's saucy portrayal of Bertolt Brecht. Chapin's maiden voyage with "Lyrics & Lyricists" was an unqualified hit, attracting plenty of favorable press.

## Nanette Fabray (1920–2018)

Nanette Fabray (1920–2018) joined a very select club in 1948: women who played protagonists in Weill's Broadway musicals. The other two members were Gertrude Lawrence and Mary Martin. Fabray was the only one of the trio who won a Tony Award for her work (the other two finished their runs before 1947, when the first Tonys were given); she took home Best Actress in a Musical in 1949 for her portrayal of Susan Cooper in *Love Life* (book by Alan Jay Lerner). As *Variety* put it, "Miss Fabray has truly attained stellar stature, snowballing her performance into an atomic finale [in her eleven o'clock number, 'Mr. Right']." Fabray herself described "Mr. Right" as Susan's "declaration of independence."

Although she started out in films, Fabray's early training included a stint as a pupil of Max Reinhardt in Los Angeles, and her first Broadway musical was *Let's Face It* with Danny Kaye. She went on to a successful string of roles throughout the forties, culminating in *Love Life*. She made her mark on television, too, starring alongside Sid Caesar in the mid-1950s—taking three Emmys in the process—and going on to an extensive career on the small screen.

In a 1991 interview with the Foundation, Fabray delivered her verdict on *Love Life*: "I think if we'd have had an album, and if we'd had a little more help, it would have been a turning point in American musicals."

We bid farewell to this great actress and singer and extend our condolences to her family, friends, and colleagues.



Nanette Fabray  
as Susan Cooper

PHOTO: COURTESY OF THE WEILL-LENYVA RESEARCH CENTER

## Lerner Honored at 100

The musical theater world takes advantage of the centenary of legendary lyricist and playwright Alan Jay Lerner this year to honor one of its own. Known best for his shows with composer Frederick Loewe, Lerner worked with many other composers. His one show with Kurt Weill, *Love Life*, had its German premiere December 2017 (see p. 13). Here is a sampling of events, publications, and commemorations from the first half of 2018.

The Vivian Beaumont Theatre in Lincoln Center, New York, opened a new production of *My Fair Lady* on 19 April. Directed by Bartlett Sher and starring Lauren Ambrose, Harry Hadden-Paton, Norbert Leo Butz, and Diana Rigg, the production almost immediately racked up ten Tony nominations and rapturous reviews. Lenya Competition finalists Justin Lee Miller and Christine Cornish Smith are members of the ensemble.

*Paint Your Wagon* began its repertory stint at Everyman Theatre in Liverpool on 3 March, directed by Gemma Bodinetz. The run ends 14 July.

The *Complete Lyrics of Alan Jay Lerner* (Oxford Univ. Press), edited and annotated by Dominic McHugh and Amy Asch, dips into Lerner's first forays as a high school and college student and doesn't let up until his last (unproduced) show, *My Man Godfrey*. Extensive notes and quotations from Lerner's manuscripts and correspondence invite the reader into the lyricist's mind; the progress of each show from conception to the stage is fully chronicled. The large-format book contains every number Lerner drafted for *Love Life*, including no fewer than ten cut songs, most of them little-known even among Weill fans.

Liz Robertson, Lerner's widow and a well-known singer-actor, has given her one-woman show, "Lerner without Loewe," in London (The Pheasantry) and New York (Don't Tell Mama) already this year. Naturally, the set includes two songs from *Love Life*.

Pianist, singer, and "crown prince of cabaret" Steve Ross got things rolling in New York on 22 January, with an evening of Lerner's songs at Birdland along with soprano Shana Farr.

The BBC Concert Orchestra gave a concert in London on 23 May: "With a Little Bit of Lerner." The singers included Robertson, Christine Andreas, and many others under the direction of Broadway and Hollywood mainstay Larry Blank.

New York's Irish Rep occupied Town Hall on 4 June with special guests Jeremy Irons, Melissa Errico, Stephen Bogardus, and more for their gala benefit concert, "Alan Jay Lerner: A Centennial Celebration."

Also on 4 June, popular music expert Will Friedwald devoted a session of "Clip Joint," his continuing education class at the 92nd Street Y, to Lerner and Loewe's *Camelot*, with rare film clips from Friedwald's collection.



## Arbit Blatas Materials Added to Research Center Collections

The Weill-Lenya Research Center has recently accepted a generous donation from Remi Arts, Inc. of materials related to an unfinished documentary film on Arbit Blatas's *Threepenny Opera*-related artwork. Born in Lithuania in 1909, Blatas moved to Paris in his teens and soon joined the thriving art scene there, befriending and working with Picasso, Soutine, Derain, and many others. He saw *Die Dreigroschenoper* in Berlin during its original run and took away impressions that would stay with him for the rest of his life. He created a number of sculptures, lithographs, and drawings derived from various productions of the work and

his own imagination.

Blatas's wife, opera singer Regina Resnik, began work on the film in the late 1980s, assembling period footage and filming interviews with Blatas himself and with Ed Asner, who starred for several years as Mr. Peachum in the off-Broadway production that cemented the show's popularity in the English-speaking world. The donation includes rough cuts of the film made at various times, business files and correspondence, and stills and moving images that were incorporated or considered. The collection also includes a number of lithographs as well as Blatas's original drawings and paintings of *Threepenny Opera* scenes. Taken together, the material helps us grasp the effect of a great theater work on a great artist and opens up our understanding of the interactions of the fine arts. It also provides one more sign of the enduring power and fecundity of *The Threepenny Opera*.



Lithograph of the Street Singer by Arbit Blatas



PHOTO: ANDREW PARSONS

# Blitzstein News



## New Cast Recording of *The Cradle Will Rock*

One year after the highly acclaimed production of *The Cradle Will Rock* at Opera Saratoga in upstate New York, the resulting two-CD cast album is due out in June on Bridge Records, with liner notes by music director John Mauceri and images from the production. The extensive cast includes Christopher Burchett as Larry Foreman, Matt Bohler as Mr. Mister, Audrey Babcock as Mrs. Mister, and Lenya Competition laureates Ginger Costa-Jackson as Moll and Justin Hopkins as Reverend

Salvation, along with 2018 finalist John Tibbetts as Yasha. This landmark recording gives listeners a unique opportunity to hear Blitzstein's original orchestrations.

## World Premiere Recording of Blitzstein's *Innocent Psalm*

Pianist Lara Downes's new CD *For Lenny* (Sony 84284011251) includes the world premiere recording of Blitzstein's *Innocent Psalm (for the Bernstein Baby)* for piano solo (1953). Blitzstein composed the work in honor of the birth of the Bernsteins' oldest daughter (and Blitzstein's god-daughter) Jamie. The recording features music written by Bernstein, but also selections by other composers written for Bernstein.

# Foundation News

## HK Gruber Named Honorary Trustee of the Kurt Weill Foundation

In December 2017, the Foundation's Board elected composer and conductor HK Gruber Honorary Lifetime Trustee to celebrate his 75th birthday. The honor recognizes his unrivaled contributions over several decades to the performance and understanding of Weill's music and its ongoing impact on the composition of new music.

Gruber first encountered Weill's music in the 1960s through a recording of his symphonies. He recalls, "I discovered Weill when I was twenty, and step by step I developed great admiration for this unmistakable, many-sided composer and his musical and universal intelligence." A consummate performer of Weill's music, both as conductor and vocalist, his performances and recordings have set the gold standard for this repertory, and his championing of Weill's lesser-known works has introduced them to a new audience. In a recent interview with *TheArtsDesk.com*, Gruber acknowledged the importance of Weill's influence on his own compositions, calling Weill and Hanns Eisler his two "forefathers," stating: "What I learnt from Eisler and Weill is how it is possible to simplify the musical language without losing the symphonic quality."

He joins a small but distinguished roster of honorary trustees, including James Conlon, Stephen E. Davis, David Drew (deceased), and Teresa Stratas.

PHOTO: MATT WITMEYER PHOTOGRAPHY



## Kurt Weill/Lotte Lenya Artist Sponsorships

The Kurt Weill Foundation continues its support of Lenya Competition prize and award winners through its Kurt Weill/Lotte Lenya Artist Sponsorships. Two-time finalist Heather Phillips (2013 and 2014) has been named the Kurt Weill/Lotte Lenya Artist at the 2018 Glimmerglass Festival. Phillips performs the title role in Janáček's *The Cunning Little Vixen*, opposite Eric Owens. Two 2018 semifinalists, Abigail Benke and Mark Hosseini, have been named Kurt Weill/Lotte Lenya Artists at the College Light Opera Company in Cape Cod, MA, where they will participate this summer in nine productions ranging from *La Périchole* to *Sweeney Todd*.

## James Holmes Receives Lifetime Distinguished Achievement Award

Conductor James Holmes is the latest recipient of the Kurt Weill Foundation's Lifetime Distinguished Achievement Award. The honor, presented 14 April 2018 during the awards ceremony at the Lotte Lenya Competition finals, recognizes his career-spanning dedication to the music of Weill, as well as his commitment to idiomatic performance of both musical theater and opera. Foundation Board Chair Theodore S. Chapin noted that "Jim has conducted more repertory by Kurt Weill around the world than any conductor previously, even Weill's own conductor of choice, Maurice Abravanel." In accepting the award, Holmes acknowledged Weill as "the man whose work embodies everything that is great about music in the theater: his range, his style, and above all his humanity."

Holmes joins an eminent group of previous Lifetime Distinguished Achievement Award winners, which includes Abravanel (1990), Teresa Stratas (1998), and Julius Rudel (2000).

# \$99,000 Awarded at the 20th Anniversary Lotte Lenya Competition



John Brancy

In a fitting celebration of the 20th anniversary of the Lotte Lenya Competition—and the 120th anniversary of the birth of its namesake—the Kurt Weill Foundation awarded a record \$99,000 to a group of exceptionally talented young singer/actors. This year's Competition brought the total distributed to young artists to more than \$1 million in awards, prizes, and grants in the twenty-year history of the contest.

The finals judges—Tony Award-winning actress Victoria Clark, *Encores!*

Artistic Director Jack Viertel, and opera and musical theater conductor James Holmes—found the field of fifteen finalists so evenly matched that, after long deliberation, they decided to name three \$15,000 winners and three \$10,000 winners rather than the usual First, Second, and Third Prizes. \$14,000 in discretionary awards was presented to another four performers.

John Brancy (29, Mullica Hill, NJ), Caroline Hewitt (26, Houston, TX), and Laura Corina Sanders (23, San Francisco, CA) each received \$15,000. Christian Hoff (25, Towson, MD), Reilly Nelson (28, Sault Ste. Marie, ON), and Philip Stoddard (26, Phoenix, AZ) took home \$10,000 each. The three \$15,000 winners impressed the judges with their vocal prowess, dramatic risk-taking, and canny choices of repertoire. The \$10,000 winners were recognized for their credibility of characterization, fluency in multiple languages, and idiomatic renditions of diverse repertoire.

Discretionary awards in the amount of \$3,500 each went to four singers in recognition of an exceptional facet of their programs or performances. Christof Messner (31, Vienna, Austria) received the Carolyn Weber Award for outstanding creativity in the design of a diverse program and exceptional sensitivity to text/music relationships. Nkrumah Gatling (32, Houston, TX) received the Marc Blitzstein Award for an outstanding performance of a selection from “Golden Age” musical theater for his moving rendition of “The Hills of Ixopo” from *Lost in the Stars*. Richard Glöckner (23, Salzburg, Austria) won a Lys Symonette Award for his imaginative presentation of “Bilbao-Song” from *Happy End*. Gan-ya Ben-gur Akselrod (30, Tel Aviv, Israel) received a Lys Symonette Award for her riveting performance of “Lied der Lulu.” Ben-gur Akselrod's performance had already caused a stir at the semifinals, which Teresa Stratas attended as a special guest. Stratas—whose 1979 portrayal of Lulu at l'Opéra de Paris remains definitive—rushed to the stage to praise Ben-gur Akselrod's interpretation and give her a hug.

All other finalists—Christine Amon (31, Grand Rapids, MI), Daniel Berryman (27, New York, NY), Andrea Lett (27, Winnipeg, MB), Benjamin Pattison (27, Arlington, VA), and John Tibbetts (27, Tifton, GA)—received \$2,000. Clark summarized the judges' quandary in picking winners: “All of these young artists are already well on their way to varied careers.”

The finalists were selected from an initial pool of 235 contestants who auditioned via video submissions. That group was winnowed down to twenty-eight semifinalists who auditioned live at the Manhattan School of Music in March for adjudicator-coaches Lisa Vroman and Jeanine Tesori. The finalists represented a diverse and highly accomplished group of versatile performers, many of whom have already embarked on major performing careers—including two current members of the United States Army Chorus (Hoff and Pattison)—with multiple Broadway, national tour, opera, and concert credits. Several contestants returned to the finals for a second time: Amon (2012), Ben-gur Akselrod (2017, Special Award), Berryman (2013), Nelson (2016, Carolyn Weber Award), and Brancy, who in 2008 received a Lys Symonette Award for Prodigious Vocal Promise at the age of 19.

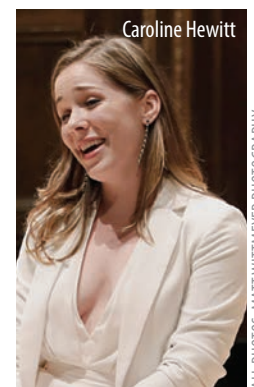
The finals took place at Kilbourn Hall at the Eastman School of Music in Rochester, NY on 14 April 2018. During the daytime round, each contestant performed a program of four selections from the operatic, “Golden Age,” and contemporary musical theater repertoires, including at least one number by Kurt Weill. They all returned in the evening to perform a single selection, chosen by the judges from their afternoon programs. The evening concert was streamed live and viewed remotely by more than 1,000 households, its widest audience ever.

Kim Kowalke, President and CEO of the Foundation, initially conceived the Competition in 1998 to celebrate Lenya's 100th birthday. In its first year, it was open only to students of the Eastman School, and the top prize was \$1,000. Since then, the Competition has grown gradually but exponentially into one of the most prestigious and high-stakes international contests for singing actors. Subsequent years saw minor changes to repertoire and eligibility requirements, increases to prize amounts and the number of honors granted at each stage, and growth of the applicant pool, but the emphasis on diverse repertoire and varied performance styles has remained fundamental.

From the outset, the Competition set out to identify and nurture precisely the sort of performer who could “do it all” by performing idiomatically the full range of music theater. That goal has determined both the required repertoire and the composition of the jury for the finals, in an attempt to balance acting and singing, Broadway and opera. The boundaries between categories of both repertoire and performer have been blurred, if not erased, in new music theater works. The Competition now embodies Lenya and Weill's shared artistic values in ways beyond anything Kowalke originally thought possible.



Laura Corina Sanders



Caroline Hewitt

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## 20 Years of LLC Winners: Where Are They Now?

- **1998:** Brian Mulligan (Top Prize) – Donner, *Das Rheingold*; Gunther, *Götterdämmerung*, San Francisco Opera, June 2018.
- **1999:** Dirk Weiler (2nd Prize) – Frank Sr., *Catch Me If You Can*, Staatstheater Nürnberg, October 2018.
- **2000:** Cordula Wirkner (2nd Prize) – new solo CD, *MAGIE!*, released on Media Arte, December 2017.
- **2001:** Noah Stewart (Lys Symonette Award) – Tamino, *Die Zauberflöte*, Florentine Opera, May 2018.
- **2002:** Nicole Cabell (Lys Symonette Award) – Bess, *Porgy and Bess*, English National Opera, October 2018.
- **2003:** Peter McGillivray (2nd Prize) – Don Pizarro, *Fidelio*, Victoria Opera, November 2018.
- **2004:** Amy Justman (1st Prize) – Ensemble, Julie (cover), Nettie (cover), *Carousel*, Broadway, Spring 2018.
- **2005:** Jonathan Michie (1st Prize) – Ping, *Turandot*, Oper Leipzig, June 2018.
- **2006:** Justin Lee Miller (2nd Prize) – Ensemble, *My Fair Lady*, Lincoln Center Theater, Spring 2018.
- **2007:** Analisa Leaming (2nd Prize) – Principal Rosalie Mullins, *School of Rock*, Broadway, ongoing.



Brian Vu as Riff at Houston Grand Opera

PHOTO: LYNN LANE



Briana Elyse Hunter (inside frame) as Gertrude Stein at Michigan Opera Theatre

PHOTO: MITTY CARTER

- **2008:** Rebecca Jo Loeb (1st Prize) – Gymnast, *Lulu*, Municipal de Santiago, Fall 2018.
- **2009:** Zachary James (3rd Prize) – Vodnik, *Rusalka*, Des Moines Metro Opera, June 2018.
- **2010:** David Arnsperger (2nd Prize) – Samuel Cooper, *Love Life*, Konzert Theater Bern, September 2018.
- **2011:** Jorell Williams (Lys Symonette Award) – Nardo, *La finta giardiniera*, On-Site Opera, July 2018.
- **2012:** Jacob Keith Watson (2nd Prize) – Ensemble, Captain, Enoch Snow (cover), *Carousel*, Broadway, Spring 2018.
- **2013:** Maren Weinberger (2nd Prize) – Mother/Lucy/Sandy, *Brief Encounters*, Fort Worth Opera, April–May 2018.
- **2014:** Briana Elyse Hunter (Lys Symonette Award) – Gertrude Stein, *27*, Michigan Opera Theatre, March 2018.
- **2015:** Lauren Michelle (1st Prize) – Natasha, *War and Peace*, Welsh National Opera, Fall 2018.
- **2016:** Brian Vu (1st Prize) – Riff, *West Side Story*, Houston Grand Opera, Spring 2018, Glimmerglass Festival, Summer 2018.
- **2017:** Paulina Villarreal (3rd Prize) – Vera Boronel, *The Consul*, Opera Saratoga, Summer 2018.
- **2018:** Christof Messner (Carolyn Weber Award) – Claude, *Hair*, Bad Hersfelder Festspiele, Summer 2018.

## 2018 Grant Recipients

### College/University Performance

- Bowling Green University, Bowling Green, OH, *The Threepenny Opera*, 19–22 April
- Curtis Institute, Philadelphia, PA, *Mahagonny Songspiel*, 3–6 May
- Staatliche Hochschule für Musik Stuttgart, *Street Scene*, 3–21 June
- Sydney Conservatorium of Music, *Mahagonny Songspiel*, 29 April and 1 May
- University of Georgia, *Down in the Valley*, 1 May
- University of North Texas, Denton, TX, *Street Scene*, 22–25 February
- University of Wisconsin-Whitewater, *Street Scene*, 25 February – 3 March
- Varna International Music Academy, Varna, Bulgaria, *Street Scene*, 10–11 June

### Professional Performance

- El Paso Symphony Orchestra, *The Seven Deadly Sins; Four Walt Whitman Songs*, 13–14 April
- Knickerbocker Chamber Orchestra, New York, NY, *Zaubernacht*, 14–18 March
- Minnesota Orchestra, Minneapolis, MN, Violin Concerto, 15–17 March
- Opera Theatre of St. Louis, *Regina*, 26 May – 24 June
- Orchestra Santa Monica, Symphony No. 2, 20 May
- Oregon Music Festival, Portland, OR, *The Seven Deadly Sins*, 14 July
- Union Avenue Opera, St. Louis, MO, *Lost in the Stars*, 17–25 August
- Virginia Opera, *Street Scene*, 28 September – 14 October

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

7 East 20th Street  
New York, NY 10003-1106  
USA

**UPCOMING PERFORMANCES**

**Die Dreigroschenoper**

Staatsoperette Dresden  
Sebastian Ritschel, conductor; Christian Garbosnik, conductor  
1, 23–24 June, 12–13 July

**Mahagonny Songspiel  
Die sieben Todsünden**

Opéra national du Rhin  
David Pountney, director; Roland Kluttig, conductor;  
Lauren Michelle, Anna I  
5 June in Colmar  
13, 15 June in Mulhouse

**Regina (Blitzstein)**

Opera Theatre of St. Louis  
James Robinson, director; Stephen Lord, conductor  
6, 8, 16, 20, 24 June

**Der Silbersee**

Theater Pforzheim  
Thomas Münstermann, director; Florian Erdl, conductor  
6, 19, 21, 29 June, 5 July

**LoveMusik**

Oper Leipzig: Musikalische Komödie  
Cusch Jung, director; Christoph-Johannes Eichhorn, conductor  
7–8, 23–24 June

**Die Dreigroschenoper**

Berliner Ensemble  
Robert Wilson, director; Hans-Jörn Brandenburg and Stefan Rager, conductors  
13–15, 17–19 June

**Aufstieg und Fall der Stadt  
Mahagonny**

Landestheater Coburg  
Konstanze Lauterbach, director; Roland Kluttig, conductor  
22, 29 June, 1, 3, 5, 11 July

**The Seven Deadly Sins**

Wolf Trap Opera, Union Market, Washington, D.C.  
Septime Webre, director; Joseph Li, conductor; Annie Rosen, Anna I  
23–24 June

**Symphony No. 2**

Graffenegg Academy Orchestra  
Dennis Russell Davies, conductor  
1 July

**Symphony No. 2**

Beethoven Orchester Bonn  
Dirk Kaftan, conductor  
6 July

**Weill Songs**

Barbican Centre, London  
Barry Humphries, emcee; Meow Meow, vocals  
11–15, 17–22, 24–29 July

**Die sieben  
Todsünden**

Oregon Music Festival,  
Portland  
Zvonimir Hačko,  
conductor; Wallis Giunta,  
Anna I  
14 July

**Serenade for  
String Quartet (Blitzstein)**

Peter de Grote Festival, Groningen  
31 July

**Lost in the Stars**

Union Avenue Opera, St. Louis  
Shaun Patrick Tubbs, director; Scott Schoonover, conductor  
17–18, 24–25 August

**Die sieben Todsünden**

Aarhus Symfoniorkester  
Andreas Delfs, conductor; Shara Nova, Anna I  
23 August in Hamburg  
1 September in Aarhus

**Love Life**

Konzert Theater Bern (Theater Freiburg co-production)  
Joan Anton Rechi, director; Daniel Carter, conductor  
31 August, 2, 5, 7, 8, 9, 11 September

**Street Scene**

Virginia Opera  
Dorothy Danner, director; Adam Turner, conductor  
28, 30 September, 2 October in Norfolk  
6–7 October in Fairfax  
12, 14 October in Richmond

**The Road of Promise**

University of Maryland, College Park  
Craig Kier, conductor  
7 October

**Four Walt Whitman Songs**

American Symphony Orchestra, Carnegie Hall, New York  
Leon Botstein, conductor  
17 October

**Die sieben Todsünden**

Royal Concertgebouw Orchestra, Amsterdam  
Cristian Macelaru, conductor; Wende Snijders, Anna I  
19 October

**Kleine Zaubernachtmusik (world  
premiere)**

Arte Ensemble, Hannover  
21 October

**The Seven Deadly Sins**

Houston Symphony  
Bramwell Tovey, conductor; Storm Large, Anna I  
2–4 November



Wallis  
Giunta

PHOTO: DARIO ACOSTA