

# Kurt Weill Newsletter

VOLUME 37

NUMBER 1

SPRING 2019



## *Raves for Lady in the Dark at New York City Center*

## *New Lives for Deadly Sins*

*Unveiling a New  
Orchestration*



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Cover photos: Top left: Liza Elliott (Victoria Clark) in the Glamour Dream in the MasterVoices production of *Lady in the Dark* (photo: Richard Termine). Bottom right: Anna II (Zenaida Yanowsky) and Anna I (Martha Wainwright) in the Royal Ballet production of *The Seven Deadly Sins* in 2007 (photo: Bill Cooper).

Kurt Weill Newsletter

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German Publisher for *Love Life*

Musik und Bühne has agreed to represent Weill and Alan Jay Lerner's *Love Life* in German-speaking territories. The agency will henceforth handle all licensing requests in Germany, Austria, and part of Switzerland. The premiere in Freiburg on 9 December 2017 with book and lyrics translated by Rüdiger Bering marked the first fully staged performance of the original concept musical in Germany, or indeed anywhere on the Continent; Musik und Bühne's representation—the firm already handles several of Weill's Broadway musicals in German-speaking territories—will simplify the process of arranging future performances. To license a production elsewhere, please contact the Foundation.

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EDITOR'S NOTE

As so often, this spring finds us looking both backward and forward to striking developments in the Weill universe. Behind us lies the MasterVoices production of *Lady in the Dark*, which proved to be everything Weill fans had been hoping for, greeted by a rapturous press and prolonged ovations at each performance. Meanwhile, a new epoch in the history of one of Weill's best-known works, *Die sieben Todsünden*, begins on 21 September at Beethovenfest Bonn, the world premiere of a new version for an orchestra of fifteen musicians. We talked to the two composers responsible for the new version, HK Gruber and Christian Muthspiel, and to two members of Ensemble Modern, which will execute the new score. The new version is intended to encourage fully staged performances, and we review the record of produc-

Down in the Valley Re-Issue

Weill's American opera for students, *Down in the Valley* (libretto by Arnold Sundgaard), had profound impact in the late 1940s and 1950s, with thousands of performances all over the United States. It was the first work featured on NBC's Opera Theatre early in 1950, less than two weeks after CBS broadcast *Carmen*, as the two networks introduced staged opera on U.S. television. That broadcast resulted in a cast recording featuring Marion Bell (as Jennie Parsons) and others on RCA. But there was a competing recording made around the same time on Decca featuring Alfred Drake as Brack Weaver; it was the only Weill work Drake ever recorded. While the RCA version has been released on CD, the Decca version has not, until now. British label Stage Door Records has issued a new disc pairing Drake's performances in *Down in the Valley* and Elie Siegmeister's *Sing Out, Sweet Land!* At last, both of these essential early recordings of one of Weill's most popular and influential works are back on the market.

Vive les Livres!

Two noteworthy books have appeared in France: A popular biography of Weill, the first in French since 2000, by composer Bruno Giner; and a gloriously illustrated account of the life and work of the vicomte and vicomtesse de Noailles, patrons of the arts and indispensable part of the Parisian scene for decades. The pair played a decisive role in helping Weill establish himself in France, and the book includes several references to Weill and a brief chapter on his connections with the Noailles.

- Bruno Giner, *Kurt Weill* (Paris: Bleu Nuit Editeur, 2019). ISBN: 978-2-35884-073-6
- Alexandre Mare and Stéphane Boudin-Lestienne, *Charles et Marie-Laure de Noailles: Mécènes du XXe siècle* (Hyères: Villa Noailles, 2018). ISBN: 978-2-36306-206-2

**Love Life Announced for City Center Encores!**  
**Dates: 18–22 March 2020 (7 performances)**  
**Director: Victoria Clark**  
**Music Director: Rob Berman**  
**Premiere of Critical Edition of score and script prepared by Joel Galand**

tions to date to offer perspective and context for all those newly intrigued by the work. Marc Blitzstein's universe expanded this past season as well, with the world premiere of the complete score of his ballet *Cain*. Our news section offers a brief account, along with a cornucopia of other stories, not least the results of the latest Lotte Lenya Competition. We must also shoulder the sad duty of memorializing three great artists who intersected with Weill, Lenya, or Blitzstein: Carol Channing, Alvin Epstein, and Jo Sullivan Loesser. And we must also recall others who have passed away recently: Kaye Ballard, Ralph Koltai, Sono Osato, and André Previn.

Dave Stein



Rise of the City of Mahagonny

This summer's highly anticipated new production of *Aufstieg und Fall der Stadt Mahagonny*, directed by Ivo van Hove, takes the stage at the Festival d'Aix-en-Provence for four performances in July. Esa-Pekka Salonen leads London's Philharmonia Orchestra and a cast of Weill veterans: Karita Mattila as Leokadja Begbick, Annette Dasch as Jenny, Nikolai Schukoff as Jim, Alan Oke as Fatty, Sir Willard White as Trinity Moses, and Sean Panikkar as Jack O'Brien. The production moves to Dutch National Opera in March 2020, where 2015 Lotte Lenya Competition winner Lauren Michelle will make her role debut as Jenny. Markus Stenz will take over as conductor, while Schukoff, Oke, and White reprise their roles, joined by Doris Soffel as Begbick. Additional co-producers include Opera Vlaanderen, Grand Théâtre de la Ville de Luxembourg, and the Metropolitan Opera.

Salonen has plenty more Weill on his plate for the coming year. He'll land in London to lead the Philharmonia in "Weimar Berlin: Bittersweet Metropolis," a series running 9–13 June and 23–29 September. *Kleine Dreigroschenmusik* gets an airing on the first night; Dagmar Manzel performs songs by Weill and his Berlin contemporaries 23 September; and in the final concert, Salonen leads Christian Tetzlaff and the Philharmonia wind section in Weill's Violin Concerto. Salonen will mount the podium at his other orchestral home, the Los Angeles Philharmonic, to present still more Weill: the Violin Concerto with soloist Carolin Widmann, 7–9 February; and *The Seven Deadly Sins*, 13–16 February, at Walt Disney Concert Hall.



PHOTO: RICHARD TERMINE

Liza (Victoria Clark) with Randy Curtis (Ben Davis) in the Wedding Dream

# Raves for Lady

*In a run of three performances at New York City Center, MasterVoices presented a supercharged semi-staged adaptation of Weill's Lady in the Dark to exuberant audiences. Led by conductor and director Ted Sperling and starring Tony Award winner Victoria Clark as Liza Elliott, the production inspired a tsunami of acclaim from the press. (See our review on p. 12.)*

**“The musical sequences are truly **fabulous** in every sense... It’s a rare pleasure to see and hear this fantastical masterpiece presented in such a thoroughly lovely rendition.”**

- Michael Sommers, *New York Stage Review*, 27 April 2019

**“Hearing Weill’s original orchestration is a major draw...”**

- Seth Colter Walls, *New York Times*, 26 April 2019

**“[*Lady in the Dark* is] one of the **finest** and **most complex** musicals ever written”**

**“Of this much I feel certain: *Lady in the Dark* is the **greatest** musical that hardly anyone has actually seen.”**

- David Fox, *Parterre Box*, 28 April 2019



PHOTO: RICHARD TERMINE

Liza at the end of the Glamour Dream

**“unique in form and scope...[*Lady in the Dark*] was a seed from which sprung what we call the **concept musical**.”**

- Steven Suskin, *New York Stage Review*, 27 April 2019



Liza in her blue gown, designed by Zac Posen

PHOTO: RICHARD TERMINE

# New Lives for *Deadly Sins*

*Die sieben Todsünden* (The Seven Deadly Sins) is one of Weill’s most beloved works, performed frequently throughout Europe and North America. The *Sins* remains timely, with its nexus of economic and social commentary handled with humor and poetic sensibility, bolstered by a varied and beautiful score that adds further commentary of its own. The work supports and rewards any number of interpretations and directorial strategies.

In order to promote fully staged productions in even more varied settings, the Foundation, with support from the publisher, Schott Music, has commissioned a new orchestration for fifteen instrumentalists, prepared by HK Gruber and Christian Muthspiel. The next several pages offer insights into the new version along with a more general overview of aspects of the *Sins* that make it such a perennially fascinating work, now on the cusp of a new era of opportunity.

## HK Gruber and Christian Muthspiel on the New Version for Fifteen Players

*When the Foundation first considered the possibility of an alternate scoring for Die sieben Tosdünden, our thoughts naturally turned to HK (Nali) Gruber, whose knowledge of the work is unsurpassed and whose sympathy with Weill is exemplary. There was just one problem: he is one of the most sought-after composer/conductors in the world, and his busy schedule would not permit him to do all the work himself. But he had an answer for that in the form of his associate Christian Muthspiel, Austrian composer/pianist/trombonist. Together, the two of them have prepared a new fifteen-piece orchestration, which will be available for licensing from Schott after the world premiere in September 2019.*

## The Starting Point

CM: Our overarching idea was to stay as close to the original as possible. At first we thought of making a much different version. But as I dug deeper into the score, I couldn’t imagine giving up this very unique Kurt Weill sound. Sometimes it was not easy to preserve the colors of the original score. For example, we didn’t use an oboe, but there are two or three very prominent parts in the original score when the oboe provides the color for a particular situation. It was hard to replace it. We finally came up with a combination of clarinet and very high bassoon. It wasn’t just maintaining the harmonies, but keeping the original colors and the way they change within the work.

HKG: We did not create our own colors; we always tried to stay as close to Weill’s instrumentation as possible. So, for instance, where the original score had two trumpets, the second trumpet is mostly replaced by a clarinet. But when the leading voice was the trumpet, we kept it in the trumpet. We tried to make sure that the smaller orchestra does not diminish the drama. The power and energy of the orchestra should be the same in this fifteen-instrument version. I want to hear the same piece.

## Process

CM: I started at the beginning of the piece and worked straight through to the end. But when I reached the end, I had learned so much about the instrumental possibilities that I had to go back and do a second round. I sat at my desk, and on my left was the orchestral score, on my right the piano score. When I couldn’t

reconcile the two and they clashed in my brain, I knew I had to stop for the day. Actually, I had Nali’s conductor’s score with all his markings and dynamic changes as well.

The chords had to be revoiced in many places in order to retain the harmonic complexities. That’s where the piano score came in. Sometimes, rather than thinning out the orchestration, I built up from the piano score. The piano score is the bones, or the skeleton; the orchestral score is the flesh. I had to see the bones to understand the main harmonic ideas.

HKG: Christian has a computer that can play the score in slow motion but at the same pitch. When we had doubts about the structure and looked closely at the music, note by note, we noticed things that looked like misprints, or that appeared to be mistakes Weill made back in 1933. But I discovered that these odd places were full of intellect and absolutely intentional. When you play this music in slow motion, you get much clearer insight into Weill’s chord progressions, which are very unusual.

## Instrumentation: adjustments and solutions

CM: I did not add any instruments that weren’t in the original score, but I gave a more prominent role to the guitar, to replace the harp or to bolster the attacks in the string section. The guitar and banjo parts are very important. Sometimes the original banjo part was unplayable or misleading, probably because Weill sat with the musician and worked out the chords with him. That can lead to a not-so-carefully notated part for the next player who comes along. I sat for days with a banjo player who has played Weill’s works many, many times. We went through every bar and made a foolproof version. Another challenge was the percussion part. I had to make all the changes between timpani and snare drum, tom-toms, and so forth, manageable with only one player. So I went over the entire part thoroughly with the solo timpanist of the Radio Symphony Orchestra Vienna, and he saw to it that all the changes work. Now the percussion part is challenging for one person, but it’s playable.

If you have just five string instruments, one on each part, covering the double stops and maintaining a powerful string sound is a challenge. One thing we did was use open strings wherever possible to get more resonance.

HKG: The guitar in our version takes over for the harp, with help from the piano, if necessary. You have to give the guitar the exact chords from the harp part because that is absolutely necessary for the harmonic structure.

Balance of soloist and orchestra

HKG: Will the balance between the soloists and the orchestra work? This piece has to be text-oriented. If even one word is not understandable, it is absolutely wrong. In some cases we changed the dynamics. Not too much, but I know from my own experience—I’ve conducted the *Sins*, oh, probably thirty-five times—that there are places where you have to make sure that Anna I has no problems making herself heard. In the very first movement, when she begins to sing “Meine Schwester und ich stammen aus Louisiana,” there you have first and second violins underneath the vocal line. We gave the violins new dynamics to make sure that you hear this passage with the same intensity as in the original version.

CM: There are some very powerful spots in the text, and I tried to preserve the corresponding roughness and force in the orchestration and harmonies. Of course the orchestra won’t be as loud, and we had to compensate for that. I’m looking forward to the rehearsals in Frankfurt with Ensemble Modern to see how the balance works between the voice and the ensemble.

Enhanced performance possibilities

HKG: If a theater has a small pit, this version is perfect. Ensemble Modern, for instance, does chamber opera productions in the Bockenheimer Depot, a very small theater in the suburbs of Frankfurt. They could find a choreographer or director who would create a double bill with the *Sins* and another piece and tour it all over Germany. Or the Nederlands Dans Theater could tour with the new version. Often an ensemble wants to do small and large scores in the same evening, and the new version allows for that, too.

We have so many great small ensembles for new music: London Sinfonietta, Klangforum Wien, Los Angeles Philharmonic New Music Group, Intercontemporain Paris, Musikfabrik Köln,

ASKO/Schönberg Amsterdam, Avanti Helsinki, to name a few. All these avant-garde ensembles create many more performance possibilities than before. You can program the *Sins* with Elliott Carter, or Harrison Birtwistle, or John Adams. And that’s very good for the piece.

CM: The idea of this version is to give smaller theaters, and non-operatic voices, a chance to do this beautiful work. It’s a great opportunity for a new world of interpreters, because chamber orchestras, or theaters with a small orchestra, can play the work now.

Importance of text and message

CM: I spent months with this score, and with Brecht’s great lyrics, and I was totally touched. It’s more current than twenty years ago. This poor girl is beaten down at every step until she loses all her resistance, and the attacks on her stand for all the attacks women and poor people have to endure. But of course it needs an audience that is open and willing to think critically. It’s a very poetic text, and it speaks in metaphors and symbols, so you have to go deep to get it.

HKG: The Brecht text is not a period piece. It is absolutely contemporary. In our day, *The Seven Deadly Sins* is a manifesto against capitalism run amok, and it’s a dangerous piece—for the capitalists. Because it lays bare how our world works: if you are honest, you have to pay the price, here, during this life. It is even more timely than it was twenty or thirty years ago.

The last word

HKG: It is absolutely the same piece and it is the same composer’s “handwriting.” And if Kurt came to Vienna for a tiny little vacation and looked at our score, I’m convinced he would say, “Oh, that’s my piece! Thank you.”

Ensemble Modern and the Premiere

The premiere of the new orchestration of *Die sieben Todsünden* will be given on 21 September 2019 at Beethovenfest Bonn by one of Europe’s leading virtuoso groups, Ensemble Modern, conducted by HK Gruber with soprano Sarah Maria Sun. We asked two members of the group, General Manager Christian Fausch and violinist Jagdish Mistry, to comment on the premiere in the context of the long and rich history of Ensemble Modern’s engagement with Weill’s music.

We’ll combine the *Sins* with Schoenberg’s *Pierrot lunaire* on the program. It’s telling that we put Kurt Weill and Schoenberg together, because Weill is as important a composer in our history as Schoenberg and Webern. Kurt Weill has accompanied the Ensemble Modern at some of the most important junctures in our musical life. One of our first best-sellers was the CD *Berlin im Licht*, a collection of lesser-known short works, conducted by HK Gruber, released just after the Berlin Wall came down. We should also mention the recording of *Die Dreigroschenoper* (1999), another huge success, again with Nali Gruber. These projects are milestones in the history of Ensemble Modern, and in our collaboration with the Foundation.

Our latest Weill recording includes *Chansons des quais*, *Kleine Dreigroschenmusik*, and *Mahagonny Songspiel* (see review on p. 16). From a musical-dramatic point of view, these three compositions are all smaller or reworked versions of larger works. So the new version of the *Sins* makes a nice continuation. Both the *Sins* and *Chansons des quais* convey hard truths about the world in quite different ways. *Chansons des quais* is about a prostitute and her lover—a sailor—and about the brutality she confronts. In these songs Weill is very much trying to show unadorned social reality; it’s not even satire. *Die sieben Todsünden* is also about

social criticism, but here Weill approaches it through a kind of parody. He was dealing with the same subject from different perspectives. In that way these works hold together very well. In both works, you have a woman protagonist subject to male brutality. She is really oppressed, on the one hand, but on the other hand Weill is drawing attention to the strength of women whose lives are so blighted.

The new orchestration will certainly give smaller groups the opportunity to program this fantastic piece. We hope the *Sins* will take on new life with this new version, and we hope it inspires other artists to take another look at this piece and its potential. Of course the theatrical possibilities are obvious, and the political and social satire come through strongly; all Weill’s music has this bite. If you read this work correctly, you pick up the satire; even if you *don’t* read it correctly, it still communicates sheer energy and enjoyment. We’re hoping that this new version will inspire someone to create a dance or film, or a work in some other medium that would complement it. We will do our best to give the new version a good start in September.

Sarah Maria Sun works with us regularly, and we suggested her for the premiere of the *Sins*. She is one of these singers who can go in a lot of different directions. She has a very flexible, delicate voice—just as the new orchestration is more focused and more delicate—but she also has the strength to project the personality needed for the *Sins*. We’ve done many different kinds of music with her and we’re convinced that she is an excellent choice for this first performance of the new version of the *Sins*.

We are thrilled to start a new chapter in our longstanding collaboration with the Foundation, and we look forward to the next steps. We’re extremely proud also of our work with HK Gruber. He really brings a color to these works, a sense of phrasing and timing, and of course his own indescribable voice. Our generation will never hear Weill in any other way.

Score excerpt for the original orchestration of *Die sieben Todsünden*, measures 1-4. The score is for a full orchestra, including Flute, Oboe, Clarinet (B), Bassoon, Horn (F), Trumpet (B), Trombone, Tuba, Posaune, Pauke, and Klavier. The tempo is marked "Andante sostenuto". The key signature has one flat (B-flat). The first four measures show the original orchestration, with the flute and horn parts being particularly prominent.

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Compare the first seven measures (strings not shown) of the original orchestration (left and above) with the new orchestration (far right).

Score excerpt for the new orchestration of *Die sieben Todsünden*, measures 1-4. The score is for a chamber orchestra, including Flute, Clarinet 1 in B, Clarinet 2 in B, Bassoon, Horn in F, Trompete in B, Posaune, Pauken, Schlagzeug, Klavier, and Banjo, Gitarre. The tempo is marked "Andante sostenuto". The key signature has one flat (B-flat). The first four measures show the new orchestration, with the flute and horn parts being particularly prominent.

The first four measures show banjo chords an octave higher and a minor revision of the timpani part. Beginning at the pick-up to measure 5, the trumpet (muted) and trombone cover Weill's original divisis in the flute and horn.

Laura Aikin  
Karan Armstrong  
Tora Augestad  
Carmen Balthrop  
Fleur Barron  
Meret Becker  
Doris Bierett  
Georgia Brown  
Measha Brueggergosman  
Sally Burgess  
Cora Burggraaf  
Rebecca Caine  
Mary Carewe  
Dorothy Dorow  
Maria Ewing  
Marianne Faithfull  
Carole Farley  
Brigitte Fassbaender  
Jeannette Fischer  
Lauren Flanigan  
Ute Gfrerer  
Wallis Giunta  
Emily Golden  
Susan Graham  
Sheri Greenawald  
Ellen Greene  
Sari Gruber  
Nancy Gustafson  
Carla Hening  
Ann Höling  
Pauline Julien  
Salome Kammer  
Alice and Ellen Kessler  
Angelika Kirchschrager  
Sara Jo Kirsch  
Tania Kross  
Dominique Labelle  
Cleo Laine  
Storm Large  
Jennifer Larmore  
Evelyn Lear  
Ute Lemper

Many Voices

Listed within the gray bars on either side of this spread are the names of some of the hundreds of artists who have sung the role of the lead character, Anna. Even a quick glance confirms that the *Sins* has played host to an extraordinarily wide range of vocal styles. Opera and *Lieder* singers: Measha Brueggergosman, Susan Graham, Angelika Kirchschrager, Teresa Stratas, Anne Sofie von Otter, and many more. Musical theater specialists: Georgia Brown, Ute Lemper, Patti LuPone, Dagmar Manzel, Milva, and the list goes on. Pop and cabaret singers? Plenty of those, too: Marianne Faithfull, Storm Large, Meow Meow, Peaches, Martha Wainwright. Not to mention all those singers who don’t fit neatly into any category, starting with the original, Lotte Lenya herself, and continuing in a line stretching from Cleo Laine, Gisela May, and Hanne Wieder, through Hanna Schygulla and Helen Schneider, up to Shara Nova, Lisa Vroman, and Audra McDonald.

Nowadays, the work is most frequently performed in its high-voice version as originally composed by Weill. Still, the three prominent recordings shown below illustrate, both literally and figuratively, the range of singers who have brought their artistry to the work. Listening to them all, it’s worth remembering Weill scholar David Drew’s caution born of experience:

“... *there may be some agreement that the high-voice version obviates dangerous comparisons with Lenya’s mature interpretation and frees the soloist from the ties of hallowed tradition. ... Even for trained singers who really understand what the score requires of them, and what it does not require, Die sieben Todsünden is far from simple.*”



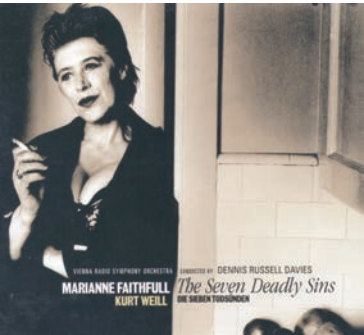
In 1956, Lotte Lenya recorded *Die sieben Todsünden* in a version modified to accommodate the lower range of her mature voice. Movements in which Anna I appears are transposed down a fourth while the others are unchanged. The transpositions required the arranger to alter Weill’s orchestrations.

Sony 82876 78754 2



Anne Sofie von Otter recorded the *Sins* in 1994, at a time when many singers had come to favor the original version of the work. A mezzo-soprano, she had no difficulty with the required vocal range.

Deutsche Grammophon 439 894-2



For her 1998 recording, Marianne Faithfull also used the original-key version, but took the vocal line down an entire octave, which resulted in some unusual effects.

RCA Victor 74321 60119-2

Women’s Perspectives

Over the years, critical commentary on the *Sins* has tended to focus on topics such as Brecht’s Marxism or the psychology of the dual nature of the Anna character(s) embodied respectively by singer and dancer. The highly charged gender dynamics at play in the piece is an area ripe for fresh consideration in future interpretations. Collected below are a few comments from female artists who have been involved in past productions.

“As soon as we started work on the piece, we realized just how relevant it is for our own times. As soon as you have any major financial crisis, people start evaluating what really matters to them. They’re forced to look at the place money has in their lives. Not just the comfort it can buy, but the status, the power, the feeling of security. And when that doesn’t feel secure any more, they have to look hard at what is truly important to them. *Seven Deadly Sins* is all about those questions. The ones you ask yourself—usually when you’re having a sleepless night. Like, what would I give up? How much of myself am I willing to lose? Is the money, the power, whatever, really worth it?”

--director-choreographer Kally Lloyd Jones

“[*Die sieben Todsünden*] was one of the most gratifying works I ever performed, not because it was easy but because it was so hard. Weill’s score for symphonic orchestra is captivating; Brecht’s ingenious libretto is a great success. Getting everything right—the musical demands, the heights and depths of Anna’s character, getting to the bottom of her contradictions, and bringing it all to life through dance—was an immense undertaking.”

--singer Gisela May

“The role I liked best of any was Anna I in Weill’s *Seven Deadly Sins*. It’s total theater—singing, dancing, acting—they are one.”

--singer Lotte Lenya

“In *The Seven Deadly Sins* as usually danced, and as Brecht wrote it, women are mere metaphor. Anna I, the singer, represents the forces of duty, hypocrisy, and lower-middle-class virtue; her alter ego Anna II, the dancer, embodies rebellion against and capitulation to those forces. ... [Pina] Bausch takes Anna out of the realm of metaphor. Neither words nor music had to be changed ... [Her] radical shift is in the point of view: Anna II is seen from the inside, by female eyes, and the staging flows from that. She is someone to whom these things—being forced, in work and love, to sell herself—really happen. The satirical nudge and cynical shrug no longer apply, and the savagery of Brecht’s words, the irony of Weill’s music, jump out.”

--critic Erika Munk

“*The Seven Deadly Sins* has an element of darkness but it is a cautionary tale and a great story. The emotion and the passion and the power comes from the act and the description of the act. Weill’s understanding of what he perceived as our evil ... seeped into my consciousness. Anna II is committing these sexual, immoral acts, but for Weill the sin isn’t the sin of the flesh ... The sins are cockeyed and different.”

--singer Storm Large

“Long after *The Seven Deadly Sins* was no longer in the repertory, the images and implications stayed with me. They were true.”

--dancer Allegra Kent

Lotte Lenya  
Patti LuPone  
Sona MacDonald  
Catherine Malfitano  
Cynthia Mallard  
Dagmar Manzel  
Gisela May  
Delia Mayer  
Audra McDonald  
Marie McLaughlin  
Meow Meow  
Lauren Michelle  
Julia Migenes  
Milva  
Misia  
Alexandra Montano  
Olive Moorefield  
Shara Nova  
Ann Panagulias  
Sabine Paßow  
Peaches  
Angelina Réaux  
Annie Rosen  
Elise Ross  
Helen Schneider  
Hanna Schygulla  
Michal Shamir  
Anja Silja  
Peabody Southwell  
Jean Stilwell  
Teresa Stratas  
Ellen ten Damme  
Francis von Broekhuizen  
Anne Sofie von Otter  
Pascal von Wroblewsky  
Lisa Vroman  
Martha Wainwright  
Silke Wallstein  
Jörg Waschinski  
Kate Westbrook  
Serena Wey  
Hanne Wieder

Christopher Alden  
Aniara Amos  
George Balanchine  
Pina Bausch  
Maurice Béjart  
Anne Bogart  
Donald Byrd  
Hans-Peter Cloos  
Ivo Cramér  
Juliette Deschamps  
Alvin Epstein  
Torsten Fischer  
Michael Geliot  
François Girard  
Geraldine Grisheimer  
Tatjana Gsovsky  
Sabine Hartmannshenn  
Yukichi Hattori  
Terrance Ho Sin Hang  
Marc Jacobs  
Peter Keuschnig  
Peter Konwitschny  
Barrie Kosky  
Grita Krätke  
Kally Lloyd-Jones  
Kenneth MacMillan  
Maguy Marin  
William Milié  
Nicholas Muni  
Vivienne Newport  
Yuri Ng  
Mario Pistoni  
David Pountney  
Laura Scozzi  
Peter Sellars  
Anna Sokolow  
Philippe Talard  
John Taras  
Lynne Taylor-Corbett  
Will Tuckett  
Micha von Hoecke  
Patrice Wilson

# Envisioning Stagings



The *Sins* has been a magnet for the attention of a wide range of distinguished directors and choreographers. Listed within the gray bar at the left of this page are the names of just a few. The theatrical imagery conjured in the realization of the piece has been striking and varied.



# Creative Programming

Often called a *ballet chanté*, the *Sins* comes to life in a land between genres, equally at home in opera houses, dance spaces, concert halls, and—with the advent of the new Gruber-Muthspiel version—smaller alternative spaces. Its duration of thirty-five minutes invites programming with one or more other works. Listed within the gray bars at the right of this page are just a few selected titles of musical works that have been programmed with *Die sieben Todsünden*.

A review of the historical record reveals a surprising number of solutions. Programs have included a wide range indeed of companion works, with no consistent practice emerging even after sixty years of stagings. Producers may embrace the opportunity to cast a wide net.

Naturally, presenters turn often to Weill himself, particularly *Mahagonny Songspiel*. A new critical edition of the *Songspiel* and a new orchestration of the *Sins* for similar forces make this pairing look even more appealing now. *Chansons des quais* falls in the same category. Another popular choice is a selection of Weill's songs, which may or may not include dramatic elements. From 1976 to this day, whenever Tanztheater Wuppertal gives Pina Bausch's legendary version of the *Sins*, it is coupled with "Fürchtet euch nicht," her own choreographed selection of Weill's songs. *Der Lindberghflug/Ozeanflug* has appeared with the *Sins* on at least three occasions since 2000. *Das Berliner Requiem* represents another possibility. Städtische Bühnen Frankfurt in 1960 accompanied the German premiere of the work with the one-act operas *Der Protagonist* and *Der Zar lässt sich photographieren*.

Other than Weill, a few composers come up with noticeable frequency. Stravinsky leads the pack, with at least ten works paired with the *Sins* over the years, comprising operas and ballets, from the obvious (*L'histoire du soldat*, which influenced Weill) to *Pulcinella* or *Agon*. Here are some other popular choices: Poulenc (*La voix humaine* or *Les mamelles de Tirésias*), Puccini (notably *Giannni Schicchi*), Ravel (*L'enfant et les sortilèges*, *L'heure espagnole*), Schoenberg's *Pierrot lunaire*, Bartók's *Bluebeard's Castle*, Leoncavallo's *I pagliacci*.

Such choices show a strong bias toward twentieth-century music, but programmers have reached back as far as Purcell, Bach, and even Monteverdi for companion works. Moving in the opposite direction chronologically, some producers may consider the staging of the *Sins* an opportunity to commission a new work, an approach in step with Weill's interest in the creation of new work for present-day audiences.

***Presentations of Die sieben Todsünden in the new orchestration will be eligible for support through the Foundation's grant program.***  
***Application deadline: 1 November***

*Agon* (Stravinsky)  
*Apollo* (Stravinsky)  
*Das Berliner Requiem* (Weill)  
*Bluebeard's Castle* (Bartók)  
*Bolero* (Ravel)  
*Bourrée fantasque* (Chabrier)  
*Capriccio italiano* (Tchaikowsky)  
*Carmina Burana* (Orff)  
*Dido and Aeneas* (Purcell)  
*Djamileh* (Bizet)  
*Dualis* (Veerhoff)  
*Ebony Concerto* (Stravinsky)  
*L'enfant et les sortilèges* (Ravel)  
*Le fils prodigue* (Prokofiev)  
*Gianni Schicchi* (Puccini)  
*Greek* (Turnage)  
*L'heure espagnole* (Ravel)  
*L'histoire du soldat* (Stravinsky)  
*Der Kaiser von Atlantis* (Ullmann)  
*Der Lindberghflug/Ozeanflug* (Weill)  
*Mahagonny Songspiel* (Weill)  
*Les mamelles de Tirésias* (Poulenc)  
*Mavra* (Stravinsky)  
*Medusa* (Bolcom)  
*La mer* (Debussy)  
*MGV* (Nyman)  
*La notte di un nevrastenico* (Rota)  
*Noyes Fludde* (Britten)  
*Octet* (Stravinsky)  
*Orpheus* (Stravinsky)  
*I pagliacci* (Leoncavallo)  
*Parade* (Satie)  
*Pierrot lunaire* (Schoenberg)  
*Der Protagonist* (Weill)  
*Pulcinella* (Stravinsky)  
*Renard* (Stravinsky)  
*Sancta Susanna* (Hindemith)  
*Salade* (Milhaud)  
*Selected Songs* (Gershwin)  
*Spiel oder Ernst?* (Reznicek)  
*Trouble in Tahiti* (Bernstein)  
*La voix humaine* (Poulenc)