

Wide World of Weill

Weill's Broadway shows continue to make inroads in Europe. Coming up this summer, a new German translation of *One Touch of Venus* by Roman Hinze bows at the Staatsoperette Dresden on 22 June. Acclaimed director Matthias Davids, known for his stagings of Broadway shows—including Weill's *Lady in the Dark* (Hannover, 2011)—takes charge. Winnie Böwe, who played Liza Elliott in Hannover and is heard on the Ensemble Modern recording of *Mahagonny Songspiel*, plays Molly Grant. Johanna Spantzel plays Venus; Peter Christian Feigel conducts.

English Touring Opera has just announced a production of *Der Silbersee* as part of its Autumn 2019 season. ETO Artistic Director James Conway will direct, with longtime Weill advocate James Holmes conducting nine performances between 5 October and 15 November at venues in London, Buxton, Durham, Bath, Snape, Saffron Walden, and Exeter.

World-renowned baritone Thomas Hampson performed the *Four Walt Whitman Songs* with the Symphonieorchester des Bayerischen Rundfunks, under the direction of Mariss Jansons, 16–17 May at the Herkulesaal in Munich and 18 May at the Meistersingerhalle in Nuremberg. The 17 May concert was broadcast live on BR-Klassik Radio. The performances mark Hampson's first rendition of the cycle since 2001 at the Salzburg Festival; he recorded "Dirge for Two Veterans" with piano for EMI in 1997.

Mackie Messer: Brechts Dreigroschenfilm (see coverage in the Fall 2018 Newsletter) had its U.S. premiere on 20 January 2019 before a packed house at Lincoln Center as part of the New York Jewish Film Festival. Now available for worldwide distribution, the film is featured in this year's German Film Festival in Australia, with screenings in seven cities between 21 May and 12 June. The festival also features the film that inspired *Mackie Messer*, Georg Wilhelm Pabst's *Die 3 Groschenoper* (1931).

Brecht, a two-part docu-drama directed by Heinrich Breloer, has been released on DVD in Germany. The film includes a fifteen-minute segment on *Die Dreigroschenoper*, which explores Weill's and Elisabeth Hauptmann's roles in creating the work. *Mackie Messer* is also available in Germany on home video.

France-Musique launched an hour-long podcast on 17 March 2019 titled "Love Life, la comédie musicale concept de Kurt Weill" that featured commercial recordings of a good chunk of the score with narration and commentary. On 6 April, BR-Klassik (Bayerischer Rundfunk) dropped its own podcast devoted to Weill's compositions, including a number of songs from his Broadway shows, written by Nicole Baumann with commentary from Elmar Juchem, managing editor of the Kurt Weill Edition.

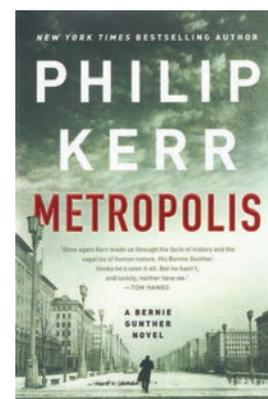
Jazz singer Cécile McLorin Salvant visited Chris Thile's popular weekly radio show "Live from Here" on 20 April, delivering "Somehow I Never Could Believe" from *Street Scene*, which was featured on her 2018 Grammy-winning album *Dreams and Daggers*. The program was broadcast live from New York City's Town Hall to a nationwide audience. You can stream it on livefromhere.org.

Young British saxophonist Jess Gillam is taking off like a rocket. She made no fewer than three appearances at Last Night of the Proms in 2018 and has been named one of this year's "19 for 19," a group of classical musicians "that includes long-time heroes, established favorites, and newcomers set for stardom" honored by New York radio station WQXR. Gillam's latest CD, *Rise* (Decca 483 4862), includes an arrangement of Weill's "Je ne t'aime pas" with the BBC Concert Orchestra.



As Artist-in-Residence at the Metropolitan Museum of Art this past season, soprano Julia Bullock curated five programs, including one devoted to musical settings of Langston Hughes's poetry. The concert included an arrangement of "Lonely House" (from *Street Scene*) performed by New York Philharmonic Principal Clarinetist Anthony McGill.

When artists want to evoke the Weimar Republic, they reach for *The Threepenny Opera*. It happens again in Philip Kerr's detective novel, *Metropolis* (Putnam, 2019), the last of the popular Bernie Gunther series, which explains the character's origin story. Gunther's career as a police detective begins in 1928 in Berlin, where he is investigating a serial killer. He visits a rehearsal of *The Threepenny Opera* and hears "Lotte" sing one of "Kurt's" songs (they are identified by first name only) and notes that a tune from the show is "unfeasibly catchy." In a Peachum-worthy twist, Gunther is visiting the theater for help disguising himself as a beggar in order to go undercover and catch a killer. Lenya makes a powerful impression, returning for a brief but memorable scene later in the story and then appearing in a dream that helps Gunther solve the mystery.



After the 2019 Kurt Weill Fest set a new record for attendance, with 22,000 visitors, preparations are afoot for the 2020 festival, which will be overseen by new Intendant Jan-Henric Bogen. The festival's theme will be "Was sind Grenzen?" (What are borders?).

The Kurt Weill Zentrum is helping to arrange a new Weill exhibition in the reconstructed Moholy-Nagy house in Dessau, with timelines, portraits, and artifacts. Andreas Eichhorn, editor of "Music with Solo Violin" for the Kurt Weill Edition, will curate. The exhibit is expected to be up and running in September 2019, in time to coincide with Bauhaus centenary celebrations.

Plans and fundraising for a new synagogue in Weill's home town are well underway. The temple will be named Weill-Synagoge, not after Dessau's favorite son, but his father Albert, the cantor in Dessau at the time of Kurt's birth.



Alvin Epstein and Martha Schlamme, ca. 1980

Remembering Alvin Epstein (1925–2018)

My six years as a grad student at Yale in the 1970s coincided with the Yale Rep's remarkable series of American premieres or near-premieres of Weill-Brecht works in brilliant new translations by Michael Feingold. My passion for Kurt Weill was ignited by those productions, with Alvin Epstein either directing or acting in all but one. I vividly recall walking past the Rep in spring 1972, stopping in my tracks upon hearing unfamiliar music beckoning from a rehearsal, and unobtrusively plopping down in the back row as if I belonged there. As it turned out, I guess I did.

What I heard was a double bill of the *Mahagonny Songspiel* and *The Seven Deadly Sins*, the latter staged by Epstein. *Happy End* followed soon after, and Alvin stole the show with a hilarious performance as Dr. Nakamura. I'll never forget his inscrutable "Governor" teaching a towering "Baby Face" how to be a "big shot by learning to be tough." Deploying his trademark amalgamation of mime, martial arts, musical comedy pizzazz, and Brechtian precision, the diminutive Epstein nonchalantly cut Baby Face down to size with elegant vocalism and perfectly accented diction.

In February 1974 Epstein directed the full-length *Mahagonny* in the larger University Theatre, with Otto-Werner Mueller conducting a forty-piece orchestra. This unlikely enterprise required a combination of Rep regulars, Yale Drama students (including Sigourney Weaver), and imported singing actors, including Gilbert Price as Jimmy and Grace Keagy as Begbick (who four years later would become my mother-in-law!). Epstein staged the opera on a spectacular set designed by Tony Straiges. Although I have since heard many better-sung *Mahagonny*'s, I've yet to see a more riveting production. Attending numerous rehearsals and performances convinced me that I wanted to write a dissertation about Weill. And I caught my first glimpses of Lenya at these Yale events.

Perhaps the most comprehensive education I absorbed from Alvin's performances came from almost annual presentations of "A Kurt Weill Cabaret" with Martha Schlamme, accompanied by a

very young but already brilliant Steven Blier. I still recall the delicious surprise of their solo bows as all three took a turn at the piano for a rousing "Mack the Knife."

I saw Alvin perform Weill only once after I left Yale—as Peachum in the otherwise largely miscast 1989 Broadway production of *Threepenny Opera* (again in an authoritative new translation by Feingold). When he accepted my invitation to judge the finals of the Lotte Lenya Competition in 2004, Alvin proved as demanding in that role as he was as director and actor, with little tolerance for the fake "indicating" that performers often resort to rather than authentic "experiencing." His own performances of Weill-Brecht served as models of that high standard.

For a more comprehensive overview of the career of "one of our theater's most astonishing polymaths," see Michael Feingold's "Explaining Alvin Epstein" (<https://tinyurl.com/y4qqwvce>).

Kim H. Kowalke

Jo Sullivan Loesser (1927–2019)

Before she starred in *The Most Happy Fella* and married Frank Loesser, Jo Sullivan established herself as a presence on the New York stage on 10 March 1954, the first performance of the fabled production of *The Threepenny Opera* off-Broadway. As the creator of the role of Polly Peachum, she was part of that opening night that changed American theater, on and off Broadway, forever; she remained in the cast for the revival the next year. In a 2006 interview, she recalled, "I stood in the wings and watched [Lenya] all the time because she was superb."

Sullivan had also played Polly in the concert tryout of Marc Blitzstein's adaptation of *Threepenny* in June 1952 at Brandeis University, and her connection with Blitzstein did not begin there. In the summer of 1950, she had made her Broadway debut in Benjamin Britten's *Let's Make an Opera*, a children's theater show adapted and directed by Blitzstein. Many years later, Sullivan appeared on both volumes of *Kurt Weill Revisited* released by Painted Smiles Records, performing cut songs and rarities from *The Firebrand of Florence*, *Street Scene*, and *Love Life*.

Sullivan was a remarkable performer, a savvy businesswoman, and a beguiling personality. Her contributions to the history of Weill and Blitzstein performance remain essential.

What's New on Campus

University of Maryland School of Music wrapped its year-long Kurt Weill Festival, the result of a Collaborative Performance Initiative with the Foundation, with two stage productions: a double bill of *Zaubernacht* and *Mahagonny Songspiel*, and *Street Scene*. Kurt Weill Mentor Ute Gfrerer gave a master class and performed an evening of songs centered on Weill and Lenya's love story. Additional events included lectures by Weill scholars Stephen Hinton and Naomi Graber, an all-Weill wind ensemble concert, and a recital of Weill's American songs curated and performed by DMA students in the School of Music.

The latest installments of the "Music Unwound: Kurt Weill's America" series took place at the University of North Carolina at Chapel Hill and SUNY's University at Buffalo this spring. UNC Opera presented *Der Jasager*. UB capped its year-long festival with a production of *The Threepenny Opera* in Simon Stephens's adaptation, following a symposium, faculty recital, and a concert by the Buffalo Philharmonic conducted by Adam Turner.

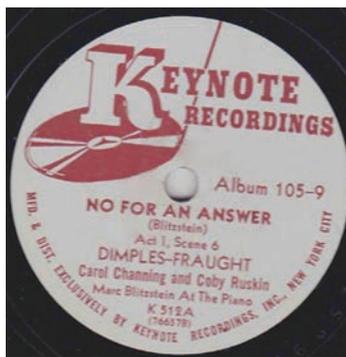
Blitzstein News

Out of *The Cradle*

Nearly a year after its release on Bridge Records, Opera Saratoga's original cast recording of *The Cradle Will Rock* continues to draw attention to the lesser-known full-orchestra version. Critics have hailed it as “a revelation” (*The Guardian*), “brilliant retro entertainment” (*Gramophone*), and “compelling” and “thoroughly invigorating” (*San Francisco Classical Voice*). It was named “Disc of the Month” by *Opera* magazine in November 2018. Critic Roger Pines cited the recording’s “musical variety, whether jazzy, jaunty, bluesy or lyrical” and added, “Propelling the whole is a white-hot energy that remains as vivid today as it must have been at the premiere.” The cast recording even made a guest appearance on the hit CBS series *Hawaii Five-O* when an excerpt from “Honolulu” was worked into the 15 March episode (season 9, episode 19).

Yet the traditional piano-only version remains popular among professional companies and universities alike. A recent run at New York’s Classic Stage Company, directed by John Doyle, offered audiences an intimate experience, with a cast of ten rotating through the 30+ roles, and four actors sharing duties at the piano. (See review on p. 15.) Nashville Opera offered three performances 10–12 May, also piano-only, directed by John Hoomes.

Blitzstein’s 1930 ballet score *Cain* received a belated world premiere at the Brucknerhaus in Linz on 28 February, performed by the MDR Symphony Orchestra led by conductor Eugene Tzigane. Heard in full for the first time, the work revealed great dramatic potential and elicited strikingly favorable critical response. Juan Martin Koch wrote in *Neue Musikzeitung*, “Where is thy brother Abel?” These words, uttered by baritone Adrian Eröd and emerging from a loudspeaker, rang through the hall and nearly lifted the audience out their seats ... In Jehovah’s dialogue with Cain, Cain’s replies are supplied solely by orchestral gestures, and the effect is pure theater.” A cleverly conceived program, which placed *Cain* between two other balletic works on biblical “lost sons”—Prokofiev’s *Symphonic Suite* from *The Prodigal Son* and Strauss’s *Symphonic Fragment* from *Josephslegende*—brought out the strengths of Blitzstein’s score.



Carol Channing (1921–2019)

The theater world mourned the passing of Broadway legend Carol Channing in January 2019. Her long and storied career on Broadway began in 1941 as Bobby in Blitzstein’s *No for an Answer*. The tryout ran only three performances, but admiring notices gave Channing encouragement to pursue a career on the stage; the rest is history. She appears in “Dimples” and “Fraught” on the original cast album, with Blitzstein at the piano.

Foundation News

2019 Julius Rudel/Kurt Weill Conducting Fellow

Jesse Leong is the latest recipient of the Julius Rudel/Kurt Weill Conducting Fellowship. Leong served as assistant conductor under Fellowship Mentor Ted Sperling, Artistic Director of MasterVoices, for *Lady in the Dark* in April. The 26-year-old completed a bachelor’s degree in Piano Performance and a master’s in Orchestral Conducting at the University of Cincinnati College-Conservatory of Music. He has served as assistant conductor at Cincinnati Opera and the Glimmerglass Festival; Interim Music Director at CCM Opera d’Arte; and currently holds the post of Associate Music Director at Queen City Opera in Cincinnati.

2019 Kurt Weill/Lotte Lenya Artists

Since 2014, the Foundation has sponsored a previous Lotte Lenya Competition finalist or prizewinner as Young Artist or Artist at Glimmerglass Opera every summer. The tradition continues this year, as bass-baritone Justin Hopkins (2nd Prize, 2012) will serve as the Weill/Lenya Artist, playing the role of Joe in *Showboat*. Hopkins brought the house down at the 2012 finals with his rendition of “Ol’ Man River,” and now he will play the part as a professional—a major milestone in his journey from young performer to featured artist.

For the second year in a row, the Foundation sponsors two Kurt Weill/Lotte Lenya Artists at the College Light Opera Company: Sarah Juliano, winner of an Emerging Talent Award in the 2018 Lenya Competition; and Paula Berry, 2019 semi-finalist. The sponsored artists aren’t the only Weill connection this year; CLOC will stage *Knickerbocker Holiday* from 20–24 August.

2019 SDCF Director Fellow Appointed

The Foundation has refocused its partnership with the Stage Directors & Choreographers Foundation through sponsorship of a Kurt Weill Directing Fellow, which offers an opportunity for emerging and mid-career directors to serve as assistant director on a stage work of Kurt Weill or Marc Blitzstein. Fellows gain first-hand experience with the processes and specific approaches of master artists and thereby expand their own artistry, enrich leadership and collaboration skills, and augment their understanding of directing opera and/or musical theater.

James Blaszkowski received the 2019 Fellowship, working under John Doyle, director of *The Cradle Will Rock* at Classic Stage Company in New York. Blaszkowski was also assistant director of Blitzstein’s *Regina* at Bronx Opera in 2016.

PHOTO: NICHOLAS VILTRAKIS PHOTOGRAPHY



A Very Good Year: The 2019 Lenya Competition

PHOTOS: MATT WITTMAYER PHOTOGRAPHY



A well-matched group of thirteen talented singer-actors, aged 22 to 31, advanced to the finals of this year's Lotte Lenya Competition, held in a packed Kilbourn Hall at the Eastman School of Music in Rochester, NY, on 13 April. The judges were opera and musical theater performer and Weill specialist Ute Gfrerer, opera and musical theater conductor Adam Benzwi, and Mark Lamos, artistic director of Westport Country Playhouse.

During the daytime round, each contestant presented a program of four selections from the operatic, "Golden Age," and contemporary musical theater repertoires, including at least one number by Kurt Weill. All contestants returned in the evening to perform one or two selections chosen by the judges from their afternoon programs. Both rounds of the finals were streamed live, seen by more than 1,300 viewers in twelve countries, bringing the entire day's events to a global audience for the first time.

The judges compared the process of selecting the winners to "looking for needles in a haystack—the singing actors, the acting singers who can do it all. They are a rare breed." Yet they met the challenge, selecting three top prizewinners: The \$20,000 First Prize went to Daniel Berryman, 28, of Seattle, WA; Andrea Wozniak, 28, of Boston, MA, won the \$15,000 Second Prize; and Trevor Martin, 30, of Fayetteville, GA, took the Third Prize of \$10,000 (see photos above from left to right).

Berryman, competing in his third finals since 2013, "created four vivid, believable characters," bringing to life Tamino, Rodney Hatch, Sammy (from *What Makes Sammy Run?* by Ervin Drake), and Evan Hansen.

First-time finalist Wozniak impressed the panel with her "brave choices, fearless delivery, inventive acting choices ... all wrapped in a charismatic package." She demonstrated her "fantastic vocal technique" with "Barbara!" from Handel's *Alcina*, gushed over "Mr. Snow" from *Carousel*, and showed emotions ranging from cold detachment in Weill's "Der Abschiedsbrief" to vulnerability in "Still Hurting" from *The Last Five Years*.

The judges described Martin as "a rare classically trained heroic baritone, perfect for the Golden Age of musical theater," who presented "risky repertoire ... and made solid acting choices." His thoughtfully chosen program stood both on familiar ground—"This is New" from *Lady in the Dark*—and unfamiliar: "I'm a Lucky Man" from David T. Little and Royce Vavrek's *JFK*.

In addition to top prizes, the judges granted discretionary awards in the amount of \$3,500 each to four performers. Jeremy Weiss (26, Charlottesville, VA) received the Carolyn Weber Award in recognition of outstanding creativity in the design of a diverse program and exceptional sensitivity to text/music relationships. In particular, Weiss's clever use of his jacket as

a scene partner seamlessly tied together his four selections, in which he portrayed characters as varied as Curly, Floyd Collins, and Steve Jobs. For his Weill selection, "Le train du ciel" from *Marie galante*, Weiss cradled his coat in his arms to represent the dying Josiah, awaiting "the train from heaven."

Katherine Riddle (28, Washington, DC), another three-time finalist, received the Marc Blitzstein Award for outstanding performance of a "Golden Age" musical theater selection for her performance of Weill's "Mr. Right." Lys Symonette Awards went to Nyla Watson (28, Cleveland, OH) for her performance of "Beautiful" from *It Shoulda Been You* and Jonah Hoskins (22, Saratoga Springs, UT) for extraordinary artistic promise. Watson's performance has already landed her a gig; at the reception following the evening concert, Foundation Board Chair and jury moderator Ted Chapin invited her to perform at "*Oklahoma!* at 75," the latest installment of the *Lyrics & Lyricists* concert series at the 92 Street Y, of which he is Artistic Director, host, and writer. Andy Einhorn, who had coached Watson during her semi-final audition, served as music director and pianist for the program, which took place 4-6 May.

Hoskins, the youngest competitor this year at age 22, booked the day with his performances of "Ah, mes amis" from Donizetti's *La fille du régiment*, known for its show-stopping succession of nine high Cs. At the evening concert, he even threw in some Ds, which brought the audience to its feet!

The remaining six finalists each received an award of \$2,000: Carolyn Bacon (28, Portland, OR), Danielle Beckvermit (26, Kingston, NY), Timothy Bruno (31, Toledo, OH), Jonathan Heller (24, Huntington, NY), Florian Peters (31, Rheinbreitbach, Germany), and Amy Weintraub (24, Fort Collins, CO). Videos of the winners' performances are on-line at www.youtube.com/kurtweillfoundation.

The 2019 Competition drew 215 applicants from 21 countries as well as 29 U.S. states and Puerto Rico. In the semi-final round, 28 contestants auditioned for and received coaching from Broadway music director and conductor Andy Einhorn and Tony Award-winning theater, film, and opera composer Jeanine Tesori.

Since its founding in 1998, the Lenya Competition has grown into an internationally recognized leader in identifying and nurturing the next generation of "total-package performers" (*Opera News*) and rising stars in both the opera and musical theater worlds. The total amount awarded over the course of the Competition's history now exceeds \$1 million to more than 400 performers. Beyond the Competition, the Foundation has distributed over \$200,000 in support of past laureates through professional development grants and artist sponsorships.

Lenya Winners on Stage

Amy Justman (1st Prize, 2004) appeared as Polly in *The Threepenny Opera* at Syracuse Opera in April.

Timothy J. McDevitt (Lys Symonette Award, 2010) performed the role of Harry Easter in *Street Scene* at Oper Köln in May 2019. He will sing Maximilian in *Candide* with the Philadelphia Orchestra, June 2019.

Justin Hopkins (2nd Prize, 2012) adds to his Weill repertoire as Der Lehrer in *Der Jasager* at Opera Vlaanderen next season.

Siri Vik (1st Prize, 2003) sang Anna I in *The Seven Deadly Sins* at the Shedd Institute in Eugene, OR in February.

Karim Sulayman (Lys Symonette Award, 2006) won the 2019 Grammy Award for Best Classical Solo Vocal Album for *Songs of Orpheus*.

Zachary James (3rd Prize, 2009) will make his Metropolitan Opera debut in November as The Scribe in Philip Glass's *Akhnaten*.

Jorell Williams (Lys Symonette Award, 2011) and **Briana Elyse Hunter (Lys Symonette Award, 2014)** perform the roles of Hannah Before and Hannah After in *As One* at New York City Opera in June. **Hunter** will also perform the role of The Mother in the world premiere of *Blue* by Jeanine Tesori and Tazewell Thompson at the Glimmerglass Festival, summer 2019.

Talya Lieberman (3rd Prize, 2016) will sing Papagena in Barrie Kosky's production of *Die Zauberflöte* at the Mostly Mozart Festival at Lincoln Center this July.

Jim Schubert (1st Prize, 2016) was Tony in *West Side Story* at the Jupiter Theater, April 2019. He also appeared on the 14 March episode of *Law & Order: SVU*, and in the FX mini-series, *Fosse/Verdon*.

Arlo Hill (2nd Prize, 2014) performed in the Barbershop quartet in *The Music Man* at the Kennedy Center, starring Norm Lewis, Jessie Mueller, and Rosie O'Donnell, in February 2019.



Lauren Worsham in *Call Me Madam*

Lauren Worsham (2nd Prize, 2009) was Princess Maria in *Call Me Madam* at City Center Encores! **Daniel Berryman** and **McDevitt** both appeared in the ensemble. **Worsham** also performed in "Sondheim: Wordplay," part of the *Lyrics & Lyricists* series at the 92 Street Y, with Melissa Errico.

Megan Marino (3rd Prize, 2012) sang Meg Page in *Falstaff* at Dallas Opera, April 2019. The May 2019 issue of *Opera News* featured a profile of her in the "Sound Bites" column.

Jacob Keith Watson (2nd Prize, 2012) was Waldo in *Benny and Joon* with Bryce Pinkham at Papermill Playhouse, April–May 2019.

Jonathan Michie (1st Prize, 2005) performed the role of Count Almaviva in *Le nozze di Figaro* with Florida Grand Opera, February 2019.



Gan-ya Ben-gur Akselrod (Special Award, 2017; Lys Symonette Award, 2018) made her company debut in April 2019 as Madame Mao in *Nixon in China* at Staatsoper Stuttgart.

The Competition's first-ever winner, **Brian Mulligan (1998)**, released a new solo CD, *Old Fashioned*, in January.

Matthew Grills (1st Prize, 2012) sang Pedrillo in *Die Entführung aus dem Serail* at New Orleans Opera alongside two-time finalist Heather Phillips (Konstanze) and 2019 finalist Timothy Bruno (Osmin). The production was directed by 2016 Kurt Weill Director Fellow Alison Moritz.

Alison Arnopp (3rd Prize, 2013) is currently in the ensemble in the 50th Anniversary U.K. tour of *Hair*.

Michael Maliakel (3rd Prize, 2015) is in the ensemble for the national tour of *Phantom of the Opera*.

2019 Grant Recipients

Professional Performance

Castel Camerata, Neuchâtel, Switzerland, *Zaubernacht*
 Festival d'Aix, Aix-en-Provence, France, *Aufstieg und Fall der Stadt Mahagonny*
 Constella OperaBallet, London, UK, *Zaubernacht*
 Emmanuel Music, Boston, MA, *The Firebrand of Florence*
 English Touring Opera, London, UK, *Der Silbersee*
 Kurt Weill Fest, Dessau, Germany, Symphony No. 2, *Trains Bound for Glory*
 MasterVoices, New York, NY, *Lady in the Dark*
 Nashville Symphony, Nashville, TN, Violin Concerto
 Opera North, Leeds, UK, *Street Scene*
 Orpheus Chamber Orchestra, New York, NY, Violin Concerto
 San Diego Winds, San Diego, CA, *Kleine Dreigroschenmusik, Suite panaméenne*

College/University Performance

College Light Opera Company, Falmouth, MA, *Knickerbocker Holiday*
 Mannes Opera, New York, NY, *Street Scene*
 University at Buffalo, Buffalo, NY, Cello Sonata, *The Threepenny Opera*

Expanded guidelines

The KWF recently revised its grant guidelines to set funding limits of \$50,000 for Professional grants, and \$15,000 for College/University grants. For complete grant guidelines, please visit kwf.org.

THE KURT WEILL FOUNDATION FOR MUSIC, INC.

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USA

UPCOMING PERFORMANCES

Die Dreigroschenoper

Theater Lübeck
Malte C. Lachmann, director; Willy Daum, conductor
1, 15, 23 June

Kleine Dreigroschenmusik

Philharmonia Orchestra, London
Esa-Pekka Salonen, conductor
9 June

Symphony No. 2

Orchesterverein Solingen
Tobias Sykora, conductor
16 June

Weill Songs

Theater Hagen
Frank Dupree, conductor and piano; HK Gruber,
vocals
18 June

Ein Hauch von Venus (One Touch of Venus)

Staatsoperette Dresden
Matthias Davids, director; Peter Christian Feigel,
conductor
22–25 June, 11–14 July

Kleine Dreigroschenmusik

Symphony No. 2
Bielefelder Philharmoniker
Alexander Kalajdzic, conductor
22 June

Die Dreigroschenoper

Gerhart-Hauptmann-Theater, Görlitz
Dorotty Szalma, director; Ulrich Kern, conductor
22 June, 11 performances through 14 July

The Threepenny Opera

Wellington Repertory Theatre
Ewen Coleman & Saar Cohen-Ronen, directors; Saar
Cohen-Ronen, musical director
22–29 June

Die Dreigroschenoper

Theater und Orchester Heidelberg
Holger Schultze, director; Dominik Ditrach, conduc-
tor
23 June, 8 performances through 14 July

Die sieben Todsünden

Shanghai Symphony Orchestra
Charles Dutoit, conductor; Ute Lemper, Anna I
Music in the Summer Air Festival
5 July

**Aufstieg und Fall der Stadt
Mahagonny**

Festival d'Aix-en-Provence
Ivo van Hove, director; Esa-Pekka Salonen, conductor
6, 9, 11, 15 July

The Seven Deadly Sins

Helikon Opera Moscow (Valery Kirianov, conductor;
Edwald Smirnov, choreographer)
Saaremaa Opera Festival
24 July

Weill Songs

Wigmore Hall
Simon Keenlyside, baritone; Matthew Regan, piano
26 July

Knickerbocker Holiday

College Light Opera Company, Falmouth, MA
Bryce Pinkham, director
20–24 August

**Tolvskillingsoperan (Die
Dreigroschenoper)**

Folkoperan, Stockholm
Millika Melouani Melani, director; Jonas Nydesjö, Marit
Strindlund, conductor
11 September, 48 performances through 30 November

**Die sieben Todsünden (arr. Gruber and
Muthspiel)**

WORLD PREMIERE OF NEW VERSION FOR 15 PLAYERS
Beethovenfest Bonn
Ensemble Modern; HK Gruber, conductor; Sarah Maria
Sun, Anna I
21 September

Weill Songs

Philharmonia Orchestra, London
Esa-Pekka Salonen, conductor; Dagmar Manzel, vocals
23 September

Violin Concerto

Philharmonia Orchestra, London
Esa-Pekka Salonen, conductor; Christian Tetzlaff, violin
Royal Festival Hall
29 September

Der Silbersee

English Touring Opera
Performances in London, Buxton, Durham, Bath, Snape,
Saffron Walden, and Exeter
James Conway, director; James Holmes, conductor
5 October – 15 November (9 performances)

Der Jasager

Weill Songs

Opera Vlaanderen, Antwerp (concert performance)
Philipp Pointner, conductor
9, 12 November