

Wide World of Weill

Australian superstar Hugh Jackman, star of stage and screen in both musical and non-musical roles, recently completed his first international arena tour. It all began on 13 May in Hamburg and ended in Mexico City on 20 October, having traversed Europe, North America, and Oceania for a total of 88 performances. “The Man. The Music. The Show” is noteworthy not just for Jackman’s star power, but his program as well; the penultimate song was “Mack the Knife.” Night after night, he saved the best for next-to-last, delighting the crowd with Weill and Brecht’s classic.



PHOTO: HIEP VU

Soprano Measha Brueggergosman continues to attract audiences with Weill performances. At least once in each of the last three seasons, she has performed Weill songs with the Delian Quartet, with the next performance scheduled in Duisburg, Germany for 15 March 2020. Recently, she named Weill as a composer who “speak[s] to me technically and spiritually,” along with Poulenc, Mahler, Duparc, and Strauss.

Two of Weill’s songs are represented in a new orchestral program titled *Prohibition*, consisting of music from the 1920s. “Alabama-Song” and “Mack the Knife” are both featured in arranged versions, along with a substantial selection of favorites and lesser-known songs from the time. The world premiere took place on 27 September with the Rochester Philharmonic under Jeff Tyzik and three vocal soloists; further dates are scheduled for Spring 2020. Meanwhile, the brand-new Roaring Twenties revue *Berlin, Berlin* will tour major cities in Germany from December 2019 through February 2020, with the world premiere in Berlin’s Admiralspalast on 17 December. The revue incorporates the famous story of the last-minute creation of “Mack the Knife” and includes a performance complete with barrel organ!

All-Weill cabaret performances are not unusual, but Tribeca’s Tectonic Theatre (artistic director: Moisés Kaufman) held a fundraiser on 7 October that boasted some high-powered names. With Zachary Quinto as host, the roster of singers included Tony Award-winner Annaleigh Ashford, Tony nominees Beth Malone and Jennifer Damiano, Broadway star Andrew Keenan-Bolger, tap dancer Caleb Teicher, and more. Songs included “Je ne t’aime pas,” “Here I’ll Stay,” “Somehow I Never Could Believe,” and “I’m a Stranger Here Myself” in addition to the usual suspects.

Berlin sensation Katharine Mehrling gives two performances of an all-Weill song evening at the Komische Oper, with Barrie Kosky at the piano, on 8 December 2019 and 19 January 2020. The program, titled “Lonely House: Songs and Chansons by Kurt Weill,” features music composed in France and the U.S. Mehrling’s latest New York gig took place at Joe’s Pub on 5 October; she sang “Bilbao-Song” along with other popular numbers from the Weimar era.



Raúl Juliá, Macheath in *The Threepenny Opera* at the New York Shakespeare Festival (1976), has been immortalized in a new PBS documentary in the American Masters series. *Raúl Juliá: The World’s a Stage*, directed by Ben DeJesus, premiered on 13 September. A survey of Juliá’s life and career, the film devotes a bit over two minutes to his work in *Threepenny*, with commentary from Kevin Kline and John Leguizamo, still photos, and clips from the cast recording. THIRTEEN Passport members may watch the film online; a DVD is also available.

The Kurt Weill Fest Dessau has announced its first season under new Intendant Jan Henric Bogen. The opening gala (28 February) features tenor Rolando Villazón in *Four Walt Whitman Songs*; Lenya Competition finalist Danielle Beckvermit and Artist-in-Residence Vladimir Korneev perform additional songs with the Anhaltische Philharmonie Dessau under Thomas Neuhoff. Also featured during the Fest: Justin Hopkins, Katharine Mehrling, and Benjamin Schmid as soloist in Weill’s Violin Concerto. www.kurt-weill-fest.de



The Wiener Holocaust Library of London hosted an exhibition of photographs by Gerty Simon from 30 May through 15 October 2019, drawing on a trove of her papers and hundreds of original prints donated to the Library in 2016. Simon took several photographs of Weill and Lenya both in Berlin and London—where she took up residence after escaping Nazi Germany—including the most famous image of the two together (above), which was on display. The Library houses one of the world’s foremost collections of research material on the Holocaust.

A substantial new exhibition tracing Weill’s life and work opened on 19 October in his birthplace. The Moholy-Nagy House in Dessau, destroyed during World War II and recently reconstructed in honor of the hundredth anniversary of the founding of the Bauhaus, hosts the permanent exhibit, which features a wealth of photos, models, and artifacts, including a Weill portrait gallery and extensive audio samples. From the press release: “Visitors will encounter an intuitive overview of Weill’s life and work, as well as his influence in his own time and on posterity.” Professor Andreas Eichhorn of the University of Cologne, editor of the Kurt Weill Edition volume of Music with Solo Violin, is curator; the Weill-Lenya Research Center has provided dozens of photos.

Remembering “Hal,” Prince of Broadway (1928-2019)

The legendary producer/director Harold Prince served as a trustee of the Kurt Weill Foundation from 1980 to 2005, when he was unanimously elected to lifetime emeritus status. He and I, along with Julius Rudel, Guy Stern, and Henry Marx, joined the Board in September 1980. After a diagnosis of metastatic bladder cancer, Lenya had recruited us to help plan a future for Weill’s legacy, which she intended to entrust to the hitherto unfunded and largely inactive foundation that had been incorporated in 1962.

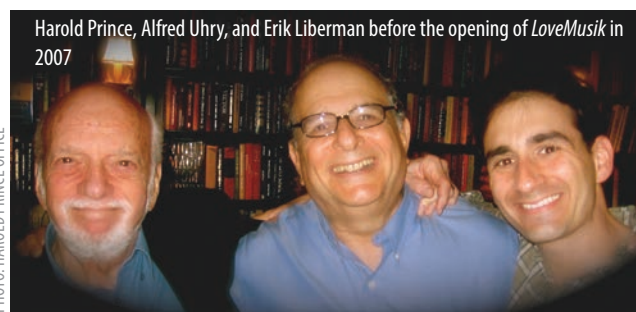
Fourteen months later, Lenya was near death. Hal visited her in the hospital and, hoping to lift her spirits, left a cassette player and a tape of Chico Buarque’s “O Malandro,” a Portuguese version of the “Moritat von Mackie Messer,” the opening cut from the cast album of Buarque’s 1978 *Opera do Malandro*, “inspired by” both the *Beggar’s* and the *Threepenny* operas. More than a quarter century later, Hal presented those of us who had worked with him on *LoveMusik* with a CD containing that same remarkable rendition of “Mack the Knife” on opening night. By then I recognized such a meaningful gesture as typically “Hal.”

As Judy Kaye once explained to me, if Hal liked your work, he would be loyal to the end. That was certainly true of his devotion to Lenya, whom he directed in *Cabaret*, and of his commitment to the Foundation. His wife Judy recently characterized this allegiance to the legacies of Weill and Lenya as “a constant passion.” If Hal was in town and not in rehearsal, he always came to board meetings. He sometimes had to take a call or leave early, but he never came unprepared and had little patience for those who did. And when Hal responded to a proposal or a report with his trademark, “I think that’s just swell,” I considered it a rave review.

I recall, however, being more than a bit intimidated by him at the first, crisis-induced annual meeting we both attended in December 1981 after Lenya’s death. As a 33-year-old musicologist with no experience in contractual or legal matters, performing rights, or music publishing, I knew I was in way over my head as her chosen successor. But Hal quickly tried to reassure me, inviting me to call him if he “could be of any help.” And I did—repeat-

Introducing the First Harold Prince/Kurt Weill Fellow

The Kurt Weill Foundation, in partnership with the Stage Directors and Choreographers Foundation, is pleased to announce that director and dramaturg **Noam Shapiro** will receive the first Harold Prince/Kurt Weill Fellowship. Shapiro will assist director Victoria Clark on *Love Life* in next year’s *Encores!* series at New York City Center, starring Broadway veterans Kate Baldwin and Brian Stokes Mitchell. Shapiro brings to the Fellowship a diverse background in socially conscious theater, having developed works with Ensemble Studio Theatre and The Drama League, and serving as the Producing Artistic Director of Three Hares. Formerly known as the Stage Directors and Choreographers Foundation Kurt Weill Fellowship, the program has been renamed and redefined in honor of Prince’s tremendous contributions both to the Foundation and to the legacies of Kurt Weill and Lotte Lenya.



edly. More often than not, he took my call immediately; when he couldn’t, he returned it promptly. I remember mentioning once that I had stood in line to buy tickets to one of his productions. He scolded me: “Just call my office and ask for our house seats.”

We were already well into work with Alfred Uhry on Hal’s vision for a musical based on the letters of Weill and Lenya in 2005, when Hal accepted my standing offer to judge the Lotte Lenya Competition. (I think we came up with the dual-language, compound title “LoveMusik” as I drove him to Kilbourn Hall, where he and I did a pre-Finals “Inside the Director’s Studio” interview to a packed house.) Even though he had to leave on a *Phantom* private jet for Las Vegas before the evening round, he spent a memorable few minutes coaching contestant Erik Liberman on a frenetic “Try Me.” Erik went on to win second prize, and two years later Hal put him in *LoveMusik*. Indeed, Hal spent his career nurturing new talent. (See the Spring 2009 *Newsletter* for more.)

The turning point in *LoveMusik* was an abbreviated adaptation of “The Illusion Minstrel Show” from *Love Life*. Hal often said that although Weill and Lerner’s daring prototype of the concept musical didn’t quite work, “it was probably the most influential show once I got the chance to make musical theater.” Sadly, he won’t be at City Center next March when *Love Life* returns to New York for the first time. But the young director assisting Victoria Clark with the production will be the first “Harold Prince/Kurt Weill Directing Fellow.” I think Hal would have liked that, maybe even thought it was “just swell.”

Kim H. Kowalke

See also: The Foundation’s tribute to Harold Prince at <https://www.kwf.org/pages/n-kurt-lenya-hal-prince.html>

Exhibition at NYPL

The exhibition “In the Company of Harold Prince: Broadway Producer, Director, Collaborator” will occupy the Oenslager Gallery on the main floor of the New York Public Library for the Performing Arts at Lincoln Center until 31 March 2020. The show “illuminate[s] the team of designers, stage managers, press agents, composers, and writers Prince assembled to create so many history-making shows. In addition to displaying original costumes, set models, and archival video, this exhibition borrows from the esthetic of immersive theater and invites visitors to pick up, examine, and interact with reproductions of documents and objects from the Library’s unparalleled collections.”

Blitzstein in Perspective

The Foundation has purchased the rights to three television programs devoted to Marc Blitzstein from original producer Camera Three. One of the half-hour programs was broadcast originally in 1964, while the off-Broadway production of *The Cradle Will Rock* was running at Theater Four in New York. Host James Macandrew interviewed Howard da Silva, director of the production and creator of the role of Larry Foreman in 1937. Da Silva told the story of *Cradle's* fabled opening night and discussed the continuing relevance of the show, and stars from the 1964 production sang: Jerry Orbach (“The Cradle Will Rock”), Micki Grant (“Joe Worker”), and the trio of Nancy Andrews, Clifford David, and Hal Buckley (“Art for Art’s Sake”).

In 1976, Camera Three aired a two-part series on Blitzstein’s achievement, headlined by Leonard Bernstein, Aaron Copland, John Houseman, Brenda Lewis, and Howard da Silva. Copland and Bernstein share their great affection and admiration for Blitzstein while discussing his oeuvre and influence; Houseman and da Silva reminisce about the opening night of *Cradle*, while Lewis and others perform selections from *Regina*, *No for an Answer*, *Juno*, and *Cradle*. Bernstein caps the second part with a complete performance of Blitzstein’s song “Zipperfly,” accompanying himself on the piano.

All three videos have been posted complete on YouTube, free and available to all, as a means to help music and theater lovers of today rediscover the power and persuasion of Blitzstein’s music. More at marc-blitzstein.org.



Weill in Jeopardy!?

One of America’s most popular game shows, *Jeopardy!*, nodded to Weill on the program aired on 12 July 2019 and still available for viewing from the streaming service Hulu. The show, noted for its format in which clues are presented as statements and contestants must give their answers in the form of a question, listed the following clue in the category “Take Me to Your Lieder”: “Discovered in 2017, ‘Lied vom weissen Käse,’ or ‘Song of the White Cheese,’ is by this composer who often worked with Bertolt Brecht.” None of the contestants got it right, but they would have if they had read the Fall 2017 issue of the *Newsletter*. The sheet music, with the alternate title “Lied vom blinden Mädchen” (Song of the Blind Girl), is published by European American Music; recordings of both the original German version and an English version by Michael Feingold may be downloaded from cdbaby.com, sung by Ute Gfrerer with Shane Schag at the piano.

Weill Italian-Style

The Italian premiere of *Johnny Johnson* took place earlier this year, first in Modena on 16 April followed by two performances in Milan, 26–27 June. The production was led by Gianni Marras and conducted by Roberto Polastri; the cast consisted of students from the Scuola di Teatro Galante Garrone Bologna, with musicians from the Orchestra Sinfonica di Milano Giuseppe Verdi. Teatro Regia Parma offers a new production of *Aufstieg und Fall der Stadt Mahagonny* next May, directed by Henning Brockhaus and conducted by Christopher Franklin. Last but not least, the Centro Studi Opera Omnia Luigi Boccherini in Turin will host a three-day symposium beginning 22 May titled “Music, Cinema, and Modernism: The Works and Heritage of Kurt Weill between Europe and America.” The organizers encourage wide-ranging discussions of Weill’s impact both in his time and on future generations, while taking a more specific interest in his relation to new media (particularly film and radio) and his enthusiasm for experimentation in the theater. The keynote speakers, Stephen Hinton and Nils Grosch, are both prominent Weill specialists, with others represented on the advisory board: Tim Carter, Kim Kowalke, and Marida Rizzuti.

Kurt Weill Prize: 2019 Edition

The biennial Kurt Weill Prizes for scholarship in musical theater since 1900, first proposed by Harold Prince in 1994 and awarded every other year since, have been bestowed. A panel of music and theater experts selected Harriet Boyd-Bennett’s *Opera in Postwar Venice: Cultural Politics and the Avant-Garde* (Cambridge, 2018) for the book prize, which brings a \$5,000 cash award; the \$2,000 prize for best article goes to Emily Richmond Pollock’s “Opera by the Book: Defining Music Theater in the Third Reich,” originally published in *The Journal of Musicology* (July 2018). This year, the judges also acknowledged a second worthy article, awarding Special Recognition to “Confronting Opera in the 1960s: Birtwistle’s *Punch and Judy*” by Heather Wiebe, published in *The Journal of the Royal Musical Association* (2017).

The panel praised Boyd-Bennett’s “incisive musical analysis” and described her work as “prodigiously well-researched and clearly and intriguingly theorized.” Pollock’s article “stood out for its compelling combination of astute scholarship and the important tale it relates,” while Wiebe was recognized for “superbly researched and fascinating analysis of avant-gardism and opera in the UK (and beyond) during the 1960s.” See kwf.org for details.

Weill à la française

Nearly thirty years after the original edition, editor Pascal Huynh is preparing a revised and expanded French edition of Weill’s published writings. The forthcoming book will include a substantial selection of reviews, interviews, and essays containing some of Weill’s best-known pronouncements on music and theater from 1924–1950, from original texts in German, French, and English (Huynh and others have prepared translations). Published by Cité de la Musique in Paris as part of a series of collections of composers’ writings, the new volume will come out on 12 March 2020.

The publication will be attended by musical performances during a Weill-Brecht Weekend, 27–29 March, all at the Cité de la Musique. The programs include *Vom Tod im Wald*, *Das Berliner Requiem*, *Kleine Dreigroschenmusik*, *Suite panaméenne*, and songs performed by Lambert Wilson and Amel Brahim-Djelloul.

Der Silbersee Triumphs in U.K.

Weill's last German stage work, *Der Silbersee*, was shut down by the Nazis in March 1933 as it ran in three theaters. This fall, English Touring Opera has brought its staging to eight cities, beginning in London on 5 October and ending in Exeter on 15 November. That's not the only Weill tour in the U.K. this season; Opera North takes its new production of *Street Scene* to Newcastle, Salford Quays, and Nottingham in February and March after five performances in Leeds beginning 18 January. *Der Silbersee* has racked up some impressive press:

► “An angry, poignant piece ... The disparities between poverty and privilege are conveyed with tremendous force. The dialogue is in English, the songs in German, and translations of their biting lyrics are displayed on agitprop placards. Riveting central performances from David Webb as Severin and Ronald Samm as Olim draw us almost imperceptibly into the near nightmare of it all. Luci Briginshaw's Fennimore and James Kryshak's creepy Lottery Agent are equally outstanding.”

--Tim Ashley, *The Guardian*, 10 October

► “Here is that rare thing, a topical opera. ... The opera could have been written yesterday, but it was actually 1933 when composer Kurt Weill and playwright Georg Kaiser conceived it.”

--Richard Fairman, *Financial Times*, 7 October

► “James Conway's production is spare, simple and direct, designed round a movable framework of steel platforms. It could pick up in urgency ... but the look, the idiom and the atmosphere are spot-on.”

--Rupert Christiansen, *The Telegraph*, 8 October

► “If the first act feels clunky—too much messing about with props, not enough drama—the rest of the work takes wing with graceful assurance; it's a brilliant restoration. If it has a magic ingredient, it's transparent integrity.”

--Michael Church, *The Independent*, 7 October

► “The conductor, James Holmes, is a Weill specialist who inspires the orchestra to give a performance so compelling that I am spending this weekend listening to more Weill on the basis that he really is unfairly neglected.”

--David Mellor, *Daily Mail*, 12 October

2019 Mid-Year Grant Recipients

Professional Performance

Philharmonia Orchestra, London, UK, *Violin Concerto*

College/University Performance

Arizona State University, Tempe, AZ, *Street Scene*

Coker University, Hartsville, SC, *The Threepenny Opera*

Stanford University, Stanford, CA, *One Touch of Venus*

Media

Staatsoperette Dresden, Dresden, Germany, *One Touch of Venus* cast recording

Expanded Eligibility

The list of works eligible for performance grants has been expanded to include professional productions of *The Threepenny Opera*; *Die sieben Todsünden* for 15 players; *Kleine Dreigroschenmusik*; *Chansons des quais*, and others. For complete grant guidelines, please visit kwf.org.

Weill Rises in the East

Two Weill works notched noteworthy performances in Asia over the summer. The Korea National Opera gave the Korean premiere of *Aufstieg und Fall der Stadt Mahagonny* in July; Ahn Sung-soo served as both director and choreographer. Setting the work in a non-specific time and place, Ahn aimed for a surreal effect through the combination of Baroque-style costumes and futuristic stage design. Both lead roles were double cast: internationally renowned tenors Michael König and Oliver Kook alternated as Jimmy Mahoney, while sopranos Vanessa Goikoetxea and Yuree Jang split the role of Jenny Smith. David Reiland conducted.

That same month saw a rare Chinese performance of *Die sieben Todsünden* at the Summer Air festival in Shanghai. Charles Dutoit conducted the Shanghai Symphony Orchestra; Ute Lemper sang Anna I. In an interview published in the *Irish Independent*, Lemper mused, “Over the last 35 years, I have performed the *Seven Deadly Sins* many times and it is one of my favorite pieces. I just sang it in Shanghai in their glorious Symphony Hall—it had a rather ironic dimension, keeping in mind the communist history of this country and the social uprising in Hong Kong.”

No for an Answer in New York

New York Festival of Song produced a performance with piano accompaniment of excerpts from Blitzstein's *No for an Answer* on 19 November, paired with excerpts from Weill's *Der Silbersee*. Blitzstein's opera, first performed at City Center in 1941 but largely neglected since then despite a cast recording, includes some significant entries in his song catalogue: “Purest Kind of a Guy,” “Penny Candy,” “In the Clear,” and “Dimples/Fraught,” all of which were presented. The cast boasted two former Lenya Competition prizewinners, Rebecca Jo Loeb (2008) and John Brancy (2017), along with Sari Gruber and Alex Mansoori. Artistic direction was provided by longtime Festival head Steven Blier and Blitzstein stalwart Michael Barrett.



Olim (Ronald Samm) with the iconic pineapple

PHOTO: RICHARD HUBERT SMITH

Lenya Winners on Stage

From Broadway to the Metropolitan Opera and beyond: Lenya Competition winners and finalists are making names for themselves all over the world, often appearing together in the same productions. Highlights from this season:



Ginger Costa-Jackson and Matthew Grills in Seattle Opera's *Cinderella*

Intersections on Stage

Seattle Opera, *Cinderella*: **Ginger Costa-Jackson** (Lys Symonette Award, 2009 and 2013) in the title role, **Jonathan Michie** (1st Prize, 2005) as Dandini, and **Matthew Grills** (1st Prize, 2012) as Don Ramiro.

***Hamilton*:** **Kyle Scatliffe** (Lys Symonette Award, 2010) has left the Broadway cast (Marquis de Lafayette/Thomas Jefferson) to play Tom Robinson in *To Kill a Mockingbird*. Meanwhile, **Robert Ariza** (Lys Symonette Award, 2014) joins the *Hamilton* touring company in Chicago, understudying the title role.



Kyle Scatliffe (second from right) in *Hamilton*

San Francisco Opera, *Billy Budd*: **John Brancy** (Lys Symonette Award, 2008; \$15,000 Winner, 2018) as Donald alongside **Kenneth Overton** (Finalist, 2002) in the role of Second Mate.

Minnesota Opera, *Edward Tulane* (world premiere): **Brian Vu** (1st Prize, 2016), **Danielle Beckvermit** (Finalist, 2019), **Jasmine Habersham** (Special Award, 2017), **Lisa Rogali** (Special Award, 2017), and **Zachary James** (3rd Prize, 2009). Five finalists in one production—a new Competition record!

Arden Theatre Company, *Ragtime*: **Cooper Grodin** (Lys Symonette Award, 2010) as Tateh and **Nkrumah Gatling** (Marc Blitzstein Award, 2018) as Coalhouse Walker, Jr.

Arena Stage, *Newsies*: **Christian Douglas** (\$10,000 Winner, 2018) and **Michael Hewitt** (Special Award, 2017).

Met Debuts and Returns

Three competition winners make their stage debuts at the Metropolitan Opera this season. **Brian Vu** (1st Prize, 2016) makes his company debut in *Der Rosenkavalier* as Waiter 2; **Matthew Grills** (1st Prize, 2012) makes *his* debut in the same production as Waiter 1. **Zachary James** (3rd Prize, 2009) joins two Met productions in his first season: Philip Glass's *Akhmaten* in November and Berg's *Wozzeck* in December.

No strangers to the Met, **Rodell Rosel** (2nd Prize, 2006) returns to the stage in December as Monostatos in *The Magic Flute*, and **Megan Marino** (3rd Prize, 2012) sings the role of Flora in *La Traviata*, January 2020.

Winners Performing Weill

Lauren Michelle (1st Prize, 2015) takes over the role of Jenny at **Dutch National Opera's *Aufstieg und Fall der Stadt Mahagonny*** (first staged in Aix-en-Provence), March–April 2020.

Brian Vu (1st Prize, 2016) presented a solo show with music from the Weimar era, including selections by Weill, at **Café Sabarsky** in New York City.

Judges Announced for the 2020 Lotte Lenya Competition

Leading artists from theater, opera, television, and film make up the panel of finals judges for the twenty-third annual Lotte Lenya Competition. The next generation of Broadway and opera stars will perform for Tony Award-winning actress, singer, and director **Victoria Clark**, renowned Broadway music director and conductor **Andy Einhorn**, and Obie Award-winning actress and singer **Mary Beth Peil**, who launched her career as the winner of the Metropolitan Opera National Council Auditions. Semi-final auditions will be heard by adjudicator-coaches and longtime musical theater standouts **Rebecca Luker** and **Lisa Vroman**.

With total prizes to exceed \$75,000, the Lotte Lenya Competition celebrates young performers who showcase exceptional talent in acting and singing. Applications are accepted through **21 January 2020**, after which semi-finalists will be invited to audition on 11 or 12 March in New York City. Finalists will compete in Rochester, New York at Kilbourn Hall on 2 May 2020 in front of a live audience; the final round will be streamed online for viewers worldwide.

Contestants may take advantage of a host of new resources at kwf.org/llc: a sample audition video, Top Ten Tips for creating and delivering an effective program, videos of every prizewinning performance from the last ten years, a PDF of every finals program brochure since the first one in 1998, expanded commentary on what judges are looking for, and revised guidelines.

THE KURT WEILL FOUNDATION FOR MUSIC, INC.

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UPCOMING PERFORMANCES

Ein Hauch von Venus (One Touch of Venus)

Staatsoperette Dresden
Matthias Davids, director; Peter Christian Feigel, conductor
30 November, 13 performances through 3 May

Aufstieg und Fall der Stadt Mahagonny

Landesbühnen Sachsen
Manuel Schöbel, director; Hans-Peter Preu, conductor
30 November, 7 performances through 29 February

Violin Concerto

Orpheus Chamber Orchestra, New York
Carolin Widmann, violin
7 December

Weill Songs

Komische Oper, Berlin
Katharine Mehrling, vocals; Barrie Kosky, piano
8 December, 19 January

Die Dreigroschenoper

Berliner Ensemble
Robert Wilson, director; Hans-Jörn Brandenburg, Stefan Rager, music directors
10–12 December

Die Dreigroschenoper

Staatsoperette Dresden
Sebastian Ritschel, director; Christian Garbosnik, conductor
12 December, 4 performances through 10 January

Street Scene

Opera North, Leeds
Matthew Eberhardt, director; James Holmes, conductor
18 January, 5 performances through 28 February, followed by 5 performances on tour

Symphony No. 2

Symphoniker Hamburg
Roland Kluttig, conductor
18–19 January

One Touch of Venus

Stanford University
Wendy Hillhouse, director; Marie-Louise Catsalis, conductor
23–25 January

Violin Concerto

Los Angeles Philharmonic
Esa-Pekka Salonen, conductor; Carolin Widmann, violin
7–9 February

The Seven Deadly Sins, Das Berliner Requiem

Los Angeles Philharmonic
Simon McBurney, director; Esa-Pekka Salonen, conductor; Nora Fisher, Anna I
13–16 February

Street Scene

Opéra de Monte-Carlo
John Fulljames, director; Lawrence Foster, conductor
21, 23, 25 February

Regina (Blitzstein)

University of North Texas
Jonathan Eaton, director; Robert Frankenberry, conductor
27–29 February, 1 March

Symphonic Nocturne from Lady in the Dark

Deutsches Symphonie-Orchester Berlin
Robin Ticciati, conductor
4 March

Violin Concerto

Kurt Weill Fest Dessau
MDR-Sinfonieorchester; Stefan Asbury, conductor;
Benjamin Schmid, violin
8 March

Aufstieg und Fall der Stadt Mahagonny

Dutch National Opera, Amsterdam
Ivo van Hove, director; Markus Stenz, conductor; Lauren Michelle, Jenny
16 March, 7 performances through 5 April

Love Life

City Center Encores!, New York
Victoria Clark, director; Rob Berman, conductor
18–22 March

Das Berliner Requiem, Vom Tod im Wald

Choeur de l'Orchestre de Paris
Lionel Sow, conductor
28 March

Symphony No. 2, Symphonic Nocturne from Lady in the Dark, The Seven Deadly Sins

Las Vegas Philharmonic
Donato Cabrera, conductor; Storm Large, Anna I
4 April

Kleine Zaubernachtmusik, Kleine Dreigroschenmusik, Berlin im Licht

New World Symphony, Miami
HK Gruber, conductor
11 April

Four Walt Whitman Songs

Gürzenich-Orchester-Köln
Thomas Neuhoff, conductor; Rolando Villazón, tenor
28 April