

Wide World of Weill



A leading advocate for Weill among classical musicians, violinist Daniel Hope has kept up the good work even during the pandemic. As part of a series of concerts streamed live from his living room on European arts channel ARTE, he performed arrangements of two Weill songs, “Youkali” and “Lost in the Stars,” with pianists Christoph Israel and Jacques Ammon, respectively. Both renditions are now available on a new recording, *Hope@Home*, from Deutsche Grammophon.

If you’re putting a cabaret act together, it wouldn’t be surprising if you latched onto a Weill song or two. Australian actor/singer Kim David Smith did just that at Joe’s Pub in his 2019 show. Live performances have been proscribed for months now in New York City, but live recordings are still legal, and Smith released *Live at Joe’s Pub* in July 2020. Sure enough, right after track 1 (Introduction), he launches into “Pirate Jenny” followed by the “Barbara-Song,” both strikingly arranged by pianist Tracy Stark.

The Las Vegas Philharmonic was forced to cancel an all-Weill concert on 4 April that was to feature *The Seven Deadly Sins*, Symphony no. 2, and Symphonic Nocturne from *Lady in the Dark*. There was a consolation prize, though—a blog post from music director Donato Cabrera, who knows his Weill: the Violin Concerto (“a wonderful early work that I’ve always wanted to conduct”), Symphony No. 2 (“one of the most important pre-war German symphonies”), and *Street Scene* (“Bernstein’s *West Side Story* simply could not have happened without Kurt Weill”). Read the whole thing at <https://tinyurl.com/y6da8bsc>.

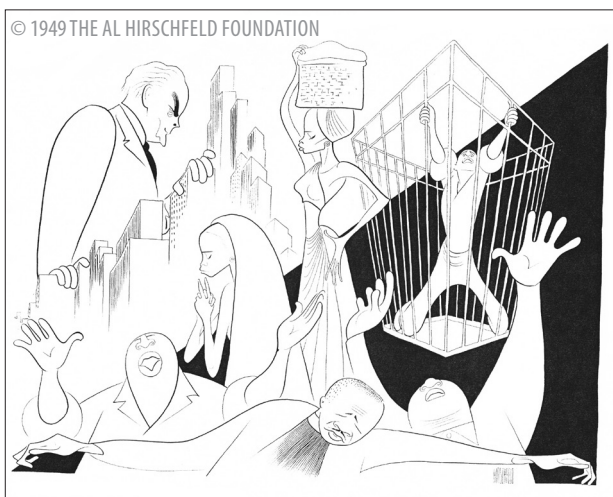
Legendary rocker David Bowie, who along with Dylan and many others acknowledged Weill’s essential influence, was known especially for his rendition of “Alabama-Song.” He is gone, but the music continues; in February Parlophone issued a 7” vinyl picture disc containing the familiar studio recording along with a live performance from Earl’s Court in 1978, which had never previously been released.

Jeff Goldblum and Sam Neill, stars of the forthcoming *Jurassic World 3*, were not above having a little musical fun during down time on the set. The two sang an informal duet and posted the results on Neill’s Twitter account on 7 September. The repertoire? “September Song.” Neill takes the lead while Goldblum plays the piano and offers lyrical interjections. See and hear: <https://tinyurl.com/y5kfstpq>



After a postponement, Cité de la Musique in Paris has resumed work on a new and expanded edition of French translations of Weill’s writings. Supervised by Pascal Huynh, who edited and translated the first such collection for Plume in 1993, the volume is due to appear in February 2021. It will include well over one hundred of Weill’s essays and interviews covering his entire career as a writer, with introductions and annotations, plus a chronology, additional supplements, and a number of illustrations.

In spring 2019 we featured young British saxophonist Jess Gillam’s new recording in this space. (She continues to perform her signature Weill tune, “Je ne t’aime pas,” most recently in Budapest.) This year we recommend young American saxophonist Alexa Tarantino, who has just released her debut recording, *Clarity*, on Posi-Tone Records. Accompanied by keyboard, bass, and drums, she offers “My Ship” as her only show tune—and closes the album with it.



The Al Hirschfeld Foundation began a series of on-line exhibitions this year designed to bring Hirschfeld, one of the greatest and most beloved chroniclers of American theater, to audiences unable to visit museums and galleries. The first, appropriately enough, was titled “Socially Distant Theater” and focused on one-person shows. The second, “Lost in the Stars: Black Theater Makers Drawn by Hirschfeld,” opened in June. Hirschfeld’s striking portraits include Paul Robeson in *Othello*, Sammy Davis, Jr. in *Golden Boy*, Audra McDonald in *Marie Christine*, along with the original casts of *Carmen Jones* and *For Colored Girls Who Have Considered Suicide When the Rainbow Is Unruly*. Right there in the middle of it all is the Weill show that lent the exhibit its title, written with Maxwell Anderson and premiered in 1949 (see Hirschfeld’s rendering above).

Berlin Festival Unbowed

Plans for an elaborate celebration of Weill's music to take place in Berlin during the 2020–21 season have been modified but not abandoned. While the pandemic has forced postponement of several new staged productions—*Aufstieg und Fall der Stadt Mahagonny* and *Tom Sawyer*, a work built on the five songs for a musical based on *Huckleberry Finn* that Weill drafted just before his death—a number of live concert performances are still on the bill, along with the Berliner Ensemble's new production of *Die Dreigroschenoper* to replace Robert Wilson's long-running 2007 staging.

As an appetizer of sorts, famed director and Intendant of the Komische Oper Barrie Kosky puts on his pianist's hat to accompany Katharine Mehrling in a series of song recitals featuring Weill. The first concert took place at the opera house on 3 October; additional dates include 22 November, 4 December, and 24 January 2021. These concerts set the table for February, when the action begins in earnest. Actually, just before February:

29 January: *Die Dreigroschenoper* in its fourth major production by the Berliner Ensemble, directed by Barrie Kosky and conducted by Adam Benzwi. The new staging by Germany's hottest opera director opens where it all began at the Theater am Schiffbauerdamm, home of the 1928 world premiere. Seating will be limited to well under half the auditorium's capacity in accordance with social distancing policies.

10, 12 February: Two semi-staged concert performances of Weill's last German work, *Der Silbersee*, conducted by HK Gruber, at the Komische Oper. World premiere of the critical edition prepared by Elmar Juchem. Cast members from both the opera company and the Berliner Ensemble will participate.

11–14 February: In a world premiere of the new critical edition by James Holmes, the Berlin Philharmonic takes on Weill's *Sinfonie in einem Satz* (Symphony No. 1), paired with Stravinsky's *Oedipus Rex*. Principal Conductor Kirill Petrenko will be on the podium; performance streamed live from the Philharmonie.

13 February: Songs and readings from Weill and Lenya's correspondence, featuring Katharina Schüttler and Clemens Schick along with pianist Andreas Donat. Philharmonie "Late Night" in the Kammermusiksaal.

16 February: The Violin Concerto and Symphony No. 2 ("Fantaisie symphonique") conducted by Marie Jacquot with Kolja Blacher as soloist. Scholarship students at the Karajan Akademie will make up the orchestra; the performance will be held in the Philharmonie's Kammermusiksaal.

27 February: Members of the Philharmonic present dance music from the 1920s in another "Late Night" performance. Along with music by Wolpe, Seiber, and Krenek, Weill's "Berlin im Licht," *Kleine Dreigroschenmusik*, and *Suite panaméenne* are on the program. Streamed live from the Philharmonie.

After that, you'll have to wait a while for the exclamation point on Berlin's Weill season:

5–6 June: Weill's first stage work, the ballet-pantomime *Zaubernacht*, composed for children, premiered in Berlin in 1922. A staged performance at the Philharmonie conducted by Simon Rössler and directed by Nelly Danker, presented as a family concert.

There are no certainties during a pandemic; please check your local listings! As if to illustrate the point, a program scheduled for streaming 18–20 February has been withdrawn as of press time: a remounting of the concert given by the Los Angeles Philharmonic in February 2020 (see review on p. 14) consisting of Hindemith's *Mörder, Hoffnung der Frauen* and Weill and Brecht's *Das Berliner Requiem* and *Die sieben Todsünden*. Yet the depth and breadth of Berlin's festival plans must give Weill lovers confidence and hope for the future.

The Kurt Weill Fest Soldiers On

The Kurt Weill Fest Dessau is in for changes next year. In the wake of the 2020 Fest, forced to close up shop after about two-thirds of scheduled events had taken place, the 2021 Fest is divided into two parts: 26 February – 2 March (Weill's birthday) and 27 August – 5 September. Many of the summer events will be held outdoors. The title of the festival is "Wo ist Heimat?" (Where is the homeland?); see <https://kurt-weill-fest.de> for details.

Every performing arts organization has had to make similar concessions to the coronavirus, but the Dessau Fest will do so under new leadership. Gerhard Kämpfe takes over as Intendant from Jan Henric Bogen, who departs after one year. Formerly head of Jewish Culture Days & Classic Open Air in Berlin, Kämpfe previously served as the head of the team of Intendants at the Weill Fest in Dessau; now he takes the helm himself for 2021.

The Time Is Right

The orchestration of *Die sieben Todsünden* for fifteen players by HK Gruber and Christian Muthspiel, premiered in Bonn in September 2019, has proven providential in an era of social distancing. Three stage productions have taken place so far this year in Wrocław, Freiburg, and Hamburg (see review on p. 13), where it saw seven performances. The Royal Opera House in London plans a production for Spring 2021 in the Linbury Theatre as part of their Jette Parker Young Artists Programme. Considering the body blow that live performance has taken this year, that level of interest in the new orchestration is gratifying. The smaller ensemble has obviously done nothing to diminish the appeal of Weill's masterpiece.

PHOTO: AGENTUR BAGANZ



Encores!: Down but Not Out

In one of the worst strokes of luck ever, the long-awaited and much-anticipated Encores! production of *Love Life* was shut down days before its scheduled premiere on 18 March. With a cast led by Kate Baldwin and Brian Stokes Mitchell (photo near right) under the direction of Victoria Clark, the semi-staged performance promised to tear away the veils of mystery that continue to surround one of Weill's most influential Broadway shows and demonstrate its continuing relevance to



PHOTOS: IAN DOUGLAS

audiences. With so many questions surrounding the resumption of live performances, the matter of mounting the production in a future season has not been resolved. But Encores! has not forgotten about Weill; the newly inaugurated digital series "Inside the Revival" will go behind the scenes of *Love Life* casting and rehearsals to give audiences an indication of how the show would have been handled, and might be again. Clark, former Encores! Artistic Director Jack Viertel, and music director Rob Berman will discuss the ways in which *Love Life* "resonates more than ever as its values, social satire, and activism comment on the national divorce we currently find ourselves in." If that's not enough, Encores! has posted tantalizing video clips on YouTube: Victoria Clark on *Love Life*, performances of "Economics" (with dancing!) and "I Remember It Well," and excerpts from a rehearsal of "Here I'll Stay" with Baldwin and Mitchell. The Foundation has posted an interview with Harold Prince/Kurt Weill Directing Fellow Noam Shapiro on *Love Life* and his work with Clark.

<https://tinyurl.com/y4pfmyto> (Victoria Clark) and <https://tinyurl.com/y6z3ng4z> (Noam Shapiro)

<https://tinyurl.com/y6butuc2> ("Economics" and "I Remember It Well")

<https://tinyurl.com/y3p49r3h> (different clips from "Economics" and "I Remember It Well")

<https://tinyurl.com/y5rbeerm> ("Here I'll Stay")

Media Watch

German documentarist Anna Neuhaus of schmidtFilm directed a half-hour film on Weill that was broadcast 2 April on MDR in Germany. Titled *Lebensläufe: Kurt Weill. Von Dessau zum Broadway*, the film offered an overview of Weill's career with help from expert commentators Stephen Hinton and HK Gruber. A range of recorded performances also enhanced the soundtrack.

Another German filmmaker, Katja Duregger, is deep in preparations for an hour-long documentary on Lotte Lenya. Although international travel has been all but eliminated by the pandemic, Duregger has continued undaunted, conducting remote interviews via conference software with the subjects filmed by an on-site crew while Duregger asks the questions over the internet. Interviewees include Foundation President Kim H. Kowalke and Pamela Katz, author of *The Partnership: Brecht, Weill, Three Women, and Germany on the Brink* (2015). The film, still in production, awaits its first showing on ARTE in 2021.

The television series "Wahnsinnswerke" celebrates classic dramatic works (recent examples include *Hamlet* and *Woyzeck*), revealing their timelessness by exploring the stage history of each work. Director Catharina Kleber has her eye on *Die Dreigroschenoper* as the next item in the series; she is hard at work on a 45-minute film scheduled for broadcast next year on 3sat.

Nor have radio producers been idle this year, as Austrian arts channel OE1 (part of ORF) aired a two-hour program on Lenya's life and career as part of the "Diagonal zur Person" series. Prepared by Marie-Therese Sekwenz, Peter Waldenberger, Thomas

Mießgang, and Ines Mitterer and broadcast on 10 October, the program centers on early performances of *Aufstieg und Fall der Stadt Mahagonny* but offers a full account of Lenya's life and career, with numerous recordings by Lenya herself and others.

"Footlight Parade," produced by the Musical Theater Project, posted an hour-long radio program on Weill and Lenya in June 2020, still available for streaming (<https://beta.prx.org/stories/330400>). The program, hosted by Bill Rudman, introduced a remarkable discovery: an interview with Lotte Lenya from 1957! Composer and radio personality Mildred Kayden conducted the interview, part of a yearslong series of conversations with American composers and performers. The interview is played in full, interspersed with recordings of Weill's music by Lenya and others. Lenya offers a generous selection of insights into Weill and her own work.

Listeners of Bayerischer Rundfunk (BR 2) in Germany have enjoyed two documentary programs on Weill in two years, both hosted by Nicole Baumann. This year's entry, first broadcast on 21 July, was titled "Kurt Weill - Der nicht-deutsche Komponist" (still available for streaming at <https://tinyurl.com/y49kfa9l>). On 5 April 2019, she premiered "'Wouldn't You Like to Be on Broadway?' – Der amerikanische Kurt Weill." Baumann has created any number of programs on American musical theater and seems to have a special affinity for Weill: "Engaging with Weill as a person and as an artist brings me great joy and excitement, both as a performer and as a writer. His remarkably refined sense of theater shines through his music, which is complex yet speaks directly to the human heart. To me, his work is timeless."

The Cradle Rocks Next Year

Yet another casualty of the pandemic was Alison Moritz's new production of *The Cradle Will Rock* at Union Avenue Opera in St. Louis, scheduled for Summer 2020; the company has already pledged to bring it to the boards in 2021. Moritz, who served in 2016 as a Kurt Weill Directing Fellow, has maintained a strong interest in Weill and Blitzstein throughout her career. In 2015, she and her team won a Robert L.B. Tobin Director-Designer Prize from Opera America for their staging concept for *Cradle*, viewable at <http://www.thecradlewillrock.org>. You can hear the latest on her upcoming staging of Blitzstein's best-known work in a talk available on YouTube: <https://tinyurl.com/y6ea5678>

Richard Weitach, 1936–2020

We mourn the loss of Richard Weitach, staff conductor at the Metropolitan Opera for decades and a revered recital accompanist. When Teresa Stratas needed a pianist for her Weill recital at the Whitney Museum in January 1980, she turned to Weitach. In that epoch-making concert, Stratas and Weitach performed nine numbers, five from a collection of then-unknown Weill songs given to Stratas by Lotte Lenya, her way of passing the torch to the next great Weill interpreter. The world knows that music now thanks to *The Unknown Kurt Weill*, released in 1981 on Nonesuch with Stratas and Weitach performing fourteen songs. The album received rapturous reviews and was nominated for a Grammy; today many of the songs are performed constantly and regarded as among Weill's best.



Fellows and Sponsored Artists

In 2020, the Foundation has designated three fellows and sponsored artists:

- Noam Shapiro (above left), Harold Prince/Kurt Weill Directing Fellow, worked with Victoria Clark, director of the Encores! presentation of *Love Life*. His extensive efforts were already bearing fruit in rehearsals when the performance was canceled after the first run-through.
- The Kurt Weill/Lotte Lenya Young Artist at this year's Glimmerglass festival was Reilly Nelson (above center), winner of a \$10,000 Prize in the 2018 Lenya Competition.
- College Light Opera Company (CLOC) worked with Kurt Weill/Lotte Lenya Young Artist Sophie Thompson (above right), a 2020 Competition semifinalist.

Even though live performances were canceled at Glimmerglass and CLOC, the sponsored artists participated remotely and benefited from coaching and training.

Blitzstein: The Man in His Music

An unusual Blitzstein program unfolded at the Mead Witter School of Music (University of Wisconsin) on 23 October. Not just because there was no live audience—hardly unusual in these times—but because it dug deep into Blitzstein's work and featured several little-known songs. "I Wish It So: Marc Blitzstein—The Man in His Music," a biographical pastiche of 23 songs and ensembles from Marc Blitzstein's works interspersed with spoken excerpts from his working notes and letters, was conceived, written, and directed by Professor David Ronis with help from music director Thomas Kasdorf and Blitzstein biographer Eric Gordon. The artists involved in ensemble numbers filmed their parts separately; then the audio and video were combined to create the appearance of the entire ensemble in the same room. The program was available for streaming for only 23 hours, but you can still view the talkback, presented live immediately after the initial stream, which featured the artists and creative team members. <https://tinyurl.com/yxo784ve>

2020 Grant Recipients

Professional Performance

Kurt Weill Fest, Dessau, Germany. *Four Walt Whitman Songs*, Violin Concerto.

Las Vegas Philharmonic, Las Vegas, NV. *Symphonic Nocturne from Lady in the Dark*, Symphony No. 2.

London Symphony Orchestra, London, U.K. *Mahagonny Songspiel*, *Symphonic Nocturne from Lady in the Dark*, Violin Concerto, chamber music.

Los Angeles Philharmonic, Los Angeles, CA. *Das Berliner Requiem*, Violin Concerto.

New York City Center Encores!, New York, NY. *Love Life*.

Seattle Collaborative Orchestra, Seattle, WA. *Symphony No. 2*.

Union Avenue Opera, St. Louis, MO. *The Cradle Will Rock* (Blitzstein).

College/University Performance

New World Symphony, Miami, FL. *Kleine Zaubernachtmusik*, *Kleine Dreigroschenmusik*, "Berlin im Licht."

San Jose State University, San Jose, CA. *The Threepenny Opera*.

University of North Texas, Denton, TX. *Regina* (Blitzstein).

Scholarly Symposium

University of Torino, Torino, Italy. "Music, Cinema, and Modernism. The Works and Heritage of Kurt Weill between Europe and America."

Media

The Musical Theater Project (radio and streaming):

"Two Legends—Kurt Weill and Lotte Lenya"

Note: Some events listed here will take place later than originally planned. To learn more about changes to grant guidelines, including a revised list of eligible works and new opportunities for video presentations, please visit kwf.org/grants.

Virtual Symposia from Italy to Indiana

A major Weill symposium set for next spring in Italy has gone virtual. The University of Turin and the Centro Studi Opera Omnia Luigi Boccherini will coordinate “Music, Cinema, and Modernism. The Works and Heritage of Kurt Weill between Europe and America,” 21–22 May 2021. The wide-ranging conference will look at Weill’s position in the world of music during his lifetime as well as his legacy, while also emphasizing his interest in technological advance and new media. Nils Grosch (Salzburg) and Stephen Hinton (Stanford) will present the keynote addresses; Weill scholars Tim Carter, Kim H. Kowalke, and Marida Rizzuti serve on the program committee.

Meanwhile, a conference on American musical theater in honor of Foundation President Kim H. Kowalke, originally scheduled for September 2020 at the Great American Songbook Foundation in Carmel, Indiana, will hold virtual sessions 12–15 May 2021. Convened by Professor Dominic McHugh of the University of Sheffield, who has edited collections of Alan Jay Lerner’s lyrics and letters, the conference bears the title “Reframing the Golden Age Musical: Methods, Sources, Performance.” The symposium aims to examine and interrogate the familiar concept of Broadway’s Golden Age (roughly from *Oklahoma!* through *Fiddler on the Roof*) to seek a comprehensive understanding of the genre in its time, and to discover how useful such a chronological division might be. Naturally, it will include a session on the Kurt Weill Edition. Kara Gardner, author of *Agnes de Mille: Telling Stories in Broadway Dance*, will offer the keynote address.

And More Sins

Opera North of Leeds, England streamed its new production of *The Seven Deadly Sins* on 21 November; the company is assessing options for live performances in February. Conducted by James Holmes, one of the world’s leading Weill interpreters, and staged by choreographer Gary Clarke, the production boasts Wallis Giunta as Anna I. The mezzo-soprano has declared herself “borderline obsessed” with the *Sins* and has already vaulted into the ranks of its leading interpreters. The *Times* of London praised her “cracking performance” with its “crisp diction and ironic delivery” and saluted Clarke’s “razor-sharp staging.”

Atlanta Opera Steps Outside

Not every company has given up on live performance for the duration of the pandemic. Atlanta Opera’s new Big Tent Concert Series got underway on 27 October with an all-Weill evening featuring no fewer than three past Lenya Competition prizewinners—Jasmine Habersham (2017), Megan Marino (2012), and Brian Vu (2016)—along with other company members and orchestra musicians. Songs included “Speak Low” and “That’s Him” from *One Touch of Venus*; the performance took place in an open-sided, ventilated circus tent with audience members at a safe distance from the performers and each other. In its subsequent tent productions of *Pagliacci* and *Der Kaiser von Atlantis*, Atlanta Opera has perpetuated the Weill motif: both open with a cast member (Marino in the case of *Pagliacci*) humming or singing a stanza or two of “Mack the Knife.” More to come: The company plans a semi-staged production of *The Threepenny Opera* in February featuring the same three Competition prizewinners.

Lauren Michelle Speaks Out

Regular *Newsletter* readers need no introduction to soprano Lauren Michelle, whose career has zoomed upward since she took First Prize in the 2015 Lotte Lenya Competition. As performing organizations all over the U.S. took stock of racial balance and hiring practices during the summer of 2020, Michelle recounted her difficulties as a Black American soprano in an article in the *Washington Post* (“That Sound You’re Hearing Is Classical Music’s Long Overdue Reckoning with Racism,” 16 July):



Even well-established performers, like the soprano Lauren Michelle, have taken to voicing their experiences. In Italy, Michelle was scheduled to sing the role of Violetta in *La Traviata* to open the season at La Fenice, where it debuted in 1853. But when she wanted to perform in the States? “I sang on ‘Empire,’” she says. “I sang on television. My best was never enough for the United States,” Michelle adds. “The truth is I am an award-winning international opera singer who has only been hired once at an A-house in the United States.”

That one hire was for the role of Irina in Washington Opera’s 2016 production of Kurt Weill’s *Lost in the Stars*. Her broader experience with racially biased casting echoes that of Jessye Norman, who wrote that “history has proven Europe to be more receptive of diversity in artistic presentation than America, and, indeed, of the artists themselves.”

“I believe in my heart and soul that classical music heals, and that opera is for everyone,” Michelle says. “But there is real work that needs to be done in the classical musical community.”



Featured at Atlanta Opera’s Weill evening: Brian Vu (standing, foreground), Megan Marino (seated, with melodica), and Jasmine Habersham (seated, top right)

PHOTO: FELIPE BARRAL

THE KURT WEILL FOUNDATION FOR MUSIC, INC.

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UPCOMING PERFORMANCES (ALL DATES AND PROGRAMS SUBJECT TO CHANGE)

Weill Songs

Komische Oper Berlin
Katharine Mehrling, vocals; Barrie Kosky, piano
4 December, 24 January

Weill Songs

La Monnaie, Brussels
Eva-Maria Westbroek, vocals; Julius Drake, piano
11 January

Mahagonny Songspiel

London Symphony Orchestra
Guildhall Singers; Sir Simon Rattle, conductor
14 January

Violin Concerto

London Symphony Orchestra
James Ehnes, violin; John Wilson, conductor
21 January

Weill Songs

Louisville Orchestra
Teddy Abrams, conductor
23 January

Symphonic Nocturne from Lady in the Dark

London Symphony Orchestra
Marin Alsop, conductor
28 January

Die Dreigroschenoper

Berliner Ensemble
Barrie Kosky, director; Adam Benzwi, conductor
opens 29 January

Der Silbersee

Komische Oper Berlin
Tilo Nest, director; HK Gruber, conductor
10, 12 February

Weill Songs

Kammermusiksaal, Berliner Philharmonie
Katharina Schüttler, vocalist; Clemens Schick, actor;
Andreas Donat, piano
13 February

Symphony No. 1

Berlin Philharmonic
Kirill Petrenko, conductor
11–14 February

Violin Concerto, Symphony No. 2

Karajan Academy
Kolja Blacher, violin; Marie Jacquot, conductor
16 February

Street Scene

Theater Magdeburg
Matthew Eberhardt, director; Pawel Poplawski,
conductor
20 February

Die Dreigroschenoper

Theater im Gärtner Viertel, Bamberg
Nina Lorenz, director; Sebastian Stempel, conductor
opens 25 February (in repertory through 27 March)

Weill Songs

Anhaltisches Theater Dessau (Kurt Weill Fest opening
concert)
Katharine Mehrling and Klaus Hoffmann, vocals;
Anhaltische Philharmonie Dessau
26 February

**Berlin im Licht, Kleine
Dreigroschenmusik, Suite
panaméenne**

Members of the Berlin Philharmonic
Michael Hasel, conductor
27 February

Das Berliner Requiem

Philharmonie de Paris
Ensemble Intercontemporain; Matthias Pintscher,
conductor
18 March

Weill Songs

Performance Santa Fe
Meow Meow, vocals
26 March

Symphony No. 2

Prague Philharmonia
Emmanuel Villaume, conductor
5 May

Symphony No. 2

Vienna Radio Symphony Orchestra
Marc Minkowski, conductor
6 May

Mahagonny Songspiel

Florentine Opera, Milwaukee
Jill Anna Ponasik, director
7 May

Der Zar lässt sich photographieren

Oper Frankfurt
Keith Warner, director; Sebastian Weigle, conductor
opens 9 May (in repertory through 6 June)

Aufstieg und Fall der Stadt Mahagonny

Opernhaus Zürich
Sebastian Baumgarten, director; Thomas Søndergård,
conductor
13, 15, 19, 22, 28 May

Zaubernacht

Berlin Philharmonic
Nelly Danker, director; Simon Rössler, conductor
5–6 June