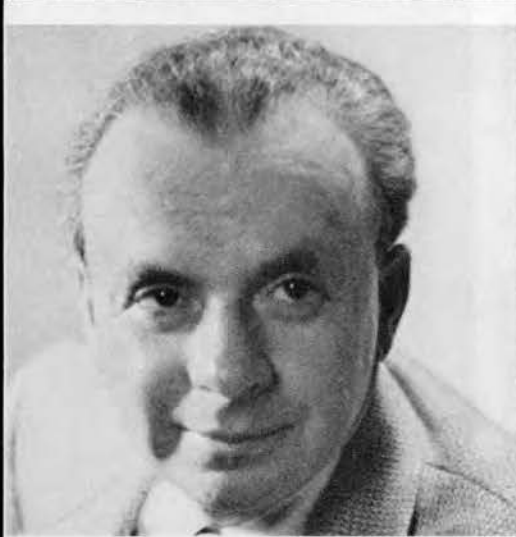


# KURT WEILL NEWSLETTER

Volume 11, Number 2

Fall 1993



## Three Valued Collaborators

*Top:* Maurice Abravanel confers with Weill at the Kassel premiere of *Aufstieg und Fall der Stadt Mahagonny*, 1930.

*Middle:* Hans W. Heinsheimer

*Bottom:* Agnes de Mille rehearses dancers for the premiere of *One Touch of Venus*, 1943.

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## The New York Philharmonic Celebrates "Brecht, Weill, and Berlin, 1929-1935"

Accompanying the four December performances by the New York Philharmonic of *Die sieben Todsünden* and Berg's *Lulu Suite* will be lectures, a pre-concert recital, and a special evening of music inspired by the German cabaret. This collection of events represents one of the orchestra's newly instituted "celebration weeks," intended to focus attention on the musical and cultural milieu of a particular program within the regular subscription series. The centerpiece of the week, the full orchestra's Berg and Weill program, featuring soprano Angelina Réaux and conducted by music director Kurt Masur, will be presented on consecutive nights, Wednesday 15 December through Saturday 18 December at 8:00 pm. A series of lectures at 7:00 pm, one each on three of the four evenings, precede the main concerts. These will focus on Kurt Weill and offer perspectives on Europe in those pivotal years. Michael Steinberg, the San Francisco Symphony's Program Annotator and Lecturer, will deliver the lectures on Wednesday and Thursday; Kim Kowalke of the Kurt Weill Foundation and University of Rochester presents the pre-concert discussion on Saturday. A performance of Weill's String Quartet, op.8 by members of the Philharmonic figures as the pre-concert event on Friday night. The Weill celebration will conclude in New York's Merkin Hall on Sunday 19 December at 7:00 pm with a song recital by Ms. Réaux and pianist Robert Kapilow.

## Kurt-Weill-Zentrum Opens in Dessau

The Kurt-Weill-Zentrum in Dessau, Germany celebrated its formal opening on 11 September 1993. At noon, the Kurt-Weill-Gesellschaft held its founding meeting at the Palais Dietrich. Later in the day, Dessau's mayor, Dr. Jürgen Neubert, inaugurated the Kurt-Weill-Zentrum at a ceremony which featured a performance of the String Quartet, op. 8 and remarks by Andreas Altenhof, director of the Zentrum. The Landestheater contributed to the festivities with a performance of *Die sieben Todsünden*.

The Zentrum, located in the Meisterhaus Oskar Schlemmers of the Bauhaus complex, is designated as a "mediothek," with collections devoted primarily to published materials about Weill and his times. The Kurt Weill Foundation has assisted the Zentrum's

mission by donating a number of books, recordings, photographs, and posters. The Zentrum will specialize in documenting Weill's life in Dessau.

The Kurt-Weill-Zentrum also serves as the headquarters for the newly-founded Kurt-Weill-Gesellschaft, which currently has twenty-three members. The city of Dessau had its first Kurt-Weill-Festival in March 1993 and plans a large festival of concerts and stage works to be held biennially in order to bring Weill's music to a wider audience, including the regions of the former East Germany. The intervening years will feature smaller events. Planned for 1994 is a guest performance of *Die Dreigroschenoper* by the Leipziger Schauspielhaus.

Information about the Kurt-Weill-Gesellschaft and the Kurt-Weill-Zentrum and its activities may be obtained from:

Kurt-Weill-Zentrum Dessau  
Ebertallee 67  
06846 Dessau  
Germany  
Telephone: 0340-826 161  
Fax: 0340-220 6040

## Weill-Lenya Research Center Wins National Endowment Grant

The National Endowment for the Humanities, Division of Preservation and Access, has awarded the Weill-Lenya Research Center of the Kurt Weill Foundation a grant in the amount of \$84,674 to afford intellectual access to its multimedia collection of research materials. Matching funds are being provided by the Kurt Weill Foundation. David Farneth is the Project Director, John Andrus the Project Archivist, and David Stein the Archives Assistant. Dr. Richard Smiraglia is providing consultation.

The twelve-month project supports the arrangement, description, and preservation of manuscript and published scores, scripts and libretti, correspondence, performance documentation, audio recordings, video recordings, films, and oral history interviews. Bibliographic information about the various collections will be available to researchers worldwide through the Research Library Group's RLIN database. Access to the database is available in the reference departments of most academic and large public libraries, and also via personal computer and modem through Internet or by direct arrangement with the Research Libraries Group.

The electronic bibliographic records created under this grant conform to standards set by the Library of Congress MARC format and other nationally-ac-

cepted cataloging practices. They will form the basis for a future in-house, on-line catalog of the Research Center's holdings. This in-house database will integrate cataloging records with repository finding aids as well as provide links to full-text documents in electronic form.

## Houston Grand Opera mounts Street Scene

On 28 January 1994, the Houston Grand Opera premieres its new production of Weill's Broadway opera, in a staging by Francesca Zambello. Ward Holmquist conducts an all-American cast that includes Robert McFarland (Frank Murrant), Sheri Greenawald (Anna Murrant), Lee Merrill (Rose Murrant),

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signs. Martin Pakledinaz executes the costumes and the lighting designer is Noele Stollmack. An all-day symposium on 29 January, sponsored by the Goethe House and HGO, will include presentations by Stephen Hinton, Lys Symonette, and chair Kim Kowalke, among others.

The performances are in the Brown Theater of the Wortham Theater Center in downtown Houston. Additional dates are 30 January, 2, 5, 8, and 11 February 1994. A co-production with the Theater im Pfalzau, Ludwigshafen, Germany, and the Theater des Westens in Berlin, the HGO *Street Scene* production crosses the Atlantic during the 1994-95 season to Ludwigshafen and Berlin, where it will be performed in English.



Anna Murrant (Andrea Catzel), George Jones (Peter Petrov), and Emma Jones (Gisela Ehrensperger) in the Munich Staatstheater am Gärtnerplatz production of *Street Scene*. (reviewed on p.20)  
Photo: Monica Matthias.

### Philadelphia Orchestra Plays Weill

More and more, Weill's music is entering the repertory of the so-called "big five" (a term once used for the orchestras of Boston, Chicago, Cleveland, New York, and Philadelphia) and other top American orchestras. This fall, the Philadelphia Orchestra, under recently appointed music director Wolfgang Sawallisch, performs two works by Weill.

Maestro Sawallisch presented the First Symphony in concerts over the weekend of 9 October 1993. Daniel Webster, music critic of the *Philadelphia Inquirer*, commented that the conductor "led the orchestra through it with great care and propulsive force. He made the playing reflect time and place - and opened a door for listeners and players alike." (See page 20 for a full review.)

On November 11-13, Charles Dutoit, Music Director of the Montreal Symphony Orchestra, will lead the orchestra as guest conductor in a performance of the Concerto for violin and winds at the Academy of Music, featuring violinist Chantal Juillet. The program, which includes Wagner's Prelude to *Lohengrin*, Act I, and Tchaikovsky's Fourth Symphony, will be repeated in New York at Carnegie Hall on 16 November. Ms. Juillet is former concertmaster of the Montreal Symphony Orchestra and presently the Music Director of the Saratoga Chamber Music Festival.

### Stratas Sings in *Lady in the Dark* at City Center

During the 1993-94 season in New York, City Center Theater will inaugurate "Encores! Great American Musicals in Concert," an annual series of classic Broadway musicals presented in concert. *Lady in the Dark*, Weill's 1940 collaboration with Moss Hart and Ira Gershwin, is among three works slated for performance in this first year and will play four consecutive nights

from Wednesday 4 May through Saturday 7 May 1994. Weill's score will be performed in its original key and orchestrations. Teresa Stratas has been cast in the leading role of Liza Elliot. Other members of the cast have not yet been determined.

Also offered on this year's schedule will be Rodgers and Hammerstein's *Allegro*, with a third show to be announced at a later date. City Center plans to provide each show with a modicum of staging and retain enough dialogue to preserve dramatic structure.

### Der Lindberghflug Video Wins Opera Screen Award

During the August 1993 competition held at the Opéra de Paris-Bastille, Opera Screen, an international festival and competition for audio-visual opera and music theater productions established by the IMZ/International Music Centre, awarded its prize in the category of Video Creations to the Institut National de l'Audiovisuel/La Sept/Westdeutscher Rundfunk co-production of *Der Lindberghflug*. Prizes are awarded in five categories: Stage Recording, Cinematographic/Television Adaptation of an Opera, TV-Opera, Video Creations, and Documentaries and Opera Magazines. Also a finalist in the Video Creations category was the Opéra de Lyon production of *Die sieben Todsünden*, directed by Peter Sellars, conducted by Kent Nagano, with Teresa Stratas.

Jan Latham-König leads the orchestra and chorus of the Westdeutscher Rundfunk, with vocal soloists Wolfgang Schmidt, Herbert Feckler, Lorenz Minth, and Christoph Scheeben, in the musical performance of *Der Lindberghflug*. The 45-minute production, which makes use of contemporaneous archive and studio footage to recreate Charles Lindbergh's historic flight across the Atlantic, is staged and directed by Jean-François Jung. The cast includes Richard Erwin Sammel, Peter Wollasch, Alexis Nitzer, Volker Mareck, Philippe Cal, Daniel Schropfer, and Didier Conti.

### A Semester of Weill in North Carolina

The North Carolina School of the Arts is dedicating an ambitious series of stage productions, concert performances, and film screenings to Weill repertoire during the 1994 spring semester. The school, with a combined graduate and undergraduate enrollment of around 800, offers instruction in most of the performing and fine arts. The department of music will coordinate the presentation of three major Weill stage works, each in collaboration with another department within the school. *Aufstieg und Fall der Stadt Mahagonny* heads the lineup, bowing on 28 and 30 January and 1 February 1994, in cooperation with the design and production departments. Somewhat of a rarity in arts schools, this curriculum offers professional instruction in the constellation of disciplines supporting dramatic productions, including costuming, lighting, and set design.

*Die Dreigroschenoper* follows in April (20 through 24), presented in association with the drama department. On 5, 6, 7, and 8 May, the department of dance lends its forces to a production of *The Seven Deadly Sins*. Additional events include a faculty chamber music concert in February and the screening of a documentary on Weill, the latter to be accompanied by a panel discussion on the composer.

### Two Symposia with Relevance to Weill

Two scholarly conferences of importance to Weill research will take place during the first half of 1994: one in Frankfurt am Main and the other at Harvard University. Believing that the present state of exile studies calls for a new initiative, a committee of scholars from Harvard and universities in Germany and Austria have organized a two-part conference in Germany and the United States, on the migration of musicians to

America during the period 1930-1950. The first part took place at the Folkwang Hochschule Essen in Germany entitled "Pre-history; Expulsion, Retroaction." The Harvard symposium will complete the pair in May of 1994, focusing on the emigrés' situation and work in the United States. Problems of acculturation and artistic identity will form the center of the discussions, with a session devoted exclusively to Kurt Weill. Participants in the Weill session will include Alexander Ringer, Stephen Hinton, David Kilroy, David Drew, and Kim Kowalke.

In February 1994, a cooperative effort among the Paul Hindemith-Institut, the Frankfurter Musikhochschule, and the Universität Frankfurt/Main results in the symposium "Biographische Konstellation und künstlerisches Handeln." The focus will be on the concept of "autonomous music," more specifically on such issues as Musical Autonomy and Personal Expression, Music and Politics, Business and Music, etc. Scholars presenting papers include Walter Zimmermann, Dietmar Holland, and Kim Kowalke.

#### **Lost in the Stars at the Habimah**

The Habimah National Theatre of Israel will open *Lost in the Stars* on 5 March 1994 at its 1,000-seat auditorium in Tel Aviv. Yossi Polack, one of Israel's leading actors, will play Stephen Kumalo. Polack is known for his portrayals of the Father (Strindberg), Othello (Shakespeare), and Big Daddy (*Cat on a Hot Tin Roof*). Israel's "1993 Singer of the Year," Eti Ankri, will play Irina, and Danny Litani takes the part of the Chorus Leader. Uri Paster will direct. All other cast members will be drawn from the theater's permanent company.

*Lost in the Stars* was a hit when it was first produced in Israel at the Habimah in 1953. That production ran 400 performances and starred Aharon Meskin.

#### **Mahagonny Songspiel and The Tsar at Manhattan School of Music**

The Opera Theater of the Manhattan School of Music opens its 1993-94 season on Wednesday, 8 December 1993, at 8:00 pm in the John C. Borden Auditorium with a Weill double bill of *Mahagonny Songspiel* and *The Tsar Has His Photograph Taken*. Subsequent performances are on Friday, 10 December, at 8:00 pm and Sunday, 12 December, at 2:30 pm.

*Mahagonny Songspiel* will be sung in the original German and English text of Brecht, and Georg Kaiser's libretto to *The Tsar* will be presented in the English translation of Lionel Salter. Rhoda Levine stages both productions, for which David Gilbert conducts the Manhattan School of Music Opera Orchestra. The set designer is Chris Muller, costumes are by Constance Hoffman, and lighting design is by Chris Akerlind.

### **Facsimile of Dreigroschenoper Autograph to Inaugurate KWE**

At its July meetings in Santa Fe the Kurt Weill Edition Editorial Board commissioned the first eight volumes to be undertaken by the project (see accompanying list). The catalog of works included in these volumes offers a sampling of stage works from throughout the composer's career, as well as chamber music, songs, and pieces incorporating solo violin with larger ensembles. The Board has assigned to each volume an editor or editorial team. Individual schedules may permit editing to begin immediately or sometime in the coming months. The first completed volume will be published in 1995, with subsequent volumes appearing at a rate of one or two per year thereafter.

The first published product of the KWE will appear prior to the initial edited work, however. It will be a color facsimile edition of Weill's autograph score for *Die Dreigroschenoper*, including some critical text and essays by Stephen Hinton and Kim Kowalke. It is to be available in late 1994.

Those who have followed closely the progress of the Weill Edition will note that the Editorial Board has reorganized the series structure. From the previous arrangement of nine fairly specific categories, the Board has distilled a simpler, tripartite grouping including **Music Theater** and **Concert Music**. The general heading of **Miscellanea** will encompass compositions outside these broad categories, such as incidental music for plays, juvenilia, etc.

Volume commissioning and series reorganization were not the only issues addressed in Santa Fe. The meetings devoted a significant amount of time to the development of very specific guidelines – on the basis of general policies established previously – for editorial work. The challenges presented by Weill's oeuvre are varied and complex. Great care is necessary to define precisely the balance between editorial intervention and restraint in preparing the composer's music for use by scholars and performers. The *Guide for KWE Volume Editors*, currently in preparation, incorporates the results of the Board's deliberations.

Information concerning subscription and distribution will be available in mid-1994 from European American Music Corporation, which will be publishing the Edition in association with the Weill Foundation.

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## **The First Volumes to Appear**

*The Editorial Board of the Kurt Weill Edition has commissioned the following eight volumes. Current plans anticipate the release of one or two volumes per year beginning in 1995 and extending into the next century. The volumes will be organized into three broad series as indicated below:*

### **Series I - Music Theater**

Lady in the Dark

Die Dreigroschenoper

Mahagonny Songspiel

Die sieben Todsünden

Firebrand of Florence

### **Series II - Concert Music**

#### Chamber Music

String Quartet in b minor  
Sonata for Cello and Piano  
String Quartet, op. 8  
Frauentanz  
Ich sitze da un' esse Klops

#### Music with Solo Violin

Concerto for Violin and Wind Orchestra  
Der neue Orpheus

#### Songs for Voice and Piano

### **Series III - Miscellanea**

(Volume commissions forthcoming)