

Kurt Weill The Threepenny Opera

"This production of THE THREEPENNY OPERA was first staged by State Theatre Company on 14 November 1981, at the Playhouse, Adelaide Festival Centre" – as listed in program.

A major work in the writings of Wallace Shawn.

(Schott). Arranged for 4 clarinets.

Les Contes D'Hoffmann

The Collected Poems of Bertolt Brecht

The Lives of Kurt Weill and Lotte Lenya

Saint Joan of the Stockyards

Speak Low (When You Speak Love)

[Theater de Lys], Carmen Capalbo & Stanley Chase (in association with Lucille Lortel) present Kurt Weill's "The Threepenny Opera," English adaptation of book and lyrics by Marc Blitzstein, music by Kurt Weill, original text by Bert Brecht, with James Mitchell, Jane Connell, Jean Arnold, Edward Asner, Paula Stewart, Jerry Orbach, Angus Cairns, Joseph Elic, Mitchell Lear, Maurice Shrog, William Duel, Pierre Epstein, Marion Selee, Frank Perry, Bea Barrett, Joanne Spiller, Julie Cousins, Alfred Russell, Len Ross, Al Lettier, and Dolly Haas, settings by William Pitkin, musical director Kelley Wyatt, costumes supervised by Mr. Pitkin, lighting by Peggy Clark, production staged by Carmen Capalbo, original orchestration by Kurt Weill.

Arena Stage, Zelda Fichandler, producing director, presents "The Threepenny Opera," text and lyrics by Bertolt Brecht, music by Kurt Weill, English adaptation by Marc Blitzstein, with the Arena Stage Acting Company, directed by Alan Schneider, musical direction by Richard Dirksen, settings by Robert Green, lighting by William Eggleston, costumes designed by Marianna Elliott, executed by Shizu.

Examining the life of Kurt Weill, this text explores the phases of the composer's life, from his childhood as the son of a cantor in the Jewish section of Dessau, Germany, to his renunciation of Germany in 1933. It also looks at his emigration to America (1935) and his premature death (1950).

Music from the Threepenny Opera

Kurt Weill

The Threepenny Opera, by Kurt Weill and Bertolt Brecht

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The Threepenny Opera
Kurt Weill: The Threepenny OperaCUP Archive
After John Gay's "The beggar's opera"
Selected letters trace the relationship of the composer and actress, who were married for twenty-four years
Die dreigroschenoper the threepenny opera
The Letters of Kurt Weill and Lotte Lenya
Performing the Role of J.J. Peachum in The Threepenny Opera by Bertolt Brecht and Kurt Weill
Kurt Weill's The Threepenny Opera
Arranged for 4 Clarinets - Score and Parts
Cette uvre (edition reliee) fait partie de la serie TREDITION CLASSICS. La maison d'edition trediton, basee a Hambourg, a publie dans la serie TREDITION CLASSICS des ouvrages anciens de plus de deux millenaires. Ils etaient pour la plupart epuises ou uniquement disponible chez les bouquinistes. La serie est destinee a preserver la litterature et a promouvoir la culture. Avec sa serie TREDITION CLASSICS, trediton a comme but de mettre a disposition des milliers de classiques de la litterature mondiale dans differentes langues et de les diffuser dans le monde entier.
(Limelight). His best-known song is "Mack the Knife," with words by Bertolt Brecht, from The Threepenny Opera , first performed in Weimar Berlin in 1928. Five years later, Kurt Weill fled the Nazis to come to America, where he soon emerged as one of the most admired composers of the Broadway musical stage. His shows included: Knickerbocker Holiday, Lady in the Dark, One Touch of Venus, Street Scene and Lost in the Stars . His songs: "My Ship," "September Song," "Speak Low" and "It Never Was You." This biography concentrates on Weill's career in the United States, but its aim is to explore the truth in the comment made by Weill's wife, the unforgettable Lotte Lenya: "There is no American Weill, there is no German Weill. There is no difference between them. There is only Weill."
"Brecht's only novel is, of course, based on his own Threepenny Opera, which was itself based on John Gay's The Beggar's Opera. Set in Victorian London, the novel feels similar to Dickens in many ways, but written with a very dry humour and none of the sentimentality. The plot mostly involves the extremely dodgy business dealings of the characters Peachum and Macheath, along with some equally dubious bankers and financiers - in fact it feels surprisingly relevant to current times! A satirical yet rather subtle attack on capitalist society, Brecht's vision here is of a world in which the poor and weak are continually exploited in the most casual fashion by the powerful and unscrupulous who always come out on top. It's very good writing but may be a little slow-going for some."--Goodreads
Kurt Weill's America
The threepenny opera
Theatre Program , 1981, Playhouse, State Theatre Company of South Australia
Weill's Musical Theater
Vocal Selections from The Threepenny Opera

A landmark literary event, The Collected Poems of Bertolt Brecht is the most extensive English translation of Brecht’s poetry to date. Widely celebrated as the greatest German playwright of the twentieth century, Bertolt Brecht was also, as George Steiner observed, “that very rare phenomenon, a great poet, for whom poetry is an almost everyday visitation and drawing of breath.” Hugely prolific, Brecht also wrote more than two thousand poems—though fewer than half were published in his lifetime, and early translations were heavily censored. Now, award-winning translators David Constantine and Tom Kuhn have heroically translated more than 1,200 poems in the most comprehensive English collection of Brecht’s poetry to date.

Written between 1913 and 1956, these poems celebrate Brecht’s unquenchable “love of life, the desire for better and more of it,” and reflect the technical virtuosity of an artist driven by bitter and violent politics, as well as by the untrammled forces of love and erotic desire. A monumental achievement and a reclamation, The Collected Poems of Bertolt Brecht is a must-have for any lover of twentieth-century poetry.

One of Bertolt Brecht’s best-loved and most performed plays, The Threepenny Opera was first staged in 1928 at the Theater am Schiffbauerdamm, Berlin (now the home of the Berliner Ensemble). Based on the eighteenth-century The Beggar’s Opera by John Gay, the play is a satire on the bourgeois society of the Weimar Republic, but set in a mock-Victorian Soho. With Kurt Weill’s music, which was one of the earliest and most successful attempts to introduce the jazz idiom into the theatre, it became a popular hit throughout the western world. This new edition is published here in John Willett and Ralph Manhein’s classic translation with commentary and notes by Anja Hartl.

Based on John Gay’s eighteenth century Beggar’s Opera, The Threepenny Opera, first staged in 1928 at the Theater am Schiffbauerdamm in Berlin, is a vicious satire on the bourgeois capitalist society of the Weimar Republic, but set in a mock-Victorian Soho. It focuses on the feud between Macheaf - an amoral criminal - and his father in law, a racketeer who controls and exploits London’s beggars and is intent on having Macheaf hanged. Despite the resistance by Macheaf’s friend the Chief of Police, Macheaf is eventually condemned to hang until in a comic reversal the queen pardons him and grants him a title and land. With Kurt Weill’s unforgettable music - one of the earliest and most successful attempts to introduce jazz to the theatre - it became a popular hit throughout the western world. Published in Methuen Drama’s Modern Classics series in a trusted translation by Ralph Manheim and John Willett, this edition features extensive notes and commentary including an introduction to the play, Brecht’s own notes on the play, a full appendix of textual variants, a note by composer Kurt Weill, a transcript of a discussion about the play between Brecht and a theatre director, plus editorial notes on the genesis of the play.

Marc Blitzstein

Love Song

The Partnership

Bertolt Brecht; Translated by Hugh MacDiarmid

An Illustrated Life

"This book traces composer Kurt Weill's changing relationship with the idea of "America." Throughout his life, Weill was fascinated by the idea of America. His European works such as The Rise and Fall of the City of Mahagonny (1930), depict America as a capitalist dystopia filled with gangsters and molls. But in 1935, it became clear that Europe was no longer safe for the Jewish Weill, and he set sail for New World. Once he arrived, he found the culture nothing like he imagined, and his engagement with American culture shifted in intriguing ways. From that point forward, most his works concerned the idea of "America," whether celebrating her successes, or critiquing her shortcomings. As an outsider-turned-insider, Weill's insights into American culture are somewhat unique. He was more attuned than native-born citizens to the difficult relationship America had with her immigrants. However, it took him longer to understand the subtleties in other issues, particularly those surrounding race relations. Weill worked within transnational network of musicians, writers, artists, and other stage professionals, all of whom influenced each other's styles. His personal papers reveal his attempts to navigate not only the shifting tides of American culture, but the specific demands of his institutional and individual collaborators"--

Among the most creative and outsized personalities of the Weimar Republic, that sizzling yet decadent epoch between the Great War and the Nazis' rise to power, were the renegade poet Bertolt Brecht and the rebellious avant-garde composer Kurt Weill. These two young geniuses and the three women vital to their work—actresses Lotte Lenya and Helene Weigel and writer Elizabeth Hauptmann—joined talents to create the theatrical and musical masterworksThe Threepenny Opera and The Rise and Fall of the City of Mahagonny, only to split in rancor as their culture cracked open and their aesthetic and temperamental differences became irreconcilable.The Partnership is the first book to tell the full story of Brecht and Weill's impulsive, combustible partnership, the compelling psychological drama of one of the most important creative collaborations of the past century. It is also the first book to give full credit where it is richly due to the three women whose creative gifts contributed enormously to their masterworks. And it tells the thrilling and iconic story of artistic daring entwined with sexual freedom during the Weimar Republic's most fevered years, a time when art and politics and society were inextricably mixed.

This is a book on the best known of the Weill-Brecht collaborations which explores the extent and significance of the composer's contribution. After a detailed reconstruction of the work's genesis and continued revision over three decades, Stephen Hinton examines the spin-offs on which Weill and Brecht participated: the instrumental suite, the film, the lawsuit, the novel, and the musical and textual revisions of songs. In a survey of the stage history, Hinton pays particular attention to pioneering productions in Germany and Great Britain. Kim Kowalke provides an exhaustive account of the history of The Threepenny Opera in America, Geoffrey Abbott addresses questions concerning authentic performance practice, and David Drew analyses large-scale motivic relationships in the music. Among the earliest writings on the work reprinted here, those by Theodor W. Adorno, Ernst Bloch and Walter Benjamin appear for the first time in English translation. The book contains numerous illustrations, a discography, and music examples.

Weill's Women and the Threepenny Opera by Bertolt Brecht and Kurt Weill

Brecht, Weill, Three Women, and Germany on the Brink

Kurt Weill The Threepenny Opera

Kurt Weill: The Threepenny Opera

Carmen Capalbo & Stanley Chase in Association with Lucille Lortel Present Kurt Weill's The Threepenny Opera

A composer and lyricist of enormous innovation and influence, Marc Blitzstein remains one of the most versatile and fascinating figures in the history of American music, his creative output running the gamut from films scores and Broadway operas to art songs and chamber pieces. A prominent leftist and social maverick, Blitzstein constantly pushed the boundaries of convention in mid-century America in both his work and his life. Award-winning music historian Howard Pollack's new biography covers Blitzstein's life in full, from his childhood in Philadelphia to his violent death in Martinique at age 58. The author describes how this student of contemporary luminaries Nadia Boulanger and Arnold Schoenberg became swept up in the stormy political atmosphere of the 1920s and 1930s and throughout his career walked the fine line between his formal training and his populist principles. Indeed, Blitzstein developed a unique sound that drew on everything contemporary, from the high modernism of Stravinsky and Hindemith to jazz and Broadway show tunes. Pollack captures the astonishing breadth of Blitzstein's work—from provocative operas like The Cradle Will Rock, No for an Answer, and Regina, to the wartime Airborne Symphony composed during his years in service, to lesser known ballets, film scores, and stage works. A courageous artist, Bliitzstein translated Bertolt Brecht and Kurt Weill's The Threepenny Opera during the heyday of McCarthyism and the red scare, and turned it into an off-Broadway sensation, its "Mack the Knife" becoming one of the era's biggest hits. Beautifully written, drawing on new interviews with friends and family of the composer, and making extensive use of new archival and secondary sources, Marc Blitzstein presents the most complete biography of this important American artist.

Satirizes the bourgeois society of the Weimar Republic through the love story between Polly Peachum and "Mack the Knife" Macheath.

Joan of Arc is Joan Dark in SAINT JOAN OF THE STOCKYARDS, Bertolt Brecht's first major political drama for the commercial theater. A virtuous knight in a Christian army of salvation, she makes the stockyards her field of battle when she clashes with Pierpoint Mauler, meat king and philanthropist, over the heart of business and the soul of labor. Copyright © Libri GmbH. All rights reserved.

His Life, His Work, His World

Theatre Program , 1980, Playhouse, New Opera

Listening to the Twentieth Century

Threepenny Novel

The Threepenny Opera. Music by Kurt Weill. Original German Text and Lyrics by Bert Brecht. English Adaptation by Marc Blitzstein

In the first musicological study of Kurt Weill ’ s complete stage works, Stephen Hinton charts the full range of theatrical achievements by one of twentieth-century musical theater ’ s key figures. Hinton shows how Weill ’ s experiments with a range of genres—from one-act operas and plays with music to Broadway musicals and film-opera—became an indispensable part of the reforms he promoted during his brief but intense career. Confronting the divisive notion of "two Weills"—one European, the other American—Hinton adopts a broad and inclusive perspective, establishing criteria that allow aspects of continuity to emerge, particularly in matters of dramaturgy. Tracing his extraordinary journey as a composer, the book shows how Weill ’ s artistic ambitions led to his working with a remarkably heterogeneous collection of authors, such as Georg Kaiser, Bertolt Brecht, Moss Hart, Alan Jay Lerner, and Maxwell Anderson.

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

Conducted by Myer Fredman and directed by Wal Cherry with Robyn Archer performing.

Music from the Threepenny opera

Threepenny Opera

The Rest Is Noise

Theatre Program , 1975, Playhouse, New Opera

Book and Lyrics by Bertolt Brecht ; Music by Kurt Weill ; Directed by Alan MacVey ; Musical Direction by Amanda Dehnert

Noted historian of the Broadway musical chronicles the braided lives of two of the twentieth century's most influential artists For the first time, Ethan Mordden chronicles the romance of Kurt Weill and Lotte Lenya in Love Song, a dual biography that unfolds against the background of the tumultuous twentieth century, scored to music from Weil's greatest triumphs: Knickerbocker Holiday, Lost in the Stars, Lady in the Dark, Happy End, One Touch of Venus and The Rise and Fall of the City of Mahagonny. The romance of Weill, the Jewish cantor's son, and Lenya, the Viennese coachman's daughter, changed the history of Western music. With Bertolt Brecht, they created one of the definitive works of the twentieth century, The Threepenny Opera, a smash that would live on in musical theatre history. Weill, the jazz Mozart, was the creator whose work is backstage, unseen. Lenya, his epic-theatre femme fatale, was the performer who put the work into view. They heard the same unique music, but he gave it form while she gave it life. Love Song is ultimately the story of a great romance scored to some of the twentieth century's greatest music.

Kurt Weill on Stage

English Adaptation of Book and Lyrics by Marc Blitzstein

The Designated Mourner

The Threepenny Opera, by Bertolt Brecht and Kurt Weill

(Dreigroschenoper)