

Die Dreigroschenoper

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.

Throughout his life, German-Jewish composer Kurt Weill was fascinated by the idea of America. His European works depict America as a Capitalist dystopia. But in 1935, it became clear that Europe was no longer safe for Weill, and he set sail for New World, and his engagement with American culture shifted. From that point forward, most of 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 were unique. He was keenly attuned to the difficult relationship America had with her immigrants, but was slower to grasp the subtleties of others, particularly those surrounding race relations, even though his works reveal that he was devoted to the idea of racial equality. The book treats Weill as a node in a transnational network of musicians, writers, artists, and other stage professionals, all of whom influenced each other. Weill sought out partners from a range of different sectors, including the Popular Front, spoken drama, and the commercial Broadway stage. 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. In reframing Weill's relationship with immigration and nationality, the book also puts nuance contemporary ideas about the relationships of immigrants to their new homes, moving beyond ideas that such figures must either assimilate and abandon their previous identities, or resist the pull of their new home and stay true to their original culture.

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).

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

"Brecht zielt mit der Dreigroschenoper auf die Entlarvung der korrupten Bourgeoisie. Auf der einen Seite erscheint der Bettlerkönig Peachum als Musterbeispiel des Geschäftemachers, für den Not und Armut nichts anderes sind als Mittel zum Zweck; auf der anderen Seite entpuppt sich der skrupellose Verbrecher Mackie Messer als Prototyp sogenannter bürgerlicher Solidität. Peachum mobilisiert die Bettlermassen, organisiert eine Demonstration des

Elends und droht, den Krönungszug zu stören, falls der korrupte Polizeichef Tiger-Brown sich weigern sollte, Mackie Messer zu verhaften, der Peachums Kreise störte."

A companion volume to the EJS: Discography of the Edward J. Smith Recordings cataloguing Smith's remaining private releases under the A.N.N.A. Record Company label, under the Unique Opera Records Corporation, and "special label" issues that spanned the years 1954 to 1981.

Selected letters trace the relationship of the composer and actress, who were married for twenty-four years

Written by a well-known authority, this book consists of 175 entries that set some of the most popular operas within the context of their composer's career, outline the plot, discuss the music, and more.

Composers, performers, and audiences alike sought to negate their recent past in various ways: by affirming modern technology (electronic or mechanical music, sound recordings, radio, and film), exploring music of a more remote past (principally Baroque music), and celebrating popular music (particularly jazz). The essays contained in this volume address these fundamental themes.

The last full production I directed before coming to Graduate School was Bertolt Brecht's *Mother Courage and her Children*. At the time, I paid little attention to Brecht's theories about Epic Theatre and staged the play "on my terms". Little by little, it overwhelmed me and slipped from my grasp. It was my biggest artistic failure, making me seriously question my abilities as an artist. While my time at UCSD helped me regain my confidence and hone new artistic skills, the thought of revisiting Brecht was a daunting one. The thing I learned about tackling Brecht is that you cannot deal with him as just the playwright. You must also acknowledge "Brecht the Director" and invite him into your process. Inviting a figure as opinionated as Mr. Brecht into your rehearsal room is always challenging. He and I had our share of disagreements; the staging of some songs or the direction in which I guided a performance or two. Nonetheless, having spent a great deal of preproduction with Brecht's notes, I was hyper-aware of any decisions that contradicted his theories and never made them lightly. It was important for me to try and discover a "Verfremdungseffekt for 21st century America." I arduously labored over each decision, looking for the choice that would most illuminate the spirit of Brecht, if not always his dogma. My collaboration with Bertolt Brecht was an invaluable one, as it revealed to me the limitless artistic potential you can achieve when you commune with giants.

When Richard Steele remarked that the greatest Evils in human Society are such as no Law can come at, he was not able to foresee the spectacular success of John Gay's satire of society, the administration of law and crime, politics, the Italian opera and other topics. Gay's *The Beggar's Opera*, with its mixture of witty dialogue and popular songs, was imitated by 18th century writers, criticized by those on the seats of power, but remained a favourite of the English theatre public ever since. With N. Playfair's 1920 revival and B. Brecht's and K. Weill's 1928 *Dreigroschenoper*, Gay's play has been a starting-point for dramatists such as V. Havel (*Zebrácká opera*, 1975), W. Soyinka (*Opera Wonyosi*, 1977), Ch. Buarque (*Ópera do Malandro*, 1978), D. Fo (*L'opera dello sghignazzo*, 1981), A. Ayckbourn (*A Chorus of Disapproval*, 1984), as well as others such as Latouche, Hacks, Fassbinder, Dear, Wasserman, and Lepage. Apart from contributions by international scholars analysing the above-named plays, the editors' introduction covers other dramatists that have payed homage to Gay. This interdisciplinary collection of essays is of particular interest for scholars working in the field of drama/theatre studies, the eighteenth century, contemporary drama, postcolonial studies, and politics and the stage.

Evaluates all recorded versions of one hundred and fifty major operas, and lists casts and availability for each recording

The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals, which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* (1728) created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth-century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan; it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* (1953) to *Oliver!* (1960). One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* (1970) and *Les Misérables* (1980). There is a consideration of "jukebox" musicals such as *Mamma Mia!* (1999), while essays on overtly political shows such as *Billy Elliot* (2005) are complemented by those on experimental musicals like *Jerry Springer: the Opera* (2003) and *London Road* (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today. 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.

Die Dreigroschenoper der Erstdruck 1928 Die Dreigroschenoper Nach John Gays
»The Beggar's Opera« Suhrkamp Verlag

Spanning 400 years of musical drama, Eyewitness Companions: Opera is your guide to the musical world. Explore operas and composers from the late Renaissance on, including such classical masters as Verdi, Puccini, and Bizet. Eyewitness Companions: Opera is the complete visual guidebook to the great operas, their composers and performance history. Eyewitness Companions: Opera includes more than 160 operas by 66 composers around the world. This richly illustrated eBook includes act-by-act plot synopses and storyline highlights, plus detailed profiles cover composers, Librettists, singers, and more.

Teens on Stage Ensemble Series.

Alongside the usual wide-ranging lineup of research articles, volume 41 features an interview with Berliner Ensemble actor Annemone Haase and an extensive special section on teaching Brecht.

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