

Kurt Weill A Song Composer In Wartime With Three Recitals

(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."

Love SongThe Lives of Kurt Weill and Lotte LenyaSt. Martin's Press

"Mack the Knife," composed with Bertolt Brecht for the Threepenny Opera, and "September Song" from Knickerbocker Holiday are among Kurt Weill's most popular songs. Weill experienced tremendous success, significant losses, and turbulence in his family and love lives, which catalyzed his musical and theatrical compositions, accounting for the continued international popularity of his works. Creator of Mahagonny, Lady in the Dark, Street Scene, Lost in the Stars, and many other innovative masterpieces, his extensive repertoire includes well-known songs and instrumental music. Kurt Weill is recognized as one of the twentieth century's most versatile and influential composers. Weill married actress and singer, Lotte Lenya, who performed many of Weill's theatrical works. Lenya dedicated herself to ensuring the recognition and promotion of all his musical genius and legacy. This biography provides insight into the events and influences that shaped their challenging relationship. (P/V/G Composer Collection). This shrink-wrapped set contains volumes 1 and 2.

Stages of Reform

Kurt Weill

Weill's Musical Theater

An Illustrated Life

Thousands of Miles

Flora, the Red Menace

Weill's life and career from his studies with Busoni through his early concert works, his Berlin collaborations, his flight to America, and his Broadway years.

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Produced in association with the Smithsonian and including images from The National Music Museum in South Dakota, Music: The Definitive Visual History guides readers through the progression of music since its prehistoric beginnings, discussing not just Western classical music, but music from all around the world. Telling the story of musical developments, era by era, linking musical theory, technology, and human genius into the narrative, Music: The Definitive Visual History profiles the lives of groundbreaking musicians from Mozart to Elvis, takes an in-depth look at the history and function of various instruments, and includes listening suggestions for each music style. Anyone with an interest in music will enjoy learning about the epic journey the art has taken over the years and will learn to appreciate music with a new ear.

"A new interpretation of the 1965 Broadway musical"—Cover, p. 3.

Researching the Song:A Lexicon

Easy to Remember

A Song Composer in Wartime with Three Recitals of Selected Works of Mozart,Strauss, Bach, Schubert, and Others

Style and Context In Kurt Weill's American Songs

Happy End

The Definitive Visual History

Standards: Piano/Vocal/Guitar

The recently released Tim Robbins film *Cradle Will Rock* reawakened worldwide audiences to composer Marc Blitzstein's runaway Broadway hit of 1937, and to the exciting times he lived in. Blitzstein went on to write *Regina* (based on Lillian Hellman's "The Little Foxes"), the definitive translation of Kurt Weill and Bertolt Brecht's *Threepenny Opera*, and an enormous amount of other music based squarely in American and Broadway traditions. Mark the Music is an engaging biography of this larger-than-life composer that reads like a novel. Practically every page features an illuminating and revealing pen portrait of the most important creative personalities in American culture—Orson Welles, John Houseman, Ernest Hemingway, Paul Robeson, Sean O'Casey, Agnes de Mille, Lotte Lenya, Melvyn Douglas, Shirley Booth, Leonard Bernstein, Aaron Copland, Earl Robinson, Rudolf Bing, and many more. A vibrant journey through mid-20th century America comes to life through the eyes and experience of Marc Blitzstein. The issues that marked Blitzstein's day—censorship, repression, war—are all with us today. This is a story of passion, defiance, glory and tragedy, and ultimately of faith in democratic American values expressed through the arts.

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 Mornden 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 Weill'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.

*DIV With National Socialism's arrival in Germany in 1933, Jews dominated music more than virtually any other sector, making it the most important cultural front in the Nazi fight for German identity. This groundbreaking book looks at the Jewish composers and musicians banned by the Third Reich and the consequences for music throughout the rest of the twentieth century. Because Jewish musicians and composers were, by 1933, the principal conveyors of Germany's % historic traditions and the ideals of German culture, the isolation, exile and persecution of Jewish musicians by the Nazis became an act of musical self-mutilation. Michael Haas looks at the actual contribution of Jewish composers in Germany and Austria before 1933, at their increasingly precarious position in Nazi Europe, their forced emigration before and during the war, their ambivalent relationships with their countries of refuge, such as Britain and the United States and their contributions within the radically changed post-war music environment. *Adv**

Dvorak's Prophecy: And the Vexed Fate of Black Classical Music

The Life and Work of Marc Blitzstein

Knickerbocker Holiday

The Life and Music of Kurt Weill

The Unknown Kurt Weill

Kurt Weill, an Illustrated Biography

With the broadening interest and popularity of musical theater studies in academic degree programs, more teachers of classical singing and students are meeting at the crossroads of conventional vocal study to broaden their skills in non-classical and musical theater techniques. Tracing back through the lineage of American musical theater, a fascinating example of vocal style emerges from the musical theater works of Kurt Weill. Weill's music exhibits operatic lyricism, jazz rhythms, and popular idioms but does not conform strictly to light opera, jazz, or popular music. In America, Kurt Weill was a successful musical theater composer by 1941 and was highly respected on Broadway. Simplicity and comprehensibility were his stylistic objectives in transforming operatic forms into a viable musical theater that would appeal to the greater public. His work in musical theater resulted in an extensive repertory of songs suitable for all voice types, one that was of considerable significance in the evolution of American theater and singing styles. Weill's American musical theater songs convey a communicative style that requires a technique grounded in the speech-based lyricism of celebrated jazz singers and singing-actors from musical theater's golden era (roughly 1927 to 1960). A deeper understanding of Kurt Weill's American theater songs will clarify the defining qualities of his musical style and suggest a more informed artistic approach for singers, teachers, coaches, and accompanists of musical theater repertoire.

Documents the influence of Jewish music on American popular song.

Contains more than 2,000 entries that supply information on the mythological, historical, geographical, and literary references contained in western art song. This lexicon helps singers and accompanists enhance their performances of songs, by providing them with the background on the many references embedded in this vast repertoire.

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).

Kurt Weill's Little Masterpieces

The Songs of Kurt Weill

Lost in the Stars

Love Song

The Jewish Composers Banned by the Nazis

A Centennial Anthology

History tends to divide Kurt Weill's legacy into two main categories: his Berlin operatic collaborations with Bertolt Brecht and his Broadway musicals. However, Weill's stylistic eras are far more complex and subdivided, encompassing his late Romantic roots, the "high" modernism which found its pinnacle in his studies with Busoni, the German ballad style cultivated in Dreigroschenoper and Mahagonny, the smoother cabaret style of his time in France and London, and the jazzy musical style that found firm footing in Lady in the Dark and beyond. While generally these styles were isolated and chronologically/geographically oriented in Weill's life, all are seen in the non-theatrical songs written after his immigration to the United States in 1935. Because these works have no specific character, script, or collaborators to be molded around, Weill here displays uncharacteristic freedom in the combination of his styles and the contexts in which he chooses to present them. The manipulation of these styles re-composer negotiating his evolving musical identity. The stylistic markings of each song are intrinsically linked to the way Weill views its poet, intended audience, message, and singer—all through the lens of contexts in which he had used those styles in the past. This study approaches these works from the perspective of a music historian, music theorist, and singer.

(Schott). For over fifty years these treasures have lain dormant in the archives! Now at last this volume of Unsung Weill brings together 22 previously unpublished songs from the pen of the celebrated composer of the Threepenny Opera . All these songs were cut from successful Broadway shows for practical reasons, though they lack no of the quality of Kurt Weill's world-renowned hit songs. The words are by legendary songwriters such as Ira Gershwin, Oscar Hammerstein, Langston Hughes and Ogden Nash. This volume contains plenty of photographs of the composer and of his songwriters, making it an ideal gift and an essential for any fan of Weill. All the pieces are presented in simple arrangements for solo voice and piano in easy keys, with chord symbols included.

A look at the life of a legendary composer, from his German-Jewish upbringing through his early political career and beyond, includes all of his songs, as well as the details of his famous affair with Lotte Lenya.

(Vocal Collection). The most comprehensive collection of Broadway selections ever organized specifically for the singer. Each of the five volumes contains important songs chosen because of their appropriateness to that particular voice type. All selections are in their authentic form, excerpted from the original vocal scores. The songs in The Singer's Musical Theatre Anthology, written by such noted composers as Kurt Weill, Richard Rodgers, Stephen Sondheim, and Jerome Kern, are vocal masterpieces ideal for the auditioning, practicing or performing vocalists. 46 songs, including: Where Or When * If I Loved You * Goodnight, My Someone * Smoke Gets In Your Eyes * Barbara Song * more.

Kurt Weill: The Threepenny Opera

A Performer's Guide to the American Musical Theater Songs of Kurt Weill (1900-1950).

Kurt Weill Songs

Unsung Weill

A Life in Pictures and Documents

A Musical Comedy in Two Acts

In this warm and affectionate book, William Zinsser describes his lifelong love affair with American popular song and the American musical theater.

These are the romance shared by composer Kurt Weill and stage performer Lotte Lenya against a backdrop of twentieth-century events, revealing the impact of their backgrounds on their careers and relationship while evaluating their role in shaping the history of Western music. 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.

A Kirkus Reviews Best Nonfiction Book of 2021 A provocative interpretation of why classical music in America "stayed white"—how it got to be that way and what can be done about it. In 1893 the composer Antonín Dvořák prophesied a "great and noble school" of American classical music based on the "negro melodies" he had excitedly discovered since arriving in the United States a year before. But while Black music would foster popular genres known the world over, it never gained a foothold in the concert hall. Black composers found few opportunities to have their works performed, and white composers mainly rejected Dvořák's lead. Joseph Horowitz ranges throughout American cultural history, from Frederick Douglass and Huckleberry Finn to George Gershwin's Porgy and Bess and the work of Ralph Ellison, searching for explanations. Challenging the standard narrative for American classical music fashioned by Aaron Copland and Leonard Bernstein, he looks back to literary figures—Emerson, Melville, and Twain—to ponder how American music can connect with a "usable past." The result is a new paradigm that makes room for Black composers, including Harry Burleigh, Nathaniel Dett, William Levi Dawson, and Florence Price, while giving increased prominence to Charles Ives and George Gershwin. Dvořák's Prophecy arrives in the midst of an important conversation about race in America—a conversation that is taking place in music schools and concert halls as well as capitols and boardrooms. As George Shirley writes in his foreword to the book, "We have been left unprepared for the current cultural moment. [Joseph Horowitz] explains how we got there [and] proposes a bigger world of American classical music than what we have known before. It is more diverse and more equitable. And it is more truthful."

Kurt Weill Newsletter

Speak Low (When You Speak Love)

Forbidden Music

The Lives of Kurt Weill and Lotte Lenya

Conductors and Composers of Popular Orchestral Music

Funny, It Doesn't Sound Jewish

This study focuses on three songs from stage works of Kurt Weill (1900-1950): "September Song" from Knickerbocker Holiday (1938), "Speak Low" from One Touch of Venus (1943), and "Lost in the Stars" from Lost in the Stars (1949). All from Weill's time in the United States, these songs are adaptable as solos and have become American standards performed in various arrangements and styles of popular music by many different artists.The first part of this study is a biographical sketch of Weill's life and music. It is intended to provide context for the three songs by tracing his beginnings as a German composer of stage works with volatile political messages, to his flight to the United States and his emergence as a composer of Broadway successes.The second part is a commentary on the composition of the three selected songs. The lyrics and musical content are examined to show how Weill's settings convey the dramatic mood and meaning as well as the specific nuances of the words. Description of the context of these songs explains how they were textually and musically intended to advance the plot and the emotional arc of the dramatic characters. The popularity of these songs endures beyond their original shows, and so there is discussion of how other artists have adapted and performed them, and available recordings are cited.Weill's songs, his little masterpieces, have proven to be truly evocative and so attractive to American audiences that they have undergone myriad adaptations. This study seeks to provide the personal and historical background of Kurt Weill's music and to demonstrate why these three songs in particular have proven to have such lasting appeal.

"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 molla. 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*-- (Schott). 14 art songs dating from 1925 to 1944 as masterly performed by Teresa Stratas on the Nonesuch record. Includes: Berlin im Licht-Song * Buddy on the Nightshift * Es regnet * Je ne t'aime pas * Klops Lied * Nanna's Lied * Youkali (Tango Habanera) * and more.

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

How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood

The Days Grow Short

A Collection of Songs from the Musical Stage, Categorized by Voice Type : the Selections are Presented in Their Authentic Settings, Excerpted from the Original Vocal Scores

The Life and Musical Journey of Kurt Weill

22 Songs Cut from Broadway Shows and Hollywood Films

Dirige for Two Veterans

"Best known as the writer of the lyric for the song "Who's Afraid of the Big Bad Wolf " and "Willow Weep for Me," Ann Ronell was also a translator and orchestrator for operatic works. This biography traces Ronell's life, marriage and friendships. Includes

World-wide in scope and focusing on the second half of the 20th century, this work provides biographies and discographies of some 500 composers and conductors of light and popular orchestral music, including film, show, theatre and mood music. The book is arranged in two sequences: 1) Biographies and select discographies, both arranged alphabetically, of the well-known and better-known conductors and composers. These entries also include a list of suggested reading for those wishing to further their studies; and 2) Select discographies of conductors about whom little or no biographical information is available. The bibliography at the end of the book covers discographical sources, popular music and film music. This is the first time that the lives and recordings of such artists as Kostelantetz, Faith, and Gould as well as the orchestral recordings of such great popular composers as Gershwin, Kern, Porter, Rodgers, Berlin and Coward have been documented and presented in an encyclopedic form.

"This book, the first scholarly consideration of Weill's complete output of stage works, is without doubt the most important critical study of the composer's oeuvre to date in any language. Hinton's scholarship is superior and his insights original and illuminating. The product of several decades of engagement with Weill's works, their sources and reception, as well as the secondary literature, the book is a stunning achievement. Brilliantly conceived and executed, it will take its place as one of the cornerstones of Weill studies."--Kim H. Kowalke, University of Rochester and President, Kurt Weill Foundation for Music "In "Weill's Musical Theater: Stages of Reform," Stephen Hinton reminds us that Kurt Weill was always a revolutionary. The composer's insistent dedication to a provocative, constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular. The celebrity that endeared him to Broadway made him anathema in Berlin. Some sixty years after Weill's death, Hinton is finally able to demonstrate the consistent brilliance, theatrical power, and coherence of a composer who revolutionized every genre he touched (or used) and whose collaborators read as a who's who of twentieth-century theater." --David Savran, author of "Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class" "Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive. A truly Protean figure, Weill is not an easy man to grasp in his totality; Brecht once wrote that a man thrown into water will have to develop webbed feet, and as a refugee from Nazi Germany, Weill had to become a cultural amphibian. But in "Weill's Musical Theater" we see the composer from every angle: through the gaze of countless critics and reviewers, through Weill's own eyes, and finally through the filter of Hinton's judicious, focused prose. This account will stand."--Daniel Albright, author of "Untwisting the Serpent: Modernism in Music, Literature, and Other Arts"

This book is about the life of Kurt Weill, a German composer who spent his later years in the United States. He was a leading composer for the stage who was best known for his collaborations with Bertolt Brecht, including The Threepenny Opera, a Marxist critique of capitalism, which included the ballad "Mack the Knife".