Kurt Weill A Song Composer In Wartime With Three Recitals
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Uncovers the unexplored history of the love song, from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day, and discusses such topics as censorship, the legacy of love songs, and why it is a dominant form of modern musical expression.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most
perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Drawing on Weill's journals and personal correspondence and interviews with friends and colleagues, a vivid biography of Kurt Weill chronicles the composer's dazzling Broadway career and examines Weill's dramatic influence on a remarkable era of American musical theater. 12,500 first printing.

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.

The 1970s was an exciting decade for musical theatre. Besides shows from legends Stephen Sondheim (Company, Follies, A Little Night Music, and Sweeney Todd) and Andrew Lloyd Webber (Jesus Christ Superstar and Evita), old-fashioned musicals (Annie) and major revivals (No, No, Nanette) became hits. In addition to underappreciated shows like Over Here! and cult musicals such as The Grass Harp and Mack and Mabel, Broadway audiences were entertained by black musicals on the order of The Wiz and Raisin. In The Complete Book of 1970s Broadway Musicals, Dan Dietz examines in detail every musical that opened on Broadway during the 1970s. In addition to including every hit and flop that debuted during the decade, this book highlights revivals and personal-appearance revues with such performers as Tony Bennett, Lena Horne,
Betts Midler, and Gilda Radner. Each entry includes the following information: Opening and closing dates Plot summaries Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and published scripts, as well as lists of Gilbert and Sullivan operettas, black-themed shows, and Jewish-themed productions. A treasure trove of information, The Complete Book of 1970s Broadway Musicals provides readers with a comprehensive view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

One of the most viable trends in the compositional practice of the twentieth and twenty-first centuries is the blurring and breaking of boundaries between classical and popular styles. Toward the end of the nineteenth century this blurring of boundaries resulted in the genre of cabaret. My document demonstrates that classical composers of various nationalities and compositional styles experimented in this new genre of cabaret. It traces the history of the cabaret movement from its origins through World War II and provides a detailed history of the cabaret songs of four classical composers: Erik Satie's cabaret songs for Vincent Hyspa, Arnold Schoenberg's BrettLieder, Kurt Weill's cabaret songs from his Paris years, and Benjamin Britten's Cabaret Songs. Through musical analysis this document shows that their cabaret songs reflect the influence of popular idioms as well as each composer's own classical style.

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 Kostelanetz, 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.

Singers are faced with a unique challenge among musicians: they must express not just the music, but the lyrics too. To effectively communicate the meaning behind these words, singers must understand the many references embedded in the vast international repertoire of great art songs. They must deal with the meaning of the lyrics, frequently in a language not their own and of a culture unfamiliar to them. From Zelter and Schubert to Rorem and Musto, Researching the Song
serves as an invaluable guide for performers, teachers, and enthusiasts to the art song repertoire. Its more than 2,000 carefully researched entries supply information on most of the mythological, historical, geographical, and literary references contained in western art song. The authors explain the meaning of less familiar literary terms, figures, and authors referenced in song while placing songs in the context of larger literary sources. Readers will find entries dealing with art songs from the German, French, Italian, Russian, Spanish, South American, Greek, Finnish, Scandinavian, and both American and British English repertoires. Sources, narratives, and explanations of major song cycles are also given. Organized alphabetically, the lexicon includes brief biographies of poets, lists of composers who set each poet's work, bibliographic materials, and brief synopses of major works from which song texts were taken, including the plots of all Restoration theater works containing Purcell's vocal music. The more performers know and understand the literary elements of a song, the richer their communication will be. Researching the Song is a vital aid for singers and teachers in interpreting art songs and building song recital programs.

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.

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.

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).

(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 nothing 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.

This book is about the life of Kurt Weil, 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".

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

Standards Piano/Vocal/Guitar

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.

Standards Piano/Vocal/Guitar

The book examines in specific detail every Broadway musical which opened during the seminal decade of the 1960s, a decade which encompassed traditional musicals (such as Hello, Dolly!) as well as iconoclastic ones (Hair). Besides technical information, the book includes extensive commentary for all 268 musicals which opened during the decade. It includes all New York City Center and Music Theatre of Lincoln Center revivals; New York City Opera revivals of Broadway musicals; productions of all pre-Broadway closings (musicals which closed either during New York previews or during pre-Broadway tryouts); all eight musicals which were produced at the 1964 New York World's Fair; concert productions (usually of one-man or one-woman shows); and all imports which opened during the decade. The technical information includes details regarding cast and credits, plot, critical reviews, London productions, recordings, published scripts, and film versions.

The story of music from prehistory to the present day Classical or rock, everyone has their favourite musical style, but how did your top choice come about? Why did jazz go Latin, or blues influence rock? Find out in Music, a visual history of the most unifying art form in the world. Every musical revolution from bone flutes to electronica and from jazz to hip-hop is charted in this visually stunning history of music. Key musical innovators like Mozart, Elvis and Johnny Cash are profiled with biographies that detail their lives and works and every development from baroque to rock and roll is covered. Music includes illustrated histories of instruments and listening suggestions for each musical genre, plus a free digital audio offering with audio samples of instruments and musical styles. Whether you are young or old, into hip-hop or opera, Music...
will hit the right note with you.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

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.

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 reveals a 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.

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.
"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"

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.

"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.

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.

Son of a German Jewish cantor, Kurt Weill is best known for The Threepenny Opera. This study of the composer and his life draws on Weill's letters and writings, as well as on the testimony of those that knew him.

(P/V/G Composer Collection). This shrink-wrapped set contains volumes 1 and 2.

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