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Theater Talk: Ethan Mordden on Kurt Weill and Lotte Lenya ~~Kurt Weill: Four Walt Withman Songs (1942/1947)~~ \ "Speak Low\" written and performed by Kurt Weill

Lost in the Stars: The Music of Kurt Weill September Song - Kurt Weill \u0026 Maxwell Anderson
Theater Talk- Ethan Mordden on Kurt Weill and Lotte Lenya (Full Episode) John Lewis: Kurt Weill - September Song (Live, 1999) Kurt Weill: September Song (Ute Lemper) Bertolt Brecht \u0026 Kurt Weill - Alabama Song September Song

Lou Reed - September song (lyrics on clip) Kurt Weill \u0026 Bertolt Brecht - Pirate Jenny (Sung by Lotte Lenya) Wynton Marsalis \u0026 Sarah Vaughan - September Song David Bowie - Moon of Alabama 1978 Kurt Weill - Aufstieg und Fall der Stadt Mahagonny.wmv ~~ALABAMA SONG Lotte Lenya, 1979 TV Interview, Schuyler Chapin Lou Reed on September Songs Lotte Lenya Singing \ "Seer ä uber Jenny\"~~ (Pirate Jenny) Billie Holiday: September Song Lost In The Stars -- Music of Kurt

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Weill arranged by: Carla Bley , Phil Woods on Sax. September Song - Sarah Vaughan PJ Harvey: Ballad of the soldier's wife - lyrics - Kurt Weill, Bertolt Brecht Lotte Lenya in Alabama Song by Kurt Weill recording 1930 Kurt Weill : Youkali (Barbara Hannigan / Alexandre Tharaud) Kurt Weill/Maxwell Anderson - September Song Lotte Lenya Sings September Song

Julie Andrews sings two songs of Kurt Weill at NHK Hall 1993 UMich Symphony Band - Kurt Weill - Little Threepenny Music: Suite from The Threepenny Opera Charlie Haden Kurt Weill on September Songs Kurt Weill A Song Composer

Kurt Julian Weill (March 2, 1900 – April 3, 1950) was a German composer, active from the 1920s in his native country, and in his later years in the United States. He was a leading composer for the stage who was best known for his fruitful collaborations with Bertolt Brecht. With Brecht, he developed productions such as his best-known work *The Threepenny Opera*, which included the ballad "Mack ...

Kurt Weill - Wikipedia

Kurt Weill, German-born American composer who, with Bertolt Brecht, created a revolutionary kind of opera of sharp social satire. *Afstieg und Fall der Stadt Mahagonny* (' Rise and Fall of the City of Mahagonny ') is considered his masterpiece, showing a skillful synthesis of American popular music, ragtime, and jazz.

Kurt Weill | Biography, Music, & Facts | Britannica

Kurt Weill was born in Dessau, Germany on March 2, 1900. He was the son of a cantor and began composing and performing while still a child. By the time he was twenty he was coaching opera and conducting theater bands until he moved to Berlin in 1920, where he became a student of the renowned

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Ferruccio Busoni and began his career as part of Berlin's young classical avant garde.

Kurt Weill | Songwriters Hall of Fame

Kurt Julian Weill was a German composer who later became an American. Although he was trained as a composer of classical music he wrote many songs in a popular, jazzy style. He is particularly remembered for the music he wrote for the plays of the German dramatist Bertolt Brecht, as well as for musicals he wrote when he lived in New York. He also wrote symphonies and chamber music, especially during his early career.

Kurt Weill - Simple English Wikipedia, the free encyclopedia

Yet the ultimate goal for any aspiring composer of the day was to secure success in the opera house rather than in the concert hall. Weill had already completed a one-act opera, *Der Protagonist*, to a libretto by Georg Kaiser. First performed in Dresden in 1926, this disturbing tragicomic story set in Elizabethan England about an actor who fails to distinguish fantasy from reality, was received extremely favourably, the critics suggesting that the composer had already forged a distinctive ...

Weill, Kurt - Classical Music

Born on March 2, 1900 as the son of a cantor at a Dessau synagogue, Kurt Julian Weill learned the composer's craft in Berlin with musical Renaissance man Ferruccio Busoni. In the Roaring Twenties,...

Born 120 years ago: Kurt Weill | Music | DW | 02.03.2020

Kurt Weill Kurt Julian Weill was a German Composer who was best known for his works with Bertolt

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Brecht. Kurt Weill was born on March 2, 1900, in a Jewish neighborhood located in Dessau, Germany. Weill was part of a devout Jewish family; his very first work was titled “ Mi Addir Jewish Wedding Song ” which he wrote at the age of thirteen.

Kurt Weill - Composer Biography, Facts and Music Compositions

Kurt Weill (1900-1950) was a German composer. After studying music with the distinguished composer Ferruccio Busoni, Weill joined a leftist theater group in Berlin in 1922, through which he met his...

Kurt Weill Lyrics, Songs, and Albums | Genius

The composer Kurt Weill (1900-1950) is known primarily for his stage works: operas, music for plays, and Broadway musicals. A lesser known area of his music is that of his solo songs. Although primarily interested in the theater, Weill did write individual compositions, usually for a specific occasion. Several such occasions presented

KURT WEILL: A SONG COMPOSER IN WARTIME WITH THREE RECITALS ...

At the time of his death in 1950, Weill was at work on a musical version of that essential American tale, Mark Twain ' s Huckleberry Finn. He completed five songs, with lyrics by Maxwell Anderson.

Legends of Songwriting: Kurt Weill « American Songwriter

In 1946 Weill was elected as the only composer-member of the distinguished Playwrights Producing Company (founded in 1938) which brought his musical version of Elmer Rice ' s Pulitzer-Prize winning drama Street Scene to Broadway as an American opera, the first real successor to "Porgy and Bess " .

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Kurt Weill - Schott Music

View credits, reviews, tracks and shop for the 1997 CD release of September Songs - The Music Of Kurt Weill on Discogs.

September Songs - The Music Of Kurt Weill (1997, CD) | Discogs

The score incorporated incidental music Weill had composed for the Berlin stage as well as music written for a 1927 production of August Strindberg's *Gustav III*, and interpolated the 'Muschel von Margate' (written for Leo Lania's 1928 play *Konjunktur*) with new lyrics by Wheeler to create a duet for Olim and Severin in act 3.

Der Silbersee - Wikipedia

It all began when 27-year-old German composer Kurt Weill read a new collection of poetry by a young dramatist, Bertolt Brecht. The volume included five poems entitled *Mahagonny Songs*, about a...

When Bertolt Brecht met Kurt Weill

Kurt Julian Weill (March 2, 1900 - April 3, 1950) was a German-Jewish composer, active from the 1920s, and in his later years in the United States. He was a leading composer for the stage who was best known for his fruitful collaborations with Bertolt Brecht.

Kurt Weill | Opera-Arias.com

Kurt Weill: Composer in a Divided World: Taylor, Ronald: Amazon.sg: Books. Skip to main content.sg.

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Kurt Weill: Composer in a Divided World: Taylor, Ronald ...

Rise and Fall of the City of Mahagonny (German: Aufstieg und Fall der Stadt Mahagonny) is a political-satirical opera composed by Kurt Weill to a German libretto by Bertolt Brecht. It was first performed on 9 March 1930 at the Neues Theater in Leipzig. Some interpreters have viewed the play as a critique of American society.

Rise and Fall of the City of Mahagonny - Wikipedia

A profile of the composer Kurt Weill (1900-50), along with a list of their works available to browse and buy.

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 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

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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.

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

Standards Piano/Vocal/Guitar

"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

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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"--

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.

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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.

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It also looks at his emigration to America (1935) and his premature death (1950).

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