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Pamela Katz

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Pamela Katz : The Partnership: Brecht, Weill, Three Women, and Germany on the Brink before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Partnership: Brecht, Weill, Three Women, and Germany on the Brink:

0 of 0 people found the following review helpful. The Art of Collaboration By Richard J. Rundell Brilliant. We know a little about almost all of these players, male and female. Katz tells us lots and lots more, with fascinating details. The

nature of the Brecht-Weill collaboration is explored in depth. One only wonders now whether "The Threepenny Opera" will come to be known someday as a musical work by Weill or a theatrical work by Brecht, or continue to be known as their shared collaboration. The work itself seems deathless. 0 of 0 people found the following review helpful. History of a musical. By D Carter I love The Three Penny Opera. Now I understand it from a historian perspective as well as a stunning work of art. It is even more an astonishing work that I knew. 0 of 0 people found the following review helpful. Five Stars By Janie A. Prim Excellent book, well-researched, and thoroughly reported. Thank you, Ms Katz, from us Weill fans out here!!

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 masterworks *The 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.

"Readable, engaging and fair-minded. . . . Vividly re-creates not just these remarkable men but also the women who contributed so mightily to their reputations." —Los Angeles Times; Katz restores the women to their proper place in the story, with levity, strong characterization, and beguiling descriptions of an interwar German milieu crackling with politics, art, and a sense of possibility. . . . The New Yorker; [Katz's] work as a novelist and screenwriter helps her keep the pacing swift and the prose dynamic—the chapters on the creation of *The Threepenny Opera* are almost unbearably suspenseful. . . . She offers a real and empathetic sense of how Brecht and Weill walked and spoke and dressed." —The New York Times; Katz richly conjures the domestic, class, social, and political environs in which Brecht and Weill developed. . . . Through Katz's insightful and penetrating prose, they all blaze and dazzle as they did in life." —Booklist; Katz is extremely good at capturing the centrality of Lenya, Hauptmann, and Weigel in the creation of Brecht and Weill's collaborations. . . . Katz's group biography . . . may make it possible to love and fear Brecht anew." —Bookforum; [Katz] clearly identifies the stakes of Brecht and Weill's joint project, connecting it to the historical tumults unfolding around them." —San Francisco Chronicle; The culture of Weimar Germany is at its most provocative and profound in this scintillating portrait of its leading theatrical luminaries. . . . Katz gives an uproarious view of the ferment of interwar Berlin's theatrical avant-garde, with Brecht's tantrums, power plays, preening demands, and ideological conceits. But she also takes seriously the artistic and political ideas that drove Brecht and Weill to their innovations (and eventually estranged them). The result is a thoughtful, entertaining recreation of a watershed moment in 20th-century theater." —Publishers Weekly; Deft, incisive cultural history. . . . With a novelist's eye for telling details, Katz offers a colorful, perceptive and riveting portrait of a remarkable artistic partnership." —Kirkus; About the Author PAMELA KATZ is a screenwriter and novelist whose most notable works are films made in collaboration with legendary director Margarethe von Trotta, including *Rosenstrasse*; *The Other Woman*; and most recently *Hannah Arendt*, which received international acclaim, and was selected as one of the New York Times' Top Ten Films of 2013. Katz teaches screenwriting at NYU's Tisch Graduate Film Program and lives with her family in New York City and Berlin. Visit her website: <http://www.pkatz.com/>