

**THE UNIVERSITY OF TEXAS AT TYLER  
COLLEGE OF ARTS AND SCIENCES  
SCHOOL OF PERFORMING ARTS**



**UT Tyler™  
MUSIC**

*presents*

**WIND ENSEMBLE CHAMBER WINDS**

**DR. ALEXANDER SCOTT, CONDUCTOR**

**WEDNESDAY, APRIL 8, 2026**

**7:30 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

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*Lecture:*

Things Come in Threes: An Evolution of *Little Threepenny Music*

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*Brief Intermission*

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## **Kleine Dreigroschenmusik (1928)**

1. Overture
2. Die Moritat von Mackie Messer
3. Anstatt daß-Song
4. Die Ballade vom angenehmen Leben
5. Pollys Lied
- 5a. Tango-Ballade
6. Kanonen-Song
7. Dreigroschen-Finale

Kurt Weill  
(1900-1950)

# PROGRAM NOTES

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The 1920s, which were “roaring” in the United States, were no less frenzied in the German Weimar Republic. In a country that had been run until 1918 by an autocratic Kaiser, it was a heady, freewheeling time, filled with adventure and experimentation in politics and the arts, spurred by the creation of a democratic government. During the Weimar years, Berlin was one of the world’s most glittering cultural centers, with exciting new activities in music, theater, literature, and visual arts. Of all the works created during that time, *The Threepenny Opera (Die Dreigroschenoper)* was both the most popular and the most enduring. It remains the most famous of several collaborations between Kurt Weill and poet-dramatist Bertolt Brecht (1898-1956). In the case of *The Threepenny Opera*, there were other largely silent collaborators who have generally not received credit for their work. The first production correctly noted that the work was based on John Gay’s satire *The Beggar’s Opera*, originally produced in 1728, in a translation by Elisabeth Hauptmann, with adaptation and song lyrics by Brecht. It is now known that more of the work was by Hauptmann herself, including a fair number of the song lyrics. This was a practice Brecht followed through much of his life—using the talents of a host of remarkable literary women and rarely giving them any credit for their contributions.

This particular collaboration was as unlikely as successful. Drawn together by a desire to create operas, Brecht and Weill discovered that their views of the genre were almost totally opposite. Weill had studied with Ferruccio Busoni and written modernistic pieces like his Violin Concerto (with the accompaniment of wind orchestra) and a successful opera with the expressionist playwright Georg Kaise, *Der Zar lässt sich photographieren (The Czar Has Himself Photographed)*. He was regarded as one of the leading avant-garde composers of the day. Weill was interested in addressing a much broader audience than could be lured to the concerts of new music, and Brecht, a self-proclaimed Marxist, also wanted to reach the masses.

The two collaborators almost never finished their major opera *Aufstieg und Fall der Stadt Mahagonny (Rise and Fall of the City Mahagonny)*, first performed in 1930), owing to drastic differences of opinion on the function of music in opera. The Threepenny Opera, however, enjoyed an unparalleled success as a play with music that reflected the sardonic tone of *The Beggar’s Opera*, in which criminals, sex workers, and highwaymen were easily recognized parodies of the leading political figures of the day. Brecht’s adaptation is equally cynical in its disbelief of any noble motives among humankind. “First comes the grub,” he wrote in a song lyric, “and then come morals” (*Erst kommt das Fressen, dann kommt die Moral*). The play and the music were created in a few chaotic weeks and hastily mounted at the end of August 1928. Few expected it to succeed, but it has since become the most identifiable work from the short-lived Weimar Republic, which was to last only four and a half more years before the catastrophic Third Reich, which forced both Weill and Brecht into exile.

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The popular elements of *The Threepenny Opera* are obvious in the suite of songs that Weill created as a concert work. A medley of some of the most famous songs in the show, the suite includes popular dance rhythms such as the foxtrot, tango, and Charleston, and it is scored for instruments associated with jazz and nightclubs. The movements for the most part are direct arrangements of the show's songs, but the second combines Weill's most famous tune, "The Moritat of Mack the Knife" (a moritat is a type of street-ballad, usually describing a criminal's misdeeds), with another number, "Song of the Insufficiency of Human Striving." The finale comprises three (out of four) musical numbers that make up the last scene of the play.

Composers normally create an orchestral suite from a dramatic work to make the music more widely heard, and perhaps to induce customers to purchase tickets to the show. Conductor Otto Klemperer persuaded Weill to prepare the suite with the idea that it would be heard during the Berlin Opera Ball in January 1929. For whatever reason, the planned performance did not take place, but Klemperer included the work in a symphonic program he conducted soon after that, marking the debut of the new "popular" Kurt Weill in the concert hall.

# ROSTER

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Ani Aparicio and Maddison Jones, flute and piccolo

Brycen Ayscue and Mia Tamez, clarinet

Dylan Melvin and Jovanny Morales, saxophones

Harvey Nguyen and Brie West, bassoon

Mitchell Gilbert and Dominic Theriot, trumpet

Isaac Sanders, trombone

Brayden Persinger, tuba

Max Burer, guitar and banjo

Ayden Haun, accordion

Matthew Smith, piano

Rebecca Canaday and Austin Vickers, percussion

## Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Thur	Apr 9	7:30 pm	BRH	Saxophone Studio Recital
Mon	Apr 13	7:30 pm	BRH	Jazz Combos Concert
Tue	Apr 14	7:30 pm	TJC Performing Arts Center	UT Tyler/TJC Symphony Orchestra Concert
Tue	Apr 21	12:30 pm	BRH	Student Recital
Tue	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
Thur	Apr 23	7:30 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 24	6:30 pm	BRH	Percussion Studio Recital
Sat	Apr 25	7:30 pm	St. Mary Magdalene Church	Choral Spring Concert

Click [here](#) to find out more about the School of Performing Arts!