

ADELAIDE
FESTIVAL **AF**

The Threepenny Opera

Resource developed by Robert Becker 2024

Images: Jörg Brüggemann and Moritz Haase

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The Adelaide Festival Education Program is generously supported by The Lang Foundation and Thyne Reid Foundation.

Youth & Education Program Partners



**Human beings have
the horrid capacity
to make themselves
heartless at will.**

– from *The Threepenny Opera*



Suitable Year Levels

Year 11 – Year 12

Genre

Drama

Warnings

Contains depictions of violence and blood.

Utilises theatrical haze

Themes

Love

Betrayal

Morality

Capitalism

Synopsis

Set amongst the poverty, crime and corruption of London, *The Threepenny Opera* follows notorious criminal Macheath, a.k.a. Mack the Knife, his gang, enemies and lovers. It is both biting satire of capitalism and a farcical story about love, betrayal and morality.

Production

Music

Music students will find this interview particularly interesting regarding the process of interpreting an iconic text.

John Gay's *The Beggars Opera* used a range of contemporary

popular songs. Similarly, Kurt Weill was influenced by musical styles popular at the time of writing.

In an interview, musical director, Adam Benzwi said, "We are both historically informed, yet passionate

about experimenting and finding what's right for our production, for our actors, for our musicians, for our audience at this particular theatre".



Background Information

Die Dreigroschenoper (*The Threepenny Opera*), by Bertolt Brecht and Kurt Weill premiered in 1928 and was an unexpected, world-wide overnight success. Barrie Kosky, well-known to the Berlin audience as former Principal and Artistic Director of Komische Oper, has created this new production of *Dreigroschenoper*. Its songs are legendary; even though it is essentially a trivial story about love, betrayal, business, and morals.

Bertolt Brecht's *The Threepenny Opera* is a satirical play that is based heavily on John Gay's *The Beggars Opera*. *The Beggar's Opera* (1728), was a humorous

"ballad opera" with no generic precedent. Gay's work consisted of dialogue interspersed with 69 songs, mainly popular ballads of the British Isles and France, and well-known opera arias by Handel and Purcell, among others. A satire of both Italian opera conventions and the political corruption of England's reigning prime minister, Sir Robert Walpole, *The Beggar's Opera* was tremendously popular with 18th-century theatregoers and had enjoyed a successful London revival in the early 1920s. (Robinson, L 2009 "Timeless Power of 'The Threepenny Opera'" *The Juilliard Journal*)

Brecht's close friend and collaborator, Elisabeth Hauptman saw the 1920's revival performance of *The Beggars Opera* and translated it into German. Brecht loved Hauptman's German translation; and while he stayed true to many aspects of the John Gay original, he adapted it to suit his audience, his political viewpoints, and the contemporary political reality.

The opening season had mixed reviews, but *The Threepenny Opera* has gone on to be an iconic work within the canon of modern theatre.

Interview #1

The Threepenny Opera (*Die Dreigroschenoper*) was first performed at Berlin's Theater am Schiffbauerdamm on August 31, 1928 with music written by Kurt Weill and the opening number, "Mack the Knife" was an overnight sensation and has endured to be one of the most popular songs ever written for the theatre.

The songs became immediate hits, like pop songs.

There are only a few writer-composer combinations that are truly remarkable in the consistently high level of their work: Strauss and Hoffmannsthal,

Mozart and Da Ponte, and Weill and Brecht.

There's this style of singing Weill and Brecht that has developed, a tradition that I think is all wrong. I call it "Park, bark, and snark." "Park" means I stay in the same position onstage and don't move. "Bark": I scream the lyrics straight at the audience. "Snark" is a mixture of arrogance and self-satisfaction. Your attitude is that "I as a performer know better than you, sitting in the darkness there. We are here to teach you, and not just to teach you, but to make you feel terrible. And the way in which we'll do that is to park, bark, and snark this music and text."

This tradition developed after the war in Germany, particularly East Germany. Adam Benzwi and I (Barrie Kosky) are pushing back.

We always know there is a very weird tango happening here between Kurt and Bert, where they both try and take control of the dance. The excitement arises when they contradict each other, and when Brecht writes a very dry, ironic text, and Weill puts music full of yearning and desire underneath it, and then you get both. The contradiction's already there in the composition.

Weill is the honey; Brecht is the nuts. Mix them together and you get the best kind of theater.

Interview #2

In the case of *Dreigroschenoper* I believed that we should not be parodying the songs, that we should start from true characters. I think that inspired Barrie, because he was also tired of the way these songs are usually done. The song "Liebeslied" is like operetta, and I wanted to

take it seriously. Nico Holonics, our Mackie, was a member of the Thomaner Choir in Leipzig as a child, so he's worked with great conductors. He has a wonderful, sexy timbre in his voice and he is highly musical: he can sing and interpret "Liebeslied" beautifully. Barrie liked this. We are both historically informed, yet passionate about experimenting

and finding what's right for our production, for our actors, for our musicians, for our audience at this particular theatre.

To read the full interview, click on this link:

operetta-research-center.org/adam-benzwi-discusses-dreigroschenoper-singing-kurt-weill-today/

Our judges are totally unbribable: no amount of money can bribe them to dispense justice.

– from *The Threepenny Opera*

Set Design

Rebecca Ringst's stage design resists naturalism. The audience will see a climbing frame of six Escher-esque constructions, interconnected yet separate cubes of different sizes that function as stables, windows from which prostitutes flaunt their wares and stages for performance, and at one stage recedes towards the back wall to make a prison for Macheath. The steel scaffolding is complemented by sequin curtains – metaphorically representing a fabric of dreams, which helps to 'sell oneself' and to 'present oneself'. Floors and surfaces that force the singers into confined corners, squeezing's themselves from one section to the next. They stand, lie or crouch at odd angles to each other, held in an imaginative space that, following good Brechtian principles denies the illusion of reality.

The set design is used a visual metaphor for the sense of alienation that the characters feel.

Costumes

Dinah Ehm's modern-day costume designs continue the monochrome theme, apart from Macheath's women appearing in radiantly coloured garb, an instant focus,

One of the reviews mentions that the costumes were heavily influenced by German Expressionist films.

Dramatic Structure

Threepenny is an imperfect masterpiece.

I always thought, 'This is an impossible piece, I love it but I don't think I can direct it.' We were thinking of doing it at Komische, but Berliner Ensemble have the rights, they're the only theatre allowed to do it in Berlin. Then Oliver Reese rang up and said, 'Listen, the Robert Wilson production is 13 years old, we need a new production, do you want to do *Dreigroschenoper*?' I just said yes.

What triggered it was to do it at the place where it premiered, and I like challenges.

So what were the main challenges?

It was a year of 'How the f**k do we bring this on stage?' It's not just that everyone knows the songs and is waiting for them; it's also that *Threepenny* is an imperfect masterpiece. For anyone who really knows the spoken texts, it's quite difficult. Also, for example, the character of Jenny is completely underwritten. So the song texts are fantastic but the spoken dialogue, of which we cut a third out, needs help.

exberliner.com/stage/barrie-kosky-stage-interview/

Dramatic Form/Convention

Epic Theatre

The term used generally to describe Brecht's theory and technique. His plays were 'epic' in that the dramatic action was episodic - a disconnected montage of scenes, non-representational staging, and the 'alienation effect'.

Satire

Music Theatre (John Gay's *The Beggar's Opera* (1728) was referred to as a 'ballad opera'.



Curriculum Links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



Literacy



Critical and Creative Thinking



Ethical Understanding



Personal and social capability

Drama

Stage 1 Drama

Understanding and Exploration

Understanding and exploration of dramatic ideas, texts, styles and/or conventions.

Critical and Creative Thinking

Analysis and evaluation of the student's own drama-making and others' dramatic works, styles and/or events

Stage 2 Drama

Knowledge and Understanding

KU1 Exploration and understanding of dramatic theories, texts, styles, conventions, roles and processes.

KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary and or historical drama.

Critical and Creative Thinking

Analysis and evaluation of the student's own drama making and others' dramatic works, styles and/or events.

Creative Arts Stage 1

ICVA10; IDMA10;

Demonstrate knowledge and understanding of core concepts specific to relevant creative arts disciplines investigate the nature and processes of working productively in the creative arts.

Communicate and reflect on creative arts ideas, processes, products, and opinions.

Creative Arts Stage 2

2CVA10; 2DMA20;

Students analyse and evaluate creative arts products (theatre) in different contexts and from various perspectives, and gain an understanding and appreciation of the ways in which theatre contribute to and shape the intellectual, social, and cultural life of individuals and communities.

Music

Years 9 and 10

Explore meaning and interpretation, forms and elements, and social, cultural and historical context of music as they respond to music

Evaluate performers' success in expressing the composers' intentions and expressive skills in music they listen to.

Build on their understanding of the roles of artist and audiences as they engage with more diverse music.

SACE Stage 1 Music Explorations IMXE10; 2MEX20;

Apply musical literacy skills

Analyse and discuss musical works

Music Studies Stage 2 2MS120

Apply knowledge and understanding of musical elements

deconstruct, analyse, and interpret musical works and styles, and manipulate musical elements

Reflect on musical influences on own creative works.

One must live well to know what living is.

– from *The Threepenny Opera*



Performance Literacy

As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

...students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there is a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.



Theatre Etiquette

The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it

takes to bring a live performance to the stage.

- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head. *Why would this be disturbing for the performers?*

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail

you cannot see through the viewfinder

Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Suggested Tasks



Critical and Creative Thinking

SACE Stage 1 & 2 Drama

- CA Stage 1: ICVA10, IDMA10
- CA Stage 2: 2CVA10

CCT102

- 2DMA20

UE1

- Understand and explore dramatic roles, conventions, texts, styles, processes and technologies
- Analyse and evaluate dramatic ideas.

KU1

- Exploration and understanding of dramatic theories texts, styles, conventions, roles and processes.

Activity: Individually or in small groups select an aspect of Brecht and Research present findings

Some Useful Ideas and Terms for student understanding of Brechtian Theatre

Three of the most important terms to consider when talking about Brecht:

1. Didactic Theatre
2. Epic Theatre
3. The Alienation Effect (Verfremdungseffekt)

Didactic Theatre is theatre that teaches.

Brecht called his Didactic Theatre "Lehrstück", or "Learning Theatre". His aim was to teach or instruct the audience. He was a Marxist and social activist. He wanted his audience to make a change in their own world after viewing his plays. There's this style of singing Weill and Brecht that has developed, a tradition that I think is all wrong. I call it "Park, bark, and snark." "Park" means I stay in the same position onstage and don't move. "Bark": I scream the lyrics straight at the audience. "Snark" is a mixture of arrogance and self-satisfaction. Your attitude is that "I as a performer know better than you, sitting in the darkness there. We are here to teach you, and not just to teach you, but to make you feel terrible. And the way in which we'll do that is to park, bark, and snark this music and text." This tradition developed after the war in Germany, particularly East Germany.

Adam Benzwi and I are pushing back.

We always know there is a very weird tango happening here between Kurt and Bert, where they both try and take control of the dance. The excitement arises when they contradict each other, and when Brecht writes a very dry, ironic text, and Weill puts music full of yearning and desire underneath it, and then you get both. The contradiction's already there in the composition.

Weill is the honey; Brecht is the

nuts. Mix them together and you get the best kind of theatre.

Epic Theatre

Epic theatre was markedly different from naturalistic and realistic theatre which arrived on European stages toward the end of the 19th century with works by Henrik Ibsen and Anton Chekhov. Brecht once likened realism to that of a drug where the audience became pacified in a weakened state of awareness. He wanted his epic theatre to awaken the audience, even referring to them as "spectators" – they were to be observers, not participants." Justin Cash.

thedramateacher.com/bertolt-brechts-epic-theory/

The Alienation Effect (Verfremdungseffekt)

"Verfremdung", pronounced "fair-frem-doong", is a German word used by Bertolt Brecht that lies at the very heart of his theories on epic theatre. In practice, he called it "Verfremdungseffekt". The term has variously been translated as "alienation effect", "distancing effect" and "estrangement effect". For decades, "alienation effect" was the accepted term for Brecht's acting and staging devices in the belief they were used to distance the spectators from the action of the drama, particularly the detachment of a strong emotional connection.'

thedramateacher.com/bertolt-brechts-epic-theory/

"...there's the tradition of Brecht in Germany; there's a style of



how to deliver Brecht and a misunderstanding by many of what his Verfremdungseffekt (distancing effect) is as a technique. It's not about alienation or not psychologically investing... For me the Verfremdungseffekt is a sophisticated version of vaudeville technique – I can be acting a scene, quickly turn, talk to the audience, like a comic would, or give an opinion on the scene, then continue the scene, constantly drawing the audience and myself as an actor to the artificiality of what we're doing, and simultaneously seducing you by playing a character." An interview with Barrie Kosky for exberliner

www.exberliner.com/stage/barrie-kosky-stage-interview/

Some quotes attributed to Brecht

- "Art is not a mirror held up to reality but a hammer with which to shape it."
- "He who laughs last has not yet heard the bad news."
- "All artforms are in the service of the greatest of all arts: the art of living."
- "As crimes pile up, they become invisible."

There are some excellent resources which look at Barrie Kosky's interpretation of this classic text.

- The Synopsis of *THE THREEPENNY OPERA (DIE DREIGROSCHENOPER)* in 4 minutes (Plot / Roles): [youtube.com/watch?v=mB2sE1dDDS0](https://www.youtube.com/watch?v=mB2sE1dDDS0)
- thedramateacher.com/bertolt-brechts-epic-theory

Barrie Kosky has given some insightful interviews on interpreting this Brecht / Weill classic

- xberliner.com/stage/barrie-kosky-stage-interview/
- e-cibs.org/issue-20212/
- abc.net.au/listen/programs/bigideas/barrie-kosky-a-giant-of-australian-stage/102605570
- kwf.org/wp-content/uploads/kwn_392_p6-12.pdf
- spectatorbooks.com/book/the-threepenny-opera-making-of

Activity: Look at the creative choices made by Kosky and Benzwi

- Explore the Intertextuality and Subversion: John Gay's *The Beggars Opera* and Brecht and Weill's *The Threepenny Opera*
- Revising a classic text for a modern audience. Have Kosky and Benzwi made their interpretation of *The Three Penny Opera* relevant for modern audiences

Intertextuality

Intertextuality refers to the cohesions that connect literary traditions, past and present. The term was popularized by Julia Kristeva, "to signify the multiple ways in which any one literary text is made up of other texts, by means of its implicit or explicit allusions, citations, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place." Julia Kristeva: *Intertextuality – Literary Theory and Criticism* (literariness.org)

Put your students into two groups, 1 to defend Brecht's position the other to argue against using theatre in this way.

Subversion: Brecht uses art as a hammer with which to shape society. For him theatre is a subversive art form.

Students look at the literary allusions and traditions that are presented in this performance and explore ways that they could use this device when creating their own performance.

Drama students could consider the

following questions

- Are Brecht's ideas about capitalism and morality still relevant to a modern audience?
- Are Brecht's ideas about Didactic Theatre still relevant?
- Can Art shape society? Kosky's *Three Penny Opera* has been performed in a number of Festivals around the world. Students could read some of the reviews from these shows and see how they align with their own perceptions

Set design – students to consider how they might use the ideas of a "labyrinthine set" for your own imagined / or real production

Costumes

Consider ways that costumes that are usually associated with a film or theatre movement eg German Expressionism or Film Noir could influence the costume choices

Music

Music students will find the interview with Adam Benzwi very informative.

- operetta-research-center.org/adam-benzwi-discusses-dreigroschenoper-singing-kurt-weill-today/

For your music students, examine this statement and discuss how music can connect people to time and place.

Barrie Kosky on Kurt Weill

Kurt Weill, this really must be said clearly, is as important for the history of music theatre as Wagner. And his songs should be put on the same level as those of Schumann, Schubert, Brahms and Richard Strauss. But instead of

writing about the loneliness of the German forest, Weill wrote about the loneliness of the German city.

Like Brecht, he plays with genres and theatre forms, but yet his compositions are completely new, distinctive. After three bars, you immediately recognise that this music is by Kurt Weill. He doesn't take a piece by Bach and add something Kurt Weill to it. He plays with the idea of Bach.

Of course, by doing this he makes the idea of epic music theatre, in other words the idea that the mechanisms of the music in *The Threepenny Opera* are demonstrated, a little more complicated, because the effect isn't just demonstrated, it also has an effect!

In my view, we're dealing with a composer here, who combined 5000 years of the Jewish tonal tradition with the highpoint of German, protestant church music and the jazz of the modern city. This can only be found in Kurt Weill's music and means a total break with the whole Wagner tradition, which had dominated up till then. ... It's about people, about their feelings and the issues that matter to them. The way I see it, Weill's music combines the exile of the desert with the exile of the twentieth century and the loneliness of the big city.

The Threepenny Opera is also always about the drama that happens in the theatre and the drama that we seem to so enjoy creating in our own lives too.

For me, the desire for connection and commitment is just as inherent to the music as the loneliness and sense of being lost in a world,

through whose set of rules people have to find their way, and where as an individual they're forced to watch out for themselves, left alone with their own interests and needs. Peachum sings: "Man's right to happiness on this earth is fundamental, for he lives only a short time." The characters in the play don't manage to achieve this happiness or each of them only do for a short while.

Taken from "*The Art of Taking Weighty Matters Lightly*"

Director Barrie Kosky on his interpretation of *The Threepenny Opera*.



The law is... solely made for the exploitation of those who... cannot obey it.

– from *The Threepenny Opera*

About the Company

Barrie Kosky (Director, Regisseur)

Barrie Kosky, born in Melbourne in 1967, has been artistic director and chief director of the Komische Oper Berlin since the 2012/13 season. At the end of its first season, the Komische Oper Berlin was voted Opera House of the Year in the critics' survey conducted by Opernwelt magazine, and in 2016 he was named Director of the Year in the same survey. In 2014 he received the International Opera Award for Director of the Year, and the following year the Komische Oper Berlin was awarded the International Opera Award in the Ensemble of the Year category. Kosky is one of the most sought-after opera directors in the world; engagements have taken him to, among others, the Bavarian State Opera, the Glyndebourne Festival, the Frankfurt Opera, the Zurich Opera House, the Royal Opera House, Covent Garden and the Bayreuth Festival.

berliner-ensemble.de/barrie-kosky

When Barrie Kosky was appointed Intendant of the Komische Oper in 2012, he was a firebrand notorious for in-your-face, often queer deconstructions of operatic and dramatic classics. He did not turn to directing popular music theater

until he initiated a high-profile series of operettas and musicals at the Komische Oper. For more information about Barrie Kosky listen to "Big Ideas – Barrie Kosky a Giant of the Australian Stage."

abc.net.au/listen/programs/bigideas/barrie-kosky-a-giant-of-australian-stage/102605570

Adam Benzwi (Musical Director)

Adam Benzwi is a Berlin pianist, arranger and conductor. Benzwi works closely with the Komische Oper Berlin, where he debuted in 2013 as musical director of "Ball at the Savoy", followed by "A woman who knows what she wants!", "The Pearls of Cleopatra" was his third collaboration with Barrie Kosky. The new production of "The Threepenny Opera" in the Berliner Ensemble is one of the current productions. He is currently working with Andrea Breth on the production "I dreamed the night" in the Berliner Ensemble.

Dinah Eh (Costumes)

Dinah Ehm was born in Augsburg and trained as a dressmaker at the Augsburg Theater. She studied costume design at the University of Fine Arts in Dresden. She then worked as an assistant and dress master at the Theater Basel and at the Theater an der Ruhr in

Mühlheim. After working as a pattern designer in New York, she set up her own costume studio in Berlin. As a freelance costume designer, she has worked for opera and theater since 2006. She has worked with Armin Petras, Ekaterina Korde, Albrecht Hirche, Ingo Kerkhof and Cora Frost, among others. At the Komische Oper Berlin she designed the costume design for "Pelléas and Mélisande" directed by Barrie Kosky.

Rebecca Ringst (Stage Design)

Rebecca Ringst was born in Berlin in 1975 and studied stage and costume design with Andreas Reinhardt at the University of Fine Arts in Dresden and electronic art and video in Barcelona. She has worked regularly with Calixto Bieito since 2008. She designed sets for the Komische Oper Berlin, the English National Opera, the Zurich Opera House, the Stuttgart Opera, the Semperoper Dresden, the Nuremberg State Theater, the Den Norske Opera Oslo, the Residenztheater Munich, the Deutsches Theater Berlin and the Goodman Theater. For her set design for Stefan Herheim's "Der Rosenkavalier" in Stuttgart, she was named Set Designer of the Year by the magazine Opernwelt in 2010.

Till you feed us, right
and wrong can wait.

– from *The Threepenny Opera*



Extra Resources

nytimes.com/2021/08/15/arts/music/berliner-ensemble-threepenny-review.html

theguardian.com/music/2023/aug/19/the-threepenny-opera-review-festival-theatre-edinburgh <https://bachtrack.com/review-threepenny-opera-kosky-berliner-ensemble-edinburgh-international-festival-august-2023>

kwf.org/news/rave-reviews-for-die-dreigroschenoper-at-the-legendary-berliner-ensemble/

spectator.co.uk/article/doesnt-get-better-than-this-the-threepenny-opera-at-edinburgh-international-festival-reviewed/

Lyrics for Mack the Knife

genius.com/Bobby-darin-mack-the-knife-lyrics

