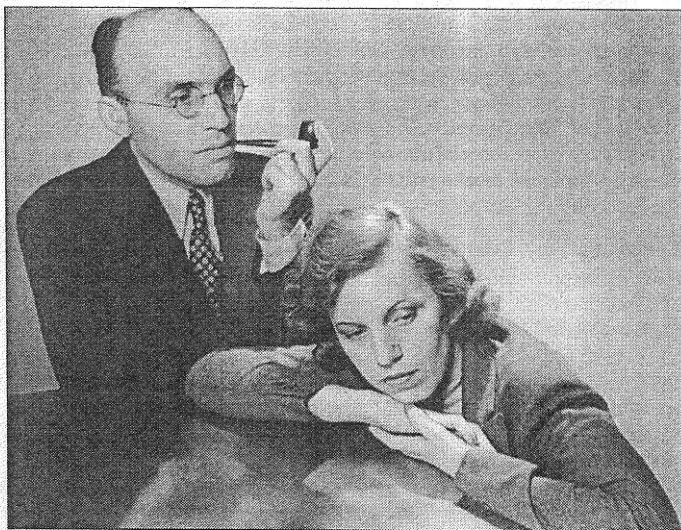


The 2008 Lotte Lenya Competition

Kilbourn Hall, Eastman School of Music
Saturday, 12 April 2008



On the occasion of the centenary of Lotte Lenya in 1998 (and the arrival at Sibley Music Library of Weill's European holograph scores), Kim Kowalke (President of the Kurt Weill Foundation and a professor at the University of Rochester) founded the Lotte Lenya Competition to encourage and recognize young singer/actors who are outstanding, both dramatically and musically, in their performance of theater music by Weill and other composers. The competition has grown from its original conception as a contest open only to Eastman Students to a truly international event in scope.

Fifteen finalists will compete in today's competition, chosen from regional auditions in Rochester, Lawrence, KS, and New York City, and from video submissions. In the first round, from 11:00am to 3:15pm, each finalist will have thirteen minutes in which to present a program of four selections, as listed in the program. To insure that each contestant has the opportunity to sing his/her complete program, **please withhold applause until the conclusion of the final selection of each contestant.**

The audience is invited to return for the second round, beginning at 8:00pm, where each contestant will sing one number, selected by the judges. At the end of the evening concert there will be a short intermission, after which competition winners will be announced. Prizes totalling at least \$25,000 will be awarded, including one or more special Lys Symonette Prizes.

The judges for today's competition are Theodore S. Chapin, Victoria Clark, and James Holmes. Carolyn Marlow, David Runzo, and Joyce Castle judged regional competitions.

The Kurt Weill Foundation thanks The University of Rochester's Eastman School of Music for hosting today's competition as well as the regional round in Kilbourn Hall.

Today's Judges

Theodore S. Chapin is President and Executive Director of The Rodgers & Hammerstein Organization. He has been chairman of the Advisory Committee for New York City Center's Encores! series since its inception, and serves on several boards including the American Theatre Wing, Goodspeed Musicals, Connecticut College, and City Center. He served as a Tony Awards nominator for two seasons, and is currently a member of the Tony Administration Committee. His career began as production or directorial assistant for the Broadway productions of *Follies*, *The Rothschilds* and *The Unknown Soldier and His Wife*, as well as Bernstein's *Mass* at the Kennedy Center, and *Candide* in San Francisco. As Associate to Alan Arkin, he worked on the original Broadway production of Neil Simon's *The Sunshine Boys*, *Twigs* starring Carol Burnett (CBS); and Neil Cuthbert's *The Soft Touch*. He was Musical Director for the National Theatre of the Deaf's production of *Four Saints in Three Acts*, and Producer of the Musical Theatre Lab. His book *Everything Was Possible: The Birth of the Musical "Follies"* was published by Alfred A. Knopf (fall 2003), and in paperback by Applause Books (spring 2005).

Victoria Clark received Tony, Drama Desk, and Outer Critics Circle Awards, as well as a Drama League honor for her luminous portrayal of Margaret Johnson in the critically-acclaimed Craig Lucas-Adam Guettel musical *The Light in the Piazza* at Lincoln Center's Vivian Beaumont Theater. Ms. Clark made her Broadway debut in 1985 in *Sunday in the Park With George*, and has been a Broadway regular ever since, appearing in *Titanic*, the 1995 revival of *How to Succeed in Business Without Really Trying* with Matthew Broderick and Megan Mullally, and starring in director Jerry Zaks' Tony Award-winning revival of *Guys and Dolls* with Faith Prince and Nathan Lane. Ms. Clark also appeared on Broadway as Penelope Pennywise in *Urinetown* and Fraulein Kost in Sam Mendes' revival of *Cabaret*, and her other Broadway credits include the Rodgers and Hammerstein revue *A Grand Night for Singing*, directed by Walter Bobbie. Off-Broadway, Ms. Clark appeared in *Marathon Dancing*, as well as in national tours of *Les Misérables* and *Cats*, and numerous regional productions, including the world premieres of *The Light in the Piazza*, *The Secret Garden*, *States of Independence*, and *Adventures in the Skin Trade*. Film credits include Tim Robbins' *Cradle Will Rock*, *Old Loves*, and the upcoming *Tickling Leo*, and *The Happening*, a film by M Night Shyamalan. Ms. Clark released her debut solo album, *Fifteen Seconds of Grace*, produced by PS Classics, last fall, and most recently starred in *Juno* by Marc Blitzstein and Joseph Stein at Encores! at New York City Center. Ms. Clark has an active and impressive teaching career spanning almost three decades, and has been on faculty and a visiting Master Teacher at numerous colleges and universities, including Yale University, The Juilliard School, Oklahoma University, Wright State University, Interlochen Arts Academy, Manhattan School of Music, and Det Danske Musikalademi in Denmark.

James Holmes joined Opera North as Head of Music in 1996 after more than 20 years at English National Opera, latterly as resident conductor. His repertoire there included *Orpheus in the Underworld*, *Figaro*, *Don Giovanni*, *Magic Flute*, *The Mikado*, *The Turn of the Screw*, *Peter Grimes*, *Oedipus Rex*, *Mahagonny*, *Falstaff*, *Fidelio*, *Street Scene* (also BBC TV) the premiere of Sondheim's *Pacific Overtures* ('Grammy' nominated recording) and the world premiere of Gavin Bryars' *Dr. Ox's Experiment*. Concert /broadcast engagements include Halle, City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, Norwegian Radio Orchestra, BBC Concert Orchestra and the Montreal Symphony. He has frequently assisted Simon Rattle, notably for *Porgy and Bess* (Glyndebourne, EMI recording), and Paul Daniel and the ENP for Bryn Terfel's American musical CDs (DG). He conducted over 100 performances of *Carousel* (RNT), the Berlin premiere of *Street Scene* (also German TV/Arte dvd) and a BBC TV/WDR documentary on Weill in America. He was Artistic Advisor to the Kurt Weill Festival in Dessau. Other recent engagements include a new production of *Into The Woods* (Royal Opera, Covent Garden) and a Brecht/Weill/Eisler evening at the Royal Festival Hall with the London Sinfonietta and artists such as Patti Smith, Sparks and Marc Almond. Other recordings include Lesley Garrett's *Soprano in Red* (Gramophone Award 1997). For Opera North: *Gloriana*, *Tannhäuser*, *Of Thee I Sing*, *Katya Kabanova*, *Genoveva*, *Peléeas and Mélisande*, *Paradise Moscow*, *The Cunning Little Vixen*, *Something Wonderful*, *Albert Herring*, *Sweeney Todd*, *Peter Grimes* and several Weill works: *The Seven Deadly Sins*, *One Touch of Venus* and *Arms and the Cow*. Upcoming plans include working with Rattle and the Berlin Philharmonic at the Aix-en-Provence Festival, a revival of *Paradise Moscow* for Opera North, and premieres of *I Love You, You're Perfect, Now Change* and *Into The Woods* in Scandinavia.

Finals Program

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|-------|--|--------------|
| 11:00 | Ashley Logan, soprano, 25
Michael Baitzer, piano | |
| | "Have Peace, Jo," from <i>Little Women</i> | Adams |
| | "What Good Would the Moon Be?," from <i>Street Scene</i> | Weill |
| | "Youkali" | Weill |
| | "Bill," from <i>Showboat</i> | Kern |
| 11:15 | Margaret Peterson, mezzo-soprano, 22
Shane Schag, piano | |
| | "Seeräuberjenny," from <i>Die Dreigroschenoper</i> | Weill |
| | "Smanie implacabili," from <i>Così fan tutte</i> | Mozart |
| | "Is It Him or Is It Me?," from <i>Love Life</i> | Weill |
| | "Children of the Wind," from <i>Rags</i> | Strouse |
| 11:30 | Michael Scarcelle, bass-baritone, 32
Michael Baitzer, piano | |
| | "Riez, allez, riez," from <i>Don Quichotte</i> | Massenet |
| | "Wouldn't You Like to Be On Broadway?," from <i>Street Scene</i> | Weill |
| | "Zweiter Bericht über den unbekannten Soldaten" | Weill |
| | "Her Face," from <i>Carnival</i> | Merrill |
| 11:45 | Diana Rose Becker, soprano, 22
Mark Breeden, piano | |
| | "The Simple Joys of Maidenhood," from <i>Camelot</i> | Loewe |
| | "That's Him," from <i>One Touch of Venus</i> | Weill |
| | "Le train du ciel," from <i>Marie galante</i> | Weill |
| | "Das Leben ruft," from <i>Der Zarewitsch</i> | Lehár |
| 12:00 | Tora Augestad, mezzo-soprano, 28
Shane Schag, piano | |
| | "What More Do I Need?," from <i>Saturday Night</i> | Sondheim |
| | "Surabaya Johnny," from <i>Happy End</i> | Weill |
| | "The Witch's Lullaby," from <i>The Witches</i> | Paus |
| | "Je ne t'aime pas" | Weill |
| 12:15 | Steven Ebel, tenor, 28
Michael Baitzer, piano | |
| | "I Want You to Be...," from <i>Sit Down and Eat Before Our Love Gets Cold</i> | Schottenfeld |
| | "Lonely House," from <i>Street Scene</i> | Weill |
| | "O jours heureux," from <i>Sapho</i> | Gounod |
| | "Wenn der Himmel hell wird," from <i>Aufstieg und Fall der Stadt Mahagonny</i> | Weill |
| 12:30 | Lauren Jelencovich, soprano, 23
Shane Schag, piano | |
| | "The Girl in 14 G," from <i>Thoroughly Modern Millie</i> | Tesori |
| | "Barbarasong," from <i>Die Dreigroschenoper</i> | Weill |
| | "It Never Was You," from <i>Knickerbocker Holiday</i> | Weill |
| | "Der Hölle Rache," from <i>Die Zauberflöte</i> | Mozart |
| 12:45 | Rebecca Jo Loeb, mezzo-soprano, 25
Michael Baitzer, piano | |
| | "Der Abschiedsbrief" | Weill |
| | "That's Him," from <i>One Touch of Venus</i> | Weill |
| | "Que fais-tu, blanche tourterelle?," from <i>Roméo et Juliette</i> | Gounod |
| | "Stars and the Moon," from <i>Songs for a New World</i> | Brown |

--intermission--

- 1:30 **Steven Herring, baritone, 32**
Michael Baitzer, piano
"O Tixo, Tixo," from *Lost in the Stars*
"Westwind," from *One Touch of Venus*
"Vision fugitive," from *Hérodiade*
"A Woman Is a Sometime Thing," from *Porgy and Bess*
Weill
Weill
Massenet
Gershwin
- 1:45 **Candice Bondank, soprano, 23**
Shane Schag, piano
"The Hours Creep on Apace," from *HMS Pinafore*
"Je ne t'aime pas"
"It Never Was You," from *Knickerbocker Holiday*
"I Got Rhythm," from *Crazy for You*
Sullivan
Weill
Weill
Gershwin
- 2:00 **Ariela Morgenstern, mezzo-soprano, 29**
Michael Baitzer, piano
"Seguidilla," from *Carmen*
"Der Abschiedsbrief"
"Youkali"
"Miss Byrd," from *Closer Than Ever*
Bizet
Weill
Weill
Shire
- 2:15 **Bray Wilkins, tenor, 27**
Shane Schag, piano
"Questa o quella," from *Rigoletto*
"Where is the One Who Will Mourn Me When I'm Gone?,"
from *Down in the Valley*
"Taking Flight," from *Allison Under the Stars*
"Lonely House," from *Street Scene*
Verdi
Weill
Goldrich
Weill
- 2:30 **Maija Skille, mezzo-soprano, 30**
Michael Baitzer, piano
"Surabaya Johnny," from *Happy End*
"Habañera," from *Carmen*
"Oh meine Tochter, warum kommst du nicht zurück," from *Die Bürgschaft*
"When You're Good to Mama," from *Chicago*
Weill
Bizet
Weill
Kander
- 2:45 **Elizabeth Reiter, soprano, 22**
Shane Schag, piano
"What Good Would the Moon Be?," from *Street Scene*
"Green Finch and Linnet Bird," from *Sweeney Todd*
"So anch'io la virtù magica," from *Don Pasquale*
"Barbarasong," from *Die Dreigroschenoper*
Schottenfeld
Sondheim
Donizetti
Weill
- 3:00 **John Brancy, baritone, 19**
Jack Hill, piano
"Love Song," from *Love Life*
"Soliloquy," from *Carousel*
"Das Lied von der harten Nuss," from *Happy End*
"Questo amor vergonia mia," from *Edgar*
Weill
Rodgers
Weill
Puccini

Competition Finalists

Norwegian singer/actress **Tora Augustad** attends the Norwegian Academy of Music where in 2008 she completes her postgraduate degree in cabaret singing with a Brecht/Eisler/Weill - focus. She is a versatile singer, working with jazz, cabaret and contemporary music as well as music theater. She has world-premiered 10 pieces written for her and performs currently with Ensemble Modern, Klangforum Wien and Trygve Seim Ensemble. She played Jenny in *The Threepenny Opera* (Brecht/Weill) in 2007 and did a concert version with Ensemble Modern and HK Gruber in 2008. In 2008 she will premiere a new opera by Marcus Paus, a musical by Håkon Berge, a piece by Beat Furrer and sing Eboli in a modern production of *Don Carlos* by Verdi. Music for a While, her ensemble with some of Scandinavia's finest jazz musicians, released the CD *Weill Variations* in 2007 with music by Kurt Weill. She lives in Berlin. www.musicforawhile.no



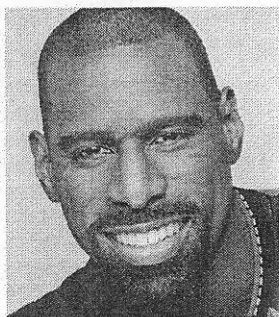
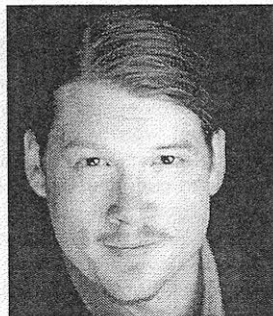
Diana Rose Becker, soprano, recently received her bachelor's degrees in Vocal Performance and Music Education from the Eastman School of Music. She spent the last two summers with the Ohio Light Opera and The College Light Opera Company. Upcoming engagements include Laurey Williams in *Oklahoma!* with the Ohio Light Opera. Favorite roles include Marianne in *The New Moon*, Princess Margaret in *The Student Prince*, Amy in *Company*, and Lilli Vanessi in *Kiss me, Kate*. For the past four years, Diana has taught with the Eastman Community Music School and has worked with The Metropolitan Opera Guild's Education Department.

Candice Elaine Bondank has a degree in Theatre and Vocal Performance from the University of Kansas, where her stage roles included Sarah Brown in *Guys and Dolls* and Katie in *An Army of One*. Candice is a member of the Creede Repertory Theatre Company in Colorado, where she will be seen in summer 2008 as Rosa in *The Mystery of Edwin Drood* and in *Quilters*. Previously at Creede, she performed in *Sweeney Todd: The Demon Barber of Fleet Street* and *Crazy For You* and was nominated for "Best Supporting Actress" by the Denver Post's Ovation Awards for her portrayal of Johanna in *Sweeney Todd*. She has also recently appeared as a Grisette in *The Merry Widow* at the Lyric Opera of Kansas City, *The Stories My Grandmother Told Me* at the American Heartland Theatre (Kansas City), and Emma in *Jekyll and Hyde* at Just off Broadway Theatre.



John Brancy is a vocal performance major at The Juilliard School in New York City where he studies voice with Cynthia Hoffmann. Earlier training was under the tutelage of Marvin Keenze of Westminster Choir College. In 2007 John was chosen from over 7300 applicants by NFAA (National Foundation for Advancement of the Arts) as one of 16 vocalists. He won the first place of Gold and several other accolades. In May 2007 John competed in the National Classical Singer Competition in San Francisco where he was awarded first place. John recently made his debut at Carnegie Hall when he performed as one of the winners of the Barry Alexander International Voice Completion at a recital at Weill Recital Hall. In March of 2008 he was awarded third prize in the Marcella Sembrich Memorial Voice Competition.

Tenor **Steven Ebel**, a student of Neil Semer, has sung with New York City Opera, Opera Cleveland, Opera Delaware, American Opera Projects and the Tanglewood Music Center. He took 2nd place in the 2005 New York Oratorio Society Solo Competition and 2nd Grand Prize at the 2007 Montreal International Vocal Competition and is a recipient of a Career Bridges Foundation Career Grant. This season he performed in concert in London and Russia, sang Jachino in *Fidelio* with Empire Opera and his first Tamino as a guest artist with the Cleveland Institute of Music. He is Co-Director of New Music New York where he performs and composes (www.newmusicnewyork.com). This summer he is competing in the Queen Elisabeth and Robert Schumann International Voice Competitions and will return to Tanglewood Music Center singing Jimmy Mahoney in *Rise and Fall of the City of Mahagonny* under the baton of James Levine.



Hailed by *The New York Times* as having a "polished, powerful and beautiful sound", baritone **Steven Herring** is a singer whose repertoire spans many musical genres. On the operatic stage, Mr. Herring has performed Count Almaviva in Mozart's *Le nozze di Figaro*, Papageno in Mozart's *Die Zauberflöte*, Gianni Schicchi in Puccini's *Gianni Schicchi*, Henry Davis and Dick McGann in Weill's *Street Scene*, Jim and Jake in Gershwin's *Porgy and Bess*. Mr. Herring's musical theater repertoire includes Ague in *Once On This Island*, Wanderin' Son in *Bubblin' Brown Sugar*, and Obatala in *God's Trombones*. As a featured soloist, Mr. Herring has performed at Carnegie Hall, Alice Tully Hall, The John F. Kennedy Center, Palacio de Bellas Artes, and The National Shrine.

Lauren Jelencovich, made her Off-Broadway debut in Wallace and Allen Shawn's play/opera, *The Music Teacher*. She won Ed McMahon's Star Search, and received Andrea Bocelli's National Italian American Foundation World Scholarship. Lauren has been involved with the International Vocal Arts Institute performing in Puerto Rico, Montreal, and Tel Aviv. She graduated from the Manhattan School of Music in 2007 and performed in their productions of Gilbert and Sullivan's *Trial by Jury* as Angelina, The Plaintiff, and with the American Music Theatre Ensemble. Lauren is a member of AEA and currently studying with William Esper at the William Esper Acting Studio. She has performed at Carnegie Hall in New York, as well as the MGM Grand and Hard Rock Live in Las Vegas. Lauren has also been featured in *People* magazine's 50 Most Beautiful People, and TEEN MAGAZINE. She is a Student of Patricia McCaffrey, Carolyn Marlow, and Joan Dornemann.



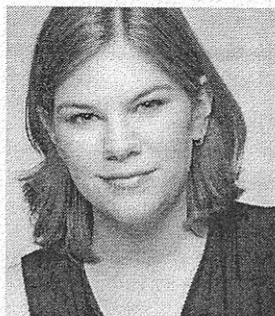
Rebecca Jo Loeb is currently a Graduate Diploma candidate at The Juilliard School studying with Edith Bers. Operatic roles include Third Lady in *The Magic Flute*, Madama Brillante in Cimarosa's *L'italiana in Londra*, Dorthée in *Cendrillon*, Zita in *Gianni Schicchi*, Elmire in *Tartuffe*, Hansel in *Hansel and Gretel*, and Paquette in *Candide* alongside Frederica von Stade. She has attended the Aspen Music Festival and School, La Musica Lirica in Urbania, Italy, and in 2006 she was a Bonfils-Stanton Apprentice at Central City Opera. This past summer she was a Tanglewood Fellow, where she performed Carrie in *Carousel* with the Boston Pops and The Spirit/Second Witch in *Dido and Aeneas* with the Mark Morris Dance Group. Upcoming performances include Petra in *A Little Night Music* with the Boston Pops starring Christine Ebersole and Jenny in *Rise and Fall of the City of Mahagonny* with the Tanglewood Music Center under the baton of James Levine.

Soprano **Ashley Logan** recently attended the Merola Opera Program where she sang Rose in *Street Scene*'s Act I final duet with the San Francisco Opera Orchestra. In 2006, she sang Susanna in *Le nozze di Figaro* with Opera Theater Festival in Lucca, Italy. Ashley received both her B.M. and M.M. from the University of Cincinnati College-Conservatory of Music where she appeared as Josephine in *Comedy on the Bridge*, Giannetta in *L'Elisir d'amore* as well as Candy Starr in *One Flew Over the Cuckoo's Nest* with CCM Drama. An Eleanor McCollum semi-finalist in 2007, Ashley was the recipient of CCM's Joseph Weinberger Singing-Actor Award. This summer Ashley will attend the Tanglewood Music Center as a Vocal Fellow and can be seen as Anne Eggerman in *A Little Night Music* with the Boston Pops.



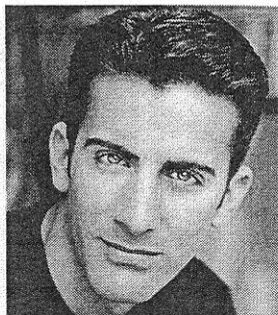
Ariela Morgenstern is honored to be a finalist in the Lotte Lenya Competition. Weill's music has been her love and specialty for the last decade, and she performs his works regularly to great acclaim in recitals, burlesque shows, and cabarets. She is currently in the new smash-hit Off-Broadway musical, *Adding Machine*, and her theatrical credits include *The Threepenny Opera* (Jenny), *Vanities* (cover), *Bingo!* (Alison), *I Love you...Now Change* (Woman #1). Her operatic credits include the title role in *Carmen* (San Francisco Lyric Opera, Bay Shore Lyric Opera); and productions with San Jose Opera, Pacific Repertory Opera, West Bay Opera, among others. Ariela is one of the founding members of the award-winning San Francisco-based theatre company, Rococo Risqui, and is now involved with Studio 42 in New York. This performance is dedicated to her accompanist, mother, and Weill partner-in-crime, Inara Morgenstern. (www.arielamorgenstern.com)

Margaret Peterson, mezzo-soprano, is currently a senior undergraduate at the Manhattan School of Music studying with Maitland Peters. Most recently, she performed the role of the Grandmother in MSM's mainstage opera, *Griffelkin*, for which she received critical acclaim. A 2006 ASCAP award recipient, she was a Studio Artist at New Jersey Opera last summer and performed in their three mainstage operas, opera scenes, and the musical theater show. Previous performance credits include the Mother in *Amahl and the Night Visitors*, Jan in *The Golden Gate*, Sara in *The Binding of Isaac*, Edwin Drood in *The Mystery of Edwin Drood*, Cinderella in *Into the Woods*, as well as the American Musical Theater Ensemble's *Defying Gravity*, a Stephen Schwartz Revue. Upcoming performances include MSM's *Dido and Aeneas* and Bernstein & Gershwin Revue with the American Musical Theater Ensemble.



Soprano **Elizabeth Reiter** is a student of Marlena Malas currently in her senior year at the Manhattan School of Music, where her roles have included Belinda (*Dido and Aeneas*), Lucia (*The Rape of Lucretia*), Emmie (*Albert Herring*), and scenes as Sophie (*Der Rosenkavalier*), Despina and Fiordiligi (*Così fan tutte*). Earlier this year, she was heard as the soprano soloist in Mahler's 4th Symphony with the MSM Philharmonia and as a participant in a master class with mezzo-soprano Stephanie Blythe. Other operatic credits include Adèle in Michael Berkeley's *Jane Eyre* (Opera Theater of Saint Louis), Flora in *The Turn of the Screw* (Chicago Opera Theater, Aspen Opera Theater Center), Young Maria Celeste in the World Premiere of Philip Glass and Mary Zimmerman's *Galileo Galilei* (BAM, Barbican Centre, Goodman Theater), Cupid in Purcell's *King Arthur* (Music of the Baroque), and Despina (Chautauqua Institution).

Michael Scarcelle's recent engagements include his Lincoln Center debut singing Verdi's *Requiem* at Avery Fisher Hall as well as his European debut with the Festival Lyrique-en-mer in France singing Crespel (*Les Contes D'Hoffmann*) and Marchese (*La Traviata*). Michael has worked with Opera Theatre of St. Louis, Central City Opera, the Colorado Symphony, and Gotham Chamber Opera. A native of Philadelphia, he trained in the opera program at Yale University after attending Hunter College. Recent roles include Masetto (*Don Giovanni*), Sprecher (*Die Zauberflöte*), Schlémil (*Les Contes d'Hoffmann*), Sculpteur (*Le Jongleur de Notre Dame*), Guglielmo (*Così fan tutte*), Friar Laurence (*Romeo and Juliet*), Ceprano (*Rigoletto*), Pistola (*Falstaff*), Marco (*Gianni Schicchi*), Lucas (*The Student Prince*), and Police Sergeant (*Pirates of Penzance*). He has concertized in Europe and the US, earning praise for his interpretation of works by Bach, Mozart, Handel and Haydn.



Norwegian mezzo-soprano **Majja Skille** has been studying opera performance at the Sibelius Academy in Helsinki, Finland, with vocal coach Marjut Hannula, since September 2006. She will finish her master's degree in Spring 2009. Previous studies include: Trondheim Music Conservatory and Barrat Due Music Institute, Norway, as well as private studies with docent Susanna Eken in Copenhagen, Denmark. Skille has been performing Weill's music since 2002 under the guidance of Heikki Pellinen, Trygve Bröske and Anne-Lise Berntsen. Her operatic roles include Fidalma/*Il matrimonio segreto* (Cimarosa), 3rd Lady/*Die Zauberflöte* (Mozart), Katisha/*The Mikado* (Gilbert&Sullivan), Sorceress/*Dido and Aeneas* (Purcell), and Mamma Lucia/*Cavalleria Rusticana* (Mascagni), as well as parts in Norwegian and Finnish contemporary operas and theater productions. She has also studied composition, and some of her music has been recorded by Norwegian choirs.

Bray Wilkins is a graduate student at the University of Idaho, where he received his B.A. in vocal performance. While there, he sang Basilio in *The Marriage of Figaro*, Marco Palmieri in *The Gondoliers*, Frederic in *The Pirates of Penzance*, and Rinuccio in *Gianni Schicchi*. He has been a Fellow at The Music Academy of the West in 2005, 2007, and will be returning for his final season with them under the tutelage of Marilyn Horne in 2008. He was district winner of the MO, WA and ID MONC auditions in 2004 and 2008, and also in the Mid-South districts in 2007. Other awards include prizes at NATS in 2001-2004, 1st in the WA-ID Symphony Competition, the 2006 Lys Symonette Award, and most recently winner of the Coeur d'Alene concerto competition. In 2007, Mr. Wilkins made his debut with the Mercury Opera Company as Gaylord Ravenal in *Showboat*.



Competition Administration, for the Kurt Weill Foundation:

*Kim H. Kowalke, President, Lenya Competition MC
Carolyn Weber, Director
Brady Sansone, Office Manager*