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 Foiles, 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, Twinge 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 “Foiles” 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”, 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 The Mendes’ revival of Cabaret, and her other Broadway credits include the Rodgers and Hammerstein revival of South Pacific. 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 Tick, Tick... Boom, a film by M Night Shyamalan. Ms. Clark released her debut solo album, Seventeen Seconds of Grace, produced by PS Classics, last fall, and most recently starred in June by Marc Blitzstein and Joseph Stein at Encore! 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 a number of institutions and universities, including Yale University, The Juilliard School, Oklahoma University, Wright State University, Interlochen Arts Academy, Manhattan School of Music, and Det Danske Musicalakademien 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 Graham McCormick’s ‘Creed’ (Grammy nominated recording) and the world premiere of Gavin Bryars’ Dr. Ox’s Experiment. Concert 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 (RTN), the Berlin premiere of Street Scene (also German TV/Arte dvl) and a BBC TV/WDR documentary on Welli 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 Breght/Welli/Elster evening at the Royal Festival Hall with the London Sinfonietta and artists such as Wei Li, Sparks and Mark 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, Pelléas and Mélisande, Paradise Moscow, The Cunning Little Vixen, Something Wonderful, Albert Herring, Sweeney Todd, Peter Grimes and several Welli 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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<tr>
<th>Time</th>
<th>Performance</th>
<th>Artist(s)</th>
<th>Composer(s)</th>
<th>Additional Info</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Ashley Logan, soprano</td>
<td>Michael Baizer, piano</td>
<td>Adams</td>
<td>Winning revival of Guys and Dolls with Faith Prince and Nathan Lane.</td>
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<td>11:15</td>
<td>Margaret Peterson, mezzo-soprano</td>
<td>Shane Schag, piano</td>
<td>Welli</td>
<td>Smeaton implacabilis from Cosi fan tutte</td>
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<td>11:30</td>
<td>Michael Scarcelle, bass-baritone</td>
<td>Michael Baizer, piano</td>
<td>Mozart</td>
<td>Children of the Wind, from Rags</td>
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<tr>
<td>11:45</td>
<td>Diana Rose Becker, soprano</td>
<td>Mark Breeden, piano</td>
<td>Weill</td>
<td>&quot;What More Do I Need,&quot; from Saturday Night</td>
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<td>12:00</td>
<td>Tora Augstad, mezzo-soprano</td>
<td>Shane Schag, piano</td>
<td>Weill</td>
<td>&quot;Der Hölle Rache,&quot; from Die Zauberflöte</td>
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<tr>
<td>12:15</td>
<td>Steven Ebel, tenor</td>
<td>Michael Baizer, piano</td>
<td>Weill</td>
<td>&quot;It’s a Long Way to Tipperary,&quot; from Tipperary</td>
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<td>12:30</td>
<td>Lauren Jelencovich, soprano</td>
<td>Shane Schag, piano</td>
<td>Gounod</td>
<td>&quot;The Girl in 14 C,&quot; from Thoroughly Modern Millie</td>
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<td>12:45</td>
<td>Rebecca Jo Loeb, mezzo-soprano</td>
<td>Michael Baizer, piano</td>
<td>Weill</td>
<td>&quot;The World is a Stage,&quot; from The World is a Stage</td>
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*Adapted from the original document*
1:30  Steven Herring, baritone, 32
Weill
"O Tixo, Tixo," from Lost in the Stars
Weill
"Westwind," from One Touch of Venus
Weill
"Vision fugitive," from Héroïdiade
Weill
"A Woman Is a Sometime Thing," from Porgy and Bess
Weill
Massenet
Gershwin

1:45  Candice Bondank, soprano, 23
Weill
"The Hours Creep on Apace," from HMS Pinafore
Sullivan
"Je ne t’aime pas"
Weill
"It Never Was You," from Knickerbocker Holiday
Weill
"I Got Rhythm," from Crazy for You
Gershwin

2:00  Ariela Morgenstern, mezzo-soprano, 29
Bizet
"Seguidilla," from Carmen
Weill
"Der Abschiedsbrief"
Weill
"Youkali"
Weill
"Miss Byrd," from Closer Than Ever
Weill
Gershwin

2:15  Bray Wilkins, tenor, 27
Verdi
"Questa o quella," from Rigoletto
Weill
"Where is the One Who Will Mourn Me When I’m Gone?"
Weill
"from Down in the Valley"
Weill
"Taking Flight," from Allison Under the Stars
Gershwin
"Lonely House," from Street Scene
Gershwin

2:30  Maija Skille, mezzo-soprano, 30
Weill
"Surabaya Johnny," from Happy End
Bizet
"Habanera," from Carmen
Weill
"Oh meine Tochter, warum kommst du nicht zürück," from Die Bürgschaft
Weill
"When You’re Good to Mama," from Chicago
Kander

2:45  Elizabeth Reiter, soprano, 22
Schottenfeld
"What Good Would the Moon Be?," from Street Scene
Sondheim
"Green Finch and Linnet Bird," from Sweeney Todd
Donizetti
"So anch’io la virtù magica," from Don Pasquale
Weill
"Barbarasang," from Die Dreigroschenoper

3:00  John Brancy, baritone, 19
Weill
"Love Song," from Love Life
Weill
"Solluquy," from Carousel
Rodgers
"Das Lied von der harten Nuss," from Happy End
Weill
"Questo amor vergonia mia," from Edger

---intermission---

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 Lauren Williams in Oklahoma and 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 Quitters. Previously at Creede, she performed in Sweeney Todt: 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 Todt. She has also recently appeared as a Gresette 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 Hoffman. 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 Competition 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.

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. 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 Egerman in A Little Night Music with the Boston Pops.

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 Becelli'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.

Ariela Morgenstern is honored to be a finalist in the Lotte Lenya Competition. Well'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 smash-hit Off-Broadway musical, Adding Machine, and her theatrical credits include The Threepenny Opera (Jenny), Mamma (cover), Bloo! (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, Rocco Risqué, and is now involved with Studio 42 in New York. This performance is dedicated to her accompanist, mother, and Weil partner-in-crime, Inara Morgenstern. (www.ariealamorgenstern.com)

Margaret Peterson, mezzo-soprano, is currently a senior undergraduate at the Manhattan School of Music with Maitland Peters. Most recently, she performed the role of Grandmother in MSM's mainstage opera, Giffenkin, 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 Madam in Amahl and the Night Visitors, Jan in The Golden Gate, Sara in The Binding of Isaac, and Dido and Aeneas with 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 Marlene 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), Emilia (Albert Herring), Zita in Gianni Schicchi, Elimele in Tartuffe, Hansel in Hansel and Gretel, and Paquette in Candide alongside Frederick von Stade. She has attended the Aspen Music Festival and School, La Musica Lirica in Urbania, Italy, and in 2006 she was a Bonfis-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 Eighth/Second Witch in Dido and Aeneas with the Mark Morris Dance Group. Upcoming performances include Petrona 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.
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 Crepied (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), Schlemil (Les Contes d'Hoffmann), Sculpteur (Le Jongleur de Notre Dame), Guglielmo (Cosi 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 Maija 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 Pellenen, Trygve Breske 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.