THE LOTTE LENYA COMPETITION FOR SINGERS

Friday, December 3, 1999

Preliminary Round: 10:00 am – 5:00 pm
Final Round: 8:00 pm – 10:00 pm

Kilbourn Hall
The Lotte Lenya Competition for Singers

December 3, 1999 Kilborn Hall

In 1998, on the occasion of the centenary of the birth of Lotte Lenya (1898-1981), the Kurt Weill Foundation for Music established the Lotte Lenya Competition for Singers, recognizing excellence in the performance of music of the theater, in its broadest sense, including opera, operetta, and American musical theater. Criteria for adjudication include vocal technique and beauty of instrument, but also interpretation, acting, idiomatic performance, and stage presence. Cash awards totaling $5,000 will be distributed at the judges' discretion to as many as three winners. A separate $500 prize will be offered to an outstanding accompanist. This year's competition is open to students registered in a degree program at an institution in New York, Connecticut, or Massachusetts. Each contestant will perform four selections, at least one of which is in German: an aria, two selections by Weill, and one from the American musical theater repertoire.

In the preliminary round of the competition, singers will have a maximum of ten minutes to present their programs. To ensure that each contestant has the opportunity to sing as much of his/her repertoire as possible, please withhold applause until the conclusion of the final selection of each contestant.

The final round of the competition will be held in Kilborn Hall at 8 p.m. this evening and will conclude no later than 10 p.m. Participants will be announced at 6:30 p.m. Winner(s) of the competition will be featured in a recital at the 92nd Street Y in New York City on 6 February at 3 p.m., hosted by Teresa Stratas.

The competition is a collaborative project of the Eastman School of Music (James Undercofer, Director) and the Kurt Weill Foundation for Music (Kim H. Kowalke, President). This year's competition is administered by Scott Stratton and Jean Caruso.

Judges of the Competition:

Teresa Stratas made her debut at the Metropolitan Opera in 1959 in Massenet's Manon. By the time she was 25, she was an international star, singing in all the major opera houses in the world, including a Mimi at Covent Garden, a Violetta in Munich, a Butterfly at the Met. During the next three decades, she sang 41 roles in 382 performances at the Met alone, including seven new productions mounted for her. Other career highlights include the world premiere of Lulu under Boulez in Paris, the role of Marie Antoinette in Corigliano's The Ghosts of Versailles, the lead role in the Broadway musical Rags, and the role of Julie in the landmark recording of Show Boat. She has made more than two dozen opera films, won three Grammy Awards, an Emmy, a Gemini, a Drama Desk Award, a Tony nomination, and an Academy Award citation. In 1997 the NYSTA awarded her its "American Artist Citation" and the Canadian government bestowed upon her its highest civilian honor, "The Order of Canada." She holds honorary doctorates from several institutions, including the University of Rochester, as well as the Kurt Weill Foundation's Distinguished Achievement Award. Stratas's involvement with the music of Kurt Weill
began in 1979, when she played Jenny in *Mahagonny* at the Met. Lotte Lenya dubbed Stratas "her dream Jenny" and gave her a collection of unpublished material which Stratas recorded in 1981 as "The Unknown Kurt Weill," which garnered a fistful of awards. She followed with *Stratas Sings Weill*, appeared in Peter Sellars's film of *Die sieben Todsünden*, and two music videos in *September Songs: The Music of Kurt Weill*. Ms. Stratas served as a judge of the first Lenya Competition in 1998.

Jonathon Eaton directed and translated the British and American premieres of Weill’s *The Protagonist*, *Die Bürgschaft*, and *The Czar Has His Photograph Taken*; directed *Silent Lake* (also a British premiere) for London’s Camden Festival; conceived, wrote and directed *Songplay*, based on Weill’s Broadway numbers, for Cincinnati Playhouse and Repertory Theatre of St. Louis; and the concert version of *The Eternal Road* at New York’s Avery Fisher Hall. In 1998, he directed a highly acclaimed production of *Die Bürgschaft* for the Bielefeld Opera in Germany. For New York City Opera he has staged *Camer, Tiwando* and a revisionary *Cavalleria rusticana/Pagliacci*, telecast by PBS on *Great Performances*. Mr. Eaton has worked extensively with leading opera companies in the United States and Europe including San Francisco Opera, Lyric Opera of Chicago, the Spoleto Festival, Santa Fe Opera, Hannover State Opera and Wurzburg Opera in Germany, Opera de Lyons and Théâtre de Nancy in France, and the Royal Opera House Covent Garden in London. He will direct a double bill of Weill’s one-act operas in February at Cincinnati Conservatory’s Opera Department, as well as the double bill of *Der Jasager* and the Noh-play *Taniko* in New York in April for the Japan Society in a production conducted by Julius Rudel. He has recently been appointed artistic director of Opera Theater of Pittsburgh, which will present a major Weill Festival in 2000 to celebrate the centenary of the composer’s birth.

John Mauceri has served as music director of three opera companies: Washington Opera at the Kennedy Center, Scottish Opera and the Teatro Regio in Turin, Italy. He is the first American to have held that post in Great Britain or Italy. Mr. Mauceri has conducted most of the world’s great orchestras and opera companies including the New York Philharmonic, the Royal Opera Covent Garden, La Scala, the Israel Philharmonic, the San Francisco Opera, the Metropolitan Opera, the Philadelphia Orchestra, and the Deutsche Oper Berlin. He was also the music director of the American Symphony Orchestra at Carnegie Hall. Mauceri has appeared on Broadway, has conducted for movies, and appeared regularly on television. He is currently the Principal Conductor of the Hollywood Bowl Orchestra, which was created for him by the Los Angeles Philharmonic Association in 1991. He has conducted almost 200 concerts at the 18,000-seat amphitheater in the Hollywood Hills with a total audience of approximately three million. Mauceri has recorded extensively and has won a Grammy, an Edison Klassik, four Deutsche Schallplatten prizes, the Diapason d’Or, and Billboard’s Album of the Year. He has won a Tony Award, an Olivier Award, and two Emmys as a writer and on-camera personality. In 1999, he received a fellowship from the American Academy in Berlin to research a book on the effects of World War II on classical music. For Weill’s centenary, he will conduct *Der Weg der Verheissung* in Germany, New York, and Israel; *Die sieben Todsünden* with Audra McDonald and the Atlanta Symphony; *Der Protagonist* for Berlin Radio, and the twelve-hour Wall-to-Wall Weill marathon at Symphony Space in New York.
Preliminary Round Schedule

10:00  Aaron Guckian, tenor
Eastman School of Music, MM2 (Carol Webber)
Kevin Shi, piano

"Dies Bildnis ist bezaubernd schön"  Mozart
"Lonely House" from Street Scene  Weill
"Bring Him Home" from Les Misérables  Schönberg
"And Where is the One"  from Down in the Valley  Weill

Wendi Waley, soprano
Eastman School of Music, Senior (Rita Shane)
Howard Kim, piano

"Sul fil d’un soffio etesio" from Falstaff  Verdi
"My Ship" from Lady in the Dark  Weill
"If I Were a Bell" from Guys and Dolls  Loesser
"Es regnet"  Weill

Ashleigh Rabbitt, soprano
Eastman School of Music, MM2 (Carol Webber)
Howard Kim, piano

Recitative & Gavotte from Manon  Massenet
"Denn wie man sich bettet"  Weill
from Aufstieg und Fall der Stadt Mahagonny
"One Touch of Venus" from One Touch of Venus  Weill
"His Name is Mr. Snow"  from Carousel  Rogers & Hammerstein

Daniel Spiotta, baritone
Eastman School of Music, Senior (Dale Moore)
Neda Tsvetkova, piano

"É sogno, o realtà?" from Falstaff  Verdi
"Stars" from Les Misérables  Schönberg
"September Song" from Knickerbocker Holiday  Weill
"Das Lied von der harten Nuss" from Happy End  Weill

Misty Ann Castleberry, soprano
Eastman School of Music, Senior (Dale Moore)
Silvia Fraser, piano

"Monica’s Waltz" from The Medium  Menotti
"Barbara-Song" from Die Dreigroschenoper  Weill
"Speak Low" from One Touch of Venus  Weill
"Much More" from The Fantasticks  Schmidt

11:00  Meghan Kelley Phillips, soprano
SUNY Oswego, Senior (Neva Pilgrim)
Howard Kim, piano

"The Willow Song" from The Ballad of Baby Doe  Moore
"Es regnet"  Weill
"Susan’s Dream" from Love Life  Weill
"Green Finch and Linnet Bird"  Sondheim
Nathalie Quinn, mezzo-soprano
Eastman School of Music, MM1 (Rita Shane)
Beryl Garver, piano

“Près des remparts de Seville” from Carmen
“Surabaya Johnny” from Happy End
“One Life to Live” from Lady in the Dark
“Love is Here to Stay”

Holly Bae, soprano
Eastman School of Music, MM2 (Dale Moore)
TBA, piano

“Caro Nome” from Rigoletto
“I Could Have Danced All Night” from My Fair Lady
“Nanna’s Lied”
“Brack Weaver, My True Love” from Down in the Valley

Christina Carr, mezzo-soprano
Eastman School of Music, MM2 (Carol Webber)
Alexandra Nguyen, piano

“Seguidilla” from Carmen
“Oh meine Tochter, warum komst du nicht zurück” from Die Bürgschaft
“Speak Low” from One Touch of Venus
“The Bear, the Tiger, the Hamster, and the Mole” from Closer than Ever

12:00 Cory W. Clines, bass-baritone
University of Rochester, BA, psychology, Junior (Tami Petty)
Jocelyn Swigger, piano

“O, wie will ich triumphieren” from Die Entführung aus dem Serail
“Let Things Be Like They Always Was” from Street Scene
“Lost in the Stars” from Lost in the Stars
“Everybody Says Don’t” from Anyone Can Whistle

Debra Copenhaver, soprano
Eastman School of Music, Senior (Rita Shane)
Silvia Fraser, piano

“O mio babbino caro” from Gianni Schicchi
“Barbara-Song” from Die Dreigroschenoper
“Send in the Clowns” from A Little Night Music
“One Life to Live” from Lady in the Dark

Danan Healy, mezzo-soprano
Eastman School of Music, MM2 (Robert McIver)
Alexandra Nguyen, piano

“Chacun à son goût” from Die Fledermaus
“J’attends un navire” from Marie Galante
“That’s Him” from One Touch of Venus
“Stay With Me” from Into the Woods

Puccini
Weill
Sondheim
Weill
J. Strauss
Weill
Sondheim

Verdi
Loewe
Weill
Mozart
Weill
Sondheim
Amy Van Looy, soprano
Eastman School of Music, Senior (Rita Shane)
I-Hsuan Cheng, piano

“O Silvery Moon” from Rusalka
Dvořák

“I’m a Stranger Here Myself” from One Touch of Venus
Weill

“Wie lange noch?”
Weill

“You Could Drive a Person Crazy”
Sondheim

Ryan Power, baritone
Eastman School of Music, Junior (Robert McIver)
Janelle Fung, piano

“Avant de quitter ces lieux” from Faust
Verdi

“Beat! Beat! Drums!” from Four Walt Whitman Songs
Weill

“Das Lied von der harten Nuss” from Happy End
Weill

“Soliloquy” from Carousel
Rodgers & Hammerstein

Sarah R. Lambert, mezzo-soprano
Eastman School of Music, MM2 (Rita Shane)
Thomas Rosenkranz, piano

“I’m a Stranger Here Myself” from One Touch of Venus
Weill

“Berlin im Licht”
Weill

“Island Magic” from Trouble in Tahiti
Bernstein

“Faites-lui mes aveux” from Faust
Gounod

1:30 Abby Seible, soprano
Eastman School of Music, Junior (Carol Webber)
Jeff Brown, piano

“Mein Herr Marquis” from Die Fledermaus
J. Strauss

“Denn wie man sich bettet”
from Aufstieg und Fall der Stadt Mahagonny
Weill

“Foolish Heart” from One Touch of Venus
Weill

“Show Me” from My Fair Lady
Loewe

Stephanie Heine, soprano
Eastman School of Music, Freiburg exchange std. (Rita Shane)
Silvia Fraser, piano

Arie Frau Fluth:
“Nun eilt herbei...Frohsinn und Laune”
from Die lustigen Weiber
Nicolai

“Surabaya Johnny” from Happy End
Weill

“The Saga of Jenny” from Lady in the Dark
Weill

“By Strauss” from The Show is On
Gershwin

Andrea Dahnelt, mezzo-soprano
City College, New York, MM1 (Ted Puffer)
Bladimir Pichardo, piano

“Habanera” from Carmen
Bizet

“Ballade von der sexuellen Hörigkeit”
from Die Dreigroschenoper
Weill

“Je ne t’aime pas”
Weill

“Maybe This Time” from Cabaret
Kander

* * * * * LUNCH BREAK 1:00 to 1:30 * * * * *
Robin Bricker, soprano
Eastman School of Music, MM1 (William McIver)
Faith DeBow, piano

“Je suis encore tout étourdie” from Manon
Massenet

“What Good Would the Moon Be?”
from Street Scene
Weill

“Barbara-Song” from Die Dreigroschenoper
Weill

“Could I Leave You?” from Follies
Sondheim

2:30
Gregory Brookes, bass-baritone
Eastman School of Music, MM1 (Dale Moore)
Hyery Kwong, piano

“O! Du mein holder Abendstern” from Tannhäuser
Wagner

“Lonely Room” from Oklahoma!
Rodgers & Hammerstein

“Let Things Be Like They Always Was”
from Street Scene
Weill

“This is the Life” from Love Life
Weill

Leah Arington, soprano
Eastman School of Music, Senior (Carol Webber)
Beryl Garver, piano

“My Ship” from Lady in the Dark
Weill

“Surabaya Johnny” from Happy End
Weill

“Ah! Fuggi il traditore!” from Don Giovanni
Mozart

“Gooch’s Song” from Mame
Herman

Jazmin Gorsline, soprano
Eastman School of Music, MM1 (Dale Moore)
Faith DeBow, piano

Adele’s audition aria “Spiel ich...”
from Die Fledermaus
J.Strauss

“Brack Weaver, My True Love”
from Down in the Valley
Weill

“Klop’s Lied”

“Much More” from The Fantasticks
Weill

Tami Petty, soprano
Eastman School of Music, DMA4 (Carol Webber)
Linda Boianova, piano

“What a Movie!” from Trouble in Tahiti
Bernstein

“Somehow I Never Could Believe” from Street Scene
Weill

“Berlin im Lichte”
Weill

“You’re the Top” from Anything Goes
Porter

Wade Woodward, baritone
Eastman School of Music, MM1 (Dale Moore)
Nahmee Lim, piano

“Largo al Factotum” from The Barber of Seville
Rossini

“Haben alle zu schauer verliebt?”
from Aufstieg und Fall der Stadt Mahagonny
Weill

“September Song” from Knickerbocker Holiday
Weill

“Johanna” from Sweeney Todd
Sondheim
Shannon Beckley-Manor, soprano  
Eastman School of Music, Sophomore (William McIver)  
Eric Dudley, piano  

“Saper Vorreste” from Un ballo in maschera  
Verdi  
“How Could I Ever Know?” from The Secret Garden  
Simon  
“My Ship” from Lady in the Dark  
Weill  
“Ich bin eine arme Verwandte” from Der Silbersee  
Weill  

Dirk Weiler, baritone  
City College of New York, MM1 (Ted Puffer)  
Bladimir Pichardo, piano  

“Hai gia vinta la causa” from Le Nozze di Figaro  
Mozart  
“This is the Life” from Lost Life  
Weill  
“Bilbao-Song” from Happy End  
Weill  
“I Got Rhythm” from Girl Crazy  
Gershwin  

** *** BREAK 3:30 to 3:45 ** ***

3:45  

Meshell Colette Dillon, soprano  
Eastman School of Music, Senior (Rita Shane)  
Beryl Garver, piano  

Rusalka’s “Song to the Moon” from Rusalka  
Dvořák  
“The Saga of Jenny” from Lady in the Dark  
Weill  
“Nanna’s Lied”  
Weill  
“Art is Calling for Me”  
Herbert  

Shawn Robinson, tenor  
Hunter College, CUNY, Junior (Chloe Owen)  
Chris Minev, piano  

“Frisch zum kampfe” from Die Entführung aus dem Serail  
Mozart  
“Lonely House” from Street Scene  
Weill  
“Lost in the Stars” from Lost in the Stars  
Weill  
“Sit Down, You’re Rockin’ the Boat” from Guys & Dolls  
Loesser  

Marion Russell, soprano  
Eastman School of Music, MM2 (Carol Webber)  
Anna Hubbard, piano  

“Deh vieni, non tardar” from Le Nozze di Figaro  
Mozart  
“Lied der Fennimore” from Der Silbersee  
Weill  
“It Never Was You” from Knickerbocker Holiday  
Weill  
“Vanilla Ice Cream” from She Loves Me  
Bock  

Amy Orsulak, soprano  
Manhattan School of Music, Junior (Marlena Malas)  
Thomas Rosenkranz, piano  

Rusalka’s “Song to the Moon” from Rusalka  
Dvořák  
“Denn wie man sich bettet”  
from Aufstieg und Fall der Stadt Mahagonny  
Weill  
“What Good Would the Moon Be?” from Street Scene  
Weill  
“Who am I” from Peter Pan  
Bernstein  

Elizabeth C. Slack, soprano  
Eastman School of Music, Junior (Robert McIver)  
Penny Johnson, piano

“Barbara-Song” from Die Dreigroschenoper  
Weill
“What Good Would the Moon Be?” from Street Scene  
Weill
“In quelle trine morbide” from Manon Lescaut  
Puccini
“What a Movie!” from Trouble in Tahiti  
Bernstein

4:45  
Rebecca Comerford, mezzo-soprano  
Eastman School of Music, Junior (John Maloy)  
Susan Yoo, piano

“Nanna’s Lied”  
Weill
“Stolz” from The Seven Deadly Sins  
Weill
“Parto, Parto” from La Clemenza di Tito  
Mozart
“Don’t Tell Mamma” from Cabaret  
Kander

Lisa Conlon, soprano  
Eastman School of Music, sophomore (Dale Moore)  
Melody Law, piano

“Schiekelgruber”  
Weill
“Denn wie man sich bettet” from Aufstieg und Fall der Stadt Mahagonny  
Weill
“Gooch’s Song” from Mame  
Herman
“Deh vieni, non tardar”  
Mozart

Stephen Carr, tenor  
Eastman School of Music, Senior (Carol Webber)  
Yan-Yan Chan, piano

“Alles fühlt der Liebe Freuden” from Die Zauberflöte  
Mozart
“Bilbao Song” from Happy End  
Weill
“Complainte de la Seine”  
Weill
“Race You to the Top of the Morning” from The Secret Garden  
Simon
Five exits are located along the right and left sides, and at the back of Kilbourn Hall. In the event of an emergency in the building, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit. Thank you.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The use of photographic and recording equipment is not allowed in this building.

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