

and other awards include an Obie for his role as Sergeant in *Dynamite Tonight!*, the Brandeis University Creative Arts Award, the Elliot Norton Award for Sustained Excellence, the Torch of Hope Award, the Independent Reviewers of New England Award for his role as Count Shabelsky in Chekhov's *Ivanov*, the Jason Robards Award for Dedication to the Theatre, and the Spencer Cherashore Fund Award for Lifetime Dedication to Not-for-Profit Theatre.

**ANGELINA RÉAUX** is a versatile singing actress with outstanding accomplishments in opera, theatre, concert, and cabaret. Her first Mimi in *La Bohème* was conducted by Leonard Bernstein, recorded for Deutsche Grammophon, televised for Italy's RAI, and was nominated for a Grammy. She has performed Bernstein's concert works in Vienna, Salzburg, Amsterdam, Moscow, New York and Chicago. Her one-woman Kurt Weill show *Stranger Here Myself* (recorded for Koch Classics) was first produced by Joseph Papp at the New York Shakespeare Festival and has since been performed throughout the United States and for London's Almeida Festival. Her performances of Weill's *Johnny Johnson* and *Marie Galante Suites* were also presented at the Almeida Theatre and broadcast by BBC Television. Ms. Réaux made her New York Philharmonic debut singing *Die sieben Todsünden* (recorded for Teldec), which she has also performed with the Philadelphia Orchestra, Orchestre de Montreal, Orchestre de Lyon, and Vienna's Klangforum Orchestra. At the request of the New York Philharmonic, Ms. Réaux developed a program of songs by Weill and his contemporaries called *Dancing On a Volcano: A German Kabarett*, which she has since performed with the Philadelphia Orchestra, St. Luke's Orchestra, and the St. Louis Symphony. She appeared with the Santa Fe Opera as the False Angèle in the American stage premiere of Weill's opera *Der Zar läßt sich photographieren* and has portrayed Polly, Jenny, and Mrs. Peachum in *The Threepenny Opera*, also directing productions for the Chautauqua Institute, and for her company La Fabbbrica in Santa Barbara, California, and Vicchio, Toscana. She has performed many concerts of Weill's Broadway songs in New York, Boston, San Francisco, and in Aldeburgh (BBC broadcast), as well as recorded *Street Scene* for Decca/London. For Weill's centennial, Ms. Réaux was featured in performances of music from *Marie Galante* and *Lost in the Stars* with the St. Louis Symphony and Cabrillo Festival, in gala performances of his songs at the Mark Taper Forum in Los Angeles, and in recital at Konzerthaus, Berlin. Ms. Réaux has sung under Kurt Masur, Leonard Bernstein, Charles Dutoit, Kent Nagano, Dennis Russell-Davies, John Mauceri, Marko Letonja, Marin Alsop, Yves Abel, Paul Gegmanani, Jonathan Scheffer, and David Fisher, and premiered works by Leonard Bernstein, Ned Rorem, Roberto Sierra, Robert Rodriguez, Ricky Gordon, and Stephen Sondheim. In addition, she can be heard in Berg's *Lulu Suite* (Teldec), Blitzstein's *Regina* (Decca/London), Mayer's *Enter Ariel* (Newport Classics), Rorem's *Ariel* and *Frida Kahlo Suite* (CRI). Most recently she appeared with Maestro Julius Rudel in a concert of Weill songs for the Virginia Festival of the Arts, and in New York at Neue Galerie's Cafe Sabarsky in a program of Weimar cabaret.

## The 2004 Lotte Lenya Competition for Singers

Kilbourn Hall, Eastman School of Music

27 March 2004



From Berlioz to Broadway, today's singer/actors are called upon to perform in many different styles of musical theater. The Kurt Weill Foundation for Music established the Lotte Lenya Competition for Singers in 1998 to recognize versatile young artists who are dramatically and musically convincing in contrasting modes of theater music by Weill and other composers.

The seventh Lotte Lenya Competition for Singers is open to singers born after 31 December 1971. From regional auditions in Rochester, New York City, and Chicago, twelve finalists were selected by judges Joyce Castle, Judy Kaye, Charlie Scatamacchia, and Welz Kauffman. At today's final competition, the judges are Angelina Réaux, Alvin Epstein, and Ted Chapin. Prizes of \$7500, \$5000, and \$3000 will be awarded, and winners will also be presented in a concert in New York City on 3 June 2004.

In the first round of today's competition, each finalist will have twelve minutes to present a program of four selections. 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 second round concert, begins at 7:30 pm. The audience is invited to return at that time. Competition winners will be announced at the end of the concert.

## Competition Schedule

12:00 pm	<b>Victoria Baker, soprano;</b> Greenwich CT, 23	
	Thomas Rosenkranz, piano	
	"Nannas Lied"	Weill
	"Je ne t'aime pas"	Weill
12:15 pm	<b>Rebecca Jo Loeb, mezzo-soprano;</b> Ann Arbor MI, 21	
	Thomas Rosenkranz, piano	
	"Es regnet"	Weill
	"The Saga of Jenny," from <i>Lady in the Dark</i>	Weill
12:30 pm	<b>Oliver Henderson, baritone;</b> Greenville NC, 28	
	Shih-Ksing Chang, piano	
	"This Is the Life" from <i>Love Life</i>	Weill
	"Die Ballade vom angenehmen Leben," from <i>Die Dreigroschenoper</i>	Weill
12:45 pm	<b>Audrey Babcock, mezzo-soprano;</b> New York NY, 24	
	Thomas Rosenkranz, piano	
	"Je ne t'aime pas"	Weill
	"I'm a Stranger Here Myself," from <i>One Touch of Venus</i>	Weill
1:00 pm	<b>Misty Ann Sturm, soprano;</b> Lindenhurst NY, 26	
	Amber Shay, piano	
	"That's Him," from <i>One Touch of Venus</i>	Weill
	"Surabaya-Johnny," from <i>Happy End</i>	Weill
1:15 pm	<b>Jesse Blumberg, baritone, New York, NY, 24</b>	
	Thomas Rosenkranz, piano	
	"Man wartet... Nun stirbt der Traum Paris," from <i>Der Zar last sich photographieren</i>	Weill
	"Wouldn't You Like to be on Broadway?," from <i>Street Scene</i>	Weill
	"Papagena, Papagena," from <i>Die Zauberflöte</i>	Mozart
	"Father to Son," from <i>Falsettos</i>	Finn

## BREAK

2:00 pm	<b>Raquel Adorno, soprano;</b> Urbana IL, 22	
	Thomas Rosenkranz, piano	
	"Speak Low," from <i>One Touch of Venus</i>	Weill
	"Je ne t'aime pas"	Weill
2:15pm	<b>Amy Justman, soprano;</b> New York NY, 25	
	Thomas Rosenkranz, piano	
	"J'attends un navire," from <i>Marie Galante</i>	Weill
	"That's Him," from <i>One Touch of Venus</i>	Weill
2:30 pm	<b>Richard Todd Adams, tenor;</b> New York NY, 29	
	Michael Baitzer, piano	
	"Lonely House," from <i>Street Scene</i>	Weill
	"A Rhyme for Angela," from <i>The Firebrand of Florence</i>	Weill
2:45 pm	<b>Alta Boover, mezzo-soprano;</b> New York NY, 25	
	Thomas Rosenkranz, piano	
	"Is It Him or Is It Me?," from <i>Love Life</i>	Weill
	"Matrosen-Tango," from <i>Happy End</i>	Weill
3:00 pm	<b>Re'ut Ben-Ze'ev, soprano;</b> Forest Hills NY, 32	
	Shane Shag, piano	
	"Unzucht," from <i>Die sieben Todsünden</i>	Weill
	"I'm a Stranger Here Myself," from <i>One Touch of Venus</i>	Weill
3:15 pm	<b>Andrew Garland, baritone;</b> Cincinnati OH, 26	
	Thomas Rosenkranz, piano	
	"Bilbao Song," from <i>Happy End</i>	Weill
	"Wouldn't You Like to Be on Broadway?," from <i>Street Scene</i>	Weill
	"Largo al factotum," from <i>Il barbiere di Siviglia</i>	Rossini
	"Soliloquy," from <i>Carousel</i>	Rodgers

## Biographies of Finalists

**RICHARD TODD ADAMS** has resided in New York City since 1996. Most recently, he was seen as Percy in *The Scarlet Pimpernel* with Virginia Musical Theatre in January. Previous New York appearances include Michael John LaChiusa's *Little Fish* at Second Stage, David Friedman's *Listen to My Heart* at Upstairs at Studio 54, and the revival of *Berlin to Broadway with Kurt Weill* at the Triad Theatre. For two years, he played Raoul with both the Los Angeles and Third National Company of *Phantom of the Opera*. Regional credits include the title role(s) in *Jekyll and Hyde*, *Ragtime*, *1776*, *Billy Bishop Goes to War*, and *2 Pianos, 4 Hands*. He received his BM in Music from Trinity University in San Antonio, TX and his Masters in Music from The Juilliard School.

Puerto Rican soprano **RAQUEL ADORNO** is a senior at the University of Illinois at Urbana-Champaign. Ms. Adorno is the recipient of the 2004 Thomas J. Smith Music Scholarship, a full tuition waiver. At the 2002 Martirano Composition Competition, she performed in the American premiere of the grand prize winning composition, Yumiko Juvigny's *Out of Dark Lair*. For the past three years, Ms. Adorno has been a member of the Illinois Opera Workshop, where she has performed roles such as Fidalma in *Il matrimonio segreto* and Miss Todd in *The Old Maid and the Thief*. She studies with Cynthia Haymon-Coleman.

**AUDREY BABCOCK**, a native of Hollywood, California has had much success on opera, concert and cabaret stages across the country and in Europe. She has sung with such companies as Santa Fe Opera, Seattle Opera, Wolf Trap Opera, Florida Grand Opera, and Mobile Opera. She has accumulated much praise from her work with the title roles in *Carmen*, *The Rape of Lucretia*, *Dido and Aeneas*, *Samson et Dalilah*, as well as Baba the Turk in Stravinsky's *The Rakes Progress*. In 2003 she was an Encouragement Award winner for both the George London and the Sullivan Foundation awards and won First Place in the Fritz and Lavinia Jensen Foundation Vocal Competition. Her recital tours have brought her to venues across the United States including The Phillips Gallery in Washington, DC.

**VICTORIA BAKER** is a student at the Manhattan School of Music. She is a former winner of the Stamford Symphony Scholarship Competition in addition to the Annual Westminster Voice Competition, The Chamber Music Society Competition, The Greenwich Choral Society Competition and many others. Born in London, England, since her arrival in the U.S. Ms. Baker has appeared frequently on Connecticut Radio and television stations. Her principal teachers have been Lorraine Nubar and Maitland Peters. Most recently the Consul General of France invited her to perform a recital in the salons of the French Consulate in N.Y.C.

Israeli soprano **RE'UT BEN-ZE'EV** has won critical acclaim throughout Europe, Israel, and the United States for her passionate interpretations, performing classical and contemporary works. She has been featured in venues such as Lincoln Center Summer Stage, Spoleto Festival, USA, The International

Biennial for Contemporary Music at the Tel Aviv Museum, and Robert Sherman's Young Artists Showcase on WQXR. Ben-Ze'ev recorded Hebrew and Yiddish art songs for YIVO Institute for Jewish Research and for the Milken Archive of American Jewish Music. She collaborated with composers such as Pulitzer Prize winner David Del Tredici, Yehudi Wyner, and Samuel Adler, as well as with Bessie Award Winning Choreographer Yasmeen Godder.

Baritone **JESSE BLUMBERG**, an avid recitalist, recently collaborated with pianist Martin Katz in two performances of Wolf's *Italienisches Liederbuch*. He has participated in intensive art song programs at the Ravinia, Bowdoin, and Aspen Festivals. Last summer he was awarded third place at the 10th International Johannes Brahms Competition in Pörschach, Austria. He has also performed several operatic roles, including Joe in *Dreamwalker*, Paquillo in *La Perichole*, and Figaro in *Die Hochzeit des Figaro*. Mr. Blumberg attended the University of Cincinnati College-Conservatory of Music and the University of Michigan. This summer he will be a member of Glimmerglass Opera's Young American Artists Program.

**ALTA M. BOOVER**, mezzo-soprano, is currently a doctoral student in vocal performance at the Eastman School of Music, where she received her Masters Degree after graduating from Skidmore College. While at Eastman, favorite roles included Fosca in Sondheim's *Passion*, Zaida in Rossini's *A Turk in Italy*, Ms. Ritter in Bock and Harnick's *She Loves Me*, and most recently Mrs. Lovett in Sondheim's *Sweeney Todd*. At the Ohio Light Opera, her roles have included Little Buttercup in *HMS Pinafore*, Ruth in *The Pirates of Penzance*, and Lady Jane in *Rosemarie*. In 2002 she performed and recorded the role of Dame Paula in Victor Herbert's *Sweethearts* for Albany Records. This summer she returns to OLO to perform the roles of Bloody Mary in *South Pacific* and Katisha in *The Mikado*.

A native of Kingston, Massachusetts, **ANDREW GARLAND** has performed a number of leading and supporting operatic roles with such companies as Cincinnati Opera, Dayton Opera, the Merola Opera program and the Cincinnati College-Conservatory of Music. He has a regular schedule of concert, oratorio, and recital performances around the country, most notably his performance of Lee Hoiby's *I Was There* with the composer at the piano. Last year he won the American Traditions Competition singing classic musical theater repertoire. He also is winner of the NATS New England Song Festival, the Opera Columbus competition, and the William C. Byrd competition.

Critically acclaimed for his "perfect comic timing," **OLIVER HENDERSON** is accomplished not only as a comic singer/actor but also in romantic operatic leads. During the past two summers he has appeared with the Ohio Light Opera in Wooster, Ohio. Highlights of his work with the OLO include two Gilbert and Sullivan roles: Sir Despard in *Ruddigore* and Rudolph, the title role in *The Grand Duke*, now available on Albany Records. In the upcoming OLO season he will perform Danilo in Lehar's *The Merry Widow*. Henderson received his master's degree from the Eastman School of Music where he appeared in several roles including Demetrius in Britten's *A Midsummer Night's Dream*.



**AMY JUSTMAN**, soprano, received her master's degree from Manhattan School of Music and her bachelor's degree at Yale University. A native of Port Jefferson, NY, she has worked as a musical director and conductor as well as a performer. Her roles include Cinderella in *Into the Woods*, Doris in *Miracle on 34th Street*, Sarah in *Guys and Dolls*, and the U.K. premiere of *Myths and Hymns*. She has performed as a soloist with Orchestra New England, Les Goûts Réunites, St. Bartholomew's Choir and sung for conductors including Lorin Maazel, Leon Botstein and Kurt Masur. Amy is featured on the recording *Hoagy Carmichael: The Stardust Road* with the Ken Todd Quartet.

**REBECCA JO LOEB** is currently a junior at the University of Michigan School of Music studying with Professor Melody Racine. At the University she has performed as The Baby Vixen in Janacek's *The Cunning Little Vixen* and Suor Dolcina in Puccini's *Suor Angelica*. She also performed the latter opera in Urbana, Italy, under the direction of Lorna Haywood. Upcoming performances include a solo in William Bolcom's *Songs of Innocence and Experience* with Leonard Slatkin, the Second Spirit in Mozart's *The Magic Flute* at the Detroit Opera House, and Paquette in Leonard Bernstein's *Candide* with Frederika von Stade.

Originally from Atlanta, Georgia, **MISTY ANN STURM** moved to New York to attend the Eastman School of Music where she earned both her Bachelor's and Master's degrees in vocal performance. During her time in Rochester, Misty Ann performed in many productions with Eastman Opera Theatre, including the roles of Clara in *Passion*, Miles in *The Turn of the Screw* and Laura in *The Goblin Market*. Equally proficient in oratorio, Misty Ann sang both the *St. Matthew* and *St. John Passion* under the baton of William Weinert.

**The Kurt Weill Foundation wishes to thank The University of Rochester's Eastman School of Music for its generosity in again hosting this event. Special thanks are due to Andrew Green and Julia Ng at the Eastman Concert Office.**

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The Kurt Weill Foundation for Music, Inc., is a non-profit, private foundation chartered to preserve and perpetuate the legacies of the composer Kurt Weill (1900–1950) and his wife, singer-actress Lotte Lenya (1898–1981). Established in 1962, the Foundation served initially as an advisory group to assist Lenya in her desire to bring Weill's music to a larger public. Following Lenya's death, the Foundation expanded its mission to promote greater understanding of the lives and accomplishments of Weill and Lenya through research and performance. In pursuit of this goal, the Foundation awards grants and prizes to support excellence in research and performance, sponsors a broad range of print and on-line publications, maintains the Weill-Lenya Research Center, and administers Weill's copyrights.

## Judges of the Competition

**THEODORE S. CHAPIN** is President and Executive Director of The Rodgers & Hammerstein Organization. A native of New York City and graduate of Connecticut College, his career in the theatre 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* at the Los Angeles and San Francisco Civic Light Operas. (Mr. Chapin's observations on *Follies* are the basis for his book *Everything Was Possible: The Birth of the Musical FOLLIES*, published by Alfred A. Knopf.) Mr. Chapin served as Associate to Alan Arkin, where his credits included Neil Simon's *The Sunshine Boys* (Broadway and National Company); the CBS telecast of *Twigs* starring Carol Burnett; *Rubbers & Yanks 3 Detroit 0 Top of the Seventh*; and Neil Cuthbert's *The Soft Touch*. Mr. Chapin was also Musical Director for the National Theatre of the Deaf's production of *Four Saints in Three Acts*, Associate Director of the National Theater Institute, and Producer of the Musical Theatre Lab at the Kennedy Center in Washington D.C. before joining R&H in 1981. Mr. Chapin serves on the Board of the American Theatre Wing, and has been chairman of the Advisory Committee for New York City Center's *Encores! Great American Musicals in Concert* series since its inception. He served as a Tony Awards nominator for two seasons, and is currently a member of the Tony Administration Committee.

**ALVIN EPSTEIN** recently appeared as Morrie in *Tuesdays with Morrie* at Minetta Lane Theatre, NYC. Broadway and off-Broadway appearances include the Fool in Orson Welles' *King Lear*, Lucky in the American premiere of *Waiting for Godot* with Bert Lahr and E.G. Marshall, Clov in the American premiere of *Endgame*, World premiere of Sam Shephard and Joe Chalkin's *When the World Was Green*, Luc in Richard Rodger's *No Strings* with Diahann Carroll and Richard Kiley, the Ragpicker in *The Madwoman of Chaillot* with Anne Jackson and Kim Hunter, Mr. Peachum in *Threepenny Opera* with Sting, Lucky in the television premier of *Waiting for Godot* with Zero Mostel and Burgess Meredith, Mr. Antrobus in *The Skin of Our Teeth* with Anne Bancroft and Estelle Parsons, *Dear Liar* with Julie Harris, and many others following his 1955 New York debut with Marcel Marceau. For twenty years he performed *A Kurt Weill Cabaret* with Martha Schlamme on and off-Broadway and on tour in the US and South America, and is again singing that repertoire in *Songs Degenerate and Otherwise* with Beth Anne Cole for which they received the 2003 Independent Reviewers of New England Award for Best Cabaret. A founding member of the Berkshire Theatre Festival, the Yale Repertory Theatre (YRT) and the American Repertory Theatre (ART), former Artistic Director of the Guthrie Theatre, and Associate Director of Robert Brustein's YRT, he has staged over 20 productions, acted in over 150, and is currently on leave from the ART company. At YRT and ART he staged Brecht and Weill's *Seven Deadly Sins*, *The Rise and Fall of the City of Mahagonny*, and played Dr. Nakamura in *Happy End*. He was named Most Promising Actor by the New York Drama Critics in 1956,