

The 2007 Lotte Lenya Competition for Singers

Kilbourn Hall, Eastman School of Music
Saturday, 21 April 2007



The Lotte Lenya Competition for Singers was established to recognize young singer/actors who are outstanding, both dramatically and musically, in their performance of theater music by Weill and other composers. Fourteen finalists will compete in today's competition, chosen from regional auditions in Rochester, Chicago, Lawrence, Boston, 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 or two numbers selected from his/her program. At the end of the evening concert there will be a short intermission, after which competition winners will be announced. Prizes totalling at least \$20,000 will be awarded, including one or more special Lys Symonette Prizes for outstanding performance of an individual selection.

The judges for today's competition are Theodore S. Chapin, Ted Sperling, and Teresa Stratas. Carolyn Marlow, Grace Keagy, Wilbur Pauley, 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).

Ted Sperling won the 2005 Tony and Drama Desk Awards for his orchestrations of *The Light in the Piazza*, for which he was also music director. Other Broadway and off-Broadway credits as music director include *Dirty Rotten Scoundrels*, *The Fully Monty*, *How to Succeed in Business Without Really Trying*, *Kiss of the Spider Woman*, *My Favorite Year*, *A Man of No Importance*, *Wise Guys*, *A New Brain*, *Saturn Returns*, and *Floyd Collins*. Mr. Sperling made his professional acting debut as Wallace Hartley in the original cast of the Broadway musical *Titanic*. His work as a stage director includes the off-Broadway productions of *Striking 12* and *See What I Wanna See*. At the Prince Music Theater in Philadelphia, he directed the world premiere of the musical *Charlotte: Life? Or Theater?*, and a revival of *Lady in the Dark*, starring Andrea Marcovicci. He has conducted the scores for the films *The Manchurian Candidate* and *Everything Is Illuminated*, and directed the short film *Love Mom*, starring Tonya Pinkins, which has been shown in five international festivals. Mr. Sperling also has an active concert career. He has been soprano Audra McDonald's music director since 1999, conducting her New Year's Eve concert with the New York Philharmonic, her two solo evenings at Carnegie Hall, her two appearances with the American Songbook Series, as well as her performances of *La Voix Humaine* and *Send* at the Houston Grand Opera. Mr. Sperling has put together eight programs for the American Songbook series, and he has conceived and hosted two programs for the Lyrics and Lyricists series at the 92nd Street Y.

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 the three act version of *Lulu* under Boulez in Paris, the role of Marie Antoinette in *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, Officer of the Order of Canada, followed in 2000 with the Governor General's Performing Arts Award. She holds five honorary doctorates, including one from the University of Rochester. The Kurt Weill Foundation gave her its Distinguished Achievement Award in 1998 and named her an honorary trustee in 2005. Stratas first sang Weill's music 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*.

Finals Program

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| 11:00 | Julia Cramer, soprano, 21
Arthur Williford, piano | <p>"What Good Would the Moon Be?," from <i>Street Scene</i> Weill
 "Je ne t'aime pas" Weill
 "Je veux vivre," from <i>Roméo et Juliette</i> Gounod
 "Art is Calling for Me," from <i>The Enchantress</i> Herbert</p> |
| 11:15 | Christopher Herbert, baritone, 26
Arthur Williford, piano | <p>"Papagena, Papagena, Papagena! Weibchen, Täubchen," from <i>Die Zauberflöte</i> Mozart
 "La complainte de la Seine" Weill
 "Wouldn't You Like to Be on Broadway?," from <i>Street Scene</i> Weill
 "Larger Than Life," from <i>My Favorite Year</i> Flaherty</p> |
| 11:30 | Hayley Thompson-King, mezzo soprano, 27
Chad Schumacher, piano | <p>"That's Him," from <i>One Touch of Venus</i> Weill
 "Do It Again," from <i>The French Doll</i> Gershwin
 "Smanie implacabili," from <i>Così fan tutte</i> Mozart
 "Wie lange noch?" Weill</p> |
| 11:45 | Cooper Grodin, tenor, 29
Arthur Williford, piano | <p>"Empty Chairs at Empty Tables," from <i>Les Misérables</i> Schonberg
 "And Where is the One Who Will Mourn Me When I'm Gone?,"
 from <i>Down in the Valley</i> Weill
 "Vainement, ma bien-aimée," from <i>Le Roi d'Ys</i> Lalo
 "Zweites Dreigroschenfinale," from <i>Die Dreigroschenoper</i> Weill</p> |
| 12:00 | Kendall Lima, soprano, 25
Chad Schumacher, piano | <p>"Barbara Song," from <i>Die Dreigroschenoper</i> Weill
 "Sing Me Not a Ballad," from <i>The Firebrand of Florence</i> Weill
 "Steal Me, Sweet Thief," from <i>The Old Maid and the Thief</i> Menotti
 "I Remember," from <i>Evening Primrose</i> Sondheim</p> |
| 12:15 | Paul Corona, bass, 23
Arthur Williford, piano | <p>"This is the Life," from <i>Love Life</i> Weill
 "There's Nowhere to Go But Up!" from <i>Knickerbocker Holiday</i> Weill
 "La calunnia," from <i>Il barbiere di Siviglia</i> Rossini
 "If Ever I Would Leave You," from <i>Camelot</i> Loewe</p> |
| 12:30 | Leena Chopra, soprano, 27
Chad Schumacher, piano | <p>"Denn wie man sich bettet," from <i>Aufstieg und Fall der Stadt Mahagonny</i> Weill
 "What Good Would the Moon Be?," from <i>Street Scene</i> Weill
 "Adieu, notre petite table," from <i>Manon</i> Massenet
 "A Summer in Ohio," from <i>The Last Five Years</i> Brown</p> |

-intermission-

- 1:30 **Elizabeth Mitchell, soprano, 25**
Chad Schumacher, piano
- "One Touch of Venus," from *One Touch of Venus*
"L'altra notte in fondo al mare," from *Mefistofele*
"Will He Like Me?," from *She Loves Me*
"Surabaya Johnny," from *Happy End*
- 1:45 **James Benjamin Rodgers, tenor, 26**
Riko Higuma, piano
- "Youkali"
"Johnny's Song," from *Johnny Johnson*
"Ja l'ub'lu vas," from *Eugene Onegin*
"She Loves Me," from *She Loves Me*
- 2:00 **Sharon O'Connell Campbell, soprano, 31**
Arthur Williford, piano
- "Darum laßt uns hier," from *Aufstieg und Fall der Stadt Mahagonny*
"One Hundred Easy Ways to Lose a Man," from *Wonderful Town*
"One Life to Live," from *Lady in the Dark*
"Mon coeur s'ouvre à ta voix," from *Samson et Dalila*
- 2:15 **Brian Charles Rooney, tenor/sopranist, 29**
Chad Schumacher, piano
- "Arie der Lucy," from *Die Dreigroschenoper*
"Softly as in a Morning Sunrise," from *New Moon*
"Lonely House," from *Street Scene*
"Let Me Walk Among You," from *Bat Boy! The Musical*
- 2:30 **Analisa Leaming, soprano, 22**
Arthur Williford, piano
- "What Good Would the Moon Be?," from *Street Scene*
"Better," from *Little Women*
"Laurie's Song," from *The Tenderland*
"Surabaya Johnny," from *Happy End*
- 2:45 **Tyler Simpson, bass-baritone, 26**
Chad Schumacher, piano
- "Vecchia zimarra, senti," from *La bohème*
"Let Things Be Like They Always Was," from *Street Scene*
"Here I'll Stay," from *Love Life*
"Lonely Room," from *Oklahoma!*
- 3:00 **Jeanine De Bique, soprano, 25**
Arthur Williford, piano
- "Depuis le jour" from *Louise*
"Bill," from *Showboat*
"Alabama Song," from *Aufstieg und Fall der Stadt Mahagonny*
"Stay Well," from *Lost in the Stars*

Weill
Boito
Bock
Weill

Weill
Weill
Tchaikovsky
Bock

Weill
Bernstein
Weill
Saint-Saëns

Weill
Romberg
Weill
O'Keefe

Weill
Howland
Copland
Weill

Puccini
Weill
Weill
Rodgers

Charpentier
Kern
Weill
Weill

Competition Finalists

Sharon O'Connell Campbell mezzo-soprano, was alto soloist last month in Bradley Ellingboe's *Requiem* with the Chicago Arts Orchestra and Metropolis Youth Symphony. She sang in the Santa Fe Opera's "Showcase Production" of *The Pirates of Penzance* and has performed with the Lyric Opera of Kansas City for several seasons, including the lead role of Eliza Murphy in the Lyric Opera's education opera, *Somebody's Children* by Susan Kander. Ms. Campbell is currently working toward her Doctor of Musical Arts degree in vocal performance at the University of Kansas. She has been very active with KU Opera, playing Antonia's Mother in *Tales of Hoffman*, Mistress Quickly in *Falstaff*, Florence Pike in *Albert Herring* and Mme du Croissy in *Dialogues of the Carmelites*. She also enjoys performing in the recital and concert realm, most recently Berlioz and Mahler, and she has extensive experience performing Bach cantatas.



Leena Chopra is a recent graduate of The Juilliard School and made her Broadway debut as Young Heidi in Sondheim's *Follies* at New York City Center in February. High points of this season include appearances with New York Festival of Song, Belinda/First Witch in *Dido and Aeneas* with Mark Morris Dance Group, and the worldwide tour of Howard Shore's *Lord of the Rings* Symphony. Ms. Chopra has also appeared in concert with the Greenwich, New Mexico, and Guanajuato symphony orchestras, and has given recitals in San Antonio, Chappaqua, Santa Fe and New York. Career highlights include singing opposite Patti LuPone in *Regina* at the Kennedy Center, her Carnegie Hall debut with Orchestra of St Luke's, and the premier of Osvaldo Golijov's opera *Ainadamar*. Future engagements include the roles of L'Amour/Clarine in *Platée* with Santa Fe Opera, and First Priestess in the Metropolitan Opera/ Seattle Opera coproduction of *Iphigénie en Tauride*.

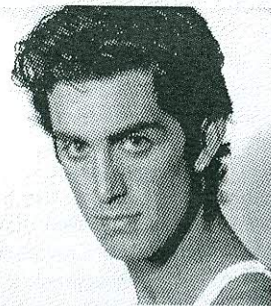


Paul Corona, a native of Chicago, was the 2006 Grand Prize Winner of the Metropolitan Opera National Council Auditions. Paul is currently a member of The Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago. Recently he performed the roles of Antinoo in *Il Ritorno d'Ulisse in Patria* with The Chicago Opera Theater and *The Mikado* with Light Opera Works. In 2006, he was a recipient of a Sullivan Foundation grant, the Arthur W. Cohen Memorial Award from Opera Index, the Grand Prize Winner of the Bel Canto Competition, First Place Winner of the Union League Vocal Competition, and the Lola Fletcher scholarship from the American Opera Society. He graduated with his Bachelor of Music in Vocal Performance from Northwestern University in 2006.



Julia Cramer is in her third year of undergraduate studies at the Eastman School of Music, studying under Rita Shane and majoring in vocal performance and music education. Julia has been in productions such as Disney's *High School Musical* (Ms. Darbus) and in selected scenes from Weill's *Street Scene* (Rose). She will be debuting in her first Eastman production as Sara Jane Moore in Sondheim's *Assassins* in May 2007, and she will also be making her transatlantic debut as Zerlina in Operafestival di Roma's production of Mozart's *Don Giovanni* in July 2007 in Rome, Italy. She has performed in master classes taught by Mira Zakai, Benita Valente, and Linda Di Fiore. Julia plans on moving to New York City after Eastman to pursue a career in opera and musical theater.

Jeanine De Bique, a native of Trinidad and Tobago, appeared as Woman of the River in the world premiere of Tarik O'Regan's opera *Heart of Darkness*, presented by The American Opera Projects. A graduate student at the Manhattan School of Music, she has appeared with the MSM Symphony in Paul Brantley's setting of Maya Angelou's *On the Pulse of Morning*, and performed the roles of Sr. Constance, Lauretta, Cis, and Girl in *Trouble in Tahiti*. In the Opera Scenes program she appeared as Thais, Sr. Blanche, Clorinda & Susanna. She was a winner of the 2006 Licia Albanese-Puccini Foundation Competition. Jeanine was a finalist at the 2007 New York District Metropolitan Opera Council auditions and received an Encouragement Award. This summer, she will be a Gerdine Young Artist at Opera Theatre of St. Louis, covering Yum-Yum in *The Mikado*, and will perform Monteverdi's *Poppea* at the Chautauqua Music Festival.



Cooper Grodin was born and raised on the isle of Manhattan. He received a voice degree from Laguardia High School of Music and Art and Performing Arts, and a Bachelor of Music in Vocal Performance from the University of Wisconsin Madison. This summer he was seen in the New York premiere of *Grendel* at City Opera. Cooper has sung with the New York Philharmonic, Brooklyn Philharmonic, American Symphony Orchestra, Orchestra of Saint Lukes, Mostly Mozart Festival and Aspen Opera. In 2005 Cooper played Danny in *Grease* at the Forestburg Playhouse NY. He is a composer, voice teacher and pianist. He loves playing basketball. He thanks his family for all the support.

Christopher Herbert (baritone) received his BA from Yale University and his master's degree in Middle Eastern Studies from Harvard University. In 2006, Mr. Herbert was a Young Concert Artists International semifinalist and a Central City Opera Young Artist. Other recent performances include a Sondheim Celebration with Keith Lockhart and the Boston Pops at the Tanglewood Music Center, Njegus in *The Merry Widow* (Mobile Opera), Aeneas in *Dido and Aeneas* (Mark Morris Dance Group), Guglielmo in *Così Fan Tutte* (Bronx Opera), and the Dandy and Barney in *The Ballad of Baby Doe* (Central City). Upcoming engagements include the role of Pluto in *Orpheus in the Underworld* at Opera Vivente and a series of Mozart songs and canons at Lincoln Center with Christopher Caines Dance Company. This summer, Mr. Herbert will attend the Music Academy of the West in Santa Barbara, California.



Analisa Leaming is a native of Mufreesboro, TN. In May, she will graduate with her BM in Vocal Performance from the Eastman School of Music. This summer Ms. Leaming will make her debut with the Ohio Light Opera Company as Maria in *The Sound of Music*. At Eastman, she performed the roles of Lazuli in Chabrier's *L'Étoile*, Marta in *Company*, and in May will play Squeaky Fromme in *Assassins*. Last summer, Analisa performed with the College Light Opera Company where she portrayed Elizabeth in *Robert and Elizabeth*, Yum-Yum in *The Mikado*, Blanche Ingram in *Jane Eyre*, and Princess Maria in *Call Me Madam*. Other favorite roles include Cinderella in *Into the Woods*, Carolina in *Il Matrimonio Segretto*, Sophie in *Werther*, Genovieffa in *Suor Angelica*, Anna Reich in *Die lustigen Weiber von Windsor*, and

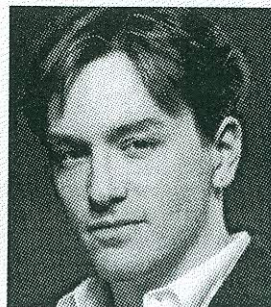
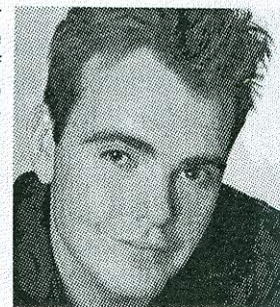
Hodel in *Fiddler on the Roof*. In the fall, Ms. Leaming will begin her master's degree in vocal performance at the Cincinnati Conservatory of Music.

A native of Warwick, RI, **Kendall Lima** began performing at age 13 in the national tour of *Joseph and the Amazing Technicolor Dreamcoat*. In 2000, she co-founded the Bishop Hendricken Summer Theatre Program in RI and was its vocal director for two seasons. She received her BMus summa cum laude from Boston University and was a Division III Finalist in the Boston NATS competition 2004. Kendall received her MMus from Manhattan School of Music last spring. While at MSM, she was a Carmelite in *Dialogues of the Carmelites*, Despina in the children's opera *The Three Little Pigs*, and a member of the American Musical Theater Ensemble. In past summers she performed Suor Genevieve in *Suor Angelica* at the International Institute of Vocal Arts in Chiari, Italy, and participated in VOICEexperience in Disney. A student of Trish McCaffrey, Kendall most recently made the demo recording for Jason Howland's *Metal Messiah*.



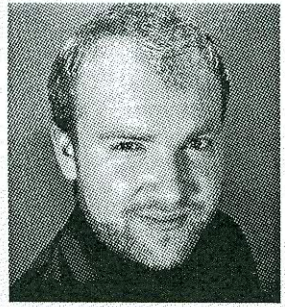
Soprano **Elizabeth Mitchell** is a versatile performer who actively pursues the study and performance of a repertory ranging from opera and operetta to cabaret and musical theater. This April, Ms. Mitchell will receive her Master of Music from the University of Michigan. Ms. Mitchell has performed in several featured roles for the past three seasons with Ohio Light Opera. She can also be heard on the company's *The Firefly* (Albany Records). She has worked with many directors, including Joshua Major, Lorna Haywood, and Steven Daigle, and has sung under the baton of such conductors as Helmut Rilling and Kenneth Kiesler. At UM, Elizabeth studies with renowned pedagogue George Shirley, and has coached with Martin Katz and Timothy Cheek. She has performed in master classes for John Wustmann, Alan Smith and Margo Garrett.

New Zealand tenor **James Benjamin Rodgers** is a masters candidate at the Manhattan School of Music under Neil Rosenshein. He holds a BMus (with 1st class honors) from Victoria University of Wellington. James has taken roles in the Manhattan School Opera Studio and the American Musical Theatre Ensemble, for which he is currently rehearsing the Baker in Stephen Sondheim's *Into the Woods*. James was recently invited by the Marilyn Horne Foundation to sing in a master class with Evelyn Lear at Zankel Hall. Operatic roles include Monteverdi's *L'Orfeo*; Pluto in Offenbach's *Orpheus and the Underworld*. Choral works have included: Berlioz's *L'Enfance du Christ*; Handel's *Messiah*; Saint-Saens' *Christmas Oratorio*; Haydn's *Creation*. Awards include: Wellington Rotary Scholarship, Marie D'Albini Scholarship, Bell Gully Travel Award, Napier Computer Systems Aria, Sir Henry Cooper Memorial Scholarship in Music.



In 2006, **Brian Charles Rooney** made his Broadway debut as the fabled Lucy Brown in the Roundabout Theatre Company's revival of *The Threepenny Opera*. His Off-Broadway credits include *The Ballad of Bonnie & Clyde* (Manhattan Theatre Club, workshop/ NYMF 2005); *Warrior* (NYMF 2006); *Man in the Iron Mask* (workshops 2006/2007); *With Glee* (York Theatre Company). Brian's touring credits include Tony in *West Side Story* (European tour), featured soloist in The Music of Andrew Lloyd Webber (North American Tour). Regional credits include Paper Mill Playhouse (*The Student Prince*), Blumenthal Performing Arts Center (*Forever Plaid*), Actors' Playhouse (*Floyd Collins*), Charleston Stage Company (*Bat Boy! The Musical*). Brian has appeared as a featured soloist at Symphony Space (NYC), & with the Seattle and Oregon Symphonies. www.briancharlesrooney.com

Tyler Simpson, bass-baritone, is a senior Vocal Performance major studying with Dr. John Stephens at the University of Kansas in Lawrence. He currently works as an apprentice artist at the Lyric Opera of Kansas City, and will continue that position through the 2007-2008 season. In Kansas City and Lawrence, Tyler has performed a number of roles including Figaro in *The Marriage of Figaro*, Don Alfonso in *Così fan tutte*, Basilio and Bartolo in *Il Barbiere di Siviglia*, and the Villains in *The Tales of Hoffmann*. This summer, Tyler joins the Santa Fe Opera as an apprentice artist, and will be singing the role of the Customs House Sergeant in *La bohème* and covering the role of Don Alfonso in *Così fan tutte*.



Hayley Thompson-King Regional credits include *Carmen* (Mercedes u/s) with Tony Award winning Theatre de la Jeune Lune/American Repertory Theatre; *West Side Story* (Anybodys) and *The Merry Widow* (Frou Frou, Olga u/s) with the Ash Lawn Opera Festival; *La Traviata* (Flora) with Longwood Opera; *Into the Woods* (Rapunzel) with New Repertory Theatre; *Rise and Fall of the City of Mahagonny*, *L'Etoile* and *La Vie Parisienne*, Opera Boston; *L'Enfant et les Sortilèges*, Lowell House Opera. Hayley has a bachelor's degree from NYU and a master's in voice from New England Conservatory of Music, where she sang Third Lady in the mainstage production of *The Magic Flute*. TV credits include Dr. Physics in the G4 network's *Action Blast*. Hayley recently made her film debut as Tiffany in *American Standard* (to be released this summer).

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.

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