

The 2009 Lotte Lenya Competition

Kilbourn Hall, Eastman School of Music
Saturday, 18 April 2009

First Round



Established in 1998 by the Kurt Weill Foundation for Music, the Lotte Lenya Competition provides a unique opportunity for talented young singer/actors to show their versatility in musical theater repertoire ranging from opera/opera to contemporary Broadway, with a focus on the varied works of Kurt Weill.

Thirteen finalists will compete in today's competition, chosen from regional auditions in Rochester, Ann Arbor, MI, and New York City, and from video submissions. In the first round, each finalist will have fourteen minutes in which to present a program of four contrasting 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 evening concert, which starts at 8 p.m. Each finalist will perform a song or aria of his/her choice; the judges may also request some artists to sing an additional number. At the end of the concert there will be a short intermission, after which the winners will be announced. Prizes totaling at least \$35,000 will be awarded, including one or more special Lys Symonette Prizes.

Today's expert panel of judges includes Rob Berman, Theodore S. Chapin, and Teresa Stratas. Grace Keagy, Paulette Haupt, David Loud, and Charlie Scatamacchia served as regional judges.

--intermission--

- 1:30 **Megan Marino, mezzo-soprano, 27**
Lyndon Meyer, piano
"I'm a Stranger Here Myself," from *One Touch of Venus* Weill/Nash
"Don't Say a Word," from *Dead Man Walking* Heggie/McNally
"Nannas Lied" Weill/Brecht
"The Miller's Son," from *A Little Night Music* Sondheim
- 1:45 **Jacob Lewis Smith, bass-baritone, 28**
Shane Schag, piano
"Proud Lady," from *The Baker's Wife* Schwartz
"Westwind," from *One Touch of Venus* Weill/Nash
"Le veau d'or," from *Faust* Gounod/Barbier
"Moon-Faced, Starry-Eyed," from *Street Scene* Weill/Hughes
- 2:00 **Sequina DuBose, soprano, 28**
Andy Einhorn, piano
"Summertime," from *Porgy and Bess* G. Gershwin/I. Gershwin
"Youkal" Weill/Fernay
"Steal Me, Sweet Thief," from *The Old Maid and the Thief* Menotti
"What Good Would the Moon Be?," from *Street Scene* Weill/Hughes
- 2:15 **Lauren Jelencovich, soprano, 24**
Shane Schag, piano
"The Girl in 14G" Tesori/Scanlan
"Barbara Song," from *Die Dreigroschenoper* Weill/Brecht
"O mio babbino caro," from *Gianni Schicchi* Puccini/Forzano
"That's Him," from *One Touch of Venus* Weill/Nash
- 2:30 **Zachary James, bass-baritone, 27**
Andy Einhorn, piano
"In Praise of Women," from *A Little Night Music* Sondheim
"I'm a lonely man, Susannah," from *Susannah* Floyd
"Der Song von Mandelay," from *Happy End* Weill/Brecht
"This Is the Life," from *Love Life* Weill/Lerner
- 2:45 **Yannick-Muriel Noah, soprano, 30**
Lyndon Meyer, piano
"Je ne t'aime pas" Weill/Magre
"Ritorna vincitor," from *Aida* Verdi/Ghislanzoni
"Es regnet" Weill
"Your Daddy's Son," from *Ragtime* Flaherty/Ahrens

Finals Program

- 11:00 **Marcy Richardson, soprano, 29**
Andy Einhorn, piano
"Should I Be Sweet?," from *Take a Chance* Youmans/De Sylva
"Je ne t'aime pas" Weill/Magre
"Je réchauffe les bons," from *L'enfant et les sortilèges* Ravel/Colette
"It Never Was You," from *Knickerbocker Holiday* Weill/Anderson
- 11:15 **Michael Anthony McGee, baritone, 27**
Shane Schag, piano
"Ves tabar spit," from *Aleko* Rachmaninoff/Nemirovich-Danchenko
"Westwind," from *One Touch of Venus* Weill/Nash
"She Gonna Come Home with Me," from *The Most Happy Fella* Loesser
"This Is the Life," from *Love Life* Weill/Lerner
- 11:30 **Laura Bohn, soprano, 30**
Melody Fader, piano
"Non, monsieur, mon mari," from *Les mamelles de Tiresias* Poulenc/Apollinaire
"What Good Would the Moon Be?," from *Street Scene* Weill/Hughes
"Seeräuberjenny," from *Die Dreigroschenoper* Weill/Brecht
"Do It Alone," from *Parade* Brown
- 11:45 **Cooper Grodin, bari-tenor, 31**
Shane Schag, piano
"Molasses to Rum," from *1776* Edwards
"A Rhyme for Angela," from *The Firebrand of Florence* Weill/Gershwin
"Vainement, ma bien-aimée," from *Le Roi d'Ys* Lalo/Blau
"Der Song von Mandelay," from *Happy End* Weill/Brecht
- 12:00 **Lauren Worsham, soprano, 27**
Andy Einhorn, piano
"Glitter and Be Gay," from *Candide* Bernstein/Wilbur
"Simple Little Things," from *110 in the Shade* Schmidt/Jones
"J'attends un navire," from *Marie Galante* Weill/Deval
"Mr. Right," from *Love Life* Weill/Lerner
- 12:15 **Alen Hodzovic, tenor, 31**
Lyndon Meyer, piano
"Im weißen Rössl am Wolfgangsee," from *Im weißen Rössl* Benatzky/Gilbert
"When a Woman Has a Baby," from *Street Scene* Weill/Hughes
"Bilbao Song," from *Happy End* Weill/Brecht
"If I Didn't Believe in You," from *The Last Five Years* Brown
- 12:30 **Ginger Costa-Jackson, mezzo-soprano, 22**
Andy Einhorn, piano
"Non piu' mesta," from *La Cenerentola* Rossini/Ferretti
"Je ne t'aime pas" Weill/Magre
"Can't Help Lovin' That Man," from *Show Boat* Kern/Hammerstein
"Alabama Song," from *Aufstieg und Fall der Stadt Mahagonny* Weill/Brecht

Judges of the Competition

Rob Berman is a New York based music director. He is the music director of *Encores!*, New York City Center's acclaimed series of great American musicals in concert. There, he has conducted productions of *Finian's Rainbow*, *Music in the Air*, *Damn Yankees*, *Applause* and the revue *Stairway to Paradise*, to which he also contributed vocal and dance arrangements. For five years, Rob has been music supervisor of *Irving Berlin's White Christmas*, and he recently conducted the show's first-time appearance on Broadway. Also on Broadway, Rob conducted the Tony award winning revival of *The Pajama Game* starring Harry Connick, Jr. He was also the conductor of the Broadway revivals of *The Apple Tree* and *Wonderful Town* and he music directed a new Stephen Sondheim revue, *Opening Doors*, at Carnegie Hall's Zankel Hall. Last year, Rob supervised and wrote all musical arrangements for the world premiere of *The Gershwins' An American In Paris* at the Alley Theatre in Houston. Rob is music director of the Kennedy Center Honors Orchestra, and for that event he has conducted for artists including Nathan Gunn, Anna Netrebko, and Beyonce. He also won a Helen Hayes Award for his music direction of the Kennedy Center Sondheim Celebration's production of *Sunday in the Park with George*. Rob has conducted three original cast recordings, has conducted the Omaha Symphony with Audra McDonald, and has worked with Michael Tilson Thomas and the San Francisco Symphony. He has also played piano and conducted for Kristin Chenoweth, Christine Ebersole, Marin Mazzie, Faith Prince, and Kelli O'Hara. In his career, he has had the privilege of meeting and working with such legendary theater writers as Burton Lane, Stephen Sondheim, Kander and Ebb, Cy Coleman, Bock and Harnick, Charles Strouse and Richard Adler. Rob is originally from Baltimore, Maryland, and he is a graduate of Yale University.

Theodore S. Chapin is President and Executive Director of The Rodgers & Hammerstein Organization. Currently he is Chairman of the Board of Directors for the American Theater Wing. He has also been chairman of the Advisory Committee for New York City Center's *Encores!* series since its inception, and serves on several boards including 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 Solider 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). He returns to judge the Lenya Competition for the sixth time.

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*. She has served nine times as a Lenya Competition judge.

Competition Finalists

Laura Bohn, described by the San Francisco Chronicle as "... an amazing blend of vocal splendor and physical virtuosity", draws from her background in physical theater to nuance her operatic interpretations. Ms. Bohn's recent roles include Micaela in *La Tragedie de Carmen*, The Second Lady in *The Magic Flute*, and Mimi in *Barrio Boheme*, all at Syracuse Opera, where she was the soprano of the 2008 Resident Artist Program. A recent graduate of the masters program in voice at the Manhattan School of Music, she was featured on the mainstage as Mrs. Fiorentino in *Street Scene*, and hailed as "especially evocative" by *Musical America* for her portrayal of The Spinster in *Lord Byron's Love Letter*. Upcoming engagements include Juliette in *Romeo et Juliette* as a resident artist with New York Lyric Opera and Miss Pinkerton in *The Old Maid and the Thief* with the New York Metro Vocal Arts Ensemble.



Mezzo-soprano **Ginger Costa-Jackson** joined the Lindemann Young Artist Development Program for the 2007–2008 season. This season, she made her Metropolitan Opera debut as Rosette in *Manon* (Opening Night Gala), Myrtille in *Thaïs*, and is currently appearing as Lola in *Cavalleria Rusticana*. Ms. Costa-Jackson is a native of Palermo, Italy and grew up in Utah. She studied at the International Institute of Vocal Arts in Chiari, Italy, where she performed the role of Nerone in *L'Incoronazione di Poppea*. She sang Dorabella in *Così fan tutte* at the Verbier Festival Academy in Switzerland. She was a young artist with Renata Scotto's Opera Studio in Rome, VOICEexperience at Disney World led by Sherrill Milnes, and the Académie d'Aix-en-Provence. Ms. Costa-Jackson holds prizes from the Leoncavallo Festival in Montalto Uffugo, Italy; the Licia Albanese-Puccini Foundation; Opera Index; the Gerda Lissner Foundation; and the Giovanni Battista Velluti International Vocal Competitions.

Sequina DuBose made her debut with the Lyric Opera of Chicago this season covering the role of Annie in Gershwin's *Porgy and Bess*. She also performed last season as Clorinda in Rossini's *La Cenerentola*, with Opera Memphis. Ms. DuBose, a Marian Anderson Society Scholar, has received high rankings in the Annapolis Opera Competition, the Leontyne Price Competition, the Five Towns Music and Art Foundation Competition, and most recently, the Gerda Lissner Foundation International Competition. She has appeared as a soloist in the world premiere performance and recording of Wynton Marsalis' *All Rise*, with the Lincoln Center Jazz Orchestra and the New York Philharmonic. A recent graduate of The Manhattan School of Music, she currently resides in New York City where she studies voice with Joan Patenaude-Yarnell.



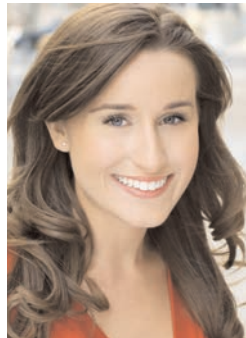
Cooper David Grodin was born and raised on the isle of Manhattan. He received a voice degree from LaGuardia High School of Music and Art and Performing Arts and a Bachelor of Music in Vocal Performance from the University of Wisconsin Madison. He is currently pursuing a Master of Music degree from the Manhattan School of Music. Cooper has sung with the NY Philharmonic, LA 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. In 2006 he was seen in the NY premier of *Grendel* at City Opera. In 2007 he was a finalist in the Lotte Lenya Competition. He is a composer, voice teacher and pianist. He loves playing Basketball. He thanks his family for all the support. And, he is Happy to be Back!

Alen Hodzovic was born in Wuppertal, Germany, and graduated both from the Bavarian Academy of Theatre in Munich and the Royal Academy of Music in London. Following his professional debut in *Mozart!* at the Theater an der Wien in Vienna, he played Raoul in *The Phantom of the Opera* in Stuttgart, Jack Seward in the European premiere of Frank Wildhorn's *Dracula*, and Bernhard Spyri in the world premiere of *Heidi* (by Stephen Keeling and Shaun McKenna) in Switzerland. He has played a variety of roles in repertory companies all over Germany, Austria, and Switzerland, including Tony in *West Side Story*, Anthony in *Sweeney Todd*, Henrik in *A Little Night Music*, and Jamie in *The Last Five Years*, but also straight acting parts in plays by Shakespeare, Schiller and Dario Fo. In 2007 he appeared with Sir Elton John in the Concert for Diana at Wembley Stadium.



Zachary James hails from Spring Hill, Florida. He studied at Florida State University, University of Tennessee and Ithaca College where he earned a BFA in Musical Theatre while studying with Feldenkrais practitioner and vocal pedagogue, Carol McAmis. He has sung with Ash Lawn Opera (*Madama Butterfly*), Knoxville Opera (*Madama Butterfly*, *Little Women*), Central City Opera (*Don Giovanni*, *The Ballad of Baby Doe*, *L'incoronazione di Poppea*) and the role of Oberon in the world premiere of Kristin Hevner's *Il Sogno* in Citta della Pieve, Umbria. In the theatre world he has performed with The Bucks County Playhouse (Abner in *Lil Abner*), The York Theatre (Petr in *The Toymaker*), Theatre By The Sea (Miles Gloriosus in *Forum*), Pocono Playhouse, The Kitchen Theatre, Westport Country Playhouse, The Public Theatre, and on Broadway in *Coram Boy* and *South Pacific*. He is honored and thrilled to have the opportunity to share the glorious music of Kurt Weill.

Lauren Jelencovich, soprano, 2007 graduate from Manhattan School of Music, made her Off-Broadway debut in Wallace and Allen Shawn's Play/Opera, *The Music Teacher*. She made her main stage opera debut this March with Opera Tampa as Lauretta in *Gianni Schicchi* and Suor Genovieffa in *Suor Angelica*. She sang the role of The Queen of the Night at the Intermezzo Festival in Belgium last summer. Lauren performed at the MGM Grand/Hard Rock Live in Las Vegas, Carnegie Hall, Disney and many other venues. She was featured in *People Magazine*, 50 Most Beautiful People and *TEEN*. She is the recipient of the Grand Prize on Ed McMahon's Star Search, Andrea Bocelli World Scholarship, Lys Symonette award- Lotte Lenya Competition 2008, 2nd prize -Gerda Lissner 2009, as well as the Florida Suncoast Guild Competition. Lauren is a proud member of the Actors Equity Association.



Megan Marino recently completed her Master's degree in Vocal Performance at the University of Colorado and received her BM from the University of Southern Maine. She has sung with Central City Opera, Aspen Opera Theater Center, Virginia Arts Festival, PORT Opera, Ruling Thumb Theater Company, Boulder International Fringe Festival, the Bostonian Opera & Concert Ensemble and this summer will make her debut with Des Moines Metro Opera as an Apprentice Artist. This year, she placed second at the Denver Lyric Opera Guild Competition and was a finalist at the Colorado/Wyoming MET Auditions. Recent credits include Phoebe, *Yeomen of the Guard*; Mrs. Patrick DeRocher, *Dead Man Walking*; Anita, *West Side Story*; Lucretia, *The Rape of Lucretia*; Hänsel, *Hänsel und Gretel*; Dog, *the Cunning Little Vixen* and created the role of Lilith in *CLEAVE*, a new musical. Find her on the web at www.meganmarino.com.



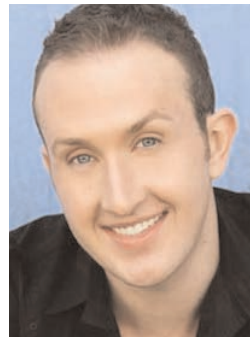
A native of Dallas, Texas, **Michael Anthony McGee** has trained at some of the most prestigious young artist programs in the nation. He spent the summer of 2006 at the Merola Opera Program (Alphonse, Donizetti's *La Favorite* & title role in Borodin's *Prince Igor*) and 2007 at Santa Fe Opera's Apprentice Singer Program (Tan Dun's *Tea: A Mirror of Soul* & Orest, Gluck's *Iphigenie en Tauride*). From 2006 to 2008, Mr. McGee was in residence at the Seattle Opera's Young Artist Program (title roles, Verdi's *Falstaff* and Puccini's *Gianni Schicchi*). Awards include 1st place 2009 Gerda Lissner International Vocal Competition, 2nd Place 2008 Opera Index Competition, Winner 2009 Sullivan Foundation Award, 1st place Maria Kraja International Competition for Operatic Singers, and 2nd place 2009 Liederkrantz Foundation Competition. Future engagements include a Fellowship at 2009 Tanglewood Music Festival, where he will be featured in Wagner's *Die Meistersinger von Nürnberg* conducted by James Levine.

Soprano **Yannick-Muriel Noah**, a graduate of Canadian Opera Company Ensemble Studio, recently made a stellar Austrian debut as La Wally in Klagenfurt. She premiered the title role in *Sante* in the UK at the Aldeburgh Summer Music Festival and, at the COC, Mona in *Swoon*. With the COC, she performed *Tosca*, the Queen of the Night in *The Magic Flute* school tour, and will return as Cio-Cio-San in *Madama Butterfly* this fall. In 2007, Ms. Noah won several top prizes at the prestigious Hans Gabor Belvedere and the Marmande International Singing Competitions, including the Teatro alla Scala Prize and the Opéra Grand Prix. She has won the Theodor Uppman Award from the Sullivan Foundation and an award from the George London Foundation. A native of Madagascar, Ms. Noah holds a Bachelor of Architectural Studies from Carleton University.



Originally from Grosse Pointe, MI, soprano **Marcy Richardson** is a diverse performer who has appeared in opera, oratorio, musical theater, and contemporary music concerts throughout the United States, Mexico, and Europe. Her opera and theater credits include Mabel in *The Pirates of Penzance*, Olympia in *Les Contes d'Hoffmann*, Cunegonde in *Candide*, Susanna in *Le Nozze di Figaro*, Adina in *L'Elisir d'Amore*, Lili Vanessi in *Kiss Me Kate*, Cinderella in *Into The Woods*, Rosie in *Cabaret*, and Leonide in *Triumph of Love*. Ms. Richardson has won grants and prizes from the Gerda Lissner Foundation, Heinz Rehfuss Singing Actor Awards, Metropolitan Opera National Council, Connecticut Alliance for Music, Fritz and Lavinia Jensen Foundation, and Opera Birmingham's Cassell Stewart Vocal Competition. Ms. Richardson received both her Bachelor's and Master's Degrees in Voice Performance from Indiana University and has completed apprentice programs with Baltimore Opera, Central City Opera, and Orlando Opera.

Jacob Lewis Smith is a senior at Manhattan School of Music studying with Patricia McCaffrey. Jacob recently completed the Paul Geminani professional Musical Theatre Workshop and a master class with Victoria Clark. Jacob is also the recipient of the ASCAP award for musical theatre. Past roles include Dick McGann in *Street Scene* (Chautauqua Opera debut), Raggedy Andy in *Griffelkin*, Cinderella's Prince in *Into the Woods*, Miles Glorious in *A Funny Thing Happened on the Way to the Forum*, *Defying Gravity* A Stephen Schwartz Review, Ronnie in *HAIR*, LT. Wright in *The Secret Garden*, Charlie in *Brigadoon*, Gregor and featured Dancer in *MAME*, A Gershwin - Bernstein review, *The World Upstairs* (a new musical workshop) and several other revues. Upcoming performances include *And the World Goes Round: The Songs of Kander and Ebb*. Jacob is a proud member of AGMA and thanks his amazing friends for all their love and support!



Lauren Worsham's recent credits include Sophie in *Master Class* (Papermill Playhouse), Clara in *The Light in the Piazza* (Chamber Version - Weston Playhouse), Cunegonde in *Candide* (New York City Opera), *Jerry Springer: The Opera* (Carnegie Hall), Olive in *The 25th Annual Putnam County Spelling Bee* (First National Tour). New York workshops/readings: *Mermaid in a Jar*, *Le Fou* at New Georges, *The Chemist's Wife* at Tisch, *Mirror, Mirror* at Playwright's Horizons, and *Now I Ask You* at Provincetown Playhouse. Graduate of Yale University, 2005. Thanks for all the love and support from Bryan and Management 101. Most importantly, I owe it all to my amazing family. Proud member AEA! www.laurenworsham.com



The Kurt Weill Foundation for Music, Inc. administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill's music through support of performances, productions, recordings, and scholarship; it fosters understanding of Weill's and Lenya's lives and work within diverse cultural contexts; and, building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media.

Competition Administration, for the Kurt Weill Foundation:

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The Kurt Weill Foundation is grateful to the University of Rochester's Eastman School of Music for hosting today's competition as well as the regional round in Kilbourn Hall. In particular, thanks are due to Andrew Green, Director of Concert Operations; Serin Kim Hong, Assistant Director of Concert Operations; and Helene Snihur, Assistant Director of Public Relations.