

The 2010 Lotte Lenya Competition

Kilbourn Hall, Eastman School of Music
Saturday, 17 April 2010

First Round



Legendary soprano Teresa Stratas has judged the competition nine times, and the roster of other judges includes celebrated theater director and producer Harold Prince, Tony Award winning actress Victoria Clark, and composer William Bolcom, as well as many other prominent musical theater experts. Commenting on the unique nature of a competition that focuses on the combination of singing and acting, Teresa Stratas said: "This is the only competition that requires young artists to prepare so many kinds of songs. It's a terrific idea that does honor to both the art form and Lotte Lenya."

In addition to the top prizes, judges may award special prizes for excellence in one dimension of the competition, including Lys Symonette Awards, named in honor of Weill's musical assistant on Broadway and Lenya's longtime accompanist and advisor. Prior to the finals, eight promising contestants aged 19-23 received Young Talent Awards of \$500, encouraging them to continue their development and return to the competition in the future. Winners were Krista Buccelatto (Boston, MA), Margaret Dietrich (Oklahoma City, OK), Lora Lee Gayer (Naples, FL), Joseph Mikolaj (New Haven, CT), Annie Rago (Pittsburgh, PA), and Blair Goldberg, Adam Richardson, and Daniel Schwait, all of New York City. This year an award for a non-finalist demonstrating outstanding vocal promise was established to honor singer-actress and competition judge Grace Keagy (1921-2009). The first recipient was Julia Teitel, 26, a 2008 graduate of the Eastman School's Master of Music program.



2008 winner Rebecca Jo Loeb was cast by James Levine as Jenny in *Rise and Fall of the City of Mahagonny* at Tanglewood the same year. Another 2008 finalist, Steven Ebel (left), played Jimmy. Photo: Hilary Scott



2004 winners Amy Justman and Richard Todd Adams, performing the revue *Unsung Weill* at the Kurt Weill Fest Dessau in 2005. Photo: Jens Schlüter



Six Lenya Competition winners made up the entire cast of Weill and Brecht's *Mahagonny Songspiel* at the Ravinia Festival in August 2009, conducted by James Conlon. Left to right: Rebecca Jo Loeb, Amy Justman (front), Paul Corona, Jonathan Michie, James Benjamin Rodgers, and Bray Wilkins (back). Photo: Russell Jenkins

Finals Program

In this round, each finalist will have fourteen minutes in which to present a program of four contrasting selections, as listed in the program below. To ensure 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.

11:00 Benjamin Eakeley, baritone, 31

Shane Schag, piano

"Oh, the Rio Grande," from *Johnny Johnson*

Weill/Green

"Life is Absolute Perfection," from *Candide*

Bernstein/Sondheim

"Je ne t'aime pas"

Weill/Magre

"Multitudes of Amys," from *Company*

Sondheim

11:15 Sara Ann Mitchell, soprano, 26

Lyndon Meyer, piano

"Glitter and Be Gay," from *Candide*

Bernstein/Wilbur

"Will He Like Me?" from *She Loves Me*

Bock/Harnick

"Sing Me Not a Ballad," from *The Firebrand of Florence*

Weill/I. Gershwin

"Le Train du Ciel," from *Marie Galante*

Weill/Deval

11:30 Joey Wilgenbusch, tenor, 27

Rick Masters, piano

"If I Didn't Believe in You," from *The Last Five Years*

Brown

"Your Technique"

Weill/Ronell

"Kuda, kuda vi udalilis," from *Eugene Onegin*

Tschaikovsky/Shilovsky

"When a Woman Has a Baby," from *Street Scene*

Weill/Hughes

11:45 Margaret Gawrysiak, mezzo-soprano, 31

Shane Schag, piano

"Sie soll sein wie ein Netz,"

from *Aufstieg und Fall der Stadt Mahagonny*

Weill/Brecht

"Stride la vampa!" from *Il Trovatore*

Verdi/Bardare, Cammarano

"Oh meine Tochter, warum kommst du nicht zürück?"

from *Die Bürgschaft*

Weill/Neher

"You'll Never Walk Alone," from *Carousel*

Rodgers/Hammerstein

- 12:00 **Cooper Grodin, bari-tenor, 32**
Lyndon Meyer, piano
- “Vainement, ma bien-aimée,” from *Le Roi d’Ys* Lalo/Blau
 “In Praise of Women,” from *A Little Night Music* Sondheim
 “Es regnet” Weill/Cocteau
 “Ruf aus der Gruft/Grabschrift,” from *Die Dreigroschenoper* Weill/Brecht
- 12:15 **Minda Larsen, mezzo-soprano, 29**
Shane Schag, piano
- “Could I Leave You?” from *Follies* Sondheim
 “It Never Was You,” from *Knickerbocker Holiday* Weill/Anderson
 “Connais-tu le pays?” from *Mignon* Thomas/Barbier, Carré
 “Wie lange noch?” Weill/Mehring
- 12:30 **David Arnsperger, baritone, 28**
Lyndon Meyer, piano
- “Oh du, mein holder Abendstern,” from *Tannhäuser* Wagner
 “Song of the Rhineland,”
 from *Where Do We Go from Here?* Weill/I. Gershwin
 “Der Song von Mandelay,” from *Happy End* Weill/Brecht
 “Shiksa Goddess,” from *The Last Five Years* Brown
- 12:45 **Rebekah Camm, soprano, 31**
Shane Schag, piano
- “She’s Late,” from *Last Acts* Heggie/Sheer
 “Seeräuberjenny,” from *Die Dreigroschenoper* Weill/Brecht
 “A Boy Like You,” from *Street Scene* Weill/Hughes
 “Children of the Wind,” from *Rags* Strouse/Schwartz

--intermission--

- 1:30 **Elise LaBarge, soprano, 30**
Lyndon Meyer, piano
- “Je ne t’aime pas” Weill/Magre
 “I Cannot Tell What This Love May Be,” from *Patience* Sullivan/Gilbert
 “Hello, Young Lovers,” from *The King and I* Rodgers/Hammerstein
 “Matrosen-Tango,” from *Happy End* Weill/Brecht
- 1:45 **Kyle Scatliffe, baritone, 23**
Shane Schag, piano
- “O Tixo, Tixo, Help Me!” from *Lost in the Stars* Weill/Anderson
 “Se vuol ballare,” from *Le nozze di Figaro* Mozart/Da Ponte
 “Apple Jack,” from *Huckleberry Finn* Weill/Anderson
 “Make Them Hear You,” from *Ragtime* Flaherty/Ahrens

- 2:00 **Edward Mout, tenor, 30**
Lyndon Meyer, piano
- “Loterieagents Tango,” from *Der Silbersee* Weill/Kaiser
 “Seit ich in diese Stadt gekommen bin,” from *Der Kuhhandel* Weill/Vambery
 “Not While I’m Around,” from *Sweeney Todd* Sondheim
 “Firenze è come un albero fiorito,” from *Gianni Schicchi* Puccini/Forzano
- 2:15 **Ginger Costa-Jackson, mezzo-soprano, 23**
Shane Schag, piano
- “Habañera,” from *Carmen* Bizet/Halévy, Meilhac
 “If I Loved You,” from *Carousel* Rodgers/Hammerstein
 “J’attends un navire,” from *Marie Galante* Weill/Deval
 “Denn wie man sich bettet,”
 from *Aufstieg und Fall der Stadt Mahagonny* Weill/Brecht
- 2:30 **Adam Fry, bass, 27**
Lyndon Meyer, piano
- “La calunnia,” from *Il barbiere di Siviglia* Rossini/Sterbini
 “Let Things Be Like They Always Was,” from *Street Scene* Weill/Hughes
 “This Nearly Was Mine,” from *South Pacific* Rodgers/Hammerstein
 “This is the Life,” from *Love Life* Weill/Lerner
- 2:45 **Timothy J. McDevitt, baritone, 23**
Shane Schag, piano
- “Johnny’s Song,” from *Johnny Johnson* Weill/Green
 “Hai già vinta la causa,” from *Le nozze di Figaro* Mozart/Da Ponte
 “How Much I Love You,” from *One Touch of Venus* Weill/Nash
 “A Miracle Would Happen,” from *The Last Five Years* Brown
- 3:00 **Betty Allison, soprano, 28**
Melanie Cancade, piano
- “Somehow I Never Could Believe,” from *Street Scene* Weill/Hughes
 “So in Love,” from *Kiss Me, Kate* Porter
 “Wie lange noch?” Weill/Mehring
 “At the Haunted End of the Day,” from *Troilus and Cressida* Walton/Hassal
- 3:15 **Andrew Love, baritone, 27**
Lyndon Meyer, piano
- “Papagena! Papagena!”, from *Die Zauberflöte* Mozart/Schikaneder
 “Finishing the Hat,” from *Sunday in the Park with George* Sondheim
 “Das Lied von der harten Nuß,” from *Happy End* Weill/Brecht
 “This is the Life,” from *Love Life* Weill/Lerner

Competition Finalists



Canadian soprano **Betty Wayne Allison** is becoming known to audiences as one who "combines it all -- voice, acting ability, presence and beauty" (*Toronto Sun*). Growing up with a love for musical theatre, she first hit the stage as Lily in *The Secret Garden* with Victoria Operatic Society. She moved to Toronto to begin her operatic training with the Canadian Opera Company's Ensemble Studio. Since moving to Toronto she has covered and performed a versatile repertoire, some of which includes Donna Anna (*Don Giovanni*), Luisa Miller (*Luisa Miller*), Marguerite (*Faust*), Countess (*Le nozze di Figaro*), Tatiana (*Eugene Onegin*), Amelia (*Simon Boccanegra*), and Fiordiligi (*Così fan tutte*). Most recently she sang the title role in Janáček's *Cunning Little Vixen* at the Banff Center and was applauded for her "convincingly foxy movements, her sly vocal style and her well-rounded characterization" (*Opera Canada*).

Baritone **David Arnsperger** was born in 1982 in Freiburg im Breslau, Germany. After early artistic experiences in the local circus project *Harlekin* and the Freiburger Students Big-Band FSJ, he studied Musical Theatre at the Berlin University of the Arts (UdK) where he graduated with honors in 2007. In 2005 he won the first prize at Germany's national singing competition, the 34th Bundeswettbewerb Gesang Musical/Chanson. Awarded a scholarship by the WestLB (West German State Bank), he continued his studies in 2007 at the Musical Theatre Department of the Royal Academy of Music London. Later the same year he applied for studies in Gesang/Musiktheater (classical singing) also at the UdK Berlin, where he will complete his Bachelor of Arts this summer. His engagements include, amongst others, Ché in *Evita* (Lloyd Webber), Bottom in *A Midsummer Night's Dream* (Britten) and Don Alfonso in *Così Fan Tutte* (Mozart).



Hailed for her "unfailingly gorgeous" voice and exceptional dramatic abilities, soprano **Rebekah Camm** has clearly established herself as a "significant new voice in opera" (*The Washington Post*). Since making her operatic debut as Micaëla in *Carmen* with the Houston Grand Opera in 2005, Ms. Camm has performed with the Cincinnati May Festival, LA Opera, Fort Worth Symphony, San Francisco Opera and the National Symphony Orchestra. The 2009/10 season for Ms. Camm began with performances of Suor Genovieffa in *Suor Angelica* and Nella in *Gianni Schicchi* in her San Francisco Opera company debut. Future engagements include her role debut as Susanna in *Le nozze di Figaro* for LA Opera, a return to the Cincinnati May Festival to sing Mozart's *C-minor Mass* and Bach's *St. Matthew Passion*, and a role and company debut singing the title role in *Suor Angelica* with Lorin Maazel at the Castleton Festival.

A Metropolitan Opera Lindemann Young Artist, **Ginger Costa-Jackson's** recent Met appearances include Lola (*Cavalleria Rusticana*), Myrtaie (*Thaïs*, an HD Broadcast released on DVD), and cover for Cherubino (*Le nozze di Figaro*). In May 2010 she performs Eine Theater-Garderobiere / Der Gymnasiast / Ein Groom (*Lulu*, conducted by James Levine). She also debuted with the San Francisco Symphony in 2009 as Celia (*Iolanthe*). Upcoming 2010-2011 Met engagements are Wowkle (*La fanciulla del West*), and Nancy T'sang (*Nixon in China*). She will then return to Europe for a debut with the Gran Teatre del Liceu (*Lola, Cavalleria Rusticana*). Ms. Costa-Jackson holds awards with the Gerda Lissner Foundation, the Loren Zachary Competition, and the Opera Index Vocal Competition, among others. She is a Lys Symonette Award winner (2009).





Benjamin Eakeley made his Broadway debut in John Doyle's *Sweeney Todd* (standby for Anthony/Tobias/Beadle, 2006 NY Drama Critics' Circle Special Citation) and sang 300 performances as The Beadle in the subsequent National Tour (2008 Garland Award Honorable Mention: Best Performance in a Musical). His other theatrical work includes the National Tour of *Cabaret* (Ernst); *Dial M for Murder* (Max) at the Engeman Theatre; *A Midsummer Night's Dream* (Demetrius), *Illyria* (Aguecheek) and *Love's Labour's Lost* (Dumaine) at the Shakespeare Theatre of NJ; and *Marry Me a Little* at Cincinnati Playhouse in the Park. He has had featured roles in the films *The Good Shepherd* (dir. Robert De Niro) and *An Englishman in New York* and on "As the World Turns." He is a graduate of Yale.

Pennsylvania native **Adam Fry** is making a name for himself as one of the most promising young basses of his generation. This summer, Mr. Fry was a member of Glimmerglass Opera's Young American Artist Program, where as a cover he went on stage to perform Don Magnifico in *La Cenerentola*. While pursuing both his Artist Diploma and Masters of Music at the Cincinnati Conservatory of Music, he performed such roles as Colline in *La bohème*, Don Basilio in *Il Barbiere di Siviglia*, and Dulcamara in *L'elisir d'amore*. Since making his Dayton Opera debut as the Imperial Commissioner in *Madame Butterfly*, he also has appeared as the Mandarin in *Turandot*, and as the Doctor/Servant in *Macbeth*. This summer, Mr. Fry will be returning to Glimmerglass Opera to perform the role of Bartolo in *Le nozze di Figaro*. Next year, Mr. Fry will join the Resident Artist Program at Pittsburgh Opera.



Margaret Gawrysiak, mezzo-soprano, performed the role of Ann in a recent joint workshop of Nico Muhly's *Two Boys* with the Metropolitan Opera and Lincoln Center Theater. Her other favorite engagements include a double bill of *Gianni Schicchi* and *L'enfant et les Sortilèges* with the Opera Company of Philadelphia where she performed as Zita, Maman, La libellule, and La tasse. With the Seattle Symphony and Maestro Gerard Schwartz she performed Bessie in Kurt Weill's *Mahagonny Songspiel*. Margaret has appeared with Seattle Opera, Glimmerglass Opera, San Francisco Opera's Merola Program, Eugene Opera, the Steans Institute at Ravinia, Aspen Opera Theatre, the Rochester Philharmonic, Buffalo Philharmonic, and Syracuse Symphony Orchestra. Margaret holds a Bachelor of Arts degree in Music Therapy from Western Illinois University and a Master of Music degree from the Eastman School of Music.

Cooper Grodin was born and raised on the isle of Manhattan, which means land of many hills. He loves to sing, play piano, compose and play basketball. He has played Danny in *Grease*, Javert in *Les Mis*, Mr. Snow in *Carousel*, Pharaoh in *Joseph*; this summer he will play Billy in *Carousel* with Chicago Light Opera Works. Cooper has sung many a concert with the NY Philharmonic, been in the NY premiere of *Grendel* at City Opera directed by Julie Taymor, and been in *Zaide* as part of the Mostly Mozart Festival directed by Peter Sellars. He was a national finalist in 2009 and 2007 in the Lotte Lenya Competition. He thanks his family and Yoko for being there for him, always.





Elise LaBarge is a singing actress from St. Louis, MO. She completed her MM in opera performance at Washington University in 2006 where she sang the title role in *Susannah*, Dorine in *Tartuffe* and Anna in *A Month in the Country*. Since then, Ms. LaBarge has appeared professionally in opera, operetta, and musical theatre productions. Her roles include Adele in *Die Fledermaus*, Giannetta in *L'elisir d'amore*, Barbarina in *Le nozze di Figaro*, Tessa in *The Gondoliers*, Peep-Bo in *The Mikado*, Amaranthe in Lehar's *Mitislav the Modern*, and Ginette/Sandrine/Gayle/Hope in the play *Almost, Maine*. In 2009, she created the role of Ann Rutledge in the musical *Abe*, and was the Prosecuting Attorney in the new musical *Unbeatable!* She was a featured soloist in the St. Louis Women's Chorale's 2009 "Hildegard von Bingen to Kurt Weill" concert, and closed the year with a French cabaret set for St. Louis' First Night celebration.

Minda Larsen, mezzo soprano, brings dynamic energy to operatic and musical theater stages alike. She was most recently seen singing the US premiere of D'Indy's opera, *Fervaal* with the American Symphony Orchestra at Avery Fisher Hall. She received her Masters degree in vocal performance from the Manhattan School of Music, where she was featured in Cy Coleman and Stephen Sondheim revues, working with Broadway director Paul Gemignani. In New York City, Minda has performed at the Tribeca New Music Festival, Carnegie Hall, Avery Fischer Hall, Metro Lyric Opera, the Little Orchestra Society, American Singers Opera Project, American Symphony Orchestra and a lifetime tribute to Broadway composer Jack Lawrence. Minda is a frequent headliner vocalist in self-produced cabarets on international cruise ships and regional venues, has traveled to over 100 countries and all seven continents. Also an accomplished singer/songwriter and guitarist, she frequently performs her original music in the New York City area.



Andrew Love, baritone, is a graduate of the University of Toronto's Artist Diploma Program. His most recent engagements include Dr. Pangloss in Bernstein's *Candide*, Bonafede in Haydn's *Il Mondo Della Luna*, Papageno in *Die Zauberflöte*, and Frank in *Die Fledermaus*. Mr. Love recently had the opportunity to perform in the renowned Avery Fisher Hall, highlighted as the baritone soloist in the Canadian work, *Mass for Prisoners of Conscience*. He was an inaugural member of the Calgary Opera Emerging Artist Program, as well as having roles with Opera NUOVA, Banff Summer Arts Festival, Highlands Opera Studio, and the University of Toronto. After graduating from his program and receiving the Distinguished Graduate Award for his class, Mr. Love will be seen this summer as Sid in Britten's *Albert Herring* and Marcello in Puccini's *La Boheme*.

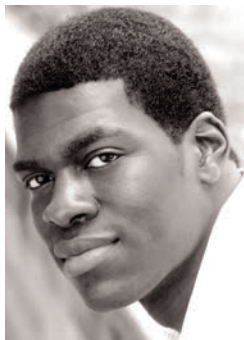
Baritone **Timothy J. McDevitt** is enrolled in the Master of Music program at Juilliard, where he received his Bachelor of Music in 2009. Recent operatic credits include *Bastien und Bastienne* (Colas) in San Jose; *Candide* (Junkman) and *La bohème* (Sergente) with the National Symphony Orchestra; *Il ritorno d'Ulisse* (Secondo Feacio) and *A Hand of Bridge* (David) with the Wolf Trap Opera Company; and a worldwide broadcast appearance on the Japanese Fuji Television Network. Recent Juilliard Opera credits include Surena in the American premiere of Cavalli's *La Dori-clea*, Roderick and Sam in Hindemith's *The Long Christmas Dinner*, and Iron Hans (#7) in Susa's *Transformations*. As a recitalist, Mr. McDevitt has been presented in New York by Alice Tully Hall, the Society of Ethical Culture, and the New York Festival of Song. Upcoming engagements include Thierry in Juilliard's *Dialogues of the Carmelites* and a 2010 residency with Colorado's Central City Opera.





Sara Ann Mitchell is an emerging coloratura soprano originally from Tulsa, Oklahoma. Most recently, Sara Ann performed with Ohio Light Opera; as Fifi (*Mlle. Modiste*) she was called “delicious” (*Opera News*), and “all-around excellen(t)” (*Coolcleveland.com*). In 2009, two CDs were released featuring her singing: *Mlle. Modiste* (Albany Records) and *Yes, Yes, Jeanette!* (New England Light Opera). Her stage credits include: Josephine (*HMS Pinafore*), Fifi (*Mlle. Modiste*), Morgana (*Alcina*), Paganina (*Die Zauberflöte*), Jeanette (*Yes, Yes, Jeanette!*), Nellie (*Summer and Smoke*), and ensemble performer in *Cole!*, a revue of works by Cole Porter. On the concert stage, Sara Ann was a featured soloist with Opera Boston Underground’s *Opera without a Net*, and Opera Providence’s Waterfire Festival in 2007. www.SaraAnnMitchell.com

Edward Mout, tenor, is an alumnus of the prestigious Lyric Opera of Chicago’s Ryan Opera Center. In his first year with the Ryan Opera Center, Edward was seen in the Lyric Opera of Chicago productions of *La bohème* and *La Traviata* and stepped in as Count Almaviva for one performance of *Il barbiere di Siviglia*. For the 2008-09 season, he was seen in *Manon*, performed Shepherd in *Tristan und Isolde*, and played Beppe in student matinees of *I Pagliacci*. Edward was engaged as a Resident Artist with the Minnesota Opera from 2005-2007, and has also been an apprentice artist with various summer opera festivals. In 2010, Edward will be seen as Orpheus in *Orpheus in the Underworld* with Central City Opera.



Kyle Scatliffe, baritone, was born in Washington, D.C., and now resides in Westwood, N.J. He majored in theatre at Bergen County Community College prior to entering the American Musical and Dramatic Academy (AMDA) in New York City, from which he graduated in March 2010. Last semester, Kyle was top musical theatre performer at AMDA in final demonstrations. Under the guidance of his voice teacher, Jacklyn Schneider, DMA, he entered the National Association of Teachers of Singing NYC Chapter competition in November 2009, winning first place in his musical theatre division. In his upcoming first professional engagement, Kyle will sing Mereb in Elton John’s *AIDA* at the Arts Center of Coastal Carolina, Hilton Head, in April-May 2010.

Joey Wilgenbusch, tenor, hails from rural Iowa and now lives and works in New York City. He completed vocal studies at Iowa State University and the Eastman School. While Joey’s favorite music theater credits include *Carousel*, *A Little Night Music*, *Assassins*, and *The Secret Garden*, he is as comfortable singing early music, opera, cabaret, and new music. He sings regularly with the Bach Vespers at Holy Trinity series and recently became involved with Music Kitchen, a program through Holy Trinity that brings top-notch classical musicians to perform in a relaxed setting for the homeless population of New York City. Joey can also be heard on Albany Records’ world premiere recording of Lee Hoiby’s opera *This is the Rill Speaking*.



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 *Anyone Can Whistle*, *Fanny*, *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. Rob was music director and conductor for this season's Broadway revival of *Finian's Rainbow*, which originated at *Encores!* For five years, Rob has been music supervisor of Irving Berlin's *White Christmas*, and he conducted the show's premiere on Broadway. Also on Broadway, Rob conducted the Tony award winning revival of *The Pajama Game* starring Harry Connick, Jr. He was 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. Rob supervised and wrote all musical arrangements for the world premiere of *The Gershwins' An American In Paris* at the Alley Theatre in Houston. He is music director of the Kennedy Center Honors Orchestra (Emmy nomination), and for that event he has conducted for artists including Nathan Gunn, Angela Gheorghiu, Anna Netrebko, and Beyonce. He 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 four 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 been a pianist or conductor for the performers 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 legendary theater writers such 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. He is thrilled to return as a judge for the Lotte Lenya Competition.

Timothy Nolen's artistry as actor and singer has enabled him to move effortlessly between the worlds of opera and musical theater. At the Metropolitan Opera, he was Beckmesser in *Die Meistersinger*, Krusina in *The Bartered Bride*, and Baron Zeta in *The Merry Widow*. He created the role of Markus Schuler in the premiere of Bolcom's *McTeague* at Lyric Opera of Chicago, and has also created the roles of Junior in Bernstein's *A Quiet Place*, the title role in Floyd's *Willie Stark*, and Lord Henry Wotton in Hans Kox's *The Portrait of Dorian Gray*. Other signature roles include George in *Of Mice and Men*, which Mr. Nolen recently performed at Florida Grand Opera, and Judge Turpin in *Sweeney Todd*, which he performed with Lyric Opera of Chicago and in the PBS Great Performances *Sweeney Todd in Concert* with the San Francisco Symphony, for which he received a Critics Award. Other highlights of Mr. Nolen's opera engagements include: the world premieres of Bolcom's *A Wedding* and *A View from the Bridge*, Voltaire in *Candide*, Papageno in *Die Zauberflöte*, and Oscar in *Regina* (Lyric Opera of Chicago); Benoit in *La bohème*, Sailing Master / Mr. Flint in *Billy Budd*, Mr. Peachum in *The Beggar's Opera*, Don Alfonso in *Così fan tutte*, and Somarone in Berlioz's *Beatrice and Benedict* (Santa Fe Opera); Geronte in *Manon Lescaut* (New Orleans Opera); Don Magnifico in *La Cenerentola* (Spoleto Festival USA); Trinity Moses in *Aufstieg und Fall der Stadt Mahagonny* (Spoleto Festival USA, Teatro Carlo Felice); Sulpice in *La fille du regiment* (Florida Grand Opera); and Colonel Calverly in *Patience* and Tooley in *The Mines of Sulphur* (New York City Opera). On Broadway, Timothy Nolen has starred in *The Phantom of the Opera*, *Cyrano*, and *Grind*. Other musical theater roles include the title role in *Sweeney Todd* and Hajj in *Kismet* with New York City Opera.

Lisa Vroman starred as Christine Daaé in *The Phantom of The Opera* on Broadway and in San Francisco and Los Angeles. Recently she played Marian Paroo in *The Music Man* opposite Shirley Jones and Patrick Cassidy, made her New Jersey Opera debut as Rosalinda in *Die Fledermaus*, sang the role of Birdie in *Regina* with Utah Opera, starred as Lili Vanessi in *Kiss Me Kate* at Glimmerglass Opera, and played Charlotte in *A Little Night Music* in Detroit (Michigan Opera Theatre) starring Leslie Uggams. Her Weill repertoire includes *The Threepenny Opera's* Lucy Brown at San Francisco's American Conservatory Theatre and Anna I in *The Seven Deadly Sins* with Utah Symphony/Opera, Florida Symphony, Portland Symphony, and Parnassus Symphony. She made her debut with New York City Opera as Rosabella in *The Most Happy Fella* opposite Paul Sorvino and starred as Laurey in *Oklahoma!* for the BBC's PROMS festival. For PBS, she has appeared in *Hey! Mr. Producer* with Colm Wilkinson/Michael Ball (Royal Gala for Cameron Macintosh) (DVD) and as Johanna in *Sweeney Todd in Concert* (Emmy Award) with Patti Lupone, George Hearn, San Francisco Symphony & Chorus(DVD). Her Broadway Debut was in *Aspects of Love*, and she was the first to play both Fantine and Cosette in *Les Misérables*. Miss Vroman is a featured guest with many Symphonies including San Francisco, Philadelphia, Hong Kong, Nashville, St. Louis, Houston, Atlanta, Dallas, Pacific, National and Utah. She has sung in concert with The Empire Brass Quintet and frequently with Organist David Higgs. She has frequently performed with the New York Festival of Song (NYFOS), most recently premiering two comic operas (Musto, Bolcom). She sang and danced opposite legend Dick Van Dyke at the Hollywood Bowl (John Mauceri), starred as Mary Turner in *Of Thee I Sing/ Let 'Em Eat Cake* with the San Francisco Symphony (Michael Tilson Thomas conducting), and frequently appears with Keith Lockhart and the Boston Pops and Peter Nero & The Philly Pops, as well as Cleveland and New York Pops. Please visit www.lisavroman.com

About the Lotte Lenya Competition

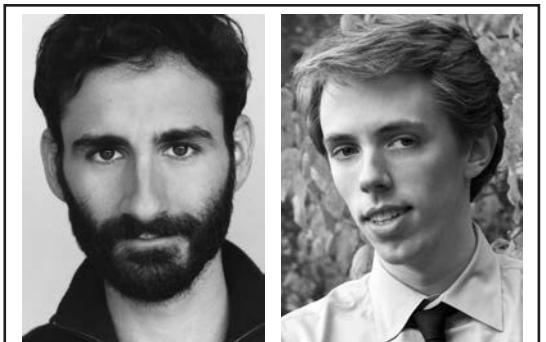
In 1998, to celebrate the centenary of Lotte Lenya (1898-1981), an extraordinary singer/actress and one of the foremost interpreters of the music of her husband, Kurt Weill, the Board of Trustees of the Kurt Weill Foundation for Music approved President Kim Kowalke's proposal to establish an annual Lotte Lenya Competition. Dr. Kowalke, the Richard L. Turner Professor in Humanities at the University of Rochester and professor of musicology at the Eastman School, arranged for the inaugural contest to be held at the Eastman School of Music to coincide with Sibley Music Library's receipt of Weill's holograph scores from Vienna. Even as the competition has grown into an international event, the Eastman School has continued to host the finals.

The Lotte Lenya Competition recognizes talented young singer/actors aged 19-32 who are dramatically and musically convincing in contrasting modes of theater music by Kurt Weill and other composers. More than a vocal competition, the Lenya Competition emphasizes idiomatic performance of a wide range of repertoire and the acting of songs within a dramatic context.

Competition guidelines require each contestant to prepare four selections—two contrasting numbers by Weill, an aria from opera or operetta, and a song from the American musical theater. Selections must be presented in their original languages, keys and arrangements, and at least one must be sung in a language other than English.

Over the past 12 years, the competition has grown yearly in size and scope. In the first year, 17 contestants, all Eastman students, competed for a top prize of \$1,000. This year, 230 contestants from 12 countries entered the first round of auditions, and 16 finalists from the United States, Canada, Italy and Germany are competing for top prizes of \$15,000, \$10,000 and \$7,500. Each finalist receives a \$500 prize and an honorarium to defray the costs of traveling to the finals in Rochester. In awarding more than \$300,000 in prizes and awards since the competition began, the Kurt Weill Foundation has recognized the talent and supported the careers of dozens of rising stars.

Competition winners and finalists have gone on to play leading and featured roles on Broadway, in regional theaters and national tours (Richard Todd Adams, Kyle Barisich, Jennifer Dyan Goode, Zachary James, Amy Justman, Analisa Leaming, Erik Liberman, Lauren Worsham); appear in major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Opéra National de Paris and Deutsche Oper Berlin (Elaine Alvarez, Liam Bonner, Nicole Cabell, Lucas Meachem, Rodell Rosel); and sing in concert at the Tanglewood, Spoleto, and Ravinia Festivals. Collectively, they have earned dozens of prizes in some of the world's most prestigious vocal competitions, including winning the BBC Cardiff Singer of the World Competition (Nicole Cabell) and Grand Prize of the Metropolitan Opera National Council Auditions (Paul Corona, Rodell Rosel).



2005 winner Erik Liberman (left) appeared on Broadway in 2007 in Harold Prince's production of *LoveMusik*, about the relationship between Weill and Lenya as based on their letters. 2005 winner Jonathan Michie (right) performed a recital of Kurt Weill at the Spoleto Festival USA in 2007.

In 2000, a special regional Lenya Competition was held in Germany, co-sponsored by the Kurt-Weill-Gesellschaft (Kurt Weill Society), as part of Weill's centenary celebration. This year we are pleased to welcome as guests a delegation from Weill's birthplace, Dessau, Germany, which includes Mayor Klemens Koschig; leaders of the Kurt-Weill-Gesellschaft Thomas Markworth, Walter Londong and Wolfgang Brandt; and the newly appointed Intendent of Dessau's annual Kurt Weill Fest, Michael Kaufmann. See www.kurt-weill.de for more information on the festival.

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.

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.

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