

2012 Lotte Lenya Competition



Daytime Round

Kilbourn Hall, Eastman School of Music
Saturday, 21 April 2012

The audience is invited to return for the evening concert, which starts at 8 pm

Judges of the Competition

Rob Berman 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 *Merrily We Roll Along*, *Pipe Dream*, *Bells Are Ringing*, *Lost in the Stars*, *Where's Charley?*, *Anyone Can Whistle*, *Fanny*, *Finian's Rainbow*, *Music in the Air*, *Damn Yankees*, *Applause* and the revue *Stairway to Paradise*, for which he also wrote vocal and dance arrangements. On Broadway, Rob has conducted *Promises, Promises*, *Finian's Rainbow*, *Irving Berlin's White Christmas*, *The Pajama Game*, *The Apple Tree*, and *Wonderful Town*. He has received three Emmy nominations for his work as music director of the Kennedy Center Honors, where he has conducted for artists including Nathan Gunn, Angela Gheorghiu and Anna Netrebko. He won a Helen Hayes Award for his music direction of the Kennedy Center's production of Stephen Sondheim's *Sunday in the Park with George*. Rob also had the honor of performing for President Obama at the White House as music director of *A Broadway Celebration*. He 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 for the fourth consecutive year.

As President and Executive Director of Rodgers & Hammerstein, **Ted Chapin** has spearheaded over twenty award-winning Broadway and London revivals, as well as several film and TV movie remakes and numerous recordings. Chapin currently serves as Chairman of the Board of Trustees of the American Theater Wing, and has been chairman of the Advisory Committee for New York City Center's *Encores!* series since its inception. In addition, he serves on the boards of City Center, Connecticut College, Goodspeed Musicals and Meet The Composer. He has been a guest lecturer at NYU, Yale, Columbia, Lawrence University and St. Catherine's College at Oxford. He was a Tony Awards nominator for two seasons and is currently a member of the Tony Administration Committee. From 1976 until he joined R&H in 1981, Chapin served as musical director for the National Theatre of the Deaf, was Associate Director of the National Theater Institute, and Producer of the Musical Theatre Lab in New York and the Kennedy Center in Washington, DC. From 1972 to 1975, he served as Associate to Alan Arkin. By the time he graduated from Connecticut College in 1972, he had amassed more than five years of Broadway credits as production or directorial assistant. In 2003, he turned his observations working as the Production Assistant on the original production of the Stephen Sondheim/Harold Prince musical *Follies* into an award-winning book, *Everything Was Possible: The Birth of the Musical "Follies"*, which was published in hardcover by Alfred A. Knopf and in paperback by Applause Books. This is Chapin's seventh time judging the competition.

Rebecca Luker most recently starred in the world premiere of Maury Yeston's acclaimed *Death Takes a Holiday* for the Roundabout. Other Broadway shows include *Mary Poppins* as Winifred Banks (Tony nomination), *Nine* (Claudia Nardi), *The Music Man* (Marian/Tony, Drama Desk & Outer Critics Circle Award nominations), *Maria in The Sound of Music* (Outer Critics Circle nomination), *Magnolia in Show Boat* (Tony nomination), *Lily in The Secret Garden* (Drama Desk Nomination); Christine in *The Phantom of the Opera*; *X (The Life and Times of Malcolm X)* and *Brigadoon* with City Opera. Off-Broadway: *Indian Blood* (Primary Stages), *Can't Let Go* (Keen Company) and *The Vagina Monologues*. Regional theater: *Passion* (Clara) Kennedy Center, *Time and Again* (Julia) Old Globe, *Harmony* (Mary) La Jolla Playhouse and *She Loves Me* (Amalia) "Reprise!" series in LA. Concert. *Encores!* *Boys From Syracuse* and *Where's Charley?*. Symphony appearances include: the Royal Stockholm and London Symphonies, Hollywood Bowl Orchestra. She has appeared at Carnegie Hall, the Library of Congress and the White House. Most recently, Ms. Luker returned to the American Songbook Series in the beautiful Allen Room, five years after her critically acclaimed debut in 2005. In 2008 she debuted at the Kennedy Center's Terrace Theater for the Barbara Cook Spotlight Series, her New York City recital debut was with Lincoln Center's American Songbook in 2005 and her solo cabaret debut at the prestigious Feinstein's at the Regency that same year. Television: *The Good Wife*, *Law and Order-SVU*, CBS TV Movie *Cupid and Cate*, *An Evening with the Pops*, *An Oscar Hammerstein Celebration*, *A Tribute to Rodgers and Hart* (PBS); The Kennedy Center Honors honoring Julie Andrews and a Richard Rodgers celebration with the Boston Pops (PBS). Recordings: *Greenwich Time* (PSCClassics.com), *Leaving Home* (PSCClassics.com), *Anything Goes: Rebecca Luker Sings Cole Porter* (Fynsworth Alley), the Aria series (Koch) and original cast recordings of *The Secret Garden* and the revivals of *Showboat*, *The Sound of Music* and *The Music Man*. Born and raised in Birmingham, Alabama, Rebecca received an honorary Doctorate of Fine Arts from The University of Montevallo, and now resides in New York City with her husband, actor Danny Burstein and her stepsons Alex and Zach.

Finals Program

Each finalist will have fifteen 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.

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|-------|---|--|
| 11:00 | Christine Amon, mezzo-soprano, 25 Lyndon Meyer, piano | <p>"Non su più cosa son," from <i>Le nozze di Figaro</i> Mozart/Da Ponte "Bill," from <i>Show Boat</i> Kern/Hammerstein "Everybody Loves Louis," from <i>Sunday in the Park with George</i> Sondheim "Je ne t'aime pas" Weill/Magre</p> |
| 11:15 | Douglas Carpenter, baritone, 27 Shane Schag, piano | <p>"Bella siccome un'angelo," from <i>Don Pasquale</i> Donizetti/Ruffini "Wouldn't You Like to Be on Broadway?," from <i>Street Scene</i> Weill/Hughes "If I Didn't Believe in You," from <i>The Last Five Years</i> Brown "Soliloquy," from <i>Carousel</i> Rodgers/Hammerstein</p> |
| 11:30 | Natalie Ballenger, soprano, 22 Lyndon Meyer, piano | <p>"On the Steps of the Palace," from <i>Into the Woods</i> Sondheim "Steal Me, Sweet Thief," from <i>The Old Maid and the Thief</i> Menotti "Why Shouldn't I?," from <i>Jubilee</i> Porter "Le Train du Ciel," from <i>Marie Galante</i> Weill/Deval</p> |
| 11:45 | Nicky Wuchinger, bari-tenor, 24 Shane Schag, piano | <p>"Oh, What a Beautiful Mornin'," from <i>Oklahoma!</i> Rodgers/Hammerstein "How Glory Goes," from <i>Floyd Collins</i> Guettel "Ballade vom angenehmen Leben," from <i>Die Dreigroschenoper</i> Weill/Brecht "Da geh'ich zu Maxim" from <i>Die lustige Witwe</i> Lehár/Léon, Stein</p> |
| 12:00 | Megan Marino, mezzo-soprano, 30 John Arida, piano | <p>"I'm a Stranger Here Myself," from <i>One Touch of Venus</i> Weill/Nash "Una voce poco fa," from <i>Il barbiere di Siviglia</i> Rossini/Sterbini "I Read," from <i>Passion</i> Sondheim "A Quiet Thing," from <i>Flora, the Red Menace</i> Kander/Ebb</p> |
| 12:15 | Matthew Grills, tenor, 25 Lyndon Meyer, piano | <p>"She Loves Me," from <i>She Loves Me</i> Bock/Harnick "Where is the One Who Will Mourn Me When I'm Gone?," from <i>Down in the Valley</i> Weill/Sundgaard "Ah, mes amis" from <i>La fille du régiment</i> Donizetti/Bayard "If I Didn't Believe in You," from <i>The Last Five Years</i> Brown</p> |

--intermission--

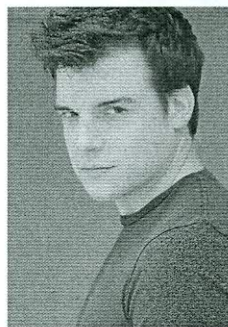
- 1:30 **Cecelia Ticktin, mezzo-soprano, 22**
Shane Schag, piano
- "That's Him," from *One Touch of Venus*
"Kiss Me Not Goodbye," from *The Mighty Casey*
"A Cockeyed Optimist," from *South Pacific*
"Meadowlark," from *The Baker's Wife*
- Weill/Nash
Schuman/Gury
Rodgers/Hammerstein
Schwartz
- 1:45 **Justin Hopkins, bass-baritone, 28**
Lyndon Meyer, piano
- "O Tixo, Tixo Help Me," from *Lost in the Stars*
"Se vuol ballare," from *Le nozze di Figaro*
"I'd Rather Be Sailing," from *A New Brain*
"Ol' Man River," from *Show Boat*
- Weill/Anderson
Mozart/Da Ponte
Finn
Kern/Hammerstein
- 2:00 **Mollie Vogt-Welch, soprano, 29**
Edward Barton, piano
- "Je veux vivre," from *Roméo et Juliette*
"What Good Would the Moon Be?," from *Street Scene*
"A Part of That," from *The Last Five Years*
"A Wonderful Guy," from *South Pacific*
- Gounod/Barbier, Carré
Weill/Hughes
Brown
Rodgers/Hammerstein
- 2:15 **Briana Elyse Hunter, soprano, 26**
Shane Schag, piano
- "Ah, fuggi il traditor" from *Don Giovanni*
"Youkali"
"Your Daddy's Son," from *Ragtime*
"Is it Really Me?," from *110 in the Shade*
- Mozart/Da Ponte
Weill/Fernay
Flaherty/Ahrens
Schmidt/Jones
- 2:30 **Jacob Keith Watson, tenor, 23**
Lyndon Meyer, piano
- "Dein ist mein ganzes Herz," from *Das Land des Lächelns*
"What is it About Her?," from *The Wild Party*
"Lonely House," from *Street Scene*
"Sit Down You're Rockin' the Boat," from *Guys and Dolls*
- Lehár/Herzer, Löhner
Lippa
Weill/Hughes
Loesser
- 2:45 **Maria Failla, soprano, 23**
Shane Schag, piano
- "Emily's Aria," from *Our Town*
"J'attends un navire," from *Marie Galante*
"That's Him," from *One Touch of Venus*
"I Think I May Want to Remember Today,"
from *Starting Here, Starting Now*
- Roem/McClatchy
Weill/Deval
Weill/Nash
Shire/Maltby

Competition Finalists



Christine Amon, mezzo-soprano, is a native of Grand Rapids, Michigan. She recently studied at the renowned Instituto Superior de Arte del Teatro Colón in Buenos Aires, thanks to the sponsorship of Opera Grand Rapids. Christine has been awarded first place in the Opera Grand Rapids Collegiate Vocal Competition, the NATS Regional Auditions, and the Dr. Marjorie Conrad Art Song Competition. As a master's candidate at Bowling Green State University, Ms. Amon has performed the roles of Cherubino in *Le nozze di Figaro*, Desiree Armfeldt in *A Little Night Music*, and the Fairy Queen in *Iolanthe*. She received her bachelor's degree from Grand Valley State University, where she appeared as Paquette in *Candide*, Mother in *Ragtime*, and Lily in *The Secret Garden*.

Natalie Ballenger made her Thornton Opera debut last fall as the First Lady in *The Magic Flute*. Natalie will be returning this summer to the Ohio Light Opera as a Resident Professional Artist in the roles of Sarah Brown in *Guys and Dolls*, Evelyn in *A Connecticut Yankee*, and Lori Aschenbrenner in *Miss Springtime*. Highlights include: Princess Diana in *Jubilee*, June in *Gypsy*, and Assistant Director/Ensemble in *Iolanthe*. Last spring, Natalie graduated from the Eastman School of Music in Carol Webber's studio, where she performed as Jenny in *Roman Fever*, and won the Ornest Award, Freshmen and Junior Jury awards and the Bea & Irving Solomon Award in Syracuse, NY. Past credits include Luisa in *The Fantasticks* (Cabrillo Stage), Ensemble/Mary Understudy in *Jesus Christ Superstar* (Cabrillo Stage), *Sound of Music* (AMTSJ), *Joseph...* (AMTSJ), *Merry Wives of Windsor* (Shakespeare Santa Cruz).



Douglas Carpenter began his career in opera, earning a degree in voice from UNLV and a Masters in Vocal Performance from UCLA. Since graduating, Doug originated roles in two Roger Bean productions as Skip in *Life Could Be A Dream* (LA Weekly and LADCC Winner), and Curtis in *Summer of Love* (MTW and Ogunquit Playhouse). Regional Credits: Lancelot in *Camelot* (Pasadena Playhouse), Curly in *Oklahoma!* (FCLO), Tony in *West Side Story* (FCLO), Thief in *See What I Wanna See* (Blank Theatre), Prince in *Cinderella* (CLOSBC), and Chris in *Miss Saigon* (Moonlight Amphitheatre). New York Theatre: Mr. Darcy in *Jane Austen's Pride and Prejudice* at the New York Musical Theatre Festival. Doug is the 2011 American Traditions Competition Grand Prize Winner. He also continues to teach vocal technique privately. Upcoming performance: Lancelot at Lyceum Theatre June 2012. Join the mailing list at www.dougcarpenter.net.

A native of New York, **Maria Failla** received her Bachelor of Music in Vocal Performance from The Shepherd School of Music at Rice University in 2011. Maria made her European debut as Maria in *West Side Story* at Le Théâtre du Capitole in Toulouse, France. She performed various leads in The College Light Opera Company's 2011 season, including: Mabel in *The Pirates of Penzance*, Lady Katherine in *The Vagabond King*, Princess Maria in *Call Me Madam* and Antonia in *Man of La Mancha*. Other credits include: Anne in *A Little Night Music*, Sandman in *Hansel and Gretel*, Laurie in *Oklahoma!* and Fiona in *Brigadoon*. Maria looks forward to joining the cast of the international tour of *West Side Story* in May 2012 as Rosalia, Somewhere Soloist and Maria understudy.





Matthew Grills, tenor, is a second-year master's degree student at the Eastman School of Music, having completed his undergraduate work at the Boston Conservatory. He was named a winner in the 2012 Metropolitan Opera National Council Auditions. Favorite credits include Prunier (*La Rondine*), Prince Charming (*Cendrillon*), the Prologue from Britten's *Turn of the Screw* and Ferrando (*Così fan tutte*) at the Seagle Music Colony (2011). Eastman Opera Theater performances include Jamie (*The Last Five Years*), the Balladeer/Lee Harvey Oswald (*Assassins*) and Jenik (*The Bartered Bride*). Also at Eastman, Matthew won the Jessie Kneisel Lieder Competition and was a winner in the Friends of Eastman Opera Annual Voice Competition. Last year, he was one of three tenors asked to sing an encore with Renée Fleming on her recital in Kodak Hall. This summer he will be a young artist with the Santa Fe Opera before beginning a year-long Studio Artist residency with Portland Opera in the fall.

Bass-baritone **Justin Hopkins** made his European operatic debut during the 2010-2011 season, performing the roles of Il Servo, Il Medico, and Herald (*Macbeth*) with Le Théâtre Royal de la Monnaie in Brussels, along with Colline (*La bohème*) with the Verbier Festival Academy and Cappadocian (*Salome*), under the direction of Valery Gergiev in Switzerland. Mr. Hopkins also appeared as Frère Laurent (*Roméo et Juliette*) with Opera Company of Philadelphia and in Philip Glass' *Hydrogen Jukebox* with Fort Worth Opera. This season Mr. Hopkins will perform the roles of Sarastro (*Die Zauberflöte*) with The Santa Fe Concert Association, and Colline (*La bohème*) with Opera Idaho, as well as a performance for OPERA America of Conrad Cummings' *The Golden Gate*, and the premiere of Anthony Davis' *Lear on the 2nd Floor* at Princeton University. He is a resident artist with American Opera Projects' Composers & the Voice Series.



Soprano **Briana Hunter** is a second year master's degree candidate at Manhattan School of Music under the tutelage of Hilda Harris. Previous credits include *Summer and Smoke* (Rosa Gonzales) with MSM's Opera Department, *Godspell* (Joanne) with MSM's American Musical Theater Ensemble, *The Mikado* (Peep Bo), and *Trouble in Tahiti* (Girl, Trio). Additionally, she has worked under the direction of The Royal Shakespeare Company as both actress (performing the roles of Hippolyta in *A Midsummer Nights Dream* and Lord Westmorland in *Henry IV, Part I*) and vocal soloist (performing Rossini's "The Willow Song") in an original production entitled *For Every Passion Something* that premiered at the Fringe Festival in Edinburgh, Scotland. She has performed in master classes with Marilyn Horne and Paul Gemignani. This May she will sing the role of Sarah in MSM American Musical Theater Ensemble's production of *Ragtime*, and come July she will travel to China with the I SING BEIJING program.

Megan Marino's 2011-12 season began as the 3rd Wood Nymph (*Rusalka*) and Tisbe (*La Cenerentola*) at Opera Colorado, Anita (*West Side Story*) at Aspen Music Festival and Angiolina (*La Cenerentola*) at Baltimore Concert Opera. 2012-13 brings debuts at Virginia Opera as Pitti-Sing (*The Mikado*), Caramoor Music Festival as Ciro (c) in *Ciro in Babilonia*, Opera Fort Collins as Rosina (*Il Barbiere di Siviglia*) and Opera Coeur d'Alene as Mercédès (*Carmen*). Recent roles: Orlofsky (*Die Fledermaus*), Hansel (*Hansel and Gretel*), Cherubino (*Le Nozze di Figaro*) and creation of the Greek Trio in the award-winning operatic satire *The Pig, the Farmer and the Artist*. She is a 2-time finalist in the Lenya Competition, MONC Regional Finalist, Allied Arts Grant Winner and Denver Lyric Opera Guild Competition Winner. She was a young artist at Sarasota Opera and Des Moines Metro Opera, an Aspen Opera Theater fellow, and toured with Opera Iowa, Central City Opera and Virginia Opera.

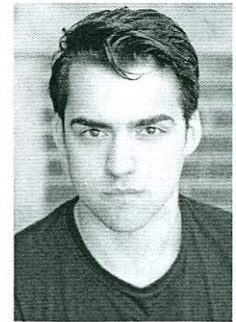


Cecelia Ticktin has gained recognition through her work with the acclaimed contemporary musical theatre writing duo Carner and Gregor, as well as from her annual summer benefit concerts dedicated to raising funds and awareness for The Emily Fund (emilyfund.org). After strictly studying classical music growing up, she began pursuing musical theatre in high school, and further honed her musical theatre skills during her time at Penn State University. Recently, Cecelia was a finalist in NYMF's Next Broadway Sensation, and performed in the first public reading of Carner and Gregor's new song cycle, *Island Song*, at 92Y Tribeca in New York City.



Mollie Vogt-Welch is originally from Potsdam, NY. As a child, she performed in productions at Music Theatre North, a professional theater in upstate NY. After graduating from Potsdam High School in 2000, she went on to receive her BFA in musical theatre at Penn State University. She has been working as an actor in musical theatre ever since and is currently based in New York City. Her Broadway debut was in the original company of *A Tale of Two Cities*. She has toured the country as Guenevere in *Camelot* and Wendy in *Peter Pan*. Some favorite credits include: Nellie in *South Pacific*, Luisa in *The Fantasticks*, Magnolia in *Show Boat*, Annie in *Table Manners*, Evelyn Nesbit in *Ragtime* and Crissy in *Hair*. One of her favorite roles is as director of the annual production, *A Charlie Brown Christmas*. After five years in Brooklyn, the show has become a NYC favorite.

As a singing actor, **Jacob Keith Watson** has performed in a variety of venues and genres. His diverse performance experience includes the Shakespearean roles of Feste in *Twelfth Night*, Corin in *As You Like It* and Iago (Understudy) in *Othello* with the Arkansas Shakespeare Theatre. Musical Theatre experience includes Horton in *Seussical*, Trevor Graydon in *Thoroughly Modern Millie* and Naphtali/Calypto Soloist in *Joseph and the Amazing Technicolor Dreamcoat*. Opera experience includes Don Ottavio in *Don Giovanni* and Frederick in *The Pirates of Penzance*. Upcoming opera roles include Rodolfo in *La bohème* at Brevard Music Center, Count Almaviva (Cover) in *Il barbiere di Siviglia*, Matteo Borsa (Duke Cover) in *Rigoletto* and Beppe in *Pagliacci* as a Young Artist with the Shreveport Opera. Recent awards include Honorable Mention in the Singer of the Year Competition and Regional Finalist/Best Stage Presence Award Winner in the Mid-South Regional Metropolitan Opera National Council Auditions.



Nicky Wuchinger was born in 1988 in Berlin. He began his musical theater studies at the Universität der Künste-Berlin in 2008. He was a winner of Germany's National Singing Competition (Junior Category) in 2009 and the First Prize Winner (Adult Category) in 2011. In 2010 Mr. Wuchinger began his professional career as Roderich de Weert in Theater Bremen's production of Eduard Künneke's *Der Vetter aus Dingsda* directed by Frank Hilbrich. He has been featured as Henry Higgins in scenes from *My Fair Lady* in the 2012 Krone der Volksmusik (broadcast live throughout Germany and Austria on ADR), and portrayed the title role in Ferruccio Busoni's *Arlecchino* at the UNI.T Theater Berlin in the summer of 2011. Future projects in the upcoming season include his debut at Theater Bielefeld as Cousin Kevin in *The Who's Tommy*.

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 ages 19-30 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 for 2012 require each contestant to prepare four selections: one aria from the operatic or operetta repertoire; one theatrical selection by Kurt Weill; and two songs from the American musical theater repertoire, one from the "Golden Age" (pre-1968) and one from 1968 or later. The Weill selection(s) and the opera/operetta aria must be sung in their original languages, keys, and arrangements.

For the first round, contestants submitted a preliminary audition video of their four repertoire selections. From these submissions, 29 semi-finalists auditioned live in New York for adjudicator/coaches Victoria Clark and Vicki Shaghoian. After the semi-finals, 12 finalists were invited to Rochester to compete in the finals, and some semi-finalists were given special awards. An Emerging Talent Award went to Robert Ariza, tenor, of Ann Arbor, Michigan, and the Grace Keagy Award for Outstanding Vocal Promise was given to Kate Tombaugh, mezzo-soprano, of Streator, Illinois. The award honors singer-actress Grace Keagy (1921-2009), a great supporter and past judge for the competition.

The 2012 finalists 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 addition to the top prizes, judges may give Lys Symonette Awards, named in honor of Weill's musical assistant on Broadway and Lenya's longtime accompanist and advisor. In awarding more than \$400,000 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. Learn more at www.kwf.org/LLC.



Competition Administration, for the Kurt Weill Foundation:

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Kate Chisholm, Promotion Manager

The Kurt Weill Foundation for Music

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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 in Kilbourn Hall. In particular, thanks to Andrew Green, Director of Concert Operations, and his staff; and Helene Snihur, Assistant Director of Public Relations.