

2013 LOTTE LENYA COMPETITION

Finals - Daytime Round



Kilbourn Hall
Eastman School of Music
Saturday, 13 April 2013

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 program, PLEASE WITHHOLD APPLAUSE UNTIL THE CONCLUSION OF THE FINAL SELECTION OF EACH CONTESTANT.

11:00 Christy Sullivan, 25; Thomas Rosenkranz, piano

"Voi che sapete," from <i>Le nozze di Figaro</i>	Mozart/Da Ponte
"I Can Cook, Too," from <i>On the Town</i>	Bernstein/Comden, Green
"The Story Goes On," from <i>Baby</i>	Shire/Maltby
"Surabaya Johnny," from <i>Happy End</i>	Weill/Brecht (Feingold)

11:15 Maren Weinberger, 23; Shane Schag, piano

"Toll"	Blumenkrantz
"Chacun le sait," from <i>La fille du régiment</i>	Donizetti/Bayard, Saint-Georges
"Warm All Over," from <i>The Most Happy Fella</i>	Loesser
"Pirate Jenny," from <i>The Threepenny Opera</i>	Weill/Brecht (Blitzstein)

11:30 Daniel Berryman, 22; Thomas Rosenkranz, piano

"Quanto è bella," from <i>L'elisir d'amore</i>	Donizetti/Romani
"How Much I Love You," from <i>One Touch of Venus</i>	Weill/Nash
"Maria," from <i>West Side Story</i>	Bernstein/Sondheim
"Moving Too Fast," from <i>The Last Five Years</i>	Brown

11:45 Rachel Kara Cordeiro-Pérez, 26; Shane Schag, piano

"Una donna a quindici anni," from <i>Così fan tutte</i>	Mozart/Da Ponte
"Nannas Lied"	Weill/Brecht
"I Never Has Seen Snow," from <i>House of Flowers</i>	Arlen
"Breathe," from <i>In the Heights</i>	Miranda

12:00 Christian Ketter, 22; Thomas Rosenkranz, piano

"Ch'ella mi creda," from <i>La fanciulla del West</i>	Puccini/Civinini, Zangarini
"Nur die Nacht," from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill/Brecht
"The Highest Judge of All," from <i>Carousel</i>	Rodgers/Hammerstein
"Oh, What a Circus!," from <i>Evita</i>	Webber/Rice

12:15 Ginger Costa-Jackson, 26; Shane Schag, piano

"Non più mesta," from <i>La Cenerentola</i>	Rossini/Ferretti
"Alto's Lament"	Goldrich/Heisler
"I Wish It So," from <i>Juno</i>	Blitzstein
"Denn wie man sich bettet, so liegt man," from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill/Brecht

-intermission-

- 1:30 Erin Mackey, 26;** Shane Schag, piano
- "What Good Would the Moon Be?," from *Street Scene* Weill/Hughes
 "Batti, batti, o bel Masetto," from *Don Giovanni* Mozart/Da Ponte
 "Gorgeous," from *The Apple Tree* Bock/Harnick
 "The Light in the Piazza," from *The Light in the Piazza* Guettel
- 1:45 Heather Phillips, 28;** Thomas Rosenkranz, piano
- "In a Very Unusual Way," from *Nine* Yeston
 "Barbara Song," from *The Threepenny Opera* Weill/Brecht (Blitzstein)
 "That's Him," from *One Touch of Venus* Weill/Nash
 "Amour, ranime mon courage,"
 from *Roméo et Juliette* Gounod/Barbier, Carré
- 2:00 Mingjie Lei, 24;** Shane Schag, piano
- "Come to Me, Bend to Me," from *Brigadoon* Loewe/Lerner
 "Una furtiva lagrima," from *L'elisir d'amore* Donizetti/Romani
 "Lotterie-agents Tango," from *Der Silbersee* Weill/Kaiser
 "Not While I'm Around," from *Sweeney Todd* Sondheim
- 2:15 Alison Arnopp, 26;** Thomas Rosenkranz, piano
- "Adelaide's Aria," from *The Enchanted Pig* Dove/Middleton
 "Je ne t'aime pas" Weill/Magre
 "A Little Bit in Love," from *Wonderful Town* Bernstein/Comden, Green
 "Astonishing," from *Little Women* Howland/Dickstein
- 2:30 Doug Carpenter, 28;** Shane Schag, piano
- "C'est moi," from *Camelot* Loewe/Lerner
 "Pierrot's Tanzlied," from *Die tote Stadt* Korngold/Schott
 "This is New," from *Lady in the Dark* Weill/Gershwin
 "Molasses to Rum," from *1776* Edwards
- 2:45 Lauren Roesner, 21;** Thomas Rosenkranz, piano
- "Barbara Song," from *The Threepenny Opera* Weill/Brecht (Blitzstein)
 "My White Knight," from *The Music Man* Wilson
 "Tom," from *Hello Again* LaChiusa
 "Poor Wand'ring One," from *The Pirates of Penzance* Sullivan/Gilbert

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 Keith C. Elder, Director of Concert Activities, and his staff; Helene Snihur, Assistant Director of Public Relations; David Raymond, Editorial Director; and Karen Ver Steeg, Creative Director.

Competition Finalists



Irish soprano **Alison Arnopp** graduated from University College Cork with a First Class Honours Degree in Drama and Theatre Studies. Her postgraduate studies took place in London where she achieved distinction at both the Royal College of Music (Vocal Performance, studying with Patricia Rozario) and the Royal Academy of Music (Musical Theatre, studying with Maureen Scott). Previous roles have included Young Shepherd (cover), *Tannhäuser* (Royal Opera House, London); Babe, *The Pajama Game* (Royal Academy of Music); 2nd Lady, *The Magic Flute* (London Youth Opera); Nora, *A Doll's Life* (Royal Academy of Music); Alison, *The Wandering Scholar* (Royal College of Music). Concert performances include Thames Diamond Jubilee Pageant (soloist), Dickens and Music (soloist), Celtic Woman: Songs from the Heart Spring Tour (ensemble). Alison has been supported during her studies by the Ian Fleming Musical Theatre Award administered by the Musicians Benevolent Fund, the Irish Arts Council, the Josephine Baker Trust and the Lionel Bart Foundation.

Daniel Berryman is honored and thrilled to be a part of this magnificent competition! Credits include Mark Cohen in *Rent* at the 5th Avenue Theatre, Seattle; Mr. Erlanson in *A Little Night Music* at the Indiana Repertory Theatre, Indianapolis; Augustin Magaldi in *Evita* and Fenton in Verdi's *Falstaff* at the University of Michigan; Freddie Eynsford-Hill in *My Fair Lady* at the Heritage Theatre Festival, Charlottesville, Virginia; Jack Kerouac in *Maggie Cassidy* at A Contemporary Theatre, Seattle; and Adam Davies in *The Yellow Wood* with Contemporary Classics. Daniel would like to thank the Kurt Weill Foundation for their encouragement throughout the competition. He would also like to thank God, his wife, friends and family for their staggering love and support.

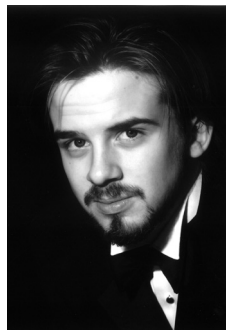


Doug Carpenter began his career in opera, earning a degree in voice from UNLV and a Masters in Vocal Performance from UCLA. Since graduating, Doug originated roles in two Roger Bean productions as Skip in *Life Could Be A Dream* (LA Weekly and LADCC Winner), and Curtis in *Summer of Love* (MTW and Ogunkit 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), Chris in *Miss Saigon* (Moonlight Amphitheatre), and Joey in *The Most Happy Fella* (Dallas Lyric Stage). New York theater: Mr. Darcy in Jane Austen's *Pride and Prejudice* at the New York Musical Theatre Festival. Doug is also the 2011 American Traditions Competition Grand Prize Winner. This is Doug's second year in the finals of the Lotte Lenya Competition.

Italian-American mezzo-soprano **Ginger Costa-Jackson** is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. Her roles with the Met include: Smaradgi in Zandonai's *Francesca da Rimini*, Mercédès in Bizet's *Carmen*, Lola in Mascagni's *Cavalleria rusticana*, Myrtale in Massenet's *Thaïs*, and Wowlke in Puccini's *La fanciulla del West*. Ms. Costa-Jackson debuted in the title role of *Carmen* with Glimmerglass Opera, and has sung Lola with Barcelona's Gran Teatre del Liceu; Nancy T'ang in Adams' *Nixon in China* with both the San Francisco Opera and the Metropolitan Opera; Marie in Rossini's *Moïse et Pharaon* at Carnegie Hall; Puss in the U.S. premiere of Montsalvatge's *El Gato con Botas* with the Gotham Chamber Opera; Celia in Gilbert and Sullivan's *Iolanthe* with the San Francisco Symphony. Ms. Costa-Jackson's future engagements include La Marchesa di Poggio in Verdi's *King for a Day* with Glimmerglass Opera and the title role of *Carmen* with Virginia Opera.

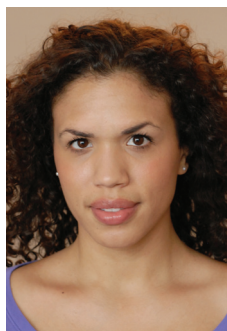


Tenor **Christian Ketter** returns in summer 2013 to Music By The Lake's staged gala concert, as Prince Karl Franz in Sigmund Romberg's *The Student Prince*. 2012: Rizzer's *Death of a Salesman* adaptation (Willy Loman) at Chicago Cultural Center. In addition, Mr. Ketter was privileged this past year to be musically coached and staged by Carlisle Floyd in a concert celebrating his operatic works. 2011: *Evita* (Che) with Southwest Michigan Symphony Orchestra; *Tosca* (Cavaradossi); televised concert including scenes from Herrmann's *Wuthering Heights* (Edgar), the Chicago premiere; *Show Boat* (Ravenal). 2010: benefit recital for the Misericordia Foundation at Ravinia. A 2013 Chicago Oratorio Award National Finalist. 2012: American Prize in Opera National Winner; Shirley Rabb Winston Scholarships in Voice Grand Prize Winner; American Prize Winner in Art Song; Shreveport Opera National Finalist; Harold Haugh finalist – young artist award; 3rd National Finalist, Hal Leonard Vocal Competition; Opera Birmingham semi-finalist; Chicago Opera Award semi-finalist. For more information: www.christianketter.com



Tenor **Mingjie Lei** is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Joan Patenaude-Yarnell. Previous credits include *Don Giovanni* (Don Ottavio) with The Banff Centre Opera Theater, *The Ghosts of Versailles* (Leon) with the Opera Theater of Manhattan School of Music, *Dido and Aeneas* (Aeneas) with Central Conservatory of Music and *Rent* (Roger) with Peking University in Beijing, *Lucia di Lammermoor* (Arturo) with Thomas Muraco's Opera Repertoire Ensemble at Manhattan School of Music. He also sang Uriel in *Die Schöpfung* (The Creation) at Manhattan School of Music, conducted by Kent Tritle. This March he was selected as a Third Prize winner in the Gerda Lissner Foundation's 2013 International Vocal Competition.

Erin Mackey was last seen on Broadway in *Chaplin: The Musical* as Oona O'Neill. She has also appeared on Broadway in Roundabout Theatre Company's *Anything Goes* as Hope Harcourt and in *Sondheim on Sondheim*. She made her Broadway debut as Glinda in *Wicked* after having performed the role in the Chicago and Los Angeles companies. Off Broadway, she appeared in *I Remember Mama* as Katrin as part of the York Theatre's MUFTI series. Film/TV credits: Disney's *The Parent Trap*, *Mad Song*, *Return to Neverland*, *Gossip Girl*, *Blue Bloods*, *Greetings From Tucson*, *Family Affair* and *Do Over*. Erin can be heard on the original cast albums of *Sondheim on Sondheim* and *Chaplin: The Musical*. She has performed with the Philadelphia Orchestra, the Cleveland Pops, the Florida Orchestra and Long Beach Symphony. She is currently a student at Hunter College studying French and sociology.

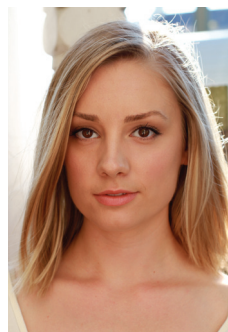


Soprano **Rachel Kara Cordeiro-Pérez** is a New York native, born in The Bronx and raised in the Mid-Hudson Valley. Roles include Frou Frou (*The Merry Widow*), Lady Jane (*Patience*), Rosie (*Bye Bye Birdie*), and Madeline Tru (*Wild Party*). In scenes she has sung Alice (*Falstaff*), Jenny (*The Threepenny Opera*), and Anita (*West Side Story*). Rachel has performed in concert at Symphony Space, Carnegie Hall, Lincoln Center Out of Doors, Dizzy's Club Coca Cola at Jazz at Lincoln Center, and BAMCafé. As a featured vocalist she performed with the enCANTA Collective, the Manhattan School of Music Afro-Cuban Jazz Orchestra, the Bobby Sanabria Big Band, and the Heritage Ensemble. She was a 2011 Latin Grammy Nominee and is a proud member of Actors' Equity. Future engagements include the partial role of Galatea in Handel's *Acis and Galatea* and Euridice in Ricky Ian Gordon's *Orpheus and Euridice*. www.rachelcordeiroperez.com



Born in North Canton, Ohio, soprano **Heather Phillips**' recent performances of Micaëla in *Carmen* at the Kentucky Opera were described as "...simply glorious" and "...glistering" by *Louisville-arts.com* and *Journal & Courier News* respectively. Upcoming engagements for 2013 include a return to Opera Southwest, New Mexico, as Zerlina in *Don Giovanni* as well as performing the role of Francesca in Rachmaninoff's *Francesca da Rimini* as she continues her Russian studies at the Russian Opera Workshop Summer Institute in Philadelphia. In 2013 she has received awards from the Gerda Lissner Foundation, the Irma M. Cooper Vocal Competition, the Marcello Giordani Foundation and recently made her Weill Recital Hall debut at Carnegie Hall as a finalist in the Nico Castel Master Singer Competition. In addition she has performed at the Cincinnati Opera, Lyric Opera of Kansas City, Aspen Opera Theatre, Spivey Recital Hall, and internationally at the Opera Theatre of Lucca, Italy.

Lauren Roesner is thrilled to be a finalist in the 2013 Lotte Lenya Competition! Originally from Chicago, Lauren is a recent graduate of the University of Cincinnati College-Conservatory of Music, where she has been seen as Polly Peachum in *The Threepenny Opera*, Mrs. Nordstrom in *A Little Night Music*, Bess in *The Human Comedy*, and Rapunzel in *Into The Woods*. Other credits include: Velma VonTussle in *Hairspray*, Maria Mirelli in *Lend Me A Tenor*, Mrs. Darling in *Peter Pan*, Irene Molloy in *Hello, Dolly!* (Wagon Wheel Theatre) and Ensemble/u/s Eliza Doolittle in *My Fair Lady* (STAGES St. Louis). She will be showcasing with her musical theatre class in NYC on April 15 and plans to move to New York in the fall. She sends all her love to her family and friends for their unending support and would like to thank the Kurt Weill Foundation for this wonderful opportunity!



In Australia **Christy Sullivan** is fast developing a reputation as a versatile, detailed and powerful performer. After attending school at Sydney's McDonald College of the Performing Arts she received a BA (Music Theatre) from the Western Australian Academy of the Performing Arts (WAAPA) in 2009. Since graduating she has been in the critically acclaimed and original Australian productions of *Spring Awakening* (cover Wendla/Martha), *Next to Normal* (Natalie), *The Mousetrap* (Mollie Ralston), the revival of *Anything Goes* (Hope Harcourt) and *As You Like It* (Phoebe) as well as workshoping two new musicals *The Good Fight* (Florrie/Lisette) and *Dream Lover: The Bobby Darin Story* (Sandra Dee). She has also appeared in guest roles on Australian television and numerous short films. This is her first time to New York and she is thrilled to be a finalist in this wonderful competition.

Maren Weinberger, soprano, is a second year master's candidate at Manhattan School of Music, studying voice with Edith Bers. Maren has competed in a number of award and scholarship competitions in the past few years, the most recent being the Metropolitan Opera National Council auditions where she placed 1st in the district level and moved on to regionals. Maren is a young artist with NYC's Opera Singers Initiative program for 2013. This year she performed the role of La Charmeuse in MSM's fall production of *Thais*, where she was called a coloratura with "accuracy and sweet tone" by *Opera News*. Upcoming engagements include MSM's *Side By Side*, Sondheim's musical revue, and a return to Seagle Music Colony, where last summer she performed Kate in *Kiss Me, Kate* and this summer she looks forward to singing Miss Wordsworth in *Albert Herring*, Rose Murrant in *Street Scene*, and Peggy Sawyer in *42nd Street*.



Pianists of the Competition

Pianist **Thomas Rosenkranz** has performed on four continents and is in demand internationally as a soloist, chamber musician, and artist teacher. After winning a special Lys Symonette Prize for Outstanding Pianist in the 1999 Lotte Lenya Competition, he participated with other winners in a concert at the 92nd Street Y and in several subsequent concerts with Lenya winners at Lincoln Center Library for the Performing Arts. In 2005, he appeared at the Kurt Weill Fest in Dessau along with two winners of the 2004 Lenya Competition. He is a recipient of the Classical Music Fellowship Award from the American Pianists Association in 2003. A former Cultural Ambassador to Tunisia and Lebanon sponsored by the U.S. Department of State, he has been featured in Festivals worldwide including Lincoln Center, June in Buffalo, Music in the Mountains, Intermedia, Shanghai New Music Week, Hell Hot! Hong Kong, Vianden in Luxembourg, and the Carthage International and October Musicale in Tunisia. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, and the Northwest Chamber Orchestra of Seattle. Since 2006 he has been a member of the summer faculty at the soundSCAPE Festival in Italy which celebrates the work of emerging composers through commissions and premiere performances. He was visiting professor of piano at the Sichuan Conservatory of Music in China in 2011 for a series of masterclasses, lectures, and concerts. His 2012-2013 season includes a 12-city solo tour of China and recitals and residencies in Thailand, Italy and throughout the United States. He is an Assistant Professor of Piano at the College of Musical Arts at Bowling Green State University in Ohio.

Ohio native **Shane Schag** has performed in recital both as soloist and ensemble performer throughout the United States and Europe, including a concerto performance with the Ashland Symphony Orchestra. He has won several awards and scholarships, including the Gwendolyn Koldofsky Memorial Award, given to "a musician who demonstrated outstanding professionalism in collaborative piano." He has worked as a vocal coach for Centro Studi Italiani Opera Festival and as an assistant conductor for the Gotham Chamber Opera. In 2007, Mr. Schag made his debut at Carnegie Hall's Weill Recital Hall. He currently serves as staff pianist for Carnegie Hall's Musical Explorers and Link Up concert series, and he has served as a pianist for the Lotte Lenya Competition finals every year since 2008. Recently, Mr. Schag appeared on PBS *Sunday Arts* in a showcase for rising young opera singers. He has been the pianist and musical director for numerous recitals and cabaret acts including *Songs My Mother Never Taught Me*, by Deborah Karpel. Mr. Schag is a member of the recital coaching faculty and resident musical director for the American Musical Theater Ensemble at the Manhattan School of Music, where he is pleased to be presenting *Side by Side by Sondheim* this spring. During the summer he is on the faculty of Operaworks in Los Angeles.

Judges of the Competition

Theodore S. Chapin is President of Rodgers & Hammerstein, a position he has held for many years. They are currently represented on Broadway with *Rodgers & Hammerstein's Cinderella*, the first time the CBS-TV commissioned program (show in three versions on television in 1957, 1965, 1997) has been seen on Broadway and in a newly created version. Chapin serves on several boards including The American Theater Wing (where he was Chairman for four years), Goodspeed Musicals, and New York City Center where he was part of the creation of the Encores! series. 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* and the CBS-TV special of George Furth's *Twigs* starring Carol Burnett. He has been a visiting lecturer at several universities and colleges, including Yale, NYU, Lawrence University, and St. Catherine's College in Oxford. His book *Everything Was Possible: The Birth of the Musical "Follies,"* was published by Alfred A. Knopf in 2003, and is currently in print in paperback by Applause Books. He is honored to be making his eighth appearance as a judge of the Lotte Lenya Competition.

Equally at home in the fields of opera and musical theater, **James Holmes** has enjoyed an extremely wide ranging musical life as conductor, pianist and arranger. As principal coach and staff conductor with English National Opera and later Opera North as Head of Music he conducted a wide range of operatic repertoire as well as working with many leading singers and conductors: he has been Simon Rattle's assistant for productions at the Metropolitan Opera, the Aix and Salzburg Festivals and at Glyndebourne—including the much acclaimed *Porgy and Bess*. Classic musical theater has been a career-long interest and includes productions of *Sweeney Todd*, *Of Thee I Sing*, *Paradise Moscow* (Opera North), *Candide* (Manchester RNCM), *Into The Woods* (Royal Opera House), *Pacific Overtures* (ENO and a US Grammy-nominated recording), and two widely praised productions of *Carousel*—for the Royal National Theatre and last year, Opera North. His longtime association with the works of Kurt Weill encompasses *Street Scene* (ENO, Berlin and recordings for BBC TV and arte DVD); *Mahagonny* (ENO); *Seven Deadly Sins*, *One Touch of Venus*, *Arms And The Cow* (*Der Kuhhandel*) (all Opera North); *One Touch of Venus*, *Down In The Valley* (Kurt Weill Festival); *Songs From A Hotel Bedroom* and the British premiere of *Zaubernacht* (Royal Opera House) as well as concerts with ensembles ranging from the London Sinfonietta to Symphony Silicon Valley. He was also conductor for *I'm A Stranger Here Myself*, a BBC TV documentary on Weill in America, and has recently completed work on a new recording of *One Touch of Venus* scheduled for release in the fall of 2013. He has also appeared with such orchestras as the Halle, LSO, CBSO, Montreal Symphony and the Norwegian Radio Orchestra, and with artists ranging from Willard White, Lesley Garrett and Lisa Vroman to Eartha Kitt, Patti Smith and Antony and the Johnsons. He has arranged material for concerts and recordings featuring leading British singers such as Bryn Terfel and Sally Burgess. As Artist-In-Residence for the 2013 Kurt Weill Festival in Dessau he premiered *Raft On The River*, his new version of Weill's last songs for *Huckleberry Finn*, with former Lenya Competition prizewinners and the Ensemble Modern Academy. In December 2012 he joined the Board of Trustees of the Kurt Weill Foundation.

Soprano **Patricia Racette** has appeared in the most acclaimed opera houses of the world, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House, La Scala, Paris Opera, and the Bayerische Staatsoper. Known as a great interpreter of Janáček and Puccini, she has gained particular notoriety for her portrayals of the title roles of *Madame Butterfly*, *Tosca*, *Manon Lescaut*, *Jenůfa*, *Káťa Kabanová*, and all three leading soprano roles in *Il Trittico*. Her performances of *Madama Butterfly* and *Peter Grimes* at the Metropolitan Opera were seen in movie theaters across the world as part of *The Met: Live in HD*, with *Madama Butterfly* being one of the most successful broadcasts in the history of the series. Both were subsequently released on DVD. A champion of new works, Ms. Racette has created roles in a number of world premieres. Among them are the role of Leslie Crosbie in Paul Moravec's *The Letter* at the Santa Fe Opera, Roberta Alden in Tobias Picker's *An American Tragedy* at the Metropolitan Opera, the title role in Tobias Picker's *Emmeline* at the Santa Fe Opera (broadcast on PBS/Albany Records audio), and Love Simpson in Carlisle Floyd's *Cold Sassy Tree* at the Houston Grand Opera (released on Albany Records). With the release of *Diva on Detour*, her breakout first cabaret album, Patricia Racette officially adds the cabaret genre to her performance platform. Her cabaret show has been heard live in New York for the Century Club as well as the Neue Gallerie, in Washington D.C.'s Birchmere Theater, San Francisco's Venetian Room, in Dallas' new Winspear Theater, and also several venues in Santa Fe, New Mexico. She returned to Chicago's Ravinia Festival to share an evening of opera and cabaret with Patti LuPone in the summer of 2012. A native of New Hampshire, Ms. Racette earned her Bachelor of Music degree from North Texas State University before joining The Merola Opera Program and Adler Fellowship at San Francisco Opera. Among her honors are the Richard Tucker Award, the Marian Anderson Award, and most recently a 2010 Opera News Award.

Past Winners in the Spotlight

Lenya Competition winners are making their marks in major theaters, opera houses and concert halls all across the U.S. and Europe. Their recent, current, and upcoming credits include performances on Broadway (**Kyle Barisich**, **Morgan James**), in national and international tours (**Richard Todd Adams**, **Maria Failla**, **Zachary James**, **Ariela Morgenstern**), and in regional theaters including Baltimore Centerstage, Westport Country Playhouse, and Portland Center Stage (**Erik Liberman**), The Public Theater's Shakespeare in the Park (**Cooper Grodin**), Classic Stage Company (**Amy Justman**), and theaters in Baden-Baden, Berlin, and Bern (**Alen Hodzovic**). On opera stages, they have performed leading and featured roles at the Metropolitan Opera (**Paul Corona**, **Ginger Costa-Jackson**, **Megan Marino**), New York City Opera (**Lauren Worsham**, **Jennifer Goode Cooper**), Los Angeles Opera (**Rodell Rosel**, **Liam Bonner**), Lyric Opera of Chicago (**Rodell Rosel**, **Lucas Meachem**), Florida Grand Opera, Santa Fe Opera, and Oper Leipzig (**Jonathan Michie**), Houston Grand Opera (**Liam Bonner**), Cincinnati Opera (**Lucas Meachem**, **Nicole Cabell**), Glimmerglass Festival (**Ginger Costa-Jackson**, **Noah Stewart**), Gotham Chamber Opera (**Elaine Alvarez**), Royal Albert Hall (**Noah Stewart**), English National Opera and Teatro Real Madrid (**Zachary James**), Hamburg Staatsoper and Festival d'Aix-en-Provence (**Rebecca Jo Loeb**), and Oper Frankfurt (**Elizabeth Reiter**). Concert highlights include performances with the BBC Concert Orchestra (**Justin Hopkins**) and the Moscow Philharmonic (**Justin Lee Miller**), and seven past winners were featured in four different concerts at the 2013 Kurt Weill Fest (**Richard Todd Adams**, **Maria Failla**, **Analisa Leaming**, **Michael McKinsey**, **James Benjamin Rodgers**, **Jacob Lewis Smith**, **Jacob Keith Watson**).

Celebrating the 15th Anniversary of the Lenya Competition

In the 15 years since the Lotte Lenya Competition was established by the Kurt Weill Foundation for Music, it has grown from a small, Eastman-only event to a major international theater singing contest with a top prize of \$15,000. Founded by Kim Kowalke in 1998 to celebrate the centenary of Lenya's birth, the Competition encourages idiomatic performance of a wide range of repertoire, from opera to contemporary Broadway musicals. To date the Foundation has awarded more than \$500,000 in prizes and awards to recognize the talent and support the careers of dozens of rising stars in musical theater and opera. Learn more about past winners in our 15th Anniversary commemorative brochure or at www.kwf.org/LLC.

Several special events and activities have been planned to mark the 15th Anniversary:

Lenya Competition Winners at the 2013 Kurt Weill Fest

James Holmes, four-time judge of the Lenya Competition, conducted seven past Lenya Competition winners in three different concerts at this year's Kurt Weill Fest in Dessau. The opening gala, *New York, New York: Kurt Weill and Friends on Broadway*, featured Richard Todd Adams (2004), Maria Failla (2012), Analisa Leaming (2007), Michael McKinsey (2003), and Jacob Keith Watson (2012) and ended with a 22-minute ovation, including five encores! The concert with the Deutsche Staatsphilharmonie Rheinland-Pfalz was repeated in Mainz and Ludwigshafen. James Benjamin Rodgers (2007) and Jacob Lewis Smith (2011) joined Leaming to perform Weill's folk opera *Down in the Valley* and his five songs from *Huckleberry Finn*, as well as an evening of Broadway songs. Rodgers also sang Weill's *Four Walt Whitman Songs* in Dessau and Leipzig with the MDR Sinfonieorchester and conductor Garrett Keast.

James Holmes had nothing but the highest praise for the performers: "All of the Lenya winners covered themselves in glory, not just with their performances but with their attitude, their preparation, their friendliness and willingness. Dessau is totally charmed by, and admiring of, the whole bunch of them. They are the greatest credit imaginable to themselves, the Competition and the Foundation."

Premiere Recording of *One Touch of Venus*

Past winners Lauren Worsham (2009), Michael McKinsey, and Jacob Lewis Smith participated in a major event in Weill history: the first-ever complete recording of *One Touch of Venus*. Under the baton of James Holmes, they sang supporting roles alongside Broadway luminaries Melissa Errico, Brent Barrett, Ron Raines, and two past judges of the Competition, Victoria Clark and Judy Kaye. The CD will be released by JAY Records in Fall 2013.

Symphony Space Gala

In celebration of the *Venus* recording, New York's Symphony Space will open its season on October 7, 2013, the 70th Anniversary of the show's opening on Broadway. The evening will be a star-studded all-Weill concert featuring cast members and a half dozen past Lenya Competition winners.

Public Radio Series

WXXI's Peabody Award winning program *Fascinatin' Rhythm*, hosted by Michael Lasser, set the stage for the 2013 Competition by celebrating Weill's music in March with a three-part series on Weill. *Kurt Weill, American* is being made available as a separate special package to public radio stations nationwide.

Career Development Grants

The Board of Trustees of the Kurt Weill Foundation instituted a new grant program to provide financial support for previous winners to engage in a specific endeavor to help advance their careers. The

first round of awards went to Analisa Leaming (2007), Erik Liberman (2005), Jonathan Michie (2005), Maija Skille (2008), and Rebecca Jo Loeb (2008), and Alen Hodzovic (2009), for projects ranging from a course in clowning to lessons in vocal belt technique to intensive language study.

Lenya Competition Documentary

Last, but not least, the Kurt Weill Foundation is producing a short documentary on the Lenya Competition to share its story with the wider world. The documentary—part of which is being filmed at the finals today—will illuminate the unique nature of the Competition, the success of its past winners, and its impact over fifteen years. Look for it at www.kwf.org website in December!



James Benjamin Rodgers and Analisa Leaming in *Down in the Valley* at the 2013 Kurt Weill Fest.
Photo: Andreas Burkhardt



Jacob Keith Watson singing "Lonely House" in the gala opening concert of the 2013 Kurt Weill Fest.
Photo: Sebastian Gündel

Commemorative brochures celebrating 15 years of the Lenya Competition are available in the lobby.

The 2013 Competition

The 2013 Lenya Competition was open to singer-actors ages 19-32. For the first round, more than 200 contestants submitted preliminary audition videos of four repertoire selections, including an aria from the operatic or operetta repertoire; a theatrical selection by Kurt Weill (any genre); and two songs from the American musical theater repertoire, one from the "Golden Age" (pre-1968) and one from 1968 or later. 24 semi-finalists auditioned live in New York for adjudicator/coaches Jeanine Tesori and Rebecca Luker. 12 finalists were invited to Rochester to compete today, and some non-finalists were given special awards. Emerging Talent Awards went to Cree Carrico, soprano, of New York; Brian Vu, baritone, of New Haven; Allan Washington, baritone, of Winston-Salem, N.C.; and Conor McDonald, baritone, Sofia Selowsky, mezzo-soprano, and Katie Wesler, alto, all of Cincinnati. The Grace Keagy Award for Outstanding Vocal Promise went to Charles Z. Owen, bass-baritone, of Cincinnati. The award honors singer-actress Grace Keagy (1921-2009), a great supporter and past judge for the competition.

The 2013 finalists are competing for top prizes of \$15,000, \$10,000 and \$7,500. Each finalist has received a \$1,000 prize and an honorarium to defray 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.

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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.