

2019

*Lotte Lenya*

# LOTTE LENYA COMPETITION

A Program of The Kurt Weill Foundation for Music



## 2019 LOTTE LENYA COMPETITION FINALS

### Daytime Round

Kilbourn Hall, Eastman School of Music

Saturday, 13 April 2019, 11:00 am

Each finalist will have fifteen minutes to present a program of four contrasting selections. To ensure that each contestant has the opportunity to sing his/her entire program, **please withhold applause until the conclusion of each contestant's final selection.**

<b>11:15</b>	<b>Jonah Hoskins</b> "Ah! mes amis" from <i>La fille du régiment</i> "Lonely House" from <i>Street Scene</i> "Come to Me, Bend to Me" from <i>Brigadoon</i> "Words Fail" from <i>Dear Evan Hansen</i>	<b>Lyndon Meyer, piano</b> Donizetti/Saint-Georges, Bayard Weill/Hughes Loewe/Lerner Pasek, Paul
<b>11:30</b>	<b>Katherine Riddle</b> "My White Knight" from <i>The Music Man</i> "Mr. Right" from <i>Love Life</i> "Willow Song" from <i>The Ballad of Baby Doe</i> "I'll Be Here" from <i>Ordinary Days</i>	<b>Wilson Southerland, piano</b> Willson Weill/Lerner Moore/Latouche Gwon
<b>11:45</b>	<b>Jonathan Heller</b> "I Met a Girl" from <i>Bells Are Ringing</i> "Hundred Story City" from <i>Ordinary Days</i> "Love Song" from <i>Love Life</i> "A Hundred Thousand Stars" from <i>Out of Darkness</i>	<b>Shane Schag, piano</b> Styne/Comden & Green Gwon Weill/Lerner Heggie/Scheer
<b>12:00</b>	<b>Nyla Watson</b> "Ritorna Vincitor" from <i>Aida</i> "That's Him" from <i>One Touch of Venus</i> "Now's the Time" from <i>Hallelujah, Baby!</i> "Beautiful" from <i>It Shoulda Been You</i>	<b>Lyndon Meyer, piano</b> Verdi/Ghislanzoni Weill/Nash Styne/Comden & Green Anselmi/Hargrove
<b>12:15</b>	<b>Daniel Berryman</b> "Dies bildnis ist bezaubernd schön" from <i>Die Zauberflöte</i> "How Much I Love You" from <i>One Touch of Venus</i> "For Forever" from <i>Dear Evan Hansen</i> "Some Days Everything Goes Wrong" from <i>What Makes Sammy Run?</i>	<b>Shane Schag, piano</b> Mozart/Schikaneder Weill/Nash Pasek, Paul Drake
<b>12:30</b>	<b>Andrea Wozniak</b> "Barbara!" from <i>Alcina</i> "Mister Snow" from <i>Carousel</i> "Der Abschiedsbrief" "Still Hurting" from <i>The Last Five Years</i>	<b>Shane Schag, piano</b> Handel/Broschi Rodgers/Hammerstein Weill/Kästner Brown
<b>12:45</b>	<b>Jeremy Weiss</b> "Oh, What a Beautiful Morning" from <i>Oklahoma!</i> "Something We Play" from <i>The (R)evolution of Steve Jobs</i> "How Glory Goes" from <i>Floyd Collins</i> "Le train du Ciel" from <i>Marie Galante</i>	<b>Lyndon Meyer, piano</b> Rodgers/Hammerstein Bates/Campbell Guettel Weill/Deval

## -INTERMISSION-

<b>2:00</b>	<b>Danielle Beckvermit</b> "Chi'il bel sogno" from <i>La Rondine</i> "I'll Be Here" from <i>Ordinary Days</i> "Ich bin eine arme Verwandte" from <i>Der Silbersee</i> "Ooh My Feet!" from <i>The Most Happy Fella</i>	<b>Lyndon Meyer, piano</b> Puccini/Adami Gwon Weill/Kaiser Loesser
<b>2:15</b>	<b>Trevor Martin</b> "A New Town is a Blue Town" from <i>The Pajama Game</i> "Seeing You There" from <i>Ordinary Days</i> "This is New" from <i>Lady in the Dark</i> "I'm a lucky man" from <i>JFK</i>	<b>Shane Schag, piano</b> Adler, Ross Gwon Weill/Gershwin Little/Vavrek
<b>2:30</b>	<b>Amy Weintraub</b> "Enfin, je suis ici" from <i>Cendrillon</i> "If I Were a Bell" from <i>Guys and Dolls</i> "I Won't Mind" "Youkali"	<b>Shane Schag, piano</b> Massenet/Cain Loesser Blumenkrantz/Kessler Weill/Fernay
<b>2:45</b>	<b>Florian Peters</b> "Frisch zum Kampfe" from <i>Entführung aus dem Serail</i> "Something's Coming" from <i>West Side Story</i> "Lotterieagents Tango" from <i>Der Silbersee</i> "Run Away With Me" from <i>The Unauthorized Biography of Samantha Brown</i>	<b>Lyndon Meyer, piano</b> Mozart/Bretzner Bernstein/Sondheim Weill/Kaiser Lowdermilk/Kerrigan
<b>3:00</b>	<b>Carolyn Bacon</b> "Will He Like Me?" from <i>She Loves Me</i> "No One Else" from <i>Natasha, Pierre &amp; The Great Comet of 1812</i> "Eccomi...O quante volte" from <i>I Capuleti ei Montecchi</i> "Surabaya Johnny" from <i>Happy End</i>	<b>Shane Schag, piano</b> Bock/Harnick  Malloy Bellini/Romani Weill/Brecht
<b>3:15</b>	<b>Timothy Bruno</b> "Let Things Be Like They Always Was" from <i>Street Scene</i> "How To Handle A Woman" from <i>Camelot</i> "Claggart's Aria" from <i>Billy Budd</i> "Epiphany" from <i>Sweeney Todd</i>	<b>Lyndon Meyer, piano</b> Weill/Hughes Loewe/Lerner Britten/Forster, Crozier Sondheim

*Judges may choose to award, at their sole discretion, any combination of the following prizes: 1<sup>st</sup> (\$20,000); 2<sup>nd</sup> (\$15,000); 3<sup>rd</sup> (\$10,000); Lys Symonette Awards (\$3,500) for outstanding performance of a number or excellence in one area; Marc Blitzstein Award (\$3,500) for outstanding performance of a Golden Age selection; Carolyn Weber Award (\$3,500) for outstanding creativity in the design of a diverse program and exceptional sensitivity to text/music relationships.*

*All finalists receive travel stipends and an award of at least \$1,000.*

## Beyond the Competition: Opening Doors

As the Lotte Lenya Competition has grown in numbers, become increasingly international in its draw, and graduated an impressive group of former winners, the Kurt Weill Foundation has also attempted to expand its impact beyond the Competition's monetary prizes by funding professional development proposals from previous winners. In 2014, it also established an ongoing relationship with the Glimmerglass Festival to sponsor one or more Weill/Lenya Young Artists each season, selected from performers who have been finalists in the Competition. Recipients include Ben Edquist, Maren Weinberger, Brian Vu, and Michael Hewitt. When the top prize winner of the very first Competition in 1998, Brian Mulligan, was cast in a leading role in *The Crucible* there in 2016, this initiative was expanded to encompass support for a Principal Artist as well.

This season the Weill/Lenya Artist at Glimmerglass will be bass-baritone Justin Hopkins, who will play Joe in *Show Boat*. You may recall that Justin brought down the house with his rendition of "Ol' Man River" in the finals here in 2012. Thereafter, we helped to open a number of doors for Justin: A "Weill on Broadway" program with Keith Lockhart and the BBC Orchestra led to engagements, tours, and television appearances with the Boston Pops; his gripping portrayal of Stephen Kumalo in the *Lost in the Stars* production by the Los Angeles Chamber Orchestra conducted by Jeffrey Kahane prompted an invitation to sing the bass solo in Beethoven's Ninth later in the season. Discussions are currently underway to inaugurate similar Young Artist and Artist sponsorships for LLC alumni with other leading opera companies.

Many contestants enter the Lenya Competition while still students in a college or conservatory. Often they haven't yet acquired the stage experience necessary to compete successfully in the semifinals, but their obvious talent has been recognized with \$500 Emerging Talent Awards. Beginning in 2017, with this stage of development in mind, we established Weill/Lenya Artist sponsorships at the College Light Opera Company in Falmouth, Massachusetts, where members of the 32-person ensemble perform nine shows with full orchestra in a single summer season. The second-place winner of the LLC in 2016, a 21-year-old Dennis Wees paved the way for one or more Weill/Lenya Young Artists each season: Benjamin Dutton in 2017, ESM student Mark Hosseini and Abigail Benke in 2018. Historically many of the semifinalists and finalists of the Competition have been CLOC alumni. This summer the company will mount *Knickerbocker Holiday*, the first work by Kurt Weill there since I conducted *Threepenny Opera* in 1975.

We are pleased that Allen Perriello, the director of the Young Artist Program at Glimmerglass, and Mark Pearson, Executive and Artistic Director of CLOC, are both here today. The Intendant-Designate of the Kurt Weill Fest in Dessau (also Associate Artistic Director of Opera Vlaanderen in Belgium) is with us for the first time as well; tomorrow we will be meeting to discuss how to involve Lenya winners at the annual festival in Weill's hometown on an ongoing basis.

As always, we are immensely grateful to Dean Jamal Rossi and the Eastman School for hosting the Lenya Competition for the 22<sup>nd</sup> time. And, although I am retiring from my full-time appointment at the University of Rochester after 33 years, Jamal has assured me that the Lenya Competition will continue to be a Rochester event in the future.



Kim H. Kowalke, President & CEO, Kurt Weill Foundation for Music  
Founder of the Lotte Lenya Competition

## Lotte Lenya Competition Finalists



Praised for her “angelic voice and superb acting” (*Talkin’ Broadway*), **CAROLYN BACON** is an opera, musical theater, and jazz singer based in New York City. Her regional work includes leading roles with the San Francisco Opera Guild, Utah Festival Opera & Musical Theater, Siletz Bay Music Festival, TheatreWorks, Opera San Jose, Opera Parallèle, Cinnabar Theater, and others. Carolyn recently made her European debut in Germany singing Adele (*Die Fledermaus*) with the Markgräfler Symphonie Orchester, and was cited by the *Badische Zeitung* for her “bitingly fresh, cheeky” performance and “divinely effortless and powerful high notes.” She holds degrees in Neuroscience (Pomona College) and Vocal Performance (San Francisco Conservatory of Music). Carolyn was a 2017 Lenya Competition semifinalist.

**DANIELLE BECKVERMIT**, praised for her “crackling energy... and silky high notes,” (*Schmopera*), graduated from The Mannes School of Music and SUNY Fredonia. Recent roles: Anaide in *The Italian Straw Hat*, Madeline Audebert in *Silent Night*, and Bianca/Gabriella and off-stage voice in *La rondine* with Minnesota Opera. Other notable roles include Alice in *Falstaff*, Anne Trulove in *The Rake’s Progress*, Fiordiligi in *Così fan tutte*, the title role in *Susannah*, and both Donna Anna and Donna Elvira in *Don Giovanni*. Honors: Grand Finalist in the Metropolitan Opera National Council Auditions (2018), Finalist in The Jensen Foundation Competition (2018), Award winner in The George London Foundation Competition (2017), 1st Prize in The Classical Singer Competition (2017) and The Civic Morning Musicals Competition (2017). Danielle is currently a Resident Artist at Minnesota Opera and will be an Apprentice Artist with Santa Fe Opera this summer.



**DANIEL BERRYMAN** is honored to be here at the Lotte Lenya Competition Finals for the third time! Credits include: New York – *Call Me Madame* (Ens/Encores!), *Sweeney Todd* (Vacation Swing/Barrow Street), *The Golden Apple* (Ens/Encores!), *The Fantasticks* (The Boy/Theatre Center); National Tour – *Les Misérables* (Swing), *The Sound of Music* (Ens); Regional – *Sweeney Todd* (Anthony/Denver Center), *Hello, Dolly!* (Ambrose/MUNY), *The Most Happy Fella* (Ciccio/Goodspeed), and *Rent* (Mark/The 5th Ave Theatre). Daniel received a BFA in musical theatre from the University of Michigan. MANY THANKS to everyone at the Kurt Weill Foundation for their support. My dearest love to G&L. Jesus is Lord.

Lauded by the *Wall Street Journal* for his “flexible bass,” **TIMOTHY BRUNO** appears at Washington National Opera as Dottore Grenvil in *La traviata* and reprises the French General in Kevin Puts’ *Silent Night* in the 2018-19 season. Also with the company, he creates the role of Daddy in the world premiere of *Taking Up Serpents* by Kamala Sankaram and Jerre Dye and covers Méphistophélès in *Faust*. Elsewhere, he sings Osmin in *Die Entführung aus dem Serail* with New Orleans Opera, and Belesio in the world premiere of Liszt’s lost opera, *Sardanapalo*, at the Library of Congress. In the summer, he returns to Des Moines Metro Opera for Colline in *La bohème* and the First Apprentice in *Wozzeck*. He has also appeared with Wolf Trap Opera, The Glimmerglass Festival, Michigan Opera Theater, Cincinnati Opera, and Central City Opera, among others.





**JONATHAN HELLER** is an actor, singer, and dancer who has performed with the Ohio Light Opera, the College Light Opera Company, and VHRP LIVE! Some of his favorite roles include Cacambo in *Candide* (OLO), Billy Baxter in *Fifty Million Frenchmen* (OLO), Frid in *A Little Night Music* (CLOC), Vicomte Cascada in *The Merry Widow* (CLOC), and Manfred Lewin in the collegiate premiere of Jake Heggie and Gene Scheer's *Out of Darkness* (Eastman School of Music). Jonathan is in his last semester of graduate school at NYU where he is studying Vocal Performance (Musical Theatre concentration) and Vocal Pedagogy, and is also an Adjunct Professor of Voice. B.M. Eastman School of Music.



**JONAH HOSKINS** hails from Saratoga Springs, Utah, and will soon begin his senior year at Brigham Young University. He has been extremely blessed to receive many performing opportunities in the past few years, including Houston Grand Opera's Young Artists' Vocal Academy last summer and Ohio Light Opera's Young Artist program. His operatic roles include Septimius from Handel's *Theodora*, Rinnucio from *Gianni Schicchi*, Fenton from *Falstaff*, and Roméo and Benvolio from Gounod's *Roméo et Juliette*. This last year Jonah has been recognized in several national competitions, including an encouragement award from the Rocky Mountain Metropolitan Opera National Council Regional Auditions, and 1st place at the National Opera Association. He is excited to attend Des Moines Metro Opera's apprentice artist program this summer and to perform in *Die Zauberflöte* as Tamino this fall at his university.

**TREVOR MARTIN** is a classically trained baritone, comfortable in both operatic and musical theater repertoire. Operatic highlights include: *Sorrows of Frederick* (Frederick/Hans Katte), *When Adonis Calls* (Muse), *Voir Dire* (Baritone roles), *TESLA* (Mark Twain), *JFK* (JFK cover), *Buried Alive* (Victor cover), *Amelia* (Paul), *La bohème* (Marcello), *Carmen* (Escamillo/Morales), *Le nozze di Figaro* (Count Almaviva), *Falstaff* (Ford), *Don Giovanni* (Don Giovanni cover/Masetto). Musical theater highlights include: *Sweeney Todd* (Sweeney Todd), *Into the Woods* (Baker/Wolf), *Mame* (Patrick Dennis), *Camelot* (Arthur/Sagamore), *West Side Story* (Bernardo), *HMS Pinafore* (Capt. Corcoran), *Pirates of Penzance* (Major-General). He has performed at regional opera houses, symphonies and theaters throughout the U.S. including: Houston Grand Opera, Fort Worth Opera, Virginia Opera, Des Moines Metro Opera, Madison Opera, Opera North, Center for Contemporary Opera, Wolfbane Productions, Lyric Stage Irving, Norwalk Symphony Orchestra, Ensemble Échappé, and Fort Worth Symphony Orchestra. [TrevorMartin.net](http://TrevorMartin.net)



**FLORIAN PETERS** was born in Bad Honnef, Germany and trained at the Bayerische Theaterakademie August Everding. He made his first appearance at the Staatstheater am Gärtnerplatz in 2013 as Pedro in *Man of La Mancha*, where he has also performed the roles of Nahino in the world premiere of *Der Flaschengeist*, Peter in *Jesus Christ Superstar*, and the Chevalier de Danceny in the world premiere of the musical of *Dangerous Liaisons*. Additional highlights include Mark in *Rent* at the Delphi Kino in Berlin, Claude in *Hair* at the Theater Trier; the title role in the musical *Mozart!*, and Johan Friedel in the original production of *Schikaneder* by Stephen Schwartz at the Raimund Theatre in Vienna. He is thrilled to return to the finals of the Lotte Lenya Competition, in which he won a Lys Symonette Award in 2015.

**KATHERINE RIDDLE** has been praised for her “crystal clear soprano” and “strong acting chops” while performing in theaters, opera houses and concert halls across the United States and abroad. She is a three-time finalist (2015, 2017, 2019) and special award winner (2017) in the Lotte Lenya Competition and is thrilled to be back! Selected credits: *The Secret Garden* (Shakespeare Theatre Company), *Sweeney Todd* and *La bohème* (Glimmerglass Festival), *South Pacific* (Annapolis Opera), *Florida* (UrbanArias), *Brigadoon* (Compass Rose Theatre), *Oklahoma!* and *Les Misérables* (Weathervane Playhouse). As a concert soloist, Katherine has appeared with Signature Theatre, American Pops Orchestra, Fairfax Symphony, Infinity Theatre Company, National Broadway Chorus, West Virginia Symphony, Vladimir Symphony, and B-A-C-H Orchestra, and has presented solo concerts at the Kennedy Center, Latido, DC, and Creative Cauldron. Katherine graduated *magna cum laude* from American University where she is currently an adjunct professor of voice.



Giving all glory to God, **NYLA WATSON** is a dedicated performer in the New York City community and a graduate student at New York University. She is also a proud graduate of Baldwin Wallace University's Conservatory of Music. Notable performances include *Show Boat: Live at Lincoln Center* with Norm Lewis, Vanessa Williams, and Fred Willard; *Gigantic*, in which she actually played a character named Vanessa Williams; the touring companies of *Wicked* and *The Color Purple*, Reno Sweeney in *Anything Goes* at NYU, the regional premiere of *Murder Ballad* with BW. She attributes her success to her faith, her parents, her education, and her professional and personal influences.

Since moving to NYC a year and a half ago, **AMY WEINTRAUB** has appeared in three Off-Broadway productions (*#Adulting*, *It Came From Beyond*, *Frankenstein*), *Regretting Almost Everything* at 54 Below, a Broadway's Future Concert featuring the music of Jacob Fjeldheim at Lincoln Center, and The Musical Theater Project's *Silver Linings: The Music of Jerome Kern*. This summer she will tackle her dream role of Amalia in *She Loves Me* at the Princeton Festival and will then travel to Edinburgh to perform in a new operatic adaptation of *A Doll's House* at the Fringe Festival. Amy graduated from Oberlin College and Conservatory in 2017, where she earned a BM in Vocal Performance and a BA in Theatre. Opera highlights include Susanna in *Le nozze di Figaro* and Noémie in *Cendrillon*. A big thanks to her friends and family—couldn't do it without you! [www.musicalamy.com](http://www.musicalamy.com)



Baritone **JEREMY WEISS** is a Master's candidate in Voice at Indiana University's Jacobs School of Music, where he studies with Dr. Brian Gill. At IU he most recently sang the title role in *The (R) evolution of Steve Jobs*, *West Side Story* (Action), *Létoile* (Tapio-ca), *Rodelinda* (Garibaldi), and Don Freund's *Romeo and Juliet* (Romeo). This summer, Jeremy will make his Chicago Symphony Orchestra debut at the Ravinia Festival singing in Bernstein's *Mass* under Marin Alsop. He spent summer 2018 as a Young Artist at the Aspen Music Festival. Other recent credits include *The Good Swimmer* (Head Lifeguard) at BAM, *Di Goldene Kale* (Berke) with the National Yiddish Theater Off-Broadway, Belli's *Orfeo Dolente* (Orfeo), Cavalli's *Erismena* (Erimante), *Oklahoma!* (Curly), *Fortuna Fantasia* (Ringmaster) at NY Fringe, *My Fair Lady* (Freddy), *Into the Woods* (Wolf/Prince). Jeremy graduated from Yale University with a double major in Humanities and Theater Studies.

<http://jeremyweissperformer.com/>



Michigan native soprano **ANDREA WOZNIAK** graduated from the New England Conservatory. A frequent performer of new music, Andrea appeared in the world premiere of *Ouroboros*, presented by Beth Morrison Projects and White Snake Projects, as well as the first workshop performance of Cerise Lim Jacobs' and Julian Wachner's opera *REV. 23*. She has also performed the roles of Lydia in Matthew Aucoin's *Second Nature* and Grace Kelly in Michael Daugherty's *Jackie O*. Other recent operatic credits include Despina in Barn Opera's production of Mozart's *Così fan tutte*, Oberto in Opera del West's production of Handel's *Alcina*, and Serpetta in NEC's production of Mozart's *La finta giardiniera*.

Andrea is also a member of the up-and-coming Boston voice ensemble *Carduus*, formed in 2016.

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## Today's Staff Accompanists

**LYNDON MEYER** is a Tulsa-based conductor, vocal coach, pianist, and organist. Since 2014 he has served as chorus master, assistant conductor, principal pianist and vocal coach for the Tulsa Opera. In the fall of 2018 he was faculty vocal coach at the University of Oklahoma School of Music, and in February 2019, he made his professional conducting debut for Heartland Opera's production of *La bohème*. He has also served on the faculty of *Si Parla, Si Canta* Italian language program and as staff pianist for the OK Mozart International Festival, as well as assistant conductor and young artist coach for the Florida Grand Opera; guest faculty coach at Michigan State University; and staff accompanist and vocal coach at the Eastman School of Music. He has received numerous honors for Lieder and instrumental accompanying, including 1st prize in the Jesse Kneisel Lieder competition, and has performed twice at the Kennedy Center in Washington D. C. He has served as a staff accompanist for the annual Lotte Lenya Competition for more than a decade. He holds degrees from the University of Arkansas (BM) and ESM (MM).



**SHANE SCHAG** is a faculty member of both the Opera and the Musical Theater Departments at the Manhattan School of Music. In this capacity he has served as the musical director for several shows including *And the World Goes 'Round*, *Godspell*, *Ragtime*, and *A Little Night Music*. He has additionally worked as an assistant conductor on *Nine*. He has served on the faculty of OperaWorks in Los Angeles, International Vocal Arts Institute in Tel Aviv and Virginia, and the Chautauqua Opera Company. In 2016, Mr. Schag was an inaugural faculty member for Vocal Coach Asia (Singapore) and the Creative Voice Institute (Taiwan). The following year, he began a collaboration with Lisa Vroman and William Sharp in an

original cabaret by Kim H. Kowalke titled *Change the World, It Needs It: The Music of Kurt Weill and Marc Blitzstein* presented at the Brevard Music Festival, Depauw University, and most recently, the University of North Carolina at Chapel Hill. He has served as a staff accompanist for the annual Lotte Lenya Competition for more than a decade.



## Today's Judges

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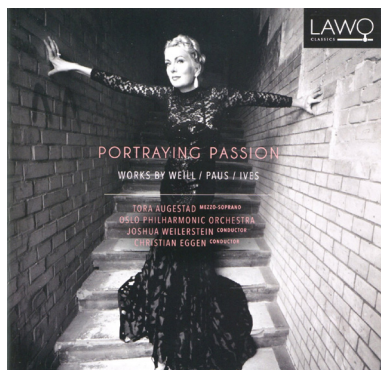
American pianist, music arranger/director and conductor **ADAM BENZWI** has been living and working in Berlin since 1984. He developed a passion for musical theater as a young pianist and has long been dedicated to bringing forgotten popular German music to the stage. He currently works with Komische Oper Berlin, where he debuted in 2013 as musical director of *Ball im Savoy*, directed by Barrie Kosky. Subsequent collaborations with Kosky include *Eine Frau, die weiß, was sie will!*; *Die Perlen der Cleopatra*; and most recently, *Märchen im Grand Hotel*. Benzwi began his career as music director for various productions at some of Berlin's most celebrated theaters, including *Bezauberndes Fräulein!* at the Theater am Kurfürstendamm. As a highly sought after accompanist, he has performed with a myriad of German stage and screen stars such as Angela Winkler, Dagmar Manzel, Andrea Sawatzki, Daniela Ziegler, Gisela May, Helmut Baumann, and Désirée Nick. Currently, he is musical director and professor at Berlin's Universität der Künste, and a member of the panel for the German government's Bundeswettbewerb Gesang singing competition. Benzwi appears regularly on TV and in the movies, such as *The Florence Foster Jenkins Story* with Joyce DiDonato.

Austrian-born singer and actor **UTE GFRERER** has been recognized as one of the leading Weill performers of our time. She enjoys an international solo career as an opera and operetta performer under such conductors as Nikolaus Harnoncourt and Franz Welser Möst. In 2008, she met composer and conductor HK Gruber, who quickly became her most influential mentor and collaborator on Weill's music. Gfrerer's Weill credits include Jenny in *Aufstieg und Fall der Stadt Mahagonny*; Anna I in *Die sieben Todsünden* (Herkulesaal Munich, Virginia Opera); Venus in *One Touch of Venus*; regular appearances at the annual Kurt Weill Fest in Dessau, Germany, where she appeared as artist-in-residence in 2012; *Lady in the Dark* (Philharmonie Essen); *Marie Galante Suite* (France, Germany, Norway); and the roles of both Jenny and Polly in the highly acclaimed European touring production of *Die Dreigroschenoper* with Ensemble Modern, conducted by Gruber (Salzburg Festival, Athens, Vienna). This spring she serves as a Kurt Weill Mentor at the University of Maryland.

Tony and Emmy Award-winning director **MARK LAMOS** is equally at home as a director of plays, musicals, and opera. *The New York Times* has called him "a poet of the theater," and his work receives a chapter in Samuel L. Leiter's "The Great Stage Directors: 100 Distinguished Careers of the Theater," along with legendary directors of the twentieth century. Lamos began his career in the theater as an actor, first in Chicago and then on Broadway and in regional theater, most notably the Guthrie Theater, where he spent over three seasons, and the Old Globe Theatre, where he played the title role in *Hamlet*, directed by Jack O'Brien. He made his film acting debut in *Longtime Companion*. Lamos spent 16 seasons as artistic director of Connecticut's Hartford Stage, for which he accepted the Tony Award for Outstanding Regional Theatre in 1989. He made his Broadway directing debut with a transfer from Hartford Stage of *Our Country's Good*, for which he received a Tony Award nomination as Best Director. Other wide-ranging credits include *Cymbeline* and *Seascape* (Tony nom) for Broadway; *Adriana Lecouvreur* starring Plácido Domingo for the Metropolitan Opera; numerous productions and world premieres for New York City Opera, Glimmerglass Opera, and San Francisco Opera, among others. New York City Opera won an Emmy Award for the Lamos-directed *Madama Butterfly*, televised on PBS' "Great Performances." He was appointed Artistic Director of Westport Country Playhouse in 2009.

## Beyond the Competition: Lenya Alums Performing Weill

Dutch National Opera recently announced that **Lauren Michelle (1st Prize, 2015)** will perform the role of Jenny in *Aufstieg und Fall der Stadt Mahagonny*, directed by Ivo van Hove and conducted by Markus Stenz, in March 2020.



◀ **Tora Augestad (Lys Symonette Award, 2008)** sings Anna I on a new recording of *Die sieben Todsünden* with the Oslo Philharmonic and conductor Joshua Weilerstein. The recording has garnered much critical acclaim and was longlisted for the Preis de Deutschen Schallplatten Kritik.

**Amy Justman (Top Prize, 2004)** is Polly in *The Threepenny Opera* at Syracuse Opera this weekend (one more performance tomorrow at 2:00 PM!).

**Timothy J. McDevitt (Lys Symonette Award, 2010)** will perform the role of Harry Easter in *Street Scene* at Oper Köln, a co-production with the Teatro Real and Opéra de Monte Carlo, in May 2019.

**Justin Hopkins (2nd Prize, 2012)** adds to his Weill repertoire as The Teacher in *Der Jasager* at Opera Vlaanderen next season.

**Siri Vik (1st Prize, 2003)** sang Anna I in *The Seven Deadly Sins* at the Shedd Institute in Eugene, OR in February.

Last autumn, **Margaret Gawrisiak (2nd Prize, 2010)** performed the role of Emma Jones in Virginia Opera's production of *Street Scene*, which also featured **Zachary James (3rd Prize, 2009)** as Mr. Maurant.

In October 2018, **Christian Douglas (Hoff) (\$10,000 Winner, 2018)** sang the role of Jacob in *Road of Promise* as part of a year-long Kurt Weill Festival at the University of Maryland.

Three past finalists appeared in *Lost in the Stars* at Union Avenue Opera in St. Louis in August: **Kenneth Overton** as Stephen Kumalo, with **Anthony Heineman** and **Erica Cockerham** in the chorus.

## “Milestones, Touchstones, and Such Stones”

Since the competition's inception in 1998, \$962,000 in prize money has been awarded to 393 individuals, including awards bestowed at the preliminary and semifinal rounds. By the end of this evening, the total will exceed \$1 million.

Last year, the live webcast of the evening concert was watched by viewers in fifty-two countries and forty-nine states, bringing the Lenya Competition to a global audience. For the first time this year, the entire event – daytime and evening – is being live streamed to viewers around the world.

At last year's finals, prizes and awards totaled a record \$99,000 – the most ever awarded in a single round of the competition. What new milestones will be achieved this year? Come back tonight and see.

## Ute Gfrerer Sings Weill World Premiere Recording

In addition to making her first appearance as a judge at this year's finals, Ute Gfrerer can be heard on a world premiere recording.

In November 2017, the KWF announced the remarkable discovery of Weill's lost song from 1931, *Lied vom blinden Mädchen* (*Song of the Blind Girl*). In September, European American Music published the sheet music, in conjunction with the release of two recordings of the song, one in the original German, and the other in an English singing translation by Michael Feingold. LLC staff accompanist Shane Schag accompanies Gfrerer on both. The score is available for purchase from Hal Leonard. The singles are available at store.cdbaby.com, and on all major digital download and streaming services.



Also, Gfrerer joined forces with the Ensemble Modern, under the leadership of HK Gruber for a new album featuring two world premieres: *Chansons des quais*, a cycle of songs and instrumental numbers originally intended for *Marie Galante* conceived by Kim H. Kowalke; and the new critical edition of *Mahagonny Songspiel*. The disc also includes Gruber's revelatory interpretation of *Kleine Dreigroschenmusik*. The album is due out on EM's own label April 26. More information can be found at [www.ensemble-modern.com](http://www.ensemble-modern.com).

Ensemble Modern will also offer both renditions of *Lied vom blinden Mädchen* as bonus digital downloads with the purchase of the complete album.

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## Awards Presented Before the Finals

### Non-Advancing Semifinalists (\$500)

Lily Arbisser (Iowa, 32)  
Brittany Baratz (Maryland, 32)  
Paula Berry (Canada, 25)  
Kyle Bielfield (Florida, 31)  
Sarah Bishop (Pennsylvania, 26)  
Jessica Fishenfeld (New York, 27)  
\*Michael Hewitt (Colorado, 28)  
Suzanne Lane (Washington, DC, 28)  
Claire Leyden (New York, 24)  
Scott McCreary (New York, 30)  
Sun-Ly Pierce (New York, 24)  
Claudia Roick (Germany, 31)  
Rachel Sparrow (Illinois, 31)  
Maria Vasilevskaya (Russia, 24)  
Adam von Almen (Ohio, 32)

\*Denotes a contestant who has previously reached the finals of the Lenya Competition.

### Emerging Talents (\$500)

Jenna Barbieri (Maryland, 21)  
Sondrine Bontemps (New York, 21)  
Katie Kallaus (Wisconsin, 21)  
Maxwell Levy (New York, 22)  
Lee Metaxa (Texas, 19)  
Kaylee Terrell (North Carolina, 19)  
Elsie Wagner Sherer (New York, 19)

### Grace Keagy Award for Outstanding Vocal Promise (\$500)

Isaac Frishman (Illinois, 29)

2019 Semifinals Coach/Adjudicators were Broadway music director, conductor, and Audra McDonald's music director Andy Einhorn, and Tony Award-winning theater, film, and opera composer Jeanine Tesori.

**Find tonight's livestream at**

**<https://www.esm.rochester.edu/live/kilbourn/> beginning at 8pm.**

# ***"No vocal contest better targets today's total package talents."* -OPERA NEWS 2014**

## **About the Competition**

In 1998, to honor the centenary of the birth of Lotte Lenya (1898-1981), an extraordinary singer/actress and one of the foremost interpreters of the music of her husband, Kurt Weill (1900-1950), the Kurt Weill Foundation for Music established the annual Lotte Lenya Competition. The competition recognizes talented young singer/actors who are dramatically and musically convincing in repertoire ranging from opera/opera to contemporary Broadway scores, with a focus on the works of Kurt Weill. More than a vocal competition, the Lotte Lenya Competition emphasizes idiomatic performances of diverse repertoire and the acting of songs and arias within a dramatic context.

## **Competition Administration for the Kurt Weill Foundation**

Kim H. Kowalke, President & CEO, Founder of the Competition  
Brady Sansone, Director of Programs and Business Affairs  
Elizabeth Blaufox, Associate Director of Programs and Promotion  
Veronica Chaffin, Manager of Programs and Business Affairs

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, and it fosters understanding of Weill's and Lenya's lives and work within diverse cultural contexts. 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. To subscribe to the Kurt Weill Newsletter and our E-News, please visit our website, [kwf.org](http://kwf.org).

## **Acknowledgements**

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 Jamal Rossi, Dean of the Eastman School of Music; Michael Stefiuk, Director of Concert Activities; Julia Ng, Assistant Director of Concert Activities; Daniel Mason, Assistant Stage Operations Manager; the Concert Office staff; David Raymond, Director of Publications; Jessica Kaufman, Assistant Director of Content & Public Relations; and Nana Stotz, Operations Coordinator, Technology and Media Production.

*Kurt Weill*

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