

2021

Lotte Lenya

LOTTE LENYA COMPETITION

A Program of The Kurt Weill Foundation for Music



2021 LOTTE LENYA COMPETITION FINALS

The Riverside Theater
Saturday, August 28, 2021

11:00am-4:30pm: Finalist Performances

5:00pm: Former prizewinners sing from the Lotte Lenya Competition Songbook, Tazewell Thompson, host

5:30pm: Presentation of Awards, Kim H. Kowalke, President of the KWF and Founder of the Competition

Each finalist will have fifteen minutes to present a program of four contrasting selections.

Please withhold applause until the conclusion of each contestant's final selection.

11:15	Victoria Okafor, 26 "Du gai soleil" from <i>Werther</i> "Will He Like Me?" from <i>She Loves Me</i> "Still Hurting" from <i>The Last Five Years</i> "Wie lange noch?"	Zachary Peterson, piano Massenet/Blau Bock/Harnick Brown Weill/Mehring
11:30	Katrina Galka, 31 "A Cockeyed Optimist" from <i>South Pacific</i> "Es regnet" "Maybe I Like It This Way" from <i>The Wild Party</i> "Caro nome" from <i>Rigoletto</i>	Shane Schag, piano Rodgers/Hammerstein Weill/Cocteau Lippa Verdi/Piave
11:45	Max Chernin, 31 "Here I'll Stay" from <i>Love Life</i> "When The Air Sings of Summer" from <i>The Old Maid and the Thief</i> "She Loves Me" from <i>She Loves Me</i> "Wondering" from <i>The Bridges of Madison County</i>	Zachary Peterson, piano Weill/Lerner Menotti Bock/Harnick Brown
12:00	Helen Zhibing Huang, 31 "Non, Monsieur mon mari" from <i>Les mamelles de Tirésias</i> "Mira" from <i>Carnival!</i> "Perfect" from <i>Edges</i> "Denn wie man sich bettet, so liegt man" from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Shane Schag, piano Poulenc Merrill Pasek, Paul Weill/Brecht

-15 MINUTE BREAK-

12:30	Monica Dewey, 31 "A Ship without a Sail" from <i>Heads Up!</i> "Se giunge un dispetto" from <i>Agrippina</i> "Youkali" "The Ocean" from <i>We Have Apples</i>	Travis Bloom, piano Rodgers/Hart Handel/Grimani Weill/Fernay Accurso/Griffin
12:45	Kaden Forsberg, 29 "She Loves Me" from <i>She Loves Me</i> "Serenade" from <i>The Student Prince</i> "Lonely House" from <i>Street Scene</i> "Taking Flight" from <i>Allison Under the Stars</i>	Zachary Peterson, piano Bock/Harnick Romberg/Donnelly Weill/Hughes Goldrich/Heisler
1:00	Nicole Fernandez-Coffaro, 28 "Es zog zu Salomon" from <i>Der Kuhhandel</i> "The Joy You Feel" from <i>The Light in the Piazza</i> "Dearest Mama" from <i>The Ballad of Baby Doe</i> "I'm in Love with a Wonderful Guy" from <i>South Pacific</i>	Shane Schag, piano Weill/Vamberg Guettel Moore/Latouche Rodgers/Hammerstein
1:15	Katherine Riddle, 30 "Je veux vivre" from <i>Roméo et Juliette</i> "Moments in the Woods" from <i>Into the Woods</i> "J'attends un navire" from <i>Marie Galante</i> "A Quiet Thing" from <i>Flora, the Red Menace</i>	Zachary Peterson, piano Gounod/Barbier & Carré Sondheim Weill/Deval Kander/Ebb

-INTERMISSION-

2:30	Charles Eaton, 30 "A New Town Is a Blue Town" from <i>The Pajama Game</i> "Mab, la reine des mensonges" from <i>Roméo et Juliette</i> "In Praise of Women" from <i>A Little Night Music</i> "Here I'll Stay" from <i>Love Life</i>	Shane Schag, piano Adler, Ross Gounod/Barbier & Carré Sondheim Weill/Lerner
2:45	Taylor-Alexis DuPont, 30 "Non so più cosa son" from <i>Le nozze di Figaro</i> "Complainte de la Seine" "Supper Time" from <i>As Thousands Cheer</i> "Waiting for Life" from <i>Once On This Island</i>	Zachary Peterson, piano Mozart/Da Ponte Weill/Magre Berlin Flaherty/Ahrens
3:00	Kaileigh Riess, 27 "Je suis encor tout étourdie" from <i>Manon</i> "Pretty Funny" from <i>Dogfight</i> "Somebody, Somewhere" from <i>The Most Happy Fella</i> "Je ne t'aime pas"	Shane Schag, piano Massenet/Meilhac Pasek, Paul Loesser Weill/Magre
3:15	Andrew Polec, 32 "She Loves Me" from <i>She Loves Me</i> "Bilbao Song" from <i>Happy End</i> "Confession Aria" from <i>Dead Man Walking</i> "How Glory Goes" from <i>Floyd Collins</i>	Zachary Peterson, piano Bock/Harnick Weill/Brecht (Feingold) Heggie/McNally Guettel

-15 MINUTE BREAK-

3:45	Gan-ya Ben-gur Akselrod, 33 "Youkali" "Mister Snow" from <i>Carousel</i> "Gepopo's Aria" from <i>Le grand Macabre</i> "Perfect" from <i>Edges</i>	Shane Schag, piano Weill/Fernay Rodgers/Hammerstein Ligeti/Meschke Pasek, Paul
4:00	Ty Chiko, 32 "Where Is the Life That Late I Led?" from <i>Kiss Me, Kate</i> "Here I'll Stay" from <i>Love Life</i> "Oh, Lawd, Jesus, heah my prayer" from <i>The Emperor Jones</i> "Make Them Hear You" from <i>Ragtime</i>	Zachary Peterson, piano Porter Weill/Lerner Gruenberg/de Jaffa Flaherty/Ahrens
4:15	Rebekah Howell, 30 "Who Needs Love?" from <i>Ever After</i> "Wie lange noch?" "What Good Would the Moon Be?" from <i>Street Scene</i> "Chacun le sait" from <i>La Fille du Régiment</i>	Shane Schag, piano Goldrich/Heisler Weill/Mehring Weill/Hughes Donizetti/Saint-Georges & Bayard

4:30 30 minute break

5:00 Lotte Lenya Competition Songbook Recital

5:30 Presentation of Awards

Coping with COVID-19: Lenya Competition '20 & '21

On March 11, 2020 I was sitting next to Lisa Vroman as she judged and coached the first day of the semifinals. I was distracted by an urgent message from Eastman: the Finals of the competition could not take place as planned on May 2, because the school was suspending all live performances indefinitely. All but one of the 28 semifinalists had managed to make it to New York City, so we decided to proceed with the auditions anyway. The following day we moved to the Manhattan School to accommodate Rebecca Luker's motorized wheelchair. I sat near her for the sixth and final time that she judged. During that session we were tipped off that the Governor was about to shut down Broadway, and, to our dismay, also City Center's *Encores!* production of *Love Life*, directed by Victoria Clark, on the eve of its Sitzprobe.

Lisa and Rebecca selected twelve finalists. But when it became clear that the prohibition of live performances would not be short-lived, we canceled the Finals, presented each of the twelve with a special "Trustees' Award" of \$5,000, and surprised them on May 2 with a 70-minute video of highlights from their semifinal performances and interviews [*Down to Twelve* at www.kwf.org/LLC]

The KWF board also wanted to help former prizewinners of the Competition, whose careers had been suddenly halted by the pandemic. We decided, with the wise counsel of trustee Jeanine Tesori, to create a Lotte Lenya Songbook and invite submissions from nominated composer/lyricists. A panel comprising Kelli O'Hara, Andrew Lipa, and Andy Einhorn selected sixteen songs from more than sixty. Each songwriter and song were then paired with a former Lenya winner, remotely coaching and recording the performances, with all participants receiving honoraria. New repertoire, we hoped, for future Lenya Competitions. (Today, while the judges deliberate, we'll hear six of those songs sung by Competition alumni.)

But would a 2021 Competition even be feasible? How to plan a year in advance with COVID-19's unpredictable course? We decided to proceed with the customary first round of video submissions. We feared that the "sheltering in place" mandate might discourage applicants, which usually hovered around 250 per year? So we were not prepared for the deluge of more than 500 video auditions! Apparently more performers than ever were at liberty to put together a program and compete. A panel of evaluators narrowed the field hailing from 29 countries and 39 states to 31 semifinalists. But how to hold semifinals with the shutdown still in effect, despite progress with vaccinations?

We decided to communicate to the contestants the evaluators' feedback on their initial submissions, offer a stipend to film a new, continuous performance of the four selections, and arrange half-hour Zoom coachings for each semifinalist. Veteran Vroman again agreed to coach/adjudicate, and for the first time two former Lenya prizewinners returned as judges: Analisa Leaming (2007) and Zachary James (2009). Once again the Zoom and film footage, as well as post-coaching interviews, allowed our videographer to create a seven-minute trailer for the Finals and a five-minute video profile of each finalist. [www.kwf.org/2021finals]

We had hedged our bets with a TBA date and location for the Finals: either Rochester or New York City, either 30 May or 28 August. COVID made the decision for us, hoping that by today there could be not only a competition, but a live audience for the first-time Finals in Manhattan. With so much uncertainty, we arranged for live streaming of today's competition, as well as a six-month run on OperaVision's global platform, another first for the Competition. Today, we are back in the very same theater where we learned that the 2020 contest could not take place, but now to celebrate fifteen wonderful performers and watch, in person, as the 2021 Lenya Competition comes to an exciting conclusion.

Kim H. Kowalko

Lotte Lenya Competition Finalists



GAN-YA BEN-GUR AKSELED began her musical education playing cello, piano and clarinet. After winning 1st prize at the Hilde Zadek Competition, she was invited to join the Young Ensemble of Theater an der Wien. Gan-ya has since performed with the Staatsoper Stuttgart, Théâtre du Capitole, Deutsche Oper Berlin, Israeli Opera, Neue Oper Wien, Staatsoper Oldenburg, the Glyndebourne Festival, Aix-en-Provence Festival, Ravinia Festival, and Carnegie Hall. She has sung the Soprano solo in the *Symphonic Celebration Tour* with Hans Zimmer in more than 50 concerts across Europe. Gan-ya is a four-time LLC finalist who has won the KWF Trustee Award and Lys Symonette Award. 2nd Prize in the Güzin Gürel International Voice Competition, and numerous other awards from Brooklyn Conservatory, the Paul Ben-Haim Competition, the Aviv Competition (Best Performance of an Israeli Piece), the America-Israel Cultural Foundation and the Ronen Foundation.

MAX CHERNIN is an NYC-based artist from Shaker Heights, OH. Most recently, Max wrote and starred in *Together Again* for the Goodspeed Opera House, where he also led the 2019 premiere of *Passing Through*. He made his Broadway debut in Steve Martin & Edie Brickell's *Bright Star*, and appeared in the 2017 revival of *Sunday in the Park with George*. New York: Bernstein's *Mass* (Lincoln Center), *The Golden Apple* (Encores!), *Brooklynite* (Vineyard Theatre). Regional: *Daddy Long Legs* (Theatre Raleigh), *Bright Star* (Old Globe, Kennedy Center, Center Theatre Group.) He has performed his solo show, *The Color Ginger* at Feinstein's/54 Below and The Green Room 42. On TV, Max can be seen on *Dickinson*, *Mozart In The Jungle*, and *The Week Of*. He holds a B.F.A. from CCM and is a proud member of AEA and SAG-AFTRA. [@maxchernin.com](mailto:maxchernin.com)



Celebrated as one of the Bahamas' "Top 40 Under 40," **TY CHIKO** is known as one of the premier voices of his country. Ty has been a member of The Bahamas National Youth Choir, and was their Featured Artist in 2013. Ty was a 2021 Concerto Competition Winner at Arizona State University, where he is pursuing his DMA and studying with Gordon Hawkins. He has been featured on NPR and numerous other podcasts and radio shows. Ty is also deeply passionate about youth advocacy. He volunteers for the Amputee Coalition of America as a Summer Camp Counselor and at a Youth Home as a House Parent for at-risk LGBTQ+ youth. Ty is the owner/operator of a small bakery in Phoenix, AZ called Broken Breadhaus, and serves as Musician-In-Residence Coordinator for Mirabella at ASU, a senior living facility.

Originally from Atlanta, GA, **MONICA DEWEY** has made several notable role debuts in classic and contemporary opera, including Susanna in *The Marriage of Figaro* with Opera Theatre of St. Louis, Gilda in *Rigoletto* with the Sacramento Philharmonic, and Alice B. Toklas in 27 with Michigan Opera Theatre. This summer, Monica returned to OTSL for their *New Works, Bold Voices Lab* and joined the Nuremberg Symphony for a program of opera highlights. Upcoming, Monica joins the roster of the Met Opera in their productions of *Ariadne auf Naxos* and Brett Dean's *Hamlet*, as well as a role debut as Musetta in *La bohème* with Vero Beach Opera. Monica has received top prizes from the Met Opera National Council Auditions (National Semi-finalist), the Hilde Zadek International Voice Competition, and the Sullivan Foundation. She lives in NYC with her partner, Synthia.



TAYLOR-ALEXIS DUPONT from Orlando, FL sings Moth in *A Midsummer Night's Dream*, and appears in *Eugene Onegin* and *The Lord of Cries* with Santa Fe Opera this season, where she was named the 2021 Kurt Weill/Lotte Lenya Apprentice Artist. She performed Musetta in *La bohème* and Bessie in *Mahagonny Songspiel* as a Florentine Opera Baumgartner Studio Artist this season, and will return in 2021-22. Other credits: Dorabella (*Così fan tutte*), Prince Charmant (*Cendrillon*), Lel (*The Snow Maiden*), Prince Ratmir (*Ruslan & Lyudmila*). She created the roles of Josette (*Unfolded*) and Soloist #2 (*Stinney: An American Execution*), and has sung at the Metropolitan Opera, Teatro Regio di Torino, iSING! International Festival, the Glimmerglass Festival, Sarasota Opera, the Prototype Festival, Pittsburgh Festival Opera, Heartbeat Opera, Opera Orlando and St. Petersburg Opera. Taylor-Alexis holds degrees from Florida State University (B.M.) and Peabody Conservatory (M.M.).



CHARLES H. EATON has made notable appearances as Rothstein/Gorman in the world premiere of *The Fix* and William Dale in *Silent Night* with Minnesota Opera, Carl-Magnus in *A Little Night Music* with Madison Opera, the English Ambassador in *The Ghosts of Versailles* at the Château de Versailles Spectacles, and Marcello in *La bohème* with Lakeland Opera. Mr. Eaton is a graduate of young artist programs at The Glimmerglass Festival, Opera Colorado, and Des Moines Metro Opera. He was a recent finalist in the Opera Ithaca Edward M. Murray Vocal Competition, a semifinalist in the Premiere Opera Foundation/ NYIOP International Voice Competition, a semifinalist in the Mildred Miller International Voice Competition, and a district winner of The Metropolitan Opera National Council Auditions.

NICOLE FERNANDEZ-COFFARO is a multi-faceted artist, celebrated for her rich, warm soprano, her versatility, and her powerful, connected performances. Nicole has made her Carnegie Hall, Lincoln Center, NY City Center, and Prototype Festival debuts as a soprano soloist under the direction of her musical mentor, Ted Sperling. She's also made her 54 Below debut, and sings frequently throughout NYC. She's worked with some of the country's finest new music composers and creatives including Ricky Ian Gordon, Marisa Michelson, David Bloom, Theo Popov/Tony Asaro, and Zak Winokur. Nicole has performed in theatres throughout the country, enjoying favorite roles such as Martha Jefferson in *1776*, and covering Eva Perón in an all-Spanish production of *Evita*. Bilingual in English/Spanish, she is passionate about her Cuban culture and cultivating diversity en el teatro.



KADEN FORSBERG is a versatile artist who crosses genres as a creator and performer. In addition to acting credits, he also writes, arranges, and tours original pieces with VOLARE TENORS. His music theater credits include title roles in *Joseph... Dreamcoat* (Festival Players) and *Candide* (NUOVA), Tony in *West Side Story* (Festival Players), and Jesse in *A Song of Fiction* (Playwright's Workshop Montreal). Kaden originated the role Devon in Marie Clements' *Missing* (City Opera Vancouver) as well as Charlie in the touring production of *Mary's Wedding* (Pacific Opera Victoria). Kaden's operatic career includes leading roles across Canada as well as international engagements with the Mozarteum (Medoro in *Orlando Paldino*), Amalfi Coast Music Festival (Rinuccio in *Gianni Schicchi*), and an Aspen Music Festival fellowship.

See Kaden next as the March Hare in the upcoming film *The Garden of Alice* (Elizabeth Raum).

KATRINA GALKA has appeared as a guest soloist with companies including Atlanta Opera, Portland Opera, Arizona Opera, Dallas Opera, New Orleans Opera, Opera San Jose, Opera Theatre of St. Louis, Odyssey Opera, On Site Opera, Glimmerglass Festival, the Seiji Ozawa Music Academy in Japan; Wiener Staatsoper, where she sang Fritz in the world premiere of *Die Weiden*; and Opernhaus Zürich, where she debuted the role of Olympia. Katrina is a three-time regional award winner in the Metropolitan Opera National Council Auditions and a first-place winner of the Mario Lanza Scholarship. She's received awards from the National Opera Association Vocal Competition, the Jensen Foundation, the Marcello Giordani International Vocal Competition, and the Heida Hermanns International Vocal Competition. Katrina loves crossover work, having performed the roles of Johanna in *Sweeney Todd*, Cunegonde in *Candide*, and Luisa in *The Fantasticks*.



Praised for her bell-like, crisp tone, **REBEKAH HOWELL** is making her mark as a truly versatile artist. She has performed with Nashville Opera, Opera Colorado, and Chautauqua Opera, in such roles as Cunegonde (*Candide*), Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Gretel (*Hansel & Gretel*), and Juliet (*Romeo & Juliet*). She appeared as Queen of the Night (*The Magic Flute*) with Opera Louisiana and was the soprano soloist in Mahler's *4th Symphony* (Chautauqua Symphony Orchestra) and *Carmina Burana* (Baton Rouge Symphony Orchestra). During the pandemic, she launched a career as a Real Estate Expert with Keller Williams Realty. Rebekah holds degrees in Vocal Performance from Baylor University (B.M.) and Indiana University (M.M.). This fall, she joins Belmont University as an Adjunct

Professor of Voice. As a masterclass clinician, she champions the benefits of parallel careers for performing artists. When not performing, teaching, or selling houses, Rebekah is likely volunteering at her church or playing with her many nieces and nephews. www.rebekahhowell.com

HELEN ZHIBING HUANG is a Chinese-born artist with a wide range of musical interests. This season, Ms. Huang joins Opera Theatre of St. Louis as a Richard Gaddes Festival Artist, and returns to The Glimmerglass Festival, where she was named the 2021 Weill/Lenya Young Artist. Other operatic credits include the title role in *The Ballad of Baby Doe*, Clorinda in *La cenerentola*, Amor in *Orfeo ed Euridice*, Serpette in *La finta giardiniera*, La fée in *Cendrillon*, and Poppea in *Agrippina*. A strong advocate for new music, she created the role of Singa Loh in *I Am a Dreamer Who No Longer Dreams* and has participated in workshops for Prestini's *Gilgamesh*, Wagner's *REV. 23*, and Kirchoff's *Friday After Friday*. Ms. Huang holds degrees from the New England Conservatory, Bard Vocal Arts Program, the Eastman School of Music, and the Univ. of Rochester. She is a co-founder of Wear Yellow Proudly.



VICTORIA OKAFOR has sung with companies including Cincinnati Opera, Washington National Opera and Opera Birmingham. A native to the Maryland/DC area, Ms. Okafor received her B.M. in Vocal Performance at Shenandoah Conservatory and went on to receive her M.M. in Vocal Performance as well as her artistic diploma in Opera Performance at the Cincinnati College-Conservatory of Music. A lover of new music, Victoria has originated roles in numerous operatic workshops such as Alesha in *Blind Injustice*, Wilhelmina in Gregory Spears's *Castor and Patience*, Nyomi in William Menefield's *Fierce*, and Laura in Kevin Puts' *The Hours*. Ms. Okafor was an encouragement award recipient for the 2021 Metropolitan Opera National Council Auditions and first-place winner in Catapult Opera's 2020 Accelerate Competition.



ANDREW POLEC earned rave reviews and won the “Joe Allen Best West End Debut Award,” decided by public vote, at the Stage Debut Awards for his performance as Strat in *Bat Out of Hell: The Musical* at the London Coliseum. He reprised the role on the West End, in Toronto, and at New York City Center. Polec is currently appearing as Berger in *Hair* at The Old Globe as the Kurt Weill/Lotte Lenya Artist, and has appeared Off-Broadway as Matt in *The Fantasticks*. He has performed lead roles at the Bucks County Playhouse, Hudson Valley Shakespeare Festival, Providence Fringe Festival, and with the Trinity Repertory Company. Andrew double-majored in English and Music at the University of Rochester and completed his MFA in Theatre at Brown University/Trinity Rep. His most recent television credits include *Katy Keene* and *Prodigal Son*. www.andrewpolec.com

KATHERINE RIDDLE, a four-time LLC Finalist, is thrilled to be returning to the Finals after winning the Marc Blitzstein Award in 2019. Praised for her sparkling tone, engaging storytelling and quirky sense of humor, Katherine has performed at the Glimmerglass Festival (*Sweeney Todd*, *La bohème*), UrbanArias (*Florida* - world premiere), and The Shakespeare Theatre (*The Secret Garden*). Favorite roles include Guenevere (*Camelot*), Laurey (*Oklahoma!*) and Fiona (*Brigadoon*). Katherine was a quarterfinalist in the American Traditions Competition and award winner in the National Association of Arts and Letters (DC) and Hal Leonard competitions. Her solo concert and cabaret work include programs for The Kennedy Center and The Duplex (NYC), plus appearances with the American Pops Orchestra, Fairfax Symphony, Signature Theatre, West Virginia Symphony, and B-A-C-H Orchestra. Katherine is a proud educator and adjunct music professor at her alma mater, American University.



KAILAIGH RIESS has been seen recently as Maria Bertram (*Mansfield Park*) and Anne Trulove (*The Rake's Progress*) with the Boston University Opera Institute. She holds degrees from Northwestern University (B.M. Voice Performance, B.A. English Literature) and the University of Southern California (M.M. Opera), where she performed the roles of Blanche (*Dialogues of the Carmelites*), Laurie (*The Tender Land*), La Contessa (*Le nozze di Figaro*) and Morgana (*Alcina*). This season, Kaileigh was named a Boston District winner in the Metropolitan Opera National Council Auditions, a 3rd place winner in the Jensen Foundation Vocal Competition, and the 1st place winner of the inaugural Wilkinson Young Singers Fund. A lover and advocate of contemporary music, Kaileigh's recent concert performances include features in Beth Morrison Project's 21st Century Liederabend (Music Academy of the West) and Potomac Theatre Project's *A Small Handful* by Gilda Lyons.

Judges may choose to award any combination of the following prizes:

1st (\$20,000); 2nd (\$15,000); 3rd (\$10,000);

Kurt Weill Award (\$5,000)

for outstanding performance of two contrasting selections by Weill;

Lys Symonette Awards (\$3,500)

for outstanding performance of a number or excellence in one area;

Rebecca Luker 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 \$2,000.

Today's Judges

VICTORIA CLARK maintains a remarkable career as actor, director, and teacher. She mentors actors and singers from every generation, and inspires audiences through her performances. She has starred in twelve Broadway shows, and countless off-Broadway and regional productions. Victoria received the 2005 Tony, Drama Desk, and Outer Critics Circle Awards for her portrayal of Margaret Johnson in *The Light in the Piazza*, and received three additional Tony nominations for her work in *Sister Act*, *Cinderella*, and *Gigi*. Her films include *One Royal Holiday*, *Wanderland*, *The Happening*, and *Cradle Will Rock*. Television credits include *The Blacklist*, *Pose*, *Almost Family*, *The Good Wife*, *Homeland*, *Mercy*, and *Law and Order*. Directing credits include Strindberg's *The Dance of Death* (Classic Stage Company); *Love Life (Encores!)*; cancelled due to COVID-19); Jeff Blumenkrantz's *Scaffolding* starring Rebecca Luker for “Inner Voices”; *Newton's Cradle* (NYMT Festival); *The Trouble With Doug* (Fredericia Theater); *Hansel and Gretel* and *Heidi and Günther* (Village Theater Festival of New Musicals). She recently directed “Come to Jesus” for the 2021 MasterVoices digital production of *Myths and Hymns* and *My First Start* (short film, NikoFrank Productions). Ms. Clark has taught in numerous universities and conservatories world-wide. She serves on the Board of Trustees for the Kurt Weill Foundation and New York City Center, where she recently starred in a new adaptation of *Lady in the Dark*.

Leading Broadway music director and conductor, **ANDY EINHORN**, most recently served as the music supervisor and musical director for the Broadway productions of *Hello, Dolly!* starring Bette Midler and *Carousel* starring Renée Fleming. Einhorn's previous Broadway credits include *Holiday Inn*, Woody Allen's *Bullets Over Broadway*, Rodgers & Hammerstein's *Cinderella*, *Brief Encounter*, *Sondheim on Sondheim*, *Evita* and *The Light in the Piazza*. In the past several seasons, he has conducted the Baltimore Symphony Orchestra, National Arts Centre Orchestra, Vancouver Symphony Orchestra, Tucson Symphony, Cleveland Orchestra and the Santa Barbara Symphony. He is a guest faculty member at the Aspen Music Festival and is a regular music director and pianist for the 92nd St Y's Lyrics and Lyricists series. *You I Like: A Musical Celebration of Jerry Herman*, conceived by Einhorn, premiered at the 92nd St Y in February 2020. Since 2011, Einhorn has served as music director and pianist for six-time Tony Award winner, Audra McDonald, performing with her at a host of prestigious orchestras and venues internationally. Einhorn also music directed concerts for the late Barbara Cook at Feinstein's and Toronto's Royal Conservatory of Music. He served as music director and conductor for the Châtelet Theatre's production of *Passion* in Paris and has twice led the New York Philharmonic conducting for Audra McDonald and Chris Botti, respectively.

MARY BETH PEIL is an Obie Award-winning and Tony-nominated actress who has made careers on stage and screen alike. Winning the Metropolitan Opera National Opera Council Auditions launched her two-decade trajectory as an opera and concert soprano, during which time she originated the role of Alma in Lee Hoiby's *Summer and Smoke* at Minnesota Opera. Reflecting on her experience playing the title role in a production of *Kiss Me, Kate*, also at Minnesota Opera, Peil realized “I was a singing actor, not an acting singer.” So began a second successful career on Broadway, where Peil portrayed Anna Leonowens opposite Yul Brynner in the national tour of *The King and I* (her first Tony nomination), played the role of Desiree in *A Little Night Music* with the Opera Ensemble of New York, and appeared in productions of *Follies*, *Women on the Verge of a Nervous Breakdown*, and *Sunday in the Park With George*. In 1995, she won an Obie Award for her work in three Off-Broadway plays: *The Naked Truth* (WMA Theater), *A Cheever Evening* (Playwrights Horizons), and *Missing Persons* (Atlantic Theater Company.) She also appeared in *The Threepenny Opera* (Atlantic Theater Company) as Mrs. Peachum, and *The Visit* and *Liaisons Dangereuses* on Broadway. She received her second Tony nomination for her most recent appearance as the Dowager Empress in *Anastasia*. Peil also has forged a career as a film and television actress, where she is known for her roles in *Dawson's Creek*, *The Good Wife*, and *Law & Order SVU*, among others. Most recently she was seen as King Duncan in *Macbeth* at Classic Stage Company, and Martha Graham in *Halston* on Netflix.

Today's Staff Accompanists

ZACHARY A. PETERSON enjoys a multi-faceted career as a collaborative pianist, educator and higher education administrator. Recent engagements include serving as a pianist for the 2020 Lotte Lenya Competition Songbook and performing with Jared Wallis at the National Trumpet Competition. He maintains an active schedule as a music director and pianist for various productions, which have included *42nd Street*, *Assassins*, and *Spring Awakening*. He currently serves as the Graduate Advisor for the Eastman School of Music and co-teaches the Musical Theatre Workshop for the Arthur Satz Department of Music at the University of Rochester. Zachary holds degrees from the Eastman School of Music (University of Rochester) and Hastings College.

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* and original reviews such as *Moving Right Along: The Music of Jeff Blumenkrantz*, *Defying Gravity: The Magical World of Stephen Schwartz* and *September Songs: The Musical Legacy of Kurt Weill*. Mr. Schag has additionally worked as an associate conductor on *Nine*, *Cabaret*, and during the pandemic, virtual productions of *The Mystery of Edwin Drood* and *The Drowsy Chaperone* under the baton of David Loud. 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 of 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 *Change the World it Needs It: The Music of Kurt Weill and Marc Blitzstein* presented at the Brevard Music Festival, Depauw University, and the University of North Carolina at Chapel Hill. Upcoming performances include a new cabaret show *Garland à Trois* with Joan Ellison, and a concert at Music on the Delaware with Yanni's featured vocalist Lauren Jelencovich.

Awards Presented Before the Finals

Non-Advancing Semifinalists (\$500)

Julie Benko (USA)*
Adelaide Boedecker (USA)
Avery Boettcher (USA)
Angela Bonello (USA)
Benjamin Camenzuli (Canada)
Joshua Conyers (USA)
Blake Denson (USA)
Daniella Friesen (Canada)
Dylan Glenn (USA)**
Richard Glöckner (Germany)**
Sarah Goodman (USA)
Matthew Hill (USA)
Lauren Joyanne Morris (United Kingdom)
Luke Sikora (USA)
Sacha Smith (Canada)*
Ryan Wolfe (USA)

*Selected as alternate finalist

**Finalist in a previous competition year

Emerging Talents (\$500)

Haley Dortch (USA)
Nicole Goldstein (USA)
Lydia Graham (USA)
Brandon Roth (USA)
Eric Sebek (USA)
Ruby Shadley (USA)
Ayaka Shimada (Japan)
David Young (USA)

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

Katherine Beck (USA)

2021 Semifinals Coach/Adjudicators were past LLC Finalists Zachary James and Analisa Leaming, and Broadway and opera star Lisa Vroman.

Remembering Rebecca Luker (1961 – 2020)

Tonight the Kurt Weill Foundation will bestow the inaugural "Rebecca Luker Award" for an outstanding performance of a selection from the Golden Age of American musical theater by a finalist in the Competition. Kim Kowalke says of Luker, "her career as an ingenue centered on this repertory, which she performed definitively and seemingly effortlessly. Her recordings remain a model and a standard for contestants in the Lotte Lenya Competition. The courage and commitment she demonstrated in adjudicating last year's semifinals from her wheelchair was an inspiration for the thirteen singers who were fortunate to experience Rebecca's warmth, wisdom, kindness, and radiance while she was already struggling with the ravages of ALS. Sitting next to Rebecca as she adjudicated and coached on six occasions was a privilege and profound tutelage I will treasure always."



Competition Winners Come Full Circle

For the first time in the competition's 23-year history, two previous top prizewinners returned as judges: Broadway-mainstay Analisa Leaming (2007), and opera and musical theater globetrotter Zachary James (2009) each served as a semifinalist coach/adjudicator of the 2021 Competition. "There's no other competition like it," said Leaming, "one that celebrates authentic storytelling, a high level of artistry and an ability to excel at a wide range of styles." Reflecting on the pool of semifinalists, James said "I was inspired by their passion and command of their craft. This competition is a global search for the game changers of the musical theatre and opera stages, and we are in good hands."

Kurt Weill/Lotte Lenya Artists

The Kurt Weill Foundation was pleased to sponsor three 2021 Lenya Competition Finalists as Kurt Weill/Lotte Lenya Artists this summer: Taylor-Alexis DuPont (Kurt Weill/Lotte Lenya Apprentice Artist at Santa Fe Opera), Helen Huang (Kurt Weill/Lotte Lenya Young Artist at the Glimmerglass Festival) and Andrew Polec (Kurt Weill/Lotte Lenya Artist at The Old Globe). The Kurt Weill Foundation has been operating its Kurt Weill/Lotte Lenya Artist program since 2014, and has since sponsored dozens of Lenya Competition alumni in a variety of Young Artist Program and professional settings.

Lenya Winners on Broadway and at The Met

Two Lenya prizewinners are making their debuts on Broadway this fall: Michael Maliakel (2015) stars in the title role of *Aladdin*, while Nyla Watson (2019) joins the cast of *Waitress*. A few blocks uptown, Zachary James (2009) appears as Amenhotep III in *Akhmat*, and Rodell Rosel (2006) sings Monostatos in *The Magic Flute* as part of the Metropolitan Opera's 21/22 season.



OPERA VISION

The 2021 Lotte Lenya Competition Finals will be telecast on OperaVision.eu from September 10th 2021 to March 10th 2022.

“No vocal contest better targets today’s total package talents.” -OPERA NEWS

About the Competition

A singing contest unlike any other -- in which acting counts as much as vocal talent -- the Lotte Lenya Competition was founded by the KWF 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 Competition invites singer/actors of all nationalities, ages 19-32, to show they can “do it all” by bringing to life four contrasting theatrical selections. To date the Kurt Weill Foundation has awarded more than \$1.1 million in prize money to nearly 500 singing actors around the world.

Competition Administration

Kim H. Kowalke, President & CEO, Founder of the Competition
Brady Sansone, Director of Programs and Business Affairs
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.

Kurt Weill

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