

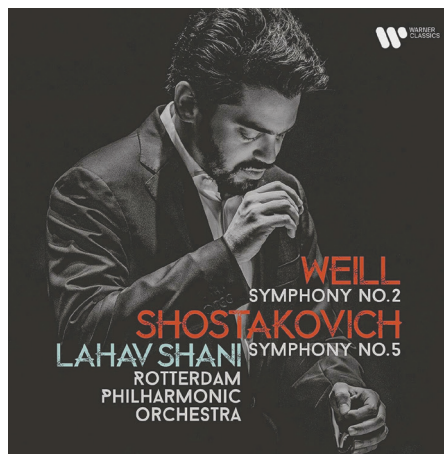
Wide World of Weill

Barbara Hannigan is a little too young and active to be called a legend, but she has blazed her own trail through the world of contemporary music as singer and conductor for two decades now, and she continues to experiment and take risks. Recently appointed Associate Artist by the London Symphony, she appeared with the orchestra on 17 February 2022 and conducted, danced, and sang her way through a program consisting of Copland, Haydn, Offenbach, and Weill. She closed the program with two Weill songs, “Youkali” and “Lost in the Stars” (both arranged by Bill Elliott), and rendered them as soloist as well as conductor, adding an exclamation point to the performance. She led a similar program in Copenhagen on 26 May. Hannigan’s new recording, *Dance with Me* (Alpha Classics), includes “Youkali” as the sole representative of the tango.



Conductor Jessica Cottis, currently head of the Canberra Symphony, raved about *The Seven Deadly Sins* before conducting it in Charlotte, NC in January 2022: “The initial idea of this program was that I really wanted to do *The Seven Deadly Sins* with the Charlotte Symphony. ... It’s such a fantastic piece, so incredibly theatrical, and it has such a brilliant way of depicting humor, ideas, and nuances through Kurt Weill’s musical style. ... It’s almost 100 years old but it’s still so fresh.”

Once Weill’s most popular American work by far, the folk opera *Down in the Valley* (1948) will take the stage in a production of the Little Opera Theatre of New York beginning 19 November 2022, directed by Philip Shneidman, with Weill’s own reduced orchestration. William Grant Still’s *Highway 1, U.S.A.* will occupy the other half of the double bill. The company offered a preview of both works with piano only at Merkin Hall, 3 June 2022.



We’ve been keeping an eye on Lahav Shani, now Music Director of the Israel Philharmonic, and his unflagging advocacy of Weill’s *Fantaisie symphonique* (Symphony no. 2). After programming the work in guest appearances in Berlin, Dresden, Leipzig, London, and Pittsburgh in recent years, he has committed it to disc with the Rotterdam Philharmonic, where he is Chief Conductor. The recording is available from Warner Classics.

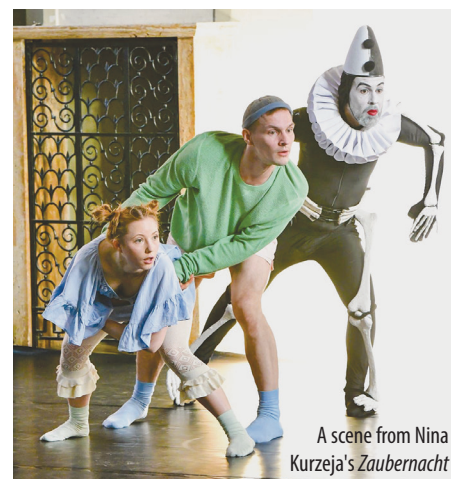
The *Fantaisie symphonique* has become steadily more popular in recent decades, and it took a big step this spring with performances by three orchestras in one week, 20–26 March: Orchestra di Maggio Musicale Fiorentino (conducted by Marc Minkowski); the Tonkünstler-Orchester in Austria (Kerem Hasan); and the Bochumer Symphoniker (Tung-Chieh Chuang). That’s in addition to performances in Finland, Poland, Cyprus, Germany, Singapore, and the U.K., all since the start of the 2021–22 season.

The HBO series *Succession* gave knowledgeable viewers a Weill frisson in episode 2 of season 3 last fall. As the children of mogul Logan Roy conspire to overthrow him and take over the Waystar media conglomerate, their cousin Greg realizes he needs legal advice, and a lawyer pays a call on him at an apartment belonging to the family. After a brief conversation, Greg turns away and we see the poster from the 1976 New York production of *The Threepenny Opera*, with Raul Juliá as Macheath, hanging on the wall. The poster remains in view for nearly half a minute, and may suggest to the alert viewer that the sharks are beginning to circle around Greg. <https://tinyurl.com/53nctenz>

Stephen Hinton, among the most frequently cited Weill scholars and author of *Weill’s Musical Theater: Stages of Reform*, has turned his attention to Lotte Lenya in a two-part blog post on Women’s Song Forum (womensongforum.org). He focuses on Lenya’s voice—which Weill loved “like a force of nature”—and traces its changes over the years by comparing four renditions of “Surabaya-Johnny” (1930, 1943, 1955, 1966), embedded so readers can hear for themselves. His expert consideration of Lenya’s role as Weill’s muse, interpreter, and guardian reminds us of her importance to Weill and in her own right.

Brooklyn’s own Irondale Ensemble honored Stefan Brecht in its thirty-ninth annual gala on 19 May 2022. The poet and chronicler of avant-garde American drama and culture was posthumously granted the M. Edgar Rosenblum Award during the intermission of a performance of his father Bertolt’s *Mother Courage and Her Children*.

2022 marks the centenary of Weill’s first composition for the stage, the children’s pantomime *Zaubernacht*, which was lost for many years until the original score was published by the Kurt Weill Edition in 2008. In 2010, choreographer Nina Kurzeja and her eponymous troupe gave the first staged performance of the Edition score, interpreted by the ARTE Ensemble, in Stuttgart. She has “refreshed” that production and is taking it all over Germany this year with ARTE, the first performance having taken place at the Wilhelma Theater in Stuttgart on 11 March. Plans are afoot to bring her staging later this year to the Theater am Kurfürstendamm in Berlin, home of the world premiere, and as far afield as Oslo.



A scene from Nina Kurzeja’s *Zaubernacht*

Season Bursting at the Seams

2022–23 promises to be a banner season for Weill fans, offering two brand-new productions of *Lady in the Dark* (see p. 3) and more besides:

Die Dreigroschenoper, Volksoper Wien. The success of *Lady in the Dark* last season has prompted a different kind of lady to move in next season. Maurice Lenhard will direct a new production with a twist: Macheath will be played by a woman, Sona MacDonald, still well remembered in Vienna for introducing the theatergoing public to *Lenya Story* back in 2017. MacDonald's history with Weill extends back more than two decades, but this will be her first stab at Weill, Brecht, and Hauptmann's great anti-hero. Jenny is played by a male actor; other casting observes traditional gender roles. Opening 27 November. Speaking of *Dreigroschenoper*, the Berliner Ensemble will bring back last season's successful production by Barrie Kosky, while the Kammerspiele der Josefstadt in Vienna plans to revive its 2021–22 staging as well (both reviewed in the Fall 2021 *Newsletter*).

One Touch of Venus, Oper Graz. Austria is turning into a Weill hotbed as Oper Graz prepares for the opening of *One Touch of Venus* on 4 December, with Roman Hinze's German translation of book and lyrics. Lenya Competition laureate Christof Messner (Carolyn Weber Award, 2018) plays male lead Rodney Hatch.

Lost in the Stars, Annapolis Opera. Weill's musical tragedy, based on the novel *Cry, the Beloved Country*, will receive two performances in Maryland's capital on 28 and 30 October. Company Artistic Director Craig Kier, who led a Weill festival at the University of Maryland in 2018–19, will conduct.

Aufstieg und Fall der Stadt Mahagonny: Theater Bonn opens its season with a new production, directed by Völker Losch and conducted by Dirk Kaftan. Ivo van Hove's production, premiered in Aix in 2019, moves to Opera Vlaanderen, opening 9 September in Antwerp, with further stops in Ghent and Luxembourg. Alejo Pérez conducts. Berlin's Komische Oper revives last season's production of *Aufstieg* (reviewed in the Fall 2021 *Newsletter*) with a largely new cast conducted by Roland Kluttig. The company has also scheduled *Tom Sawyer* (derived from Mark Twain's novel with book and additional lyrics by John von Düffel)—a musical theater work incorporating numerous Weill songs written with Maxwell Anderson and Ira Gershwin. Lenya Competition laureate Tom Schimon (Carolyn Weber Award, 2016) is down for the lead role. Intended for family audiences, the show fits neatly with the company's focus on children's opera next season. Opening 18 February. And outgoing *Intendant* Barrie Kosky (interviewed in the Fall 2021 *Newsletter*) and soprano Katharine Mehrling are assembling a program of Weill's German songs with orchestra, titled "... und mit Morgen könnt ihr mich!" (opening 26 March). The new program builds on the success of the duo's "Lonely House," performed in Germany and England and also streamed over the last few years.

Recital Roundup

She's been singing Weill for over thirty-five years and is still going strong. **Angelina Réaux's** one-woman show "Stranger Here Myself" was reaping rave reviews in 1988, and she has also starred in recordings of *Die sieben Todsünden* and *Street Scene*. This summer she will bring her interpretive powers to the Lipinsky Family San Diego Jewish Arts Festival, where she will present an all-Weill recital on 23 and 26 June: "Love, Liebe, l'amour: The Love Songs of Kurt Weill." Scott Dunn accompanies her on the piano; San Diego Opera acts as co-producer. Réaux is planning to bring the program to New York after polishing it in San Diego.

On 21 May, Lenya Competition laureates **Katherine Riddle** (Marc Blitzstein Award, 2019) and **Zachary James** (Third Prize, 2009) teamed up with pianist Laura Bergquist for an all-Weill recital in New York City. They performed a wide range of Weill's vocal music from both German and American scores.

Opera star **Angel Blue**, who has appeared at the Met both in *Porgy and Bess* and *Fire Shut Up in My Bones*, bestowed one of her favorite Weill numbers on her audience on 6 March in Berkeley—"Youkali." Tenor **Lawrence Brownlee** performed a varied program of arias in Cleveland and Seattle during the last week of April that included "Lonely House" from *Street Scene*, which, as Brownlee revealed in an interview on *broadway-world.com*, was the first aria he ever sang in English. **Justin Austin**, who recently made his Met debut in *Hamlet*, performed Weill songs at the Park Avenue Armory in New York on 24 May with pianist Howard Watkins. The program focused on what it means to be an American and included Ricky Ian Gordon's settings of poems by Langston Hughes.

Dessau Rides Again

The Kurt Weill Fest Dessau convened this year under more conventional circumstances than in 2020, when the Fest was cut short, or in 2021, when it was given in two parts with many events held outdoors. Under the motto "Musik. Spiegel der Zeit" (Music—Mirror of Time), the Fest resumed its normal schedule centered on Weill's birthday (2 March); while COVID precautions remained in effect, resulting in a reduced number of tickets available, audiences nonetheless gathered in halls and theaters. Artist-in-Residence Katharine Mehrling, known for her all-Weill programs with accompaniment provided by Barrie Kosky on the piano, got the ball rolling by way of a performance of *Die sieben Todsünden* with the Anhaltische Philharmonie on 25 February. The usual eclectic mix of artists and programming followed; *Intendant* Gerhard Kämpfe described a "combination of classical works, jazz, pop songs, big band sound, and performances animated by a daring, youthful spirit." Other performers included actor-singer Dagmar Manzel, pianist Frank Dupree, clarinetist Nur Ben Shalom, countertenor Valer Sabadus, soprano Stefanie Wüst, dance troupe The Flying Steps, and the Leipzig Synagogue Choir. The 2023 Fest will celebrate its thirtieth anniversary with a focus on the 1920s under the title "Im Zeichen des Umbruchs" (Under the Sign of Upheaval).



Not Just Onstage Any More

Recent months have yielded two important yet quite different books on *Die Dreigroschenoper*, one old, one new. The new: A behind-the-scenes, richly illustrated look at Barrie Kosky's recent production at the Berliner Ensemble (reviewed in the Fall 2021 *Newsletter*). *Die Dreigroschenoper: Making of* (Spector Books) is a combination diary and photo album that illuminates the months of preparation for the opening in August 2021. Members of the cast and creative team all have their say, led by music director Adam Benzwi and Kosky himself (all text in German and English). Fittingly, the book ends with photos of the curtain call and post-performance celebration from opening night.

Ralph Manheim and John Willett's English translation of *Die Dreigroschenoper* has been reprinted many times by Methuen since it first appeared in 1977. Yet another might seem rather ho-hum, but the 2022 paperback edition has some intriguing new features. First, Professor Anja Hartl provides a comprehensive introduction that goes beyond the usual talk of epic theater and alienation to summarize the work's history in English-language performance and investigate gender issues raised by the play. The back matter features an interview with Simon Stephens, adaptor for the groundbreaking production at London's National Theatre in 2016. Best of all, for the first time, the front cover and title page acknowledge the essential role of Elisabeth Hauptmann in creating *Die Dreigroschenoper*. The title page credit reads "by Bertolt Brecht (text/lyrics) and Kurt Weill (music) in collaboration with Elisabeth Hauptmann." Scholars have been pressing for some time to recognize Hauptmann's contributions to the so-called Weill-Brecht collaborations; now even book publishers are getting the message.

PHOTO: ANTHONYROTHCOSTANZO.COM



Two Stunning Singers

A remarkable concert is scheduled to unfold at the La Jolla Music Festival on 18 August 2022. Countertenor Anthony Roth Costanzo and jazz singer Cécile McLorin Salvant are slated to appear in "Synergy: An Evening of Kurt Weill." The full program

has not been announced, but it will be a "semi-staged celebration" directed by Zack Winokur. Costanzo will sing Anna I in *The Seven Deadly Sins*, accompanied by two pianos in the John Greer arrangement. No matter what else is on the program, that should make for an unforgettable evening.

McLorin Salvant continues her jaw-dropping progress through the world of music. Her interest in Weill, sparked by his "acerbic humor" and "fatalism with a wink and a laugh and a wistful social commentary," has only grown over time. We reported last fall that she sang both "Pirate Jenny" and the "First Three-penny Finale" live in London. Her latest recording, *Ghost Song*, incorporates the latter under the title "The World Is Mean" (Blitzstein translation). The arrangement, driven by drums and flute, provides support and contrast to her largely unadorned vocal rendering. We can't wait to see which Weill she will turn to next.

Discovering America

While violinist Daniel Hope has given live performances of the "Song-Suite" for Violin and Orchestra, consisting of six Weill songs arranged by Paul Bateman, he has never recorded the whole work. (The Song-Suite comes in both symphonic and chamber versions.) On his latest album, *America* (Deutsche Grammophon), he has come closer than ever before, grouping the three songs from Weill's Broadway shows—"September Song," "My Ship," "Speak Low"—and throwing in "Mack the Knife," which became a runaway hit in the U.S., and around the world, during the 1950s. With the Zurich Chamber Orchestra, which he directs, he has issued all four tracks under the title "American Song Suite" as part of a larger collection of works by Bernstein, Copland, and others. He and the orchestra took the program on a tour of German cities in February 2022. Look for his videos of "September Song" on YouTube, too. Weill fans cannot ask for much more, except recordings of the chamber versions of the two remaining songs from the Suite, "Kanonen-Song" and "Ach, bedenken Sie, Herr Jakob Schmidt." Then there are the symphonic arrangements, of which only "Speak Low" has been issued, in an arrangement modified to include vocals.

Blitzstein's Mythology

Marc Blitzstein's rarely performed one-act opera *The Harpies* (1931) got an airing at the University of Wisconsin-Whitewater in February 2022, paired with *Signor Deluso* by Thomas Pasatieri. The comic opera portrays Jason and some of his fellow Argonauts rescuing an oracle upon whom Zeus has inflicted the half-woman, half-bird harpies, who steal and destroy his food. Professor Robert Gehrenbeck, conductor, noted that the opera provides "an excellent vehicle for physical comedy and gender bending in the staging" and went on to point out that Blitzstein's parodic touch surfaced in the music as well: "Blitzstein not only proclaims his debt to Stravinsky's neoclassicism, but he pokes fun" at it. If you are curious about this curio from a very productive period in Blitzstein's development, a studio performance by the Gregg Smith Singers was issued on Premier Recordings in 1991.

Flying Colors

On 9 April 2022, Orchestra Miami assembled in a former Coast Guard hangar to perform two aviation-themed works, Weill's *Der Lindberghflug* and Blitzstein's *Airborne Symphony*. The event featured film projections, staging provided by the Rosie Herrera Dance Theatre, choristers from Tropical Wave and the Gay Men's Chorus of South Florida, and a full array of solo speakers and singers. (Former Lenya Competition finalist Philip Kalmanovitch delivered Blitzstein's soulful "Ballad of the Bombardier," also known as "Emily"). Conductor Elaine Rinaldi conveyed her excitement: "It was a joy and a privilege to be able to present these pieces which are so undervalued and rarely performed." Reviewer Lawrence Budmen congratulated her on a "full command" of Weill's score and celebrated a "well-rehearsed, strongly played and sung reading" of the Blitzstein. Rinaldi and Orchestra Miami are preparing a performance of the oratorio *The Road of Promise*, derived from Weill's 1937 pageant *The Eternal Road*, for 2023.

Lenya Competition Finals 2022: Doing It All in NYC

by William V. Madison

Though no contestant sang “Wouldn’t You Like to Be on Broadway?” (from *Street Scene*) on 6 May at the finals of the Lotte Lenya Competition, the question is pertinent. After all, many of the finalists surely *do* want to be on the Great White Way, and this year’s venue, New York’s Merkin Hall, is barely half a block from Broadway. Last year, for the first time, the final round took place in New York City, before an invitation-only audience; this year, it was open to the public. For many in the audience, this afternoon was their first encounter with the Competition. Continuing to present the finals in New York could boost the competition’s profile and expose young artists to new, highly discerning audiences. It would be a truly distinguished addition to New York’s cultural scene.

Foundation President and Founder of the Competition Kim H. Kowalke explained that in honor of Lotte Lenya’s versatility as a singing actor, judges look for the ability to “do it all”: to sing in a variety of styles and portray characters fully, approaching each number as if performing the entire work. Each of the eleven finalists, six women and five men ranging in age from 21 to 32, had prepared one opera or operetta number, one Weill number, and two musical-theater numbers—one “pre-*Hair*” and one “post-*Hair*,” Kowalke observed. Actor Phillip Boykin, currently appearing on Broadway in *The Music Man*; opera, theater, and film director Robin Guarino; and Tony Award-winning composer Jeanine Tesori, themselves accomplished “do it all” artists, served as judges. At the semifinals, Tony Award-winning actor Victoria Clark and past Lenya Competition prizewinner Lauren Worsham had worked with each contestant to hone and polish their interpretations. The 2022 Competition drew 259 applicants from thirty-nine U.S. states and twenty-one countries.

With a limpid voice and endearing personality, Amanda Sheriff won First Prize, and \$20,000, performing a program that the judges praised particularly for the clear delineation of character in each of four very different numbers: effervescent in “Mister Snow” (*Carousel*), seductive in “Je ne t’aime pas,” heart-tugging in “I Won’t Mind” (from an unfinished stage work by composer Jeff Blumenkranz), and tender in “Valeria’s Aria” (from the opera *Mayo* by composer Tom Cipullo, who was in the audience). Sheriff created a satirizing emotional arc for “Je ne t’aime pas,” building to internal climaxes, then backing away, before reaching a powerful conclusion. Hers promises to be a career to watch, and her exuberant acceptance



PHOTO: KINGSBRIDGE MEDIA



PHOTO: MATT MADISON-CLARK



of the prize was almost a show in itself, capturing the overall joyful mood.

Two Second Prizes, each worth \$15,000, went to Ruth Acheamong and Katrina Galka. Acheamong shone particularly in “Before It’s Over” (Pasek & Paul’s *Dogfight*), showing the heroine’s determination to rise above the cruel trick that’s been played on her. In a laugh-aloud funny “In uomini, in soldati” (*Così fan tutte*), she skillfully used repeated lines to depict Despina’s mounting exasperation, as Fiordiligi and Dorabella clearly didn’t get the point. In an aptly shimmering gown, Galka revealed sparkling, full-bodied technique in the fire aria from *L’enfant et les sortilèges*; she is definitely not a spun-sugar coloratura. Pulling down one shoulder and slumping to the floor, she used the gown again to convey jazzy, world-weary resignation in “Maybe I Like It This Way” (Lippa’s *The Wild Party*). As another, more defiant, wronged woman, the narrator of “Surabaya-Johnny,” she was back on her feet, gown restored. Jeremy Weiss received Third Prize, \$10,000; the judges singled out his comic rendition of Papageno’s “suicide” scene from *Die Zauberflöte*. Perched precariously on a chair to “hang” himself (with a necktie), Weiss got laughs even while raising fears he’d actually hurt himself. Ronald Wilbur received the Rebecca

Luker Award for outstanding performance of a “Golden Age” number, in this case a moving, yearning “Night Song” (Strouse’s *Golden Boy*). With his imposing physique, Wilbur could credibly play a boxer; his voice is deeper and richer than that of Sammy Davis, Jr., the role’s creator.

Also competing were Eric Botto, Cierra Byrd, Francesca Mehrotra, Lauren Senden, Tristan Tournaud, and Ian Williams; each received \$2,000 for making it this far. Kowalke encouraged those who didn’t pick



PHOTO: MATT MADISON-CLARK



PHOTO: MATT MADISON-CLARK

up an award to return for next year's competition. He emphasized that "There are no losers—they just haven't won yet!"

While the judges deliberated, Victoria Clark took the stage to introduce performances by six former Lenya Competition prizewinners now enjoying professional careers. Michael Maliakel (Third Prize, 2015) currently plays the title role in *Aladdin* on Broadway, and worried aloud that he might not make it across town in time for his call. He sang the number that earned him his laurels seven years ago, Weiner & Slater's "Deli" (*New Yorkers*). Kyle Lopez Barisich (Second Prize, 2002) performed a tribute to a father from Maltby & Shire's *Closer Than Ever*: "If I Sing," it's because you taught me how. Rebecca Jo Loeb (First Prize, 2008) brought to Urbain's aria (*Les Huguenots*) brilliant coloratura and hilarious comedy. If only Meyerbeer were always this much fun! Robert Ariza (Lys Symonette Award, 2014), who's found success in *Hamilton*, delivered Pierre's moody meditation on love and life, "Dust and Ashes" (*Natasha, Pierre & the Great Comet of 1812*), and Briana Elyse Hunter (Lys Symonette Award, 2014) offered her sultry take on Carmen's Seguidilla. Last year's top prizewinner, Andrew Polec, tore up the stage with "Bilbao-Song," somehow managing to sing beautifully even as he raced about.

Throughout the afternoon, the atmosphere was remarkably festive; the audience hooted and cheered after each program. At the reception afterwards, the young artists proved infinitely more collegial than cutthroat; you would never guess they'd been competing against one another. I've often noted that young singers I admire (Megan Marino, Justin Hopkins, and Lauren Worsham, to name a few) turn out to be veterans of the Lenya Competition; it was lovely to hear this year's winners and revel in their potential. It was a wonderful day, and I look forward to great things next year, when the Competition celebrates its twenty-fifth anniversary!

Editor's note: A complete film of the finalists' performances created by Kingsbridge Media is available on the Foundation's website, kwf.org.

The Foundation has released two volumes of the **Lotte Lenya Competition Songbook**, containing sixteen and twelve musical theater numbers by emerging songwriters. Sheet music and recordings for each song are available from kwf.org. The program began as a response to the pandemic, intended to support writers and performers when it was almost impossible to find work, while augmenting repertoire available to Competition contestants. For 2022, the Competition added a \$1,000 prize for Outstanding Performance of a Songbook Selection to encourage contestants to adopt these numbers into their audition programs and to recognize outstanding performances. The first winner is **Claire Leyden** for her rendition of "The Kettle Song" by Daniel Zaitchik, from Volume One of the Songbook.



Wilbur

PHOTO: MATT MADISON-CLARK



Lauren Michelle as Tatyana

PHOTO: OPERA OMAHA

Competition alumni continue to collect accolades and "do it all" on stages around the world. Recent highlights include:

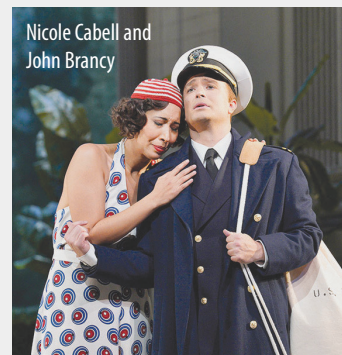
The 2022 Grammy for Best Opera Recording was awarded to The Met's production of Philip Glass's *Akhnaten*. **Zachary James** (Third Prize, 2009) leads the cast as Amenhotep III, and accepted the Grammy onstage.

Lauren Michelle (First Prize, 2015) appeared as Tatyana in Opera Omaha's production of *Eugene Onegin*. She will also appear as Mimì in the 2022 Spoleto Festival production of *La bohème*, directed by Yuval Sharon.

Jacob Keith Watson (Second Prize, 2012) and **Cooper Grodin** (Lys Symonette Award, 2010) shared the stage as The Baker and The Wolf, respectively (along with the voice of Hillary Clinton as the Giant!), in Arkansas Repertory Theatre's production of *Into the Woods*.

Nicole Cabell (Lys Symonette Award, 2002) and **John Brancy** (\$15,000 Prize, 2018) starred as Fiordiligi and Guglielmo in *Così fan tutte* at San Francisco Opera in Fall 2021.

Brian Vu (First Prize, 2016) starred in the Opera Columbus production of *Fellow Travellers*; the cast also included **Victoria Okafor** (Second Prize, 2021).



Nicole Cabell and John Brancy

PHOTO: CORY WEAVER/SAN FRANCISCO OPERA

Alen Hodzovic (First Prize, 2009) returns to *Harry Potter and the Cursed Child* as Draco Malfoy at the Mehr! Theater am Großmarkt in Hamburg.

Trevor Martin (Third Prize, 2019) plays Captain Von Trapp throughout Asia in the upcoming tour of *The Sound of Music*.

If you've been to the Met lately, there's a good chance you've seen a Lenya Competition prizewinner onstage. Alumni dating back to 1998 take the stage in the current and forthcoming seasons:

2021–22: **Megan Marino** (Third Prize, 2012) as Feodor in *Boris Godunov*, with **Rebecca Jo Loeb** (First Prize, 2008) covering the role; **Lucas Meachem** (Lys Symonette Award, 2002) as Marcello in *La bohème*; **Briana Elyse Hunter** (Lys Symonette Award, 2014) as Ruby and 2022 Finalist **Cierra Byrd** as Bertha in *Fire Shut Up in My Bones*; **Zachary James** (Third Prize, 2009) as Amenhotep III in *Akhnaten*.

2022–23: **Meredith Arwady** (Lys Symonette Award, 2006) as Kathy Hagan in *Champion*; **Jonah Hoskins** (KWF Trustees' Award, 2020) as Nemorino in *L'elisir d'amore*; **Brian Mulligan** (Top Prize, 1998) as the King's Herald in *Lohengrin*; **Rodell Rosel** (Second Prize, 2006) as Monostatos in *Die Zauberflöte*.

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