

THE LOTTE LENYA COMPETITION FOR SINGERS

Friday, December 3, 1999

Preliminary Round: 10:00 am – 5:00 pm

Final Round: 8:00 pm – 10:00 pm

Kilbourn Hall

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In 1998, on the occasion of the centenary of the birth of Lotte Lenya (1898-1981), the Kurt Weill Foundation for Music established the Lotte Lenya Competition for Singers, recognizing excellence in the performance of music of the theater, in its broadest sense, including opera, operetta, and American musical theater. Criteria for adjudication include vocal technique and beauty of instrument, but also interpretation, acting, idiomatic performance, and stage presence. Cash awards totaling \$5,000 will be distributed at the judges' discretion to as many as three winners. A separate \$500 prize will be offered to an outstanding accompanist. This year's competition is open to students registered in a degree program at an institution in New York, Connecticut, or Massachusetts. Each contestant will perform four selections, at least one of which is in German: an aria, two selections by Weill, and one from the American musical theater repertoire.

In the preliminary round of the competition, singers will have a maximum of ten minutes to present their programs. To insure that each contestant has the opportunity to sing as much of his/her repertoire as possible, please withhold applause until the conclusion of the final selection of each contestant.

The final round of the competition will be held in Kilbourn Hall at 8 p.m. this evening and will conclude no later than 10 p.m. Participants will be announced at 6:30 p.m. Winner(s) of the competition will be featured in a recital at the 92nd Street Y

in New York City on 6 February at 3 p.m., hosted by Teresa Stratas.

The competition is a collaborative project of the Eastman School of Music (James Undercofler, Director) and the Kurt Weill Foundation for Music (Kim H. Kowalke, President). This year's competition is administered by Scott Stratton and Jean Caruso.

Judges of the Competition:

Teresa Stratas made her debut at the Metropolitan Opera in 1959 in Massenet's *Manon*. By the time she was 25, she was an international star, singing in all the major opera houses in the world, including a Mimi at Covent Garden, a Violetta in Munich, a Butterfly at the Met. During the next three decades, she sang 41 roles in 382 performances at the Met alone, including seven new productions mounted for her. Other career highlights include the world premiere of the three-act version of *Lulu* under Boulez in Paris, the role of Marie Antoinette in Corigliano's *The Ghosts of Versailles*, the lead role in the Broadway musical *Rags*, and the role of Julie in the landmark recording of *Show Boat*. She has made more than two dozen opera films, won three Grammy Awards, an Emmy, a Gemini, a Drama Desk Award, a Tony nomination, and an Academy Award citation. In 1997 the NYSTA awarded her its "American Artist Citation" and the Canadian government bestowed upon her its highest civilian honor, "The Order of Canada." She holds honorary doctorates from several institutions, including the University of Rochester, as well as the Kurt Weill Foundation's Distinguished Achievement Award. Stratas's involvement with the music of Kurt Weill

began in 1979, when she played Jenny in *Mahagony* at the Met. Lotte Lenya dubbed Stratas "her dream Jenny" and gave her a collection of unpublished material which Stratas recorded in 1981 as "The Unknown Kurt Weill," which garnered a fistful of awards. She followed with *Stratas Sings Weill*, appeared in Peter Sellars's film of *Die sieben Todsünden*, and two music videos in *September Songs: The Music of Kurt Weill*. Ms. Stratas served as a judge of the first Lenya Competition in 1998.

Jonathon Eaton directed and translated the British and American premieres of Weill's *The Protagonist*, *Die Bürgschaft*, and *The Czar Has His Photograph Taken*; directed *Silverlake* (also a British premiere) for London's Camden Festival; conceived, wrote and directed *Songplay*, based on Weill's Broadway numbers, for Cincinnati Playhouse and Repertory Theatre of St. Louis; and the concert version of *The Eternal Road* at New York's Avery Fisher Hall. In 1998, he directed a highly acclaimed production of *Die Bürgschaft* for the Bielefeld Opera in Germany. For New York City Opera he has staged *Carmen*, *Turandot* and a revisionary *Cavalleria rusticana/Pagliacci*, telecast by PBS on *Great Performances*. Mr. Eaton has worked extensively with leading opera companies in the United States and Europe including San Francisco Opera, Lyric Opera of Chicago, the Spoleto Festival, Santa Fe Opera, Hannover State Opera and Wurzburg Opera in Germany, Opera de Lyons and Théâtre de Nancy in France, and the Royal Opera House Covent Garden in London. He will direct a double bill of Weill's one-act operas in February at Cincinnati Conservatory's Opera Department, as well as the double bill of *Der Jasager* and the Noh-play *Taniko* in New York in April for the Japan Society in a production conducted by Julius Rudel. He has recently been appointed artistic director of Opera Theater of Pittsburgh,

which will present a major Weill Festival in 2000 to celebrate the centenary of the composer's birth.

John Mauceri has served as music director of three opera companies: Washington Opera at the Kennedy Center, Scottish Opera and the Teatro Regio in Turin, Italy. He is the first American to have held that post in Great Britain or Italy. Mr. Mauceri has conducted most of the world's great orchestras and opera companies including the New York Philharmonic, the Royal Opera Covent Garden, La Scala, the Israel Philharmonic, the San Francisco Opera, the Metropolitan Opera, the Philadelphia Orchestra, and the Deutsche Oper Berlin. He was also the music director of the American Symphony Orchestra at Carnegie Hall. Mauceri has appeared on Broadway, has conducted for movies, and appeared regularly on television. He is currently the Principal Conductor of the Hollywood Bowl Orchestra, which was created for him by the Los Angeles Philharmonic Association in 1991. He has conducted almost 200 concerts at the 18,000-seat amphitheater in the Hollywood Hills with a total audience of approximately three million. Mauceri has recorded extensively and has won a Grammy, an Edison Klassiek, four Deutsche Schallplatten prizes, the Diapason d'Or, and Billboard's Album of the Year. He has won a Tony Award, an Olivier Award, and two Emmys as a writer and on-camera personality. In 1999, he received a fellowship from the American Academy in Berlin to research a book on the effects of World War II on classical music. For Weill's centenary, he will conduct *Der Weg der Verheissung* in Germany, New York, and Israel; *Die sieben Todsünden* with Audra McDonald and the Atlanta Symphony; *Der Protagonist* for Berlin Radio, and the twelve-hour Wall-to-Wall Weill marathon at Symphony Space in New York.

Preliminary Round Schedule

10:00 Aaron Guckian, tenor
Eastman School of Music, MM2 (Carol Webber)
Kevin Shi, piano

"Dies Bildnis ist bezaubernd schön"	Mozart
"Lonely House" from <i>Street Scene</i>	Weill
"Bring Him Home" from <i>Les Misérables</i>	Schönberg
"And Where is the One"	Weill
from <i>Down in the Valley</i>	

Wendi Waley, soprano
Eastman School of Music, Senior (Rita Shane)
Howard Kim, piano

"Sul fil d'un soffio etesio" from <i>Falstaff</i>	Verdi
"My Ship" from <i>Lady in the Dark</i>	Weill
"If I Were a Bell" from <i>Guys and Dolls</i>	Loesser
"Es regnet"	Weill

Ashleigh Rabbitt, soprano
Eastman School of Music, MM2 (Carol Webber)
Howard Kim, piano

Recitative & Gavotte from <i>Manon</i>	Massenet
"Denn wie man sich bettet"	Weill
from <i>Aufstieg und Fall der Stadt Mahagonny</i>	
"One Touch of Venus" from <i>One Touch of Venus</i>	Weill
"His Name is Mr. Snow"	
from <i>Carousel</i>	Rogers & Hammerstein

Daniel Spiotta, baritone
Eastman School of Music, Senior (Dale Moore)
Neda Tsvetkova, piano

"É sogno, o realtà?" from <i>Falstaff</i>	Verdi
"Stars" from <i>Les Misérables</i>	Schönberg
"September Song" from <i>Knickerbocker Holiday</i>	Weill
"Das Lied von der harten Nuss" from <i>Happy End</i>	Weill

Misty Ann Castleberry, soprano
Eastman School of Music, Senior (Dale Moore)
Silvia Fraser, piano

"Monica's Waltz" from <i>The Medium</i>	Menotti
"Barbara-Song" from <i>Die Dreigroschenoper</i>	Weill
"Speak Low" from <i>One Touch of Venus</i>	Weill
"Much More" from <i>The Fantasticks</i>	Schmidt

11:00 Meghan Kelley Phillips, soprano
SUNY Oswego, Senior (Neva Pilgrim)
Howard Kim, piano

"The Willow Song" from <i>The Ballad of Baby Doe</i>	Moore
"Es regnet"	Weill
"Susan's Dream" from <i>Love Life</i>	Weill
"Green Finch and Linnet Bird"	Sondheim

Nathalie Quinn, mezzo-soprano
 Eastman School of Music, MM1 (Rita Shane)
 Beryl Garver, piano

"Près des remparts de Seville" from <i>Cammen</i>	Bizet
"Surabaya Johnny" from <i>Happy End</i>	Weill
"One Life to Live" from <i>Lady in the Dark</i>	Weill
"Love is Here to Stay"	Gershwin

Christina Carr, mezzo-soprano
 Eastman School of Music, MM2 (Carol Webber)
 Alexandra Nguyen, piano

"Seguidilla" from <i>Cammen</i>	Bizet
"Oh meine Tochter, warum komst du nicht zurück"	Weill
from <i>Die Bürgschaft</i>	
"Speak Low" from <i>One Touch of Venus</i>	Weill
"The Bear, the Tiger, the Hamster, and the Mole"	Shire
from <i>Closer than Ever</i>	

Debra Copenhaver, soprano
 Eastman School of Music, Senior (Rita Shane)
 Silvia Fraser, piano

"O mio babbino caro" from <i>Gianni Schicchi</i>	Puccini
"Barbara-Song" from <i>Die Dreigroschenoper</i>	Weill
"Send in the Clowns" from <i>A Little Night Music</i>	Sondheim
"One Life to Live" from <i>Lady in the Dark</i>	Weill

Holly Bae, soprano
 Eastman School of Music, MM2 (Dale Moore)
 TBA, piano

"Caro Nome" from <i>Rigoletto</i>	Verdi
"I Could Have Danced All Night"	
from <i>My Fair Lady</i>	Loewe
"Nanna's Lied"	Weill
"Brack Weaver, My True Love"	
from <i>Down in the Valley</i>	Weill

12:00 Cory W. Clines, bass-baritone
 University of Rochester, BA, psychology, Junior (Tami Petty)
 Jocelyn Swigger, piano

"O, wie will ich triumphieren"	
from <i>Die Entführung aus dem Serail</i>	Mozart
"Let Things Be Like They Always Was"	
from <i>Street Scene</i>	Weill
"Lost in the Stars" from <i>Lost in the Stars</i>	Weill
"Everybody Says Don't" from <i>Anyone Can Whistle</i>	Sondheim

Danan Healy, mezzo-soprano
 Eastman School of Music, MM2 (Robert McIver)
 Alexandra Nguyen, piano

"Chacun à son goût" from <i>Die Fledermaus</i>	J. Strauss
"J'attends un navire" from <i>Marie Galante</i>	Weill
"That's Him" from <i>One Touch of Venus</i>	Weill
"Stay With Me" from <i>Into the Woods</i>	Sondheim

Amy Van Looy, soprano
 Eastman School of Music, Senior (Rita Shane)
 I-Hsuan Cheng, piano

"O Silvery Moon" from <i>Rusalka</i>	Dvořák
"I'm a Stranger Here Myself" from <i>One Touch of Venus</i>	Weill
"Wie lange noch?"	Weill
"You Could Drive a Person Crazy"	Sondheim

Ryan Power, baritone
 Eastman School of Music, Junior (Robert McIver)
 Janelle Fung, piano

"Avant de quitter ces lieux" from <i>Faust</i>	Verdi
"Beat! Beat! Drums!" from <i>Four Walt Whitman Songs</i>	Weill
"Das Lied von der harten Nuss" from <i>Happy End</i>	Weill
"Soliloquy" from <i>Carousel</i>	Rodgers & Hammerstein

Sarah R. Lambert, mezzo-soprano
 Eastman School of Music, MM2 (Rita Shane)
 Thomas Rosenkranz, piano

"I'm a Stranger Here Myself"	
from <i>One Touch of Venus</i>	Weill
"Berlin im Licht"	Weill
"Island Magic" from <i>Trouble in Tahiti</i>	Bernstein
"Faites-lui mes aveux" from <i>Faust</i>	Gounod

* * * * * LUNCH BREAK 1:00 to 1:30 * * * * *

1:30 Abby Seible, soprano
 Eastman School of Music, Junior (Carol Webber)
 Jeff Brown, piano

"Mein Herr Marquis" from <i>Die Fledermaus</i>	J. Strauss
"Denn wie man sich bettet"	
from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill
"Foolish Heart" from <i>One Touch of Venus</i>	Weill
"Show Me" from <i>My Fair Lady</i>	Loewe

Stephanie Heine, soprano
 Eastman School of Music, Freiburg exchange std. (Rita Shane)
 Silvia Fraser, piano

Arie Frau Fluth:	
"Nun eilt herbei...Frohsinn und Laune"	
from <i>Die lustigen Weiber</i>	Nicolai
"Surabaya Johnny" from <i>Happy End</i>	Weill
"The Saga of Jenny" from <i>Lady in the Dark</i>	Weill
"By Strauss" from <i>The Show is On</i>	Gershwin

Andrea Dahnelt, mezzo-soprano
 City College, New York, MM1 (Ted Puffer)
 Bladimir Pichardo, piano

"Habanera" from <i>Carmen</i>	Bizet
"Ballade von der sexuellen Hörigkeit"	
from <i>Die Dreigroschenoper</i>	Weill
"Je ne t'aime pas"	Weill
"Maybe This Time" from <i>Cabaret</i>	Kander

Robin Bricker, soprano
 Eastman School of Music, MM1 (William McIver)
 Faith DeBow, piano

"Je suis encore tout étourdie" from <i>Manon</i>	Massenet
"What Good Would the Moon Be?"	
from <i>Street Scene</i>	Weill
"Barbara-Song" from <i>Die Dreigroschenoper</i>	Weill
"Could I Leave You?" from <i>Follies</i>	Sondheim

Leah Arington, soprano
 Eastman School of Music, Senior (Carol Webber)
 Beryl Garver, piano

"My Ship" from <i>Lady in the Dark</i>	Weill
"Surabaya Johnny" from <i>Happy End</i>	Weill
"Ah! Fuggi il traditor!" from <i>Don Giovanni</i>	Mozart
"Gooch's Song" from <i>Mame</i>	Herman

Tami Petty, soprano
 Eastman School of Music, DMA4 (Carol Webber)
 Linda Boianova, piano

"What a Movie!" from <i>Trouble in Tahiti</i>	Bernstein
"Somehow I Never Could Believe" from <i>Street Scene</i>	Weill
"Berlin im Licht"	Weill
"You're the Top" from <i>Anything Goes</i>	Porter

2:30 Gregory Brookes, bass-baritone
 Eastman School of Music, MM1 (Dale Moore)
 Hyery Kwong, piano

"O! Du mein holder Abendstern" from <i>Tannhäuser</i>	Wagner
"Lonely Room" from <i>Oklahoma!</i>	Rodgers & Hammerstein
"Let Things Be Like They Always Was"	
from <i>Street Scene</i>	Weill
"This is the Life" from <i>Love Life</i>	Weill

Jazmin Gorsline, soprano
 Eastman School of Music, MM1 (Dale Moore)
 Faith DeBow, piano

Adele's audition aria "Spiel ich..."	
from <i>Die Fledermaus</i>	J. Strauss
"Brack Weaver, My True Love"	
from <i>Down in the Valley</i>	Weill
"Klop's Lied"	Weill
"Much More" from <i>The Fantasticks</i>	Schmidt

Wade Woodward, baritone
 Eastman School of Music, MM1 (Dale Moore)
 Nahmee Lim, piano

"Largo al Factotum" from <i>The Barber of Seville</i>	Rossini
"Haben alle zu schauer billette?"	
from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill
"September Song" from <i>Knickerbocker Holiday</i>	Weill
"Johanna" from <i>Sweeney Todd</i>	Sondheim

Shannon Beckley-Manor, soprano
 Eastman School of Music, Sophomore (William McIver)
 Eric Dudley, piano

"Saper Vorreste" from <i>Un ballo in maschera</i>	Verdi
"How Could I Ever Know?" from <i>The Secret Garden</i>	Simon
"My Ship" from <i>Lady in the Dark</i>	Weill
"Ich bin eine arme Verwandte" from <i>Der Silbersee</i>	Weill

Dirk Weiler, baritone
 City College of New York, MM1 (Ted Puffer)
 Bladimir Pichardo, piano

"Hai gia vinta la causa" from <i>Le Nozze di Figaro</i>	Mozart
"This is the Life" from <i>Love Life</i>	Weill
"Bilbao-Song" from <i>Happy End</i>	Weill
"I Got Rhythm" from <i>Girl Crazy</i>	Gershwin

***** BREAK 3:30 to 3:45 *****

3:45 Meshell Colette Dillon, soprano
 Eastman School of Music, Senior (Rita Shane)
 Beryl Garver, piano

Rusalka's "Song to the Moon" from <i>Rusalka</i>	Dvořák
"The Saga of Jenny" from <i>Lady in the Dark</i>	Weill
"Nanna's Lied"	Weill
"Art is Calling for Me"	Herbert

Shawn Robinson, tenor
 Hunter College, CUNY, Junior (Chloe Owen)
 Chris Minev, piano

"Frisch zum kampf" from <i>Die Entführung aus dem Serail</i>	Mozart
"Lonely House" from <i>Street Scene</i>	Weill
"Lost in the Stars" from <i>Lost in the Stars</i>	Weill
"Sit Down, You're Rockin' the Boat"	
from <i>Guys & Dolls</i>	Loesser

Marion Russell, soprano
 Eastman School of Music, MM2 (Carol Webber)
 Anna Hubbard, piano

"Deh vieni, non tardar" from <i>Le Nozze di Figaro</i>	Mozart
"Lied der Fennimore" from <i>Der Silbersee</i>	Weill
"It Never Was You" from <i>Knickerbocker Holiday</i>	Weill
"Vanilla Ice Cream" from <i>She Loves Me</i>	Bock

Amy Orsulak, soprano
 Manhattan School of Music, Junior (Marlena Malas)
 Thomas Rosenkranz, piano

Rusalka's "Song to the Moon" from <i>Rusalka</i>	Dvořák
"Denn wie man sich bettet"	
from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill
"What Good Would the Moon Be?" from <i>Street Scene</i>	Weill
"Who am I" from <i>Peter Pan</i>	Bernstein

Elizabeth C. Slack, soprano
Eastman School of Music, Junior (Robert McIver)
Penny Johnson, piano

"Barbara-Song" from <i>Die Dreigroschenoper</i>	Weill
"What Good Would the Moon Be?" from <i>Street Scene</i>	Weill
"In quelle trine morbide" from <i>Manon Lescaut</i>	Puccini
"What a Movie!" from <i>Trouble in Tahiti</i>	Bernstein

4:45

Rebecca Comerford, mezzo-soprano
Eastman School of Music, Junior (John Maloy)
Susan Yoo, piano

"Nanna's Lied"	Weill
"Stolz" from <i>The Seven Deadly Sins</i>	Weill
"Parto, Parto" from <i>La Clemenza di Tito</i>	Mozart
"Don't Tell Mamma" from <i>Cabaret</i>	Kander

Lisa Conlon, soprano
Eastman School of Music, sophomore (Dale Moore)
Melody Law, piano

"Schickelgruber"	Weill
"Denn wie man sich bettet" from <i>Aufstieg und Fall der Stadt Mahagonny</i>	Weill
"Gooch's Song" from <i>Mame</i>	Herman
"Deh vieni, non tardar"	Mozart

Stephen Carr, tenor
Eastman School of Music, Senior (Carol Webber)
Yan-Yan Chan, piano

"Alles fühlt der Liebe Freuden" from <i>Die Zauberflöte</i>	Mozart
"Bilbao Song" from <i>Happy End</i>	Weill
"Complainte de la Seine"	Weill
"Race You to the Top of the Morning" from <i>The Secret Garden</i>	Simon

Fire exits are located along the right and left sides, and at the back of Kilbourn Hall. In the event of an emergency in the building, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit. Thank you.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The use of photographic and recording equipment is not allowed in this building.

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The Eastman School of Music is interested in introducing children to the concert experience at as early a time in their young lives as possible. We have found, however, that it is often difficult for younger children to sit in a concert hall without disturbing the performing artists and other members of the audience. Parents are asked to bear this in mind when considering concert attendance with small children. We reserve the right to ask anyone disrupting a performance to leave the hall.

For up-to-the-minute information on concerts, please call the Eastman School MusicLine (274-1100).

A fully-accessible restroom is located on the Main Floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.