

The 2001 Lotte Lenya Competition for Singers

Kilbourn Hall, Eastman School of Music
17 March 2001



In 1998, on the occasion of the centenary of the birth of Lotte Lenya (1898-1981), the foremost interpreter of the music of her husband, Kurt Weill (1900-1950), the Kurt Weill Foundation for Music established an annual Lotte Lenya Competition for Singers. The competition recognizes excellence in the performance of music for the theater, in its broadest sense, including opera, operetta, and American musical theater. Criteria for adjudication include vocal beauty and technique as well as interpretation, acting, idiomatic performance of a varied repertoire, believability and stage presence. The 2001 competition is open to undergraduate and graduate students registered in a degree program at any college, university, or conservatory in the United States or Canada. Thirteen finalists have been chosen from four regional competitions held in Cincinnati, Los Angeles, New York City, and Rochester. At today's national competition, judges include André Bishop (Artistic Director, Lincoln Center Theater), Welz Kauffman (President and CEO, Ravinia Festival), and the world-renowned singer Teresa Stratas. Prizes of \$3500, \$2500, and \$2500 will be awarded, and one or more of the national winners will also be presented in a recital in New York City later in the year.

In the first round of today's competition, each finalist will have a maximum of fifteen minutes to present a program of four selections. To insure that each contestant has the opportunity to sing his/her complete program, **please withhold applause until the conclusion of the final selection of each contestant.**

At the end of the first round, the judges will select a smaller group of singers to participate in the final round, which will begin at 7:30 pm. The audience is invited to return at that time.

Competition Finals

12 PM Mireille Lebel, soprano
(University of Toronto)
David Eliakas, piano

"Somewhere That's Green" (*Little Shop of Horrors*) Menken
"One Life to Live" (*Lady in the Dark*) Weill
"Ah, quel diner" (*La Perichole*) Offenbach
"Den Apparat in die Mitte" (*Der Zar lässt sich photographieren*) Weill

12:20 Siri Vik, soprano
(University of Cincinnati College-Conservatory of Music)
Kris Bezuidenhout, piano

"Sul fil d'un soffio etesio" (*Falstaff*) Verdi
"Barbara-Song" (*Die Dreigroschenoper*) Weill
"Oh Heart of Love" (*Johnny Johnson*) Weill
"Stars and Moon" (*Songs for a New World*) Brown

12:40 Andrew Meyer, tenor
(University of Southern California)
Mark Abulencia, piano

"Lonely House" (*Street Scene*) Weill
"Ballade vom angenehmen Leben" (*Die Dreigroschenoper*) Weill
"Una furtiva lagrima" (*L'elisir d'amore*) Donizetti
"On the Street Where You Live" (*My Fair Lady*) Loewe

1:00 Jennifer Dyan Goode, soprano
(Manhattan School of Music)
Lydia Brown, piano

"Ain't It a Pretty Night" (*Susannah*) Floyd
"Bill" (*Show Boat*) Kern
"It Never Was You" (*Knickerbocker Holiday*) Weill
"Surabaya-Johnny" (*Happy End*) Weill

1:20 Raquela Sheeran, soprano
(The Juilliard School)
Kris Bezuidenhout, piano

"Steal Me, Sweet Thief" (*The Old Maid and the Thief*) Menotti
"How Could I Ever Know?" (*The Secret Garden*) Simon
"My Ship" (*Lady in the Dark*) Weill
Juanita's Aria (*Der Kuhhandel*) Weill

1:40 Noah Stewart, tenor
(The Juilliard School)
Lydia Brown, piano

"Dein ist mein ganzes Herz" (*Das Land des Lächelns*) Lehar
"And Where is the One" (*Down in the Valley*) Weill
"Nur die Nacht" (*Aufstieg und Fall der Stadt Mahagonny*) Weill
"You've Got to be Taught" (*South Pacific*) Rodgers

2:00 Monica Yunus, soprano
(The Juilliard School)
Thomas Rosenkranz, piano

"I'm a Stranger Here Myself" (*One Touch of Venus*) Weill
"I Could Have Danced All Night" (*My Fair Lady*) Loewe
"Barbara-Song" (*Die Dreigroschenoper*) Weill
"Piangerò la sorte mia" (*Giulio Cesare*) Handel

BREAK

2:40 Andrew Wilkowske, baritone
(University of Cincinnati College-Conservatory of Music)
Thomas Rosenkranz, piano

"Du meine letzte Barke" (*Royal Palace*) Weill
"Madamina! Il catalogo e questo" (*Don Giovanni*) Mozart
"There's Nowhere to Go but Up" (*Knickerbocker Holiday*) Weill
"Good Thing Going" (*Merrily We Roll Along*) Sondheim

3:00	Sarah Hagstrom, soprano (University of Southern California) Mark Abulencia, piano		4:20	Jazmin Gorsline, soprano (Eastman School of Music) Thomas Rosenkranz, piano	
	"Ah! non giunge" (<i>La Sonnambula</i>)	Bellini		"Much More" (<i>The Fantasticks</i>)	Schmidt
	"Foolish Heart" (<i>One Touch of Venus</i>)	Weill		"Brack Weaver, My True Love" (<i>Down in the Valley</i>)	Weill
	"But Not For Me" (<i>Girl Crazy</i>)	Gershwin		"Saper vorreste" (<i>Un ballo in maschera</i>)	Verdi
	"Denn wie man sich bettet" (<i>Aufstieg und Fall der Stadt Mahagonny</i>)	Weill		"Ich bin eine arme Verwandte" (<i>Der Silbersee</i>)	Weill
3:20	Misty Ann Castleberry Sturm, soprano (Eastman School of Music) Faith Debow, piano		7:30	FINAL ROUND (TBA)	
	"That's Him" (<i>One Touch of Venus</i>)	Weill			
	"Bester Jüngling" (<i>Der Schauspieldirektor</i>)	Mozart			
	"I Wish It So" (<i>Junjo</i>)	Blitzstein			
	"Surabaya-Johnny" (<i>Happy End</i>)	Weill			
3:40	Jacob Langfelder, baritone (Boston Conservatory of Music) Kris Bezuidenhout, piano				
	"Haben alle Zuschauer Billette?" (<i>Aufstieg und Fall der Stadt Mahagonny</i>)	Weill			
	"Papagena! Papagena! Papagena!" (<i>Die Zauberflöte</i>)	Mozart			
	"The New Suit (Zipperfly)" (<i>The New York Opera</i>)	Blitzstein			
	"Wouldn't You like to Be on Broadway?" (<i>Street Scene</i>)	Weill			
4:00	Melanie Henley Heyn, soprano (University of Southern California) Mark Abulencia, piano				
	"What Good Would the Moon Be?" (<i>Street Scene</i>)	Weill			
	"Eccomi... oh, quante volte" (<i>I Capuleti ed i Montecchi</i>)	Bellini			
	"Was die Herren Matrosen sagen" (<i>Happy End</i>)	Weill			
	"How Lucky Can You Get?" (<i>Funny Lady</i>)	Kander			

Judges of the Competition

André Bishop, Artistic Director of Lincoln Center Theater since 1992, has developed and produced new plays and musicals by many of America's leading playwrights, composers and lyricists. Prior to coming to Lincoln Center, Mr. Bishop served as Artistic Director of Playwrights Horizons for ten years and as Literary Manager for six. His many successful productions there included three Pulitzer Prize winners: *The Heidi Chronicles*, *Driving Miss Daisy* and *Sunday in the Park with George*. He and Playwrights Horizons received the 1983 Margo Jones Award for contributions made to the American theater; the 1989 Lucille Lortel Award for Outstanding Achievement for a Body of Work, specifically in the development of new American plays and playwrights; and a special Drama Desk Award in 1992 for his work at Playwrights Horizons.

Recent Lincoln Center Theater seasons under his artistic direction have included new plays and musicals, revivals and new adaptations of classic works, and solo performances. They include Wendy Wasserstein's *The Sisters Rosensweig*, Abe Lincoln in Illinois, five time Tony winner *Carousel*, Eric Bogosian's *subUrbia*, Tom Stoppard's *Hapgood*, *Arcadia* and *The Invention of Love* (opening on Broadway next week) and the award winning revivals of *The Heiress* and *A Delicate Balance* on Broadway. Mr. Bishop's particular interest in serious new musical theater is represented by Lincoln Center Theater's acclaimed productions of *A New Brain* (William Finn), *Marie Christine* (Michael John LaChiusa), *Parade* (Jason Robert Brown) and the Tony Award-winning *Contact*.

Welz Kauffman is President and CEO of the Ravinia Festival, a post he assumed in October 2000. Under his leadership, Ravinia is inaugurating a music theater initiative that will reach every aspect of the Festival — expanding community outreach efforts; creating a new musical theater branch of the Steans Institute for Young Artists through which participants will showcase a world premiere musical; and focusing on the vital role of the orchestra in music theater. To that end, Ravinia will present concert performances of five Sondheim works over the coming five seasons. Mr. Kauffman will also launch "Martinis at the Martin: The Great American Songbook," featuring such masters of popular song as Barbara Cook, Patti LuPone and Andrea Marcovicci. After music studies at Tanglewood and Occidental College, Mr. Kauffman began his career as an arts administrator at the Los Angeles Philharmonic, where he worked with the Olympic Arts Festival and London's Royal Opera in their first visit to the United States. He has served as General Manager of the Los Angeles Chamber Orchestra, Artistic Administrator for the Atlanta Symphony Orchestra, and General Manager of the St. Paul Chamber Orchestra. In 1995, Mr. Kauffman was named Artistic Administrator of the New York Philharmonic, where he was the architect of several major festivals, with Music Director Kurt Masur, including those dedicated to the works of Weill, Gershwin, Brahms, and Beethoven. He started the "American Classics" program that surveyed 40 years (1930s-70s) of classic American music, and he oversaw the production of the New York Philharmonic performance and recording of Stephen Sondheim's *Sweeney Todd*. Most recently, Mr. Kauffman returned to the Los Angeles Philharmonic as Director of Artistic Planning, a post from which he supervised all of the orchestra's programming, including its summer festival at the Hollywood Bowl.

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, "Officer of the Order of Canada," followed in 2000 with the "Governor General's Performing Arts Award." She holds five honorary doctorates, including one from 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 *Mahagonny* 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 has served as a judge at each annual Lenya Competition.