

The 2005 Lotte Lenya Competition for Singers

Kilbourn Hall, Eastman School of Music

Saturday, 9 April 2005



From Berlioz to Broadway, today's singer/actors are called upon to perform in many different styles of musical theater. The Kurt Weill Foundation for Music established the Lotte Lenya Competition for Singers in 1998 to recognize versatile young artists who are dramatically and musically convincing in contrasting modes of theater music by Weill and other composers.

The eighth Lotte Lenya Competition for Singers is open to singers born after 31 December 1972 and before 1 January 1986. From regional auditions in Rochester, Chicago, and New York City, thirteen finalists were selected by judges Richard Pearlman and Judy Kaye. At today's final competition, the judges are William Bolcom, Harold Prince, and Angelina Réaux. Prizes of \$7500, \$5000, and \$3000 will be awarded, and winners will also be presented in a concert in New York City on 18 May 2005.

In the first round of today's competition, each finalist will have thirteen 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.**

The evening concert begins at 8:00pm. The audience is invited to return at that time. Competition winners will be announced at the end of the concert.

12:00 pm	Giuseppe Spoletini, baritone, 30 Michael Baitzer, piano "A Rhyme for Angela," from <i>Firebrand of Florence</i> "If I sing," from <i>Closer Than Ever</i> "Papageno's Suicide Aria," from <i>Die Zauberflöte</i> "Je ne t'aime pas"	Weill Shire Mozart Weill
12:15	Emily Albrink, soprano, 22 Timothy Crawford, piano "Ach, ich fühls," from <i>Die Zauberflöte</i> "Nannas Lied" "What Good Would the Moon Be?," from <i>Street Scene</i> "Yes, My Heart," from <i>Carnival</i>	Mozart Weill Weill Merrill
12:30 pm	Aaron Theno, bass-baritone, 25 Michael Baitzer, piano "Johanna," from <i>Sweeney Todd</i> "Madamina," from <i>Don Giovanni</i> "Lost in the Stars," from <i>Lost in the Stars</i> "Let Things Be Like They Always Was," from <i>Street Scene</i>	Sondheim Mozart Weill Weill
12:45 pm	Catherine Walker, lyric soprano, 26 Timothy Crawford, piano "What Will It Be?," from <i>Regina</i> "Denn wie man sich bettet" "Is It Him or Is It Me?," from <i>Love Life</i> "Gorgeous," from <i>The Apple Tree</i>	Blitzstein Weill Weill Bock
1:00 pm	Leonardo Capalbo, tenor, 26 Jonathan Kelly, piano "Es regnet" "Maria," from <i>West Side Story</i> "Juans Lied," from <i>Der Kuhhandel</i> "Questa o quella," from <i>Rigoletto</i>	Weill Bernstein Weill Verdi
1:15	Lauren Pastorek, mezzo-soprano, 27 Kevin Chance, piano "Seeräuberjenny," from <i>Die Dreigroschenoper</i> "Seguidilla," from <i>Carmen</i> "Show Me," from <i>My Fair Lady</i> "I'm A Stranger Here Myself," from <i>One Touch of Venus</i>	Weill Bizet Loewe Weill
1:30 pm	Jonathan Michie, baritone, 20 Joseph Liccardo, piano "Deh, vieni alla finestra," from <i>Don Giovanni</i> "Das Lied von der harten Nuss," from <i>Happy End</i> "Johanna," from <i>Sweeney Todd</i> "This Is the Life," from <i>Love Life</i>	Mozart Weill Sondheim Weill

BREAK

2:00 pm	Kiley Watson, soprano, 27 Timothy Crawford, piano "My Ship," from <i>Lady in the Dark</i> "S'altro che lagrime," from <i>La Clemenza di Tito</i> "Es regnet" "Vanilla Ice Cream," from <i>She Loves Me</i>	Weill Mozart Weill Bock
2:15	Scott Dispensa, baritone, 25 Michael Baitzer, piano "Love Song," from <i>Love Life</i> "Silvio's Aria," from <i>Pagliacci</i> "It's Hard to Speak My Heart," from <i>Parade</i> "Das Lied von der harten Nuss," from <i>Happy End</i>	Weill Leoncavallo Brown Weill
2:30 pm	Jendi Tarde, soprano, 26 Timothy Crawford, piano "The Girl in 14G," from <i>The Girl in 14G</i> "Glitter and Be Gay," from <i>Candide</i> "Is It Him or Is It Me?," from <i>Love Life</i> "Le grand Lustucru," from <i>Marie Galante</i>	Tesori Bernstein Weill Weill
2:45	Erik Liberman, tenor, 28 Michael Baitzer, piano "Oh Gentleman, Listen, I Pray," from <i>Trial By Jury</i> "Try Me," from <i>She Loves Me</i> "Ruf aus der Gruft," from <i>Die Dreigroschenoper</i> "Johnny's Song," from <i>Johnny Johnson</i>	Sullivan Bock Weill Weill
3:00 pm	Morgan James, soprano, 24 Timothy Crawford, piano "I'll Show Him," from <i>Plain and Fancy</i> "Oh, Heart of Love," from <i>Johnny Johnson</i> "Es regnet" "Laurie's Song," from <i>The Tender Land</i>	Hague Weill Weill Copland
3:15	Liam Bonner, lyric-baritone, 24 Michael Baitzer, piano "Largo al factotum," from <i>Il barbiere di Siviglia</i> "Zweites Dreigroschenfinale," from <i>Die Dreigroschenoper</i> "It Never Was You," from <i>Knickerbocker Holiday</i> "Proud Lady," from <i>The Baker's Wife</i>	Rossini Weill Weill Schwartz

The Kurt Weill Foundation wishes to thank The University of Rochester's Eastman School of Music, James Undercofler, Dean and Director, for generously agreeing to host this audition.

Biographies of Finalists

Emily Albrink, soprano, is in her first year of graduate studies at Manhattan School of Music, studying with Cynthia Hoffmann. She has appeared twice with the Ann Arbor Symphony, as a featured soloist in their Best of Broadway concert and also in *Candide*, starring Frederica von Stade and conducted by Martin Katz. Last February Emily worked and performed with composer Ricky Ian Gordon in a concert featuring his songs. Emily received her BFA in Musical Theatre from the University of Michigan and has studied through such programs as SongFest, Miami School of Music at Salzburg, the German for Singers Program at Middlebury College. This summer she will attend the Franz-Schubert Institut. She appeared last semester in Manhattan School of Music's production of *A Month in the Country* by Lee Hoiby.

Liam Bonner (baritone) will receive his Master of Music degree from the Manhattan School of Music, after earning his B.F.A. from Carnegie Mellon University. Opera credits include *Die Fledermaus*' Eisenstein, the title role in *Gianni Schicchi*, Conte d'Almaviva in *Le Nozze di Figaro*, and Harasta in *The Cunning Little Vixen*. He has played principal roles in musical theater productions including *The Most Happy Fella*, *Into the Woods*, *Barnum*, and *Bye Bye Birdie*. Liam can be heard in the role of Belaev on the upcoming Albany Records recording of Lee Hoiby's *A Month in the Country*. Future engagements include *Don Giovanni* (title role) and the musical theater revue *"I Remember It Well"*—A Tribute to Lerner & Loewe, both at the Manhattan School of Music. After spending the summer with San Francisco Opera's Merola Program, in the fall he joins the Houston Grand Opera Studio.

The young Italian-American tenor, **Leonardo Capalbo** is already garnering international acclaim for his "thrilling voice," "liquid tenor" and "commanding stage presence." Leonardo made his European debut in the spring of 2004 singing Paco in de Falla's *La vida breve*, followed by Luigi in Puccini's *Il Tabarro*, for Opera North in Leeds. In the summer of 2004, Leonardo essayed Fadinard in Nino Rota's *Il capello di paglia di Firenze* in Santa Barbara, California. The *LA Times* wrote: "Capalbo gave a star performance. A voice destined for just about anything." Upcoming engagements include Ismaele in Verdi's *Nabucco* (concerts and recording for Chandos), Juan in Kurt Weill's *Der Kuhhandel*, and Edgardo in Donizetti's *Lucia*. Past roles include Lenski in Tchaikovsky's *Eugene Onegin*, Rodolfo in Puccini's *La Bohème* and Dino in Bolcom's *A Wedding*. Leonardo lives in New York City.

Kansas City, MO native **Scott Dispensa** (baritone) just received his Master's from the Juilliard School last May, where he performed Falke in *Die Fledermaus* with the Juilliard Opera Theatre and was selected as one of five singers to perform in the Vocal Honors Recital at Alice Tully Hall. Prior to Juilliard, Mr. Dispensa attended Westminster Choir College, where he was seen in leading opera as well as musical theatre roles, such as Puck, Maximilian, Pippin and El Gallo (*The Fantasticks*). He has recently been involved in the reading of *Misia* at Playwrights Horizons starring Sylvia McNair and will appear in a benefit for New York Festival of Song honoring Harold Prince in May. He is currently a student of W. Stephen Smith and has also studied with Elem Eley and Millicent Dougherty.

Morgan James (soprano) just finished a run playing Nadina in the operetta *The Chocolate Soldier* in New York City. Recently she played Mabel in *The Pirates of Penzance* with Kansas City Repertory Theatre and Arizona Theatre Company. She played Bessie Two in the premiere of *River's End* at the Eugene O'Neill Theatre Center. Other roles include Micaela in the Peter Brook adaptation of *Carmen*, the Mistress in *Evita*, Anne in *A Little Night Music*, Evelyn Nesbit in *Ragtime*, and Agnes in *Agnes of God*. Ms. James is a graduate of The Juilliard School, where she holds a Bachelor of Music in Voice.

Erik Liberman (tenor) *Mabou Mines Dollhouse* (2004 Obie Winner/Off B'way and National Theatre of Norway), *A Clockwork Orange* (2004 LA Drama Critics Circle/LA Weekly Award Winner), *The Final Tour* (with Sally Field, dir. Moises Kaufman), *Sundance Cabaret* with Carol Burnett, *The Year Is 1950* (dir. Frank Galati/mus. dir. John Kander/chor. Ann Reinking), Ann Reinking's *Broadway 2002*, *Reefer Madness!* (LA Drama Critics Circle/Ovation/Garland Award Winner), *Icarus* with Amanda Plummer, *Dumped* with Dixie Carter, *I Think We're Alone Now* with Courtney Love, *Paradise Fallen* (Actors Studio), *Wedding Dress* (Drama League), *Our Town* (Lincoln Center Directors Lab West at Pasadena Playhouse). Film: Spring '05 Release - *Just My Luck*, *Kinetoscope*, *Raw Impressions*. TV: *Angel*, *Get Real*, *Saved by the Bell: The New Class*, and the Emmy-winning musical drama *Sneakers*. Honors: Sundance Theatre Lab, Mancini Institute, Royal National Theatre of Great Britain, National Foundation for Advancement in the Arts.

Jonathan Michie (baritone) is a junior vocal performance major studying with Carol Webber at the Eastman School of Music. Roles performed with Eastman Opera Theater include Crebillon (*La Rondine*), Story Teller (premiere of Charles Strouse's *East & West*), George Wickham (*Pride & Prejudice*), Elder McLean (*Susannah*), and Anthony Hope (*Sweeney Todd*), as well as Sky Masterson (*Guys & Dolls*) and Bobby Child (*Crazy for You*) with Northport Powdered Wigs. Jonathan is the recipient of the Arthur Assum scholarship and the 2004 Ornest award for voice. He will make his professional debut with the Ohio Light Opera this June as Strephon in Gilbert & Sullivan's *Iolanthe*.

Lauren Pastorek, mezzo-soprano, is a native Texan singer/dancer living in Manhattan. Favorite past roles: Guenevere (*Camelot*), Meg Brockie (*Brigadoon*), the title role in *Xerxes*, Lady Angela (*Patience*), Laurey (*Oklahoma*) and Winifred (*Once Upon a Mattress*). Ohio Light Opera roles on Albany Records: Treszka (*Autumn Maneuvers*), Phoebe (*Yeomen of the Guard*), Phylla (*Utopia Limited*) and Hederl (*Dreimaderlhaus*). She was the mezzo soloist in the midwest premiere of the Glass Symphony No. 5 with the composer in attendance. This year she cruised Hawaii and California as the featured singer/dancer with Norwegian Cruise Lines, and is now in the National Tour of *Oklahoma!* After receiving a Bachelor of Music from the Eastman School of Music, Lauren got her Master of Music degree from Cincinnati College-Conservatory.

Canadian baritone **Giuseppe Spoletini** has performed widely throughout Canada and the United States. He was most recently seen performing the role of Guy Cartebianche in the world premiere operetta *Le Brésilienne* with the Manhattan Opera Theater. Other operatic roles include Il Conte in *Le Nozze di Figaro*, Figaro in *The Barber of Seville*, Guglielmo in *Così fan tutte*, Papageno in *The Magic Flute* and Escamillo in *Carmen*. He has performed with The Opera Theater of Saint Louis, Saskatoon Opera Association, Cincinnati Opera

Education Ensemble, Manhattan Opera Theater, and Chautauqua Institute, just to name a few. His versatility of style made him the perfect candidate to perform the role of Kurt Weill in the American Musical Theater Ensemble's performance of *September Songs... The Legacy of Kurt Weill*. Mr. Spoletini received his Master of Music degree from Manhattan School of Music. He is currently studying with Mark Oswald.

Jendi Tarde (soprano) recently sang in the US premiere of the Royal Theater version of *Candide*. Critics raved about her "powerful soprano and great comic panache" (*Sun-Times*) and described her "skillfully sung Cunegonde" as a performance that "transforms a legacy of coloratura jewel arias into a parodic gem" (*Chicago Tribune*). An avid early musician, Jendi has performed with the Boston Philharmonic, Harvard Baroque, and Ars Musica Chicago in such roles as Belinda, Galatea, and Cupid (*Venus and Adonis*). Her mastery of Middle Eastern-style belly dance and the standards---ballet, tap, and jazz---makes her a vital triple-threat performer. Memorable theater roles include Audrey (*Little Shop*), the Waitress and Housewife (*Working*), and the Narrator (*Joseph...Dreamcoat*).

Aaron Theno (bass-baritone) participated last summer as a studio artist with the Chautauqua Opera, where he performed the roles of Don Giovanni and the Pirate King in the opera scenes program. Other roles he has performed include Snug in *A Midsummer Night's Dream* for the Manhattan School of Music, Jezevec/Farar in *The Cunning Little Vixen* for the University of Michigan, and Sarastro in *The Magic Flute* for the Ann Arbor Comic Opera Guild. Aaron is currently finishing his Master of Music at Manhattan School of Music, where he studies with Spiro Malas.

Catherine Walker (soprano) is a native of Lancaster, Pa. She received her BFA in Vocal Performance from Carnegie Mellon University. There she gained acclaim for her portrayal of such roles as Maria in *West Side Story* and Polly Browne in *The Boyfriend*, for which the Pittsburgh Post Gazette raved, "Catherine Walker thrives center stage with exciting range and sensitive touch." Regional credits include: *Camelot* at the Paper Mill Playhouse, *Jekyll & Hyde* at TUTS and *A Tribute to Sondheim* with the Pittsburgh Symphony starring George Hearn. Favorite regional roles include: Julie in *Carousel*; Magnolia in *Show Boat*; Christine in Yeston's *Phantom*; Emma in *Jekyll & Hyde* and Fiona in *Brigadoon*. Catherine has originated roles both in and out of New York City, and she currently studies voice with Judy Blazer.

Soprano **Kiley Watson**, a native of Jacksonville, Florida, now resides in New York City, where she is studying with Trish McCaffrey and finishing her MA degree in voice. Her notable roles include Blanche in a *Dialogues of the Carmelites* scene in NYC, Nanetta in *Falstaff* in Connecticut, and Cunegonde in *Candide* in Cape Cod, MA. Other favorite roles include Mabel in *Pirates of Penzance*, Hanna Glawari in *The Merry Widow*, and Hodel in *Fiddler on the Roof*. She graduated with a BM degree in voice from Vanderbilt University in Nashville, TN. She is currently rehearsing the lead role in *Kiss Me, Kate* for an upcoming production at Hunter College in the spring.

Judges of the Competition

Seattle-born composer and pianist **William Bolcom** studied at the University of Washington with George Frederick McKay and John Verrall, with Darius Milhaud at Mills College and the Paris Conservatoire, and earned his doctorate at Stanford University. He has taught at the University of Michigan since 1973 where he is the Ross Lee Finney Distinguished Professor of Music in Composition; has undertaken commissions from organizations and individuals worldwide; and has received numerous honors and awards, including the Pulitzer Prize for Music in 1988 for his 12 New Etudes for Piano. Bolcom's compositions, widely performed and recorded, include seven symphonies, chamber music, three theater operas, and an extensive catalog of keyboard, vocal and choral music. His newest opera, *A Wedding*, with libretto by Arnold Weinstein and based on the Robert Altman/John Considine movie of the same name, premiered at Lyric Opera of Chicago in December 2004 / January 2005 with Altman directing. *Songs of Innocence and of Experience*, Bolcom's mammoth full-evening work for soloists, choruses, and orchestra, [composed over a 25-year period], was performed at the University of Michigan in April 2004 with School of Music forces under Leonard Slatkin. The 3-CD set was released in October 2004 by Naxos. For over 30 years Bolcom has accompanied his wife, mezzo-soprano Joan Morris, in performances, both onstage and on over two dozen recordings, of American popular song.

Harold Prince directed the premiere productions of *She Loves Me*, *Cabaret*, *Company*, *Follies*, *Candide*, *Pacific Overtures*, *A Little Night Music*, *Sweeney Todd*, *Evita*, *The Phantom Of The Opera* and *Parade*. Among the plays he has directed are *Hollywood Arms*, *The Visit*, *The Great God Brown*, *End Of The World*, *Play Memory* and his own play, *Grandchild Of Kings*. Last season Mr. Prince directed *Bounce*, the new Sondheim/Weidman musical at Washington's Kennedy Center and Chicago's Goodman. Currently he is represented by a new National tour of *Evita* which will run through the 2004-2005 season, and he is preparing a new version of *The Phantom of the Opera* to open in Las Vegas in 2006 at The Venetian Hotel. His opera productions have been seen at Lyric Opera of Chicago, The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Dallas Opera, Vienna Staatsoper and the Theater Colon in Buenos Aires. Before becoming a director, Mr. Prince's productions included *The Pajama Game*, *Damn Yankees*, *West Side Story*, *Fiddler On The Roof*, *Fiorello!*, and *A Funny Thing Happened On The Way To The Forum*. He served as a trustee for the New York Public Library and on the National Council of the Arts of the NEA. Recipient of a National Medal of Arts for the year 2000 from President Clinton for a career spanning more than 40 years, in which "he changed the nature of the American musical." The recipient of twenty Tony Awards, he was a 1994 Kennedy Center Honoree. Mr. Prince directed Lotte Lenya as Frau Schneider in *Cabaret* and staged a new version of Weill's *Silverlake* at New York City Opera in 1980. At Lenya's invitation, he has served on the board of trustees of the Kurt Weill Foundation since then. He is currently working with Alfred Uhry on a musical about Weill and Lenya called *LoveMusik*.

Angelina Réaux is a versatile singing actress with outstanding accomplishments in opera, theatre, concert and cabaret. Her first Mimi in *La Bohème* was conducted by Leonard Bernstein, recorded for Deutsche Grammophon, televised for Italy's RAI, and nominated for a Grammy. She has performed Bernstein's concert works in Vienna, Salzburg, Amsterdam, Moscow, New York and Chicago.

Her one-woman Kurt Weill show *Stranger Here Myself* (recorded for KochClassics) was first produced by Joseph Papp at the New York Shakespeare Festival and has since been performed throughout the United States and for London's Almeida Festival. Her performances of Weill's *Johnny Johnson* and *Marie Galante Suites* were also presented at the Almeida Theatre and broadcast by BBC Television. Ms. Réaux made her New York Philharmonic debut singing *Die sieben Todsünden* (recorded for Teldec), which she has also performed with the Philadelphia Orchestra, Orchestre de Montreal, Orchestre de Lyon, and Vienna's Klangforum Orchestra. At the request of the New York Philharmonic, Ms. Réaux developed a program of songs by Weill and his contemporaries called *Dancing on a Volcano: A German Kabarett*, which she has since performed with the Philadelphia Orchestra, St. Luke's Orchestra, and the St. Louis Symphony. She has appeared with the Santa Fe Opera as the False Angèle in the American stage premiere of Weill's opera *Der Zar läßt sich photographieren* and has portrayed Polly, Jenny, and Mrs. Peachum in *The Threepenny Opera*, also directing productions for the Chautauqua Institute, and for her company La Fabricca in Santa Barbara, California, and Vicchio, Toscana. She has performed many concerts of Weill's Broadway songs in New York, Boston, San Francisco, and in Aldeburgh (BBC broadcast), as well as recorded *Street Scene* for Decca/London. For Weill's centennial, Ms. Réaux was featured in performances of music from *Marie Galante* and *Lost in the Stars* with the St. Louis Symphony and Cabrillo Festival, in gala performances of his songs at the Mark Taper Forum in Los Angeles, and in recital in the Konzerthaus, Berlin. Ms. Réaux has sung under Kurt Masur, Leonard Bernstein, Charles Dutoit, Kent Nagano, Dennis Russell-Davies, John Mauceri, Marko Letonja, Marin Alsop, Yves Abel, Paul Gemignani, Jonathan Scheffer, and David Fisher, and premiered works by Leonard Bernstein, Ned Rorem, Roberto Sierra, Robert Rodriguez, Ricky Gordon, and Stephen Sondheim. In addition, she can be heard in Berg's *Lulu Suite* (Teldec), Blitzstein's *Regina* (Decca/London), Mayer's *Enter Ariel* (Newport Classics), Rorem's *Ariel* and *Frida Kahlo Suite* (CRI). Most recently she appeared with Maestro Julius Rudel in a concert of Weill songs for the Virginia Festival of the Arts, and in New York at the Neue Galerie's Café Sabarsky in a program of Weimar cabaret.

The Kurt Weill Foundation for Music, Inc., is a non-profit, private foundation chartered to preserve and perpetuate the legacies of the composer Kurt Weill (1900–1950) and his wife, singer-actress Lotte Lenya (1898–1981). Established in 1962, the Foundation served initially as an advisory group to assist Lenya in her desire to bring Weill's music to a larger public. Following Lenya's death, the Foundation expanded its mission to promote greater understanding of the lives and accomplishments of Weill and Lenya through research and performance. In pursuit of this goal, the Foundation awards grants and prizes to support excellence in research and performance, sponsors a broad range of print and on-line publications, maintains the Weill-Lenya Research Center, and administers Weill's copyrights.