

The 2006 Lotte Lenya Competition for Singers

Kilbourn Hall, Eastman School of Music
Saturday, 22 April 2006

Dedicated to the memory of Lys Symonette



The Lotte Lenya Competition for Singers was established to recognize young singer/actors who are outstanding, both dramatically and musically, in their performance of theater music by Weill and other composers. Fifteen finalists will compete in today's competition, chosen from regional auditions in Rochester, Chicago, Boston, and New York City, and from video submissions. In the first round, from 11:00am to 3:30pm, each finalist will have thirteen minutes in which to present a program of four selections, as listed in the program. 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 audience is invited to return for the second round, beginning at 8:00pm, where each contestant will sing one or two numbers selected from his/her program. At the end of the evening concert there will be a short intermission, after which competition winners will be announced. Prizes of \$7500, \$500, and \$3000 will be awarded, as well as one or more special Lys Symonette Prizes for outstanding performance of an individual selection. Competition winners will also be presented in a concert in New York City on 18 May 2006.

The judges for today's competition are Theodore S. Chapin, James Holmes, and Teresa Stratas.

Regional Judges

The Kurt Weill Foundation extends its thanks to Richard Pearlman, Charlie Scatamacchia, and Joyce Castle, judges for the regional auditions.

In particular, we remember Richard Pearlman, who passed away on 8 April. A foremost opera director and educator who served several times as a judge for the Lenya Competition, Mr. Pearlman had been the director of the Chicago Lyric Opera Center for American Artists since 1995. Before that time, he was for eighteen years the director of the Eastman Opera Theater, where his final production was an original Kurt Weill revue entitled *There Once Was a Girl Named Jenny*. He directed operas on the stages of Opera Society of Washington, San Francisco Opera, Seattle Opera, Spoleto U.S.A., Wolf Trap, and Lyric Opera of Chicago, among others

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.

Competition Administration, for the Kurt Weill Foundation:

Kim H. Kowalke, President, Lenya Competition MC
Carolyn Weber, Director
Brady Sansone, Office Manager

In Memorium, Lys Symonette (1914 - 2005)



Lys Symonette with Lotte Lenya, ca. 1975

Lys Symonette was engaged by Weill in 1945 as rehearsal pianist and general understudy for *The Firebrand of Florence*, and she went on to serve as his musical assistant for *Street Scene*, *Love Life*, and *Lost in the Stars*. After Weill's untimely death in 1950, she continued as musical advisor and accompanist for Lotte Lenya, who named Mrs. Symonette as Musical Executive of the Kurt Weill Foundation for Music. From 1974 to 1985 a vocal coach on the faculty of the Curtis Institute, she mentored several generations of young performers on the performance of Weill's music, both at Curtis and privately. She was the author of numerous German-to-English and English-to-German translations of Weill stage works; the editor of *The Unknown Kurt Weill*, a beloved collection of previously-unpublished songs recorded by Teresa Stratas in 1981; and the co-editor and translator of the English and German-language editions of *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*.

In 1998, the Kurt Weill Foundation's Board of Trustees honored Mrs. Symonette as the third recipient of its "Lifetime Achievement Award." A consummate musician, coach, and translator, she was, as Hal Prince has described her, "the real thing – full of old world graces to match her brains, talent, and loyalty." With tireless energy and commitment, as well as extraordinary warmth and kindness, she devoted fully six decades of her long and productive life to the composer whose songs she had loved as a teenager in Germany and whose devotion to his adopted country and its musical theater she passionately shared.

At the time of her death, on 27 November 2006, Mrs. Symonette was still active as Vice-President of the Kurt Weill Foundation. She was a most enthusiastic supporter of the aims of the Lotte Lenya Competition, and this year's contest is dedicated to her memory. The Foundation's Board of Trustees has established a special prize in her honor, to be awarded for an outstanding performance of a single number.

Judges of the Competition



Theodoré S. Chapin is President and Executive Director of The Rodgers & Hammerstein Organization. He has been chairman of the Advisory Committee for New York City Center's *Encores!* series since its inception, and serves on several boards including Goodspeed Musicals, Connecticut College, and City Center. He served as a Tony Awards nominator for two seasons, and is currently a member of the Tony Administration Committee. His career began as production or directorial assistant for the Broadway productions of *Follies*, *The Rothschilds* and *The Unknown Soldier and His Wife*, as well as Bernstein's *Mass* at the Kennedy Center, and *Candide* in San Francisco. As Associate to Alan Arkin, he worked on the original Broadway production of Neil Simon's *The Sunshine Boys*, *Twigs* starring Carol Burnett (CBS); and Neil Cuthbert's *The Soft Touch*. He was Musical Director for the National Theatre of the Deaf's production of *Four Saints in Three Acts*, and Producer of the Musical Theatre Lab. His book *Everything Was Possible: The Birth of the Musical*, "Follies" originally published by Alfred A. Knopf, was released in paperback by Applause Books earlier this spring.



James Holmes joined Opera North as Head of Music in 1996 after more than 20 years at English National Opera, latterly as resident conductor. His repertoire there included *Orpheus in the Underworld*, *The Marriage of Figaro*, *Don Giovanni*, *The Magic Flute*, *The Mikado*, *The Turn of the Screw*, *Peter Grimes*, *Oedipus Rex*, *Mahagonny*, *Falstaff*, *Fidelio*, *Street Scene* (also BBC TV) the premiere of Sondheim's *Pacific Overtures* (Grammy nominated recording) and the world premiere of Gavin Bryars' *Dr. Ox Experiment*. Concert engagements include BBC Concert Orchestra and the Montreal Symphony. He has frequently assisted Simon Rattle, notably for *Porgy and Bess* (Glyndebourne, EMI recording) and Paul Daniel and the ENP for Bryn Terfel's American musical CDs (DG). He conducted over 100 performances of *Carousel* (RNT), the Berlin premiere of *Street Scene* (also German TV) and a BBC TV/WDR documentary on Weill in America. He was Artistic Advisor to the Kurt Weill Festival in Dessau. Other recordings include: Lesley Garrett's *Soprano in Red* (Gramophone Award 1997). For Opera North: *Gloriana*, *Tannhäuser*, *Of Thee I Sing*, *Katya Kabanova*, *Genoveva*, *Pelléas and Mélisande*, *Paradise Moscow*, *The Cunning Little Vixen*, *Something Wonderful*, *Albert Herring*, *Sweeney Todd*, and several Weill works: *The Seven Deadly Sins*, *One Touch of Venus*, and the current production of *Arms and the Cow*.



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 *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. The Kurt Weill Foundation gave her its Distinguished Achievement Award in 1998 and named her an honorary trustee in 2005. Stratas first sang Weill's music 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 Sellers's film of *Die sieben Todsünden*, and two music videos in *September Songs: The Music of Kurt Weill*.

Finals Program

11:00 **Nina Negri, soprano, 26**
Tim Crawford, piano

"Laurie's Aria," from *The Tenderland*
"Not for the Life of Me," from *Thoroughly Modern Millie*
"Es regnet"
"What Good Would the Moon Be?," from *Street Scene*

Copland
Van Heusen
Weill
Weill

11:15 **Sean Clark, tenor, 23**
Christopher Mokrzewski, piano

"Here I Stand," from *The Rake's Progress*
"Erst trifft dich die Kugel," from *Der Silbersee*
"Lonely House," from *Street Scene*
"Sit Down, You're Rockin' the Boat," from *Guys and Dolls*

Stravinsky
Weill
Weill
Loesser

11:30 **Erica Strauss, soprano, 30**
Tim Crawford, piano

"Stridono lassù," from *I Pagliacci*
"Denn wie man sich bettet, so liegt man,"
from *Aufstieg und Fall der Stadt Mahagonny*
"Children of the Wind," from *Rags*
"Here I'll Stay," from *Love Life*

Leoncavallo
Weill
Strouse
Weill

11:45 **Justin Welsh, baritone, 26**
Christopher Mokrzewski, piano

"Let Things Be Like They Always Was"
from *Street Scene*
"Der Vogelfänger," from *Die Zauberflöte*
"This is New," from *Lady in the Dark*
"Stars," from *Les Misérables*

Weill
Mozart
Weill
Schönberg

12:00 **Hallie Silverston, soprano, 22**
Michael Tan, piano

"Green Finch and Linnet Bird," from *Sweeney Todd*
"Ah! Je veux vivre!," from *Roméo et Juliette*
"It Never Was You," from *Knickerbocker Holiday*
"Je ne t'aime pas"

Sondheim
Gounod
Weill
Weill

12:15 Rodell Rosel, character tenor, 30

Tim Crawford, piano

"Lotterie-agents Tango," from *Der Silbersee*

Weill

"And Where is the One Who Will Mourn Me When I'm Gone?,"
from *Down in the Valley*

Weill

"Being Alive," from *Company*

Sondheim

"Aria of the Worm," from *The Ghosts of Versailles*

Corigliano

12:30 Sarah Blaskowsky, soprano, 27

Christopher Mokrzewski, piano

"Adieu, notre petite table," from *Manon*

Massenet

"I'm a Stranger Here Myself," from *One Touch of Venus*

Weill

"Je ne t'aime pas"

Weill

"The Boy From...," from *Side by Side*

Sondheim

12:45 Karim Sulayman, tenor, 29

Tim Crawford, piano

"Miles!," from *The Turn of the Screw*

Britten

"And Where is the One Who Will Mourn Me When I'm Gone?,"
from *Down in the Valley*

Weill

"Lotterie-agents Tango," from *Der Silbersee*

Weill

"Buddy's Blues," from *Follies*

Sondheim

-intermission-

1:45 Ambur Braid, soprano, 23

Christopher Mokrzewski, piano

"The Girl in 14G," from *The Girl in 14G*

Tesori

"Je ne t'aime pas"

Weill

"Stay Well," from *Lost in the Stars*

Weill

"Quando m'en vo," from *La bohème*

Puccini

2:00 Justin Lee Miller, bass-baritone, 28

Tim Crawford, piano

"This is the Life," from *Love Life*

Weill

"Lost in the Stars," from *Lost in the Stars*

Weill

"Without a Song," from *Great Day*

Youmans

"Madamina! il catalogo è questo," from *Don Giovanni*

Mozart

2:15 Allison Pohl, soprano, 22

Christopher Mokrzewski, piano

"Je ne t'aime pas"

Weill

"O mio babbino caro," from *Gianni Schicchi*

Puccini

"Ich bin eine arme Verwandte," from *Der Silbersee*

Weill

"That'll Show Him,"

from *A Funny Thing Happened on the Way to the Forum*

Sondheim

2:30 Jon-Michael Ball, tenor, 27

Riko Higuma, piano

"Una furtiva lagrima," from *L'elisir d'amore*

Donizetti

"Being Alive," from *Company*

Sondheim

"Tief in Alaska," from *Aufstieg und Fall der Stadt Mahagonny*

Weill

"And Where is the One Who Will Mourn Me When I'm Gone?,"
from *Down in the Valley*

Weill

2:45 Meredith Arwady, contralto, 27

Tim Crawford, piano

"Mr. Right," from *Love Life*

Weill

"Weiche, Wotan, weiche!," from *Das Rheingold*

Wagner

"Losing My Mind," from *Follies*

Sondheim

"My Ship," from *Lady in the Dark*

Weill

3:00 Bray Wilkins, tenor, 25

Christopher Mokrzewski, piano

"This is the Life," from *Love Life*

Weill

"Lonely House," from *Street Scene*

Weill

"Una furtiva lagrima," from *L'elisir d'amore*

Donizetti

"That's All," from *Adventures in Love*

Goldrich

3:15 Jessica Tarnish, soprano, 28

Tim Crawford, piano

"Wie ein Herz doch klopfen kann," from *Der Zar lässt sich photographieren*

Weill

"Non mi dir, bell'idol mio," from *Don Giovanni*

Mozart

"Everybody Loves Louis," from *Sunday in the Park with George*

Sondheim

"Je ne t'aime pas"

Weill

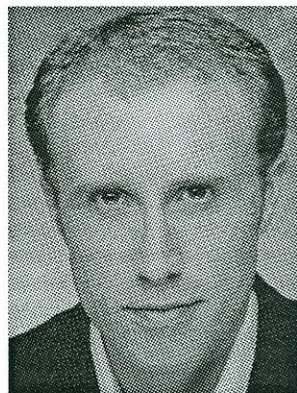
The Kurt Weill Foundation wishes to thank The University of Rochester's Eastman School of Music, James Undercofler, Dean and Director, for hosting today's competition, as well as the regional round in Kilbourn Hall.

Competition Finalists

Meredith Arwady, contralto, from Kalamazoo, Michigan is a second-year Lyric Opera Center for American Artists member with The Lyric Opera of Chicago. During the 2005-06 season, she debuted at Lyric Opera as Tisbe/*La Cenerentola*, She-Ancient/*The Midsummer Marriage*, and Third Lady/*Die Zauberflöte*. Arwady performed Wowkle/*La Fanciulla del West* as a member of the Glimmerglass Opera Young American Artists program; Madame Flora/*The Medium* and Meg Page/*The Merry Wives of Windsor* with San Francisco Opera's Merola Program; and numerous roles with the Chataqua Institution Vocal Program. Past performances include *Die Walküre* (New Orleans Opera), *Susannah* and *Faust* (Opera Company of Philadelphia), and *L'incoronazione di Poppea* (Chicago Opera Theater). Arwady is an alumna of Philadelphia's Curtis Institute of Music and Michigan's Hope College. As a soloist, she performed in the Baltimore Symphony's *Messiah*, the 30th Annual Richard Tucker Gala, and the Ravinia Festival in Beethoven's Ninth Symphony. Arwady is a Grand Finals winner of the 2004 Metropolitan Opera National Council Auditions, the 2004 Licia Albanese-Puccini Competition, the 2005 George London Foundation/Kirsten Flagstad Award, the inaugural Marian Anderson Prize for Emerging Classical Artists, and a 2002 Sara Tucker Grant.



Tenor **Jon-Michael Ball**, originally from Olive Branch, Mississippi, recently completed graduate studies at the Manhattan School of Music. A student of Neil Rosenshein, Mr. Ball has performed multiple leading roles in their opera studio, most notably as Dr. Shpigelsky in the world premiere recording of Lee Hoiby's *A Month in the Country*. An ASCAP Foundation Scholar, he has also participated in MSM's American Musical Theatre Ensemble. With Intermezzo Opera, Mr. Ball has appeared as Tamino in *Die Zauberflöte* and as the title role in *Albert Herring*. Mr. Ball recently appeared with American Opera Projects in their new work *Exiles* as James Joyce in Opera Index's presentation of *From Page to Stage*. Additional appearances include a performance in New York City Opera VOX 2002: Showcasing American Composers, and as soloist with the Altino Chorale and the New York Selah Ensemble. Mr. Ball will appear this summer as an apprentice with Santa Fe Opera.

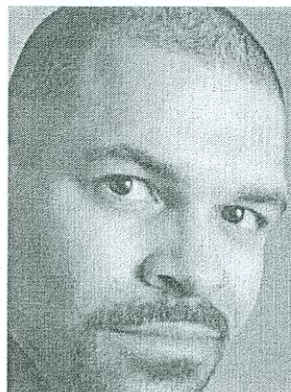


Seattle-area native **Sarah Blaskowsky** is a versatile musical and theatrical performer. Recent performances include a program with the NOW Ensemble, Michael Gordon's opera *Van Gogh* with Alarm Will Sound, Burgundian chansons with Early Music New York, and Carrie in *Carousel* in the Washington area. As a fellow at the Tanglewood Music Center, Sarah performed with Robert Spano, Stefan Asbury, and the Mark Morris Dance Company. Sarah is the winner of the Canticum Dominum, Rosa Ponselle, and Bach Society of Baltimore competitions, as well as scholarships for the Universität Mozarteum Salzburg and the Académie internationale d'été de Nice. Sarah received her Bachelors from the Peabody Conservatory and completed her Masters work at the Manhattan School of Music. Upcoming engagements include a recording of *Van Gogh* on the Cantaloupe label with Alarm Will Sound, and the US premiere of Michael Gordon's *What to Wear*, directed by acclaimed experimental theatre impresario Richard Foreman, at the RedCat Theater in Los Angeles.



A scholarship student, **Ambur Braid** is in her fourth year in the vocal program at The Glenn Gould School at The Royal Conservatory of Music. Ambur has extensive experience performing solo recitals across Canada in both classical and Jazz as well as Opera. This year she is performing the role of Hipolyta in *A Midsummer Night's Dream* and was Chauve-Souris and Patre in *L'enfant des Sortilèges* last spring. Ambur will be participating in the Stratford Summer Music Festival for the third consecutive year and will be joining Opera Atelier in *The Magic Flute* this Fall. She was a participant in the Daniel Ferro Vocal Program in Greve in Chianti, Italy last summer. For the opening of the University of Northern B.C., Ms. Braid was honored to perform for Queen Elisabeth II. This year Ambur was the Intermediate Winner for the NATS competition. Ms. Braid was a national finalist in the Canadian Music Competition and was selected for both "Most Outstanding Intermediate Competitor" as well as "Most Promising Vocalist" three consecutive years in The Pacific Northwest Music Festival in Terrace, B.C.

Sean Clark is a second year master's student at Arizona State University studying with David Britton. While working on his undergraduate degree at Ithaca College, Sean performed roles in *Così fan tutte*, *Die Fledermaus*, *Threepenny Opera*, *Parade* and *L'Incoronazione di Poppea*. In 2003, Sean was a member of the vocal cast at College Light Opera Company performing roles in *The Gondoliers*, *Trial by Jury*, *Sweeney Todd* and *Guys and Dolls*. With the Lyric Opera Theatre at ASU, Sean has been seen as the Male Chorus in *The Rape of Lucretia*, Billy Crocker in *Anything Goes*, King Kaspar in *Amahl and the Night Visitors*, and the Chevalier in *Dialogues of the Carmelites*. In addition to his work with the Mount Desert Summer Chorale, Sean will be performing at Quisisana on Lake Kezar in Western Maine.



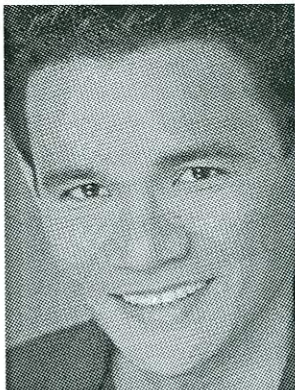
Justin Lee Miller is a native of Battle Creek, Michigan. In 2005, he made his debut in the role of Porgy in *Porgy and Bess* at the Teatro Alighieri in Ravenna, Italy. He has also performed the roles of Crown and Jake in *Porgy and Bess* on tour throughout the U.K. and Ireland. He received his training in musical theatre from the University of Michigan's School of Music. While there, he studied voice with Shirley Verrett. He has worked at regional theaters across the country including the Weston Playhouse, North Carolina Theatre, North Shore Music Theatre, the Music Theatre of Wichita, and most recently at the Paper Mill Playhouse in the U.S. premiere of the London version of the musical *Ragtime*. He is a 2006 Regional Finalist for the Met Council Auditions, and in the spring, he will perform in a new production of *The Phantom of the Opera* in Las Vegas directed by Harold Prince.

Nina Negri was born in Arlington, VA, then made New York City her home after being accepted to attend the Manhattan School of Music. Since graduating, she has thanked her lucky stars and the powers above that she has had the opportunity to work with such reputable companies and theatres. Her experiences include *Kismet* (Encores!), *Les Misérables* (3rd National Tour, Cosette u/s), *Good Vibrations* (NYSAF), *West Side Story* (Trinity Rep, Maria), *The King and I* (Theatre-By-The-Sea, Lady Thiang and the Stratford Festival of Canada, Tuptim u/s), *The Gondoliers* (Tessa u/s), and Tokyo Disney Sea (*Encores!*). Doing what you love and being paid to do it? What a dream. Somebody wake me up.....actually, don't.



Allison Pohl is a first year master's degree student at Boston University where she has performed the roles of Zerlina in *Don Giovanni* and Bessie/Yvette in Weill's *Mahagonny Songspiel* and *Youkali*. She also covered the role of Vera and appeared in Hoiby's *A Month in the Country*. Allison received her Bachelor of Music at Purchase Conservatory of Music. There she performed the roles of Mother Marie in *Dialogues of the Carmelites*, Mercédès in *Carmen*, and the Sandman in *Hänsel und Gretel*. She also appeared in *The Merry Widow* and *Amahl and the Night Visitors*. Allison has performed many opera scenes at B.U., Purchase, and at Crittenden Opera Studio and New York Opera Studio at Vassar College.

A native of the Philippines, character tenor **Rodell Aure Rosel** is currently a member of the Lyric Opera Center for American Artists (LOCAA), where he sang the role of Monostatos in *The Magic Flute*. He recently sang El Remendado (*Carmen*), Borsa (*Rigoletto*), First Priest (*The Magic Flute*) and Faninal's Major-domo (*Der Rosenkavalier*) with the Lyric Opera of Chicago. Other opera performances include the title role in *Albert Herring*, Basilio (*The Marriage of Figaro*), Tinca (*Il Tabarro*), Gonzalve (*L'heure espagnole*), Teapot/Arithmetic/Frog (*L'enfant et les Sortilèges*), Il Podesta (*La Finta Giardiniera*), Kaspar (*Amahl and the Night Visitors*) and First Commissary (*Dialogues of the Carmelites*). As a concert artist, he sang the tenor solos in Haydn's *Creation*, Handel's *Messiah*, Mozart's *Requiem*, Stravinsky's *Pulcinella* and Vaughn-Williams' *Serenade to Music*. Mr. Rosel was a 2005 Metropolitan Opera National Council Audition Grand Prize Winner. In addition to classical singing, Mr. Rosel is an artistic whistler, as well as a crossover artist.



Hallie Silverston, soprano, is a first-year master's degree student at the Eastman School of Music, studying voice with Karen Holvik. She graduated from the University of Oregon in June 2005, where she studied with Milagro Vargas. Recent roles include Lauretta in *Gianni Schicchi*, Anne Egerman in *A Little Night Music*, Belinda in *Dido and Aeneas*, and Papagena in *Die Zauberflöte*. Silverston was also the soprano soloist in Bach's *Magnificat* and Mozart's *C Minor Mass* conducted by Helmuth Rilling. She has performed in master classes with Ruth Ann Swenson, Mira Zakai, Martin Katz, John Harbison, and Jake Heggie. In May, she will sing the role of Adina in Mercury Opera Rochester's production of *L'Elisir d'amore*.

Erica Strauss is a recent alumna of the Lyric Opera Center for American Artists, where she performed numerous roles with the Grant Park Music Festival and Northwest Indiana Symphony. Her roles with Lyric Opera of Chicago include Micaëla/*Carmen* (student matinees), Erste Dame/*Die Zauberflöte*, Marianne Leitmetzerin/*Der Rosenkavalier* and High Priestess/*Aida*. Additional performances include Soprano Soloist/Beethoven's 9th Symphony (Chicago Philharmonic), Echo/*Ariadne auf Naxos* (Sarasota Opera), Rosina/*Il Barbiere di Siviglia-Paisiello* (Théâtre National d'Evreux) and a NY recital debut with the Marilyn Horne Foundation's "On Wings of Song" series. In May Ms. Strauss sings the opening recital of the Cleveland Art Song Festival under the auspices of the Horne Foundation. Ms. Strauss has won awards from the Marilyn Horne Foundation, Liederkrantz Foundation, Opera Index, Musicians Club of Women, American Opera Society of Chicago, Metropolitan Opera National Council and the Shoshana Foundation's Richard F. Gold Career Grant. She holds a BM and MM from Mannes College of Music and has participated in training programs at Music Academy of the West and Sarasota Opera.



Praised by the Houston Chronicle for his "clean, clear sound and earnest intensity," **Karim Sulayman** has most recently performed the title role in Handel's *Acis and Galatea* with Houston's Mercury Baroque and Dominic Walsh Dance Theater. Opera engagements in 2005 have included Snout in Andrei Serban's new production of Britten's *A Midsummer Night's Dream* at Chicago Opera Theater, and Gonzalve in a new production of Ravel's *L'heure espagnole* with the Berkshire Opera. Other recent engagements include performances in the United Kingdom as the tenor soloist in *The Fairy Queen* at the Aldeburgh Festival under Harry Bicket, the soloist in Bach's Cantata 182 at the Snape Proms with Andreas Scholl, an art song and chamber music fellowship at the Aspen Music Festival, and *Death in Venice* and *Il viaggio a Reims*, both at Chicago Opera Theater. This spring, he appears in the

gala concert for the Joyce Dutka Arts Foundation in New York City, having been awarded 2nd place in the foundation's vocal competition this year.

Jessica Tarnish, soprano, is from Davenport, Iowa. She is currently in her second year of studies at the Opera Institute at Boston University, where she has appeared as Sandrina in *La Finta Giardiniera*, the Female Chorus in *The Rape of Lucretia*, the Duchess in the Boston premiere of Philip Glass's *Galileo Galilei*, False Angèle in *The Tsar Has His Photograph Taken*, Donna Anna in *Don Giovanni* and Natalia Petrovna in *A Month in the Country*. Last April, Ms. Tarnish performed Verdi's *Requiem* with famed bass Simon Estes and the Naples Philharmonic. This year she was a New England Regional Finalist in the Metropolitan Opera National Council Auditions, where in 2000, she was a Chicago Regional Finalist. In 1999 as the winner of a scholarship from the NOA, Ms. Tarnish studied at the AIMS Institute in Graz, Austria. This summer she is engaged as a Young Artist with Central City Opera where she will perform the roles of Donna Anna in *Don Giovanni* and Fortuna in *L'Incoronazione Di Poppea*.



Justin Welsh is currently a member of the Canadian Opera Company Ensemble Studio and has performed such roles as Papageno in Mozart's *Die Zauberflöte*. He has participated in other young artist programs such as Pacific Opera Victoria Young Artist Program and Opera Nuova. Justin graduated from the Master of Music program at the University of British Columbia, where he appeared in various operatic performances, including Massenet's *Manon* as Lescaut and Puccini's *Gianni Schicchi* in the title role. On several occasions, he has traveled to Europe to perform with the UBC Opera ensemble. Outside University, he was part of the Vancouver Opera chorus and performed in the recorded oratorio, *The Dream of Gerontius* by Edgar Bainton. He received an honorable mention in the Northwest Regional finals for the Metropolitan Opera Competition in Seattle and recently received an encouragement award with the Louis and Christina Quilico awards in Toronto.



Bray Wilkins, originally from Monroe, Louisiana, is a graduate of the University of Idaho.



While there, he sang Basilio in *The Marriage of Figaro*, Marco Palmieri in *The Gondoliers*, and Frederic in *Pirates of Penzance*. Bray was also a member of the 2003 College Light Opera Company, MA, where he performed the roles of Anthony Hope in *Sweeney Todd*, Paul Berthalet in *Carnival*, and Sky Masterson in *Guys and Dolls*. He was the 2004 winner of the Northwest Metropolitan Opera National Council auditions (WA-ID-MT district). Other awards include prizes in the classical division at NATS(WA-ID-MT) competitions in 2001-2003, and winner of the Washington-Idaho Symphony Young Artists Competition. Most recently he had the privilege of being under the tutelage of Marilyn Horne at the Music Academy of the West in California.