

UO OPERA ORCHESTRA PERSONNEL

Flute Kanae Komugi	Trumpet Zachary Person Michael Wilson	Violin Gina Chi James Andrewes Lillie Wells JiYun Jeong
Oboe Jillian Camwell	Trombone Louis Olenick	Viola Samara Humbert Emma Tepfer
Clarinet Blake McGee Michael Almich	Percussion Brenda Trowbridge	Cello Nicholas Toben Jeanine Lafitte
Bassoon Elizabeth Shoemaker	Harp Laura Vaughan	Bass Dylan DeRobertis
Horn Kelly Norris Meagan Roby	Piano JiWon Lee	

Special thanks to Professor Alexandra Bonds and the University of Oregon Theater Department, Lane Community College Theater Costume Department and Eugene Opera Costume Department for use of costumes, and the UO Theater Department for select properties.

*Brad Foley, Dean, School of Music and Dance
Janet J. Stewart, Assistant to the Dean ~ Ceci Lafayette, Accountant
Jim Anderson, Print and Poster Design ~ Scott Barkhurst, Public Relations
Nicolas Mitchell, Stage Manager ~ Jarrett A. Brock, Production Assistant
Ji Won Lee, Rehearsal Accompanist*

*School of Music Voice Faculty:
Mark Kaczmarczyk, Eric Mentzel, Ann Tedards,
and Milagro Vargas (on sabbatical 2003-04).*

*The set for A Little Night Music was built at the Eugene Ballet/Eugene Opera construction space, Springfield.
Special thanks to Jim Bradshaw.*

*Hult Center Personnel:
Jerry Glenn, Technical Services ~ Karm Hegedorn, Events Manager
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Select set pieces graciously loaned by Reed and Cross, Eugene. Special thanks to Shelley Maynard of Pewter Antiques, 136 Broadway in Eugene for the use of the antique bed, and to Marilyn Bradetich for additional set pieces. The set for "A Little Night Music" was constructed at the Eugene Ballet/ Eugene Opera studios in Springfield.

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104th Season, 53rd program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Soreng Theatre	February 18, 2004
Umpqua Community College	February 21, 2004
Soreng Theatre	February 22, 2004

“A LITTLE NIGHT MUSIC”

*Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
Suggested by a film by Ingmar Bergman
Originally produced and directed on Broadway by Harold Prince
Orchestrations by Jonathan Tunick*

featuring

***University of Oregon Opera Ensemble
UO Opera Orchestra***

***Wayne Bennett, Conductor
Mark Kaczmarczyk, Director/Musical Preparation
Walter Kennedy, Choreographer
David Butler, Set Designer
Esther Garcia, Costumer
Peter Vomocil, Lighting Designer***

* * *

CAST (in order of appearance)

<i>Mrs. Segstrom</i>	Jennifer Bacon-Quinnelly
<i>Mr. Lindquist</i>	Greg Barkett
<i>Mrs. Nordstrom</i>	Christine Keene
<i>Mrs. Anderssen</i>	Anne Nykyforchyn
<i>Mr. Erlanson</i>	Andrew Brock
<i>Fredrika Armfeldt</i>	Rachel Gitner
<i>Madame Armfeldt</i>	Jessica Rossi
<i>Frid, her butler</i>	Josh Klatz
<i>Henrik Egerman</i>	Moses Barrett (2/18, 2/21)
	Erik Carlson (2/22)
<i>Anne Egerman</i>	Hallie Silverston
<i>Frederick Egerman</i>	Doremus Scudder
<i>Petra</i>	Lisa Forkish
<i>Desirée Armfeldt</i>	Marie Landreth
<i>Count Carl Magnus</i>	Gene Chin
<i>Countess Charlotte Magnus</i>	Jill Windes
<i>Dancers</i>	Darrel Kau, Chela Marx, Amy Lynn Stoddart, Larry Sutton, Susan Zadoff

Sweden, at the turn of the twentieth century.
*The performance will be presented in
two acts with one Intermission.*

This production is graciously underwritten by Mrs. Ruth Siegenthaler.

*Please turn off or sound suppress all electronic watches and
cellular paging devices prior to the performance. Thank you.*

***A Little Night Music is presented through special arrangement
with, and all authorized performance materials are supplied through
Music Theater International; 421 West 54th St. New York, NY 10019.
Tel: (212) 541-4684, Fax: (212) 397-4684, www.MTIshows.com***

This production is the culmination of the Opera Workshop
class Winter quarter, Music 398-698

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in Beethoven's *Ninth Symphony* in May 2004 and a return appearance with pianists James Tocco and Ruth Laredo at the Great Lakes Chamber Music Festival. For ten years Kaczmarczyk was artistic director of the Detroit Oratorio Society, which he founded in 1991. His work with the organization included the Midwest premiere of Arvo Part's *Te Deum*, and repertoire which included Mozart's *Great Mass in C Minor*, Stravinsky's *Symphony of Psalms*, and the Barber Violin Concerto. Kaczmarczyk made his operatic debut in 1995 at the Aspen Music Festival as Osmin in Mozart's *Die Entführung aus dem Serail*. Appearances soon followed with Michigan Opera Theater, Cincinnati Opera, and in Italy and Canada. Roles performed include Sarastro in *Flute*, Colline in *La Boheme*, Assur in *Semiramide*, Don Basilio in *Il Barbiere*, Don Bartolo in *Le Nozze di Figaro*, and Nick Shadow in Stravinsky's *The Rake's Progress*, to name a few. He has a master's degree in conducting from the Eastman School of Music, and is a DMA candidate from the Cincinnati College Conservatory of Music. A past Metropolitan Opera Finalist, he has served as assistant professor of voice and director of opera at the UO since fall 2000.

Nicolas Mitchell (Stage Manager) is pursuing a B.S. in music technology from the University of Oregon. He has previously served as stage manager for the University Opera Ensemble productions of Handel's *Semele* (2002) and Mozart's *Die Zauberflöte* (2003). Plans following graduation are to attend Full Sail Production School in Florida to study production technology.

Peter Vomocil (Lighting Designer) received a B.A. in theater from the University of Oregon. His lighting designs have been seen in past UO Opera productions of *Turn of the Screw*, *Semele*, and *The Magic Flute*. Other design credits include *Dancing at Lughnasa*, *The Matchmaker*, *Durang Durang*, *Playing Doctor*, *The Diviners*, *What the Bellhop Saw*, and *Rosencrantz and Guildenstern are Dead*. He recently toured with the Eugene Ballet's *The Nutcracker*. Upcoming projects include designs for Eugene Opera's production of *HMS Pinafore* and Dance Theater of Oregon.

Walter Kennedy (Choreographer) is an assistant professor of dance at the University of Oregon, and comes to the university after a twenty-year career as a dancer and rehearsal director with the internationally-acclaimed Lewitzky Dance Company. During his tenure with the company he performed and taught in 43 states and twenty countries on five continents. Kennedy's choreography has been seen at such venues as the Mark Taper Forum, Luckman Performing Arts Center, Highways performance space in Los Angeles, the Krannert Center at the University of Illinois, and at The Yard, a colony for performing artists at Martha's Vineyard. He is also in his second year as guest artist in residence at Randolph Macon Woman's College in Lynchburg, VA.

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Orchestra Directors national meeting in 1990. While in Australia, he was also a guest conductor with the Australian Royal Air Force Band, Australian Armed Services School of Music, and the Australian National Youth Wind Symphony. He has also been a guest lecturer in conducting at the Hong Kong Academy of the Performing Arts and in various universities throughout the United States and Canada.

David Butler (Set Designer) is an eclectic artist from western New York: set designer, actor, singer, writer, visual and performing artist. He has created numerous scenic designs for a variety of New York state theaters, including the Paul Robeson Theater, Buffalo Ensemble Theatre (Mr. Benny), BUA (Poor Superman), and Studio Arena. He is currently the resident designer at The Irish Classical Theatre Co. in the heart of Buffalo's Theater District. There, he has designed numerous productions including *Waiting for Godot*, *The Importance of Being Ernest*, *School for Wives*, *Philadelphia Here I Come*, *Lady Windermere's Fan*, *Mrs. Warren's Profession*, *My Sister in This House* and most recently *Copenhagen* and *Misanthrope*. His original performance piece, *No Plan B*, which featured his design, original poems, scenes and skits, was listed in the Buffalo News as one of the best events of the year in visual and performing arts for 2002. In 1998 Butler produced and starred in productions of two of his original short plays, *Coming Out of the Car*, and *The Last Knight of Fondle Park* as part of Toronto's 10th Annual Fringe Festival. Butler is a past recipient of a grant from the National Endowment of the Arts and The Rockefeller Center for Performance Art.

Since graduation from the UO Theater Department in 1999, **Esther Garcia** (Costumer) has been costume director/designer for the Eugene Opera. Currently designer and costumer for Lane Community College theater and dance programs, she has served on staff for Spring Green Wisconsin at American Players Theater draping *Hamlet 2003*, and *As You Like It*. In summer of 2002, she was costume director for the Children's Educational Theater, in Salem OR, and for Santa Fe Opera in 2000. Garcia's design credits include Eugene Opera's *Carmen*, *Pagliacci*, *Susannah*, *Cenerentola*, and *Così Fan Tutte*. Upcoming engagements include *Six Degrees of Separation* for LCC Theater, and *HMS Pinafore* for Eugene Opera.

Mark Kaczmarczyk (Director/Musical Preparation) combines a career steeped in opera and conducting. Recent conducting highlights have included performances of Handel's *Semele* featuring acclaimed counter tenor David Daniels, (which *Chamber Music America* called "excellent"), and Handel's masque *Acis and Galatea* featuring tenor John McVeigh, staged for the Detroit Institute of the Arts. He has been a frequent guest with The Cleveland Orchestra in performances of *Messiah* on tour throughout the Midwest. In 1998 Kaczmarczyk appeared with the orchestra in Handel's *Dixit Dominus* for the American Choral Directors Convention. As a singer he has performed the Passions of St. John and St. Matthew throughout the U.S. and Canada. In 2001 he appeared as soloist at the Oregon Bach Festival, followed by repeat engagements with the Eugene Symphony. Upcoming engagements include bass soloist

PROGRAM NOTES

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In 1970, Stephen Sondheim sounded like the quintessential New York composer and lyricist: phones rang, doors chimed, and in came *Company*, a witty, acerbic look at contemporary relationships and urban anomie. The music pulsed with the jangling insistence of a busy signal; the lyrics exposed the raw nerves and ambivalent feelings of its sophisticated characters. *Follies*, in 1971, was entirely different: a moody, enigmatic meditation on the real-life follies of its sentimental fools. At once a pastiche of lost show-business dazzle and a faded valentine to romantic roads not taken, the score combined brassy show tunes with more serious forms.

In 1972, when it was announced that Sondheim's forthcoming project would be based on Ingmar Bergman's 1956 film *Smiles of a Summer Night*, no one knew what to expect. Perhaps something gloomy, if not profound: even though the film is a comedy. Bergman is nobody's idea of a laugh riot. Sondheim's musical sophistication and his essential seriousness in an often trivial form guaranteed that audiences would have to listen up, and listen hard.

When *A Little Night Music* opened on Broadway on February 25, 1973, the result was almost shockingly conventional. Sondheim seemed to have slipped into retro recidivism, and not merely in deference to the title's reference to Mozart. Unlike *Follies* and *Company*, which defined what was termed the concept musical, *A Little Night Music* had a busy plot, characters who developed and grew in linear progression, and a densely organized book (by Hugh Wheeler) that aspired to the cogency of Wildean epigram. And under Harold Prince's direction, the whole thing moved like a dream.

Most significantly, Sondheim seemed to be positioning himself as the new Waltz King. The entire score swept by in 3/4 time, or more elaborate variations thereof. Abetted by Johathan Tunick's orchestral arrangements, the score was lush to the point of bursting, melodic to the point of repletion. Friml, Lehár, Herbert, Strauss, and Straus echoed as distant melodies, with a whisper of irony. Sondheim likened his score to whipped cream, with knives, while critics compared it to champagne.

What the habitually iconoclastic Sondheim has fashioned was, in fact, an operetta. But Sondheim didn't sneak timidly back to the pleasant little kingdom of operetta. The score spirals through a series of waltzes noble and sentimental, revolves around solos and complex quintets and double quartets, unfolds in a panoply of formal musical devices. The knowing lyrics display a wit and melancholy seldom rivalled. Most of the score demands highly trained signers and accomplished singing actors, particularly for the "Liebeslieder" quintet that seethes with wittily repressed desire as each character discloses private thoughts in the manner of Mozart's complex trios and quartets. Yet Sondheim also tailored two roles to exploit the vocal idiosyncracies of the original performers. "Send in the Clowns," which has become a stage and cabaret standard, was written for a woman who did not possess a legitimate singing voice. "Liaisons" could be talked as well as sung. This is Romantic music about romance: rip, refulgent, and alive with the rueful self-knowledge that comes with maturity—a Rosenkavalier for Broadway.

Similarly, Wheeler's libretto bounces adroitly back and forth between tradition and innovation, balancing straightforward dialogue scenes with cinematic dissolves and brisk cross-cutting. Though it appears to move in standard fashion, *A Little Night Music* opens with three scenes happening simultaneously in a single house; it ends with multiple events taking place all over a country estate. The show unified seeming antitheses: the traditional book musical with the concept musical, the realistic with the metaphoric, songs of innocence with experience.

The origins of *A Little Night Music* reach back to 1957, when Harold Prince and Sondheim sought a more romantic project after *West Side Story*. The two moved on to a number of other projects, and the idea lay dormant until 1971, when playwright Hugh Wheeler came in to consider source material. After suggesting, but subsequently rejecting, Jean Renoir's *Rules of the Game*, Sondheim recalled *Smiles of a Summer Night*, which struck the right blend of humor and sadness. Bergman signaled his assent, and Wheeler drafted a script in six weeks.

Once cast, the show began rehearsals in December 1972 with most of the score already complete. Other songs evolved only as Sondheim saw the scenes played out by the actors. "A Weekend in the Country," the stirring first-act finale, developed out of the preliminary stagings of Wheeler's book scenes. "Send in the Clowns" arose when actress Glynis Johns performed her scene in a new way, which inspired the composer to integrate song with scene. During tryouts in Boston, the show underwent the usual artistic trials and technical tribulations of any work in progress.

When the show opened at the Schubert Theatre on February 25, 1973, critical hosannas were overwhelming. Clive Barnes, then at the *New York Times*, swooned, "Good God!—an Adult musical!," while others praised the show's exquisite evocation of a moonlit era and its wry dissection of more than a few aspects of love.

A Little Night Music earned 12 Tony Award nominations and won for Best Musical, Score, Book for a Musical, Costumes, Actress, and Supporting Actress. The show played 601 performances on Broadway and toured nationally with Jean Simmons, George Lee Andrews, and Margaret Hamilton. The London production featured Simmons and Hermione Gingold, who had originated the role of Madame Armfeldt on Broadway, with a British cast. A film version of the musical, starring Elizabeth Taylor, was released in 1978. New York City Opera first produced *A Little Night Music* in 1992.

Following *A Little Night Music*, Sondheim continued on his unpredictable course, exploring the United States' cultural collision with Japan in *Pacific Overtures* (1976), and reinvestigating Grand Guignol in *Sweeney Todd* (1978), which New York City Opera presented in 1984. Subsequent works range equally far afield. *Merrily We Roll Along* (1981) tells the story of a group of lifelong friends—in reverse chronological order. *Sunday in the Park with George* (1984; Pulitzer Prize for Drama) ventures behind the canvas of painter Georges Seurat to examine the heart of the creative process. Sondheim got Grimm with *Into the Woods* (1987), which reveals the multiple uses of enchantment in fairy tales. He got grimmer with *Assassins* (1991) about presidential assassins (successful and would-be) and the country's love affair with guns. *Pas-sion* (1994) looks at the unexpected results of a brooding anti-heroine's

Amy Lynn Stoddart (Dancer) is an assistant professor of dance at the University of Oregon specializing in ballet technique and dance history. Stoddart received her M.F.A. from the University of Colorado at Boulder in 1998 and her B.A. from Mercyhurst College in 1993. She began her professional career with the Lake Erie Ballet in 1990. Stoddart has performed principal roles with the Mercyhurst Dancers, Empire State Ballet, Ballet Caravan, and Opera Colorado. Most notable, Stoddart performed as a principal dancer with the Boulder Ballet from 1994-1998. She recently performed as a guest artist with the Eugene Ballet and with the modern dance company Dance Theatre of Oregon.

Larry Sutton (Dancer) received his master's degree in dance and theater from the University of Oregon. He performed for many seasons with the Eugene Ballet, partnering Susan Zadoff in productions of *The Firebird*, *Romeo and Juliet*, and *The Nutcracker*. A recently retired secondary school teacher, he and his wife Merrily currently take ballroom classes.

Jill Windes (Countess Charlotte Magnus) has received a B.M. in vocal performance from the University of Idaho, and is currently working toward a master's degree at the University of Oregon.

Susan Zadoff (Dancer) is a UO professor emerita in dance. Her career in performance, teaching, and choreographing spans more than forty-five years. A graduate of New York's High School of Performing Arts, Zadoff performed with the Ballet Russe de Monte Carlo, in Broadway musicals, the Newark State Ballet Co. and the Eugene Ballet Co. Larry Sutton and Zadoff have been colleagues and dancing partners for more than twenty years; Zadoff is delighted to have this opportunity to waltz again with Sutton in *A Little Night Music!* In her retirement she continues to instruct young students at the Eugene School of Ballet and to share and "pass it on."

PRODUCTION STAFF

Wayne Bennett (conductor) is director of orchestral activities and conductor of the University Symphony. Under his direction, the orchestra has performed numerous times for the Oregon Music Educators Association and Northwest Music Educators National Conference. The orchestra, in addition to its active concert series on campus, also has performed in regional tours as an artistic outreach of the University of Oregon. Bennett has over 35 years of conducting experience with orchestras, wind ensembles, and choral/orchestral repertoire. Bennett was the music director and conductor for the Cascade Festival of Music in Bend, Oregon, from 1984 through 1995 and, as a recipient of a Senior Fulbright Award and an Arts America Award, he was appointed as conductor of the Cyprus State Chamber Orchestra and the Cyprus National Youth Orchestra (based in Nicosia, Cyprus) during 1991-1992. Bennett was awarded the Cypriot National Prize for his work in the arts during his tenure in Cyprus. As a conducting teacher, Bennett has been the master teacher for numerous Australian conducting workshops in Sydney, Brisbane, Melbourne, and Perth, and was the featured clinician for the Australian Band and

Guest artist soprano **Jessica Rossi** (Madame Armfeldt) has been seen locally in operas, plays and musicals with Eugene Opera, Actors Cabaret of Eugene and the Cottage Theater. She received her training at the Oberlin Conservatory in Ohio and continues to study music, theater, and dance. She would like to thank the whole crew of *Night Music* for making her feel so welcome.

Bass-baritone **Doremus Scudder** (Frederick Egerman) has returned to Oregon to pursue his doctorate at the University of Oregon after being a professional performer for more than 15 years. His varied musical background includes a B.A. from Southern Oregon State College where he studied piano, voice, and composition, a nine-year stint as a horn player, participation in numerous instrumental and vocal ensembles and chamber music workshops, appearances with numerous opera companies in Oregon. He did graduate work in voice at the University of Texas at San Antonio and later at the renowned Vienna Academy, where he studied lied and oratorio as well as private instruction with Carol Blaikner-Mayo in Vienna and with La Scala baritone Gino Bechi in Florence, Italy. Since moving to Vienna in 1988 with his wife, Marie Landreth, Scudder has appeared throughout Europe and the U.S. as opera performer and concert artist. He has toured Italy, Austria, and the U.S. (with Columbia Artists) with varied repertoire including Viennese operetta, Verdi opera, and song literature. His repertoire includes leading roles in *Don Giovanni*, *The Marriage of Figaro*, *The Merry Widow*, *Tosca*, and *Don Pasquale*, the Brahms and Mozart Requiems, Handel's *Messiah*, and Beethoven's Ninth Symphony, as well as an extensive recital repertoire. He has sung and recorded world premiers of *La Nuestra Señora de Guadalupe* by Eduardo Garza, *Crocodile Isle* by Roland Faber, and *Der Herrscher und das Mädchen* by Nancy van der Vate. He sang Sarastro in the University Opera production of Mozart's *Die Zauberflöte* in 2003 and recently appeared in the "No Tenors" benefit recital in Beall Hall. In addition to his singing career, Scudder spent four years as music director and musical arranger for a concert series in Vienna, which presented daily concerts of the works of Mozart, Strauss and other Viennese composers.

Hallie Silverston, (Anne Egerman) soprano, is a junior in vocal performance at the UO School of Music. She has appeared in numerous performance settings ranging from musical theater productions to solo classical recitals. She has also been a semi-finalist in various competitions in the Los Angeles area and has performed in master classes with Ruth Golden, Suzanna Guzman, John Hall, and Daniel Helfgot. She has performed with the University's Opera Ensemble as Papagena in Mozart's *The Magic Flute* and in scenes from Purcell's *The Fairy Queen*. Other recent endeavors include soprano soloist in the Women's Choral Society's performance of Haydn's *Missa sub titulo Sti. Leopoldi*, soloist for the Christian Science Church of Eugene, and a member of the UO Chamber Choir. A winner of the UO's Concerto Competition, Silverston will perform three of Copland's *Emily Dickinson Songs* with the University Symphony in the spring. She is a student of Milagro Vargas.

romantic infatuation with a dashing young soldier. Most recently, Sondheim has been working on a musical about the Mizner brothers, a pair of consummate con men at work in the early 20th century. A workshop production ran off-Broadway a couple of years ago, and the show, currently titled *Bounde*, is slated for production in Chicago this coming summer. Sondheim's near-infinite variety leaves audiences in a willing state of, as *Night Music* sings it, "perpetual anticipation."

ABOUT THE PERFORMERS

A native of Alaska, **Jennifer Bacon-Quinnelly** (Mrs. Segstrom) has been a frequent performer with the University Opera Ensemble. Her roles have included Miss Jessel in Britten's *The Turn of the Screw* and First Lady in *Die Zauberflöte*. Her recent role as the Mother in Menotti's *Amahl and the Night Visitors* was a collaborative effort with the UO Department of Dance, UO Chamber Choir, and Eugene Symphony. Bacon-Quinnelly has been a district finalist of the Metropolitan Opera Competition and has won various NATS awards. Her concert work has included performances with the Oregon Mozart Players and the Florence Messiah Community Chorus. She holds a master's degree in vocal performance and is currently pursuing her doctorate in vocal performance at the UO with soprano Ann Tedards.

Greg Barkett (Mr. Lindquist), an undergraduate bass-baritone recently appeared as soloist in Menotti's *Amahl and the Night Visitors* with the School of Music and the Eugene Symphony and as the Second Soldier in last year's production of Mozart's *Die Zauberflöte*. Barkett is also a member of the vocal a cappella group On the Rocks and studies voice with Mark Kaczmarczyk.

Moses Barrett (Henrik Egerman 2/18, 2/21) is a sophomore at the UO School of Music. The tenor is currently participating in the University Singers, and is also a member of On The Rocks, the UO men's vocal ensemble. A student of tenor Eric Mentzel, this is Moses' debut in the musical theater/opera genre.

A native of Florida, **Andrew Brock** (Mr. Erlanson/Production Assistant) received his undergraduate and graduate degrees in music education from the University of Oregon. Brock has performed with Eugene Opera, Rogue Opera, University of Oregon Opera Ensemble, and was a featured soloist on the Rogue Valley Chorale's tour of Northern Italy in 1998 and again in 1999 at Carnegie Hall, conducted by John Rutter. Operatic roles include: Nanki Poo in *The Mikado*, Jupiter and Apollo in Handel's *Semele*, and Tamino in *Die Zauberflöte*. A full scholarship recipient, Brock attended the Aspen Music Festival and School in the summer of 2003, where he studied with tenor Vinson Cole, and director Edward Berkeley from The Juilliard School. Brock is a student of bass Mark Kaczmarczyk, while pursuing a master's degree in vocal performance.

A sophomore at the University of Oregon studying both music technology and vocal performance, **Erik Carlson** (Henrik Egerman 2/22) is also

involved in the School of Music's Chamber Choir under the direction of Sharon Paul, and studies voice under Mark Kaczmarczyk. This is Carlson's debut stage production and thanks his friends and family for all their support, and his teachers and fellow musicians for their guidance and patience.

A native of Malaysia, baritone **Gene Chin** (Count Carl Magnus) is pursuing a master of music degree at the University of Oregon from the class of Mark Kaczmarczyk. Chin received his B.A. degree in 2001 from Linfield College, where he studied with Steven Dahlke and performed partial roles in excerpted productions of *Don Pasquale* (Dr. Malatesta), *Don Giovanni* (Don Giovanni), *Die Entführung aus dem Serail* (Pedrillo), *Falstaff* (Dr. Cajus), Bernstein's *Mass* (Celebrant) and *Kismet* (Caliph). Chin was most recently seen as King Melchior in *Amahl and the Night Visitors* with the Eugene Symphony. Last year Chin was Papageno in the University Opera's production of *Die Zauberflöte*, and in a master class with renowned accompanist Martin Katz.

This is **Lisa Forkish's** (Petra) first production with the University Opera Ensemble, and her first year out of high school. Next fall Forkish will transfer to Berklee College of Music in Boston, where she plans to major in vocal performance. She hopes to pursue a career in musical theatre and/or early childhood education. Forkish was raised in Eugene, and was fortunate to sing with the Oregon Bach Festival Youth Choral Academy for three consecutive years. She has appeared in ACE's production of *Gypsy*, South Eugene High's *Broadway Nights*, as well as a musical revue (also at ACE) titled *Babes on Broadway*, which she co-directed and starred in last spring. On campus, Forkish sings with the Chamber Choir and the women's a cappella group, Divisi, for which she serves as musical director. Forkish thanks Mark Kaczmarczyk for giving her this wonderful opportunity.

A senior vocal performance major and a member of the Mu Phi Epsilon Music Honor Society at the UO, **Rachel Gitner** (Fredrika Armfeldt) is a student of Ann Tedards. She has performed in the chorus of the University Opera's *Die Zauberflöte* (2003) and a Reporter in University Theatre's production of *Chicago* (2002). Her activities include music directing at B'nai B'rith summer camp (2003). A Golden Key Honor Society member and a Staton Scholarship recipient, she is studying acting at the university and hopes to perform professionally.

Darrel Kau (Dancer) is the programming manager for the Hult Center. He received his bachelor's degree in music education and his master's degree in arts administration from the University of Oregon. He recently appeared in the Eugene Symphony/University of Oregon collaboration *Amahl and the Night Visitors*.

Returning doctoral student **Marie Landreth** (Desirée Armfeldt) received her bachelor's degree from the University of Oregon in 1984. She has won many competitions, including the Eleanor Lieber Anderson Competition and the Metropolitan Opera Regional Auditions. Her opera debut

was as Queen of the Night in Mozart's *The Magic Flute* with Eugene Opera in 1983. In 1988 she received a Rotary International scholarship to study in Vienna, Austria, where she studied at the renowned Vienna Academy and privately with Carol Blaikner-Mayo. Since then, she has had an extensive and varied international singing career, including performances in Spain, Germany, Japan, Italy, Bulgaria, Austria and numerous appearances throughout the U.S. She is equally at home on the concert platform and the opera stage, and appears often in recitals and concerts. Her opera appearances include Mimi in *La Bohème*, Clorinda in Rossini's *La Cenerentola*, Konstanze in *The Abduction from the Seraglio* and Pamina in Mozart's *Die Zauberflöte* (which she sang in the 2003 UO production). She also appeared in the "No Tenors" vocal evening in Beall Hall last month. Her many excursions into 20th century music include the solo opera *Erwartung* by Schoenberg and the world premier of *Lieder aus einer Insel* for soprano and chamber orchestra by Bruno Strobl. Landreth has made several recordings of both 20th century music and standard repertoire for the Austrian Radio and Television. She and her husband, Doremus Scudder, had the music directorship of a ten-month concert series in Vienna for four years. In addition to her studies and singing career, she is on the voice faculties at the Vienna Conservatory and the Performing Arts Studio of Vienna.

Christine Keene (Mrs. Nordstrom) is a senior at the University of Oregon pursuing a bachelor of music in voice performance. The soprano began with chorus roles in *L'elisir d'amore* and *Tosca* with Anchorage Opera. She was in Britten's *The Turn of the Screw* as Flora with Anchorage Opera and *Albert Herring* as Cissie Woodger with PSU's Bel Canto Northwest. Recently, she made her debut with the UO Opera Workshop as Juliette in excerpts from Gounod's *Roméo et Juliette* and First Spirit in *Die Zauberflöte*. Keene is a grateful recipient of the H.B. Densmore and Exine Bailey voice scholarships. She plans to pursue her voice studies while attending graduate school on the East Coast. Keene is a student of Ann Tedards.

Chela Marx (Dancer) began her dance training at the age of 12 at the Eugene School of Ballet. She continued studying dance upon entering college, studying tango, modern dance, salsa, and flamenco. She has had extensive performance opportunities and experience in all her dance forms, both locally and throughout the U.S. She recently spent six months abroad in Spain where she continued her flamenco dance training. Marx is studying Spanish and dance at the UO, and is very excited to be performing once again on the Hult stage in *A Little Night Music*.

Buffalo native **Anne Nykyforchyn** (Mrs. Anderssen) completed her undergraduate degree in voice performance from SUNY at Fredonia. Nykyforchyn performed the roles of Miss Pinkerton in *The Old Maid and The Thief* (2001), and the scandalous Russian Prince Orlofsky in *Die Fledermaus* (2000). In addition, she has appeared in *The Gondoliers* (2001) as Vittoria, and Nancy in a scenes production of *Marta* (2000). Nykyforchyn is a master's student at the UO, where she studies with Ann Tedards.