

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.

Bass-baritone **Doremus Scudder** returns to Oregon to pursue his doctorate at the UO 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, 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. He also studied with Carol Blaikner-Mayo in Vienna and La Scala baritone, Gino Bechi in Florence, Italy. Since moving to Vienna, in 1988 with his wife, Marie Landreth, Scudder has appeared regularly throughout Europe and the United States as both opera performer and concert artist. He has toured Italy, Austria, and the U.S., performing Viennese operetta, Verdi opera, and recital literature. His repertoire includes leading roles in *Don Giovanni*, *The Marriage of Figaro*, *The Merry Widow*, *Gianni Schicci*, and *Don Pasquale*, many oratorios, masses, and requiems, as well as an extensive recital repertoire. He has sung and recorded much contemporary music, including world premieres 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. In addition to his singing career, Scudder spent four years as music director of a concert series in Vienna, which presented daily concerts of music by Mozart, Strauss, and other Viennese composers.

**Nathalie Fortin**, a Canadian born accompanist studied piano at the Montreal Conservatoire with Madame Anista Campos. In 1994 she earned the master of music degree from the Eastman School of Music in Rochester, New York, where she studied accompanying and chamber music with Dr. Jean Barr. In 2003 she received her DMA in collaborative keyboard from the University of Southern California under Dr. Alan Smith. She is active as an accompanist at the UO and for the Oregon Bach Festival.

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#### ABOUT THE UO OPERA PROGRAM

The **University Opera Ensemble** is a comprehensive training program for undergraduate and graduate voice majors. In a supportive yet challenging environment students pursue classes in movement with faculty from the Department of Dance, explore dialogue preparation, repertoire and audition techniques, study the art of singing English and Italian recitative and stylistic nuances of the baroque, bel canto, classical and romantic periods. The School of Music has also presented a variety of internationally recognized master classes, including presentations by accompanists Martin Katz, Dalton Baldwin, and soprano Julianne Baird. Recent fully staged opera productions have included Mozart's *Die Zauberflöte* (2003), updated performances of Händel's *Semele* (2002), and Britten's *The Turn of the Screw* (2001), in addition to an annual scenes presentation each spring.

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104th Season, 44th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
8:00 p.m.

Friday evening  
January 23, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

**“NO TENORS” VOICE RECITAL**

featuring

**Marie Landreth, soprano**  
**Mark Kaczmarczyk, bass**  
**Doremus Scudder, bass-baritone**  
**Nathalie Fortin, piano**



UNIVERSITY OF OREGON

PROGRAM

I

WOLFGANG AMADEUS MOZART

**Three Selections from *Don Giovanni***

1. **Trio: *Ah, chi mi dice mai ...***  
(Donna Elvira, Don Giovanni, Leporello)
2. **Recitative: *Stelle che vedo ...***  
(Donna Elvira, Don Giovanni, Leporello)
3. **Aria: *Madamina, il catalogo è questo ...*** (Leporello)

**Duet: *Cinque ... dieci ...* from *The Marriage of Figaro***  
(Figaro, Susanna)

**Recitative and Aria: *Alcandro lo confesso ...***  
***Non sò d'onde viene, KV 512***

**Trio: *Ah, taci ingiusto core* from *Don Giovanni***  
(Donna Elvira, Don Giovanni, Leporello)

INTERMISSION

II

ITALIAN OPERA FAVORITES

**Two Selections from *Don Carlo*** Giuseppe Verdi

1. **Gran Scena: *Ella giammai m'amo ...***  
***Dormirò sol nel manto mio regal ...*** (King Philip)
2. **Scena, Duet: *Son io dinanzi al Re ...***  
(Grand Inquisitor, King Philip)

**Two Puccini Favorites** Giacomo Puccini

1. **Aria: *Donde lieta uscì ...* from *La Bohème*** (Mimi)
2. **Aria: *Tu che di gel sei cinta ...* from *Turandot*** (Mimi)

**Recitative and Trio: *Quando avete*** Gaetano Donizetti  
***introdotto ... Via, da brava ...* from *Don Pasquale***  
(Don Pasquale, Malatesta, Norina)

ABOUT TONIGHT'S ARTISTS

Returning doctoral student **Marie Landreth** received her bachelor's degree from the University of Oregon in 1984. She has been the winner of 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 the Eugene Opera in 1983. In 1988 she was the recipient of 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, which includes performances in numerous countries, including, Spain, Germany, Japan, Italy, Bulgaria, Austria and, of course, numerous appearances in the United States. She is equally at home on both the concert platform and the opera stage and appears often in recitals and concerts. Her opera appearances include Mimi in *La Bohème*, Michaela in *Carmen*, Clorinda in Rossini's *La Cenerentola* and Konstanze in *The Abduction from the Seraglio*. Her many excursions into 20th century music include the solo opera *Erwartung* by Schoenberg, Blacher's *Die Schwarze Spinne* and the world premier of *Lieder aus einer Insel* for soprano and chamber orchestra by Bruno Strobl among others. Landreth has made several recordings of both 20th-century music and standard repertoire for Austrian radio and television. Additionally, 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 also on the voice faculty at the Performing Arts Conservatory in Vienna.

Bass **Mark Kaczmarczyk** combines a career steeped in opera and conducting. Recent conducting highlights for the New York native 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 mid west. In 1998 Kaczmarczyk appeared with the orchestra in Handel's *Dixit Dominus* by invitation for the American Choral Directors Convention. As a singer he has performed the Passions of St. John and St. Matthew throughout the United States 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 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 served as 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 Bohème*, 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