

Isabel Bayrakdarian, soprano

Martin Katz, piano

Sunday, October 27, 3 pm, 2002
Hertz Hall

PROGRAM

I

Enrique Granados Colección de tonadillas escritas
en estilo antiguo (1912)
3. El majo discreto
5. El majo tímido
8. La maja de Goya
6. El mirar de la maja
2. Callejeo

Granados Las quejos o la maja y el ruiseñor,
from Goyescas (1916)

II

Samuel Barber Hermit Songs, Op. 29 (1952–1953)
At Saint Patrick's Purgatory
Church Bell At Night
Saint Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises Of God
The Desire For Hermitage

III

Antonio Vivaldi Motet: In turbato mare irato, RV 627

INTERMISSION

IV

Alan Hovhaness Two Armenian Folksongs
Lorig
Our e sirdes

Parsegh Ganatchian Two Armenian Folksongs
Bejingo
Oror

Aram Khachaturian Two Armenian Folksongs
Tashderi Aghchig
Khendjouyki yerik

V

Peter Ilyich Tchaikovsky Sred' shumново bala, Op. 38, No. 3
Kalybel'naya pesnya, Op. 16, No. 1
Kukushka, Op. 54, No. 8
Zabyt' tak skoro

Den' li tsarit, Op. 47, No. 6

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Isabel Bayrakdarian (soprano) won First Prize at the prestigious Placido Domingo Operalia competition in 2000 and is a recent winner of the Artist of the Year award from the Canadian Opera Company. The Canadian-Armenian soprano has made an impressive series of appearances in recent seasons, including at the Lyric Opera of Chicago as Catherine in the world premiere of William Bolcom's

A View from the Bridge and as Rosina in *Il Barbiere di Siviglia*; Pamina in *Die Zauberflöte* with the Cincinnati Opera; Romilda in Handel's *Serse* (conducted by Christophe Rousset) at the Opéra de Montpellier, the Handel Festival in Ludwigshafen, and the Dresden Semperoper; and Emilia in Handel's *Flavio* at the Badisches Staatstheater in Karlsruhe, Germany. Other North American performances have included Valencienne in *The Merry Widow* at San Francisco Opera; Euridice in *Orfeo ed Euridice* in Ann Arbor, Michigan; Adina in *L'Elisir d'Amore* for Opera Ontario; and most recently as Servilia in *La Clemenza di Tito* with Santa Fe Opera. Bayrakdarian also appeared in the rarely performed *Marc'Antonio e Cleopatra* by Hasse at the Théâtre des Champs-Élysées in Paris, under the musical direction of Rene Jacobs. She made a triumphant return to the Canadian Opera Company as Cleopatra in Handel's *Giulio Cesare*, after having sung for that company the role of Zerlina in *Don Giovanni* in 2000 and Rosina in *Il Barbiere di Siviglia* the previous season. She made her New York operatic debut as Camille in Hérold's *Zampa* with L'Opéra Français de New York, and her Italian debut at Milan's Teatro alla Scala in Bernstein's *West Side Story*.

Operatic engagements for the 2002/03 season include debuts at the Paris Opera (Bastille) as Susanna in *Le Nozze di Figaro*, and at the Metropolitan Opera as Catherine in *A View from the Bridge*, in addition to numerous concert and recital appearances in Ottawa, New York, Berkeley, Costa Mesa, Montreal, Vancouver, Winnipeg, the Al Bustan Festival in Lebanon, and at Wigmore Hall in London.

In addition to her recital work, Bayrakdarian has an extensive concert repertoire. In September of 2001, she opened the National Arts Centre's 2001/2002 season in a gala concert with artists Yo-Yo Ma and Pinchas Zuckerman. Her appearances also included Mahler's *Symphony No. 4* with the Pittsburgh Symphony, conducted by Mariss Jansons; *Messiah* with Les Violons du Roy (with performances in Montreal, Toronto, Quebec); and well-received recitals in New York (Carnegie Hall), Boston, Vancouver, and Toronto.

When Bayrakdarian's debut recording, *Joyous Light*, was released in March 2002 on the CBC label, it went straight to No. 1 on the classical charts and became a huge bestseller across Canada. The soprano has also recorded Villa-Lobos' *Bachianas Brasileiras No. 5* for CBC Television, for which she earned a Gemini nomination, and Rachmaninoff's *Vocalize* for Bravo Arts Television. Canada's CTV Network also featured her in a documentary. Her second recording with the CBC—a Spanish/South American project—will be released this fall.

Bayrakdarian has been the recipient of many grants. In addition to winning First Prize in the 2000 Operalia competition, she has received a Canada Council Grant, the Sullivan Foundation Grant, the 2000 Leonie Rysanek Award from the George London Foundation, and the Metropolitan Opera National Council Award.

Martin Katz (piano) has been called “the dean of collaborative pianists” by the Los Angeles Times, and in 1999, Musical America created a new award expressly for him—Accompanist of the Year. One of the world’s busiest collaborators, he has been in constant demand by the most celebrated vocal soloists for 35 years. Among his partners in concert are Marilyn Horne, Frederica von Stade, José Carreras, Cecilia Bartoli, Kiri Te Kanawa, Kathleen Battle, David Daniels, Karita Mattila, and Sylvia McNair, to name just a few. Season after season, the world’s musical capitals figure prominently in his schedule. Throughout his long career he has been fortunate to partner some of the world’s most esteemed voices: Renata Tebaldi, Cesare Siepi, Evelyn Lear, Katia Ricciarelli, Tatiana Troyanos, Lucia Valentini, Nicolai Gedda, Regine Crespin, Grace Bumbry, Monserrat Caballe, and many others have invited him to share the stage in recitals on five continents.

Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student, and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus in Washington, DC, for three years, before moving to New York, where his busy international career began in earnest in 1969.

In more recent years, invitations to conduct orchestral evenings have come with increasing frequency. Katz has partnered several of his soloists on the podium for orchestras of the BBC, Houston, Washington (DC), Tokyo, New Haven, and Miami. His editions of works by Handel and Rossini have been presented by the Metropolitan Opera, Houston Grand Opera, and the National Arts Centre in Ottawa. Katz has also been pleased to conduct several complete operas for the University of Michigan’s Opera Theater and the Music Academy of the West.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. For the past 17 years, Ann Arbor has been his home, where he has been happy to chair the School of Music’s program in accompanying and chamber music, and play an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are now working all over the world. The University of Michigan has recognized this important contribution, making him the first Arthur Schnabel Professor of Music.

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