

Karita Mattila, soprano

Martin Katz, piano

Sunday, March 16, 2003, 3 pm
Zellerbach Hall

PROGRAM

- Henri Duparc L'Invitation au voyage
Romance de Mignon
Au pays où se fait la guerre
Chanson triste
Phidylé
- Jean Sibelius Illalle, Op. 17, No. 6
Våren flyktar hastigt, Op. 13, No. 4
Norden, Op. 90, No. 1
Flickan kom ifrån sin älsklings möte,
Op. 37, No. 5
En slända, Op. 17, No. 5
Var det en dröm?, Op. 37, No. 4

INTERMISSION

- Sergei Rachmaninoff Ne poj, krasavica, pri mne, Op.4, No. 4
Sumerki, Op. 21, No. 3
Otrivok iz A. Myusse, Op. 21, No. 6
Muza, Op. 34, No. 1
Kakoye schast'ye, Op. 34, No. 12
- Antonín Dvořák Cigánské melodie, Op. 55
Má píseň
Aj! Kterak trojhranec m^ouj
A les je tichý
Struna naladěna
Široké rukávy a široké gatě
Když mne stará matka zpíváť uřívála
Dejte klec jestřábu

Karita Mattila appears through arrangement with IMG Artists, New York, New York.

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Karita Mattila (soprano), from Finland, is one of the most exciting vocal artists to have emerged in recent years and is internationally heralded not only for the beauty and versatility of her voice but also for her extraordinary dramatic ability. Her performance schedule brings her to all the major international opera houses and festivals in a varied repertoire encompassing Mozart, Strauss, Tchaikovsky, Janáček, Verdi, Puccini, and Wagner. Her affinity for the dramatic side of opera has produced marvelous results when working with fine stage directors such as Luc Bondy, who helped her to achieve remarkable performances in his highly acclaimed *Don Carlos*, seen in Paris, London, and at the Edinburgh Festival. Likewise, she has received critical praise for her work with Lev Dodin in his production of *Elektra* for the Salzburg Easter Festival, Robert Carsen in his production of *Lohengrin* at the Bastille, Jurgen Flimm in *Fidelio* at the Metropolitan Opera, Thomas Musbach in *Arabella* at the Chatelet, and Jonathan Miller in his production of *Così fan tutte* in Florence.

Karita Mattila has sung with the world's leading conductors, including Abbado, Davis, Gergiev, Haitink, Levine, Maazel, Mehta, Pappano, Runnicles, Salonen, Sawallisch, Solti, and Thielemann. She has appeared on the great concert and recital platforms of the world—from Carnegie Hall to the Salzburg Festival—and has many recordings to her name on the Erato/Warner, EMI, Philips, Sony, DG, and Ondine/Koch Classics labels.

Operatic engagements during the 2002–03 season include Metropolitan Opera performances of *Elektra* and a new production of *Jenufa*, a new production of *Kat'á Kabanová* at San Francisco Opera, and a return to the Chatelet in the title role of *Jenufa*. Karita Mattila joins the Los Angeles Philharmonic for Strauss' *Four Last Songs* in Los Angeles and at Lincoln Center, and tours North America in recital with appearances at Carnegie Hall and in Toronto, Los Angeles, Atlanta, Vancouver, and Berkeley. During the summer of 2002, she traveled to many of North America's premier festivals, offering solo recitals and concerts with the Montreal Symphony Orchestra at the Festival International de Launaudiere, the Boston Symphony Orchestra at Tanglewood, and the Chicago Symphony Orchestra at Ravinia.

Highlights from the recent past have included performances of *The Queen of Spades* at the Metropolitan Opera, Covent Garden, and the Opéra National de Paris; *Don Giovanni*, *Jenufa*, and *Simon Boccanegra* at the Salzburg Festival; *Die Meistersinger von Nürnberg* at the Metropolitan Opera (taped for future television broadcast on PBS); *Manon Lescaut* and *Fidelio* at the Finnish National Opera; numerous concerts and recordings with the Berlin Philharmonic; and solo recitals in New York, London, Paris, Vienna, Amsterdam, Milan, Salzburg, Tel Aviv, and Munich.

Martin Katz (piano) has been praised as “the dean of collaborative pianists” by the Los Angeles Times, and Musical America was similarly convinced, creating 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 world's most celebrated vocal soloists for more than 35 years. In addition to Karita Mattila, he is pleased to partner Frederica von Stade, David Daniels, Kiri te Kanawa, Kathleen Battle, Sylvia McNair, and Jose Carreras, 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 collaborate with some of the world's most esteemed voices. Marilyn Horne, Renata Tebaldi, Cesare Siepi, Evelyn Lear, Katia Ricciarelli, Tatiana Troyanos, 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 Lott 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 the last 10 years, Katz has also added conducting to his skills, and has been pleased to accompany his soloists on the podium for Houston, Washington (DC), Tokyo, Miami, and New Haven orchestras, as well as the BBC in London. His ever-increasing repertoire as an opera conductor has been demonstrated at the Music Academy of the West and the Opera Theatre at the University of Michigan. Drawing on his experience with Baroque and bel canto repertoire as an accompanist and coach, he has prepared editions of operas by Handel and Rossini, which have been presented by the Metropolitan, Houston Grand Opera, and the National Arts Centre in Ottawa. Finally, the professional profile of Martin Katz is completed with his commitment to teaching. For the past 17 years, Ann Arbor, Michigan, has been his home, where he is chair of the School of Music's program in accompanying and chamber music, and where he takes an active part in operative productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University has recognized this important work, naming him the first Arthur Schnabel Professor of Music. Katz is also in constant demand as a guest teacher in such important venues as the Merola Program of San Francisco Opera, the Steans Institute at Ravinia Festival, and the Tanglewood Music Center.