

Montserrat Caballe (†) - The Art of Montserrat Caballe - Vol.2 (2000)

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Montserrat Caballe (†) - The Art of Montserrat Caballe Vol.2 (2000)



Disc 1 Georg Friedrich Handel - *Joshua*, oratorio, HWV 64 1 Act III, *Oh had I Jubal's lyre* 3:35 Georg Friedrich Handel - *Ezio*, opera, HWV 29 2 Act III, *Misera, dove son..., Ah, non son lo che parlo* 5:58 Georg Friedrich Handel - *Atalanta*, opera, HWV 35 3 Act I, *Care selve* 3:06 Gaetano Donizetti - *Maria de Rudenz*, opera 4 Part 3, *Eccomi!..., Mostro iniquo, tremar tu dovevi... Al misfatto eno* 4:56 Gaetano Donizetti - *Fausta*, opera 5 Act I, *Ah! Se d'amour potessi* 6:52 Wolfgang Amadeus Mozart - *Don Giovanni*, opera, K. 527 6 Act I, *Ah, del padre in periglio in soccorso voliam!... Fuggi, crudele* 6:41 7 Act I, *Don Ottavia, son morta!... Or sai chi l'onore* 5:51 8 Act II, *Calmatevi, idol mio... Non mi dir* 7:33 9 Act II, *Ch'io mi scordi di te... Non temer, amato bene* K 505 8:05 10 Act II, *Nehmt meinem Dank* K 383 3:59 Ludwig van Beethove - *Scene & Aria Op. 65* 11 *Ah! perfido! . . . Per pieta, non dirmi addio* 14:23 Disc 2 Carl Maria von Weber - *Oberon*, opera, J. 306 1 Act II, *Ozean, du Ungeheuer!* 8:11 Richard Wagner - *Tannhäuser*, opera, WWV 70 2 Act II, *Dich teure Halle* 5:09 Claude Debussy - *L'Enfant prodigue*, scène lyrique for voices & orchestra, L. 57 3 *L'année en vain chasse l'année... Azaël! Azaël! Pourquoi m'as tu quitt* 6:02 4 *L'année en vain chasse l'année... Azaël! Azaël! Pourquoi m'as tu quitt* 5:51 Savvrio Mercadante - *Le Due Illustri Rivali* 5 *Dove sono* 6:58 Giacomo Puccini - *Tosca*, opera 6 Act I, *Ah, quegli occhi...* 5:41 Giacomo Puccini - *Manon Lescaut*, opera 7 Act IV, *Sola, perduta, abbandonata* 5:34 Jules Massenet - *Manon*, opera in 5 acts 8 Act III, *C'est lui!... Toi! Vous!... Oui, c'est moi, moi!* 8:24 Giuseppe Verdi - *Don Carlo*, opera 9 Act I, *Io Vengo a domandar* 10:48 Jules Massenet - *Manon*, opera in 5 acts 10 Act III, *Ecoute-moi! Rappelle-toi!* 5:33 Montserrat Caballé - Primary Artist,
Soprano Giacomo Aragall - Tenor

Montserrat Caballé's career, which began with a legendary lucky break, would eventually make her one of Spain's greatest sopranos -- equaled in status and reputation only by her fellow Barcelonian, Victoria de los Angeles.

Her full birth name is Maria de Montserrat Viviana Concepción Caballé i Folch. She is named

after the famous Catalan monastery of Montserrat. It is said that her parents feared that they would lose her and vowed that if she were born alive and well they would christen her with the monastery's name.

She learned singing at her convent school; at the age of eight, she entered the Conservatorio del Liceo in Barcelona. Her most important teachers were Eugenia Kenny, Conchita Badea, and Napoleone Annovazzi. When she graduated in 1954, she won the Liceo's Gold Medal.

Caballé made her professional debut in Madrid in the oratorio *El pesebre* (The Manger) by the great Catalan cellist Pau (Pablo) Casals. She then went to Italy, where she received a few minor roles at various houses.

In 1956, she joined the Basle Opera; she was working her way through the smaller roles when one of the principal singers took ill and she took over the role of Mimì in Puccini's *La Bohème*. Her unqualified success in that part led to promotion to starring roles, including Pamina (The Magic Flute), Puccini's *Tosca*, Verdi's *Aïda*, Marta in Eugene d'Albert's *Tiefland*, and the Richard Strauss roles of *Arabella*, *Chrysothemis* (*Elektra*), and *Salome*.

She steadily gained a European reputation, singing in Bremen, Milan, Vienna, Barcelona, and Lisbon, taking such diverse roles as *Violetta* (*La Traviata*), *Tatiana* (*Yevgeny Onegin*), Dvorák's *Armida* and *Rusalka*, and *Marie* in Berg's *Wozzeck*. She debuted at La Scala in 1960 as a Flower Maiden in *Parsifal*. She sang in Mexico City in 1964 as Massenet's *Manon*.

In April 20, 1965, on extremely short notice, she substituted for the indisposed Marilyn Horne in a concert performance in Donizetti's *Lucrezia Borgia*, achieving a thunderous success and "overnight" super-stardom. She became one of the leading figures in the revival of interest in the bel canto operas of Bellini and Donizetti, many of which were staged especially for her. Caballé's performances as *Elizabeth I* (Roberto Devereaux) and that monarch's rival *Mary Queen of Scots* (*Maria Stuarda*) are legendary. In 1971, she sang a memorable concert performance of *Maria Stuarda* in which her fellow Barcelonian José Carreras made his London debut, and after that she helped advance his career. She made her Metropolitan Opera debut in 1965 as *Marguerite* in *Faust*.

Caballé's career has centered around Verdi's important dramatic roles, but has also embraced

the Marschallin (Rosenkavalier), the Countess (Marriage of Figaro), and Queen Isabella (in the premiere of Leonardo Balada's Cristobál Colón in Barcelona in 1989).

Caballé has had unusual crossover success. In addition to singing on two tracks on an album by New Age composer Vangelis, she is famous for collaborating with the late Freddie Mercury of the rock group Queen, who wrote Exercises in Free Love for her. She appeared on his hit album Barcelona. That album and its primary single rose high on the pop charts.

In 1964, she married Spanish tenor Bernabé Martí. They have two children, Bernabé Martí, Jr. and Montserrat Martí, who is herself a successful soprano. In 1997, Caballé co-founded an important annual vocal competition in the Principality of Andorra, the Concurs Internacional de Cant Montserrat Caballé. She conducts master classes in conjunction with that competition.

---Joseph Stevenson, allmusic.com

Montserrat Caballé (Montserrat Caballé Folch; Barcelona, 1933 - 2018) Cantante española. Formada en Barcelona, destacó por su voz de soprano lírica, con bello pianissimo en el registro agudo. Especialista del repertorio del bel canto, fue una de las primeras voces del mundo por su calidad vocal, inspiración y perfecto dominio de la técnica.

Apadrinada por José Antonio Bertrán, estudió en el Liceo con Napoleone Annovazi, que le enseñó el secreto del canto. También fueron sus profesoras Conchita Badía y Eugenia Kemény, de quien aprendió a sostener la voz en las frases más largas.

Debutó oficialmente en 1956 con la representación de La flauta mágica de Mozart. Ese mismo año cantó la Mimí de La Bohème de Puccini por indisposición de la titular; el éxito obtenido le supuso numerosas ofertas. En 1964 representó Madame Butterfly con Bernabé Martí, cantante con el que terminó casándose.

Su amplísimo repertorio superó las cien obras y abarcó desde el barroco hasta el verismo. De gran renombre internacional, cantó en escenarios multitudinarios, como en el Estadio de Montjuïc de Barcelona, con motivo de la inauguración de los Juegos Olímpicos de 1992, donde compartió el escenario con Plácido Domingo, Alfredo Kraus y José Carreras. En 1995 apareció su biografía y en 1998 se le concedió el galardón Logros de una Vida en los Cannes Classical Awards. ---biografiasyvidas.com

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