Daniel Catán
artık aramıza değil

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2010 senesinde AKOB için bir söyleşi yapmak üzere kendisi ile iletişim kurduktan sonra Catán bana;

no longer with us

I started my day on Monday April 11, 2011 by reading the devastating news of Daniel Catán’s death at the age of only 62. He passed away unexpectedly in his sleep on Saturday April 9 in Austin, Texas, the cause of death was a sudden cardiac arrest. He had started working on a new project based on the Frank Capra movie Meet John Doe, this was to be his first English language opera.

Daniel Catán was an exquisite composer and an erudite, gentle person. He was modest to a fault. Words fail me to express the sorrow I feel by his passing. I do not want to tell you here about his accomplishments and Il Postino. I have written about these already and it should be easy to see my enthusiasm about him and admiration for his music in these writings. I will reproduce here instead a few remarks he made during our correspondence.

When I got in touch with him in 2010 to request an interview for AKOB, he replied “Did you know that my
Grandfather was Turkish? So, as you can see, there are several reasons why I would be happy to have an interview for Turkish opera lovers” and invited me to his house to have “Turkish coffee” in his study. This is the interview that appeared in the AKOB magazine in September 2010. I sent him a copy commenting on what a great job the AKOB group had done in producing a quality publication. He wrote back at the end of January, 2011:

"Dear Ömer,
Thank you so much for sending the magazine AKOB. I really enjoyed the article you wrote. Congratulations. You are right, they did a very fine job with it. I took long to get back to you because I am in Austin, TX at the moment. I will be here for one semester, till the end of April. Life has been a little hectic, but all is well... I hope you are well. Take care and all the best for now.
Daniel"

Unhappily, this April was to be his last.

I attended the première of Il Postino in Los Angeles. I ended my review of the opera in the January 2011 issue of AKOB by the words: "It is constructed in an old fashioned style alla Verdi with set pieces, gorgeous arias, solos and duets. It was a privilege to listen to Plácido Domingo live in Il Postino. I can safely say that for Cátan (and Domingo), Il Postino has been nothing short of a triumph. I believe people will be talking about this opera for a long time and this sweeping and laud Il Postino will have a long and successful life and will become one of the classic works in the field."

I sent him a copy of the review. He replied:

"Thanks, Ömer, what a nice review! You are very kind indeed. It would be incredible if it were done in Turkey, don’t you think?"

Yes, I do think this.

When I called his cell phone in my daze a few days after his passing to talk to his wife, harpist Andrea Puente, to express my condolences, hearing his voice urging me to leave a message left me quite hollow and miserable. Right now I wish her and the rest of his family patience and strength.

Daniel Cátan was as exemplary person and an exquisite composer. He will be sorely missed. I feel myself privileged to have known him in person.
DAME
NINETTE DE VALOIS
BELGESELİ
A DOCUMENTARY FILM:
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DONIZETTI KRALİÇELERİ VE
LEYLA GENCER
VIYANA FİLARMONİ
ASPENDOS'TA

TÜRK TENORLAR
TURKISH TENORS

KAMURAN GÜNDEMİR
PIYANO YARIŞMASI

MERSİN PORTAKAL ÇİÇEĞİNE
MÜZİK ARİYOR BEŞTE YARIŞMASI BİRİNCİSİ

MELİS ÖZTOPRAK

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