

Mikael Babajanyan

Baritone



Mikael Babajanyan was born in Yerevan, Armenia. He completed his singing and conducting studies at the State Conservatory Yerevan with outstanding results, and was the award winner of several national singing competitions. At the Komitas Conservatory in Yerevan, he was taught by the famous voice professor Arax Davtian, and later he continued his singing studies in Germany with Tom Krause and Károly Szilágyi.

Recent performances in 2008/2009 include his debut at the Opera Festival in Savonlinna, Finland where he performed Amonasro; Gellner in Catalani's opera *La Wally* in Klagenfurt, Austria; and a repeat performance of Amonasro in Dijon, France. He also performed Francesco in *I Masnadieri* in Munich, Don Giovanni at the State Theater Schwerin and also Marcello at Nationaltheater Mannheim. In the current 2009/2010 season, he is in the midst of performances

of Renato and Scarpia at Aalto-Theater Essen, as well as of Zurga in Georges Bizet's *Les Pêcheurs de Perles*. Further engagements this season include the role of Drebednyov in Dmitri Shostakovich's *Moscow, Cheryomushki* in Lyon, France; a repeat of Francesco/*I Masnadieri* in Munich; Germont in *La Traviata* at Cologne Opera, and Sharpless in *Madama Butterfly* at the Opera Festival in Savonlinna, Finland. In 2010/2011 he will sing the title role in *Eugene Onegin* at Opera Leipzig and Gellner in *La Wally* at Frankfurt Opera; and in 2011/2012 he will perform Iago in *Otello* at the New National Theatre in Tokyo.

In 2007/2008, he performed again as Iago as well as Prince Jeletzky in *Pique Dame* at the Opera of Bonn. He continued his performances as Scarpia in Mönchengladbach, Marcello again at Aalto Theater in Essen, Germont at the State Theater Saarbrücken, and as Conte di Luna at Pfalztheater in Kaiserslautern. Additionally, he sang Francesco in Verdi's *I Masnadieri* in Munich at Gärtnerplatz Theater.

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Mikael Babajanyan, cont'd.

In the 2006/07 season he performed as Amonasro from *Aida* at Theater Bielefeld and as Scarpia in *Tosca* at the State Theater Schwerin, as well as at the City Theater of Krefeld and Mönchengladbach. He also gave a magnificent debut as Iago in *Otello* at the Opera of Bonn.

By the 2004/2005 season, Mikael Babajanyan had successfully transitioned into being a highly acclaimed dramatic baritone. At the Opera Festival in Schwerin in 2004, he sang Renato in *Un Ballo in Maschera*; in 2005, Rigoletto; in 2006, Germont from *La Traviata*; and in 2007, Conte di Luna in *Il Trovatore*.

From 2002 to 2005 he was a permanent member of the ensemble at Theater Dortmund. There he sang Belcore in *L'Elisir d'Amore*, Don Giovanni, Faninal in *Der Rosenkavalier*, Fernando in *Fidelio*, Il Conte in *Le Nozze di Figaro*, Guglielmo in *Così fan tutte*, the title role in *Eugene Onegin*, Schaunard in *La Bohème* and Sharpless in *Madama Butterfly*. From 2003 to 2007 he also performed regularly at the State Theater Schwerin as Marcello in *La Bohème*, as Ford in *Falstaff* and again the role of Don Giovanni.

For the 2001/2002 season he performed Hidraot in a new production of Gluck's *Armide* at Theater im Pfalzbau Ludwigshafen and sang different roles at the City Theater of Giessen. At the State Opera Hanover he performed several times as Allazim in Mozart's *Zaide*. Further guest performances lead him to the Aalto Theater in Essen, the Grand Théâtre de la Ville in Luxemburg, the State Theater Karlsruhe, and Theater Bremen. In the 2000/2001 season he sang Sharpless from *Madama Butterfly* at the City Theater of Koblenz as well as Dandini in *La Cenerentola* at Theater Bielefeld.

From 1997 to 1999, Mr. Babajanyan was a member of the ensemble at the National Theater Yerevan, where he sang important baritone roles like Rodrigo in *Don Carlos*, Germont in *La Traviata*, the title role in *Eugene Onegin*, and Figaro in *Il Barbiere di Siviglia*. He was often a soloist at the Armenian Philharmonic Orchestra where he performed the Fauré *Requiem*, the Brahms *Requiem*, the Mozart *Requiem* and Rossini's *Stabat Mater*. Additionally, he also conducted the orchestra of the National Theater Yerevan.

He has also collected concert experience, including performing at the Bartok/Mozart Opera Festival in Miskolc (Hungary); and he sang the *Messa per Rossini* with Helmuth Rilling in several concerts, including in Stuttgart, at the Rheingau Musik Festival, as well as at the Oregon Bach Festival.

Mr. Babajanyan currently resides in Germany.

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Operatic Repertoire

Beethoven	<i>Fidelio</i>	Fernando
Catalani	<i>La Wally</i>	Gellner
Cavalli	<i>L'Ormindo</i>	Amida
Donizetti	<i>L'elisir d'amore</i>	Belcore
Gluck	<i>Armide</i>	Hidraot
Leoncavallo	<i>Pagliacci</i>	Silvio
Mozart	<i>Così fan tutte</i>	Guglielmo
	<i>Don Giovanni</i>	Don Giovanni
	<i>Le Nozze di Figaro</i>	Il Conte
	<i>Zaide</i>	Allazim
Puccini	<i>La Bohème</i>	Marcello, Schaunard
	<i>Madama Butterfly</i>	Sharpless
	<i>Tosca</i>	Scarpia
Rossini	<i>Il Barbiere di Siviglia</i>	Figaro
	<i>La Cenerentola</i>	Dandini
	<i>Il Viaggio a Reims</i>	Don Alvaro
Strauss	<i>Ariadne auf Naxos</i>	Harlekin
	<i>Der Rosenkavalier</i>	Faninal
Tchaikovsky	<i>Eugene Onegin</i>	Eugene Onegin
	<i>Pique Dame</i>	Prince Jeletzky
Verdi	<i>Aida</i>	Amonasro
	<i>Un Ballo in Maschera</i>	Renato
	<i>I Masnadieri</i>	Francesco
	<i>Nabucco</i>	Nabucco
	<i>Otello</i>	Iago
	<i>Rigoletto</i>	Rigoletto
	<i>Simon Boccanegra</i>	Simon Boccanegra
	<i>La Traviata</i>	Giorgio Germont
	<i>Il Trovatore</i>	Conte di Luna
Wagner	<i>Das Rheingold</i>	Donner
	<i>Die Meistersinger von Nürnberg</i>	Konrad Nachtigall

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Mikael Babajanyan Repertoire, cont'd.

Concert and Oratorio

Beethoven	<i>Symphony No. 9</i>
Brahms	<i>Deutsches Requiem</i>
Fauré	<i>Requiem</i>
Mendelssohn	<i>Walpurgisnacht</i>
Orff	<i>Carmina Burana</i>
Rossini	<i>Stabat Mater</i>
Verdi & others	<i>Messa per Rossini</i>



Mikael Babajanyan as Scarpia in *Tosca*

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Press Reviews

Renato in *Un Ballo en Maschera* (Essen, Germany)

"Auch Mikael Babajanyan überzeugt auf Anhieb mit wunderbar weichem Bariton, der aber bereits genügend 'Schwärze' und 'Metall' für seinen kommenden Scarpia in Puccinis 'Tosca' erahnen lässt."

--*Westdeutsche Allgemeine Zeitung, Sept 14 2009*

(Also Mikael Babajanyan satisfies straightaway with a wonderful smooth baritone which indicates also ample 'blackness' and 'metal' for his upcoming Scarpia in Puccini's 'Tosca'.)

Marcello in *La Bohème*

"Von den Sängern beeindruckte v.a. Mikael Babajanyan, der mit grosser stimmlicher Eleganz einen prachtvollen Marcello gab."

--*Ludwig Steinbach, Der neue Merker, March 2009*

(Among the singers Mikael Babajanyan was especially impressive. He sang with great vocal elegance a grand Marcello.)

Fürst Jeletzky in *Pique Dame*

"Mikael Babajanyan lässt als Fürst Jeletzki noblen Balsam und strömende Kraft erklingen."
--*Opernglas, July/August 2008, B. Kempen*

(Mikael Babajanyan as Prince Jeletzky sings with noble balsam and streaming power)

Gellner in *La Wally*

"Als gleichrangiger Partner erwies sich Mikael Babajanyan in der Rolle des unglücklichen Gellner, der Wally in selbstzerstörerischer Leidenschaft verfallen ist. Der Armenier beeindruckte durch einen markant männlichen Bariton und intensives Spiel."

--*Opernglas, November 2008*

(Mikael Babajanyan in the role of the unhappy Gellner proves to be an equal partner who is addicted to Wally in self-destructive fervor. The Armenian impressed with a masculine baritone and intense acting.)

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Mikael Babajanyan, Press Reviews, cont'd.

Francesco Moor in *I Masnadieri*

"The cast was a mixture of Gärtnerplatz newcomers and company veterans. As Francesco Moor, Mikael Babajanyan gave a performance that should automatically catapult him into the first tier of Verdi interpreters. His voluminous baritone voice knew no limits, whether in terms of interpretation or of cantilena singing. Here is certainly a singer to be watched!"

--Opera News Online, March 2008, Jeffrey Leipsic

Giorgio Germont in *La Traviata*

"Einen Giorgio Germont, wie ihn Mikael Babajanyan sang, erlebt man nur selten. Stimmlich aus dem Vollen schöpfend, mit dramatischem Aplomb, und dabei doch sehr differenziert, erbrachte er eine echte Glanzleistung."

--Opernglas, Nov 2007, K-F Schulte

You hardly ever experience a Giorgio Germont as Mikael Babajanyan sang him. Drawing on abundant vocal sources, with dramatic aplomb, but differentiating all the same, he achieved a brilliant performance.)

Jago in *Otello*

"Tatsache ist, dass sich die Bonner Jago-Analyse des markanten Belcanto-Baritons Mikael Babajanyan bereits jetzt getrost und selbstbewusst im Opernolymp schillernder Ausnahmehörsänger bewegen darf. Kerngesund, formvollendet und doch mit extremer, stets schlanker Expressivität ausgestattet gelingt die musikalische Umsetzung - insgesamt ein erschreckend realistisches und beklemmendes Charakterporträt."

--Opernglas, August 2007, B. Kempen

(Fact is that the Jago analysis of the prominent Belcanto-Baritone Mikael Babajanyan in Bonn can already move confidently and self-confident in the opera-olympus of dazzling outstanding villains. The musical conversion succeeds right as rain, perfect in form and still equipped with more extreme, always slight expressivity – altogether a distressing realistic and oppressive character sketch.)

"Jago ist ein herrlicher Theaterfiesling, geschmeidig, aalglatt, teuflisch-aasig lächelnd, sein Credo dröhnt nicht und wirkt dadurch um so gefährlicher. Mikael Babajanyan singt und spielt das grandios."

--Frankfurter Allgemeine Zeitung, June 2007, Gerhard Rohde

(Jago is an exquisite theatre sod – sleeky, glibly, diabolical abominable; his Credo does not drone and therefore it appears the more dangerous. Mikael Babajanyan sings and plays it terrifically.)

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"Mikael Babajanyan gelingt hier ein grandioses Rollendebüt. Der armenische Bariton verfügt über die nötige vokale Kraft - sein nihilistisches "Credo" wirkte geradezu beängstigend -, wenn nötig, weiß er seine Stimme auch mit balsamischer Schönheit zu führen."

--General-Anzeiger Bonn, June 2007, Bernhard Hartmann

(Mikael Babajanyan makes a terrific role debut. The Armenian Baritone has the required vocal power - his nihilistic "Credo" almost appears frightening - if necessary, he knows how to direct his voice with balmy beauty.)

"Vielleicht noch darüber wäre die Charakterstudie einzuordnen, die Mikael Babajanyan seinem Jago andiente - ein Psychopath in Uniform. Der Armenier ist in allem extrem, auch stimmlich - seine Variabilität ist enorm. Sein Rache-Duett mit Otello geriet groß, aber auch die verwickelte Chor-Solisten-Szene im dritten Akt beeindruckte sehr. Riesenbeifall!"

--Kölnische Rundschau, June 2007, H. D. Terschüren

(Perhaps the character study would have to be arranged beyond it, to which Mikael Babajanyan tenders his Iago - a psycho in uniform. The Armenian is thorough in everything, also vocally - his variability is enormous. His revenge duet with Otello turned out grand, furthermore the complex choir - soloist - scene in the third act had been very impressive. Great Applause!)

"Mikael Babajanyan (Jago) überrumpelt vom ersten Ton an: ein Edelbariton mit Geschmeidigkeit, Wucht und Strahl, besonders eindrucksvoll in der Traum Erzählung"

--Kölner Stadt-Anzeiger, June 2007, Gerhard Bauer

(Mikael Babajanyan (Iago) surprises from the first tone: a noble-baritone with suppleness, impact and stream; especially impressive in the dream narration.)

Scarpia in Tosca

"Matchwinner des Abends und eine wahre Wucht aber war Mikael Babajanyan als Scarpia. Der Bariton kostete seine Rolle von der ersten bis zur letzten Minute vollends aus und bescherte dem Publikum immer wieder eindringlichste Momente."

--Opernglas, March 2007, Söhnke Mertens

(Match winner of the evening and a real impact was Mikael Babajanyan as Scarpia. The Baritone savoured completely his role from first to the last minute and bestowed his audience continuously with striking moments.)

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Mikael Babajanyan, dem die schwarze Uniform zu seinem schwarzen Haar und stechend schwarzen Augen ein wunderbar einheitliches Äußeres gibt, spielt den Scarpia mit unaufdringlicher Verschlagenheit, der aus weichen Zügen unvermittelt abgrundtiefe Bosheit herauswächst. Übertreibungen meidend, formt er seine Figur mit psychologischem Scharfblick und erreicht damit faszinierende Wirkung. Und das mit einer Stimme, die auf verführerische Art für sich einnimmt und Menschlichkeit suggeriert.

--Schweriner Volkszeitung, Jan 2007, Michael Baumgartl

(Mikael Babajanyan, to whom the black uniform gives a marvellous consistently appearance with his black hair and his gimlet black eyes, plays the Scarpia with an unobtrusive trickiness, who abruptly turns from soft features to abysmally fiendishness. Avoiding overstatements he forms his character with a psychological sharp eye and due to that achieving an absorbing impression. And all this with a voice, which is capturing in a tempting manner and suggesting humanity.)

“Der Scarpia von Mikael Babajanyan war geprägt von Selbstkontrolle und Eleganz, und er legt seinen schlanken Bariton souverän über die Orchestermassen“

--Opernglas, Jan 2007, B. Kempen

(The Scarpia of Mikael Babajanyan was minted by self-control and elegance, he lifts his slight Baritone confidently over the orchestra masses.)

“Mikael Babajanyan als Scarpia ist eine Bilderbuch-Brutalo, sein Gesang ein permanenter Vulkanausbruch. Ein vokalphysisch ganz und gar besitzergreifendes Portrait.“

--Theater pur, Jan 2007, Christoph Zimmermann

(Mikael Babajanyan as Scarpia is a brutal person right out of the picture book, his singing is a permanent volcanic eruption. A vocal physically complete and an absolute possessive portrait.)

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Mikael Babajanyan as Iago in *Otello*