

Florian Erdl
* 1981 in München



2019 Guest conductor at **Oper Frankfurt**
2019 Guest conductor at LJO Hessen
2019 Concerts with the **Sønderjyllands Symfoniorkester**
2018 Concerts with the **Philharmonie Merck**
since 2017 **Assistant** to Sebastian Weigle (**Oper Frankfurt**)
since 2017 **1st Kapellmeister and deputy GMD** at Theater **Pforzheim**
2017 Guest conductor at Theater **Coburg**
2014–2017 **1st Kapellmeister and deputy GMD** at Landestheater in **Flensburg**
2012–2014 **Kapellmeister** at Oper **Graz**
2010/15 Guest conductor at Oper **Kiel**
since 2010 Guest conductor at LJO Schleswig-Holstein
2010/12/14 Guest conductor at the Landestheater in **Innsbruck**
since 2009 **Music Director** of Chamber Opera **Frankfurt** in the Palmengarten

Florian Erdl has been assisting GMD Sebastian Weigle at Oper Frankfurt since november 2017. After the work on Richard Strauss' *Capriccio* he will conduct at Oper Frankfurt Mozart's *Magic Flute* (2018) and Schrekers *Der Ferne Klang/The Distant Sound* (2019).

Coming saison he will lead four symphony concerts with the Symphonieorchester Bad Nauheim, the Badische Philharmonie Pforzheim, the Sønderjyllands Symfoniorkester and the LJO Hessen. Besides he will conduct Wagners *Rhingold*, Prokofieff's *L'Amour des Trois Oranges/The Love for the three Oranges* and Bizets *Perlenfischer/The Pearl Fishers*. He also will take over the new productions of Donizettis *Elisir d'amore* und Stravinskis *Firebird*.

Recent operas he has rehearsed and conducted have included besides Mozart's *Magic Flute*, *Così fan tutte* and 20th century music (Stravinsky's *A Soldiers Tale*, Bartók's *Bluebeard's Castle*) especially ones by Verdi (*La Traviata*, *Macbeth* and *Un Ballo in maschera*).

His **symphonic concert repertoire** (he is also good at introducing works to an audience) ranges from late romantic & expressionistic pieces to works by Hans Werner Henze. He also shows an extensive interest in **contemporary music** – he recently led several world premieres in Dortmund.

Also he's been in charge of many concerts for children and young people (some semi-staged, some moderated by him), and the third-stream-open-air-concert with the JazzBigBand in Graz.

Operas he's conducted so far include Mozart's *Le nozze di Figaro*, Tchaikovsky's *Eugene Onegin*, Weill's *Aufstieg und Fall der Stadt Mahagonny/Rise and Fall of the City of Mahagonny*, Puccini's *Madama Butterfly*, Verdi's *Falstaff* and Berg's *Lulu*.

A list of repertoire is enclosed.

His work with youth orchestras, in particular the LJO Schleswig-Holstein, was intensive and fruitful. Several periods of rehearsals culminated in an outstanding symphony concert in 2014 (soloist: Nils Mönkemeyer).

While working as an assistant to Georg Fritzsch (*Elektra*), Bruno Weil (*La Cenerentola*) and **Christian Thielemann** (*Rheingold*), he coached and led many stage and ensemble rehearsals.

Erdl studied conducting and coaching with Gunther Kahlert, Nicolas Pasquet and Anthony Bramall in Weimar (2001–2002; 2009–2010 **Masterclasses**), and Bruno Weil in Munich (2002–2007, **Masterclasses** since 2015).

He received **private tuition** from Peter Eötvös and Michael Gielen, and was strongly influenced by lessons with Georg Fritzsch.

The most intensive **Master Courses** were run by George Alexander Albrecht and Jorma Panula.

Whilst still a student he conducted three concerts with the Munich Symphony Orchestra.

During courses held for conductors he led the Orchestre Interrégional Européen, the Nürnberg Symphony, the Jenaer Philharmonic and Bavarian Radio Orchestra.

From 2005–2006 he was an assistant at the Bayerische Staatsballett at the **Bayerische Staatsoper in Munich**, where he conducted the Bayerische Staatsorchester (*Carl Vine Die silberne Rose/The Silver Rose*).

He conducted the above mentioned orchestra again, the **Munich Philharmonic** and the **Bavarian Radio Symphony Orchestra** for many soundtrack recordings, and the Kammerakademie Potsdam with members of the **Komische Oper Berlin** and **Deutsche Oper Berlin** for a recording of Markus Lehmann-Horn's *Kürmusik* for **Isabelle Werth**, which was played at the **Olympic Games in Shanghai** in 2008.

As founder and artistic director, Erdl conducted the **Bayerische Symphonieorchester Munich** (CD: Beethoven 9).

He also led the Symphonieorchester in Garching for four years, during which time their concert repertoire included works from the classic-romantic epoch and early 20th century music (Prokofiev, Mahler, Berg, Rachmaninov, Reger, Sibelius, Honegger, Korngold, Shostakovitch).

Erdl studied Musicology and Philosophy, 2003-2005

Direction at the Bayerische Theaterakademie in Munich with Cornel Franz 2008-2009

and Music Theory with Stefan Rohringer and Ullrich Kaiser 2008-2011.

He began learning to play the violin and piano at the age of 6 and took lessons in **vocal studies** from Gerhard Schmidt-Gaden. Until he was nearly 13 years old he sang many solo roles at opera houses in Berlin, Hamburg, Düsseldorf, Frankfurt, Catania, in the Philharmonies in Munich and Cologne, at the **Salzburg Festival**, the Munich Opera Festival and the Handel Festival in Halle. He sang the lead role in Mozart's opera *Apollo and Hyacinth* in many cities in the north of Italy, in Edinburgh with Gian-Carlo Menotti, Tokyo and in the first performances in Germany, with an authentic cast, at the Prinzregententheater in Munich.

He has also worked on several recordings.

Over the years he has worked with many leading conductors, the most influential in concert were Claudio Abbado, Bernard Haitink, Erich Leinsdorf and Lorin Maazel and, in opera, Daniel Barenboim, Valérie Gergiev, Michael Gielen, Nikolaus Harnoncourt and Sir Georg Solti.

After his voice broke he worked as a trainee, in many fields, at the Bayerische Staatsoper in Munich, the Bavarian Radio Symphony Orchestra and Munich Philharmonic.

This gave him the opportunity of talking, in depth, to many conductors, most intensively with Ivor Bolton, James Levine and Christian Thielemann.