

Florian Erdl



2022 Guest conductor at Oper Frankfurt
since 2020 Deputy professorship of conducting at Rostock University of Music and Drama
2019 Guest conductor at Mecklenburgisches Staatstheater Schwerin
2019/20 Acting GMD at Theater Pforzheim
2019 Guest conductor at Oper Frankfurt, Concerts with the Sønderjyllands Symfoniorkester and the LJO Hessen
2018 Guest conductor at Oper Frankfurt and at Philharmonie Merck
2017–2019 several times Assistant to Sebastian Weigle at Oper Frankfurt (Capriccio)
2017–2019 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
2009–2017 Music Director of Chamber Opera Frankfurt in the Palmengarten

From 2012 until today Florian Erdl has been 1. Kapellmeister at several theaters: at the Schleswig-Holsteinisches Landestheater Flensburg, at Oper Graz and currently at Theater Pforzheim, here also as an acting GMD. In the coming season he will take over Abraham's *Märchen im Grandhotel*, Verdi's *Falstaff*, Britten's *A Midsummer Night's Dream*, a production concluding Ullmann's *Der Kaiser von Atlantis* und Henzes *Das Wundertheater* and the ballet production *Beethovens Neunte/Beethovens Ninth Symphony*. He also will be experienced as a conductor in the symphony concert.

Florian Erdl has been assisting GMD Sebastian Weigle several times at Oper Frankfurt since 2017. After the work on Richard Strauss' *Capriccio* he conducted at Oper Frankfurt Mozart's *Magic Flute* (2018) and Schreker's *Der Ferne Klang/The Distant Sound* (2019). Now he will conduct Mozarts *Così fan tutte*, after *Le Nozze di Figaro* had to fail due to the pandemic. Since march 2020 he holds a deputy professorship of conducting at the Rostock University of Music and Drama where he will take over the production of Mozart's *Don Giovanni* and where he conducts all symphony concerts. Recent operas he has rehearsed and conducted have included besides Mozart and 20th century music especially ones by Verdi (*La Traviata*, *Macbeth*, *Rigoletto* and *Un Ballo in maschera*).

His symphonic concert repertoire ranges from late romantic and expressionistic pieces to works by Hans Werner Henze. He also shows an extensive interest in contemporary music.

Operas he's conducted so far include 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*, Prokofiev's *The Love For The Three Oranges*, Previn's *A Streetcar Named Desire* and Berg's *Lulu*, Strauss' *Ariadne auf Naxos* and Bartók's *Bluebeard's Castle*.

Apart from his studies in Conducting, Coaching and Music Theory, he has attended studies in Philosophy, Musicology and Direction.

A list of repertoire is enclosed. His work with youth orchestras, in particular the LJO Schleswig-Holstein and the LJSO Hessen, was very enriching.

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, Shostakovich).

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.