

Florian Erdl



2022 Guest conductor at Oper Frankfurt
2021 Guest conductor at Nationaltheater Mannheim
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

Florian Erdl is a freelance conductor. In February 2023 he took over the musical direction of the Wiederaufnahme of Schreker's *Der Ferne Klang/The Distant Sound* at the Frankfurt Opera. Since 2017, Erdl has been Sebastian Weigle's musical assistant here on several occasions. After working on Richard Strauss' *Capriccio* (2018), he conducted Mozart's *Magic Flute* (2018) and *Così fan tutte* (2022) there, as well as Schreker's *Der Ferne Klang* (2019).

From October 2023 Erdl will be appointed professor for conducting at the hmt Rostock, where he has been a deputy professor since March 2020. He conducts all symphony concerts and opera productions there.

Since 2012 Erdl has been 1. Kapellmeister and deputy GMD at several theaters: at the Stadttheater Pforzheim (here also as an acting GMD), at the Schleswig-Holsteinisches Landestheater Flensburg and at Oper Graz. He organized and conducted the Frankfurt Chamber Opera for almost 10 years as artistic and musical director. Guest conductors have taken him to the National Theater Mannheim, the Staatstheater Schwerin, the Oper Kiel and the Landestheater Innsbruck. Concerts brought him together with the Neubrandenburger Philharmonie, the Philharmonie Merck, the Sønderjyllands Symfoniorkester and the Münchner Symphoniker.

Recent operas Erdl has rehearsed and conducted have included besides the big ones by Mozart and Verdi (*La Traviata*, *Macbeth*, *Rigoletto* and *Un ballo in maschera*), Britten's *A Midsummer Night's Dream*, Strauss' *Ariadne auf Naxos*, Bartók's *Bluebeard's Castle* and Humperdinck's *Hänsel und Gretel* are particularly worth mentioning. His symphonic concert focus on the late romantic repertoire and the 20th century music. He also shows an extensive interest in contemporary music.

Numerous opera takeovers include Verdi's *Falstaff*, Beethoven's *Fidelio*, Prokofiev's *The Love for Three Oranges*, Previn's *A Streetcar Named Desire*, Puccini's *Madama Butterfly*, Wagner's *Rheingold*, Weill's *Rise and Fall of the City of Mahagonny* and Berg's *Lulu*.

(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.

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

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 Hyazinth* 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.