

Florian Erdl



Florian Erdl is a freelance conductor. In 2023 he took over the musical direction of the Wiederaufnahme of Schreker's *Der Ferne Klang/The Distant Sound* at Oper Frankfurt. Erdl was Sebastian Weigle's musical assistant on several productions. After working on Richard Strauss' *Capriccio* he also conducted Mozart's *Magic Flute* and *Così fan tutte* there.

Conducting engagements have taken him to Nationaltheater Mannheim, Staatstheater Schwerin, Oper Kiel, Theater Coburg and Landestheater Innsbruck among others. Concerts have brought him together with the Neubrandenburg Philharmonic, the Merck Philharmonic, the Sønderjyllands Symfoniorkester and the Munich Symphony Orchestra.

In 2023, Erdl was appointed to the professorship of conducting at the hmt Rostock, where he had already been a substitute professor since 2020. He directs all symphony concerts and opera productions there.

Erdl was 1st Kapellmeister and deputy GMD at several theaters: at Stadttheater Pforzheim (here also acting GMD), at 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. Erdl recorded a number of soundtracks with the Bavarian State Orchestra Munich, the Munich Philharmonic and the Bavarian Radio Symphony Orchestra, as well as the freestyle music for Isabelle Werth on the occasion of the Olympic Games in Shanghai in 2008 with the Potsdam Chamber Academy and members of Komische and Deutsche Oper Berlin. As founder and artistic director Erdl conducted the Bavarian Symphony Orchestra Munich (CD production: Beethoven 9th Symphony). Erdl always is passionate about working with youth orchestras, especially the state youth orchestras of Schleswig-Holstein, Hessen and Mecklenburg-Vorpommern as well as the orchestra of the Young Academy Rostock.

In addition to all of Mozart's great operas as well as Verdi's *La Traviata*, *Macbeth*, *Rigoletto* and *Un ballo in maschera*, Erdl's own productions include Britten's *A Midsummer Night's Dream*, Strauss' *Ariadne auf Naxos*, Bartók's *Bluebeard's Castle*, Smetana's *Bartered Bride* and Humperdinck's *Hansel and Gretel*. Other operas Erdl conducted include Verdi's *Falstaff*, Prokofieff's *The Love of the 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 complete list can be found on the repertoire list).

Erdl studied conducting/accompaniment (in Weimar with Gunther Kahlert, Nicolas Pasquet and Anthony Bramall, as well as in Bruno Weil's master class in Munich), directing at the Bavarian Theater Academy in Munich with Cornel Franz, music theory with Stefan Rohringer and Ullrich Kaiser in Munich as well as musicology and philosophy.

He received private conducting lessons from Peter Eötvös and Michael Gielen, attended the master classes of George Alexander Albrecht and Jorma Panula and was musical assistant to Georg Fritzsche (*Elektra*), to Christian Thielemann (*Rheingold*) and at the Bavarian State Ballet in Munich, where he could also conduct the Bavarian State Orchestra.

Erdl gained experience as a conductor with the Orchester Interrégional Européen, the Nuremberg Symphony Orchestra, the Jena Philharmonic Orchestra, and the Bavarian Radio Orchestra and led the Garching Symphony Orchestra for four years, where he enjoyed performing compositions from the early 20th century.

In addition to violin and piano lessons since the age of 6, Erdl received vocal training from Gerhard Schmidt-Gaden. Until his voice broke, he sang numerous solo roles at the opera houses in Berlin, Hamburg, Düsseldorf, Frankfurt, Catania, in the Munich and Cologne Philharmonics, as well as at the Salzburg Festival, the Munich Opera Festival and the Handel Festival in Halle. He appeared in the lead role in Mozart's *Apollo and Hyacinth* in various cities in Northern Italy, in Edinburgh with Gian-Carlo Menotti, at the Tokyo Opera and for the German premiere with an authentic cast at Prinzregententheater in Munich. He also took part in some CD recordings.

During this time he worked with the most well-known conductors, whereby in the concert field the work under Claudio Abbado, Bernard Haitink, Erich Leinsdorf and Lorin Maazel was particularly formative, and in the opera field under Daniel Barenboim, Valérie Gergiev, Michael Gielen, Nikolaus Harnoncourt and Sir Georg Solti.