



DANIEL KAWKA

Conductor

• From Ravel to Wagner

An artistic and musical vocation, and more particularly that of a conductor, by definition unifying and visionary, always follows multiple paths. Itineraries as rich as they are unpredictable, which, from intuitions to studies, from knowledge to perceptions, from opportunities to responsibilities, from skills to notoriety, lead to the construction of a musical personality endowed with a creative vision as singular as it is universal.

Daniel Kawka's instrumental and vocal practice, coupled with studies in writing and composition, university studies (from the agrégation in musicology to a doctorate devoted to the work of the composer Albert Roussel, which led him to assume the highest positions in this field), and studies in orchestral conducting at the Ecole Normale de Musique de Paris, have provided him with a complete, sensory, theoretical and sensitive musical background, embracing an exhaustive and in-depth knowledge of styles and works. At the same time, he practised as a baritone choir member and assistant to John Poole, and has tackled and deepened the vocal repertoires from the 17th century to the present day, completing his knowledge of the Baroque, Classical and Romantic repertoires, as well as the lyrical repertoires. Thus, it is an awareness

of sound (in its physical sense, in its immanent quality of energy and expressiveness, of colour, its poetic and emotional power), an early taste for harmonic writing and the work of Ravélienne, as well as for the great sound frescoes, that has made him a leader in the field of music.

for the great sound frescoes, which have guided his choices in terms of repertoire, experiences and career.

From an original guitar repertoire, at once acoustic, electric and electronic, probing the matrix of sound, to that of French music in its entirety, to that of the orchestra pit exploring the Wagnerian dramaturgical and orchestral universe, Daniel Kawka has been nourished by these multiple voices endowing him with a unique musical personality and an «orchestral sound» that is highly sought after today.

Richard Wagner's work, with its relationship to myth and drama, its unheard-of orchestral and vocal textures and flashes, and its powerful expressiveness, embodied in *Tristan und Isolde* in particular, decided his vocation as a conductor. It was this same *Tristan und Isolde* conducted in 2009 in Olivier Py's famous staging that revealed him in this repertoire.

Two great masters particularly encouraged his vocation and participated in the development of his musical career, Claudio Abbado and Pierre Boulez.

• Landmarks

The encounter with composers such as Klaus Huber, Luis de Pablo, Luciano Berio, György Ligeti and Brian Ferneyhough, with whom he collaborated, left a lasting mark on his musical commitment as head of



the EOC, in an intense and in-depth exploration of the repertoires of the 20th and 21st centuries as well as the sustained creation of new works.

His collaborations with Henri Dutilleux and Pierre Boulez opened the way to valuable friendly and professional relationships. He has since conducted the complete works of Pierre Boulez throughout Europe (conducting the EOC, the London Sinfonietta, the EIC, the Orchestre National de Lille, the Orchestre National de la Rai and the Russian National Orchestra, among others), He devoted an international festival to him, which lasted four editions, premiered his *Notations* for orchestra in Moscow, and recorded the composer's masterpieces for the Naïve and Col Legno record companies, such as *Dérive 2* and *Mémorial*, released in 2012, and *Le marteau sans maître* in 2020.

His international career began to develop in 2002, initially in France, Italy and Russia. From 2002 to 2006, he collaborated with the Radio France Philharmonic Orchestra and the Orchestre National de

France as part of the Festival Présences, and conducted the Ensemble InterContemporain in a series of concerts devoted to young artists and the works of Pierre Boulez. He was Principal Guest Conductor of the Florence Orchestra from 2011 to 2014 and regular guest conductor of the National Orchestra of the Rai in Turin from 2006 to 2013.

A regular guest of the St Petersburg Philharmonic Orchestra, the Russian National Orchestra and the Russian National Orchestra, he gave the Russian premiere of Claude Debussy's opera *Rodrigue et Chimène*, orchestrated by Edison Denisov. Two concert tours, in 2008 and 2010 respectively, at the head of a dozen symphonic formations, covering two centuries of repertoire, consecrated his activity as a conductor on Russian territory.

From the orchestra of the Santa Cecilia Academy in Rome to the National Orchestra of Athens, from the Warsaw Symphony Orchestra to the Shanghai Philharmonic Orchestra, the Seoul National Orchestra... it is a trajectory of open and fruitful invitations at the head of more than 80 orchestral formations that has allowed him to deepen his knowledge of repertoires, styles and orchestral cultures.

With the contemporary orchestral repertoire, the European and French symphonic repertoire, embracing an extensive historical field, from Hector Berlioz to Yann Robin, from Beethoven to the present day, it is the work of Richard Wagner, the work of Gustav Mahler and that of Richard Strauss that he is principally exploring and conducting today.

Music director of the Ose! symphony orchestra since 2013, devoting his first tour to the Mahlerian lieder cycles, he has since travelled through the French repertoire, through concerts and discography, and will inaugurate in autumn 2019 in Geneva the Léman Lyriques Festival devoted to the works of Richard Wagner, to the works of Gustav Mahler in 2020-21 and to Richard Strauss in 2021.

Alongside the so-called classical repertoires, he ventures into more open stylistic paths, such as jazz, accompanying the trumpeter Roy Hargrove, song, Keren Ann and Bardi Johannson, conducting the National Orchestra of Iceland (CD *La ballade of Lady and Bird* EMI), conducting orchestral pieces by Franck Zappa or accompanying the singer of Kabyle origin Abdel Sefsaf in the show *Symbiose*, exploring the music of the Mediterranean basin, between poetry, contemporary music and contemporary music.

• The Contemporary Orchestral Ensemble

At the head of the Ensemble Orchestral Contemporain, of which he was artistic and musical director from 1998 to 2019, he has conducted more than 500 works, including a hundred first performances. In association with the Centre National de Création Musicale GRAME and IRCAM, the EOC has commissioned an important body of work, combining traditional instrumentarium and electronics. Pierre Jodlowski's *De front*, Jonathan Harvey's *Bird concerto*, Raphael Cendo's *L'introduction aux ténèbres*, Javier Torres Maldonado's *Sinfonia mixta*, Ondrej Adamek's *Les conséquences particulièrement blanches ou noires (airmachine)*, François Paris's *Maria Republica* (IRCAM technique) and Philippe Manoury's *B-Partita* (IRCAM technique)... constitute, among an important catalogue of creations, some of the most representative works of the so-called «mixed» music of the 21st century, witnesses of the technological evolution, of the variety of interactions and of the sound imaginary between the musician and the machine.

Acclaimed as the best French ensemble dedicated to the music of our time, at the crossroads of an international repertoire, an emissary of French music abroad, the EOC has thus exported its favourite repertoires throughout the world. Montreal, Sao Paulo, Stockholm, Madrid, Rome, Milan, Venice, Geneva, Berlin, Witten, Warsaw, Moscow, St Petersburg, Shanghai, Seoul, Gwangju... have all welcomed the Ensemble as part of festival events or concert seasons.

Daniel Kawka has established long-term links with the international community of composers through monographic concerts, creations/commissions and recordings. Gilbert Amy, Xu Yi, Alessandro Solbiati, Dominique Lemaître, Hugues Dufourt, Edison Denisov, Pierre Jodlowski, Ondrej Adamek, Alex Nanté and Pierre Boulez... have all been part of the EOC's artistic career and the history of its musical director.

• Collaborations with Pierre Boulez

His meeting with Pierre Boulez in 1999 marked the beginning of a friendship and an intense col-

laboration. Daniel Kawka was at the origin of the creation of the Centre Musical Pierre Boulez, inaugurated that same year in Montbrison, the first public building to bear his name, with the support of Philippe Weyne, Mayor of the town, and of the Minister and Keeper of the Seals Pascal Clément, President of the General Council, Daniel Kawka followed up this inaugural event with the creation of a recurring festival event, on the initiative of the General Council of the Loire: the Boulez Festival. The biennial festival was held three times in the Loire, from 2000 to 2004 and again in 2012. Daniel Kawka conducted the main works of the composer: *Rituel in Memoriam Bruno Maderna*, *Cummings ist der dichter*, *Le Visage nuptial*, *Domaines*, *Dérive 1*, *Le marteau sans maître*... On the occasion of the composer's 80th birthday, the ONL entrusted him with a tour of concerts between France, the UK and Belgium, with a programme of works by Boulez, Debussy, Beethoven and Bartok.

Following a concert conducted at short notice in Dublin with the EIC, Pierre Boulez entrusted him with a concert tour in 2006, *Marteau sans maître/Dérive 2*, at the head of this ensemble. That same year, he gave the Russian premiere of *Notations for orchestra* at the Moscow Autumn Festival, conducting the Russian National Orchestra. Following a concert tour devoted to *Dérive 1* and *Dérive 2*, between France, Spain and Russia in 2010, commemorating the composer's 85th birthday, Pierre Boulez asked him to record his ultimate work *Dérive 2*, in the final version completed in 2007, with the soloists of the EOC. The monographic CD was released on the Naïve label in 2012. In 2020, as a final tribute to the composer, Daniel Kawka recorded *Marteau sans maître* as well as Philippe Manoury's *BPartita*, a mixed piece written in 2016 as a tribute to the late composer.



• Contemporary opera

José Evangelista's *Exercices de conversation*, directed by Stefan Grögler, created in 2000 at the Opéra National de Lyon, marked the beginning of an era of operatic creation whose adventure continues in 2022/2023 with the creations of *Enigma* by Patrick Burgan (directed by Paul Emile Fourny) and *Davel* by Christian Favre (directed by Gianni Schneider).

Le Vase de parfums by Suzanne Giraud with a libretto and staging by Olivier Py followed in 2004, performed respectively at the ANO, the Opéra de Lausanne and the Théâtre de la Ville in Paris. Jacques Lenoir's opera *J'étais dans ma maison et j'attendais que la pluie vienne*, based on the eponymous work by Jean Luc Lagarce (directed by Christophe Perton), premiered two years later at the Grand Théâtre de Genève, inaugurated an active period, with the premiere of Giorgio Batistelli's opera *Divorzio al italiana* (Opéra



National de Nancy (2008), Bologna Opera (2013), and the French premiere of Philippe Boesmann's *Julie* (Matthew Jocelyn) in 2012, between 2016 and 2021 the respective creations, *Maria Republica* by François Paris (Gilles Rico), *Fando et Lis* by Benoit Menut (Krystian Fredric), the melodrama *Euphonia* by Michael Levinas (Stanislas Nordey), *Alienor* by Alain Voirpy (Krystian Fredric), the French premiere of Edison Denisov's *Quatre jeunes filles*, based on an argument by Pablo Picasso, given in concert version at the Printemps des Arts de Monte Carlo.

• Symphonic repertoire

By conducting, at the turn of the 21st century, the *Pauken Mass* by Haydn, the *Coronation Mass* by Mozart and the trilogy of the last three symphonies, the *Requiem* by Verdi and the *Resurrection Symphony* by Mahler, the great symphonic repertoire has been invited into Daniel Kawka's career in all its plurality, its historical and aesthetic fullness.

Foreshadowing a talent for large orchestral and choral masses, voice accompaniment, and soloist accompaniment, Berlioz's *Harold in Italy*, like the *Emperor's concerto*, as «fetish works», has been an open door into a romantic, modern, and contemporary symphonic and concertante universe that has now been almost completely explored.

His French culture, his sense of colour, his sense of poetics and his refined and sensitive sculpting of sound are inherent to his personality, to his sonic imagination, and make him one of the most representative and sought-after interpreters of the French repertoire. Along with *Harold en Italie* or *Romeo et Juliette* by Hector Berlioz, which are the axis of his sensitivity to French Romantic music, the symphonic works of Franck, Chausson, D'Indy, Magnard, Ropartz, Rousset, Schmitt, Koechlin, Honegger, Dutilleux, Messiaen, Boulez, Amy, Murail, Robin... to mention a historical filiation, extend the trilogy of Berlioz, Debussy, Ravel by far.

The legacy of Claudio Abbado and Pierre Boulez has been decisive in terms of the lyricism, the energy of the sound, the generosity of the lines as well as the formal clarity, the «sound» proper to his interpretations. The recording of Ravel's piano concertos, nominated for a 2016 International Classical Music Awards (ICMA) with the french pianist Vincent Larderet, confirmed this sense of orchestral sound, generous and refined, placed solely at the service of the poetic phrasing of the music, embracing energy of sound, brio and depth.

Believing that the truth of the works lies solely in the virtues of a sustained, unceasingly deepened interpretation, he favours the great symphonic cycles, pursuing in concerts, over several years, from one invitation to the next, «complete works»: Beethoven, Mahler, Strauss, Sibelius, Shostakovich, Stravinsky, or even exploring themes: The «French symphony», the «great romantic concertos for cello and orchestra», a «concert cycle for piano and orchestra from Mozart to Rachmaninov», «Homage to Rostropovich», or

even integrals of composers such as Debussy, Bartok, Strauss, Boulez, Messiaen, Dufourt...

Finally, considering that the performer is also a co-creator, an initiator, an «adventurer of modern times», he sees creation as the «poetic and sonorous mirror» of our time. He has also commissioned numerous works from the international community of composers, past, present and future. The Académie de création symphonique, the Léman Lyriques Festival, the Ose! symphonic Orchestra and many other structures, orchestras, festivals, high places for invitations and broadcasting, have associated themselves with this desire to place and honour musical commissions under his direction. His presence as a member of the jury for state commissions in France attests to this desire to be an active player and interpreter of symphonic and operatic creation worldwide.

Like Sergiu Celibidache, his illustrious predecessor, he favours live music over recordings, the stage over the studio.

• Ose! Symphonic Orchestra

In 2013, a new musical page opens around a symphonic formation with a very large number of musicians, reflecting on new forms of performance as well as on the great repertoires for orchestra. Thus, in addition to concert programmes given at the Grand Théâtre de Provence, the Stravinsky Auditorium in Montreux, the Berlioz Festival, La Chaise Dieu, the Nuits de la Citadelle in Sisteron, etc. the orchestra has designed innovative concert programmes, such as the Mahler tours, the Fantastic tour, the Symbiose show in particular, opening up to new paradigms (actors, singer-actors, lighting, contemporary music, collective improvisation, creation, video, new spatialization, etc.), while rethinking the dramaturgy of the concert, investing in industrial wasteland and new spaces.

Emmanuelle Bertrand, Hae-Sun Kang, Boris Brovstyn, Vincent Larderet, Roger Muraro, Adam Laloum, Nichola Angelich... are some of the main soloists invited by this formation. The Ose! orchestra is the initiator of the Académie internationale de création symphonique, open to composers under 35 years of age (6 composers selected), the first edition of which took place in Geneva as part of the Ar-

chipel Festival in 2017, under the presidency of Kaija Saariaho, the second in 2020, under the direction of Brian Ferneyhough and Yann Robin. This Academy, with its framework of intensive work with orchestra over a period of 10 days, the first and only of its kind in Europe, is intended to encourage works for orchestra by young creators, from all geographical origins, offering them a space for creation, experimentation, confrontation and professional recognition. Young artists have already made their mark, their works having won prizes in international competitions.

The Léman Lyriques Festival, between France and Switzerland, devoted to romantic and contemporary operas, is the second event created on the orchestra's initiative. The first three editions put into perspective, around the main lyrical and symphonic pages of Richard Wagner, Gustav Mahler, Richard Strauss, the works of today's composers, Jarrell, Marino (premiere), Menut (premiere), Nanté (premiere), presenting on the same stage young artists and confirmed



singers.

Ring ohne worte - Siegfried, nocturne, Wagner/ Maazel/Py, Salomé (video creation by Robert Nortik), two lyrical programmes given as stage creations, contribute to this renewal of operatic forms. The 2022 edition, initially dedicated in 3 programmes to Russian opera under the title «Pushkin at the Opera», will see its theme extended to the French and Russian

operatic repertoires.

This event, unique in Europe in its relationship between the great Romantic repertoires and the operas of our time, open to young performers sharing the stage with established artists, the originality of its theme and the excellence of its production, is part of the European festival landscape as a daring, innovative and recognised event, now awaited and acclaimed, finding a happy complementarity with the existing historical opera events.

Finally, the recording devoted to Maurice Ravel's *piano concertos* received a brilliant international critical reception, including a nomination for the 2016 International Classical Music Award (ICMA). Finally, the orchestra recorded Hector Berlioz's unpublished opera *The Bloody Nun* for Warner Classics, and made several live recordings of the Wagner, Mahler and Strauss programmes performed during the Léman Lyriques Festival.

• Opera

Daniel Kawka's operatic repertoire is vast and eclectic, from Mozart's «Da Ponte trilogy» to *Wozzeck* and the opera of our time. This eclecticism is linked to a very clear musical intention: the curiosity and desire to explore lyrical and theatrical forms linked by the common denominator of strength and dramaturgical power, lyricism. The Léman Lyriques Festival was created in this perspective of opening up to Romantic and contemporary lyrical forms.

His knowledge of French opera (his family tree) is historically linked with that of German and Russian romantic opera, and the national operas of Central and Northern Europe. His collaboration with Pierre Luigi Pizzi, in a new Italian-Austrian production of *Così fan Tutte*, is part of a corpus of prestigious collaborations with as many directors, lighting designers, set designers, authors, video artists and choreographers, in a common perspective of fusion in the service of a total and fusional lyric art.

A fruitful collaboration (from 2004 to 2016) has been established in this perspective with the ANO,

allowing us to collaborate with authors, directors and choreographers whose exceptionally inventive work is now enjoying universal success and influence. Olivier Py, Patrice Caurier and Moshe Leiser, Lucinda Childs have all left their mark on the success of each of these productions.

The Grand Théâtre de Genève, the Rome Opera, the Seoul National Opera, the Warsaw Opera (for a *St François d'Assise* directed by Pierre Strosser), the St Petersburg Philharmonic... have been some of the major venues for world premieres, first national premieres and new productions.

Thus, *Le dialogue des Carmélites*, given as a Korean premiere in a new production, marked the history of this work, as much by Stanislas Nordey's direction as by the exceptional vocal cast and its exemplary Franco-Korean casting. The same was true of the Russian premiere of *Rodrigue and Chimène*, Claude Debussy's first opera.

The complete works of Richard Wagner and Richard Strauss constitute Daniel Kawka's preferred repertoire, extending to the mature works of Verdi and Puccini, of which *Tosca*, like the Wagnerian *Tristan*, or Richard Strauss's *Salome*, constitutes the alpha and omega.

• Richard Wagner

Among the 31 operas in stage version, as well as the great opera pages given in concert version, conducted since 2009, the work of Richard Wagner occupies a privileged place. Daniel Kawka has conducted 8 of the 10 main Wagnerian operas in their stage version, in addition to concerts and recitals. In 2009, *Tristan und Isolde* inaugurated a dense and continuous Wagnerian period. Olivier Py directed the first production in 2005 at the Grand Théâtre de Genève, under the direction of Armin Jordan. The work was revived in 2009 on a French tour, at the Dijon Auditorium, under the direction of Daniel Kawka. *Tannhäuser* followed this event a few months later on the stage of the Rome Opera. In 2013, the year of the bicentenary of Richard Wagner's birth, Laurent Joyeux conceived and directed a monumental *Tetralogy* with symphonic pages by Brice Pauset, presented in two evenings, of exceptional dimension and density, both musical and theatrical. *Lohengrin*, directed in 2017 by Louis Désiré, completed this Wagnerian gesture begun with the performance of the *Fliegende Holländer* in 2003, with Vincent le Texier in the title role.

From the great pages for brass ensemble, performed in the Abbatale St Robert at the Festival de la Chaise Dieu in 2018, to the love duets of *Tristan und Isolde*, *Walküre*, *Siegfried*, (performed at the Victoria Hall in Geneva as well as at the Grange au lac in Evian, within the framework of the first edition of the Léman Lyriques Festival in 2019) and recitals with orchestra, he thus approaches the Wagnerian dramaturgical universe under multiple sonic and formal aspects.

Daniel Kawka is currently devoting himself to *Parsifal*, which he will conduct in the first edition of the International Richard Wagner Academy, in 2023, between France and Switzerland, Lyon and Lucerne. *Walküre* and *Götterdämmerung* will follow.



• TITLES & FUNCTIONS

Associate Professor of Musicology

Doctor of Letters and Arts

Laureate of the Fondation de France

University professor, Director of research (1995-1998)

Musical director :

// Ensemble Orchestral Contemporain (2000-2019),

// Ose! symphonic Orchestra (2013-)

Artistic and musical director :

// Boulez Festival (2000-2012),

// Léman Lyriques Festival (2019-),

// Internationale symphoniiic creation Academy (2017-),

// International Richard Wagner Academy (2023-).

Principal Guest Conductor :

// Florence Orchestra,

// Raï Nataional Orchestra,

// St Pétersbourg Philharmonic Orchestra - (2006-2013)

• COMPOSITIONS

A nulle rive dédiée : State commission

Stage work for three percussionists

Creation : Nicolas Martinciw, Philippe Boisson, Nicolas Allemand – Opéra de St Etienne

Essalois temps jadis, scenic film show for choir, soli, orchestra – Château d'Essalois site

Manganèse for 60 wind instruments

Awarded at the Viotti international Composition competition

Trio for two oboes and piano - unpublished

Perdre le midi quotidien for guitar and ensemble

Guitar Patrick Jourdy Ensemble Orchestral Contemporain - Paris Auditorium Sorbonne

Déserts plissés for baryton and ensemble

Baryton Vincent le Texier Ensemble Orchestral Contemporain –
Saint Etienne Musée d'Art Moderne

Hendrix d'amour, de son for guitar and clavecin

Guitare Patrick Jourdy, clavecin Sylvie Magand

Paris Auditorium Sorbonne

• BOOKS, ARTICLES, TESTIMONIES

Albert Roussel, language, form, writings

Thesis University Lumière Lyon II

.... A sailor composer

Albert Roussel « The logbook »

Editions du CIEREC

The ride of the stars

Dialogue with the director Krystian Fredric

Editions Est Samuel Tastet

Gilbert Amy : le temps du souffle

Texts et essays on his music, éditions Symétries

Opéra and staging

Olivier Py

Avant-Scène Opéra n°275

Acteurs de L'économie

Daniel Kawka the Boss

About Pierre Boulez :

Tribute to Pierre Boulez by the forezians

Village de Forez n°155

-Pierre Boulez ; transmission and heritage

Saint-Etienne La généreuse

Editions Autrement

-Pierre Boulez « A finder »

The one who opened the way

Scènes-magazine Genève

Interviews Frank Fredenrich- Daniel Kawka

- With Pierre Boulez



• RECORDINGS

1 - FRANCE MUSIQUE RECORDINGS (SELECTION)

J. Adams

Son of chamber symphony
// EOC

H. Berlioz

The bloody Nun, complete surviving fragments
preserved from the unfinished opera
// Ose! Symphonic Orchestra

F.A Boieldieu

La dame blanche, Overture
// Ose! Symphonic Orchestra

A. Bruneau

Geneviève, excerpts
// Ose! Symphonic Orchestra

R. Cendo

Introduction to darkness
// EOC

C. Debussy

Pelléas and Mélisande
// Orchestre des pays de la Loire

J. Evangelista

Alap and Gat
// EOC

C.Gounod

The bloody Nun, Overture + aria by P. l'Hermitte
Cinq mars, Ouverture + Cavatine
// Ose! Symphonic Orchestra

J. Massenet

La Vierge, extraits
// Ose! Symphonic Orchestra

G. Mahler

5è symphonie
// Montpellier National Orchestra

L.F Rizo Salom

El juego
// EOC

E. Satie

Parade, Le fils des étoiles, Mercure, Jack in the box
// Lamoureux Orchestra

I. Stravinsky

Symphony in three movements
// Radio-France Philharmonic Orchestra

E. Varèse

Octandre
// EOC

H. Vazquez

Desjardins/Des prés
// EOC

YI, Hosokawa, Henze, De Pablo, Moss, Takemitsu, Chen, Du Wai, Yun, Penderecki, Bainbridge, Mulsant

// Radio-France Philharmonic Orchestra

Lemaitre, Dazzi, Kishino

// Rai National Orchestra /Radio-France



2 - LIVE RECORDINGS (OTHER SOURCES, SELECTION)

B. Bartok

2nd violin concerto
// ORT Rai Radio 3

L.V. Beethoven

4th piano concerto, *Pastoral Symphony*
// ORT Rai Radio 3

L. Berio

Rendering
// ORT Rai Radio 3

H. Berlioz

Romeo and Juliette, love scene
// Rai National Orchestra

J. Brahms

Complete 4 symphonies
// Orch. Toscana - Rai Radio 3

A. Dvorak

Cello Concerto
// Zagreb Radio Symphonic Orchestra

G. Mahler

Kindertotenlieder
// Ose! Symphonic Orchestra

S. Prokofiev

Romeo and Juliette
// Rai National Orchestra

A. Schoenberg

Pelléas and Mélisande
// ORT - Rai Radio 3

F. Schubert

4th, 7th, 8th symphony
// ORT - Rai Radio 3

R. Schumann

Piano concerto
// ORT - Rai Radio 3

Jean Sibelius

Violin concerto
// Ose! Symphonic Orchestra

R. Strauss

Don Juan
// Rai National Orchestra
Tod und Verklärung
// Orch. Toscanini - Rai Radio 3
Tod und Verklärung, Vier letzte lieder
// Ose! Symphonic Orchestra

P.I Tchaikovski

Pathétique Symphony // Zagreb Radio Symphonic Orchestra
Piano concerto // ORT Rai Radio 3

G. Verdi

Requiem
// Verdi Orchestra Milano

R. Wagner

Wesendonck lieder
// Ose! Symphonic Orchestra

3 - OPERA LIVE AUDIO

P.I Tchaikovski

Eugène Onéguine
// Nice opera

Richard Strauss

Rosenkavalier, Salomé (excerpts)
// Léman Lyriques Festival

4 - OPERA LIVE AUDIO

B. Bartok

Bluebeard's Castle, The Wonderful Mandarin
// ANO

G. Battistelli

Divorzio all'Italiana
// Bologna Opera

F. Busoni

Turandot
// Dijon Auditorium

F. Paris

Maria Republica
// ANO

J. Lenot

J'étais dans ma maison..
// Geneva Grand Théâtre

W.A. Mozart

Così fan tutte
// Ancona Opera

B. Menut

Fando and Lis
// St-Etienne Opera

R. Wagner

Tristan und Isolde
// Dijon Auditorium
Tannhauser act 1 (excerpts)
// Rome Opera

• DISCOGRAPHY



Joan Magrané Figuera - *Faula*
Didier Rotella - *Prologue de la Dame Rouge*
 // Ensemble Orchestral Contemporain
 // Collection Casa de Velazquez



Philippe Hersant - *Heathcliff*
 // Orchestre National de Montpellier
 // Accord



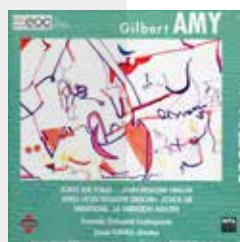
Piotr Moss - *Visages*
 concerto pour hautbois et orchestre
 Hautbois : Tomasz Miczka
 // Orchestre National de la Radio polonaise
 de Katowice
 // Polskie Radio Music of our time



Dominique Lemaître - *Altius Circé Vers le'eau vers le feu Huit à l'infini*
 Violoncelle : Gary Hoffman, soprano :
 Kaoli Isshiki, violon : Noëmi Schindler
 // Ensemble Orchestral Contemporain
 // Orchestre Philharmonique de Nice



Ondrej Adamek - *Sinuous voices, Conséquences*
particulièrement blanches ou noires concerto
 Airmachine : Romeo Monteiro
 // Ensemble Orchestral Contemporain
 // Aeon



Gilbert Amy - *Ecrits sur toile, d'un désastre obscur, après d'un désastre obscur, Echos XIII, Variations, La variation ajoutée*
 // Ensemble Orchestral Contemporains
 // zE2M Collection



Toshio Hosokawa - *Concerto pour basson et orchestre*
 Basson : Pascal Gallois
 // Orchestre Philharmonique de Radio-France
 // Stradivarius



Alessandro Solbiati - *By my window II, Canto Ania*
 Piano : Ancuza Aprodu
 Violoncelle : Valérie Dulac
 // Ensemble Orchestral Contemporain
 // Stradivarius



Alessandro Solbiati - *Sinfonia seconda, Sinfonia, Die Sterne des Leilands*
 // Orchestre National de la Raï de Turin
 // Stradivarius



Malika Kishino - *Rayons crépusculaires*
 // Ensemble Musikfabrik
 // Wergo



Pierre-Alain Jaffrenou - *Du ciel et de la terre, Propos*
 soprano : Brigitte Peyré
 Mezzo soprano : Isabel Soccoja
 // Ensemble orchestral Contemporain
 // Aeon



Hugues Dufourt *Les météores - L'origine du monde, Hommage à Charles Nègre, The watery star, Antiphysis*
 Piano : Ancuza Aprodu
 Flûte : Fabrice Jünger
 // Ensemble Orchestral Contemporain
 // Sismal records



Gustav Mahler - *Symphonie 4*
 Mezzo-soprano : Isabel Soccoja
 // Ensemble Orchestral Contemporain
 // Musicaphon



Gustav Mahler - *Das lied von der Erde*
 Ténor : Gilles Ragon,
 Baryton : Vincent le Texier
 // Ensemble Orchestral Contemporain
 // Selena



Francesco Antonioni - *Benche' I parlar sia indarno*
Toshio Hosokawa - Concerto pour Shakuhachi et orchestre
Fabio Nieder - *Der Bildersetzer*
Michael Daugherty - *Radio City*
 // Filarmonia 900 del Teatro Reggion di Torino
 // MITO collection



Malika Kishino - *Ocres II*
Ondrej Adamek - *Conséquences particulièrement...*
 Airmachine : Romeo Monteiro,
 // Ensemble Orchestral Contemporain
 // Kulturforumwitten
 // WDR3



Edison Denisov - *Au plus haut des Cieux*
Symphonie de chambre n°1, n°2
Ekaterina Kouprovskaja - Denisova - *Cinq romances d'Anna Akhmatova*
 Soprano : Brigitte Peyré
 // Ensemble Orchestral Contemporain
 // Harmonia Mundi



Maurice Ravel - *Concerto en sol, concerto pour la main gauche*
Florent Schmitt - *J'entends dans le lointain...*
 Piano : Vincent Larderet
 // Orchestre symphonique Ose!
 // Ars Produktion



Samuel Barber - *Trois essais pour orchestre, Concerto pour piano et orchestre*
 Piano : Giampaolo Nuti
 // Orchestre National de la Rai Turin
 // Stradivarius



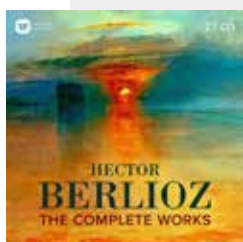
Pierre Boulez - *Mémorial, Dérive 1, Dérive 2*
 Flûte : Fabrice Jünger
 // Ensemble Orchestral Contemporain
 // Naïve



Pierre Boulez - *Le marteau sans maître*
Philippe Manoury - *B-Partita*
 Violon : Gaël Rassaert
 // Ensemble Orchestral Contemporain
 // Col Legno



Keren Ann, Bardi Johannsson - *La ballade of Lady and Bird*
 // Orchestre National d'Islande
 // EMI



Hector Berlioz - *La nonne sanglante*
 Mezzo-soprano : Véronique Gens
 Ténor : Mark Van Arsdale
 Baryton : Vincent Le Texier
 // Orchestre symphonique Ose!
 // Warner Classics