

Stefan Lano

conductor / composer

"There are outstanding musicians at work here, and when Stefan Lano conducts the Staatskapelle Dresden, the sound is simply sublime: wonderful balance within the orchestra and between orchestra and stage; a clear enjoyment in creating unusual orchestral effects; and a complete artistic commitment crowned with chamber music-like finesse."

(Dresdner Neuste Nachrichten, 2009)

"The present version of Wozzeck continues the tradition set by Böhm, Leinsdorf and Leitner and will, for this reason, remain among our most precious memories. Stefan Lano conducted again with the mastery he demonstrated two years ago in the LULU production. As his predecessors on the podium for WOZZECK, Lano conducted a precise and especially passionate reading which was, in every respect, exemplary. The Colon orchestra was in fine form and the perfect communication between the intelligent conductor and capable instrumentalists was clear to see and hear."

(Correo Musicales Argentina, 1995)

"Stefan Lano mastered every aspect of this most demanding score. Conductors such as Karl Böhm (1952), Ferdinand Leitner (1958) and Erich Leinsdorf (1969) have stood before this orchestra. Stefan Lano is to be regarded as of the same stature."

(Clarín, Buenos Aires, 1995)

Having spent his formative years as Solorepetitor in Graz and Vienna before beginning his career as Associate Conductor of the **Pittsburgh Symphony Orchestra**, Stefan Lano has since then integrated his work as composer with his conducting assignments, establishing himself as an ardent and sought-after proponent of twentieth century repertoire in both concert and opera.

His professional career began as Pianist at the Graz Opera after which followed an extended tenure on the Music Staff of the **Vienna State Opera** in the 1980s during which period, among others, he assisted **Claudio Abbado** in the Giorgio Strehler production of Verdi's *Simon Boccanegra*, **Erich Leinsdorf** in productions of Krenek's *Karl V* and Mozart's *Le nozze di Figaro* and **Lorin Maazel** as assistant and solo pianist in the world-premiere performances of Luciano Berio's *Un re in ascolto* in Vienna, the Salzburg Festival and at the Teatro alla Scala Milan. Lorin Maazel appointed him Associate Conductor of the Pittsburgh Symphony in 1988.

In 1993, he opened the **Teatro Colón** season conducting the first Latin American production of the three-act version of Alban Berg's *LULU* in Buenos Aires, continuing during the ensuing seasons in highly acclaimed productions of Alban Berg's *Wozzeck*, Bartók's *Bluebeard's Castle*, Korngold's *Die tote Stadt*, Richard Strauss' *Salome*, *Elektra* and *Capriccio*, Krenek's *Jonny spielt auf*, Alberto Ginastera's *Bommarzo*, Prokofiev's *L'amour des trois oranges*, Mussorgsky's *Boris Godunov*, Berlioz' *La Damnation de Faust*, Puccini's *La bohème* and in 2010, a double-bill of his invention combining Korngold's *Violanta* and Zemlinsky's *A Florentine Tragedy*.

In 2005, at the unanimous behest of the Resident Orchestra of the theater, he was appointed Music Director of the Teatro Colón where he remained until the theater's closing for renovation in 2008. According to the historic tradition of the Teatro Colón, only those conductors elected by the orchestra are regarded as **Music Director of the Orquesta Estable**, his two predecessors having been Fritz Busch and Erich Kleiber.

In 1994, **James Levine** invited him to join the Music Staff of the **Metropolitan Opera**. His 1997 debut performance at the MET conducting Stravinsky's *The Rake's Progress* led to an engagement at the **San Francisco Opera** in a widely praised production of Alban Berg's *LULU* leading to an immediate re-engagement in 2000 for Douglas Moore's *The Ballad of Baby Doe*. In 1998, he also prepared the Metropolitan Opera production of Arnold Schönberg's *Moses und Aron*.

The clarity and expressivity of his renditions of twentieth century opera brought him to the attention of the **Montréal Symphony Orchestra** which contracted him for concert performances of Alban Berg's *Wozzeck* in 2002 for which he was cited with an OPUS Award for Best Concert of the Season by the Conseil Québécoise de la Musique. His return to Montréal in 2003 conducting Roussel's *Bacchus et Ariane* and Bartók's *Bluebeard's Castle* was accorded a second OPUS Award.

Shortly thereafter, he presented the world-premiere performances of Richard Danielpour's opera, *Margaret Garner* at the theaters of Detroit, Cincinnati, Chicago, Charlotte, NC and Philadelphia as well as Mark Adamo's *Lysistrata* at the Houston Grand Opera. In its 2000 opera season, he was invited to conduct a new production of Puccini's *Turandot* at the National Opera and Ballet Theater of Lithuania with which began a long association with that city.

Opera engagements in recent seasons have included the **Semper Oper Dresden** (Hans Werner Henze's *L'Upupa*, *Boris Godunov*, *Dead Man Walking*, *Die Fledermaus*); **Hamburg State Opera** (*Turandot*, *Tosca*); **Göteborg Opera** (*Tristan und Isolde*); National Opera of Slovakia (*Boris Godunov*, *La bohème*); Gershwin's *Porgy & Bess* in Atlanta and Philadelphia, *West Side Story* in Aachen and St. Gallen; concert performances of Puccini's *Turandot* with the Singapore Symphony and symphonic concerts with the orchestras of Zagreb, Vilnius, Basel, Sao Paulo, Mexico City, Singapore, Tokyo, Málaga, Tirana, Oulu, Athens, Skopje, Buenos Aires, Brasilia, Rio de Janeiro, Porto Alegre and the American Composers Orchestra at Carnegie Hall.

He maintains a long-standing collaboration with the Escuela Superior de Música Reina Sofía in Madrid. His renditions of the Symphony N° 14 of Dimitri Shostakovich, Stravinsky's *Firebird* (1919) and the Tchaikovsky Violin Concerto with Ellinor d'Melón in concerts at the Auditorio Nacional Madrid were broadcast by Radio-Television España. In December of 2015, his world-premiere recording of Joseph Summer's opera, *The Tempest* was released by Albany Records in the United States.

In 2017, he conducted a highly acclaimed rendition of Alban Berg's *LULU* at the Nationaltheater & Staatskapelle Weimar for which he later composed and conducted the incidental music for a new production and spoken version of Alfred Döblin's *November 1918*. During this period, he made his debut at the **State Opera in Prague** with a new production of Ernst Krenek's *Jonny spielt auf*. Shortly thereafter, he took over on short notice a celebratory gala concert of music by Krzysztof Penderecki with the **Sinfonia Varsovia** in Warsaw.

Upon completion of studies in Composition and Piano at Oberlin Conservatory of Music while concurrently completing a degree in Biology at Oberlin College, he was awarded a full-scholarship as Teaching Fellow at **Harvard University** from which he holds a PhD in Composition.

A grant in 1977 from the DAAD (German Academic Exchange Service) afforded him further composition studies with Isang Yun, composing his Sinfonie Nr. 2 "*Grodek*" while concurrently studying in the conducting class of Prof. Hans Martin Rabenstein at the HdK Berlin.

Stefan Lano's Sinfonie N° 3 "*Eikasia*" was premiered in 2004 by the Lithuanian National Philharmonic with the composer conducting. His Sinfonie N° 1 "*Aus Märchenzeit*" was cited with a BMI Award in Composition in and a Rockefeller Foundation Grant for its first performance at the Newport Music Festival. **Antal Dorati** also chose this work for First Prize of the National Society of Arts and Letters *Firestone Award in Composition* in Washington DC.

Having recently conducted the world-premiere of his *Sieben Lieder nach Rainer Maria Rilke* for soprano and orchestra in Buenos Aires, he is currently composing his Piano Concerto Nr. 2 as a commission from the National Philharmonic of Lithuania for which Muza Rubackyte will perform as soloist in 2025.

His music is published by **Musikverlag Ries & Eler** in Berlin.

A citizen of Switzerland, he resides with his wife in Basel.

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