



Matthias Manasi
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Matthias Manasi – Dirigent - Biografie

Matthias Manasi ist einer der profiliertesten und innovativsten Dirigenten seiner Generation und weltweit gefragter Gastdirigent. Er war von 2017 bis 2021 Music Director und Chefdirigent der Nickel City Opera in Buffalo (NY, USA) und von 2020 bis 2024 Chefdriгент des Orchesters 'I Solisti di Milano'. Von 2013 bis 2015 war er Dirigent an der Oper Breslau und in der Saison 2016/17 Dirigent an der Oper Poznań. Er war Chefdirigent des Orchesters Camerata Italiana und Music Director des International PuntaClassic Festivals in Montevideo.

Engagements als Dirigent führten ihn unter anderem an die Staatsoper Stuttgart, ans Staatstheater Kassel, ans Staatstheater Braunschweig, an die Oper Leipzig, an die Deutsche Oper Berlin, ans Oldenburgische Staatstheater, ans Eduard-von-Winterstein-Theater, ans Theater Bremen, ans Opernhaus Kiel, ans Opernhaus Halle, an die Polnische Nationaloper Warschau, an die Opéra de Marseille, an die Oper Breslau, an die Oper Poznań, an die Astana Opera, an die State Opera Rousee, zu den Eutiner Festspielen und zum Rossini Festival in Bad Wildbad.

Als Gastdirigent dirigierte er unter anderem das Münchner Rundfunkorchester, das SWR Symphonieorchester, das Kazakh State Philharmonic Orchestra, das Helsinki Philharmonic Orchestra, das Vantaa Orchestra Helsinki, das Staatsorchester Stuttgart, das Staatsorchester Braunschweig, das Niedersächsische Staatsorchester Hannover, das Oldenburgische Staatsorchester, die Mecklenburgische Staatskapelle Schwerin, die Württembergische Philharmonie Reutlingen, die Nürnberger Symphoniker, die Symphoniker Hamburg, das Selangor Symphony Orchestra, das Ploiesti Philharmonnic Orchestra, das Orchestra Sinfonica di Roma, die Philharmonie Baden-Baden, das Rumänische National-Rundfunkorchester, das Orquestra Sinfonica do Teatro Nacional Claudio Santoro, das Montevideo Philharmonic Orchestra, die Polnische Kammerphilharmonie Sopot, das Astana Opera Symphony Orchestra, das Orchestra Sinfonica Metropolitana di Bari, das Sanremo Symphony Orchestra, das Orquestra Filarmonia das Beiras, das Southern Arizona Symphony Orchestra, das Vratsa Symphony Orchestra, das Győr Philharmonic Orchestra, das Orquestra Sinfonica do Rio Grande do Norte, das Liepaja Symphony Orchestra, das Adana State Symphony Orchestra, das Südwestdeutsche Kammerorchester Pforzheim und das Wiener Mozart Orchester.

Matthias Manasi wurde nach Kapellmeisterstationen am Opernhaus Kiel, am Oldenburgischen Staatstheater und am Opernhaus Passau Chefdirigent des Orchestra Camerata Italiana. Seine Opernproduktionen umfassen auch zahlreiche Opern des 20. und 21. Jahrhunderts, wie u. a. Rodion Shchedrins 'Anna Karenina', Peter Eötvös' 'Angels in America', Pendereckis 'Paradise Lost', Alban Bergs Lulu und Wozzeck, Marc Aurel Floros' 'A Bad Man's Life' und Elena Langers 'Figaro Gets a Divorce'.

Als Pianist trat Matthias Manasi in Europa, in den USA und in Südamerika auf und leitete Klavierkonzerte vom Flügel aus.

Im April 2023 erschien beim Label Hänssler Classic seine neue CD mit Mozarts Symphonien Nr. 34-36 mit der Slowakischen Sinfonietta.

Matthias Manasi studierte Dirigieren bei Thomas Ungar und Klavier bei Andrzej Ratusinski an der Staatlichen Hochschule für Musik und Darstellende Kunst Stuttgart und Klavier bei Carmen Piazzini an der Staatlichen Hochschule für Musik Karlsruhe. Während seines Studiums begann er im Alter von 19 Jahren als Assistenzdirigent und Solorepetitor an der Staatsoper Stuttgart zu arbeiten. Er war Dirigierassistent von Heinz Holliger, Manfred Honeck und Miguel Gomez Martinez. Er absolvierte Meisterkurse bei Karl Österreicher, Jorma Panula, Georg Tintner, Kurt Redel, Kurt Masur, Sylvain Cambreling, Helmuth Rilling und Gianluigi Gelmetti.

Matthias Manasi

Dirigent – CV

Studium Klavier

1989 – 1993 Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Prof. Andrzej Ratusiński)

1993 – 1995 Staatliche Hochschule für Musik Karlsruhe (Prof. Carmen Piazzini)
Abschluss mit Diplom Klavier mit Bestnote 1

Studium Dirigieren

1991 – 1995 Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Prof. Thomas Ungar)
Abschluss mit Diplom Dirigieren (Künstlerische Ausbildung / Orchesterleitung) mit Bestnote

Engagements Dirigent

2020 – 2026 Gastdirigent:

Symphonieorchester des Nationaltheaters Brasília (Orquestra Sinfonica do Teatro Nacional Claudio Santoro), Ploiesti Philharmonic Orchestra, Armenian State Symphony Orchestra, Vratsa Symphony Orchestra, Kazakh State Philharmonic Orchestra, Selangor Symphony Orchestra, Slovak Sinfonietta, Astana Opera Symphony Orchestra, Southern Arizona Symphony Orchestra, Beijing Symphony Orchestra

2020 – 2024 Orchestra 'I Solisti di Milano' - Chefdirigent

2017 – 2022 Nickel City Opera (Buffalo, NY /USA) - Music Director, Chefdirigent

2017 Theater Bremen - Gastdirigent

2017 Oper Halle - Gastdirigent

2016 / 2017 Oper Poznań - Dirigent

2016 Oper Leipzig - Gastdirigent

2013 – 2015 Oper Breslau (Opera Wroclawska) - Dirigent

2012 Teatr Wielki Warschau (Polnische Nationaloper) - Gastdirigent

2011 / 2012 Staatstheater Braunschweig – Dirigent

2010 – 2013 International Punta Classic Festival, Montevideo - Music Director

2007 – 2010 Eduard-von-Winterstein-Theater - Kapellmeister

2006 Münchner Rundfunkorchester - Gastdirigent

2005 Rossini-Festival Bad Wildbad - Gastdirigent

2005 Stadttheater Klagenfurt - Gastdirigent

2004 Staatstheater Kassel – Solorepetitor/Dirigent

2002 / 2003 Opera Constanta – Gastdirigent

2000 – 2013 Orchestra Camerata Italiana – Chefdirigent (ab 2010 auch Künstlerischer Leiter)

2000 – 2002 Stadttheater Passau - Kapellmeister

1998 / 1999 Oldenburgisches Staatstheater – Kapellmeister (+ Solorepetitor)

1998 Eutiner Festspiele - Symphoniker Hamburg - Gastdirigent

1995 – 1997 Silesian State Opera - Gastdirigent

1995 – 1997 Kieler Oper – Solorepetitor mit Dirigierverpflichtung, Kapellmeister

Assistent des Chordirektors

1994 SWR Symphonieorchester Stuttgart – Assistent von Heinz Holliger

1993 Tschechische Philharmonie, Internationale Bachakademie Stuttgart – Assistent von Manfred Honeck

1989 – 1994 Staatsoper Stuttgart – Repetitor, Dirigier-Assistent (während des Studiums)

Orchester

Münchner Rundfunkorchester
SWR Symphonieorchester
Helsinki Philharmonic Orchestra
Vantaa Orchestra Helsinki
Tschechische Philharmonie
Niedersächsisches Staatsorchester Hannover
Staatsorchester Stuttgart
Staatsorchester Oldenburg
Staatsorchester Braunschweig
Philharmonisches Orchester Kiel
Mecklenburgische Staatskapelle Schwerin
Württembergische Philharmonie Reutlingen
Südwestdeutsches Kammerorchester Pforzheim
Symphoniker Hamburg
Nürnberger Symphoniker
Philharmonie Baden-Baden
Bach-Collegium Stuttgart
Berliner Camerata
Liepaja Symphony Orchestra
Orchestra Sinfonica di Roma
Orchestra 'I Solisti di Milano'
Slovak Sinfonietta
Astana Opera Symphony Orchestra
Kazakh State Philharmonic Orchestra
Orquestra Sinfonica do Teatro Nacional Claudio Santoro
Southern Arizona Symphony Orchestra
Romanian National Radio Orchestra
Ploiesti Philharmonic Orchestra
Orquestra Filarmonia das Beiras
Wiener Mozart Orchester
Rio Grande do Norte Symphony Orchestra
Orchestra Sinfonica Metropolitana di Bari
Sanremo Symphony Orchestra
Adana State Symphony Orchestra
Brasov Philharmonic Orchestra
Moravian Philharmonic
Montevideo Philharmonic Orchestra
Sofia Festival Orchestra
Polnische Kammerphilharmonie Sopot
Győr Philharmonic Orchestra
Orchestra Opera Constanta
Vratsa Symphony Orchestra

Opernhäuser

Nickel City Opera Buffalo (NY, USA)
Staatsoper Stuttgart
Opernhaus Kiel
Oper Leipzig
Deutsche Oper Berlin
Staatstheater Braunschweig
Staatstheater Kassel
Oldenburgisches Staatstheater
Theater Bremen

Opernhaus Halle
Polnische Nationaloper Warschau (Teatr Wielki)
Oper Breslau (Opera Wroclawska)
Poznań Opera (Teatr Wielki)
Astana Opera
Opéra de Marseille
State Opera Rousse
Opernhaus Passau
Eduard-von-Winterstein-Theater
Stadttheater Klagenfurt
Silesian State Theatre Opera Constanta (heute: The National Opera and Ballet Theatre "Oleg Danovski")

Assistenzdirigent

Heinz Holliger – SWR Symphonieorchester
Manfred Honeck – Internationale Bachakademie Stuttgart / Tschechische Philharmonie
Miguel Gómez Martínez – Münchner Rundfunkorchester
Hillary Griffiths - Symphoniker Hamburg

Meisterkurse

Jorma Panula
Kurt Masur
Georg Tintner
Helmuth Rilling
Sylvain Cambreling
Gianluigi Gelmetti
Karl Österreicher
Kurt Redel

Sprachen

Deutsch
Englisch
Französisch
Italienisch
Spanisch
Polnisch
Russisch

Matthias Manasi

Opernrepertoire

Donizetti - Don Pasquale - Teatro Condominio, Mailand, 2024
Verdi - Aida – Nickel City Opera (NY, USA), 2021
Mozart - Don Giovanni – Associazione culturale Giuseppe Verdi, Mailand, 2021
Verdi - La Traviata – Nickel City Opera (NY, USA), 2019
Floros - A Bad Man's Life – Opera Festival Schloss Rheinsberg, 2018
Weill - Aufstieg und Fall der Stadt Mahagonny - Theater Halle, 2018
Verdi - Rigoletto – Nickel City Opera (NY, USA), 2017
Mozart – Der Schauspieldirektor – Nickel City Opera (NY, USA), 2017
Wagner - Die Meistersinger - Oper Poznań, 2017
Mussorgsky - Boris Godunow - Oper Poznań , 2017
Bizet - Carmen - Oper Poznań, 2017
Mozart - Le Nozze di Figaro - Oper Poznań, 2017
Shchedrin - Anna Karenina - Oper Poznan, 2016
Moniuszko - Halka - Oper Poznań, 2016
Tschaikovsky - Eugen Onegin - Oper Poznań, 2016
J. Strauss - Die Fledermaus - Oper Poznań, 2016
Verdi - Macbeth - Oper Poznań, 2016
Elena Langer - Figaro gets a divorce - Oper Poznań, 2016
Wagner - Das Liebesverbot - Oper Leipzig, 2016
Wagner - Der Fliegende Holländer - Theater Bremen, 2016
Verdi - La Traviata - Oper Breslau, 2015
Verdi - Giovanna d'Arco - Oper Breslau, 2015
Donizetti - Lucia di Lammermoor – Oper Breslau, 2015
R. Strauss - Die Frau ohne Schatten - Oper Breslau, 2015
Orefice - Chopin - Oper Breslau, 2015
Verdi - Macbeth - Oper Breslau, 2015
Verdi - Falstaff - Oper Breslau, 2015
Donizetti - L'elisir d'amore - Oper Breslau, 2015
Puccini - La Bohème - Oper Breslau, 2015
Puccini - Tosca - Oper Breslau, 2015
Puccini - Madama Butterfly - Oper Breslau, 2015
Wagner - Parsifal - Oper Breslau, 2015
Eötvös - Angels in America - Oper Breslau, 2014
Wagner - Der Fliegende Holländer - Oper Breslau, 2014
Bizet – Carmen - Oper Breslau, 2014
Penderecki - Paradise lost - Oper Breslau, 2014
Verdi - Rigoletto - Oper Breslau, 2014
Saint-Saens - Samson et Dalilah - Oper Breslau, 2014
Moniuszko - Halka - Oper Breslau, 2014
R. Strauss - Der Rosenkavalier - Oper Breslau, 2014
Mozart - Così fan tutte - Oper Breslau, 2014
Moniuszko - Straszny dwór - Oper Breslau, 2014
Mascagni - Cavalleria rusticana - Oper Breslau , 2013
Leoncavallo - I Pagliacci - Oper Breslau, 2013
J. Strauß - Die Fledermaus - Oper Breslau, 2013
Verdi - Nabucco - Oper Breslau, 2013
Bizet – Carmen - State Opera Rousse, 2013
Szymanowski - Król Roger - Oper Breslau, 2013
Bizet - Les pêcheurs de perles - Oper Breslau, 2013
Szymanowski - Hagith - Oper Breslau, 2013
Tschaikowsky - Eugen Onegin - Oper Breslau, 2013
Puccini - La Bohème – Interntional Punta Classic Festival Montevideo, 2012

Wagner - Der Fliegende Holländer – Polnische Nationaloper (Teatr Wielki) Warschau, 2012
Verdi - Falstaff - Staatstheater Braunschweig, 2011
Verdi - Luisa Miller - Staatstheater Braunschweig, 2011
Puccini - Turandot - Staatstheater Braunschweig, 2011
Wagner - Tristan und Isolde - Staatstheater Braunschweig, 2011
Mozart - Die Zauberföte - Staatstheater Braunschweig, 2011
Rossini - Il Barbiere di Siviglia - Staatstheater Braunschweig, 2011
Mozart - Le Nozze di Figaro - Staatstheater Braunschweig, 2011
Puccini - La Bohème - International Punta Classic Festival Montevideo, 2011
Puccini - La Bohème - International Punta Classic Festival Montevideo, 2010
Bizet - Carmen - Eduard-von-Winterstein-Theater Annaberg, 2010
Lehár - Die lustige Witwe - Eduard-von-Winterstein-Theater Annaberg, 2010
R. Strauss - Der Rosenkavalier - Eduard-von-Winterstein-Theater Annaberg, 2010
Wagner-Regeny - Der Günstling - Eduard-von-Winterstein-Theater Annaberg, 2010
Menken - Little Shop of Horrors - Eduard-von-Winterstein-Theater Annaberg, 2009
Arlen - Der Zauberer von Oz - Eduard-von-Winterstein-Theater Annaberg, 2009
Millöcker - Der Bettelstudent - Eduard-von-Winterstein-Theater Annaberg, 2009
Verdi - La Forza del Destino - Eduard-von-Winterstein-Theater Annaberg, 2009
J. Strauss - Eine Nacht in Venedig - Eduard-von-Winterstein-Theater Annaberg, 2009
Mozart - Die Zauberföte - Eduard-von-Winterstein-Theater Annaberg, 2009
Auenmüller - Der Gestiefelte Kater - Eduard-von-Winterstein-Theater Annaberg, 2009
J. Strauss - Der Zigeunerbaron - Eduard-von-Winterstein-Theater Annaberg, 2008
D'Albert - Tiefland - Eduard-von-Winterstein-Theater Annaberg, 2008
Kálmán - Die Csárdásfürstin - Eduard-von-Winterstein-Theater Annaberg, 2008
Aubert - Fra Diavolo - Eduard-von-Winterstein-Theater Annaberg, 2008
A. L. Webber - Jesus Christ Superstar - Eduard-von-Winterstein-Theater Annaberg, 2007
J. Strauss - Wiener Blut - Eduard-von-Winterstein-Theater Annaberg, 2007
Rossini- Il Barbiere di Seviglia - Eduard-von-Winterstein-Theater Annaberg, 2007
Verdi - Il Trovatore - Opera Constanta, 2006
Verdi - Rigoletto - Opera Constanta, 2006
Verdi - La Traviata - Opera Constanta, 2005
Puccini - Tosca - Opera Constanta, 2005
Rossini - L'Occasione fa il ladro - Rossini-Festival Bad Wildbad, 2005
Verdi - Don Carlo - Staatstheater Kassel, 2004
Vivaldi - Juditha triumphans - Kammeroper Schloss Rheinsberg, 2004
Berg - Lulu - Stadttheater Klagenfurt, 2003
Fall - Die Dollarprinzessin - Stadttheater Passau, 2002
Mozart - Il Re Pastore - Stadttheater Passau, 2002
Cimarosa - Il matrimonio segreto - Stadttheater Passau, 2002
Abraham - Viktoria und ihr Husar - Stadttheater Passau, 2001
Flotow - Martha - Stadttheater Passau, 2001
Ullmann - Der Kaiser von Atlantis - Stadttheater Passau, 2001
Krenek - Der Diktator - Stadttheater Passau, 2001
Lehár - Wiener Frauen - Stadttheater Passau, 2000
Bizet - Carmen - Stadttheater Passau, 2000
O. Strauss - Ein Walzertraum - Stadttheater Passau, 2000
Puccini - Le Villi - Stadttheater Passau, 2000
Lortzing - Der Wildschütz - Oldenburgisches Staatstheater, 1999
Debussy - Pelléas et Mélisande - Oldenburgisches Staatstheater, 1999
Künneke - Die glückliche Reise - Oldenburgisches Staatstheater, 1998
Wagner - Die Götterdämmerung - Oldenburgisches Staatstheater, 1998
Wagner - Siegfried - Oldenburgisches Staatstheater, 1997
J. Strauss - Eine Nacht in Venedig - Eutiner Festspiele / Hamburger Symphoniker, 1998
Verdi - La Traviata - Eutiner Festspiele / Hamburger Symphoniker, 1998
Smetana - Die verkaufte Braut - Eutiner Festspiele / Hamburger Symphoniker, 1998
Verdi - Un Ballo in Maschera - Silesian State Opera (Slezské divadlo Opava), 1997
Mozart - Die Zauberflöte - Silesian State Opera (Slezské divadlo Opava), 1997

Mozart - Don Giovanni - Silesian State Opera (Slezské divadlo Opava), 1996
Puccini - La Bohème - Silesian State Opera (Slezské divadlo Opava), 1996
Mozart - Idomeneo - Opernhaus Kiel, 1996
Hiller - Der Rattenfänger - Opernhaus Kiel, 1996
J. Strauss - Eine Nacht in Venedig - Opernhaus Kiel, 1996
Franchetti - Christoforo Colombo - Opernhaus Kiel, 1996
Wagner - Die Walküre - Opernhaus Kiel, 1996
Wagner - Das Rheingold - Opernhaus Kiel, 1996
Rossini - La Cenerentola - Opernhaus Kiel, 1995
Korngold - Die tote Stadt - Opernhaus Kiel, 1996
Nicolai - Die lustigen Weiber von Windsor - Opernhaus Kiel, 1996
Moniuszko - Das Geisterschloss - Opernhaus Kiel, 1996
Bizet - Les pêcheurs de perles - Opernhaus Kiel, 1996
Berg - Wozzeck - Opernhaus Kiel, 1996
Humperdinck - Hänsel und Gretel - Opernhaus Kiel, 1995
Puccini - Turandot - Opernhaus Kiel, 1995
R. Strauss - Die Frau ohne Schatten - Opernhaus Kiel, 1995
R. Strauss - Salome - Staatsoper Stuttgart, 1992 - 1994
Mozart - Le nozze di Figaro - Staatsoper Stuttgart, 1990 - 1994
Mozart - Don Giovanni - Staatsoper Stuttgart, 1990 - 1994

Matthias Manasi

Konzert - Repertoire

C. P. E. Bach: Flute Concerto d minor

J. S. Bach: Cantatas Nos. 2, 3, 14, 21, 38, 65, 72, 73, 106, 112, 135, 146, 178, 198, Magnificat, Matthaus-Passion, Johannes-Passion, Weihnachts-Oratorium, h-Moll-Messe

Balci: Balkan Overture

Bartók: Concerto for Orchestra, Dance Suite

Beethoven: Symphonies Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, Leonore Overture No. 3, Egmont Overture, Fidelio Overture, Coriolan Overture, Violin Concerto, Piano Concertos Nos. 0 – 5, Triple Concerto, „Die Ruinen von Athen“ Overture

Berlioz: Symphonie fantastique

Bernstein: Symphonic Dances from West Side Story

Bizet: Carmen Suites Nos 1 & 2

Borodin: Polowetzer Dances

Brahms: Symphonies Nos. 1, 2, 3, 4, Double Concerto, Variations on a Theme by Joseph Haydn, Violin Concerto, Piano Concertos Nos. 1 & 2,

Britten: Simple Symphony

Bruch: Violin Concerto

Bruckner: Symphonies Nos. 4, 5, 7, 9

Casella: Triple Concerto Op. 56

Castelnuovo-Tedesco: Violin Concerto No. 2

Debussy: Images Nos. 1 & 2, L'après-midi d'un faune, La mer

Dvořák: Serenade for Strings, Cello Concerto, Symphonies Nos. 7, 8, 9, Stabat Mater, Symphonic Variations, Mass in D major

Elgar: Enigma Variations, Serenade for Strings

Fauré: Pelléas et Mélisande

Gershwin: Rhapsody in Blue

Grieg: Holberg Suite, Piano Concerto, Peer-Gynt-Suites Nos 1 & 2

Kodály: Háy János Suite

Korngold: Violin Concerto

Krenek: Symphonies Nos. 1, 2, 3, 4, 5, Little Symphony, Symphony „Pallas Athene“

Liszt: Les Préludes, Faust Symphony, Piano Concertos Nos. 1 & 2, Totentanz, Mazeppa

Mahler: Symphonies Nos. 1, 2, 4, 5, 6, 9, Das Lied von der Erde, Lieder eines fahrenden Gesellen

Mendelssohn Bartholdy: Symphonies Nos. 3, 4, „Die schöne Melusine“ Overture, Violin Concerto, Ruy Blas Overture, Die Hebriden Overture

Mozart: Symphonies Nos. 34, 35, 36, 37, 38, 39, 40, 41, Violin Concertos Nos. 1, 2, 3, 4, 5, Piano Concertos Nos. 1 – 26, Clarinet Concerto, Divertimenti, Concerto for Flute and Harp, Great Mass in C minor, Requiem

Mussorgsky: Pictures at an Exhibition

Mysliveček: Violin Concertos A major, B-flat major, C major, D major

Parish-Alvars: Concertino Op. 91

Penderecki: Cello Concerto

Pergolesi: Stabat Mater

Poulenc: Concerto for 2 Pianos and Orchestra

Prokofiev: Peter and the Wolf, Symphonies Nos. 2, 5, 7

Rachmaninoff: Symphony No. 2, Piano Concertos Nos. 1, 2, 3, 4

Ravel: Boléro, Piano Concerto in G major

Respighi: Pini di Roma, Antiche Danze ed Arie

Rossini: Overtures

Saint-Saëns: Cello Concerto, Piano Concerto No. 2, The Carnival of the Animals

Schönberg: Verklärte Nacht

Schostakovich: Cello Concertos Nos. 1 & 2, Piano Concerto No. 2, Symphonies Nos. 1, 5, 10

Schubert: Symphonies Nos. 1, 4, 5, 8, 9, Rosamunde Overture

Schumann: Symphonies Nos. 1, 2, 3, 4, Piano Concerto, Genoveva Overture,
Sibelius: Symphonies Nos. 1, 2, 3, 4, 5, 6, 7, Violin Concerto, The Bard, Pohjola's Daughter
Smetana: „The Bartered Bride“ Overture, The Moldau
J. Strauß: Overture „Die Fledermaus“, Overture „Der Zigeunerbaron“
R. Strauss: Burlesque for Piano and Orchestra, Also sprach Zarathustra, Don Juan, Till
Eulenspiegel, Eine Alpensinfonie, Der Bürger als Edelmann, Metamorphosen for 23 solo strings,
Ein Heldenleben, Don Quixote, Rosenkavalier-Suite
Stravinsky: Petrushka, Firebird, Dumbarton Oaks, Concerto in D, Symphony in C, Le Sacre du
Printemps
Tschaikovsky: Symphonies Nos. 4, 5, 6, Violin Concerto, Piano Concerto No. 1, Serenade for
Strings, Rococo Variations, Romeo and Juliet, Francesca da Rimini
Verdi: Overtures, Requiem
Wagner: Die Meistersinger Overture, „Der Fliegende Holländer“ Overture, Tannhäuser Overture,
„Tristan und Isolde“ Prelude and Liebestod, „Das Liebesverbot“ Overture, Siegfried – Idyll,
Wesendonck Lieder
C. M. v. Weber: Der Freischütz Overture, Oberon Overture
Williams: Harry Potter 2 (The Chamber of Secrets)
Wolf: Penthesilea Overture

Matthias Manasi, Dirigent

Referenzen – Kontaktadressen

1. Razvan Suma

Cellist / Soloist in Residence Romanian Radio Orchestras / Professor at Bucharest University of Music / Former Director of the Romanian Radio Orchestras / www.razvansuma.com
Str. General Cristescu 6 Ap. 1, B Sect. 1 Bucharest 040125, Romania
E-mail: razvansuma@gmail.com / Tel: +40 (0)722 36 36 84

2. Miguel Angel Gomez Martinez

Conductor / www.miguelgomezmartinez.net / Rue de Lausanne, 54 – A, CH - 1110 - Morges, Switzerland

3. Sylvain Cambreling

Conductor / www.sylvaincambreling.com / Hazard Chase - www.hazardchase.co.uk
E-mail: info@hazardchase.co.uk / Tel: +44 (0)1223 312400

4. Filippo Faes

Concert pianist, professor of chamber music, piano (master degree) and Lied interpretation at the "Agostino Steffani" Conservatory, Castelfranco Veneto, Italy / www.filippofaes.com /
E-Mail: filippofaes@gmail.com / Tel: +39 335259060

5. Hugo Ticcianti

Violinist / www.hugoticcianti.com / Contact: Louise Hughes / E-mail: louise@omodernt.com /
Tel: +46 - 85 40 64 308 / Tel: +46 - 78 86 196 450

6. Alexander Hülshoff

Cellist / www.alexander-huelshoff.de / E-mail: mail@alexander-huelshoff.de / Tel: +49 (0)221 510 86 86

7. Luz del Alba Rubio

Soprano / www.luzdelalbarubio.com / E-mail: luzdelalbasoprano@yahoo.com / Tel: +1 - 917.8825593

8. Eric Silberger

Violinist / www.ericasilberger.com / E-mail: Silberger@aol.com

9. Leo Meyzerovich

Chief Administrator / Kazakh State Philharmonic Orchestra (Chief Administrator)
E-mail: manara_ali@mail.ru / Tel: +7 (727) 291 39 61

10. Jacek Strauch

Baritone / www.jacek-strauch.com / E-mail: mail@jacek-strauch.com / Tel: +49 - 157 71357885

Razvan Suma
Str. General Cristescu 6 Ap. 1B Sect. 1
Bucharest 040125
Romania

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razvansuma@gmail.com
www.razvansuma.com

19 February 2019

Recommendation

To Whom it May Concern,

As a Director at the Romanian Radio Orchestras and Choirs in Bucharest, I had the opportunity to work with Matthias Manasi in 2017. It was a pleasure to work with him as he is not only an excellent conductor but also a kind person and a professional organizer. His musical instincts were very much appreciated and we all hope that he will return.

The situation that he resolved, having been forced to change the entire program only one day before the worldwide broadcast concert of a National event, "The death of Romanian King Mihai", is not one in which many conductors would have been so flexible and positive given the circumstances. The musical and artistic results of his conducting were outstanding.

I highly recommend Matthias Manasi for any high profile conductor positions that are available.

His musical and administrative knowledge and experience with many orchestras is extremely valuable.

Razvan Suma

Soloist in Residence of the Romanian Radio Orchestras
Professor at Bucharest University of Music
Former Director of the Romanian Radio Orchestras

A handwritten signature in black ink, appearing to be 'R Suma', written in a cursive style.

Empfehlungsbrief für Herrn Mathias Manasi

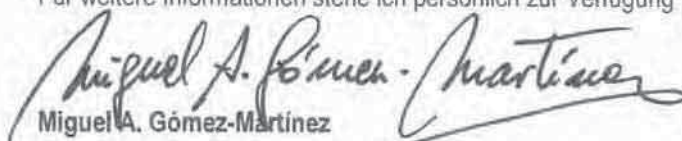
Genf, 18.01.2013

Herr Mathias Manasi ist mir von einer sehr speziellen Zusammenarbeit bekannt. Im Jahre 2006 habe ich ein Sonderkonzert dirigiert, in dem die Musiker des Orchesters hauptsächlich Studenten und Schüler aus verschiedenen Konservatorien und Musikschulen waren, von Mitglieder des Münchner Rundfunkorchesters verstärkt. Dieser Umstand erforderte eine grössere Anzahl der Proben als üblich, die ich selbst nicht leiten konnte, wegen mein sehr besetzten Kalendär. Also wurde Herr Manasi engagiert um alle Vorproben zu leiten bis ich, drei Proben vor dem Konzert die Gesamtleitung übernehmen konnte.

Herr Manasis Vorarbeit kann man ohne weiteres als vorbildlich bezeichnen. In mehreren Gespräche mit mir hat er sich über meine interpretatorische Intentionen sehr genau informiert und sie in seine Proben sehr effektiv eingesetzt. Auch die technische Vorbereitung der jungen Musiker war einwandfrei, trotz der gewissen Mängeln, die so junge Musiker natürlich vorweisen, besonders beim Zusammenspiel, so dass ich bei der verbleibenden Proben die Arbeit sehr gut vollenden konnte, und das Konzert ein riesiger Erfolg war. Auch bei der Begleitung von Sänger haben die Musiker eine aussergewöhnlich Fähigkeit zur Anpassung gezeigt, wo gewiss Herr Manasi seinen Einfluss haben musste.

Aus allen erwähnten Gründe kann ich Herrn Manasi für jede Dirigentische Tätigkeit wärmstens empfehlen. Ich bin sicher, dass jedes Theater oder jedes Sinfonieorchester von seinen Fähigkeiten profitieren kann.

Für weitere Informationen stehe ich persönlich zur Verfügung


Miguel A. Gómez-Martínez



GRAND HOTEL DE L'OPERA

Sylvain CAMARELING

J'ai connu Matthias Hanasi lors de Maester classes que j'ai donné à Bremen. J'ai pu apprécier ses qualités de musicien servies déjà par une technique sûre. Son sérieux dans l'étude des partitions, ses réflexions sur la dramaturgie, son intérêt pour un vaste répertoire, et enfin des qualités naturelles de contact, devraient lui permettre d'entreprendre une belle carrière de chef d'orchestre.

C'est ce que je lui souhaite chaleureusement.

Sylvain Camareling

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Filippo Faes
Concert pianist,
professor of chamber music, piano (master degree)
and Lied interpretation at the
"Agostino Steffani" Conservatory,
Castelfranco Veneto, Italy.
www.filippofaes.com
filippofaes@gmail.com
+39335259060

To whom it may concern:

I had the pleasure of collaborating with the conductor Matthias Manasi playing as a soloist, together with the violinist Hugo Ticciati and the cellist Alexander Hülshoff in a performance of the Triple Concerto op. 56 by Alfredo Casella, with the Symphony Orchestra of Rome, at the Auditorium della Conciliazione in Rome, on March 3, 2014.

I could appreciate the excellent musicality of M^o Manasi, together with his profound knowledge of the score, natural authority towards the orchestra and his always cordial, polite and friendly approach to the orchestra musicians.

I think I can, in conscience, affirm that his presence is a guarantee of high quality in making music and of sure progress for the orchestral formation that will work under his guidance.

Asolo, Jul. 31st 2022,

Sincerely

A handwritten signature in black ink that reads "Filippo Faes". The signature is written in a cursive, flowing style with a large initial 'F'.

Jacek Strauch
Schrock Strasse 12a
14165 Berlin
Germany

www.jacek-strauch.com

+49 - 157 71357885

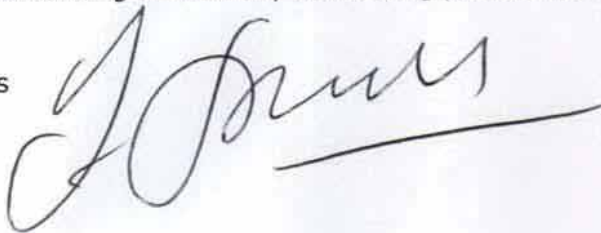
6 Oktober 2016

To whomever it may concern,

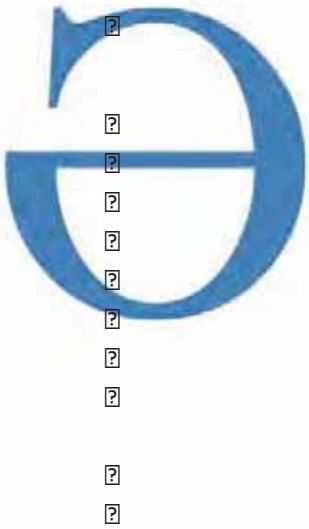
I have known Matthias Manasi for a number of years. We have worked extensively on various operatic roles where he has shown great musical and textual imagination with highly musical piano playing combined with a very friendly and patient approach to the work in hand.

I also know him to have conducting experience all over the world. I therefore take great pleasure in recommending him for any conducting position for which he may apply.

Faithfully yours

A handwritten signature in black ink, appearing to read 'J Strauch', with a long horizontal line extending to the right.

Jacek Strauch



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TO WHOM IT MAY CONCERN

I worked with Matthias Manasi two years ago with the Orchestra Sinfonica di Roma, performing the Casella Triple Concerto.

It was a real joy to work with Matthias. Not only did he know the work inside out, offering insights to soloists and the orchestra but his humility and love for the music was apparent in all that he said.

I very much look forward to working with Matthias in the future and cannot recommend him more highly for the position of chief conductor at any orchestra.

Do not hesitate to contact me if you have any questions.

Hugo Ticciati

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Prof. Alexander Hülshoff
Künstlerischer Leiter Orchesterzentrum NRW
Künstlerischer Leiter Villa Musica Rheinland-Pfalz

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T.: -49(0)221 510 86 86

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Köln, 27.10.2016

Reference for Matthias Manasi

To whom it may concern,

I have known conductor Maestro Matthias Manasi since I collaborated with him as his soloist in Schumann's Cello Concerto with the Orchestra Sinfonica Metropolitana di Bari and in Casella's Triple Concerto with the Orchestra Sinfonica di Roma.

From the first moment in rehearsals, I saw conductor Matthias Manasi was an extremely talented, prepared and informed conductor who, from the first moment, won the attraction of the orchestra. Working with him in rehearsals was a pure pleasure and the concerts in Bari and Rome all became thrilling musical events, ending with long standing ovations and receiving outstanding reviews.

Very striking was his outstanding ability to accompany the orchestra during the solo concerts, his captivating instinct, his achievement of balance between soloists and orchestra, and his talent as a conductor to create with the orchestra extraordinary musical colors and extraordinarily beautiful phrasing.

Remarkable was Maestro Manasi's ability to achieve the best possible results during rehearsals. He worked very efficiently and with intense focus on the musical details and interpretation. He has the ability to hold the attention, interest and sympathy of the orchestra during his musical collaboration. The other soloists and I, as well as the orchestras in Bari and Rome, all highly enjoyed working with this outstanding talented and charismatic young conductor. He conducted with musical and technical perfection, brought the orchestras to exceptional standards, and gave great attention to all musical details during the rehearsals. I strongly recommend Maestro Manasi for any position as chief conductor and music director.

Sincerely,



Alexander Hülshoff

Luz del Alba Rubio
Soprano
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USA

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luzdelalbasoprano@yahoo.com
Cell: +1 – 917.8825593

25 October 2016

To whom it may concern,

I have known conductor Matthias Manasi since he served as music director of the International Punta Classic Festival in Montevideo and conducted a production of Puccini's opera La Bohème, in 2011, with international singers and the Filarmonica Montevideo Festival Orchestra.

The work and collaboration with Matthias Manasi was an unforgettable musical experience and a great success. He is a well-experienced, and highly acclaimed international opera conductor and a marvelous interpreter of Puccini .

One of the most remarkable characteristics of Mr. Manasi is his stunning knowledge of every detail of Puccini's orchestral score. Especially impressive were his musical interpretation of La Boheme, his ability to convey his musical vision with the use of his outstanding conducting technique and his ability to inspire the musicians and singers to give, in every moment, their absolute best.

Also impressive were his friendly and enthusiastic way of working with everybody during the rehearsals and his focus on musical perfection, with which he brought the orchestra, singers and choir to an exceptional level of performance. In this opera production, Matthias Manasi led the musicians of the Filarmonica Montevideo Festival Orchestra in several performances with great success. Every performance got standing ovations and received excellent reviews.

Based on this experience, I recommend conductor Matthias Manasi for any position as music director and think he would be a credit to any orchestra.

Faithfully,

Luz del Alba Rubio



173 West Demarest Avenue
Englewood NJ 07631
Silberger@aol.com

July 23th, 2017

To whom it may concern,

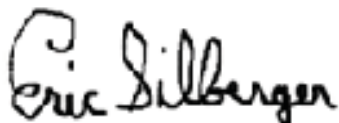
I am pleased to write about Maestro Matthias Manasi. My name is Eric Silberger, a violinist and a prizewinner of XIV International Tchaikovsky Competition. I have had the pleasure of working with many fantastic conductors such as the late Maestro Lorin Maazel and Maestro Valery Gergiev.

Maestro Matthias Manasi conducted a performance of Vivaldi's Four Seasons with me playing solo violin part in February of this year at the Berlin Philharmonic's Kammermusiksaal. He conducted from the harpsichord and it was an experience of finely tuned chamber music with his leading.

He was a pleasure to work with both in rehearsals and in the concert. In addition to being a very fine and sensitive musician who deeply cares about the music; he creates an atmosphere in rehearsals that makes the entire concert preparation a pleasure.

Maestro Manasi is a sensitive, talented, and energizing presence in the classical music world. He in addition has fine inter-personal skills and is a fine psychologist with orchestras. He is well aware of many of the challenges faced by a music director off of the stage. I strongly recommend you consider him for a position.

Sincerely,

A handwritten signature in black ink that reads "Eric Silberger". The signature is written in a cursive style with a large, stylized initial "E".

Eric Silberger



ЖАМБЫЛ АТЫНДАҒЫ ҚАЗАҚ МЕМЛЕКЕТТІК ФИЛАРМОНИЯСЫ

Алғыс хат

БЛАГОДАРСТВЕННОЕ ПИСЬМО

Dear Mr. Matthias Manasi!

Let me express our gratitude for your participation in the Annual Subscription Concert of the State Academic Symphony Orchestra of the Republic of Kazakhstan. We appreciate your professionalism, your dedication and your leadership skills. We thank you for cooperation, artistic approach in your work, enthusiasm, openness and goodwill. We wish you good health, prosperity and further artistic achievements!

Yours faithfully,

Mr. A. Zh. Abdualiyev Acting Director of the Kazakh State Philharmonic named after Zhambyl

АЛМАТЫ

Reviews (Excerpts / English)

AP News Brasília – 29 May 2024 - (By Beatriz Pereira)

Star pianist Rüya Taner and star conductor Matthias Manasi offer a celebrated concert in Teatro Poupex in Brasília

„Conductor Matthias Manasi and the Orquestra Sinfonica do Teatro Nacional Claudio Santoro won the hearts of the audience right at the beginning of the concert with their interpretation of this 'Balkan Overture' by Oguzhan Balci. The orchestra played at a wonderfully lively tempo, always precise and with fullness. Manasi has a brilliant conducting technique, expressive clarity and a phenomenal musical instinct.“

„He conducted precisely, he often stands upright, his range of gestures range from economical and jagged, only indicated with individual fingers, to expansive and with arched figures, as if he were forming a sculpture. His frequent turns to the individual instrument groups or soloists with very precise playing instructions are striking - no emotion is too much. In the lively, motoric passages he called on the musicians to play passionately. The work, which sounds a little like a short symphony movement, actually has a lively, dance-like, at times thoughtful and melancholic mood, which is, however, interspersed with powerful tutti passages that give the whole piece an impressive effect and a special weight. The audience in the sold-out hall was already in a standing ovation mood after the overture.“

„Manasi essentially achieved a perfect balance between grace and power, with a sweet, singing orchestral sound that is an enormous privilege and speciality in Mozart. I would like to say that this is the best Mozart conducting I have heard in recent times,.....“

„After the intermission, the audience listened to an outstanding interpretation of Tchaikovsky's symphonic poem Francesca da Rimini by Matthias Manasi and the Orquestra Sinfonica do Teatro Nacional Claudio Santoro, who presented this grander, darker work in an astonishingly lively and brilliant performance. Manasi chose fast tempi.....It was clear that Manasi loves Tchaikovsky's music and is completely absorbed in it.“

„After the slow Wagnerian-like chords of the introduction, Manasi immediately set a brisk tempo that emphasized the drama of the work and demonstrated intense playing by the musicians, in which they fully showed off their virtuoso skills.“

„Manasi crafted this section with breathtaking intensity and highly intelligent build-up before the full orchestra intensified its build-up to the passionate finale, which ultimately led to a stunning, stormy climax and which was brought by Manasi to an explosive, breathtaking and energetic end. The climb from the 'Poco più mosso' to the final climax was as artfully controlled as any I've heard, and yet the sound seemed altogether new.“

„The virtuosity and sonic opulence of the Orquestra Sinfonica do Teatro Nacional Claudio Santoro was always controlled by Manasi and very intelligently directed in emotionally gripping directions. Manasi's passion for Tchaikovsky's music and the intensity of his conducting were clearly transmitted to the musicians, who visibly enjoyed this grandiose and rousing interpretation. The conductor demonstrated a close knowledge of its varied structure. In Francesca da Rimini, Manasi showed his deep connection with the music of Peter Tchaikovsky, whose character he perfectly captured both in its symphonic stature and in its undisguised emotionality.“

„Manasi managed to precisely balance every phrasing, from the largest to the smallest motivic detail. It was not just the harmonic harmony that mattered, but also the nuanced, balanced tone in each individual vocal group, which gave the melodic phrases and all chords their own specific color and special characteristics. At times the volume of the brass was almost at the limit of being too loud. It is obvious that Matthias Manasi is a conductor with fantastic body language and gestures, who tells the musicians exactly what he wants at the moment - and that was audible and tangible from the first note in this concert. Manasi's youthful exuberance is among his most obvious attributes, along with his spirited podium style. When the world-famous conductor stands at the podium, the orchestra sounds radiant, contoured and very precisely nuanced in volume and color shades. There was big-night energy in the hall all evening.“

New Year's Concert 2024 - Maestro Matthias Manasi and the Selangor Symphony Orchestra in top form

„As expected, the Selangor Symphony Orchestra's New Year's Concert 2024 was superlative. Matthias Manasi and the orchestra displayed subtle poetry, dazzling orchestral colors, Broadway flair and gripping attack and everything in between.“

„Matthias Manasi and the Selangor Symphony Orchestra opened the 2024 New Year's Concert with a thrilling and rousing rendition of "The Final Countdown". Matthias Manasi animated the orchestra to an anthemic, radiant style of playing, with energetic collective accents that opened the concert with impressive vigor. This was followed by Carlos Gardel's tango "Por Una Cabeza". With his unique elegant, fluid conducting style, Matthias Manasi inspired the orchestra to a beautiful and exquisite sound, the musicians played with a dancing, elegant phrasing, sensitively, smoothly and in an unforgettably lyrical, velvety way.“ „Under Matthias Manasi, the orchestra accompanied with the perfect rock feeling, breathtaking precision and a huge palette of nuances. The orchestra and the singer were always perfectly balanced. Jazper Nimoi hit the right romantic gesture and passionate expression in the song "Can't Take My Eyes Off Of You", brilliantly accompanied by the orchestra. Matthias Manasi conducted with vigor and drive and, with his brisk, gripping and spirited conducting, was an inspiring partner for Jazper Nimoi at the conductor's podium. You can rarely hear an orchestra so perfectly precise, so incredibly nuanced like under the baton of Matthias Manasi.“

„With a lively performance of "Sweet Child O' Mine" sparkling with cheerful virtuosity and an impeccably pointed, rocky, groovy interpretation of "Hawaii Five-O", Matthias Manasi and the orchestra sent the delighted audience off to their break.“

„After the break, the concert continued with one of Tchaikovsky's most popular works, the Valse from his Serenade for Strings in C major.....With his elegant conducting style, Matthias Manasi inspired the orchestra to create an interpretation full of colorful nobility and elegance, sensibly soft in the lyric passages, then almost dancing at the conductor's podium.“

„Afterwards, the likeable Wendy Woo enchanted the audience with a magically sung Memory, the most famous song from the musical Cats.....Matthias Manasi and the orchestra delivered the magical orchestral sound of this song to Wendy Woo's great and very touching interpretation and fascinated with numerous magical shades of sound in the orchestra. A goosebumps moment in the concert.“

„With "All I Ask of You" Wendy Woo once again showed her brilliant singing skills.....Manasi manages to elicit a singing sound full of intensity and nuances from the orchestra and accompanied Wendy Woo's touching singing in a congenial way. Wendy Woo's performance of "I Dreamed A Dream" from the musical, "Les Misérables" was nuanced and touching. The orchestra under Matthias Manasi once again delivered an exemplary and absolutely brilliant performance with an exquisite, singing and sparkling orchestral sound.“

„This was followed by two highly interesting, exquisite and stirring Chinese pieces, sung by Lenny Ooi, "Li Xiang Lan" by Fumio Hayasaka and "Ai Shi Yong Heng" by Dick Lee. His performances were thoughtful and nuanced. It was fascinating to see again the sovereignty with which Matthias Manasi brought the countless nuances of the score to light and created a unique interpretation of these pieces with the orchestra.“

„After his solo pieces, Lenny Ooi sang the duet "Ni Zui Ten Gui" with Wendy Woo. Matthias Manasi and the orchestra celebrated the numerous melodies of this piece in a beautiful and melting way, always with breathtaking precision together with the singers. The audience responded with frenetic applause and demanded encores.“

„At this afternoon of 14 January 2024, Matthias Manasi and the Selangor Symphony Orchestra achieved an unforgettable and impressive New Year's Concert with this unusual program. It was a good start to the New Year 2024.“

Mozart, the Vienna Mozart Orchestra and Matthias Manasi in the Golden Hall of the Musikverein Vienna – (English translation)

Extraordinary summer musical event in the Musikverein Vienna: the Vienna Mozart Orchestra (whose musicians are also members of orchestras such as the Vienna Philharmonic and the Vienna Symphony Orchestra), singers and conductor Matthias Manasi delivered an outstanding performance in the legendary, heavenly acoustics of the Golden Hall. On June 26th and 29th, the Vienna Mozart Orchestra will appear again under the baton of Matthias Manasi. (S. Lampel, Heute.at, 26 June 2013)

Matthias Manasi conducted Rossini. And not only – (English translation)

The echo of his unique talent and remarkable musical interpretation was still in our minds from a few weeks ago, when a river of notes emerged in the acoustically perfect Auditorium Hall in Via della Conciliazione in Rome, from the magic wand of Master Matthias Manasi: first, the dialogue between solo cello and cellos; then, the unleashing of the storm, contrasted by the "Andante pastorale" of the English horn; and finally, the fanfare communicated by the trumpets and the whole orchestra for a whirling finale.

This is how Master Matthias Manasi conducted Rossini's William Tell Overture: an all-around sensory experience that energized the audience while highlighting the talent of a great orchestra – the Rome Symphony Orchestra.

The grateful audience applauded, still stunned by the introspective effect of the music. Master Manasi incited passion through the hard (yet still pleasant) dissonance, which then passed in a wave of serenity and finally arrived at an overwhelming climax. It was the Triple concert Op.56, Alfredo Casella.

Once again the dialogue with the public became intense. And once again we could only delight in the "Cubist portrait", which is the Stravinsky Symphony in C. Through almost sensual gestures, the Maestro entrusted the main theme to the oboe, and pressed the strings up to a conclusive explosion. But here was the melodious passages' prelude to the vigor of the last movement that concluded the concert. As always, when the instruments are silent, the inner eye is turned to the architect of so much "beauty". Once again the miracle of Music has been accomplished. (Agoranews, Rome, 18 March 2014)

Orchestra Sinfonica di Roma - Rome - Auditorium Conciliazione

Rossini, Casella, Stravinsky conducted masterfully by Matthias Manasi - (English translation)

Last weekend the young German conductor, Matthias Manasi, conducted the Orchestra Sinfonica di Roma together with three magnificent soloists; Alexander Hülshoff, German cellist, Filippo Faes, Italian pianist, Hugo Ticciati, English violinist, all four stars of the international world of music, and it was just pure magic. The program began with Rossini's brilliant William Tell Overture, followed by the Casella's Triple Concerto, Op. 56. Casella is also remembered as being one of the most famous Italian piano virtuosos (who founded in 1930 the Trio Italiano together with Arturo Bonucci as cellist and with Alberto Poltronieri as violinist).

After the break it was time for Stravinsky's rarely played Symphony in C in a sensational performance, conducted by Matthias Manasi, who seems to have an almost mystical musical feeling that always brings out the best in Rossini's, Casella's and Stravinsky's music. This all added up to a marvelous evening of beautiful music. Manasi's reading of the Guglielmo Tell overture was masterful, resulting in a sensational interpretation rich in mystery, brilliance, power and detail. Also excellent were the three soloists in the Triple Concerto who are all exceptional masters of their instruments. A pure musician, Matthias Manasi does not require hype or engage in theatrical gestures, his skills and his relationship with the Orchestra Sinfonica di Roma were such that, from the very beginning, he created an optimal orchestral sound. Matthias Manasi's conducting style was also surprisingly direct and well-phrased, allowing the musicians of Orchestra Sinfonica di Roma to express their maximum virtuosity. Everything was magnificent, and it was as if the music flowed in the veins of Manasi with a decidedly intense interpretation. It would seem that, on stage, Manasi knows how to turn everything into gold. The young German conductor fulfilled the highest expectations of both the audience and this reviewer. He is a master of his craft, with a precise combination of good taste, absolute clarity, solid structure, joy and sensuality.

With Manasi, the other stars of the concert were the musicians of the Orchestra Sinfonica di Roma, conducted with elegance and unerring sense of proportion, with nothing overdone. Even in the third movement, where the energy can sometimes overwhelm the clarity of the line, the dramatic power seems not to have interfered with the musical interpretation. That Matthias Manasi conducts magnificently was immediately evident, but never more so than in listening to his interpretation of Stravinsky's Symphony in C, conducted with color, spirit, and particularly dramatic urgency, but also with so much tenderness and flexibility of the melodies. All this was accomplished by Matthias Manasi's expressive gestures, which were efficient and often minimal, but with nothing that took away from the emotional intensity and commitment. It was a marvelous interpretation that added value to the work of Manasi and who is showing himself to be one of the most important conductors of our time, giving it a well-deserved success in his debut in Rome. What you see in his conducting is great timing, no exaggeration in the tempi, and strength, all the while maintaining a superior mastery on the podium. Having Manasi as a conductor, if only as a guest conductor for two concerts, was quite fortunate for the Orchestra Sinfonica di Roma. (Elide Apice, Factanet Rome, 8

Orchestra Sinfonica della Città Metropolitana di Bari - A nice concert with German music - Symphony concert conducted by Matthias Manasi – (English translation)

The program of the final concert of the cycle, "The Music of the Nations," was dedicated to Germany. The concert series which was organized by the state government confirmed the interest of the countries that wanted to take part in this cycle. The evening was opened with a welcome address by the German Consul, Mrs. Caterina Calla, to the audience followed by an address by the Member of the Parliament of the Italian Republic, Mr. Francesco Paolo Sisto, who emphasized the importance of the event, which was a sign of the revival of the cultural potential of the cities from which the Orchestra della Provincia di Bari is one of the most important representatives. The compilation of a program with German symphonic music may seem simple, but in reality the wide range of choice is rather difficult and required a strong intuition. As a tribute to Wagner and his fascinating personality, the concert opened with the rapt serenity of the Siegfried - Idyll which was then followed by Robert Schumann's 2nd Symphony and the Concerto for Cello and Orchestra. Both of these symphonic works are rarely performed in concert. The stars of the evening were understandably of German origin: namely the conductor Matthias Manasi and cellist Alexander Hülshoff, both of whom are characterized by brisk and intense international careers. These two artists approached the excellent Orchestra of Bari with a special relationship and extraordinary ease that resulted in an impressive line.

Manasi gave the delicate work of Wagner a special artistic touch of intimate intensity defined by nuances of great sensitivity and a suggestive transparency in the strings. Followed by the 2nd Symphony, Manasi was convincing with his clever and thoughtful musical concept which underlined eloquently the spirit and essence of this "most personal" work of the composer. He achieved this by interpreting beautifully the musical phrases, the rhythmic finesse and subtleties of the orchestral score. A fascinating and visionary interpretation with a fine and special eye for details, thanks to the genuine commitment on the part of the orchestra. The Cello Concerto was stimulating, almost like a "new creation." The freedom and imagination of this score, called, "one of the most beautiful works that is out there to listen to," which was rescued from oblivion by the great Casals, thanks to the merit of this work, includes the almost desperate excitement of the first movement, the dazzling lyricism of the second movement and the playful virtuosity of the third movement. The concerto found in Hülshoff a sincere performer of heartfelt communication, depth of intensity and sounds full of lyricism. The orchestra masterfully overcame technical challenges and the playing of expressive details were exemplary and spotless. It was followed by an encore with a piece by Bach. The concert was an overwhelming success. (Nicola Sbisà, La Gazzetta del Mezzogiorno, 9 December 2013)

Orchestra Camerata Italiana - Pietrelcina World Premiere of C. Minicozzi's Oratorio "La Passione di Padre Pio da Pietrelcina – (English translation)

"Matthias Manasi conducted Orchestra Camerata Italiana and Coro Lyrico Teatro Romano. The audience was touched and moved by the sweet and intense sound. The excellent art of conducting of Maestro Manasi was precise and passionate." (Mariateresa de Lucia, Ottopagine, 17 June 2012)

Punta Classic Festival Orchestra Montevideo - Solanas Convention Center Punta del Este La Bohème in a vivid theatrical and musical production at the International PuntaClassic Festival – (English translation)

"In an outstanding theatrical performance, the Premiere of La Bohème took the stage this Thursday in the last phase of the International Punta Classic Festival at the Solanas Convention Center in Punta del Este... The orchestra, as in Puccini's other masterpieces, never serves solely as accompaniment. In the last century, both critics and musicologists have praised the theatrical qualities of these scores. In this performance, German conductor Matthias Manasi achieved a very compelling musical interpretation with the orchestra." (A. Laluz, El País Montevideo - Uruguay, 15 January 2011)

Renowned German conductor Matthias Manasi conducted a concert in Almaty – (English translation)

It was Maestro Matthias Manasi's first appearance on the stage of the Bolshoi Concert Hall of the Kazakh State Symphony Orchestra in Almaty where he conducted the Kazakh State Symphony Orchestra in a performance of a symphonic picture called "Mergen" and Prokofiev's Seventh Symphony...

Together with Renat Salavatov, artistic manager and main director of the Kazakh State Symphony Orchestra, Matthias Manasi chose a varied and interesting program for his debut at the Bolshoi Concert Hall in Almaty. The pieces presented in the repertoire were rare. From Sagatov and Prokofiev, each listener could choose

something suitable for him/herself. The musicians decided not to rely on quantity, let alone glamour and showiness. They concentrated mainly on a single program, yet with absolute devotion, which resulted in incredible depth and profundity. Such a decision was very clever. Also included in the repertoire was Mario Castelnuovo-Tedesco's Concerto for Violin and Orchestra No. 2, played by honored violinist of the Kazakhstan's Republic and Philharmony's soloist Aida Ayupova. In spite of the crude way of dressing of current European conductors being fashionable these days, Matthias Manasi wore an impeccable frock coat, a snow white shirt and patent leather shoes.

...Maestro Manasi has shown that the secret of a successful concerto isn't just a complicated and sophisticated repertoire, but is also in the confirmation of the traditions that are present in the Kazakh school of classical music...(Mira Mustafina, Liter, 27 January 2015)

Çukurova State Symphony Orchestra - Adana Concert Hall Rachmaninoff "Symphony No. 2", Wagner "Overture to the Flying Dutchman" and C. P. E. Bach "Flute Concerto in D minor" with the Çukurova State Symphony Orchestra – (English translation)

...this week the young German conductor and flute soloist Christiane Meininger have been in Adana for a concert with the Çukurova State Symphony Orchestra and made an enthusiastic impression...The concert was sensational, left an unforgettable impression and the listeners responded with enthusiastic applause. The interplay between conductor, orchestra and soloist was excellent...(Kübra Polat, Hürriyet, 6 December 2010)

CD-Review – Music Web International

Wolfgang Amadeus Mozart – Symphonies Nos. 34, 35, 36 – Matthias Manasi

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 34 in C, K338 (1780) [23:10]

Symphony No. 35 in D, K385 (1782) *Haffner* [18:14]

Symphony No. 36 in C, K425 (1783), *Linz* [33:23]

Slovak Sinfonietta/Matthias Manasi

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Hänssler Classic HC22078

The opening movement of **Symphony 34** is an intriguing combination of might and playfulness: a masculine show of strength, a feminine partner's perspective, roles early juxtaposed, the loud male opening phrase immediately softly echoed thrice by the lady (tr. 1, 0:06). Less dutiful acquiescence than slightly mocking as Matthias Manasi plays it. The sparring of equals, the lady having the second theme (1:07), an egregiously lolling descent after the male's rising ending flourish and cheeky dotted rhythms in the violins echoed by the first oboe and the violins finishing off (1:35) to say "We claim our domestic yet elegant way of life too." The man counters with a Mannheim crescendo (1:45) but I like that Manasi, while still making it exciting, doesn't force this *pp* to *f*, so the partners remain on good terms with their cheery banter. At the end of the man's authoritative four rising violins' chords (2:40) the lady's echo on two oboes, now at the same dynamic, is *legato* and followed by a charmingly soft first violins' curvaceous phrase (2:44). In the development (3:03) Manasi makes the *sfp* chords on oboes, bassoons and horns. more threatening, so you wonder if the lady's gently playful mediation in the first violins can calm the man's racing pulse in the second violins and violas. From 3:41 the oboes stay combative, the lady works harder, her response turning almost to *arioso*, the first oboe only at last relenting in echoing the lady, and so to the recapitulation. At its end the movement's opening returns (6:35), followed by a richly sonorous coda (6:56) in which Manasi radiates a display of expansive wind chords, now comforting rather than threatening.

My comparison is with the 2010-11 recording by Ādám Fischer with the Danish National Chamber Orchestra (Dacapo 6.220544). Timing at 7:05 to Manasi's 7:24, Fischer's opening has more edge, bounce, and throughout the movement his timpani have more impact. But Fischer's greater contrast in the lady's soft echoes I feel overdone, making her seem minuscule and subservient. However, Fischer's truer *pp* opening to the Mannheim crescendo makes it a more magically appearing picture of a huge force after barely discernible midgets. Fischer's development is less ominous than Manasi's, but the pleading quality of Fischer's first oboe in high register is more striking.

The *Andante di molto piú tosto Allegretto* slow movement incorporates two 4-demisemiquavers' ornaments in the opening phrase of its main theme defining its fastidiousness, as does the *sotto voce* opening and use of strings alone except for two bassoons doubling the string bass. But, given the tempo indication, there's momentum too. The melody rises with purpose to then fall luxuriantly and the descents, beautifully spread across the string parts, ensure an overall feeling of relaxation, mixing staccato and legato, contrast of loud and soft micro moments. Other themes attach themselves seamlessly, more like variants than new ones. The first of these (tr. 2, 1:13) begins playfully but soon becomes indulgently caressing (1:33) before distilling the overall experience (1:50) with gratitude and affection, the first violins now the main voice but the seconds earnestly, even maternally, in support. Finally, a tailpiece (2:27) savouring sweet major then troubled minor times. The second violins' shadowing of the firsts points the significance of sharing both experiences, resolved through emphatically optimistic sforzandos (2:55, 3:00) and thereby a natural transition to the recapitulation. Manasi is ever alert, bright-eyed, bushy-tailed and has balletic neatness, charm without becoming twee. At the very end (6:42) the main theme first phrase of action comes again twice with a short, rounding off response of savouring in which Manasi gets just right the longing of leaning on the penultimate note (6:48, 6:59).

Fischer, timing at 5:43 to Manasi's 7:02, prefers the *Allegretto* emphasis of the tempo marking while Manasi favours the *Andante*. Fischer is more delicate, sweet, shimmering and gossamery, but seems relatively insubstantial: try to grasp the experience and it has vanished. Everything is beautifully shaped but pre-designed: I prefer Manasi's more intense present focus and feeling; but if you listen to Manasi straight after Fischer you'll think him a bit lumbering.

The finale is an uncontroversial *Allegro vivace* which Manasi makes a festive hubbub of open-air robustness, the loud tutti being more rustic and abrasive than the strings' soft dancing. Later the first violins alone have a spotlight of virtuoso swagger relished by Manasi (tr. 3, 0:27) before they turn on the charm in the soft second theme (0:35). Soon the oboes sing a duet (0:55) as if a couple toasting amid the mass partying, and finally horns and trumpets deliver sonorous fanfares (1:31). The finale's second part (3:42) is ushered in by the oboe pair, while the violins now take the leading role signalling frenzied activity (3:54). Our oboe couple's final toast (7:46) isn't quite as joyous as might be because of the relentless pace through which Manasi secures tremendous verve.

Fischer's oboe pair are even less joyous. Fischer, timing at 6:58 to Manasi's 8:27 is stunningly relentless. Fischer's loud tutti chords beginning the phrases are stern whip cracks against which the soft strings skitter as if trying to be freer in a hostile environment. Exciting, yes; party, no. A feat of endurance for listener as well as orchestra. Manasi offers larger helpings of enjoyment.

Why is **Symphony 35** so popular? I suggest because its pared-down development from earlier serenade material gave it conciseness, boldness of projection and impact. Its loud masculine opening is grand and powerful, theatrical with two-octave leaps in the violins and trills to which the lady's soft response is a relatively unaffected domestic sideshow. The flood of grandeur dominates, and where you'd expect a second theme (tr. 4, 0:56), you get the first in a persistent progress in the first violins against running quavers in the bassoons and string bass. Even when first and second violins coalesce in sustained notes and running quavers, the main theme, in the violas, stalks them (1:18) and the rising scales of awakening from this (1:34) exhilarate. The development (2:52) finds Manasi offering wind chords of stern foreboding, but the violins' leaps, now soft, remain a backcloth presence anticipating the recapitulation which soon follows. Now the violins' coalescing (4:10) is silkier while the violas grip the main theme more resolutely and the ensuing climax is irrepressible.

For comparison, I choose Ādám Fischer's 2012 recording. Timing at 5:18, it's only a shade faster than Manasi's 5:26, with less brawn yet more edge. Fischer's lady's opening retort is more elegant, with more personality. Fischer makes more evident the virtuosity of the orchestration and the players' enjoyment of the challenge shines through. He creates less impact than Manasi but a sunnier feel. I prefer the affectionate presence Manasi brings to the coalescing violins where Fischer concentrates on neatness of precision. Fischer's development is emphatic but unscary, yet his interplay between violins, oboe and bassoon in the transition to the recap (3:11 in Manasi) has a beautifully achieved intimacy where Manasi is in comparison matter-of-fact.

The *Haffner's* slow movement is an attractive *Andante* of G major warmth. Manasi takes it quite fast, making it companionable and accessible, a fastidious flowing melody enlivened by appoggiaturas and trills and the soft, clock-like constant accompaniment backing in groups of four semiquavers, a baton exchanged between the string parts. The second theme (tr. 5, 0:43), sprightly tiptoeing on second violins and violas, is introduced and backed by first violins' semiquavers before their loud climaxing of it (0:56) showing their strength of heart. The 'development' (3:13) seems brief, placid savouring to provide a shift in focus so the recap can be welcomed. You really benefit from listening again to appreciate the intricacy of the mix of rhythms in the string parts set against the plain but glowing procession of chords in oboes, bassoons and horns. It's a pity therefore that Manasi doesn't repeat the second half of the movement, rendering it unbalanced having repeated the first half.

Fischer, timing at 6:04 to Manasi's 5:27, offers a more standard *Andante*, for me less effective, rendering the melody a bit self-conscious. Fischer gives more attention to Mozart's dynamic contrasts, but I feel this overdone in the second phrase, making the first violins' soft response to the *sforzando* chord openings seem a little timorous gentleness. Elsewhere you might appreciate the rarefied quality of the soft first violins. Fischer's solo oboe and bassoon responses treat their *sfps* in a more mellow and effective manner. The climax of the second theme has less confidence than Manasi's, but I like the way Fischer's oboe's echoing of the first violins is spotlighted at the end of both sections. Fischer also repeats only the first.

The Minuet is a running dialogue between, from Manasi, a loud, weighty, pompous man and softly responding lady, demure but also sparkling, sweetly dismissive and carefree. In the Trio (tr. 6, 1:06) Manasi gets across its swing and jocularly, but the ensemble seems congested for the requested soft dynamic, though the zip of the *sforzandos* in the second violins in the first strain (1:09, 1:11) and all the violins in the second strain (1:30) is neatly glancing. In that strain the overdone wind crescendo obscures the strings, but the crescendo of the first violins transitioning to the first strain recap (1:43) is satisfyingly tempered.

Fischer, timing at 2:48, is just 12 seconds faster than Manasi. In the Minuet, Fischer's lady is softer and sleekier, a more pointed contrast. Fischer's Trio, at a more appropriate, softer dynamic, is better balanced between strings and wind and more readily contented. Though Fischer's *sforzandos* are less well shaped than Manasi's, he brings fine poise to the humour of the final phrase of the Minuet's *da capo* repeat, at 2:54 in a more prosaic Manasi.

Mozart wanted the rondo finale, marked *Presto*, "as fast as possible". Its theme starts as Osmin's Act 3 aria in *The abduction from the Seraglio*, 'Ha, how I shall triumph', a shorter, rhythmically simplified version of the opening two phrases, here starting quietly but a spur for running quavers' fireworks which are new to this symphony, first in the upper, then lower, strings and bassoons, then alternating, then all together. In its loud second part (tr. 7, 0:22) the timpani have an important boosting and inciting role, and also in the coda at 3:45. Unfortunately, Manasi's are disappointingly weedy, perhaps a recording balance difficulty. The first episode (0:32) on first violins and bassoons, soft with the occasional *fp*, Manasi makes a deft but still spirited involvement in the action. This is followed by a different, varied version of running quavers' fireworks. The rondo theme return (1:11) has the effect of a false recapitulation as it launches into a transformed second part (1:21) of frenzied minor key territory and screaming wind scarily realized by Manasi and then a first episode return, rather forlorn in the minor (1:38). The next rondo return (2:05) is like a true recap and thus celebration. Now the first episode makes a happy third appearance (2:45) confirmed by an oboe solo repeat. The final, quiet and sweet return of the rondo theme starts the coda (3:31) before the Manasi's exultant running quavers' whoopee.

Fischer, timing at 3:39 to Manasi's 4:11, triumphantly accepts Mozart's challenge in a performance of utter orchestral virtuosity. Fischer's timpani bite from their first strike and you sit back in admiration at the strings and bassoons' scurrying quavers. Fischer brings more lilt to the second theme. His contrast between soft and loud passages is vividly maintained throughout, arguably to the comparative detriment of some of the quiet passages, for instance, Manasi gets more sweetness out of the final return of the rondo theme. But in general Fischer sweeps you away with his élan and seamless progression.

Symphony 36 for me starts a new path in dramatic engagement and ambivalence. It's Mozart's first with a slow introduction, a solemn, loud opening tutti and flourishes. But immediately the first violins break away in soft descents of sweet melancholy (tr. 8, 0:15) and the bassoon starts a 6-note mulling over figure (0:33) which eventually pervades the

entire orchestra, appearing to resolve, then continuing to question. Near the close there's a series of *fps* in the strings (1:13) and final loud emphatic flourish recalling the end of the very first phrase, but that six-note motif has created a latent unease. Manasi is right to clarify this, but perhaps overdoes it. The very first violins' response would be happier sleeker. Here it's careworn. This is countered by the forward sweep of the *Allegro spiritoso* main body of the movement (1:21) and chipper tutti second theme (2:33), yet its soft continuation is from Manasi less secure in character. Similarly, in the development (6:08), the soft passages seem circumspect in their exploration. The sensitive interchange between wind and strings from 6:38 is appreciable, but when the violins start their delicate 3-quaver groupings (6:45) I find them too sketchy, so is the tempo a little too driven? The standard lady's role of elegant, relaxed foil to the man's military confidence is here changed to nervy caution, from Manasi almost timidity, as the soft violins' recapitulation (7:07) now appears, requiring bracing first aid from the ensuing tutti. These are welcome, but you become nervous of the violins' transitional passages skittering around (*e.g.*, 8:31). Yet Manasi's splendidly sonorous tutti coda (9:42) is a final rescue to remember.

I will make a comparison with the 2006 live recording by Roger Norrington conducting the Stuttgart Radio Symphony Orchestra (Hänssler 93215). Timing at 10:26 to Manasi's 10:03 gives Norrington a touch more breathing space to make the violins' solo contributions smoother, serious but not scared, allowing even some relaxation, for instance in the 3-quaver groupings and also recap. The very first response has sweetness as well as sadness, a more pointed focus which can incorporate hope, found too in the greater spring Norrington brings to the quiet opening appearance of the first theme. Set against this, Norrington's tutti are stiffer in their military precision and security than Manasi's more festive ones.

The slow movement in this CD is marked *Poco adagio*, though the marking of the Bärenreiter urtext of the New Mozart Edition is *Andante*. Nevertheless, Manasi's tempo flows reasonably. There's one main theme, the lady at ease, soon sunnily flowering, untroubled by loud chords which are dealt with in a fiery sparkle of assertion in the first violins (tr. 9, 1:02) before returning to charming niceties, and then stronger assertion following the next passing darker ambience (1:17). The second part (4:16) provides a change of mood through a subsidiary theme, a rising scale in the string bass and bassoons (4:44) later taken up by first violins. Manasi neatly treats this as uncertainty with the excitement of creepiness, yet relatively easy to smooth over and return to the main theme.

Norrington's CD also gives the *Poco Adagio* marking and, timing at 11:25 to Manasi's 12:12, is a little more flowing, making the main theme less exquisite than Manasi's yet lighter and comelier in its phrasing and the atmosphere more smoothly laid-back. Norrington also attends more to dynamic contrasts with the presence of the timpani strikingly clear in the loud chords (the first at 0:55 in Manasi) and the fanfares prefacing the two phrases ending both sections (first at 1:50 in Manasi), where Manasi's timpani are barely audible.

Manasi's Minuet has both energy and sturdiness but is also at times dapper, especially in the lady's quiet looking on in appreciation (tr. 10, 0:30) in the second strain and then at the end the quiet recollection (0:47), left with happy memories of marching soldiers. Manasi's brightness continues with the beaming oboe solo in the Trio (1:21) shadowed by soft first violins an octave lower. In its second strain (1:45) the bassoon is the soloist an octave below the first violins yet clearly the leader. On the return of the first strain bassoon dovetails the oboe solo. With dynamic contrasts well gauged you couldn't imagine anything more eagerly joyous and contented than Manasi here.

Norrington, timing at 3:25 to Manasi's 3:14, is for me a little too deliberate. By making the dynamic contrasts more extreme the movement becomes a display of technique rather than contrast of perspectives. Norrington's Trio is trimly done but less fun than Manasi's and in the first strain the first violins' doubling accompaniment is too stifled.

The soft opening of the *Presto* finale (tr. 11) has the lady beginning the closing celebrations, musing with free play of imagination. The man's response is a majestic tutti dance, by 0:21 in full swing, so the lady counters more airily between its statements. The second theme (0:45) is sturdier, blending these perspectives, bringing the two approaches convivially together. A variant of this (0:56) sets the first violins in 3-quaver groups against sustained notes in the bassoon and violas, with Manasi's strings really lilting. In the tailpiece the 3-quaver groups grow in power, achieving heroic ferocity in the violins (1:13), then reverting to the lady's vacillating musing (1:21), followed by a soft lead-in of semiquavers in the violins to something more demonstrative (1:31), preparing the apotheosis of the first theme (1:55) to climax the exposition. Manasi displays the contrast between the parties well. The development (4:17) juggles the perspective again, the man's emphatic tutti from the first section (0:21) now softly and playfully dismembered by the lady, then again loudly championed by the man (4:29), only to be mocked softly by the lady on bassoon and oboe (4:46). Four more appearances across the strings ensure a calm-down to welcome the recap. Manasi maintains the good humour and high spirits even with much material repeated, so I don't object here to Manasi not making the second section repeat, despite repeating the first section.

Norrington goes for a more striking, deliciously dramatic approach: the lady's softness mischievous with more archness, the man's loudness crisp and razor sharp. Norrington is more vivid and combative, Manasi sunnier and cosier. Against Manasi's timing of 7:38, Norrington's comparative timing is sprightlier at 7:00, though as he makes the second section repeat his actual timing is 10:05.

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