

PRESS RELEASE

EMMANUEL LEDUCQ-BAROME

Conductor

.....

The steady rise to prominence of the conductor **Emmanuel Leducq-Barome** has shown the qualities of this exceptionally-gifted musician to a remarkable degree. He studied in his native France at the Conservatoire de Lyon, and later at the Geneva Conservatoire in Switzerland, before he was admitted, at the age of 21, into the class of conductor Mariss Jansons at the St Petersburg Conservatory. Emmanuel concluded his studies there under the legendary pedagogue Ilya Musin, mentor of generations of conductors including Rudolf Barshai, Valery Gergiev, Semyon Bychkov and Yuri Temirkanov.

Since 1997, Emmanuel has held the post of principal conductor of the Philharmonic Orchestra of Kaliningrad, where his growing reputation in Russia led him to direct the country's leading orchestras, including the St Petersburg Philharmonic, the Moscow Philharmonic, the Russian National State Orchestra, the Academy of St Petersburg Symphony Orchestra and many others, as well as appearing regularly at a number of Russia's major Opera Houses. Emmanuel's debut with the St Petersburg Philharmonic arose through a personal invitation from Maestro Yuri Temirkanov, since when Emmanuel has become a regular guest conductor of this great international orchestra.

In September 2000 Emmanuel became founding musical director of the Baltic Chamber Orchestra (formed by the principal string players of the St Petersburg Philharmonic), with whom he has made a number of greatly admired recordings as well as giving several tours with the BCO across Europe.

His steadily growing reputation in Russia and the Baltic countries has seen Emmanuel being invited to participate in numerous European summer music festivals – most notably in France, Sweden, Germany and Poland, where he has worked with such soloists as Natalia Gutman, Sergey Khachatryan, Pierre Amoyal, Yakov Kasman, Deni Matsuev, Regis Pasquier, Arto Noras, Ilya Yakushev, Andrei Korobeinikov, Alena Baeva, Denis Masleev and many others.

Particularly in France, Emmanuel has regularly conducted many of his native country's most significant orchestras, such as the Orchestre National du Capitole de Toulouse, the Nice Philharmonic Orchestra, the Orchestre Philharmonique de Radio-France, the Orchestras of Cannes, Bretagne, Picardie, the Lorraine Philharmonic and recently, L'Orchestre de Bordeaux-Aquitaine.

His recent operatic appearances in Russia have included productions of *Carmen*, *Pique Dame* and *Iolanta* where his growing reputation in the Opera House led to Emmanuel being chosen to conduct the season-opening concert at the Rio de Janeiro Opera as a replacement for Maestro Kurt Masur. Such was the success of this appearance that in June the same year he made his USA debut at the prestigious Round Top Festival in Texas. Between 2014-2017, Emmanuel was Principal Conductor and Music Director of the Academic Symphony Orchestra of Saratov Philharmonic, since when Emmanuel Leducq-Barome has been invited by Maestro Valery Gergiev to make his conducting debut at the Mariinsky Theater in the 2018/2019 season.

.....

“.....the work receives a magnificent performance under this most gifted of conductors....” *Musical Opinion, founded in 1877 (London)*

.....

Barôme/Baltic CO: Shostakovich, Strauss CD review – musical mounings for the ruin of war

Two of the 20th century's most eloquent musical responses to war are paired here: Shostakovich's Chamber Symphony - AKA his String Quartet No 8 as arranged for string orchestra by Rudolf Barshai - and Strauss's *Metamorphosen* for 23 solo strings. The orchestra, made up of front-rank players from the St Petersburg Philharmonic, is immediately convincing in the Shostakovich, with a lonely, otherworldly violin solo to set the scene at the very beginning, and plenty of bite later on under Emmanuel Leducq-Barôme's driven conducting. Shostakovich vividly portrays war's devastating impact on a personal level; Strauss, with the burnt-out ruin of the Dresden Opera House in his mind's eye, was grieving for a whole culture. The players sound a notch less securely blended in his work but the performance glows once it gets going and ultimately achieves a compelling intensity, especially when its theme piles up upon itself towards the end.

Erica Jeal, *The Guardian*, 24 August 2017

The balance, the flexibility and the clarity of plans, a just choice of tempos, a good rhythmic stability, the clarity and continuity of discourse of Emmanuel Leducq-Barome and the Baltic Chamber Orchestra are part of a chamber music conception where mysterious intensity is not erased for the benefit of external facts.

Patrick Szersnovicz, *Le Monde de la Musique*, May 2004

The soloists of the St Petersburg Philharmonic, here playing as the Baltic Chamber Orchestra, find the suitable sound and do not overstep the role assigned to them by the lod master from Bonn. The balanced yet committed conducting of the young french maestro Emmanuel Leducq-Barome was perfectly chosen to make the orchestra sound coherent and true.

Jean-Luc Caron, Resmusica, January 2007

Created by Emmanuel Leducq-Barome, the Baltic Chamber Orchestra has in a short time risen to the highest level of chamber ensembles. Here he keeps the promise of his previous album devoted to Beethoven. The establishment and the overall balance of the ensemble are exemplary and the qualities as well as the power of each desk are striking. Leading the ensemble, Emmanuel Leducq-Barome gratifies us with a just and very elegant performance.

Jeremie Szpirglas, Le Monde de la Musique, May 2004

Gunnar Management Ltd.

10-12 Corporation Road, Newport, South Wales, NP19 0AR - UK

Mob.: +44 (0) 790 570 0846 UK: +47 92288474 Norway: +30 6948750992 Greece

stromsholm.gunnar@gmail.com - www.ellison-stromsholm.com

Member of the International Artist Managers' Association.