

Baldur Brönnimann

Baldur Brönnimann has earned a reputation as a conductor of great flexibility with a broad-minded approach to music-making and a particular affinity for the most complex contemporary scores. He shares his time between the concert hall and the opera house, and whenever possible seeks out opportunities for educational and outreach work.

For many years Brönnimann has been the conductor of choice for high-profile composer projects and as such he has worked closely with composers such as Saariaho, Birtwistle, Chin, Ades, with orchestras such as Stockholm Philharmonic, Seoul Philharmonic, BBC Symphony and at festivals including Settembre Musicale (Milan), Musica Nova (Helsinki), Ultraschall (Berlin). Whilst contemporary music continues to play a major part in Brönnimann's career, he is now equally sought after in more mainstream, particularly earlier twentieth century repertoire, and as such is working regularly with orchestras such as Bergen Philharmonic, Iceland Symphony, Scottish Chamber, Porto Symphony amongst others.

In the opera house, Brönnimann returned to London's Coliseum in 2012 to conduct Tom Morris's new production of John Adams's *Death of Klinghoffer* with English National Opera, a huge critical success that received great praise on both sides of the Atlantic. In July 2012, Brönnimann returned to Teatro Colón, Buenos Aires, for a double-bill of Schoenberg *Erwartung* and Szymanowski's rarely heard *Hagith*, and having conducted the extraordinary *La Fura dels Baus* production of Ligeti's *Le Grand Macabre* at ENO in 2009, Brönnimann made his debut at Komische Oper Berlin in 2013 with Barry Kosky's production of the same work.

In December 2012, Brönnimann completed his four-year tenure as Music Director of the National Symphony Orchestra of Colombia in Bogotá, where he quickly became a significant and dynamic part of the local cultural scene. As well as setting up an annual symphonic festival, Brönnimann initiated a wide range of educational activities, projects focusing on historical performance practice and weekly pre-concert talks. Hugely committed to audience development, Brönnimann's initiatives included a performance of the original version of Falla's *El amor brujo* with the flamenco singer Carmen Linares, performances with soloists such as Valentina Lisitsa, Gabriela Montero, Johannes Moser, Benjamin Schmid, and many Colombian premieres, including of Bartók's *The Miraculous Mandarin*.

In 2011 Brönnimann was appointed Artistic Director of Norway's contemporary music ensemble BIT20 where his focus is very much on expanding the ensemble's connection with their audience, building projects with the cultural community in Norway and creating new avenues for the ensemble. Programmes are varied and wide-ranging and in the current season include programmes of music by Varese, Zappa, Wallin amongst others.

Highlights of Brönnimann's 12-13 season include his Komische Oper debut, performances of Tan Dun *Marco Polo* at the Bergen International Festival, concerts in Austria and Buenos Aires with Klangforum Wien, a return to the London Sinfonietta, performances of Prokofiev *Symphony No. 2* with Malmo Symphony, Nielsen *Symphony No. 5* with Bergen Philharmonic, Berlioz *Symphonie Fantastique* with Iceland Symphony.

Born in Switzerland, Brönnimann trained at the City of Basel Music Academy and at the Royal Northern College of Music in Manchester, where he was subsequently appointed Visiting Tutor in Conducting.

