

Raoul Grüneis

"Magical" (Lohengrin), "A sound frenzy that is as magnificent as it is shattering" (La Valse), "Colorful sound shades" (Wozzeck), "His eminent sense of color and rhythm" (Schumann) - this is usually the work of the conductor Raoul Grüneis been described.

In autumn 2019 he went on an extensive South America tour with the Slovenian Radio Philharmonic and Mischa Maisky, which was a complete success ("Un concierto tremendo" was the title of El Capital in Buenos Aires). He was then immediately obliged to give concerts to this orchestra for the 20/21 season.

In the same season he was also invited to the German Radio Philharmonic. After a celebrated performance of Ravel's "Daphnis" with the State Symphony Orchestra and the State Polyphonic Choir in Istanbul, Strauss' "Heldenleben" and Debussy's "La mer" were on the program; with the choir, Raoul Grüneis also worked on the Mozart Requiem and the St. Matthew Passion. In Ankara, Beethoven's Ninth became a clear political message for Europe Day. With the Deutsche Radiophilharmonie he recorded Henri Marteau's monumental violin concerto in a separate re-orchestration together with Nicolas Koeckert.

The conductor, born in Würzburg, studied at the Berlin UdK. Participation in the song interpretation courses of Aribert Reimann and Dietrich Fischer-Dieskau was particularly formative. A teaching assignment in the song repertoire at the same institute followed directly on the degree. The accompaniment of recitals is therefore still an important addition to his conducting work.

Participation in the courses of Sergiu Celibidache was extremely helpful for understanding structural relationships. Composition lessons with Witold Szalomek, a student of Nadia Boulanger, led in the same artistic direction. The music of French modernism is therefore an exposed focus in the repertoire of Raoul Grüneis.

Another main emphasis is the oeuvre of Richard Wagner.

The special stylistic requirements of his operas were brought closer to him as a companion to the courses of Waltraut Meier, Anna Reynolds and Jean Cox in Bayreuth. During his time at the Nationaltheater Mannheim under Jun Märkl he was also working as assistant to Donald Runnicles and Giuseppe Sinopoli at the Bayreuth Festival.

Nevertheless, his repertoire ranges from baroque (with a sound knowledge of historical performance practice) to contemporary scores. The engagements at the Freiburg and Mannheim theaters followed at the state theaters of Oldenburg and Darmstadt as first conductor and from 2005 to 2009 as general music director in Regensburg. From 2010 to 2014 he was General Music Director of the State Opera in Istanbul, where he mainly directed works from the German repertoire, such as Ariadne on Naxos, for which he was chosen as Conductor of the Year by the critics there.

As a guest conductor, Raoul Grüneis currently works primarily with various orchestras in Poland and South America. Before that, he conducted with the German Symphony Orchestra Berlin, the Staatskapelle Weimar, the NDR Radiophilharmonie, the Stuttgart Philharmonic Orchestra, the Berlin Symphony Orchestra, the Orchester de Chambre Lausanne, the German Chamber Orchestra Berlin, the Haydn Orchestra Bozen, the Philharmonic Orchestra of Brno, Jena and Danzig, the radio orchestras of Sofia and Prague, the Sofia Chamber Orchestra, the Palatinate Chamber Orchestra, and the Gwangzhou and Seoul Philharmonic Orchestras.

Raoul Grüneis has always been a welcome guest in Venezuela, where he has conducted all of the country's major orchestras for more than ten years, most recently with the traditional Orquesta sinfonica de Venezuela. Highlights included a Wagner gala with Deborah Voigt and a Siegfried in concert production.

Guest appearances have also taken Raoul Grüneis to the opera houses in Graz and Dublin, the Prague National Theater (Narodny divadlo), the Hanover State Opera, the Innsbruck State Theater, the Weimar National Theater and the Stuttgart State Opera, where he made his debut with Debussys Pelléas et Mélisande. Since a concertante Valkyrie with the Presidential Orchestra in Ankara, he has been associated with him as a permanent guest conductor, working there with well-known soloists such as Idil Biret, Fazil Say or Isabell Faust, especially works from the German repertoire. The success with this orchestra was the starting point for his work at the opera houses in Ankara and Istanbul (including Tannhäuser, Tales of Hoffmann, etc...).

In order to expand the well-trodden paths of the repertoire a little, Raoul Grüneis tries to integrate treasures of other genres, piano and chamber music, into symphonic concerts. These orchestrations are edited among others by the publishers Steingraber and Peters.

Working with young musicians is also an important part of his work; The model for this is the encounter with the Venezuelan "sistema" and its founder Prof. José Antonio Abreu and his most prominent pupil, Gustavo Dudamel. For example, he directed the youth orchestra course of the Marteau master classes in this sense or worked with students at various institutions in Istanbul. In spring 2019, the realization of a Verdi Requiem with the Mozarteum Brasileiro, which is organized according to the Venezuelan model, was very successful.