



Emmanuel Joel-Hornak Conductor

Romeo and Juliet

"Conductor Emmanuel Joel-Hornak's debut was another superb choice by the Opera. The French conductor reseated the orchestra in the pit, putting the winds, including horns, at the far left behind the violins, and moved the bass to the rear leading to the timpani on the right. Joel-Hornak and the Pittsburgh Opera Orchestra gave a great, even revelatory, performance of Gounod's score. The beautifully delineated colors and textures coming from the pit made the music's emotions vibrant, but without the sticky sentimentality so often encountered with this score."

Mark Kanny

TRIBUNE-REVIEW, November 13 2006

Manon

"Add dramatic singing of the chorus and the vigorous and delicate orchestral playing under Emmanuel Joel's sensitive direction, and you have one of the best Opera Australia productions I've seen in a long time."

Murray Black

The Australian, August 13 2004

The Tales of Hoffmann

"Conductor Emmanuel Joel-Hornak displays musical sensitivity, power and control."

Barney Zwartz

The Sunday Age December 9 2007

Emmanuel Joel-Hornak studied at the Conservatoire National Supérieur de Musique de Paris. He has conducted extensively, to great acclaim with the opera companies of Lyon, Nantes, Montpellier, Toulouse, Strasbourg, Nancy and the Aix-en-Provence Festival. (*Francesca da Rimini, Madama Butterfly, La Fanciulla del West, The Fiery Angel, Tosca, Rigoletto, Il trovatore, Die Entführung aus dem Serail* and *From the House of the Dead.*)

After his 1993 debut at the Paris Opera/Bastille with Offenbach's *Les Brigands*, there followed engagements at Wexford Festival (Boieldieu's *La Dame Blanche*), in Maastricht with Opera Zuid (Chabrier's *L'Etoile*), and in Dublin (Delibes's *Lakmé*).

He has since conducted extensively throughout Europe: *Carmen* at the Jerusalem Festival; for the New Israeli Opera in Tel Aviv a new production of *Werther*, also conducting the revival in 1999; *Madama Butterfly* (also in Tel Aviv); *Werther* and *Pelléas et Mélisande* (Toulouse); Chausson's *Le Roi Arthus, Samson et Dalila* and *La Fanciulla del West* (Montpellier); *Faust* and *Barraud's Marouf* (Marseille); *Thomas's Hamlet* (Torino); *Roméo et Juliette* (Opéra National du Rhin-Strasbourg); *Orfeo in the Underworld* (Teatro Regio di Torino); *Carmen* (Royal Opera of Stockholm); *Les Dialogues des Carmélites* and *Pelléas et Mélisande* (Gothenburg); *Les Dialogues des Carmélites* and *Werther* (Oslo Opera); *Ernani* (Nederland 's Reise Opera); *Il Trittico* (Nantes); *Berlioz's Béatrice et Benedict* (Lausanne); and *Don Carlo* and Massenet's *Chérubin* at the Tiroler Landestheater in Innsbruck.

Maestro Joel debuted with English National Opera during the 1994-95 season with a critically acclaimed new production of Massenet's *Don Quixote* followed by *Les Pêcheurs de Perles* and *La Bohème* for the company. Other engagements in Great Britain include *Thaïs*, with Elisabeth Futral at the Barbican, and a new production of *La Belle Hélène*, as well as *Aida* and *Nabucco* for Scottish Opera.

Emmanuel Joel-Hornak made his U.S. opera debut leading San Francisco Opera's production of *Carmen* during the 1996-1997 seasons. He was immediately reengaged to conduct *Don Carlo* and *La bohème* and returned in 2001/2002 to conduct *Samson et Dalila* with Olga Borodina and Sergey Larin. His American career has continued: *La traviata* (New York City Opera); *Werther* with Ramon Vargas and *Don Pasquale* with Simone Alaimo and Ruth-Ann Swenson (Los Angeles Opera); *Faust* (Cincinnati); *Manon* with Elisabeth Futral, and Gounod's *Roméo et Juliette* with Ramon Vargas and Ana Maria Martinez (Houston Grand Opera); *La Grande Duchesse de Gerolstein* in Philadelphia, and Samuel Barber's *Vanessa* with Dame Kiri te Kanawa, (Washington Opera).

In Australia, he has conducted *Semele* and *Les Pêcheurs de Perles* (Victorian State Opera), and *Samson et Dalila, Manon* and *Il trovatore* (Opera Australia).

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Recent engagements include his debut in Germany during the 2005-2006 season firstly with the Hessisches Staatstheater Wiesbaden for a new production of *Carmen*, and at Opera Leipzig with *The Tales of Hoffmann*, in February 2006. He then returned to ENO, in April 2006, with *La Belle Hélène*, with Dame Felicity Lott, in Laurent Pelly's production.

In 2006, the Maestro also made his debut with the NBR New Zealand Opera, in Wellington and Auckland, for a new production of *Faust* and returned to Pittsburgh Opera, conducting *Roméo et Juliette*, with Marcello Giordani.

In March 2007 he returned to Opéra de Lausanne, to conduct *Paisiello's Barber of Seville*, in the production of the Théâtre de la Monnaie-Bruxelles, and for Opera Australia he conducted *The Tales of Hoffmann* in Melbourne.

Forthcoming engagements include conducting *Roméo et Juliette* at the Opéra de Toulon-Provence Méditerranée, *Faust* at the Opéra National de Bordeaux, *La bohème* for NBR New Zealand Opera in Wellington and Auckland, *The Pearlfishers* for Opera Australia in Sydney, a new production of *La traviata* directed by David Mc Vicar at the Scottish Opera, Glasgow-Edinburgh, a new production of Offenbach's *la Périchole*, directed by Omar Porras, at the Théâtre du Capitole de Toulouse. The Maestro will conduct the Franco Zeffirelli's production of *Carmen* at the New Israeli Opera, in Tel Aviv In May 09.

In concert, the Maestro has led the Orchestre de Chambre de Lausanne at the Montreux Festival, Orchestre de Bretagne, Orchestre National du Capitole de Toulouse, the Orchestre Symphonique de la Monnaie in Brussels, Orchestre Colonne and Orchestre Philharmonique de Radio France in Paris, the Philharmonic Orchestra of Lithuania at the Vilnius Festival, the Orchestra of the Teatro Regio di Torino, Het Gelders Orkest in Arnhem, the Philharmonisches Orchester Dortmund and l'Orchestre Symphonique de Mulhouse. He also conducted a concert for Auckland Philharmonia in New Zealand in June.2007.

Emmanuel Joel-Hornak speaks French, Italian, English, and German.

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