

Hungarian Radio/Radio Hongroise – care of MTVA



LÁSZLÓ TIHANYI was born in Budapest 21 March 1956 and pursued musical studies at the Liszt Academy of Music, Budapest, where he studied composition with Rezső Sugár and conducting with András Kórodi. Since 1979 has Tihanyi himself been a devoted professor at the Academy of Music, where he acted also as vice-rector between 2000 and 2005.

He regularly conducts at home and abroad, typically 20th century classical and contemporary programmes. He appeared with all major Hungarian orchestras and significant European contemporary music ensembles, as Ensemble Modern, Contrechamps and Musikfabrik. In 1991 he participated in the production of Maderna's Hyperion at the Festival d'Automne Paris and the subsequent European tour. In 2002 Peter Eötvös asked him to be second conductor of his Three Sisters for 2002 production of the Wiener Festwochen (besides Eötvös being first conductor himself).

In 1985 founded his own instrumental Ensemble, the Intermodulation, dedicated to 20th and 21st century music, and has been the artistic director ever since.

Tihanyi is the winner of prestigious awards, including the Erkel prize and the Bartók-Pásztory prize.

Beside being the "composer-in-residence" of Ensemble Intermodulation, his works are performed all over Europe: the Hungarian Radio commissioned Irrlichtspiel, for violin and ensemble (a "pocket" "Rainbow over Bath" in 1996. Schattenspiel was composed for members of Forrás Chamber Music Workshop in 1997, and premiered in its original, four-movement version in the same year in Vienna. In 1998 two Swiss foundations, Pro Helvetia and the Zuger Kulturstiftung Landis & Gyr commissioned Matrix for four hands. Atte was premiered in 1999 in Berlin by UMZE Ensemble, soloists were Csaba Klenyán (clarinet) and György Déri (cello). In 2002 Musikfabrik premiered Kosmos, and a number of further commissions followed, one of which was the 20 Night Meditations for 8 soloists and orchestra with double strings, that had its Western Hemisphere Premiere in February 2007 at The Juilliard School, New York. concerto) in 1991. Then the Componensemble premiered Winterszenen (a work based on Schubert's Winterreise). In 1992. Summer Music was dedicated to and premiered by Ensemble Contrechamps in 1992, one of the as yet most performed chamber setting by Tihanyi. In 1994 L'Épitaph du Soldat (a short sequel to Stravinsky's A Soldier's Tale) was commissioned by Radio France.

His commission by the Opera de Bordeaux and the French State for his first opera Genitrix, based on the novel by Francois Mauriac will receive its premiere on 25 November 2007 in Bordeaux.

Opera Magna

(Andrea Meláth, Ensemble of the Hungarian Radio Orchestra conducted by the composer
21.05.2014., Hungarian Radio, VI Studio)
13:05

To celebrate Eötvös' 70th birthday Tihanyi wrote the work entitled Opera Magna for mezzo-soprano and 13-member ensemble of a special construction. Tihanyi took the vocal score of the 70th beat of every scene of Péter Eötvös' six grand operas; together with the verses where included. These operas are as follows: Three Sisters, Lady Sarashina, Le balcon, Love and other Demons, Angels in America, and Paradise Reloaded – premiered in Hungary, in January). He composed 4 opera scenes of these parts in a way that all the quotations (in number 49) are also included. As Eötvös' operas were written in different languages, Tihanyi's piece has a quadrilingual libretto: Russian, French, English and German. Every single verse is included in the composition several times but the appropriate Eötvös part is in it only on the first occasion, and not even in the original musical context because, beside the mere vocal score quotations, all the notes are by Tihanyi. Of course, the quotations taken from the different languages cannot be connected with each other according to logic of the continuous text. They cannot constitute a 'meaningful' sequence but occasionally their bizarre harmony creates an exciting rhythm of thoughts.

The title of the first scene is in Russian: *Pérvűj szekvensz* (First sequentia) with the sub-title: *Monologue*. The second scene is entitled in French *2ème tableau* (Second tableau) with the subtitle: *Une cérémonie secrète* (A secret ceremony). The third scene is in English: *Scene 3* and it treats the dialogue between Adam and Lucifer. Finally, the fourth scene bears the title in German: *Viertes Bild* and with the sub-title *Monologue*, rhyming with the first scene.

The work pays respect to Péter Eötvös.