



## Manfred Huss

### Conductor and Pianist

*“To be able to play Haydn – that is probably one of the hardest tasks. Manfred Huss and his Haydn Sinfonietta Wien can do it. It is all **Sturm und Drang**, resistance, tongue-in-cheek, rustic, dance-like musical fireworks...”*

Fono Forum

“It is as if he wants to inherit Friedrich Gulda’s career while he is still alive”, wrote *Das Orchester* concerning Viennese-born Manfred Huss, who quickly established a formidable early piano career with European-wide concerts, recordings and radio broadcasts. Nowadays he prefers the fortepiano as well as playing chamber music.

As brainchild of Huss, in 1991, the historical-performance ensemble Haydn Sinfonietta Wien further established Huss’s international reputation as a conductor and keyboard player of Baroque, Classical and Romantic music. H.C. Robbins Landon elucidated the ensemble is “currently engaged in a project as important as Antal Dorati’s recordings of all the Haydn symphonies”, after hearing the ensemble’s first complete recordings of Haydn’s *Divertimenti* and *Notturmi* that spanned twelve CDs.

An ongoing recording contract with BIS records in 2006 has reaped many favourable international press reviews concerning his playing and conducting, especially his Haydn Edition 09. The Mozart Concertos for two and three pianos (2009), where Huss appears as a soloist, has also been highly praised a major contribution to the Mozart discography.

Huss has appeared as a soloist and conductor in all major European musical centres. He has conducted the City of London Sinfonia, the Orchestra of the Age of Enlightenment, the Mexico Philharmonic, Vienna Tonkünstler, Polish Chamber and Belgrade Philharmonic orchestras.

Huss has authored the first modern German biography of Joseph Haydn. Furthermore, as editor and compiler of Hans Swarowsky’s treatise *Wahrung der Gestalt: Schriften über Dirigieren und Interpretation*, Christoph v. Dohnányi writes: “I hardly know anything more essential that an artist could have said or could say concerning the question of interpreting music”.