Johann Stuckenbruck

Conductor

Following successful debuts in both opera houses and concerts halls across Europe and North America, British-American conductor Johann Stuckenbruck is fast establishing himself as an outstanding talent on the international stage.

Stuckenbruck’s recent highlights from 2021/22 include multiple appearances with San Diego Symphony and conducting the world premiere of Glyndebourne’s latest commission *Pay the Piper*, composed by an all-female team comprising Ninfea Cruttwell-Reade, Anna Appleby, Cecilia Livingston and Ailie Robertson to a libretto by Hazel Gould. More recently, Stuckenbruck returned to Glyndebourne to assist music director Robin Ticciati on *The Wreckers* in their 2022 Festival and the production’s subsequent performance at the BBC Proms, constituting the world premiere of the opera’s original French libretto. Stuckenbruck’s close relationship with conductor Rafael Payare – which dates back to their 2019 collaboration on Glyndebourne’s *Il barbiere di Siviglia –* continues through 2022, with Stuckenbruck assisting on multiple projects with Orchestre Symphonique de Montreal both in Canada and on tour in the Far East.

In the concert hall, Stuckenbruck’s featured engagements have included conducting The Hallé, Royal Northern Sinfonia, Orchestre Victor Hugo Franche-Comté, Salomon Orchestra, and Royal Academy of Music Symphony Orchestra. In addition, Stuckenbruck has assisted Sir Mark Elder with The Hallé on numerous concerts including *La Damnation de Faust* at the Edinburgh Festival. Further afield, he has worked with Mathieu Herzog and the Blaricum Festival Orchestra, conducted the Campos do Jordão Festival Orchestra at the Sala São Paulo, and covered concerts for Rafael Payare with San Diego Symphony.

In opera, Stuckenbruck conducted Glyndebourne’s *Don Pasquale* on tour and has assisted Leo McFall at Opera North on *Turn of the Screw*. He has conducted Kurt Weill’s *The Tsar Has his Photograph Taken* at the Bloomsbury Theatre to critical acclaim and has conducted productions of *Lucia di Lammermoor* and *La Cenerentola*. More recently, Stuckenbruck has assisted Robin Ticciati on *Kát’a Kabanová* at the 2021 Glyndebourne Festival as well as London Philharmonic Orchestra and Orchestra of the Age of Enlightenment for Glyndebourne’s Festival Concert Series. In addition, he has assisted Andriy Yurkevych on a production of *Lucrezia Borgia* at Opera de Tenerife and Lee Reynolds on VOpera’s award-winning recording of *L’Enfant et les Sortilèges* with London Philharmonic Orchestra.

Stuckenbruck has given numerous world premieres including works by Rob Keeley, Sophya Polevaya, Steve Pickett, Matthew Olyver, Tim Bowers and Robin Haigh. He recorded Vasilis Alevizos’s Concerto for Piano and Symphony Orchestra while at the Royal Academy of Music and more recently the composer’s score to the multi award-winning short film *DIVA*, which debuted at the LA Film Festival, Milan Film Festival and the British Film Institute. Stuckenbruck has also conducted in the world premieres of Joanna Lee’s vast community opera *No Sound Ever Dies* at the Brooklands Museum and *Belongings* by Lewis Murphy at Glyndebourne.

Recipient of the ASRAM Prize, Stuckenbruck graduated with distinction in Orchestral Conducting from the Royal Academy of Music where he studied with Sian Edwards and participated in masterclasses with visiting conductors Martyn Brabbins and Mark Stringer. During his time at the Royal Academy, Johann regularly shadowed visiting conductors including Semyon Bychkov, Edward Gardner, Sir Mark Elder, Manuel López-Gómez, Christopher Warren-Green, and Trevor Pinnock. Abroad, he participated in masterclasses and received mentorship from Daniele Gatti, Marin Alsop, Giancarlo Guerrero, Arvo Volmer, and Neil Thompson.