


Lajos Rozmán

Clarinetist/Conductor/Music Pedagogue

Address: 52. Emőd utca - Budapest, 1031, Hungary Phone: +36-307195542 Email: namzorr@gmail.com Nationality: Hungarian Place of birth: Sárvár, Hungary Date of birth: February 19, 1970	
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TEACHING EXPERIENCE

2000-	Franz Liszt Academy of Music in Budapest, from 2015 chamber music, chamber ensemble, clarinet; at the International Kodály Institute of Liszt Academy in Kecskemét (H)
2002-	Collaboration with students and teachers of the Hungarian University of Fine Arts, Moholy-Nagy Art University
2005-2010	Trio Lignum, around 100 performances and educational concerts for young audiences all over Hungary

Main clarinet and chamber music masterclasses

2019	Clarinet masterclass Conservatory Week Festival St. Petersburg
2019	Kecskemét Kodály Seminar Chamber music, creative ensemble workshop
2019	Kodály-Dalcroze conference Kecskemét (H) creative workshop
2013, 2014	Clarinet Fest Békéscsaba (H)
2010	Hochschule Düsseldorf (D)
2008, 2010	Rondino Festival, Hegymagas (H)
1995-1997	László Lajtha Festival, Kőszeg (H)

EDUCATION

1988-94	Franz Liszt Academy of Music, Budapest (H) Prof. Béla Kovács <i>Grade of diploma: excellent</i>
1992-93	Conservatoire de Musique de Genève (CH) Prof. Thomas Friedli
1984-88	Béla Bartók Secondary School of Music, Budapest (H) Prof. László Horváth

Courses

1990-94	chamber music courses with György Kurtág at Franz Liszt Academy Budapest
1994	Pommersfelden Summer University (D) clarinet, Prof. Hans Pfeifer
1991	Hindemith-Stiftung, Blonay (CH) clarinet, Prof. Hans Deinzer
1989	Pablo Casals Festival, Prades (E) clarinet, Prof. Michael Lethiec

PRIZES, SCHOLARSHIPS

2018	Honorary citizen Sárvár (H)
2007	Ferenc Liszt Prize, honored by the Hungarian State in recognition of his contribution to Hungarian musical life
1998 –	Artisjus Prize for premiering contemporary Hungarian music, in five different years
2000	Fischer Annie Scholarship
1994	Special Prize of the Hessischer Rundfunk, Markneukirchen (D)
1992-1993	State Scholarship, Genf Conservatoire (CH)

1991	1 st Prize, Prix Baloise, Lenk, Summer University (CH)
1986	1 st Prize of the National Clarinet Competition, Győr (H)

PERFORMING ACTIVITIES

Worked with, and whose artistry influenced him most:

Dénes Zsigmondy, Ferenc Rados, Géza Gémesi, György Kurtág, Ádám Kondor, Heinz Holliger, Gábor Gadó, Zoltán Kocsis, Barnabás Dukay, Péter Eötvös

Main solo recitals:

2017-	<i>J. S. Bach on C clarinet</i> project - recitals in Budapest concert halls and churches
2010	Düsseldorf (D) Tonhalle
2009	Leipzig (D) Grassimuseum
2008	Saarlandische Rundfunk (D)
2008	Basel (CH) Gard du Nord
2008	Köln (D) Alte Feuerwache
2005	Budapest (H) Palace of Arts - National Concert Hall
2005	Budapest (H) Hungarian University of Fine Arts, basset clarinet

Clarinetist, chamber music, conducting activities, ensembles:

2012-	Metrum (till 2018 Qaartsiluni) Ensemble - art director
2009	Recordings with Hungarian Radio Orchestra
2006-	Duo Rozmán – Tchiba (H-D)
2000-	Rondino Ensemble (H) - founding member
1997-2010	Trio Lignum (H). (Concerts in Schleswig-Holstein Festival (D, 2008), Wallace Collection (UK, 2003) etc.)
1997- 2011	UMZE Chamber Ensemble (H) - founding member. (Concerts in Carnegie Hall (US, 2009), Huddersfield Contemporary Music Festival (UK, 2003) etc.)
1993-1998	Forrás Chamber Ensemble (Forrás Kamarazenei Műhely, H) - founding member
1992-1994	European Wind Octet (CH/D) principal clarinetist

In the last fifteen years, his activities were enriched with conducting, principally his own chamber ensemble, and occasionally other ensembles of various sizes for radio broadcasts.

RECORDINGS - solo, conductor, chamber music

2018	<i>Marián Lejava Works</i> Live performances / Metrum Ensemble Bratislava
2015	<i>László Sály: Hyperion's Song of Destiny</i> BMC Records, BMC CD 218
2010	<i>Clarinet and Piano Recital: Rozman, Lajos / Tchiba, Martin - KELTSERBORN, R. / KAROLYI, P. / WIDMANN, J. / JENEY, Z. / SARY, B. / SARY, L. (Live)</i> Telos Music, TLS095
2010	<i>Lung-gom-pa</i> BMC Records, BMC CD 154
2009	<i>Carl Stamitz: Clarinet Quartets</i> Hungaroton, Hungaroton 32561 DDD
2009	<i>Works by Balázs Horváth, Gergely Vajda</i> Hungaroton, HCD 32577
2008	Trio Lignum: <i>Triolog</i> BMC Records, BMC CD 127
2008	Gadó, Gábor: <i>Byzantinum</i> (Gadó Gábor: Byzantinum) BMC Records, BMC CD 137
2006	<i>Bánk Sály: Time bells</i> Hungaroton, HCD 32435
2005	<i>Works of Serei, Soós, Vidovszky</i> Rondino Festival 2004 (Serei, Soós és Vidovszky művei - Rondino Fesztivál 2004) Self-published, BHKZ CD02
2003	<i>Sándor Veress Chamber music</i> Hungaroton, HCD 32013
2003	<i>Olgyai-Holló: Izzik a menny</i> Published by Hangok 2003
2003	Trio Lignum: <i>Offertorium</i> BMC Records, BMC CD 090
2001	<i>Over the face of the deep</i> (Dukay Barnabás: A mélység színén) BMC Records, BMC CD 052

2001	Kondor Ádám: <i>Prelude; Énegyakorlatok; Hástiérés dalok etc.</i> Hungaroton, HCD 31969
2000	Stravinsky: <i>Story of the soldier</i> (Sztravinszkij, Igor: A katona története) BMC Records, BMC CD 041
1999	<i>Handshake after shot</i> (Csapó Gyula: Kézfogás lövés után) BMC Records, BMC CD 013
1997	Martinu, Bohuslav: <i>Chamber Music</i> (Martinu, Bohuslav: Kamarazene) Hungaroton, HCD 31674

SELECTED REVIEWS:

Sound Fanatics in Symbiosis.

“These concert recordings, mainly performed at the “Forum Neue Music” concert series of the Saarlandische Rundfunk, offer a wide spectrum for the audience. Freshly surprising colours and gestures, minimalist sound effects are tangible simultaneously with the aesthetics of the Romantic tradition centered on emotions. Rozmán and Tchiba appear in this light as two researching fanatics of sound and expression who create a real experience out of the tiniest details.”

Stefan Uhrmacher: “Live“: Lajos Rozmán (Clarinet) & Martin Tchiba (Piano), Telos-Music. Saarbrücker Zeitung, 25.06.2010.

C. Stamitz: Clarinet Quartets. Lajos Rozmán /clarinet/. First edition. HCD 32561

“...I was amazed. But the surprise just grew when I started listening to the album. At last I was given what I had so often missed among such discoveries: it’s great, OK, but it lacks something extra, something exciting. Well, here you go! Lajos Rozman’s performance is stirring, absorbing, it’s expressive, he puts a little spice in the pieces. ... Before the trio the richly elaborated „red hot” clarinet part comes in with a strong contrast.”
Z.B., Gramophon, Jazz and Classical. Fall 2008.

Coolie alive for the time being. Guest performance of Földvár Days in Budapest

“Besides the fantastic acoustics there was some magic that bewildered me at Lajos Rozman’s late night concert. This was where we probably got the closest to music, and not because we sat around the performer, only a meter or two away from him on the stage in the dim National Concert Hall. I was taken aback by the clarinetist’s naturalness, his modesty, his concentration, his superior knowledge of the material and of how colourful the short but compact program was. ... However, the climax of the night was yet to follow: Boulez’s extremely difficult Dialogue de l’ombre double. In Lajos Rozman’s interpretation the piece which according to the sheet music looks almost unplayable was so persuasive that it hardly seemed more difficult to listen to than the previous Bach movement. Since this concert not only do I consider the clarinet one of the most wonderful instruments, but I also like Boulez more than I used to.”

Tamás Várkonyi in Muzsika, Fall 2005.

Kagel: Schattenklänge; Lajos Rozmán /basset clarinet/

“And..and...and Lajos Rozman who as if in his mothertongue whispered the masterpiece with a beautiful sound, the wide legatos of souls and with the naturalness of the finest technique. The silence hovered, seeing turned towards the inner. The only thing that hurt was that after such music one is incapable of clapping and celebrating. So let us make space for the praise here. We heard the greatest solo performance of the year and it would be a great shame if others could not enjoy it later.”

Fehér Elephánt - culture reviews online, 2005. Music of Our Age Festival.

“... he led us so persuasively through his logically structured concept that without noticing we got to like the modern music that was a bit strange to our ears, and we listened to his artistic performance breathless.”

Beatrix Tóth Szabóné, Sárvári Hírlap, 09.10.1998.