

Michael Grohotolsky

"It's this fascination with the human voice!"

From the very beginning, Michael Grohotolsky makes clear the emotional leitmotiv of his work as a choral director: "To fully develop the range of expressive possibilities of the voice and take it further" is the declared passion of this conductor, a musician through and through. He takes those who say, "We can't sing that!" as a challenge to "make them prove the opposite is true."

Directing voices - experiencing sounds

Grohotolsky owes his confidence on the podium to the solid training with which he began his musical career at an early age: from 1987 he sang with the Vienna Boys' Choir. A student at Vienna's Secondary School for Music, he studied music and vocal pedagogy and worked with renowned choirs. He started singing with the Wiener Kammerchor under Johannes Prinz in 1998. In 2000 he became artistic director of the Chorus Viennensis, and in 2001 the choral director of the Neue Oper Wien. He received the Erwin Ortner Fund's 2003 Promotional Prize for Young Choral Directors. He joined Prinz in 2005 as artistic director of the Wiener Kammerchor, and in 2007 the latter suggested that he assumes full responsibility for the ensemble.

Setting the right mood...

Working with voices means working with people, with their vocal and emotional ranges. Michael Grohotolsky is responsive to his singers, convincing them with his competence, communicating to them his musical concept.

...working for consensus...

Some choral conductors prevail by being authoritarian. Grohotolsky would rather be a voice-catcher: finding, fostering and furthering each individual voice. By strengthening the faith of his singers in their individual potential, he also strengthens each link in the chain of sound they create with one another.

...raising a song.

Producing an ideal ensemble sound requires every voice to be aware of every other. Grohotolsky draws out the sound of each voice in order to weave it together with all the others into a single musical texture. This results in a large, breathing instrument that its conductor can rely on in every musical situation.

But the most important thing to Grohotolsky - each and every time - is the emotional reaction of the audience to "his" voices, whether at a brilliant concert with choir and orchestra in Salzburg or during an a-cappella performance in a small village.

Bernhard Heiller

