

Lachenmann Music

Eugene Tzigane, Conductor

Eugene Tzigane is one of the outstanding conductors of his generation, renowned for his breathtaking precision, profound musicality and ability to masterfully shape both the orchestral sound and the dramatic tension of a work. With a unique combination of analytical rigour and expressive freedom, he brings both the great masterpieces and lesser-known compositions to life, creating performances of extraordinary emotional intensity. His keen sense of detail, timing and sonic nuances makes him a conductor who inspires musicians and audiences alike.

Eugene Tzigane was born in Tokyo in 1981 to a Japanese mother and an American father. Growing up between two continents, he developed an early fascination with both the elegance of Japanese aesthetics and the dynamism of Western musical traditions. His multicultural roots continue to shape his artistic approach to this day – a blend of analytical rigour and expressive freedom.

Tzigane trained at some of the world's most renowned institutions. After studying at the Juilliard School under the guidance of James DePreist, he graduated in 2007 with a Master of Music in Orchestral Conducting. He then moved to Sweden to continue his studies with the legendary Finnish conductor Jorma Panula at the Royal College of Music in Stockholm – thereby becoming part of a lineage of the most significant conductors of the 20th and 21st centuries.

His career quickly gained momentum. In 2007, Tzigane won the Lovro von Matačić Competition in Zagreb, followed by the Grand Prize at the Grzegorz Fitelberg International Conducting Competition in Katowice. In 2008, he was awarded second prize at the Sir Georg Solti Conducting Competition in Frankfurt. These accolades established him as an emerging talent on the international stage.

Tzigane secured his first major post in 2010 as Chief Conductor of the Nordwestdeutsche Philharmonie, making him Germany's youngest chief conductor at the time. During his tenure, he conducted over 140 concerts in Germany, Austria, Spain and North America, expanding both the orchestra's repertoire and its profile. At the same time, he served as Principal Guest Conductor of the Filharmonia Pomorska in Poland from 2009 to 2013.

In 2023, he took up his current position as Chief Conductor and Artistic Director of the Kuopio Symphony Orchestra, having already been a highly acclaimed guest conductor in previous seasons. His programmes in Kuopio have been praised for their "curatorial boldness" and "gripping emotional depth" (Savon Sanomat), with neglected repertoire being rediscovered alongside masterpieces of the canon. In autumn 2025, he took on the title of First Conductor and has conducted a Brahms cycle in historically informed, Wagnerian performance practice.

Tzigane has conducted leading orchestras across four continents, including:

Europe: Deutsches Symphonie-Orchester Berlin, Bruckner Orchester Linz, Sinfonieorchester Basel, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Netherlands Philharmonic Orchestra, Copenhagen Philharmonic, Staatsphilharmonie Rheinland-Pfalz, Sinfonia Lahti, Tampere Philharmonic, Tapiola Sinfonietta, Norrköping Symphony Orchestra, RTÉ National Symphony Orchestra (Ireland), Prague Philharmonia, Orquesta Sinfónica de Galicia, Tonkünstler Orchestra.

North America: Indianapolis Symphony Orchestra, Rochester Philharmonic, Oregon Symphony, Columbus Symphony, Fort Worth Symphony, North Carolina Symphony, New Jersey Symphony Orchestra.

Asia and Australia: Tokyo Metropolitan Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra.

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His performances have been praised for “fascinating control and finely modelled sound textures” (Kölner Stadt-Anzeiger) as well as “deeply informed interpretations that reveal new insights even in the most familiar works” (Die Rheinpfalz).

Tzigane is equally at home in the opera house. He made his opera debut at the Bavarian State Opera in Munich with *Così fan tutte* and has since conducted productions at the Hamburg State Opera, Frankfurt Opera and the Royal Swedish Opera in Stockholm, including *Die Zauberflöte*, *Die Fledermaus* and *Carmen*. His operatic style is characterised by dramatic timing and sensitive attention to vocal phrasing.

His symphonic repertoire ranges from Baroque music to the present day. He feels a particular affinity for the late Romantic period and the music of the early 20th century, but is also committed to promoting lesser-known composers and contemporary voices. Recent programmes have included works by Samuel Coleridge-Taylor, Dora Pejačević and contemporary Finnish and French composers.