

Thierry DRAN

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Tenor – Singing Teacher

Thierry Dran begins his musical studies with the academy of music of Bordeaux in 1977 with his parents André Dran and Monique De Pondeau themselves singers, professor of singing and of scene. After one year in Bordeaux he enters in the opera's school of Paris and remains there for 4 years in the class of Michel Sénéchal. During his last year of study he sings the part of *Ernesto* in **Don Pasquale** (Donizetti) and the part of *Paris* in **La Belle Hélène** (Offenbach) at Nantes's opera

His professional career begins in 1983 with an invitation of Louis and Gino Quilico as to take part in the festival of Parry Sound in Canada for several concerts. He starts also on the French scenes taking part in productions as *Vincent* in **Mireille** (Gounod), *Toinet* in **Le Chemineau** (Leroux), the principal part of **Fortunio** (Messager), *Nadir* in **Les Pêcheurs de Perles** (Bizet), *Piquillo* in **La Périchole** (Offenbach) as well as the *Italian Singer* in part of **Capriccio** conducted by Ferdinand Leitner for Radio-France. Furthermore, he sings *Le Récitant* in the **Viol de Lucrèce** (Britten) in Albi's festival before being *Jean* in **Le Jongleur de Notre-Dame** (Massenet) in Bordeaux.

During the 1984-85 season he is engaged by the Berlioz's festival in Lyon in the part of *Benedict* in **Béatrice et Benedict** (Berlioz) and in the same time in the Champs-Élysées's theater in **La Périchole** (Offenbach) in the part of *Piquillo* with Gabriel Bacquier, then he is conducted by Christof Perick in **Elektra** (R. Strauss). He takes part this same year in several concerts (**Le Requiem** of Mozart, **Jeanne au Bûcher** of Honegger, **La Création** of Haydn) conducted by Marc Soustrot, Serge Baudo and Jean-Claude Casadessus. He is *Juanito* in **Andalousie** (Lopez) at Nancy's opera. He is also *Prince Saphir* in **Barbe Bleue** (Offenbach) in Genève's opera.

During the 1985-86 season, he starts out at foreign with the Glyndebourne's festival in two works of Ravel, *Gonzalve* in **L'Heure Espagnole**, and the three parts of tenor (**La Thèière**, **Le Petit Vieillard** and **La Rainette**) in **L'Enfant et les Sortilèges**. He sings again **L'Heure Espagnole** (Ravel) in Paris's opera and then sings *Mazal* in **Le voyage de Mr Broucek** (Janacek) and the part of *Fenton* in **Falstaff** (Verdi) in Lyon's opera. At Evian's festival, he takes part of the creation of **Passeport pour Paris** (Isabelle Aboulker) conducted by Mistlav Rostropovitch. He sings *Lindoro* in **L'Italienne à Alger** (Rossini) during a tour around Paris.

During the 1987-88 season, he sings in Paris's opera in the part of *Don Ottavio* of **Don Giovanni** (Mozart). He is also *Le Comte Almaviva* in **Le Barbier de Séville** (Rossini) in Liège's opera (Belgium) and at the opera of Amsterdam (Nederland). He is also invited again at Glyndebourne's festival for **L'Heure Espagnole** and **L'Enfant et les Sortilèges** which are recording by the BBC.

In 1988-89, he sings *Cassio* in **Otello** (Verdi) with Nantes's opera, *Aristée* and *Pluton* in **Orphée aux Enfers** (Offenbach) at Paris's opera. He takes the part of *Melot* in **Tristan et Iseult** (Wagner) conducted by Daniel Barenboïm in concert with the Paris's orchestra in Pleyel Hall. He sings also the part of *Don Ottavio* in **Don Giovanni** (Mozart) in Tours and Avignon and also **L'Heure Espagnole** (Ravel) and the part of *Maître Pierre* in **Le Retable de Maître Pierre** (De Faya) at Amsterdam's opera. He sings several concerts of IXth symphony of Beethoven conducted by Alain Lombard. He creates in world creation the part of *Colin* in **L'Écume des Jours** (Denisof) at l'Opéra Comique of Paris. He is **The Duc of Mantoue** in **Les Brigands** (Offenbach) at Genève's opera.

During the season 1989-90, Thierry Dran sings *Don Ramiro* in the **Cenerentola** (Rossini) in Metz's theater and the principal part in **Albert Herring** (Britten) in Nancy, **Aristée** and **Pluton** in **Orphée aux Enfers** (Offenbach), *Gonzalve* in **L'Heure Espagnole** (Ravel) at the opera comique of Paris.

Thierry Dran has been invited several times in United States in New York (Carnegie Hall) for **L'Enfant et les Sortilèges** (Ravel) and for the same opera at Philadelphia conducted by Charles Dutoit.

During the 1990-91 season, Thierry Dran performs in *Le Comte Almaviva* in **Le Barbier de Séville** (Rossini) in Metz, *Albert Herring* in Tours, *Benoît* in **Le Roi l'a Dit** (Delibes) in Nantes with Nathalie Dessay.

During the 1991-92 season Thierry Dran sings in Bordeaux the three parts of **L'enfant et les Sortilèges** (Ravel), *Cassio* in **Otello** and *Gaillardin* in **La Chauve-Souris** (J. Strauss). He sings *Rodriguez* in **Don Quichotte** (Massenet) in Capitole of Toulouse and *Leopold* in **Les Valses de Vienne** in Marseille's opera.

Continuing his soloist career, he starts teaching the song. He trains the young singer of pop Vincent Niclot.

During the 1998-05 season he has participated at the production of **La Chauve-Souris** (J. Strauss) in Rouen, **la Maison des Morts** (Janacek) in Le Mans, **La Dame de Pique** (Tchaikovsky), **Don Carlos** (Verdi), **Les Joyeuses Commères de Windsor** (Nicolaï), **Lucia di Lammermoor** (Donizetti) at the operas of Nantes and Angers.

Shows Organization:

- **Carmina Burana** (1993):
These three concerts assemble three international soloists, 450 chorus coming from the European Community and the Orchestra of Lithuania conducted by Hugues Reiner. These three concerts were playing in front of 10 000 people during two evenings at The International Fair of Bordeaux. A last performance was done in the Zenith of Pau.
- **Le Petit Prince** (1994):
This musical and vocal show was especially composed for The International Fair of Bordeaux and the production was done by the superintendent of the fair Bernard Ginestet and Thierry Dran for the event of the new Saint-Exupéry banknote. Was on stage 9 international soloists and Mrs. Elianes Lavail's chorus. She also conducting this performance in front of 10 000 people during two evenings. The musical score was written by Gilles Anthony Thuillier.

After the success of these two productions, The International Fair of Bordeaux was bringing up the first European Fair.
- **Amour, Mort et Cholestérol** (1996-97):
He organizes with 4 soloists a humorous lyric show at Theater of Agen for *Agen Culture* with the Association Cigognac.
- **Voix Nouvelles** (1998):
At the initiative of Thierry Fouquet, director of the *Grand Théâtre* of Bordeaux, Thierry Dran organizes for the Aquitaine region the selections to the national competition of new voices with the center of song formation.

Discography:

- **Padmavati** (A. Roussel), role of *Veilleur*
conducted by M. Plasson (EMI – 1983).
- **Fra Diavolo** (D. F. E. Auber), role of *Lorenzo*, with Nicolai Gedda
conducted by M. Soustrot (EMI – 1984).
- **Roméo et Juliette** (C. Gounod), role of *Angélo*
conducted by M. Plasson (EMI Classics – 1984).
- **Symphonie N° 3** (J. G. Ropartz)
conducted by M. Plasson (EMI – 1985).
- **Le Roi Arthus** (E. Chausson), role of one *Laboureur*
conducted by A. Jordan (ERATO – 1987).
- **Fortunio** (A. Messager), the title role
conducted by J. E. Gardiner (ERATO – 1988).
- **Les Contes d'Hoffmann** (J. Offenbach), role of *Nathanael*
conducted by S. Cambreling (EMI Classics – 1988).
- **Les Brigands** (J. Offenbach), role of the *Duc de Mantoue*
conducted by J. E. Gardiner (EMI – 1989).

Teaching:

The chance and the circumstances of life make me discover teaching. I realized teaching song is connected to a relay race, a passage of witness. I received from my elder teaching which request an incalculable number of sensory provisions that require beyond the genetic experience, an introspection and observation of every moments.

My work consist of awaking the person, of course if the person wants really give itself, the emotional potential of all being which is usually censured, and adapting this, to discover, the real physical emotion of breathing and of the voice.

This attempt at the technical explanation, obviously to short, should not make forget the essential, the pleasure of hearing and making hear this voice, but the spirit support of this pleasure is the desire.

Nobody doesn't sing without desire and nobody either can create at the others desire. It's an imperious desire which one day can come in you at any time. I am only the witness of the richness of feelings which a voice transmits when it's well issue and sincere. I get the intuition this vibrations are known by everybody.

I am convinced that in the future we will more clearly understood the capacities of exchange and voice transmission.

The best way for future singers of perfecting their voice remains for me the scene. That why I organize each year an academy of summer, during this period every night they go to sing in front of an audience which is the continuity of the day's master class. The technical training of the Cap Ferret during the summer 2004 is the last experience of Holidays / works / concerts that I wish to reproduce as often as possible.