

**INTERVIEW****Franck Ollu, Conductor & Artistic Leader of KammarensambleN*****What made you become a musician and a conductor?***

— I think that it was a very personal and deep wish, first to become a musician. Music was for me an intimate universe. I don't come from a music family, and music was my world, I did not share this language with anyone else in the family. When I was 17, my horn teacher came home to me to see my parents, (they met him for the first time) and suggested to them that I should try to carry on studying in Paris. The following year, that is what I did.

To become a conductor came later. It also has to do with my psychological development as well as the opportunity to do it. I started with the Ensemble Modern, Heiner Goebbels needed a musician from the Ensemble to conduct one piece in a music theatre work and asked me to do it. After that I wanted to study conducting more deeply. First a bit with Peter Eötvös, and then with Jonathan Nott, when I became the assistant conductor with Ensemble InterContemporain for two seasons in 2000. The Ensemble Modern Orchestra, during this time, was doing a tour with John Adams and the "Charles Ives 4th Symphony". This work requires two conductors and they asked me to do it with him. Becoming a conductor was, and is still for me, the opportunity to carry on studying music.

What makes you interested in contemporary music?

— I am interested in music and modern music is part of it. When I was studying in Paris, I was invited to play with different groups of modern music, and from 1990 until 2003 I was the horn player of Ensemble Modern. It was the opportunity for me to discover composers that I did not know before and especially to meet and work with living composers. The musicians who play contemporary music are often very curious, and meeting some of them has been fundamental to my personal development. I also studied composition.

How come you got in contact with KammarensambleN?

— I came in contact with KammarensambleN through their percussion player Niklas Brommare, whom I met in Frankfurt. KammarensambleN was looking for a conductor to do "Jagden und Formen" by Wolfgang Rihm. It happened that I premiered the middle part of the work. Then they asked me to do the Swedish premiere of the full work. That's how we met the first time.



Why do you think you and KammarensembleN is such a good match?

— KammarensembleN has a strong personality, it has very good and dedicated musicians. They are willing and able to assume the responsibilities for the group, that is for me essential, they are not assisted musicians and they have to struggle to keep the group alive. They are independent, and nevertheless play a role which is very important in the Swedish music life. The musicians of KammarensembleN are also open-minded artists, eclectics and interested in different styles and expressions of contemporary art.

What are your future plans and visions for KammarensembleN?

And also, considering your international background, what would you like to contribute to Swedish contemporary music?

— Each capital in Europe has an ensemble for new music. I want to help KammarensembleN to create and develop what an international city like Stockholm needs, in terms of diffusion of modern music, which is first:

- to have a regular season in Stockholm, playing classics of the 20th century as well as presenting new works from Sweden and abroad to the Swedish audience, repeat the concerts in different Swedish cities.
- to collaborate with other institutions – like the Swedish Radio Choir, the Film Museum, the Opera House, the Stockholm New Music Festival, the Dance Companies, the Music School, the professors of composition – to play the music of young Swedish composers as well as having a long term politics with more established composers, which is, in my opinion, the only way to build something solid in the future.
- to play Swedish composers abroad (we will be one week at the IRCAM in Paris at the beginning of April 2005)
- to have an original and challenging recording politics

Are you a demon conductor?

— Of course! that's certainly why the musicians asked me to be their musical director