

## Laurent Pelly

### Director

*Laurent Pelly's arresting production of Leonard Bernstein's "Candide" was dark and satirical, smartly juxtaposing the exuberant buoyancy of the music with the cruelty of Voltaire's message —all is not for the best in this best of all possible worlds. The show leaped out of a book: Chantal Thomas's set placed the action on sheaves of paper, and projections created by 59 Productions ranged from blood stains to old engravings of jungles. Mr. Pelly also created the witty costumes - in the Venice casino scene, for example, characters were actually wearing money.*

Wall Street Journal, Candide, Santa Fe Opera

Laurent Pelly is one of France's most sought-after directors of both theatre and opera, working in the world's most prestigious houses. He is particularly renowned for his work in French repertoire. He designs costumes for all of his productions, sometimes also undertaking set design. Named Best Director at the 2016 International Opera Awards, his production of Offenbach's *Le Roi Carotte* (Opéra de Lyon) was also the winner of the category Best Rediscovered Work. He was Co-Director of Théâtre national de Toulouse with Agathe Mélinand from 2008-2018, having previously been Director of Cargo / Centre Dramatique National des Alpes 1997-2007.

Theatre highlights in Toulouse include Victor Hugo's *Mille cents francs de récompense* (also at l'Odéon in Paris and winner of the 2011 French critics Best Director award, as well as Best Set Design), Hanokh Levin's *Funérailles d'hiver*, Victor Hugo's *Mangeront-ils?* Shakespeare's *Macbeth* and *A Midsummer Night's Dream*, Carlo Gozzi's *L'oiseau vert* (winner of the 2015 french critics Best Scenic Elements award and also seen at the Théâtre de la Porte Saint-Martin, Paris May-June 2018), Ionesco's *La cantatrice chauve*, Aristophane's *Les Oiseaux* and *Sur la Tête*, a production dedicated to Jacques Prévert.

Highlights of 2018-19 include new productions of *Lucia di Lammermoor* for Opera Philadelphia and Wiener Staatsoper, *Falstaff* to be created at Teatro Real Madrid, in co-production with La Monnaie/de Munt and Opéra national de Bordeaux and Offenbach's *Barbe bleue* for L'Opéra de Lyon. Numerous revivals include *Cendrillon* at the Lyric Opera of Chicago, *Viva la mamma!* in Geneva, *Les contes d'Hoffmann* at the Deutsche Oper Berlin, *L'elisir d'amore* in Paris, *La fille du regiment* at the Royal Opera House, London and *Don Pasquale* at La Monnaie/de Munt.

Recent projects include new productions of *Il barbiere di Siviglia* for the Théâtre des Champs Elysées, (also on tour to the 2018 Edinburgh International Festival) and *Candide* for the Santa Fe Opera, as well as a return to the Metropolitan Opera, New York with his renowned production of Massenet's *Cendrillon*. Other recent productions include Donizetti's *Viva la mamma!* (Opéra de Lyon), Rimsky-Korsakov's *Le Coq d'Or* (La Monnaie Brussels, Teatro Real Madrid, Opéra national de Lorraine - winner of the French Critics Prix de l'Europe Francophone), Berlioz's *Béatrice et Bénédict* (Glyndebourne Festival), Offenbach's *Le Roi Carotte* (Opéra de Lyon and revival in Lille in 2018) and Gounod's *Le médecin malgré lui* (Grand Théâtre de Genève). Also Ravel's *L'enfant et les sortilèges* and *L'heure espagnole* for the Glyndebourne and Saito Kinen Festivals (revived at Teatro alla Scala Milan in 2015-16), revivals of his hugely-successful stagings of *Platée* and *L'elisir d'amore* at Opéra national de Paris; Chabrier's *L'étoile* (Dutch National Opera), Donizetti's *Don Pasquale* (Santa Fe Opera, San Francisco

Opera, Gran Teatre del Liceu Barcelona) and Rossini's *Le Comte Ory* (Opéra de Lyon, Teatro alla Scala Milan).

Laurent Pelly is renowned as a specialist in the works of Offenbach, having directed many award-winning titles, including *La vie parisienne*, *La belle Hélène*, *La Grande duchesse de Gérolstein*, *La Périchole*, *Orphée aux Enfers*, *Les Contes d'Hoffmann*. His celebrated production of Donizetti's *La fille du régiment* (Royal Opera London, Wiener Staatsoper, Metropolitan Opera) receives world-wide acclaim, whilst other work includes *Manon* (Royal Opera London, Metropolitan Opera, Teatro alla Scala, Théâtre du Capitole Toulouse), *I Puritani*, *Giulio Cesare*, *Ariadne auf Naxos*, *Les sept péchés capitaux*, (Opéra national de Paris), *Robert le diable* (Royal Opera London, Grand Théâtre de Genève), *Hänsel und Gretel* (Glyndebourne Festival), and *Cendrillon* (originally created in Santa Fe, Royal Opera London, Gran Teatre del Liceu, La Monnaie, Brussels, Opéra de Lille). Also Brecht and Weill's *L'opéra de quat'sous* (Comédie-Française), Prokofiev's *Love for Three Oranges* (De Nationale Opera), Massenet's *Don Quichotte* (La Monnaie), Poulenc's *La voix humaine*/Bartok *Duke Bluebeard's Castle* (Opéra de Lyon), and Verdi's *La traviata* (Santa Fe, Teatro Regio di Torino). Other stagings include Janáček's *The Cunning Little Vixen* (Saito Kinen Festival, Maggio Musicale), Debussy's *Pelléas et Mélisande*, Mozart's *La finta semplice* (Theater an der Wien), Chabrier's *Le Roi malgré lui* (Opéra de Lyon, Opéra Comique).