

Laurent Pelly

Director

..at the dénouement, there was Pelly's masterstroke.... rarely are we offered such moving, sensitive insight in a character's state of mind; rarely does a theatrical gesture articulate so poignantly what is suggested by the music.

Flora Willson, Opera, Béatrice & Bénédic, Glyndebourne Festival

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, and has a skill for revealing the serious side of comedy. 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.

In 2007 he was appointed Director of Théâtre national de Toulouse Midi-Pyrénées, having previously been Director of Cargo / Centre Dramatique National des Alpes (1997-2007). 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 *A Midsummer Night's Dream* and Carlo Gozzi's *L'oiseau vert*, winner of the french critics Best Scenic Elements award 2015 and which will be presented at the Théâtre de la Porte Saint-Martin, Paris in Spring 2018. In 2015-16 he directed Ionesco's *La cantatrice chauve*, followed in 2016-17 by Aristophane's *Les Oiseaux*.

New opera productions in 2017-18 include *Il barbiere di Siviglia* for the Théâtre des Champs Elysées 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*. Recent work includes Donizetti's *Viva la mamma!* (Opéra de Lyon), Rimsky-Korsakov's *Le Coq d'Or* (La Monnaie Brussels, Teatro Real Madrid, Opera national de Lorraine - winner of the French Critics Prix de l'Europe Francophone), Berlioz's *Béatrice et Bénédic* (Glyndebourne Festival), Offenbach's *Le Roi Carotte* (Opéra de Lyon) and Gounod's *Le médecin malgré lui* (Grand Théâtre de Genève). Other recent titles include Ravel's *L'enfant et les sortilèges* and *L'heure espagnole* for the Glyndebourne and Saito Kinen Festivals – winner of the 2014 Best Opera Recording Gramophone Award - and revived at Teatro alla Scala Milan in the 2015-16 season, which also saw 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 Périochole*, *Orphée aux Enfers*, *Les Contes d'offmann*. 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).