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French-born Laurent Pelly enjoys a career as one of France's most sought after directors of both theatre and opera. He directs and designs costumes for productions that are detailed, satirical, often surreal, exquisite in taste and wonderfully imaginative in both conception and execution. Whilst he has a particular skill for revealing the serious side of comedy - his productions are both extremely funny yet also fascinating and moving - he is increasingly in demand as a director of more weighty music-dramas, including the operas of Richard Strauss, Debussy and Bartók. He underlines his interpretation of characters through his skilful and inspired costume designs.

Laurent Pelly enjoys a distinguished career in the theatre – in 2007 he was appointed Director of the Théâtre National de Toulouse, and previously was Director of Cargo / Centre Dramatique National des Alpes in Grenoble from 1997-2007. Highlights in Toulouse this season include *Le menteur* (Carlo Goldoni) and *Talking Heads* (Alan Bennett), as well as a staged recital of songs by Michel Legrand, featuring Natalie Dessay. Other theatre plans include *Threepenny Opera* for the Comédie française in 2009/10.

Recent operatic work includes a highly-acclaimed production of Donizetti's *La Fille du Regiment* – a co-production between the Royal Opera House Covent Garden, Vienna State Opera and The Metropolitan Opera New York – now enjoying frequent and numerous revivals throughout the world. 2006 saw another acclaimed Donizetti new production - *L'Elisir d'Amore* – a co-production between Opéra National de Paris and the Royal Opera House Covent Garden. His most recent work includes Debussy's *Pelléas et Mélisande* at Theater an der Wien and his debut at Glyndebourne Festival with Humperdinck's *Hansel and Gretel*. Current and future plans include Janacek's *Cunning Little Vixen* for Saito Kinen Festival and Maggio Musicale Florence, Massenet's *Manon* for the Royal Opera House Covent Garden, Metropolitan Opera, Teatro alla Scala and Toulouse Opera, Handel's *Giulio Cesare* for L'Opéra National de Paris and Massenet's *Don Quichotte* for La Monnaie. He works regularly with the Santa Fe Opera, where productions include Massenet's *Cendrillon* (2006), *Platée* (2007) and Verdi's *La Traviata* (2009). He also has invitations to San Francisco (*La Fille du Regiment*), as well as several returns to The Metropolitan Opera New York, including a new production of *I Puritani* with Natalie Dessay.

Other work includes Strauss' *Ariadne auf Naxos* and Weill's *Les Sept Péchés Capitaux* (both for Opéra National de Paris), Prokofiev's *Love for Three Oranges* for Netherlands Opera, Mozart's *La Finta Semplice* for Theater an der Wien and a double bill of Poulenc's *La Voix Humaine* and Bartók's *Bluebeard's Castle* for Opéra National de Lyon. He has also enjoyed many conspicuous successes in operetta, especially the works of Offenbach, beginning with *Orphée aux Enfers* at the Grand Théâtre de Genève in 1997, and continuing with Rameau's *Platée* for L'Opéra National de Paris (1999) and Offenbach's *La Belle Hélène* (2000) at the Théâtre du Châtelet.

Pelly's productions enjoy many and frequent revivals; current revival plans include *Cendrillon* at the Royal Opera House Covent Garden, *La Fille du Regiment* at the Gran Teatre del Liceu Barcelona, Opéra National de Paris and San Francisco Opera and Chabrier's *Le Roi Malgré Lui* for Opéra National de Lyon and L'Opéra Comique.