

LAURENT CAMPellone CONDUCTOR



A specialist of operatic and symphonic French repertoire, Laurent Campellone's current and future engagements include *Faust* and Gounod's *Roméo et Juliette* with Opéra de Monte-Carlo, *La Traviata* and *Carmen* with the Bolshoi Opera of Moscow, *Lakmé* with Munich Radio Symphony Orchestra and Opéra d'Avignon, *Roméo et Juliette*, Offenbach's *Fantasio* and Viarney's *Les Mousquetaires au couvent* with Opéra-Comique of Paris, *La belle Héléne*, *Orphée aux enfers* with Opéra National de Lorraine in Nancy and Angers-Nantes Opéra where he also conducted Chabrier's *L'Étoile*, Offenbach's *Barbe-bleue* and *The Tales of Hoffman*, *Roméo et Juliette* with Royal Opera House Muscat, Oman, *Werther* and *La Cenerentola* with Opéra de Colombia, Bogota.

Career highlights for Maestro Campellone have included *La Gioconda*, *Carmen*, and *Turandot* with Deutsche Oper Berlin, *Les Troyens* with Manaus Opera, *Les pêcheurs de perles* and *Faust* with Madison Opera, *Lakmé*, *Cavalleria rusticana*, *Pagliacci*, *Don Quichotte*, *La Traviata*, *Turandot*, and *Il Trovatore* with National Opera of Bulgaria, *L'enfance du Christ* and *La Périchole* with Marseille Opera, *Don Pasquale*, *Lucia di Lamermoor*, and *Cleopatra* by Cimarosa in Spoleto, *L'étoile*, *La grande-Dûchesse de Gerolstein*, *Les mamelles de Tirésias*, and *La voix humaine* with Toulon Opera, *Il barbiere di Siviglia* with Opera National de Bordeaux, and *Werther* with Messina Opera.

Maestro Campellone is regularly invited by internationally acclaimed institutions including the Munich Radio Orchestra, Orchestre Philharmonique de Radio-France, Brazil National Orchestra, Bolshoi Theatre, Novaya Opera, Chamber Orchestra of Paris, Malaysian Philharmonic Orchestra, New Russia State Orchestra, RTÉ National Symphony Orchestra, National Orchestra of the Capitole in Toulouse, Orchestre national des Pays de la Loire, and Orchestre de l'Opéra national de Nancy, and Nice Philharmonic Orchestra. He has also conducted at prestigious French festivals including the La Chaise-Dieu Festival and Berlioz Festival in La Côte Saint-André.

Maestro Campellone has been Musical Director of Saint-Etienne Opera and Symphonic Orchestra where his work on unknown French scores was unanimously acclaimed (Gounod's *Polyeucte* and *La Reine de Saba*, Massenet's *Ariane*, *Le Jongleur de Notre-Dame*, *Sapho*, Thomas's *Hamlet*...) as well as Principal Guest Conductor of the National Opera in Sofia.

He was also assistant to the Musical Director of Toulon Opera and has been given the high honor of being named Chevalier for the French Ordre National des Arts et des Lettres.

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RECENT CRITICAL ACCLAIM

Opéra de Monte-Carlo - Gounod - Faust

“In Monte-Carlo, the answer is obvious: the musical interpretation given by Laurent Campellone, with a superlative orchestra, is one that captivates through and through! From the very beginning, he knows how to modulate intensities, play with timbre shades, create contrasts without sacrificing subtle nuances, so much so that the piece regains an unexpected freshness and he gives listeners the pleasure to discover anew overheard pages. With relentless alertness, he indicates, signals, maintains a sustained tempo that steers clear of all possible pompousness and carries through this monument, in unison with supercharged musicians who greet him warmly every time he enters the pit. A happiness they share unreservedly with the audience.”

-Maurice Salles - Forum Opera

Opéra d'Avignon - Bizet - Carmen

“The young French conductor loves Carmen and that can be heard in every single beat. After a dynamic overture, he shows more restraint, allowing the orchestration to shine: it is rare to see so much care given to each and every detail, such as the subtle lamentation of the English horn in Micaëla's tune. Once more, in our view, he proves himself – together with Alain Altinoglu – to be the best French conductor of his generation.”

-Emmanuel Andrieu, opera-online.com

La Traviata - Bolshoi Theatre

““La Traviata” sounded very solid, though for the sake of it Laurent Campellone sometimes had to slow down the pace, so that together with the soloists they could get through difficult parts without soaking their feet. . . The mass, choral and dance scenes were full of brilliance, but in the lyric scenes the orchestra sounded like a chamber ensemble of musicians, “serving” the singers in a sweetest way.”

-Peter Pospelov - Vedomosti

Cavalleria rusticana/Pagliacci- in concert version at Novaya Opera

“Nevertheless, one can speak about the exclusivity of the event in the sense that his musical director, French maestro Laurent Campellone, whom we know quite well from an Opera Gala concert on the same stage, this time amazed us by his readings of verismo scores. . . His orchestral interpretation stood out with psychologically meaningful self-sufficiency, embossed by the bright “singing” of dramatic accents and at the same time the with the bewitching, breathtaking beauty of the orchestral sound. . . He especially succeeded in “Cavalleria Rusticana”. . . for all the similarity of musical styles of both parts of the diptych, the conductor interprets them differently: excitedly softly, warmly and assertively passionately, frantically - “Cavalleria rusticana”; deliberately harsh, powerful, and temperamental, even somewhat coarser - “Pagliacci”. And for the both scores, it’s only for the benefit.”