

Press

**Les Pêcheurs De Perles** (Bizet)

(Tulsa Opera)

"...Conductor Emmanuel Plasson's tempos were well judged, and the orchestra played well for him all evening. Plasson was considerate of his singers, none of whom have huge voices; he kept the volume of the orchestra from overpowering the stage, allowing his cast to sing with greater subtlety. There was also excellent coordination with the many offstage solos and choruses. Perhaps the luxury of having a French conductor conduct a French opera accounts for the very high level of French diction from everyone onstage." ...

*Opera News, October 2016*

(New York City Opera)

"Emmanuel Plasson, son of Michel, conducted with stubborn suavity, breadth and grace."  
*New York Times*, AU, April 12, 2005

**L'Italiana in Algeri** (Rossini)

(Opera Company of Middlebury)

"...It was no surprise that Plasson, an international opera veteran, led the orchestra deftly in this most spirited performance — with appropriate breathing for the more lyrical moments."  
Jim Lowe, *Rutland Herald*, June 1, 2014

**La Périochole** (Offenbach)

(New York City Opera)

"...with the fine French conductor Emmanuel Plasson in charge, the orchestra gives a stylish and confident account of Offenbach's breezy and tuneful score."  
Anthony Tommasini, *The New York Times*, April 22, 2013 | [full review](#)

**Les Contes d'Hoffmann** (Offenbach)

(Hamburg Staatsoper)

"...the responsive orchestra played with fine style under Emmanuel Plasson."  
James Sohre, *Opera Today*, October 30, 2007

“Emmanuel Plasson conducts with a sure hand and an unerring feeling for the sparkling Offenbach sound.”

*Der Spiegel*, AU, October 15, 2007

“In Emmanuel Plasson the Philharmonic orchestra has a style-conscious guide who makes the whole increasingly elegant... enjoyable in the comic sections.”

*Hamburger Abendblatt*, AU, October 16, 2007

“The applause – also for the excellent orchestra under the musical direction of Emmanuel Plasson – seemed to last forever.”

*Hamburger Morgenpost*, AU, October 16, 2007

“The French conductor Emmanuel Plasson convinced the audience with his clear concepts of the ever-changing facets of the Offenbach score which repeatedly changes abruptly from the pleasant operetta style to dark, obsessive, anguished melodies. Alternating a light touch with a burning, surging force, he led the Philharmonic orchestra skillfully with keenness, warmth and wit.”

*DPA (Deutsche-Presse Agentur GmbH)*, AU, October 15, 2007

(Cincinnati Opera)

“...the orchestra (...) played for conductor Emmanuel Plasson with energy and verve.”

*Cincinnati Post*, AU, July 21, 2006

**L'Étoile** (Chabrier)

(New York City Opera)

“But the real treat besides Emmanuel Plasson’s conducting of the orchestra was a chance to hear Jean-Paul Fouchécourt.”

*Out West Arts*, AU, March 29, 2010

“Emmanuel Plasson conducted a lithe rendition of the sophisticated and harmonically rich score...”

Vivien Schweitzer, *The New York Times*, March 20, 2010

“The revival also had two secret weapons: the idiomatic French conducting of Emmanuel Plasson and the wit and style of Jean-Paul Fouchécourt...”

Heidi Waleson, *The Wall Street Journal*, April 21, 2010

“Mark Lamos’s production of Chabrier’s hilarious *L'Étoile* has returned, but with a far stronger French accent than before: more Marivaux, less Milton Berle. This is deftly accomplished by a heavily Francophone cast that features Jean-Paul Fouchécourt, Julie Boulianne, and François Loup (along with a talented American singer, Jennifer Zetlan); Emmanuel Plasson, the son of the great Toulouse *chef d'orchestre* Michel Plasson, coaxes fleet and stylish playing from the pit.”

*The New Yorker*, AU, April, 5, 2010

## **Faust (Gounod)**

(Théâtre du Capitole de Toulouse)

“After having triumphantly led a new production of *Cendrillon* by Massenet in February 1998, Emmanuel Plasson conducts Gounod’s *Faust* for the first time in Toulouse, bringing back into our memory that of his father Michel Plasson. If we recall with this young conductor the amplitude of the breathing and phrasing that characterizes the direction of the elder, the parallel stops there. His option for this score is to charm us, in the « venimous » sense of the word. Painting colors of the sunset and choosing tempi with a profound sense of breath, Emmanuel Plasson bewitches us literally, inexorably drawing the listener into a gothic tale made of spells and passion. Unstoppable! Decidedly, an unforgettable evening on all accounts.”

Robert Pénavayre, *Classic Toulouse On-line*, June 19, 2009

“He enflames the orchestra with an alert rhythm and a subtle melodic transparency. The conductor who lives in New York and who is making a career essentially in America and Australia, could find, after such a success, a more frequent presence in Europe.”

Nicole Duault, *Altamusica On-line*, June 21, 2009

“At the head of l'Orchestre National du Capitole, Emmanuel Plasson carries the performance with energy and conviction.”

*La Dépêche du Midi*, AU, June 24, 2009

(Opera Australia)

“On a night blessed with exceptional singing, first class honours were nevertheless taken by French conductor Emmanuel Plasson, making an Australian debut of great distinction.”

*The Australian*, AU, January 12, 2002

## **La Fille Du Régiment (Donizetti)**

(Hamburg Staatsoper)

“The first introductory sounds of the overture played cleanly and softly by the horns were as a good omen for the masterly craft which Emmanuel Plasson displayed in the precise portrayal he elicited from the Hamburg Philharmonic.”

*Die Welt*, AU, June 5, 2006

“Emmanuel Plasson conducted a cheerful Philharmonic in a spirited mood, letting the military music blare out... The public liked it – cries of bravo for everyone involved.”

*Hamburger Abendblatt*, AU, June 5, 2006

“The sparkling musical direction of the young Frenchman Emmanuel Plasson, all pitch perfect, enjoyed to the fullest, breathing with the singers, rounded off a top evening, which encouraged the public to give a continuous standing ovation...”

*Stader Tageblatt*, AU, June 6, 2006

**Lucie De Lammermoor** (Donizetti)  
(Boston Lyric Opera)

“The orchestra does a terrific job for conductor Emmanuel Plasson, the son of the eminent French conductor Michel Plasson; the younger Plasson propels the ensembles with lots of energy, but also accompanies the *bel canto* vocal lines sympathetically.”  
*The Boston Globe*, AU, November 5, 2005

**Manon** (Massenet)  
(Opera Australia)

“Maunder’s direction and Massenet’s fusion of voice and score create an impression that every element of the whole is running smoothly on mechanical rails, driven by a common clockwork (conductor Emmanuel Plasson deserves... credit for this cohesion).”  
Nick Terrell *M/C Reviews*, January, 27, 2010

“Emmanuel Plasson’s conducting was crisp, assured and subtle. The orchestra seemed to enjoy every moment of their work, and the audience was able to relax in the knowledge that the underpinning was secure and beautiful.”  
Victor Kline, *ArtsHub*, January 18, 2010

“Conductor Emmanuel Plasson leads the Australian Opera and Ballet Orchestra in a performance of sprightly lyricism, revelling in the score’s prettiness without completely overindulging...”  
Sarah Noble, *The Opera Critic*, January 15, 2010

(Dallas Opera)

“... and Emmanuel Plasson, son of the better known Michel, led the excellent Dallas Opera orchestra in a lean, idiomatic, and well paced reading of the score.”  
Maria Nockin, *Opera Japonica*, January, 2001

**La Rondine** (Puccini)

(Opera Company of Middlebury)

“The performance of this difficult score was expertly conducted by Middlebury's new music director, Emmanuel Plasson, son of renowned French conductor Michel Plasson.”  
*Rutland Herald*, AU, June 2011

**Samson et Dalila** (Saint Saëns)

(Alabama Symphony-Opera Birmingham)

“...this Alabama Symphony-Opera Birmingham collaboration had fine moments – some of them quite fine... Emmanuel Plasson showed why his reputation as an opera conductor is gaining ground... he rounded up the forces into a cohesive whole... the orchestra was playing brilliantly, tackling the exotic Act 3 Bacchanale with exuberance and precision.”  
*Birmingham News*, AU, October 22, 2006

### **La Traviata** (Verdi)

(Opera Australia)

“Plasson handles the precipitous recitatives and expansive arias well, with a mixture of leadership and spontaneity, wisely letting the singers dictate the tempo in moments of grand passion.”  
*Sydney Morning Herald*, AU, January 16, 2004

### **Werther** (Massenet)

(Opera Australia)

“Conductor Emmanuel Plasson leads a well co-ordinated and balanced orchestra, playing with reserved precision early and growing expressiveness and power towards the end.”  
*The Sydney Morning Herald*, AU, March 16, 2009

“Conductor Emmanuel Plasson puts a winningly French stamp upon the work, carefully blending sincerity and syrup to give Massenet’s rich, emotionally vivid score plenty of space to breathe and blossom. *Werther* will probably always have to give way to *Manon* as Australia’s favourite Massenet opera but thanks to Moshinsky, Neidhardt and Plasson, this enjoyable and touching production is a happy reminder of why it shouldn’t be entirely ignored.”  
Sarah Noble, *The Opera Critic*, March, 2009

## **Symphonic**

### **Queensland Symphony Orchestra**

(Ravel: *Shéhérazade*, Scriabin: *Poème de l’Extase*, Saint-Saëns: *Symphony No. 3, Op. 78 in C minor*)

“Maestro Plasson was excellent; sensuous and passionate in his approach, he explored the many nuances of the work [Scriabin] producing rich texture and colour from the orchestra... The whole [Saint-Saëns] was brought together strongly by Plasson in the final Allegro movement in a rousing and powerful climax.”  
Suzannah Conway, *Courier Mail*, September 8, 2009

### **Auckland Philharmonia**

(Ravel: *Le tombeau de Couperin*, Lalo: *Symphonie Espagnole*, Gounod: *Symphony No 1*, Dukas: *Sorcerer's Apprentice*)

“Plasson then showed us just what a Frenchman can do with Ravel's *Le tombeau de Couperin*. In the Prelude, woodwind lines danced with just the right resilience, phrases seemed to billow in the breeze, and dynamics were shaded in delicate watercolour. One sighed with the delicious (and restrained) rubato in the Minuet, and it was a revelation to hear the delicacy and ingenuity of Ravel's colourings.”

*New Zealand Herald*, AU, October 25, 2004

### **BBC Scottish Symphony Orchestra**

(Debussy: *Petite Suite*, Lalo: *Cello Concerto*, Franck: *Le chasseur maudit*, Milhaud: *Le boeuf sur le toit*)

“Best of all was the Milhaud. Plasson brought out the burlesque and irreverent fun in its deliciously off-kilter bitonal passages, but did so with the essential degree of conviction and application.”

*Glasgow Herald*, AU, April 19, 2004

### **Bournemouth Symphony Orchestra**

(Rimsky-Korsakov: *Suite from Le Coq d'Or*, Rachmaninov: *Piano Concerto No 4*, Liadov: *The Enchanted Lake*, Mussorgsky: *Pictures at an Exhibition*)

“Emmanuel Plasson had the right vehicle to make his impressive debut with the BSO for [the Mussorgsky] was razor sharp in *tuttis*, and immensely subtle...Plasson managed the build of tension in the finale making the parade through Kiev's invisible gate spectacular.”

*Daily Echo*, AU, March 4, 2004

### **Royal Scottish National Orchestra**

(Berlioz: *Roman Carnival Overture*, Beethoven: *Piano Concerto No. 4*, Saint-Saëns: *Symphony No. 3*)

“Fast, furious and thrilling...The Royal Scottish National Orchestra gave its all for the French conductor Emmanuel Plasson with playing of such fanaticism, power and commitment that it held the audience spellbound.”

*Daily Telegraph*, AU, June 17, 2003

### **Melbourne Symphony Orchestra**

(Rossini: *William Tell Overture*, Canteloube: *Songs of the Auvergne*, Mussorgsky: *Pictures at an Exhibition*)

“Plasson whipped up his forces...and the exertion of the abrupt dynamic alternations and string working was impressive...Plasson took a demonstrative approach, ensuring that the Pictures were detailed and glistening, emphasizing the velocity of Baba-Yaga, the enormous power of Bydlo and bringing The Great Gate of Kiev to a crashingly powerful conclusion.”  
*The Age*, AU, February 14, 2003

## **Ballet**

### **The Royal Ballet, Covent Garden**

(Ashton Quadruple Bill - Stravinsky: *Scènes de Ballet*, Brahms: *Isadora Waltzes*, Franck: *Symphonic Variations*, Chopin: *A Month in the Country*)

"...Ashton lived grandly again for us in this programme, and given that someone may remind casts in *Scènes de ballet* to obey the wit of Stravinsky's music and study the intricacies of Ashton's patterns, this small, potent masterpiece will again prove a dazzling reminder of choreographic genius. I much admired Emmanuel Plasson's conducting of the scores."

Clement Crisp, *The Financial Times*, October 20, 2014

### **The Royal Ballet, Covent Garden**

(Poulenc: *Les biches*, Franck: *Symphonic Variations*, Chopin: *A Month in the Country*)

“Nijinska's *Les biches*, made for Diaghilev's Ballets Russes in 1924, is sweet and sharp-tongued. Poulenc's score, brightly conducted by Emmanuel Plasson, has hints of jazz, irony, sourness.”

*The Independent*, AU, June 7, 2005