**FLORIAN SEMPEY, Baritone**

The bravura, magnetism, and range of Rossini’s Figaro have found an ideal partner in the French baritone, Florian Sempey, who makes *Il barbiere di Siviglia* a focus of his dynamic international career. With star turns already made as Figaro on the stages of Opéra de Paris, the Rossini Festival, Royal Opera House, Covent Garden, and Teatro dell'Opera di Roma, the 2018-19 season includes multiple engagements with the Opéra national de Paris including a new production of *Les Huguenots* conducted by Michele Mariotti and directed by Andreas Kriegenburg, *La cenerentola* conducted by Evelino Pidò in a production by Guillaume Gallienne, and *Die Zauberflöte* led by Henrik Nánási in the Company’s acclaimed production by Robert Carsen. Further performances bring the baritone to Opéra national de Bordeaux- Aquitaine for *Il barbiere di Siviglia* under the baton of Marc Minkowski and to Deutsche Oper Berlin for the title role of Thomas’ *Hamlet* conducted by Yves Abel. A concert highlight of the season includes a debut at the Wiener Musikverein in performances of Berlioz’s *Lélio* with Philippe Jordan on the podium of the Wiener Symponiker.

The past season included no fewer than five productions of *Il barbiere di Siviglia* at the Chorégies d'Orange, Grand Théâtre du Luxembourg, Opéra de Marseille, Opéra national de Paris, and Théâtre des Champs-Elysées. Florian Sempey also bowed as Malatesta in the first production of *Don Pasquale* ever presented at the Palais Garnier by Opéra national de Paris, Enrico in *Lucia di Lammermoor* at the Opéra national de Bordeaux-Aquitaine, and back-to-back engagements at the Royal Opera House, Covent Garden as Schaunard in *La bohème* conducted by Sir Antonio Pappano and as Papageno in *Die Zauberflöte* under the baton of Julia Jones.

Florian Sempey made his professional stage debut at the age of 21 as Papageno at the Opéra national de Bordeaux-Aquitaine and he continues to enjoy a rich association with his “home” theater; he has given numerous performances in a diverse range of roles including Morales in *Carmen*, Pollux in *Castor et Pollux*, Antenor in *Dardanus*, Yamadori in *Madama Butterfly*, and the title role of *Le nozze di Figaro*.

Subsequent international house debuts include *Faust* at Dutch National Opera, *La favorite* at Deutsche Oper Berlin, *Die Fledermaus* at the Théâtre National de l'Opéra Comique, *Lucia di Lammermoor* at Oper Köln, and Conte Almaviva in *Le nozze di Figaro* at Drottningholms Slottsteater. He often collaborates with conductors Paul Daniel, Philippe Jordan, Marc Minkowski, Henrik Nánási, Raphaël Pichon, Jérémie Rhorer, and Giacomo Sagripanti and has been directed by such luminaries as Ivan Alexandre, Robert Carsen, Sir David McVicar, and Laurent Pelly.

No less prolific is Florian Sempey’s concert career with solo recitals throughout France partnered by Jeff Cohen and Antoine Palloc and symphonic performances of Chausson's *Poème de l’amour et de la mer*

with the NDR Sinfonieorchester, Mahler's *Lieder eines fahrenden Gesellen* with the Orchestre national du Capitole de Toulouse, Orff’s *Carmina Burana* with the Choeur de l’Orchestre de Paris, Missa di Gloria by Puccini with the Orchestre national de France, and concert performances of Berlioz's *Béatrice et Bénédict* with the Orchestre de l’Opéra national de Paris, Bizet's *Les Pêcheurs de Perles* with the Orchestre national de Lille, Gluck's *Armide* with the Musiciens du Louvre, Lalo's *La Jacquerie* with the Orchestre philharmonique de Radio-France, and Ravel's *L'Heure espagnole* with the Orchestre national Bordeaux-Aquitaine.