CYRIL ENGLEBERT

CONDUCTOR



OPERA · SYMPHONIC REPERTOIRE

BIOGRAPHY



Cyril Englebert is a **Belgian conductor**, active in both opera and symphonic music. A graduate of the **Royal Conservatory of Liège**, he furthered his training with renowned conductors including **Yuri Simonov, Sir Neville Marriner, Patrick Davin, Ronald Zollman, Pierre Bartholomée and Georges-Elie Octors.**

His career began at the age of just 21, when he became music director of the Jean-Noël Hamal Orchestra, which he led for six seasons while also conducting two choirs in Liège. Noticed by Stefano Mazzonis di Pralafera, then director of the **Opéra Royal de Wallonie-Liège**, he first joined the company as assistant music director and later as conductor. There he conducted *La Belle Hélène* and *Orphée aux Enfers* by Offenbach, *Tosca* by Puccini and *Manon Lescaut* by Auber. In the latter production, critics particularly praised his command, his intelligence in reading the score and the orchestra's evident confidence in him (*La Libre Belgique*).

In 2016, he was invited to the **Opéra-Théâtre de Metz** to conduct *Don Pasquale* by Donizetti and stepped in at short notice as music director of *L'Auberge du cheval blanc* by Benatzky. He subsequently returned for *Faust* by Gounod, *Rigoletto* by Verdi, the choreographed production *Indicible Beethoven*, and the French premiere of *Aucassin et Nicolette* by Castelnuovo-Tedesco.

Alongside this work, he has developed a regular collaboration with the **Opéra de Reims**, where over the seasons he has conducted *Faust* by Gounod, *Rigoletto* and *La Traviata* by Verdi, *L'Auberge du cheval blanc* by Benatzky, *Carmen* by Bizet, *Aucassin et Nicolette* by Castelnuovo-Tedesco and *Rusalka* by Dvořák, as well as Concert 151 and, more recently, *Il était une fois*. Across these productions, a genuine rapport has developed with the orchestra. His conducting of *Rusalka* was praised for its precision, the flexibility of his gesture and the close connection he established with the musicians (*Première Loge*).

In parallel with his operatic work, Cyril Englebert maintains an extensive symphonic repertoire. At the **Salle Philharmonique de Liège**, he has conducted the Winter Concert, Joseph Jongen's *Messe du Saint-Sacrement* and, in 2025, *Le Sacre des oiseaux*. He has also conducted a number of distinguished ensembles, including the **Orchestra of the Opéra Royal de Wallonie-Liège, the Orchestra of the Opéra de Toulon, the Liège Royal Philharmonic, the Luxembourg Philharmonic Orchestra and the Luxembourg Chamber Orchestra.**

Committed to education and transmission, Cyril Englebert also teaches choral conducting at the **Institut supérieur de musique et de pédagogie de Namur (IMEP)** and at the **Royal Conservatory of Liège**. From the opera pit to the symphonic repertoire, his career reflects a consistent approach to conducting: precise without being rigid, attentive to singers and performers, and always serving the natural breath of the music.

MAIN PRODUCTIONS & CONCERTS

SEASON	VENUE	PRODUCTION / CONCERT
2025–2026	Liège / Visé	Palmeri – Missa a Buenos Aires
2024–2025	Opéra de Reims	Once Upon a Time
	Liège / Eupen / Visé	Fauré – Requiem
	Exèdre – ULiège / Forest / ARCA Theater, Ghent	Say No! – Ode to F. Rzewski
	Salle Philharmonique de Liège – OPRL	The Rite of the Birds
2023–2024	Opéra de Reims	Dvořák – Rusalka · Concert “151”
	Liège / Brussels	Jongen – Mass of the Blessed Sacrament
2022–2023	Opéra de Reims	Verdi – La Traviata
	Opéra de Toulon	Chaplin – The Circus · New Year’s Concert
2021–2022	Opéra de Reims	Bizet – Carmen · Castelnuovo-Tedesco – Aucassin et Nicolette
	Opéra de Metz	Castelnuovo-Tedesco – Aucassin et Nicolette
2020–2021	Opéra Royal de Wallonie-Liège	Summer Concert
	Opéra de Reims	Bizet – Carmen
2019–2020	Opéra-Théâtre de Metz	Verdi – Rigoletto · Indicible Beethoven
	Opéra de Reims	Verdi – Rigoletto
	Opéra Royal de Wallonie-Liège	Winter Concert
	Kinneksbond, Luxembourg	Indicible Beethoven
2018–2019	Opéra de Reims	Gounod – Faust · Benatzky – L’Auberge du cheval blanc
	Opéra-Théâtre de Metz	Gounod – Faust

OPERATIC REPERTOIRE

CONDUCTING

COMPOSER	WORK
Adam, Line	*Fleur de peau*
	Sybil et les Silhouettes
Auber, Daniel-François-Esprit	*Manon Lescaut*
Beethoven, Ludwig van	*Fidelio*
Benatzky, Ralph	*L'Auberge du cheval blanc*
Bizet, Georges	*Carmen*
Castelnuovo-Tedesco, Mario	*Aucassin et Nicolette*
Donizetti, Gaetano	*Don Pasquale*
Dvořák, Antonín	*Rusalka*
Franck / Van Hove	*Stradella*
Gounod, Charles	*Faust*
Grétry, André-Modeste	*William Tell*
Leoncavallo, Ruggero	*Pagliacci*
Mascagni, Pietro	*Cavalleria rusticana*
Mozart, Wolfgang Amadeus	*Le nozze di Figaro*
Offenbach, Jacques	*La Belle Hélène*
	La Grande-Duchesse de Gérolstein
	Orphée aux Enfers
Puccini, Giacomo	*La bohème*
	Tosca
Rossini, Gioachino	*Il barbiere di Siviglia*
Strauss, Richard	*Salome — French version*
Verdi, Giuseppe	*Aida*
	Ernani
	Il trovatore
	La forza del destino
	La Traviata
	Otello
	Rigoletto
Wagner, Richard	*Der fliegende Holländer*

SYMPHONIC REPERTOIRE

COMPOSER	WORK
Albéniz, Isaac	*Triana — orchestration by Jesús Rueda*
Bach, Johann Sebastian	*Magnificat for soloists, choir and orchestra*
Beethoven, Ludwig van	*Symphonies nos. 1, 5, 6, 7 and 8*
	Violin Concerto in D major, op. 61
	Triple Concerto for piano, violin and cello in C major, op. 56
	Coriolan Overture, op. 62
	Leonore Overture No. 3
Bizet, Georges	*Symphony in C major*
	Carmen, Suites nos. 1 and 2
Borodin, Alexander	*Polovtsian Dances, excerpts from Prince Igor*
	In the Steppes of Central Asia
Brahms, Johannes	*Symphonies nos. 3 and 4*
Bruch, Max	*Romance for viola and orchestra, op. 85*
Chopin, Frédéric	*Piano Concerto No. 2 in F minor, op. 21*
Cherubini, Luigi	*Requiem in C minor*
Copland, Aaron	*Appalachian Spring — suite for 13 instruments*
de Arriaga, Juan Crisóstomo	*Herminie*
Debussy, Claude	*Prelude to the Afternoon of a Faun*
Dvořák, Antonín	*Symphony No. 9*
	Cello Concerto in B minor, op. 104
	Serenade for Strings, op. 22
Gounod, Charles	*Ballet Music from Faust*
Grieg, Edvard	*Peer Gynt, Suites nos. 1 and 2*
Handel, George Frideric	*Coronation Anthems*
Haydn, Joseph	*Missa brevis in F major, Hob. XXII:1*
	Symphony No. 99
Holst, Gustav	*St Paul's Suite*
Kodály, Zoltán	*Dances of Galánta*
Mendelssohn, Felix	*The Hebrides Overture, op. 26*
	A Midsummer Night's Dream
	Piano Concerto No. 1
Milhaud, Darius	*Le Bœuf sur le toit — excerpts*
Mozart, Wolfgang Amadeus	*Symphonies nos. 25, 31 and 40*
	Clarinet Concerto in A major, K. 622

COMPOSER	WORK
	Mass in C minor
	Overture to The Magic Flute
	Requiem
Mussorgsky, Modest	*Night on Bald Mountain*
Ponchielli, Amilcare	*Dance of the Hours — La Gioconda*
Prokofiev, Sergei	*Classical Symphony*
Ravel, Maurice	*La Valse*
Rachmaninoff, Sergei	*Symphony No. 2*
Rimsky-Korsakov, Nikolai	*Overture on Russian Themes*
Rossini, Gioachino	*Overture to Semiramide*
	Overture to La scala di seta
Schoenberg, Arnold	*Pierrot lunaire*
Smetana, Bedřich	*Má vlast — Vltava (The Moldau)*
Schubert, Franz	*Overture in the Italian Style, D. 592*
	Mass in G major, D. 167
	Unfinished Symphony, D. 759
Schumann, Robert	*Konzertstück für Klavier, op. 92*
Strauss, Richard	*Don Juan, op. 20*
	Oboe Concerto in D major
	Horn Concerto in E-flat major, op. 11
Stravinsky, Igor	*The Firebird — Suites 1919 and 1945*
	Jeu de cartes
	The Soldier's Tale
	Apollo
Tchaikovsky, Pyotr Ilyich	*The Sleeping Beauty, Suite, op. 66a*
	Piano Concerto No. 1 in B-flat minor, op. 23
	Swan Lake, op. 20a
Wagner, Richard	*Preludes from Lohengrin*
	Siegfried Idyll
Walton, William	*Façade*
Wieniawski, Henryk	*Violin Concerto No. 2*

PRESS

RUSALKA — DVOŘÁK

“He establishes himself even more clearly as a truly outstanding opera conductor.”

Nicolas Le Clerre — Première Loge

LA TRAVIATA — VERDI

“Cyril Englebert combines precision and passion.”

Bruno Villien — Opéra Magazine

FAUST — GOUNOD

“A highly accomplished baton technician, both precise and lyrical.”

Jacques Bonnaure — Opéra Magazine

MANON LESCAUT — AUBER

“His interpretation is refined, subtly coloured, and the ORW orchestra follows him with evident confidence.”

Nicolas Blanmont — La Libre Belgique

DON PASQUALE — DONIZETTI

“Dynamic musical direction, full of panache.”

Opéra Magazine no. 135

SILENCE AGENCY

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