Jérôme Correas, Conductor

Jérôme Correas began studying piano at the age of five. Passionate about the harpsichord, he became a student of the great harpsichordist and musicologist Antoine Geoffroy-Dechaume, whose teaching—based on improvisation and rhythmic flexibility—left a lasting impression on him.

His curiosity for singing led him to apply to the CNSMD de Paris, where he earned a Premier Prix in opera performance in Xavier Depraz's class, and in baroque singing in William Christie's class. Noticed by Christie, he made his debut under his direction at the Festival d'Aix-en-Provence in *The Fairy Queen* by Purcell and became a member of Les Arts Florissants from 1988 to 1993.

Jérôme Correas broadened his interests and activities by studying with René Jacobs at the Studio Versailles Opéra, and joined the Opéra de Paris's vocal school in 1992, on the recommendation of Régine Crespin.

He sang under the direction of many conductors in both baroque and operatic repertoires, while also maintaining an active career in French mélodie, in Europe and the United States.

In 2001, Jérôme Correas turned to conducting and founded Les Paladins, a baroque orchestra dedicated to exploring lyrical works from the 17th and 18th centuries, from Monteverdi to Mozart.

With stage directors such as Dan Jemmett, Christophe Rauck, Vincent Tavernier, Vincent Vittoz, Irène Bonnaud, Mireille Larroche, Jean–Denis Monory, Bernard Levy, and Jean-Pierre Baro, he has created numerous French, Italian, and English operas by Monteverdi, Cavalli, Rossi, Marazzoli, Haydn, Paisiello, Purcell, Marin Marais, Destouches, Rameau, Grétry...

He has recorded around thirty albums and performed in many theatres and festivals in France and abroad.

His dual experience as a harpsichordist and singer allows him to offer a highly personal interpretation based on theatricality, breath, and rubato, as well as a deep exploration of the art of "Parlé-Chanté," particularly relevant to 17th-century Italian opera, tragédie lyrique, and opéra-comique —genres he is especially fond of.

He also shares this artistic research as a guest conductor: Orchestre Philharmonique and choir of the Opéra de Nice (*Phaéton* by Lully), Orchestre de l'Opéra national de Lorraine (Haendel/Mozart/Vivaldi),Orchestre de l'Opéra de Rouen (*La Vera Costanza* by Haydn, staged by Elio de Capitani), I Cameristi della Scala (*Bach*), Israel Camerata Chamber Orchestra (*Stabat Mater* by Pergolesi), Moscow Chamber Orchestra (*Haendel*, *Mozart*), Baroque Orchestra of St Petersburg (*Actéon* by Charpentier), Symphony Orchestra of the Balearic Islands (*Vivaldi*, *Haendel*, *Gluck*), Orchestra of the Opéra de Catane (revival of *Fedra* by Paisiello for the reopening of the Teatro Massimo Bellini), Orchestra of the CNSMD de Paris, Maîtrise de Notre-Dame de Paris, Chœur de chambre de Namur...

Strongly drawn to cross-disciplinary projects, he enjoys initiating encounters between early music and new technologies (in 2022, the creation of *Orfeo 5063* based on music by Monteverdi with video artist Guillaume Marmin).

He regularly gives masterclasses at the CNSMD de Paris, the Atelier lyrique of the Opéra de Paris, the CRR of Toulouse, Paris, Nice, the Pôle supérieur of Dijon, and the École Normale de Musique.

Jérôme Correas has been a Chevalier des Arts et Lettres since 2011.

He has been represented by RSB Artists agency since 2022.

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Contacts

Réda SIDI-BOUMEDINE / Artits manager / rsb@rsbartists.com / +33 6 747 617 97
Nicolas JOUVE / Artistic delegate /nj@rsbartists.com / +33 6 84 84 12 45