



Mélodie Ruvio *contralto*



Having studied at the Paris CNR Conservatoire, contralto Mélodie Ruvio first announced herself in the title role of **Folie** in André-Cardinal Destouches' *Le Carnaval et la Folie*, conducted by Hervé Niquet and directed by Jacques Osinski at the Opéra Comique in Paris, a production also taken to the Capitole in Toulouse and Bucharest Opera. She then sang the roles of **Paix**, **Junon** and **Bellone** in Lully's *Le Ballet des Arts* with La Simphonie du Marais (c. Hugo Reyne; d. Vincent Tavernier) at the Festival de Sablé in Versailles. She sang **Third Soprano** in Purcell's *King Arthur* with Le Concert Spirituel, again with Niquet, in Montpellier, Metz and Versailles, at the Théâtre des Champs-Élysées in Paris, the Barbican Centre in London and the Luxembourg Philharmonie. She also sang **Phébé** in Rameau's *Castor et Pollux* at the Festival de Sablé, *Chaise-Dieu and Brême*, as well as **Disinganno** in Handel's *Il Trionfo del Tempo e del Disinganno* with Alexis Kossenko/Les Ambassadeurs in Warsaw and Poznan. Other roles include **Fedra** and **Venere** in Cavalli's *L'Egisto* (c. Vincent Dumestre; d. Benjamin Lazar) at the Opéra Comique in Paris, Opéra de Rouen and the Grand Théâtre, Luxembourg, and **Cornelia** *Giulio Cesare* (c. Facundo Agudin; d. Bruno Ravella) at Stand de Moutiers in Switzerland. Most recently, she sang the roles of **Mastrilla** and **Ninetta** in Offenbach's *La Périchole* with the Musiciens du Louvre/Marc Minkowski at the Salzburg Festival, and at the Opéra de Montpellier and the Opéra de Bordeaux.

She sang her first Mozart role as **Third Lady** *The Magic Flute* (c. Joel Suhubiette; d. Eric Perez) at the Saint-Céré Festival and Opéra de Massy and went on to study that repertoire in more detail at the Aix-en-Provence Festival Mozart Academy, returning to the role at the Opéra de Vichy. She also sang the role of **Cléone** in Gossec's *Thésée* conducted by Guy Van Waas at Liège Philharmonie and Versailles Opera, as well as the role of **Third Bayadère** in Charles-Simon Catel's *Les Bayadères* under the baton of Didier Talpain at the Sofia Philharmonie in Bulgaria (a production recorded on CD).

She is equally happy in contemporary work. Most recently, she sang **The Cook** in Brice Pausey's *Wonderful Deluxe* in Luxembourg and Rotterdam. She also created the role of **Third Rhine Daughter** in the world première of Michael Jarrell's *Siegfried, nocturne* with the Ensemble Multilatérale at the Geneva Wagner Festival, a role she will reprise in spring 2020 with Angers-Nantes Opéra.

She is a regular soloist in oratorio, where her repertoire include Liszt *Via Crucis*, Handel *Messiah* and *Te Deum*, Mozart *Requiem* and *Sicilian Vespers*, *Elijah*, Bach *B Minor Mass* and both *St John* and *St Matthew Passion*, Pergolesi *Stabat Mater*, Vivaldi *Gloria* and *Nisi Dominus*, Colin de Blamont *Te Deum*, and many Bach *Cantatas* with conductors such as Françoise Lasserre, Rinaldo Alessandrini, Jerome Correas, Marc Minkowski, Facundo Agudin, Michael Radulescu, Sylvain Sartre, Margaux Blanchard, Mathieu Romano, Jean-Michel Hasler, Frederick Haas and Alessandro Mocci.

Her forthcoming projects include **Third Rhine Daughter** in Michael Jarrell's *Siegfried, nocturne* for Angers-Nantes Opéra, **Third Priestess** in Rameau's *Acanthe et Céphise* at the Théâtre des Champs-Élysées with Alexis Kossenko and Les Ambassadeurs, and **Third Lady** in *Die Zauberflöte*, conducted by Hervé Niquet, for Opéra d'Avignon and the Opéra Royal de Versailles.