



Clémence Poussin *mezzo-soprano*



After studying German language and literature at university, Clémence studied at the Département Supérieur pour Jeunes Chanteurs in Paris, before continuing her training at the HfMT in Cologne.

In the 2015/2016 season, she took part in the French premiere of Joanna Lee's *The Way Back Home (Vol Retour)* at the Bastille, and joined artists from the Opéra de Paris Academy in performances of Janacek's *The Cunning Little*

Vixen, singing the roles of **Forester's Wife**, **Woodpecker** and **Owl**.

Following on from that, between 2016-2019, Clémence joined the Chapelle Reine Elisabeth in Belgium, where she was artist in residence, working with José van Dam and Jocelyne Dienst as Artistic Directors. At the same time, since 2017, she has been a member of the studio at the Opéra de Lyon, making her debut as the **Lady-in-waiting** in Verdi's *Macbeth*, continuing her work there in the roles of **Concepción** in *L'Heure Espagnole*, **Polia** in Tchaikovsky's *The Sorceress* and **L'Enfant** in *L'Enfant et les Sortilèges* (both in Lyon and at the Royal Opera House, Muscat in Oman).

Her other recent roles include **Bellangère** and **Marie** in a triple-bill by Benjamin Attahir at La Monnaie, and **Consuelo** in John Adams' genre-defying work *I was looking at the ceiling and then I saw the sky* at the Théâtre de la Croix Rousse in Lyon.