

# Agence Artistique Cédelle

## Biographie

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**KARINE DESHAYES**

**MEZZO-SOPRANO**



After brilliant musical studies having been a pupil of Mireille Alcantara and receiving advice from Régine Crespin, Karine Deshayes first joined the troupe of the Lyon Opera, where she performed in the roles of **Cherubino**, **Stephano**, among others, and especially in her first Rossini role as **Rosina**.

His career quickly took off afterwards. She was invited to perform on all the major French stages: Avignon, Lyon Strasbourg, Marseille, Toulouse, Tours, Chorégies d'Orange, Bordeaux etc. She regularly performed at the Paris Opera where she won great acclaim in the Rossini roles of **Angelina**, **Rosina**, **Elena**, but also as **Poppea** in Monteverdi's *L'Incoronazione di Poppea*, **Sesto** (in Handel's *Giulio Cesare*), **Romeo** (in Bellini's *I Capuleti e I Montecchi*) and in the Mozart roles of **Cherubino** and **Dorabella**. It was also at the Paris Opera that she took on the title-role of **Carmen** for the first time, as well as the role of **Charlotte** in *Werther*.

Karine Deshayes's career has also extended into major international stages, including the Salzburg Festival (*Die Zauberflöte* under the baton of Riccardo Muti), the Teatro Real in Madrid, and the Liceu in Barcelona (the title role in Massenet's *Cendrillon*). At the invitation of the New York Metropolitan Opera, she debuted in the role of **Siebel** before returning there to play **Isolier** in the *Le Comte Ory*, and more recently, **Nicklausse** in *Les Contes d'Hoffmann* directed by James Levine, where she drew particularly rave reviews from the New York music critiques. She followed this by performing in the role of **Angelina** in the *Cenerentola* at the San Francisco Opera, again to great success.

Subsequently, she has sung the role of **Donna Elvira** at the Opera of Paris for the first time, a role that she made own, as the public and the critics unanimously agreed. In concert, she beautifully played the role of **Elisabetta** in Donizetti's *Maria Stuarda* at the Avignon Opera. Karine Deshayes's vast repertoire has allowed her to perform regularly in concert and recital under the direction of such conductors as Emmanuel Krivine, David Stern, Kurt Masur, Emmanuelle Haïm, Louis Langrée and Myung-Whun Chung, and with such artists as Philippe Cassard, Renaud Capuçon, Nicolas Angelich, L'Ensemble Contraste, the Quatuor Ebène, the Mahler Chamber Orchestra, and many more.

At the Victoires de la Musique Awards in 2016, Karine Deshayes was named Lyric Artist of the Year for the second time in her career.

Recently, she was onstage a great **Adalgisa** (*Norma*) at the Madrid Teatro Real and **Charlotte** in a concert version of *Werther* at the Moscow Tchaïkovsky Concert Hall. She sang for the first time the part of **Concepción** (*L'Heure Espagnole*) in a concert at the Bordeaux Opera, the title-role of Rossini's *Armida*, with a triumph, at the Montpellier National Opera and of *Alceste* at the Lyon National Opera. She was also **Roméo** (*I Capuleti e i Montecchi*) at the Marseille Opera. In concert, Rossini's *Stabat Mater* at the Saint-Denis Festival and the part of **Elvira** (*I Puritani*) at the Montpellier Radio France Festival.

This season, she will make her debut as **Marie de l'Incarnation** (*Dialogue des Carmélites*) at Brussels La Monnaie Theater and in the title-role of **Semiramide** at the Saint-Etienne Opera. She will also perform the role of **Stephano** (*Roméo et Juliette*) at the New York Metropolitan Opera and the title-role of **Cenerentola** in concert at the Paris Théâtre des Champs-Élysées.