

French soprano, H el ene Fauch ere studied the flute before starting singing. After working with Gael de Kerret, she joined the class of Fusako Kondo at the Conservatoire de Paris, where she performed several times with pianists Tristan Raes, Ryoko Hisayama and Romain Descharmes and obtained a first prize of development in 2007. She has been studying for six years with Malcolm King, and she studies now with Chantal Santon- Jeffery. She also studied with Howard Crook for the interpretation of early music, which gave her the opportunity to work with musicians Kenneth Weiss, Jean Tub ery and No elle Spieth. Additionally, she followed the professional training of Royaumont. Besides performing on stages, she supported a master of musicology at the Sorbonne discussing the relationship between music and poetry through the set to music poems by St ephane Mallarm e. She has won awards for music history, analysis and orchestration in the classes of Corinne Schneider and Alain Louvier at Conservatoire de Paris.

Early, H el ene got interest in ensemble music, particularly chamber music performing with students of Ysa e Quartet: Respighi, Hindemith, Schoenberg, Chausson. As part of a Jean- Marie Cottet's project, she sang the *Pierrot Lunaire* in May 2007 and *Lagunes et Lucanes VI-X* by Alain Louvier in April 2009 with Claude Delangle. During the last eight years she has been working on a regular basis with the Solistes XXI led by Rachid Safir, performing at Opera de Paris (*Yvonne, Princesse de Bourgogne*, Philippe Boesmans) and at the Amphith atre Bastille (Huber, Stravinsky) as well as IRCAM. She is also working with Sequenza 9.3. directed by Catherine Simon-Pietri, La Chapelle Rh enane led by Beno t Haller, and Les Si cles led by Fran ois-Xavier Roth. She founded in 2013 the Trio Wunderhorn with the flutist Yoann Couix and the organist V era Nikitine, then in 2016 she creates with the double-bassist Uli Fussenegger many pieces they ordered (Posadas, Sammoutis, Ciceri, Zuraj) and they play many times.

She performed as a soloist with the Klangforum Wien, the Ensemble Modern, the Ensemble Contrechamps, the Kammerorchester of Munich, the Ensemble Intercontemporain, at the Theater Basel, at the Konzerthaus Bern, at the Theater an der Wien, at the Akademie der K unste and Schaub uhne Berlin, at the Philharmonie of Cologne, at the Studio Ansermet of Geneva, at the Cit e de la Musique of Paris, and was invited by the Academy of Acanthes, the festival Arcus Temporum Pannonhalma (Hungary), the festival jazzlines of Munich, the Tongyeong International Music Festival of Corea (TIMF), the Wiener Festwochen, the festival Musica Strasbourg, the festival Cresc of Francfort, L'Archipel of Geneva,... Along her experience she has been working for example with conductors Sylvain Cambreling, Beat Furrer, Szolt Nagy, Alexander Liebreich, Emilio Pomarico, L eo Warynski, Stefan Schreiber, Paul Fitzsimon, Michael Wendeberg, Bruno Mantovani, Matthias Pintscher.

In March 2010, she was one of the two main roles of the opera creation *W ustebuch* by Beat Furrer with the Klangforum Wien, in a staging of Christophe Marthaler at the Theater Basel. She sang in May 2012 the role of Josabeth in the Oratorio *Athalia* by H andel conducting by Dominique Daigremont, and was in September 2012 the Young Blond Woman in the opera *Thanks to my eyes* by Oscar Bianchi, with the Ensemble Modern conducting by Franck Ollu (Musica Strasbourg). During the Season 2012-2013, she is in particular Freia and Gutrune during the resumption of *Ring Saga* (T&M) with Remix at the Teatro Valli in Reggio Emilia, records with Multilat erale for Radio-France, and sing *Neither* by Morton Feldman, conducting by Stefan Schreiber, in a staging of Matthias Rebstock at the Konzert Theater Bern. During the festival Cresc... Biennial for modern music 2013 of Frankfort, she creates with the Ensemble Modern conducted by Brad Lubman * ub rall* of Vito Zuraj, which is replayed in the Philharmonie of Cologne, she recorded with the SWR-ExperimentalStudio in Freiburg *Noche pasiva del sentido* of Halffter, and creates *Chantier Woyzeck* of Aur elien Dumont with 2E2M and the P eniche-Op era in May 2014. She made her debuts with the Ensemble Intercontemporain in Paris in December 2014, with *Bouchara* of Claude Vivier and *Quatre Chants* of Stravinsky, and she sang *Improvisations I & II sur Mallarm e* of Boulez and *Chansons de Bilitis* of Debussy with this Ensemble Intercontemporain in September 2015 in Turin and Milan (Festival Mito), then *Ubuquit e* of Vito Zuraj at the Philharmonie of Paris in January 2017.