



Hélène Fauchère – Artiste lyrique

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Hélène Fauchère initially studied the transverse flute before beginning her singing career. She earned a first prize in 2007 at the Conservatoire de Paris, then received instruction from Malcolm King and Chantal Santon-Jeffery. Since 2022, she has continued to refine her skills under the guidance of Neil Semer and Jeff Cohen. Concurrently, she completed a master's degree in musicology at Sorbonne, focusing on the connections between music and poetry through the musical settings of Mallarmé's poems. She received awards in music history, analysis, and orchestration at the Conservatoire de Paris under the tutelage of Corinne Schneider and Alain Louvier. Her education also included teachings from Brigitte François-Sappey and Christian Accaoui in musical culture and aesthetic classes.

Hélène Fauchère developed an early interest in ensemble music, particularly chamber music, which she practiced with students from the Ysaÿe Quartet, performing works by Respighi, Hindemith, Schönberg, and Chausson. As part of a project by Jean-Marie Cottet, she performed **Pierrot Lunaire** in May 2007 and premiered Alain Louvier's **Lagunes and Lucanes VI-X** with Claude Delangle in April 2009. During few years, she has collaborated regularly with the Ensemble Solistes XXI, conducted by Rachid Safir. This collaboration allowed her to sing at the Opéra de Paris (**Yvonne, Princesse de Bourgogne** by Philippe Boesmans), Amphithéâtre Bastille (Huber, Stravinsky), and Ircam. She has also worked with Ensemble Sequenza 9.3, directed by Catherine Simon-Pietri, La Chapelle rhénane, directed by Benoît Haller, and Les Siècles orchestra, conducted by François-Xavier Roth. In 2013 she founded the Wunderhorn Trio with organist Véra Nikitine and flautist Yoann Couix, and in 2015 also her duo, born from Beat Furrer's **Lotofagos**, with double bass player Uli Fussenegger (premieres of commissions for voice and double bass, including pieces by Alberto Posadas, Evis Sammutis, Vito Zuraj and Carlo Ciceri at the Festival Archipel in Geneva, the Festival Format Raisins, the Pharos Foundation in Nicosia, the SMC in Lausanne).

As a soloist, Hélène Fauchère has collaborated with Klangforum Wien, Ensemble Modern, E.I.C., Ensemble Contrechamps, Experimentalstudio du SWR, Münchener Kammerorchester, and Grande écurie de Jean-Claude Malgoire. She has performed at various venues, including Theater an der Wien, Akademie der Künste, Schaubühne von Berlin, Kölner Philharmonie, Studio Ansermet de Genève, Stuttgart Staatsoper, Bayerische Staatsoper, and has been invited to events and festivals such as the Acanthes Academy, Arcus Temporum Festival in Pannonhalma (Hungary), Jazzlines Festival in Munich, Tongyeong International Music Festival in Korea, Wiener Festwochen, Musica Strasbourg Festival, Cresc... Biennale in Frankfurt, Archipel Festival, Louth Contemporary Music Society, and Ruhrtriennale. Her professional experience led her to work with conductors such as Sylvain Cambreling, Beat Furrer, Jean Deroyer, Szolt Nagy, Alexander Liebreich, Emilio Pomarico, Léo Warynski, Stefan Schreiber, Brad Lubman, Paul Fitzsimon, Michael Wendeberg, Bruno Mantovani, Matthias Pintscher, Titus Engel, Alexandre Bloch, Peter Rundel.

In March 2010, she premiered one of the two main roles in Beat Furrer's opera **Wüstenbuch** with Klangforum Wien, staged by Christophe Marthaler at Theater Basel. She sang the role of Jeune Femme Blonde in Oscar Bianchi's opera **Thanks to my eyes** with Ensemble Modern, conducted by Frank Ollu, and staged by Joël Pommerat at Musica Strasbourg in May 2012. During the 2012-2013 season, she was Freia and Gutrune in the revival of **Ring Saga** (T&M) in Reggio Emilia, she recorded with the ensemble Multilatérale for Radio France, and with SWR ExperimentalStudio de Freiburg. She also sang Morton Feldman's **Neither** conducted by Stefan Schreiber and staged by Matthias Rebstock at Konzert Theater Bern. In 2013, at the Cresc... Biennale für die moderne Musik Frankfurt, she premiered Vito Zuraj's **Übürall** with Ensemble Modern, conducted by Brad Lubman, later reprising it at Kölner Philharmonie. In May 2014, she premiered Aurélien Dumont's **Chantier Woyzeck** with ensemble 2E2M and Péniche-Opéra. In November 2014, she premiered Luis Naon's **Fermata** in Geneva (Studio Ansermet) with Contrechamps and made her debut with Ensemble Intercontemporain in December 2014, singing Claude Vivier's **Bouchara** and Stravinsky's **Quatre chants** at the Philharmonie de Paris. In September 2015, she performed Boulez's **Improvisations I & II** on Mallarmé and Debussy's **Chansons de Bilitis** in Turin and Milan (Mito Festival). In April 2016, she sang **Trois poèmes de la lyrique japonaise** by Stravinsky and **Trois poèmes de Stéphane Mallarmé** by Ravel with Grande écurie et Chambre du Roy. 2017 marked premieres of several works, including **Ubuquité** by Vito Zuraj with Ensemble Intercontemporain conducted by Matthias Pintscher and compositions by William Blank and Hanspeter Kyburz with ensemble Lemanic Modern. She returned to mixed music from 2018, with the creation and recording of **Aprè Bryone** by Aurélien Dumont, followed by the recreation of **Inharmonique** by Jean-Claude Risset in 2019. Among her commitments in 2020-2021 were new programs with Ensemble Modern, solo a cappella recitals, the chamber opera **Narcissus & Echo** by Jay Schwartz with Opera Factory Freiburg and Aida-Carmen Soanea, the premiere and recording of **Je laisse à la nuit son poids d'ombre** by Jürg Frey with ensemble]h[iatus, and the recording of **I listened to the wind again** by the same composer (LCMS, Ireland), the premiere and audiovisual recording of **L'Analphabète** by Gregory Vajda with the Ars Nova ensemble conducted by the composer. She made her debut in 2022 at Staatsoper Stuttgart in **Boris** by Moussorgski/Nevski conducted by Titus Engel, and at Bayerische Staatsoper in the role of Frau Fink in **Thomas** by Georg Friedrich Haas, conducted by Alexandre Bloch and staged by Anna-Sophie Mahler. She concluded the season at Ruhrtriennale with **Quatre Chants pour franchir le seuil** by Gérard Grisey in the production "Ich geh unter lauter Schatten," conducted by Peter Rundel and staged by Elisabeth Stöppler.



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