



# MELANIE FORGERON



## Engagements

In June 2021 Melanie Forgeron made her debut as „Player Queen" and "Luciano" in "Hamlet" in the world premiere by Joseph Summer at the State Opera Russe in Bulgaria with subsequent CD production.

In 2018, Melanie Forgeron gave her debut as "Ulrica" in "Un Ballo in Maschera" by G. Verdi at the Opera Zuid (Netherlands).

In August 2015, Melanie Forgeron made her début at the Kioi Hall in Tokyo, where she sang The Composer (“Ariadne on Naxos”), Annina (“Rosenkavalier”) and Kundry (“Parsifal”).

At the opera festivals in Heidenheim, she played the role of "Frau Mary" in „Der Fliegende Holländer" by R. Wagner in July 2017 and in the Pauluskirche in Heidenheim the alto part in "Stabat Mater" by A. Dvorak and under the direction of Mario Venzago.

### Melanie Forgeron

mobile: +41 78 709 6670  
mail: [kontakt@melanie-forgeron.com](mailto:kontakt@melanie-forgeron.com)  
[www.melanie-forgeron.com](http://www.melanie-forgeron.com)

### Management

Athlone Artists, LLC  
Miguel A. Rodriguez  
phone: +1 617 6514600  
mail: [miguel@athloneartists.com](mailto:miguel@athloneartists.com)  
[www.athloneartists.com](http://www.athloneartists.com)



From 2010 to 2015, Melanie Forgeron was an established member of the ensemble at the Theater Bielefeld, where she celebrated wonderful successes as Donna Elvira in Mozart's "Don Giovanni", as Dorabella in Mozart's "Così fan tutte", as Dido in Purcell's "Dido and Aeneas", as Lucretia in Britten's "The Rape of Lucretia" and as Xerxes in Handel's "Xerxes". Further roles in Bielefeld included Suzuki ("Butterfly"), Lola ("Cavalleria Rusticana") and Page/ Giovanna/ Maddalena ("Rigoletto").

Melanie Forgeron was an established member of the Theater Aachen ensemble from 2005 to 2010, where she made her début with great success, in roles which included Annius in Mozart's "La Clemenza di Tito", Nerone in Handel's "Agrippina", Charlotte in Massenet's "Werther", Idamante in Mozart's "Idomeneo", Muse/Niklausse in Offenbach's "The Tales of Hoffmann" and as Olga in Tchaikovsky's "Eugen Onegin".

At the same time, guest performances led Melanie Forgeron to the Theater Lüneburg as Hansel in "Hansel and Gretel", to the Summer Festival in Eutin as Mercedes in "Carmen", to the Staatsoperette (performing arts theatre) in Dresden, both as Orlofski in "Die Fledermaus" and as Carmen in "Carmen", as well as to the Landestheater Detmold.



Portrait of Melanie Forgeron 2019

## Education

Following her completed violin studies at the Meistersinger-Konservatorium in Nuremberg, Melanie Forgeron studied opera singing at the University for Music and Theatre in Hanover with Prof. Richardson-Smith and completed her studies with a degree in 2005.

Master classes with Prof. Michèle Crider, Ks. Brigitte Fassbaender, Prof. Michelle Breedt, and Prof. Klesie Kelly rounded off her vocal training. Since 2018, Melanie Forgeron has been studying privately with Dame Gwyneth Jones in Zurich.

**“Melanie Forgeron (...) interprets the ominous role of the mysterious fortune teller Ulrica with a gorgeous, dark voice and a convincingly gloomy demeanor.”**

**-THEATERKRANT, LAURA ROLING  
19TH MAY 2018**

**„Excellent! Melanie Forgeron in the title role.”**

**-OPERNWELT, THE RAPE OF LUCRETIA THEATER BIELEFELD  
6TH JULY 2014**



## Press Reviews. An excerpt.

### Wesendonck-Lieder

“The spring concert of the Philharmonic Orchestra Riehen ... became a sensation. The Zurich-based mezzo-soprano Melanie Forgeron was responsible for this, as she trumped with the Wesendonck songs by R. Wagner. ... Melanie Forgeron made the songs a great experience. Her far-reaching depth was sustainable and well-sounding. The effortless height enveloped the audience and created deep well-being.”

Die Oberbadische, “Triumph der Mezzosopranistin”, 8th April 2019

### Un Ballo in Maschera

“Whenever the graceful Melanie Forgeron appeared as the fortune teller Ulrica, she captivated the audience.”

De Volkskrant, Persis Bekkering, 24.05.2018

### Xerxes

„Melanie Forgeron shines as the Persian King Xerxes. She alternates between childlike enthusiasm and dangerous determination, while lending the figure her vocal and dramatic depth.“

Westfalenblatt, Xerxes Theater Bielefeld, 5.5.2015

“Melanie Forgeron uplifted the title role with her agile mezzo ...”

Online Musik Magazin, “A Baroque spectacle made of paper”, 3.5.2015

### Saint-Saëns’ “Oratorio de Noël”

“...Melanie Forgeron’s (mezzo soprano) rendition of the aria ‘Expectans, expectavi Dominum’ was brilliant.“

“ ... The velvety timbre of mezzo soprano Melanie Forgeron...”

Neue Westfälische, “Europäische Weihnacht”, 16.12.2014

### Madame Butterfly

“As Suzuki, Melanie Forgeron succeeds with a velvety-empathetic mezzo hue.”

Westfalen Blatt, 29.9.2014

“Powerful: Melanie Forgeron.”

Neue Westfälische, “Disturbing psychological drama”, 29.9.21014

“We were also presented with a great vocal performance by ... Melanie Forgeron as the servant Suzuki.”

Lippe aktuell, “Love, lies, madness and pain”, 4.10.2014

### The Rape of Lucretia

“With Melanie Forgeron as Lucretia in the centre. She cautiously builds up the crescendo, giving her mezzo the necessary space and time to unfold. She creates the figure’s tragedy with almost imperceptible vocal colour changes, fine dynamic accents and the mesmerising sensuality of her alto register.”

Opernlounge.de, July 2014



“Melanie Forgeron positions her alto notes so unadornedly statuesque that both Lucretia’s strength and her vulnerability become sensually tangible.”  
Die deutsche Bühne, “So far and yet so near”, 26.5.2014

“Melanie Forgeron as Lucretia is the ideal role. With her darkly shaded mezzo, she perfectly fills the burden, the deep sadness of the role, but also flexibly masters the short, brighter emotions.”  
Westfalen Blatt 26.5.2014

### **Mahler’s Lieder from “Des Knaben Wunderhorn”**

“Melanie Forgeron’s and Alexander Kalajdzic’s rendition of the Lied “Urlicht” was so moving, that breathless silence prevailed. The mezzo soprano offered her listeners a sophisticated interpretation in every respect. Her vocal culture, from a wonderful timbre to lyrical lightness, even at extreme pitches, all the way to her clear diction and an unobtrusive yet expressive facial expressions removed any mellifluousness or banality.”  
Westfalen Blatt on her performance at the Rudolf Oetker Hall on 16.12.2013

“For this I need the voice and simple expression of a child, just as – from the sound of the little bell onwards – I imagine the soul in Heaven.” .... This little bell could be heard during the 3rd Chamber Concert of the Bielefelder Philharmonics – in the voice of Melanie Forgeron.....  
Mahler’s intonation of the ›Urlicht‹ to the ›Highlight‹ ... Forgeron’s coloraturas in ›Wer hat das Liedlein erdacht‹ are rendered as wonderfully light ...”  
Neue Westfälische on her performance at the Rudolf Oetker Hall on 16.12.2013

### **Cosi fan tutte**

“With a warmly melting note, Melanie Forgeron convinces as a Dorabella, who does not hesitate.”  
Westfalen Blatt about her première on 07.12.2013

“Melanie Forgeron has increasingly gained in stature; she impresses with her darkly rich timbre, noble mezzo and presents a Dorabella, who walks the path of infidelity with great determination.”  
Neue Westfälische, “Lively production in Bielefeld”, 10.12.2013

### **Eugen Onegin**

“In her role as Olga, Melanie Forgeron left nothing to be desired, neither musically nor theatrically.”  
Ostwestfalenblatt, 11.03.2013

“Melanie Forgeron (Olga) impressed with her well-balanced voice at a lower pitch, elucidated even more by the great volume of her voice.”  
Opernpunkt 11.3.2013

### **Hansel and Gretel**

“ ... led by the title heroes. This cannot be sung or acted better, more adequately, more ideally than ... and Melanie Forgeron (Hansel).”  
Heidenheimer Zeitung, “Hansel and Gretel - a musical treat”, 16.12.2012

***All press reviews can be viewed online under [www.melanie-forgeron.com](http://www.melanie-forgeron.com)***



## Repertoire. Opera.

Bizet, Carmen: CARMEN German  
 Bizet, Carmen: MERCEDES German  
 Britten, The rape of Lucretia: LUCRETIA English  
 Cavalli, La Calisto: DIANA German  
 Donizetti, L'elisier d'amore: GIANNETTA Italian  
 Gounod, Faust: SIEBEL French  
 Händel, Agrippina: NERONE Italian  
 Händel, Xerxes: XERXES Italian  
 Humperdinck, Hänsel und Gretel: HÄNSEL German  
 Mascagni, Cavalleria rusticana: LOLA Italian  
 Massenet, Werther: CHARLOTTE French  
 Menotti, The Medium: MRS. NOLAN German  
 Mozart, Don Giovanni: DONNA ELVIRA German  
 Mozart, Idomeneo: IDAMANTE German  
 Mozart, Die Zauberflöte: 2. DAME German  
 Mozart, Le nozze di Figaro: CHERUBINO Italian  
 Mozart, La clemenza di Tito: ANNIUS Italian  
 Mozart, Così fan tutte: DORABELLA Italian  
 Offenbach, Les contes d'Hoffmann: MUSE/NIKLAUSSE French  
 Puccini, Madama Butterfly: SUZUKI Italian  
 Purcell, Dido and Aeneas: DIDO English  
 Rossini, L'italiana in Algerie: ZULMA Italian  
 Rossini, La cenerentola: TISBE Italian  
 J. Strauss, Die Fledermaus: ORLOFSKI German  
 Strauss, Salome: PAGE German  
 Strauss, Ariadne auf Naxos: KOMPONIST German  
 Strauss, Der Rosenkavalier: ANNINA German  
 Strauss, Der Rosenkavalier: OKTAVIAN German  
 Summer, Hamlet: PLAYER QUEEN & LUCIANO English  
 Tschaikowsky, Eugin Onegin: OLGA Russian  
 Verdi, Falstaff: MEG PAGE Italian  
 Verdi, La Traviata: FLORA Italian  
 Verdi, Rigoletto: MADDALENA Italian  
 Verdi, Rigoletto: GIOVANNA Italian  
 Verdi, Rigoletto: PAGE Italian  
 Verdi, Un Ballo in Maschera: ULRICA Italian  
 Wagner, Der Fliegende Holländer: FRAU MARY German  
 Wagner, Parsifal: 2. BLUMENMÄDCHEN German  
 Wagner, Lohengrin: 3. EDELKNABE German



## Repertoire. Concert.

Bach WEIHNACHTSORATORIUM Contralto  
Beethoven 9. SYMPHONIE Contralto  
Beethoven MESSE C-DUR Contralto  
Bruckner TE DEUM Contralto  
Dvorak STABAT MATER Contralto  
Händel JEPHTA Storge Mezzosoprano  
Liszt CHRISTUS Mezzosoprano and Contralto  
Mendelssohn LOBGESANG 2nd Soprano  
Mendelssohn ELIAS Contralto  
Mozart KRÖNUNGSMESSE Contralto  
Mozart VESPERAE SOLEMNES DE CONFESSORE Contralto  
Rossini STABAT MATER 2nd Soprano  
Saint-Saens WEIHNACHTSORATORIUM Mezzosoprano and Contralto  
Suter LE LAUDI Alto

## Repertoire. Song.

Zigeunerlieder Op.103 BRAHMS  
2 Gesänge Op. 91 BRAHMS  
Les nuits d'été BERLIOZ  
Poème de l'amour et de la mer Op. 19 CHAUSSON  
Eine grosse Auswahl an Liedern von DUPARC  
5 Lieder von A. MAHLER  
Rückert-Lieder MAHLER  
Kindertotenlieder MAHLER  
Des Knaben Wunderhorn MAHLER  
Trois Poèmes de Stéphane Mallarmé RAVEL  
Frauenliebe und Leben SCHUMANN  
Liederkreis Op. 39 SCHUMANN  
Acht Lieder Op. 10 STRAUSS  
Wesendonck-Lieder WAGNER





# Impressions. Performances.



Xerxes, Theater Bielefeld 2015



Don Giovanni, Theater Bielefeld 2011



Un Ballo in Maschera, Opera Zuid 2018



Hamlet, State Opera Russe 2021



Eugen Onegin, Theater Aachen 2010



Der Fliegende Holländer, Opernfestspiele Heidenheim 2017

