Aude Extrémo

Mezzo-soprano

Distinguished Mezzo-soprano Aude Extrémo has been strongly associated with the French repertoire since her early career but has in recent seasons made impressive debuts within the dramatic fach including as Fricka (*Die Walküre*) at Opéra de Bordeaux, Brangäne (*Tristan und Isolde*) at Opéra national de Lorraine, Amneris (*Aïda*) at Opéra de Massy for which *Opera Magazine* hailed her “the revelation of the evening” and Erda (*Das Rheingold*) at Theater Dortmund.

One of today’s foremost exponents of Bizet’s *Carmen*, Extrémo was hailed as “the Carmen of her generation” after performances at Opéra national de Bordeaux under conductor Marc Minkowski, a collaboration with whom has also brought debuts as Offenbach’s *La Périchole* at the Salzburg Festival, Festival de Radio France et Montpellier, and at Opéra national de Bordeaux, the latter recorded and broadcast by Palazzetto Bru Zane, as well as Nicklausse (*Les Contes d'Hoffmann*) in Bordeaux, Bremen and at Festspielhaus Baden-Baden.

A laureate of the Atelier Lyrique at Opéra de Paris, Extrémo has returned as a guest under Music Director Philippe Jordan both as Ursule in *Béatrice et Bénédict* and as Anna in Dmitri Tcherniakov’s new production of *Les Troyens*. Other performance highlights include Dalila (*Samson et Dalila*) for Opéra national de Bordeaux, Jocasta (*Oedipus Rex*) at Salzburger Felsenreitschule, Fricka at Opéra de Marseille, Concepcion (*L’heure Espagnole*) at Opéra de Tours, Charlotte (*Werther*) with l’Orchestre Symphonique d’Aquitaine, Marguerite (*La damnation de Faust*) under Kazuki Yamada for Opéra de Monte Carlo and Catherine in Roméo Castellucci’s staging of *Jeanne d’Arc au bûcher* at La Monnaie conducted by Kazushi Ono. A regular collaboration with Palazzetto Bru Zane has produced performances as Metella (*La Vie Parisienne*) at Théâtre des Champs-Elysées and Opéra de Rouen, Bizet’s *Djamileh* at Opéra de Tours and Atelier Lyrique de Tourcoing as well as a recording of Spontini’s *La vestale* under Christophe Rousset.

The 2023/24 season includes a first Erda in concert performances of Wagner’s *Siegfried* with Guanghzhou Symphony Orchestra, Yamina in a production of Augusta Holmès’ rarity *La Montagne Noire* at Theater Dortmund and L’Opinion Publique in Offenbach’s *Orphée aux enfers* at Elbphilharmonie Hamburg under Marc Minkowski. In concert there are appearances at Festival de Musiques Interdites in Mahler’s *Kindertotenlieder* and Shostakovich’s *From Jewish Folk Poetry* with Orchestre Philharmonique du Marseille under Lawrence Foster.

Active on the concert platform, recent appearances include Verdi’s Messa da Requiem with Orchestre de Paris under Jaap van Zweden and with Orchestre national du Capitole de Toulouse under Jukka-Pekka Saraste, the latter broadcast on Mezzo; Mahler’s *Lieder eines Fahrenden Gesellen* at Festival de Musiques Interdites, Chausson’s *Poème de l’amour et de la mer at* Opéra de Lyon conducted by Daniele Rustioni and, at Festival d'Aix en Provence, both Mussorgsky’s *Songs and Dances of Death* under Marko Letonja and Shostakovich’s *From Jewish Folk Poetry* under François-Xavier Roth. Performances elsewhere include Bach’s St Matthew Passion with Rotterdam Philharmonic Orchestra and Nathalie Stutzmann, Mahler’s *Kindertotenlieder* at Opéra de Tours with Emmanuel Joel and Berlioz’s *Les nuits d'été* with l’Orchestre National Avignon-Provence.