



Gabrielle Philiponet

Soprano

Born in Albi, France, Gabrielle Philiponet was a flutist and cellist before studying the voice with Daniel Ottevaere. As a member of the Opera Studio of the Chapelle Musicale Reine Elisabeth in Brussels, she was a prize winner at the prestigious Reine Elisabeth Competition.

Often acclaimed as one of the finest French lyric sopranos of the moment, her wide-ranging repertoire spans from Mozart to contemporary music.

Closely associated with the French repertoire, Gabrielle debuted at the Opéra de Paris with Frasquita (Bizet, *Carmen*), a role she returned to for the Bayerische Staatsoper and Aix-en-Provence Festival. She appeared as Micaëla in Metz, Lille and Massy, and was Leïla (Bizet, *Les Pêcheurs de perles*) at the Opéra de Lille and Opéra de Nice. She made her debut as Marguerite (Gounod, *Faust*) at Opéra de Saint-Etienne and her title role debut in Gounod's *Mireille* at Opéra de Metz. Gabrielle performed Massenet's *Cendrillon* for both La Monnaie in Bruxelles and Grand Théâtre de Luxembourg, and *L'Enfant et les Sortilèges* by Ravel with the Symphonic Orchestra of Montréal. Add to this the title role in Félicien David's *Lalla-Roukh* for the Wexford Festival Opera and Plautine in Rameau's *Le Temple de la Gloire* with the Philharmonia Baroque Orchestra of San Francisco.

Following Gabrielle's success in Bruno Mantovani's *Amours*, a cycle of melodies for voice and piano based on the poems by Renaissance poet Etienne Jodelle, the French composer offered her the role of La Songeuse in his opera *Voyage d'Automne*, recently created at the Capitole de Toulouse.

She has worked with conductors such as Kent Nagano, Roberto Rizzi-Brignoli, Alain Altinoglu, Karel Mark Chichon, Ingo Metzmacher, Andreas Spering, Hervé Niquet, Roland Böer, Laurent Campellone, Giuseppe Grazioli, Roberto Forés-Veses, Paul Goodwin, Pablo Heras-Casado, Lorenzo Viotti.

She regularly appears in leading roles from the romantic operatic repertoire, singing Magda in Puccini's *Rondine* in Nancy and Metz, and Lauretta in *Gianni Schicchi* with the Belgian National Orchestra at the Bruxelles Palais des Beaux-Arts. She performed Mimì in *La Bohème* in Saint-Etienne and Avignon, and was Masetta in the same opera in Marseille, Metz, Massy and for "Musiques en fête" at Chorégies d'Orange which was broadcast live on France 3 (TV) and on France Musique (radio). She embodied her signature role of Violetta in *La Traviata* in Paris, New Orleans, Massy, among other cities, was to be heard as Desdemona in *Otello* in Saint-Etienne and debuted as Alice in *Falstaff* in an Antonello Allemandi/Denis Podalydès production for the Opéra de Lille, Grand Théâtre de Luxembourg and Théâtre de Caen.

Other career highlights include the Mozart roles of Donna Anna (*Don Giovanni*) at Angers-Nantes Opéra and Opéra Grand Avignon, Fiordiligi (*Così fan tutte*) at the Opéra de Rouen and Susanna (*Le Nozze di Figaro*) at the Opéra de Nancy. She mastered Adina (Donizetti, *L'Elisir d'amore*) at the Toulouse and Nice Operas, Corinna (Rossini, *Il viaggio a Reims*) in Bordeaux, Toulouse, Nice, Marseille, Montpellier, Nancy and Vichy.

The 2025/2026 season sees Gabrielle returning to Avignon for Mozart's *Don Giovanni* (Donna Anna) in a Débora Waldman/Frédéric Roels production and performing in an Olivier Py staging of Offenbach's *Orphée aux enfers* (Cupidon) at the Opéra de Tours. She will also sing the *Stabat Mater* by Clémence de Grandval at the Radio France Auditorium.