



Cyril Auvity

Tenor

Cyril Auvity began his career under the guidance of William Christie, making his debut as Telemaco in Monteverdi's *Il ritorno d'Ulisse in patria* at the Festival d'Aix-en-Provence in 2000 before reprising the role at the Teatro Real in Madrid.

Praised by the press for his "impeccable technique, the natural beauty of his tone, the clarity of his diction and, above all, the emotion he conveys through his singing" (ResMusica), he has established himself as one of today's leading French haute-contre tenors, particularly renowned for his outstanding interpretations of the French Baroque repertoire.

Cyril's Lully repertoire includes the title role in *Persée* under Hervé Niquet in Toronto, Renaud in *Armide* with Vincent Dumestre and *Le Poème Harmonique* at the Opéra Royal de Versailles, the Philharmonie de Paris, the Théâtre du Capitole de Toulouse, the Teatro Real in Madrid and the Opéra de Dijon, and, more recently, Admète in *Alceste* with Les Épopées under Stéphane Fuget at the Théâtre des Champs-Élysées.

His affinity with Rameau's music has led him to portray the title role in *Pygmalion* at the Théâtre du Châtelet, Valère and Tacmas in *Les Indes galantes* at the Bayerische Staatsoper in a production by Ivor Bolton and Sidi Larbi Cherkaoui, and at the Grand Théâtre de Genève under Leonardo García Alarcón in a new Lydia Steier staging, and Thespis and Mercure in Robert Carsen's acclaimed staging of *Platée* at the Theater an der Wien. Add to this *Les Fêtes d'Hébé* at the Opéra Comique under William Christie, once again in a Robert Carsen production.

Among Cyril Auvity's other notable French Baroque roles are the title role in Charpentier's *David et Jonathas* with Les Arts Florissants under William Christie, presented on an international tour including the Chapelle Royale in Versailles, the Lucerne Festival and Buenos Aires' Teatro Colón, Jason in Charpentier's *Médée* under Leonardo García Alarcón in David McVicar's production at the Grand Théâtre de Genève, and Ceix in Marin Marais's *Alcione* at the Opéra Comique under Jordi Savall.

Cyril has also cultivated a strong presence in Italian Baroque opera. He has sung Emilio in Handel's *Partenope* under Ottavio Dantone at the Teatro Comunale di Ferrara and the title role in Monteverdi's *L'Orfeo* with Les Arts Florissants under Paul Agnew, in a production premiered at the Théâtre de Caen before touring to the Musikverein in Vienna, the Opéra Royal de Versailles and the Philharmonie de Paris (released on DVD by Harmonia Mundi). He appeared in Emilio de Cavalieri's *La Rappresentazione di anima e di corpo* under Giovanni Antonini and in Stefano Landi's *La morte d'Orfeo* under Stéphane Fuget, both at the Theater an der Wien. He also collaborated with Christina Pluhar

and *L'Arpeggiata* in *Il Combattimento*, a musical creation inspired by Monteverdi and his contemporaries, presented at the Grand Théâtre de Genève.

Under Emmanuelle Haïm's baton, he sang the title role in Charpentier's *Actéon* at the Aldeburgh Festival and Bacchus in Lully's *Thésée* in Jean-Louis Martinoty's production at the Théâtre des Champs-Élysées and the Opéra de Lille.

His long-standing collaboration with Christophe Rousset has proved equally fruitful. With Les Talens Lyriques, he has appeared in Rameau's *Platée* at the Opéra national du Rhin, Cavalli's *La Calisto* at the Théâtre des Champs-Élysées, as well as Rameau's *Les Indes galantes* at the Opéra national de Bordeaux and Théâtre du Capitole de Toulouse. Their artistic partnership is also documented through several recordings of Lully's operas, including *Bellérophon*, *Amadis*, *Isis* and *Acis et Galatée*.

Cyril Auvity's repertoire further includes Purcell's *King Arthur* with Hervé Niquet and Le Concert Spirituel at the Opéra national de Bordeaux and the Théâtre des Champs-Élysées, as well as Proteo in Sebastián Durón's *Coronis* with Vincent Dumestre and Le Poème Harmonique at the Teatro Real in Madrid. He sang Don Ottavio in *Don Giovanni* under the baton of Emmanuel Krivine at the Cité de la Musique in Paris as well as Tamino in *Die Zauberflöte* under Hervé Niquet at the Opéra national de Montpellier. He also turned to contemporary opera, appearing as the Cabaret Director in Philippe Boesmans's *Pinocchio*, conducted by Paul Daniel and staged by Joël Pommerat at the Bordeaux Opera.

His extensive discography includes the solo album "Stances du Cid" (Glossa), awarded a Diapason d'Or, Charpentier's *La Descente d'Orphée aux Enfers*, and "Pathodia sacra et profana", a recital devoted to Constantijn Huygens.

In the 2026/2027 season, Cyril Auvity will team up with Stéphane Fuget/Les Épopées for Monteverdi's *L'Orfeo* at the Théâtre des Champs-Élysées, and with Hervé Niquet/Le Concert Spirituel for Purcell's *King Arthur* at the Capitole de Toulouse, as well as for a series of concerts dedicated to Charpentier in Monte-Carlo and Versailles.

Cyril will return to the Theater an der Wien for Lully's *Carnaval* under Federico Maria Sardelli.