

Violaine Le Chenadec

SOPRANO



A French soprano particularly renowned in the Baroque world for the purity of her timbre and her expressive finesse in both opera and sacred music. Trained at the Lyon Conservatory of Music and Dance, she has masterfully combined technique and expressiveness.

Deeply committed to the Baroque repertoire, her career has led her to collaborate with the greatest current specialist ensembles: *Les Arts Florissants* (William Christie and Paul Agnew), *Le Poème Harmonique* (Vincent Dumestre), *L'Ensemble Correspondances* (Sébastien Daucé), *Pygmalion* (Raphaël Pichon), *Le Concert Spirituel* (Hervé Niquet), *L'Escadron Volant de la Reine*, *Le Banquet Céleste* (Damien Guillon), *Les Concerts de l'Hostel Dieu* (Franck-Emmanuel Comte) and *Concerto Soave* (Jean-Marc Aymes), *Les Folies Françaises* (Patrick Cohën - Akenine), with whom she has performed in the greatest international theaters and festivals.

On stage, she is distinguished by the variety of her repertoire: from the roles of Barberine in Mozart's *The Marriage of Figaro*, Gretel in Humperdinck's *Hansel and Gretel*, Sister Constance in Poulenc's *Dialogues des Carmélites*, Rossini's *Petite Messe Solennelle* with *Ensemble Mélisme(s)* (Gildas Pungier) in partnership with the *Co[opéra] tive* and directed by Jos Houben and Emily Wilson), to the baroque, with the role of the second grace in Rossi's *Orfeo* under the direction of Raphaël Pichon, Ancilla in Marc Antoine Charpentier's *Histoires Sacrées* and then the *Ballet Royal de la Nuit* within Sébastien Daucé's *Ensemble Correspondances*.

In oratorio music, she is the soprano soloist in Haydn's *The Creation* and Mozart's *Mass in C*, complemented by an *Agnus Dei* by Eric Tanguy with *Ensemble Mélisme(s)*. With *Les Arts Florissants*, she is invited to sing the soprano solos in Vivaldi's *Gloria* and Monteverdi's *Vespers*, under the baton of Paul Agnew.

In love with Renaissance and Baroque music, she flourishes in polyphonic and madrigal music by leading a privileged partnership with *La Guilde des Mercenaires* (Adrien Mabire) with whom she recorded her first solo album (*Riposta*), around the works of Venetian composers of the sixteenth century.

Violaine Le Chenadec is distinguished by her clear, luminous voice, possessing a beautiful resonance in the upper register. Her interpretation combines Baroque finesse with lyrical sensitivity: she moves effortlessly from the intimacy of sacred pieces to theatricality, with elegance and naturalness, while ensuring the music remains vibrant.