

Agathe Mélinand

Librettist/Dramaturg

Agathe Mélinand has not completely rewritten the text; rather reshaped and cut some of the longer sections, thus proving that without any need for any "dusting off" of the texts, the spectators still laugh at the original texts when the burlesque, the hero-comedy and the absurd are handled with so much skill.

Stéphane Lelièvre, Olyrix, Viva la Mamma!, Opéra de Lyon

Agathe Mélinand enjoys a career as director, dramaturg and librettist in both opera and theatre. She was Co-Director with Laurent Pelly of the Théâtre national de Toulouse from 2008-2018. Previously, from 1997-2007 she was Deputy Artistic Director and Director of Communication of the Centre Dramatique National des Alpes in Grenoble, and Co-Director with Laurent Pelly of theatre company Le Pélican from 1989-1994.

Highlights in Toulouse include translations of Carlo Goldoni's *Le menteur*, Carlo Gozzi's *L'Oiseau vert* – also seen at the Théâtre de la Porte-Saint-Martin in Paris in 2018 – and Aristophane's *Les Oiseaux*. Other work includes the translation, adaptation, writing and realisation of works including *Monsieur le 6*, *Tennessee Williams - Short Stories*, *Histoire de Babar le Petit Elephant*, *Erik Satie - Mémoires d'un Amnésique* and an adaptation of Marcel Proust - *Enfance et Adolescence de Jean Santeuil*. Her next new work, *Le Petit Livre d'Anna Magdalena Bach* - inspired by the film *Chronique d'Anna Magdalena Bach* (Jean-Marie Straub and Danièle Huillet) and based around the *Notenbüchlein für Anna Magdalena Bach*, will be premiered at MC2 : Grenoble in January 2020.

In the opera house Agathe has produced new dialogues and adaptations of numerous libretti. Recent projects include new dialogues for Offenbach's *Barbe Bleue* at Opéra de Lyon (and at Opéra de Marseille in December 2019), as well as additional texts (derived from Goethe's *Faust*) for *La Damnation de Faust* at the 2019 Glyndebourne Festival (director Richard Jones). Other work includes new dialogues for Johan Strauss' *Le Baron Tzigane* at the Grand Théâtre de Genève, an adaptation of Offenbach's *Le Roi Carotte* for Opéra de Lyon – winner of the Best Rediscovered Work category at the 2016 International Opera Awards - as well as new dialogues for Berlioz's *Béatrice et Bénédict* for the 2106 Glyndebourne Festival.

Her collaboration with Laurent Pelly also includes new dialogues and adaptations of Donizetti's *La fille du régiment* (co-production Royal Opera London, Metropolitan Opera New York, Wiener Staatsoper and in revival throughout the world including San Francisco, Madrid, Barcelona and Paris), as well as Chabrier's *L'étoile* for De Nationale Opera and *Le roi malgré lui* for L'opéra de Lyon and L'opéra Comique.

Renowned also for her work on Offenbach, in addition to *Le Roi Carotte*, she has collaborated with Laurent Pelly to create new versions of Offenbach's *La vie parisienne*, (Opéra de Lyon), *Les contes d'Hoffmann* (Lausanne Opera, San Francisco, Barcelona, Lyon, on tour in Japan and at the Deutsche Oper, Berlin), *La Périchole* (Opéra de Marseille), *Le voyage dans la lune*, *L'Île de Tulipatan*, *Monsieur Choufleury ne rentrera pas chez lui* (Opéra de Lyon), *La grande-duchesse de Gérolstein* (Théâtre du Châtelet and Grand Théâtre de Genève), *Orphée aux enfers* (Grand Théâtre de Genève and Opéra de Lyon), and *La belle Hélène* (Théâtre du Châtelet), plus a new English translation of this for Santa Fe

Opera). Other Offenbach projects include a concert and recording with Sir Mark Elder, Opera Rara and the Orchestra of the Age of Enlightenment of *Fantasio*, winner of the CD (Complete Opera) category at the 2015 International Opera Awards.