

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, Barbe bleue, Opéra de Lyon

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

Theatre highlights 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*. Also the translation, adaptation, writing and realisation of works such as *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 most recent work - *Le Petit Livre d'Anna Magdalena Bach* - inspired by the film *Chronique d'Anna Magdalena Bach* (Jean-Marie Straub Straub and Danièle Huillet) and based around the *Notenbüchlein für Anna Magdalena Bach* - premiered at MC2 : Grenoble in January 2020 and is revived in 2022-23. Autumn 2021 saw the french-language premiere of her new translation of *Harvey* by Mary Chase at TNP-Villurbaine (Lyon), directed by Laurent Pelly and which continues to tour during 2022-23.

In the opera house Agathe has produced new dialogues and adaptations of numerous libretti. Projects in 2022 include *Lakmé* for Opéra Comique and *La Périchole* for the Théâtre des Champs Elysées, both with Laurent Pelly. Other current and recent work includes an adaptation of Offenbach's *Le voyage dans la Lune* for Opéra Comique, dialogues for Offenbach's *Barbe Bleue* at Opéra de Lyon and Opéra de Marseille, and additional texts (derived from Goethe's *Faust*) for Berlioz's *La Damnation de Faust* at the 2019 Glyndebourne Festival (director Richard Jones). Also 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 – and Berlioz's *Béatrice et Bénédict* for the Glyndebourne Festival.

Renowned for her work on Offenbach, together with Pelly she has created new adaptations of *La vie parisienne*, (Opéra de Lyon), *Les contes d'Hoffmann* (Lausanne Opera, San Francisco, Barcelona, Lyon, on tour in Japan and 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 and ENO), plus a new English translation of this for the 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.

Her long-time 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, Paris and Chicago), as well as Chabrier's *L'étoile* for De Nationale Opera and *Le roi malgré lui* for Opéra de Lyon and Opéra Comique.