

Delphine Gillot

returned to the opera stage in December 2015, with an acclaimed performance as Gloria von Kurstein in the World Premiere of Dominique Gesseney-Rappo's new opera *Carlotta*.

Jacques Schmidt, writing in *Resmusica*, declared that she *'performed the abandoned wife with great subtlety. Her singing embodies with great sensitivity her manner of accepting, with sadness, her abandonment by her husband for the enchanting Carlotta. Her final aria, sung with tenderness and contrition certainly merited music more fitting to the spirit of her plaintive performance'*.

Delphine Gillot was born to French parents in Lausanne, where she trained at the Conservatoire. She gained a Postgraduate Diploma in Voice from the Guildhall School of Music and Drama before joining the Opera Course at the Royal Academy of Music.

She quickly built an international career that included multiple engagements with Jean-Claude Malgoire's Atelier Lyrique de Tourcoing, in roles including: Elettra (*Idomeneo*); Illione in Campra *Indomenée*; Donna Elvira (*Don Giovanni*); Juno (*Il Ritorno d'Ulisse*); Polymnie (*Les Trois Ages d'Opera*); Proserpina (*Orfeo*); Armida (*Rinaldo*) and Annio (*La Clemenza di Tito*).

For Welsh National Opera, she sang Nedda (*I Pagliacci*) for WNO under the baton of Carlo Rizzi; for Opera de Monte Carlo, she sang Delia (*Il Viaggio a Reims*) and Barena (*Jenufa*), whilst for the Opera National du Rhin, she sang Semire (*Les Boreades*) under the baton of Emanuelle Haim.

Her performance as the soprano soloist in Poulenc *La Voix Humaine* at Opera de Lausanne won her international acclaim. Further performances for the company include: Elena (*Il Capello di Paglia di Firenze*) and Belina (*Dido and Aeneas*).

Her recordings include Proserpina (*Orfeo* – cond. Malgoire) on the Dynamic Label, *La Gloire* (Raymond – cond. Rousset) for Ambrosie Records and the title role in *Aminta* for Harmonia Mundi.



Carlotta, Opera de Friborg

"The most touching [role] is that of the betrayed wife (Delphine Gillot)... she has an aria of great dignity, where her soprano voice cries all the pain of her abandonment."

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