

BIOGRAPHY

Marie-Claude BOTTIUS *Soprano*



As a child, Marie-Claude was a dancer and chorus-singer in the "Pueri Cantores" ensemble. After a Sociology of Organisation Master in Science Po Paris, she began the study of singing with Christiane Eda-Pierre. Then, she entered the Ecole Normale de Musique de Paris (Mireille Alcantara's class) and obtained the Diplôme Supérieur d'Execution.

She awarded both the Second Prize at "Les Clés d'Or" competition and at the International Competition George Enesco, congratulated by the president of the jury Viorica Cortez. She pursued Masterclasses and Academies with Robert Massard, Luisa Mauro (Verdi academy of Milan), Enza Ferrari (Scala of Milan), Philip Richardson (Royal Chapel of Brussels).

Marie-Claude Bottius has performed Zerlina in Mozart's "Don Giovanni", Filia in Carissimi's oratorio "Jephté", Dame de la cour role in Offenbach's "La Périchole", conducted by Olivier Holt Casadesus.

Her parts include Serpina ("La Serva Padrona", Pergolesi), Cleopatra ("Giulio Cesare", Haendel), Dorabella and Contessa ("Cosi fan tutte"- "Le nozze de Figaro ", Mozart), Iphigénie ("Iphigénie en Tauride", Gluck), La Duchesse ("La Grande Duchesse de Gérolstein", Offenbach), Bess ("Porgy and Bess", Gershwin), Maria ("West Side Story", Bernstein). Her brilliant and warm voice suits perfectly sacred music such as : Pergolesi's Stabat Mater, Bach's Magnificat, Haendel's Messiah, Mozart's Mass in minor C, Rossini's Petite Messe Solennelle.

« *The stage suits her so well* » *Christiane Eda-Pierre*

Interested in Chevalier Saint-George music, she highlighted his repertoire presenting concert-lecture with the great French actor Michael Lonsdale. She also recorded Stravinski's Wedding with The Balcon orchestra conducted by Maxime Pascal.

Soloist within Chœur en Scène (french lyric company) for 10 years, she sang pieces from the baroque period until the 20th century. She has performed works by a wide range of contemporary composers, Carlo Carcano, Jean-Christophe Marti, Alexandros Markeas, Zad Moultaqa and Gabriel Sivak and creating the Opera Singers'part in Thierry Machuel's opera "Le Duplicateur" in 2016 (staged by Yaël Bacri). She also performed as Governess and Hersé Goddess parts in Gradiva (Justine Verdier's contemporary opera).

She performed on the Massy Opera stage, singing Don Pasquale (Donizetti) in 2015. She sang Mozart's masterpieces "Die Zauberflöte" (Second Lady's part) and the Coronation Mass under Dominique Rouits direction (Massy Opera conductor).

She also developed the Carib'Opera project with Jean-Loup Pagésy, Josselin Michalon, Jean-Pierre Cadignan and Joël O' Cangha to promote Caribbean unknown music and afro-caribbean singers. She sang Diamantine (*L'Ile de Merlin*, Glück) and Mathurine (*Le Mariage du Diable ou L'Ivrogne Corrigé*, Glück) and Gala concerts conducted by Olivier Holt-Casadesus at Fort-de-France Festival – Martinique 2014 and 2017. In may 2018, she made her Pamina debut on the National Stage of the Artchipel in Guadeloupe. This Mozart's Zauberflöte will be conducted by Pascal Brécourt and staged by Annie Milon.

In 2019-2020, with her accomplices Elen Hervochon and Dania El Zein, she will give the recital for voice and harp " Three Birds ". She will find Mozart with Donna Elvira's role in Don Giovanni with the collective Carib' Opera. She will interpret the role of Zamba, in the opera The Black Code of Clapisson, with the Company The Paladins, staged by Jean-Pierre Baro and managed by Jérôme Corréas.