

BIOGRAPHY

Marie-Claude BOTTIUS

Soprano

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Marie-Claude Bottius has been a dancer and “Pueri Cantores” chorist since early childhood. She has a master’s in the Sociology of Organisations from Sciences Po in Paris, and began her opera apprenticeship with Christiane Eda-Pierre. She graduated from the Ecole Normale de Musique de Paris under the tutorship of Mireille Alcantara, and trained alongside Robert Massard, Luisa Mauro (Conservatorio di Milano), Enza Ferrari (Scala di Milano), Philip Richardson (Chapelle Royale, Brussels), Paolo Zanzu (Le Stagioni), Barbara Frittoli (Metropolitan Opera of New-York).

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

Her career has developed into three artistic directions:

- the performance of contemporary classical and contemporary music

Soloist in the company Chœur en Scène, for 10 years, working on contemporary creations by Carlo Carcano, Jean-Christophe Marti, Alexandros Markeas, Zad Moultaqa, and Gabriel Sivak. With the company, she performed Thierry Machuel’s opera, *Le Duplicateur*, in the Cantatrice role (directed by Yaël Bacri) in 2016.

She recorded Stravinsky’s *The Wedding* with the company, Le Balcon (directed by Maxime Pascal). She performed at the Opéra de Massy in *Don Pasquale* (Donizetti); she played the second lady in Mozart’s *Magic Flute* as well as the soprano solo in Mozart’s *Coronation Mass*, conducted by Dominique Rouits. In 2019-2020, she again performed Mozart in the role of Donna Elvira in *Don Giovanni* in Italy at the Teatro Fenaroli conducted by Emilio Marcucci.

En 2023, she sang in the *Threepenny Opera* (Brecht/Weill) at La Comédie Française.

- relating opera singing to afrodescendant culture

She performed the Chevalier de Saint-George repertoire at the Opéra de Massy and at readings with Michael Lonsdale.

With Opéra Paris Outre-Mer, she has played the roles of Diamantine (*L’Ile de Merlin*, Glück) and Mathurine (*Le Mariage du Diable ou L’Ivrogne Corrigé*, Glück) and has performed under the conductor Olivier Holt Casadesus at Fort-de-France festivals in Martinique, 2014 and 2017. In May 2018, she made her debut in the role of Pamina, *The Magic Flute* (Mozart) at the Archipel national theatre in Guadeloupe, directed by Annie Milon, conducted by Gaspard Brécourt with Carib’Opera.

She performed the role of Zamba in Clapisson’s opera *Le Code Noir* with Les Paladins orchestra, directed by Jean-Pierre Baro and conducted by Jérôme Correas in 2019-2020 in France.

Alongside the famous Guadeloupian dancer Chantal Loïal, she devised and performed in *De Vénus à Miriam au pas de mon chant* about Hottentote Venus and Miriam Makeba.

She played the role of Donna Elvira in Mozart’s *Don Giovanni* in both Martinique and Guadeloupe.

In 2023, she devised a music and history program *Nos Célèbres Inconnus* for the France Télévisions overseas catalogue, to promote forgotten overseas classical artists.

In 2024, Marie-Claude performed the recital *Slave or Queen, Lyric Exoticism* around France, featuring black characters in 19th century French opera.

- the association of lyrical art with multidisciplinary visual artists

In April 2018 and 2019, she performed *Elegy* by the South African creator Gabrielle Goliath at the Palais de Tokyo, then at the “It’s the Real Thing” festival in Basle, Switzerland. Since 2020, she has contributed to Maxime Rossi’s multiform *Eighty-plus-One Adventures* creations at La Villette, *Oiseau de Paradis* at the Pompidou Centre, and *Hair’mèches* at the Contemporary Art Centre in Noisy-le-Sec. In October-November 2022, she performed in *In Total Darkness*, a creation by the famous visual artist Tavares Strachan at the Galerie Marian Goodman in Paris.

In 2024, she again worked with Maxime Rossi on an original program specially devised for the Paris Olympics 2024.