

**Nora Gubisch**  
**Mezzo soprano**



Born in 1971, Nora Gubisch began her musical studies at an early age at the Maîtrise of Radio France, then at the Conservatoire of Saint-Maur where she obtained the gold medal for piano (with Catherine Collard). She began singing with Jacqueline Gironde and pursued her studies with Christiane Eda-Pierre at the Paris Conservatoire, where she obtained a first prize at the age of 24.

Today, she works with Vera Rozsa.

On stage she sings the title roles of *Carmen* by Bizet, *Juditha triumphans* by Vivaldi, *Salammbô* by P. Fénelon, *La Belle Hélène* by Offenbach, *Lucrèce* by

Britten, *Salomé* by Mariotte as well as Sesto in *La Clemenza di Tito* by Mozart, Magdalene in *Die Meistersinger von Nürnberg* by Wagner, Marguerite in *La Damnation de Faust* by Berlioz, Charlotte in *Werther* by Massenet, Judith in *Le Château de Barbe-Bleue* by Bartok, Waltraute in *Götterdämmerung* and Brangäne in *Tristan und Isolde* by Wagner.

She sings under the direction of Sir C. Davis, G. Prêtre, L. Maazel, N. Harnoncourt, A. Jordan, J. Conlon, J. Lopez-Cobos, G. Bertini, Jean-Claude Malgoire, Michel Plasson, Christoph Eschenbach, and works with the New York Philharmonic Orchestra, the Wiener Philharmonik, the Staatskapelle Dresde, the Bayerisches Rundfunk, the Berliner Symphonik Orchester, the Netherlands Radio Philharmonic Orchestra, the London Symphony Orchestra, the Orchestre de Paris, the Orchestre Philharmonique de Radio-France.

She sings at the Paris Opera, at the San Francisco Opera, at the Festivals of Salzburg, Aix-en-Provence, and Montpellier, at the Capitole in Toulouse, at the Lyon Opera, at the Prom's in London, at the Scala in Milano, at the Roma Opera, at the San Carlo in Naples, at the Madrid Opera, at the Vlaamse Opera, at the Semperoper in Dresde, at the Zürich Opera, at the Théâtre du Châtelet, at the Théâtre des Champs-Élysées, at the Avery Fisher Hall in New York, at the Musikverein in Vienna, at the Konzerthaus in Berlin with stage directors as F. Zambello, H. Wernicke, R. Carsen, André Engel, J-P Scarpitta, P. Mussbach, C. Bieito and A. Breth.

She also devotes a great deal of time to oratorio, chamber music, and recitals and has for several years performed as a duo with the pianist Alain Altinoglu.

Amongst her actuality : *Carmen* by Bizet and *Cassandra* by Gnegchi (title roles) at the Deutsche Oper Berlin ; Mozart Requiem at the Chorégies d'Orange; concerts with Orchestre National de France, with Orchestre de Paris ; with Orchestre Philharmonique de Radio France; chamber music concert at the Théâtre du Châtelet, *Trancrédi* at the Théâtre des Champs Élysées, *Cendrillon* by Massenet at La Monnaie Opera in Brussels ; recital in Paris with Alain Altinoglu and Lambert Wilson...

Among her recordings, one can quote la Marquise de Bellonda in *Perela* by Dusapin, Hedwige in *Die Rheinnixen* by Offenbach, die Hexe in *Königskinder* by Humperdinck under Armin Jordan and Ilka in *Hary Janos* by Kodaly with Gérard Depardieu for the label Accor Universal.