

Canadian mezzo-soprano Christianne Bélanger is acclaimed internationally for her warm and versatile voice as well as her strong stage presence. She made her professional debut at Opéra de Montréal in Menotti's *The Consul*. She was a member of the Académie at Opéra-Comique de Paris in 2013-14, where she performed in Lecocq's *Ali Baba* as the hilarious **Zobéide**. In 2014, she premiered the iconic title role of Bizet's *Carmen* with conductor Jacques Lacombe, for which the press wrote "(she) distinguished herself, foremost, by her vocal talent, but also for her physical and dramatic interpretation of the character."

More recently, she made her role debut as **Olga** (Onegin) at Staatstheater Augsburg. In summer 2023 at Festival Saint-Céré, she revived the role of **Françoise/La renarde/La dinde** in the opera *Le coq Maurice* (Pascal Zavarro), which she created with conductor Julien Masmondet and the Ensemble Les Apaches in 2021. Last year, she sang **Suzuki** (*Madama Butterfly*) at Landestheater Detmold and **Mrs. Sedley** (*Peter Grimes*) at Staatstheater Augsburg. In 2019, she performed the leading role of **Gertrude Stein** in Ricky Ian Gordon's chamber opera *Twenty-Seven* as well as **Larina** (*Onegin*), both at Opéra de Montréal. From 2016 to 2018 she worked full-time at Theater Ulm, where she premiered over 15 roles; she returns regularly as a guest, notably as the fiery **Madame de la Haltière** in Massenet's *Cendrillon* (2020) and for her debut as **Smeaton** in *Anna Bolena* in January 2024.

Other notable roles from the past years include **Nicklausse** (*Les contes d'Hoffmann*), **Siebel** (*Faust*), **Hänsel** (*Hänsel und Gretel*), **Prinz Orlofsky** (*Die Fledermaus*), **Polina** (*Pique Dame*), **Ramiro** (*Motezuma*), **Kuchtik** (*Rusalka*) and **Gymnasiast** (*Lulu*), among others. She has worked with many theaters and orchestras around the World, such as the Tiroler Landestheater Innsbruck, the Montreal Symphonic Orchestra, Staatstheater Nürnberg, Opéra de Québec, Staatstheater Augsburg, and the Jiangsu Performing Arts Group Symphony Orchestra (China).

Ms. Bélanger equally excels in oratorio and art song. She has sung in Verdi's *Requiem* with the Orchestre Symphonique de Trois-Rivières, Mozart's *Mass in C minor* with Andrew Megill and the Montreal Symphony Orchestra Choir, Beethoven's *Symphony No.9*, and Mozart's *Requiem* with the Augsburger Philharmonik, to name a few. She has also performed the challenging *Le marteau sans maître* with the Orchestre 21 and Maestro Paolo Bellomia.

Christianne performs chamber music as much as possible. She premiered the song cycle *Sept Facéties, op.86* by Canadian composer Richard Gibson commissioned for her and pianist Pierre-André Doucet. In 2017, she created *An der Donau*, a water-themed recital with pianist Carl Philippe Gionet, and they have subsequently performed it many times in Germany and Canada. She collaborates regularly with the Ensemble Katcor, where they perform opera arias and art songs arranged for mezzo-soprano and horn quartet. In 2015, she toured China in a duet recital with soprano Suzanne Rigden and pianist Richard Coburn.

Parallel to her active career as a classical singer, Christianne has been teaching singing privately since 2005. She was an invited guest teacher for a Masterclass for undergraduate voice students at the Université de Moncton. She was a vocal coach for the Choeur Virtuel de l'Acadie. She has also been hired as a French lyric diction coach by theaters and singers.

Christianne Bélanger completed a Masters in Music and an Artist Diploma at the Université de Montréal. She won First Place the 2013 Concours International de Chant Lyrique de Canari (Corsica) and multiple awards from the Jeunes Ambassadeurs Lyriques (Montreal), including the Bavaria Award. She is the recipient of many stipends throughout the years, notably from the CALQ and Arts NB.