

Alix Le Saux began singing with the Children's Choir of the Opéra National de Paris. After studying law, she decided to return to singing and work with the bass Malcolm King and the soprano Sue McCulloch.

Alix Le Saux made her career debut at the Salle Pleyel in the title role of *L'Enfant et les Sortilèges*, which she performed as well as at the Théâtre du Châtelet, Théâtre des Champs-Élysées, Opéra National de Lyon and China. She also embodied the Discorde and the Second Coryphée in Bach's *Amadis de Gaule* at the Opéra Royal de Versailles and Opéra-Comique, Armeline in Pauline Viardot's *Cendrillon*, the Muse and Nicklausse in *Les Contes d'Hoffman* at the Théâtre de Grasse and Nice Opera. At the Opéra National de Paris she appeared as Ein junger Hirt in *Tannhäuser*, Linette in *L'Amour des trois oranges* and Kätchen in *Werther*.

Alix Le Saux performed as the title role of Orphée in Gluck's *Orphée et Eurydice* at the Festival des Petites Nuits de Sceaux and on tour in Italy. She was also a finalist in the Mâcon International Singing Competition and the International Singing Competition for Baroque Opera Pietro Antonio Cesti in Austria.

Furthermore, she debuted at the Theater an der Wien as Emilia in Rossini's *Otello* and was broadcast live on Arte Live Web singing Vivaldi's cantata *Cessate, omai cessate*. She joined the Opéra Comique youth troupe where she began with the role of Flamel in Offenbach's *Fantasio*. Alix also appeared at the Théâtre des Champs-Élysées as Hélène in Offenbach's *La Belle Hélène*.

Last season, Alix Le Saux made her debut in the role of Rosina in *Il Barbiere di Siviglia* at the Théâtre des Champs Élysées and the Grand Théâtre de Luxembourg in the new Laurent Pelly's production.

Among others, this season she will make her debut at Glyndebourne in the title role of *Cendrillon* and she will come back as Dido Purcell's Dido and Aeneas at Opéra de Lyon.