

Alix Le Saux began singing with La Maîtrise des Hauts-de-Seine – the Children’s Choir of the Opéra National de Paris – at age 10, where she quickly became a key soloist in numerous productions. After studying law, she decided to return to singing and work with the bass Malcolm King.

Alix Le Saux made her career debut at the Salle Pleyel in the title role of *L’Enfant et les Sortilèges* with the Orchestre National d’Ile de France, which she performed for the Radio Classique Festival as well as at the Théâtre du Châtelet. She then 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, and Rose in *Lakmé* at the Opéra de Saint-Etienne. At the Opéra National de Paris she appeared as En junger Hirt in *Tannhäuser*, Linette in *L’Amour des trois oranges* and Kätchen in *Werther*.

In 2014-15, Alix Le Saux performed the role of Lady Capulet in Blacher’s *Roméo und Julia* with the Opéra Studio de l’Opéra National de Lyon, as well 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.

During the 2015-16 season Alix Le Saux returned to the role of L’Enfant (*L’Enfant et les Sortilèges*) at the Théâtre des Champs-Élysées. 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 also appeared as l’Hirondelle in Simon Laks’ *L’hirondelle inattendue* and as the Squirrel and the Bat in *L’Enfant et les Sortilèges* at the Opéra National de Montpellier. Finally, she returned to the role of Orphée at the Festival d’Abbeville and to l’Enfant at Peking and Canton Operas in China.

Alix Le Saux began the 2016-17 season in the role of l’Enfant at the Opéra de Lyon, where she also returned for Mozart’s *Great Mass in C minor, K. 427*. 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* and made her debut at the Festival de Beaune in Rossini’s *Tancredi*.

In 2017/18 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. She also gave recitals at the Opéra Comique and appeared in *Fantasio* at the Opéra de Rouen and in *Pinocchio* at the Opéra de Bordeaux.

This season has already seen her appear in a reprise of *Fantasio* at the Opéra Orchestre National, Montpellier as well as sing the title role in *Cendrillon* with the Glyndebourne Touring Opera under Duncan Ward. She also returned to the Lyon Opera earlier this season to sing Didon in *Didon et Enée, remembered*. A reprise of this production, which was staged by David Marton, will be performed at the Ruhrtriennale later this season.

Alix will appear in Berlioz’s *Les nuits d’été* with the Orchestre de la Suisse Romande later this year, as well as in Melly Still’s production of *Rusalka* at Glyndebourne Festival 2019, conducted by Robin Ticciati. She will also sing the Soldat Tortue in *La Légende du Roi Dragon* at the Opéra de Bordeaux, and La Speranza in *L’Orfeo* at both the Théâtre du Capitole du Toulouse and Geneva.