

French poetry set to music

“The *Maison belge* was host to French soprano Agnès Mellon, who is particularly known for her interpretation of music from the baroque repertoire. She is also, however, an exquisite performer of French *mélodie*, unique counterpart of the German Lied that mirrors perhaps even more closely the poetic language on which it is based, intensifying the poetry and raising it to another musical level. [...] The singer, who was accompanied at the piano by the subtle, delicate touch of Christian Ivaldi, delighted the audience with her precise diction and clear, sweet tone, which was perfectly suited to the hall.”

KÖLN-BONNER MUSIKKALENDER, Gunter Duvenbeck, December 2008, No. 233

Exquisite *mélodie française* at *église Saint-Nicolas*

“Perhaps one has to have drawn all the detail of expression and diction from the music of the baroque period—as Agnès Mellon has done as one of William Christie’s best interpreters—to do full justice, as she does, to these *mélodies*. (...) Her interpretation imbues the literary and musical phrases with impeccable expressivity, moving listeners in exactly the right way at exactly the right time. Ms. Mellon’s voice, with its varied timbre over an impressive range, is always perfectly placed. (...) Christian Ivaldi’s magical touch at the piano reveals him to be a true purebred of the instrument, with a natural, flowing style. This was an *heure exquisite*, to be sure”. (OUEST-FRANCE, Olivier Hauray, July 4th 2005)

Festival du Comminges, Agnès Mellon, Christian Ivaldi and the Quatuor Alcan

« Ernest Chausson’s *Chanson Perpétuelle* is prodigiously powerful, very evocative of the composer’s expert way of depicting the most painful emotions. Soprano Agnès Mellon gladly lends her voice to these pages. A soloist’s voice that has improved over the years with « Barcarole », her usual ensemble specialized in Baroque music.

(LA DÉPÊCHE DU MIDI, July 29th, 2004)

Festival Berlioz – Berlioz at home

There were rare moments, like this program put together by a comedian, a singer and a pianist – Alain Carré, Agnès Mellon and Georges Pludermacher – a good conjunction of three talents united around Berlioz’ writings, in a most successful sequence (LE MONDE DE LA MUSIQUE, Jean Roy, October 2003)

Majestic Chamber Music

« Agnès Mellon is passionate about French repertoire, and her vocal approach to French Music is of dazzling finesse. (In Ernest Chausson’s *Chanson perpétuelle*), Agnès Mellon, accompanied by the intense and refined pianist Christian Ivaldi and the beautiful cohesion of the Alcan String Quartet, gave a profound, shivering and moving interpretation. She knows how to highlight a text which talk about love, solitude, vanished happiness, appeal for death. And the osmosis between the artists is perfect. The Fauré’s *Bonne Chanson* conclude a rare and intelligent program. With great sensitivity, Agnès Mellon gave to this lifetime love story, a subtle emotion, an elegant voluptuousness, full of poetry and beauty. « (André Delacroix, RESMUSICA, July 2003)

Italian Lieder, an exceptional concert (Printemps des Arts de Nantes)

« Her impeccable diction, the quality and the power of her voice made wonders in the acoustic of the Chapelle des Ursulines » (OUEST-FRANCE June 2001)

Recital at the Montpellier Opera

« She undoubtedly overcame all the difficulties that are linked to such a diversified programme, and added to it her originality, agility and clarity. In both Poulenc and Satie, Agnès Mellon was a virtuoso and a brilliant performer, using her talent as an actress to illustrate the different colors of the pieces ». (MIDI LIBRE, January 1993)

Recital at the Aix-en-Provence Festival

« The purity of her voice, her ease, grace and luminous stage presence as well as her impeccable musicality made for very poetic interpretations of the lieder... The french melodies were a triumph of refinement and intelligence, with Agnès Mellon delivering the delightful and brilliant chills that only Poulenc’s music does contain. Impeccable phrasing, perfect pronunciation: it was the perfect union of a genius composer and an artist of such caliber.

Agnès Mellon was also astonishing in L. Bernstein’s *Chansons Enfantines*, singing with a unique blend of subtlety, comedy, ease and intelligence ». (LE FIGARO, July 1991)