



# Laure Vermeulin

## Mezzo

The Mezzo Laure Vermeulin impresses with her warm, large and velvety voice which ideally specifies her in the role of Dalila, which suits her perfectly and also the pants role of Cherubino. Laure is comfortable in these different type of roles.

After the worldwide break imposed by the Covid, Laure Vermeulin resumed her activities by participating in the productions of La traviata followed by Carmen at the Opéra National de Bordeaux, while performing regularly as a recitalist in Parisian churches. In the summer of 2022 she pursued with several Summer festivals in France, and in September 2022 she was invited to sing the solo alto part in Mozart's Requiem with the Hawkesbury Chamber Orchestra in Ontario, then gave a recital of opera arias at the newly opened Hudson Creative Hub in Quebec. Her next engagement takes her to Rome to sing the mezzo solo part in Palmeri's Misa Buenos Aires, which she had given a few months earlier in several Parisian concerts with the Ensemble Gaudeamus choir and orchestra under the baton of Rémi Corbier.

The mezzo-soprano and contralto Laure Vermeulin began her musical training as a concert pianist at the Royal Conservatory in Brussels where she was awarded the High Diploma (Master) with Great Distinction, before soon turning to singing. As a recipient of an international scholarship, she perfected her skills at the Bowling Green State University in the United States. In 2008, she won the Marjorie Conrad Art Song Competition in vocal/piano duet, as well as the Boston International Chamber Music Competition. She perfected her vocal skills with Lionel Sarrazin, Maryse Castets, Udo Reinemann and Jean-Marc Fontana and since then has been performing regularly in concert in France, Belgium, Italy, Canada and the United States.

In concert, she has sung many of the major mezzo/contralto solos from Bach's Cantatas, the Christmas Oratorio and the Saint John Passion; the Stabat Mater by Pergolesi, the Messiah by Handel; as well as Brahms' Rhapsody for contralto, Mahler's Kindertotenlieder and Rückert-Lieder, the Sea Pictures by Elgar and many French or Russian artsongs, and Lieder by Brahms, Wolf, Schumann, Schubert, Mahler, Wagner and Strauss. She was engaged by the Opéra Bastide company to sing the Third Lady and the Third Child in Mozart's Magic Flute in Bordeaux in 2014 (conducted by Marc Trautmann, directed by David Edwards). The same year, she sang The mother and The cat in Ravel's L'Enfant et les sortilèges in Paris (directed by Jean-Michel Ferran, directed by Didier Henry). Still in 2014, she went on with the title role in Padmâvatî by Albert Roussel at the Châteaillon theater in France with the Opéra Off company (conducted by Marc Trautmann, directed by David Edwards), then in 2015 with the role of Ottone in Monteverdi's L'incoronazione di Poppea in Bordeaux (directed by Johanna Boyé). In 2016, she sang Dido in Dido and Aeneas by Purcell, in a Parisian production by the Opéra Clandestin company, then again in 2019 as part of the Festival L'Eure poétique et musicale in Normandy. She also sang the alto solo part for the world premiere of the Requiem by Rémy Guillard at the famous Madeleine church in Paris. In 2017 she sang the role of Public Opinion in Offenbach's Orpheus in the Underworld with the Opéra Bastide company (directed by Marie-Adeline Henry), then played Hélène in Faust et Hélène by Lili Boulanger in 2018 in Paris.