**Press Release**

**Les Ailes du Désir - O. Louati**

Dijon, Nantes and Rennes Opera Houses

Imperial Theater of Compiègne, "Les 2 scènes" of Besançon, Bateau-feu in Dunkerque 2023 - 2024

‘The women's voices are the best served by the score, starting with the soprano Marie-Laure Garnier, formidably eloquent in the role of the angel Damiel who has become Damielle, not forgetting the profound alto of Camille Merckx’ **Le Figaro**

‘At the crossroads of two worlds, the trapeze artist whose moods are clothed in the strange, golden timbre of the alto Camille Merckx’ **Le Monde**

‘It is for the love of Marion, who has the full-bodied, magnetising alto tone of Camille Merckx, that the angel chooses to become mortal’. **Diapason**

‘... the beautiful dark mezzo of Camille Merckx’ **Télérama**

‘Camille Merckx's deep, youthful alto (one of those that is instantly recognisable) is marvellous as Marion, and it's easy to understand why Marie-Laure Garnier's Damielle, entranced by such a rambling voice, goes so far as to shed her divine feathers’. **Resmusica**

"Camille Merckx deploys a deep, sonorous and timbred voice to interpret Marion, the acrobat. (...) The composer wrote the role for her, highlighting her low alto register, her ease in managing the alternation between head voice and chest voice, and her mastery of wide vocal ranges. **Olyrix**

**Into the little Hill - G. Benjamin**

Teatro Real, Madrid, 2020

"The voices of soprano J. Daviet and mezzo C. Merckx, splendid in the vocal parts and elegant in their movements to avoid dancers and set obstacles."  **El Pais**

"Camille Merckx, who has already performed the role on many occasions, has a dark timbre which is ideal for the part, and sang with elegance." **Beckmesser**

**Into the little Hill - G. Benjamin**

Théâtre de l'Athénée, Paris, 2019

"Camille Merckx shows a real alto voice with an ample and strong lower registre." **Forum Opera**

"Camille Merckx soothes our hearts with her admirably precise and intense low notes and her perfect articulation." **Concertonet**

**Trois Contes - G. Pesson**

Lille Opera House, 2019

"Marc Mauillon and Camille Merckx associate clarity of vocal projection and a deadpan humour" **Diapason**

"Camille Merckx (la Reine) has an ample and meaty voice which perfectly suits the malicious or, depending on the tale’s variation, tyranic queen." **Forum Opera**

"The richly contrasted mezzo of Camille Merckx hardens viciously."  **Télérama**

"The cast is perfect, with, amonst other succulent voices, that of Camille Merckx (...)"**La Croix**

**Tancredi - G. Rossini**

Lausanne Opera House, 2015

"Camille Merckx (Isaura) particularly stands out by the darkness of her voice" **Concertclassic**

**Avenida de los Incas 3518 - F. Fiszbein**

Théâtre de l'Athénée, Paris, 2015

"Camille Merckx lends the endless depth of her timbre to Alma’s lamentos, locked away in her bathroom." **ForumOpera**

**Ariadne auf Naxos - R. Strauss**

Théâtre de l'Athénée, Paris, 2013

"Among the brilliantly interpreted second parts stand out Damien Bigourdan’s dance master and Camille Merckx’s warm timbre in the Dryade." **Classiquenews**

"Camille Merckx was already riveting in Rachmaninov’s Vespers with the ensemble Les Métaboles. Unparalleled Dryade, dreamlike bronze in the Rhine maiden, in Erda, in Waltraut." **Paperblog**

**Vêpres - S. Rachmaninov**

Eglise des Billettes, 2012

"The soloist Camille Merckx is overwhelmingly intense, her alto tessitura has a magnetic timbre, dark and yet silvery, which envelops the auditorium with esoteric accents, at times maternal and bronze-like."

**Appogiature**