Mélodie Ruvio started playing the recorder when she was six. That same year, she became a member of the “Sotto Voce” Children’s Choir conducted by Scott Prouty, thereby taking part in Paris Opera Bastille productions for young audiences. After having obtained a Bachelor’s Degree in Spanish Language, Letters and Civilisation, she enrolled in Paris CNR Conservatory, where she studied in the Young Paris Choir programme initiated by renowned choir conductor Laurence Equilbey, and obtained her DEM Music Diploma in voice.

Mélodie soon made a splash in the title role of Folie in André-Cardinal Destouches’ *Le Carnaval et la Folie*, conducted by Hervé Niquet and staged by Jacques Osinski at the Opéra Comique in Paris, a production also taken to the Capitole in Toulouse and the Opera of Bucharest. She then sang the roles of Paix, Junon and Bellone in Lully’s *Le Ballet des Arts* with La Simphonie du Marais conducted by Hugo Reyne and staged by Vincent Tavernier at the Festival de Sablé in Versailles. She sang Third Soprano in Purcell’s *King Arthur* with Le Concert Spirituel conducted by Niquet (staged by Gilles and Corinne Benizio) at the opera houses of Montpellier, Metz and Versailles, at the Théâtre des Champs-Elysées in Paris, at the Barbican Centre in London and at the Luxembourg Philharmonie. With her particular penchant for Baroque repertoire, she has also covered the role of Phébée in an abridged version of Rameau’s *Castor et Pollux* with the Ensemble Ausonia in a production staged by Tami Troman and featured at the festivals of Sablé (Versailles), la Chaise-Dieu and Bremen in the summer of 2011. She then sang Disinganno in Handel’s *Il Trionfo del Tempo e del Disinganno* with Alexis Kossenko conducting the Les Ambassadeurs orchestra in Warsaw and Poznan alongside Sabine Devieilhe. Ruvio was also heard in the roles of Fedra and Venere in Cavalli’s *Egisto* conducted by Vincent Dumestre and staged by Benjamin Lazar at the Opéra Comique in Paris, at the Opera of Rouen and the Grand Théâtre in Luxembourg.

Extending her talent far beyond Baroque repertoire, Melodie Ruvio sang her first Mozart role with the role of Third Lady in *The Magic Flute* conducted by Joel Suhubiette and staged by Eric Perez at Saint-Céré Festival and at the Massy Opera; she went on to perfect her craft in that repertoire at the Aix-en-Provence Festival Mozart Academy. She is now regularly invited to sing the Third Lady in various venues, sur as the Vichy Opera under the direction of Roberto Fores Veses or at the Saint-Etienne Opera under the direction of David Reiland. She also covered the role of Cléone in Gossec’s *Thésée* conducted by Guy Van Waas at Liège Philharmonie and Versailles Opera, as well as the role of Third Bayadere in Charles-Simon Catel’s *Les Bayadères* under the baton of Didier Talpain at the Sofia Philharmonie in Bulgaria (a production recorded on CD).

Mélodie Ruvio takes part in contemporary creations as well. She was heard recently in the role of the Cook in Brice Pausey’s *Wonderful Deluxe* at the Grand Théâtre de Luxembourg and at Rotterdam Operadagen, and created the role of the Third Rhine Daughter in Michael Jarrell’s *Siegfried, nocturne* with the Ensemble Multilatérale at the Wagner Festival in Geneva.

Ruvio has also sung in a number of sacred works: Liszt’s *Via Crucis*, Handel’s *Messiah* and *Utrecht Te Deum*, Mozart’s *Requiem* and *Solemn Vespers*, Mendelssohn’s oratorio *Elijah*, Bach’s *St Matthew Passion*, *St John Passion* and *Mass in B Minor*, Pergolesi’s *Stabat Mater*, Vivaldi’s *Gloria* and *Nisi Dominus*, Colin de Blamont’s *Te Deum*, and a great number of Bach cantatas – under outstanding conductors such as Françoise Lasserre, Rinaldo Alessandrini, Jeérôme Correas, Marc Minkowski, Facundo Agudin, Michael Radulescu, Sylvain Sartre, Margaux Blanchard, Mathieu Romano, Jean-Michel Hasler, Frederick Haas and Alessandro Mocci.

Not only has she been recently heard in the role of Cornelia in Handel’s Giulio *Cesare* conducted by Facundo Agudin (staging: Bruno Ravella) at Stand de Moutiers (Switzerland), but also as the Third Rhine Daughter in the world première of Michael Jarrell’s *Siegfried, nocturne* with the Ensemble Multilatérale at the Geneva Wagner Festival. In the summer of 2014 she sang solo contralto in Alessandro Scarlatti’s *Stabat Mater* conducted by Sofi Jeannin with the Pulcinella Ensemble at the Opera of Montpellier for Radio France Festival; she then sang Third Lady in *The Magic Flute* at Vichy Opera conducted by Roberto Fores Veses, and at Saint-Etienne Opera conducted by David Reiland.

Upcoming engagements include two programme with Les Arts Florissants : one of Monteverdi conducted by Paul Agnew, and the other of Charpentier conducted by William Christie. She will also give a recital centred on Vivaldi’s *Nisi Dominus* with Les Solistes du Concert Spirituel (Hervé Niquet) and sing Pergolesi’s *Stabat Mater* with the Geneva Camerata, conducted by David Greilsammer.