

RENÉE DORIA

RENÉE DORIA was born in Perpignan on February 13th 1921. She studied music generally, concentrating on the piano. At Prades she frequented the intimate circle of Pablo Casals. On December 13th 1937 she appeared as Eurydice with Alice Raveau, replacing an ailing singer in a concert performance. There were concerts with the tenor César Vezzani and stage studies with Vanni-Marcoux. The conductor Paul Bastide, an old pupil of Massenet, heard her and engaged her for the Opéra at Marseilles. He worked with her bar by bar through the role of Manon. On January 18th 1942 she appeared in Marseilles in *Il Barbiere di Siviglia*. *Les Contes d'Hoffmann* followed (Olympia) and *Lakmé*, *Hamlet* and *la Fée* in Massenet's *Cendrillon* in Toulouse, Lyon, Vichy, Bordeaux and all towns south of the Loire. For Cannes, Reynaldo Hahn engaged her as Constance in *Il Seraglio* and worked with her on *Mireille*. In 1943 there were performances of *Lakmé* at the Gaîté-Lyrique and on May 4th 1944 she made her début at the Opéra-Comique in the same work conducted by Jean Fournet. The director, Lucien Muratore engaged her for a series of revivals of *Fra Diavolo*. For 20 years she sang in the Salle Favart: *Manon*, *Il Barbiere di Siviglia*, *Mireille*, *Les Pêcheurs de Perles*, *Les Contes d'Hoffmann*, *Mignon* (Philine - 2000th performance in the theatre of the work's première), and *La Traviata*. In *Don Pasquale* she sang with Luis Mariano and then with Tito Schipa. Reynaldo Hahn and Maurice Lehmann engaged her for the Opéra.

Her début at the Palais Garnier was on 17th January 1947 as the Queen of the Night. Over the years she appeared successively there in *Rigoletto*, *La Traviata*, *Les Indes Galantes*, Sophie in *Der Rosenkavalier*, *Roméo et Juliette*, *Thaïs*, Poulenc's *Dialogue des Carmélites* and Tomasi's *L'Atlantide*. For Vanni-Marcoux, director of the Grand-Théâtre at Bordeaux she played the four female roles of *Les Contes d'Hoffmann*. This became one of her war horses. Outside France she sang in *Lucia di Lammermoor*, *Falstaff*, *Die Fledermaus* (2 roles), all the principal operas of Mozart, *Faust*, *La Bohème* (Mimi). At Monte-Carlo she sang in *Zampa*, *Le Pré-aux-Clercs* and *Mireille* (conducted by Louis Beydts). During 20 years at Strasbourg there were *Le Comte Ory* (La Comtesse), *La Dame Blanche*, *Le Roi d'Ys*, *L'Heure Espagnole* (Concepcion), Bizet's *Don Procopio*, *La Juive*, *Les Huguenots*, *Le Roi Malgré lui*, Ibert's *Le Roi d'Yvetot* and *L'Aiglon*, and Honegger's *Mârrouf, savetier du Caire*. With Ninon Vallin she created Maurice Perez's *Rocio*. She was at Baden-Baden for the centenary celebrations of the town's theatre and of Berlioz's *Béatrice et Bénédict*. At the Enghien-les-Bains Festival she performed in *Philémon et Baucis*, *La Basoche* and *L'Atlantide* with Ludmilla Tcherina.

Thus, over 35 years she sang 76 roles in 4 languages in a dozen different countries - not counting oratorios and concerts and many, many radio broadcasts in 6 countries. She took part in the first lyric production on French television (1946: *Il Barbiere di Siviglia* with Willy Clement, Raymonde Amade and Paul Cabanel). Lovers of fine singing will surely excuse some irremovable technical shortcomings of the original recording.

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