

Damien Guillon begins his musical knowledge in 1989 at the Maîtrise de Bretagne supervised by Jean-Michel Noël. He receives a full music education from his youngest age and quickly sings as solo soprano in many baroque oratorios as well as at the Rennes Opéra in *The Magic Flute* of Mozart.

From 1998 till 2001, he studies at the Maîtrise du Centre de Musique Baroque de Versailles supervised by Olivier Schneebeli. He improves his vocal technique there and deepens his research on the performance of the early music with Howard Crook, Jérôme Corréas, Alain Buet, Noëlle Barker. In 2004, he is admitted at the Schola Cantorum Basiliensis to learn from the teaching of Andreas Scholl. At the same time, he studies organ with Frédéric Desenclos and Véronique Le Guen and obtains rewards for continuous bass and harpsichord in the Academy of Boulogne-Billancourt in Frédéric Michel and Laure Morabito's classes.

Nowadays, his vocal and musical qualities enable him to be invited to perform under the supervision of famous leaders such as Vincent Dumestre, Hervé Niquet, Jérôme Corréas, Philippe Pierlot, Jean-Claude Malgoire, Christophe Rousset, Philippe Herreweghe and William Christie. He goes through a large directory going from songs of the English Renaissance to oratorios and operas of the baroque period: *Passion selon St-Jean*, *Messe en si*, *Messes brèves*, *Christmas Oratorio* and cantatas for solo alto of Bach, *The Messiah* of Händel, *King Arthur* and *Didon and Enée* of Purcell. He took part in several scenic productions among which we can quote *Athalie* of Händel supervised by Paul McCreech in Ambronay, *Teseo* of Händel at the Nice Opera, *The Return of Ulysses* of Monteverdi at the Theatre de la Monnaie of Brussels supervised by Philippe Pierlot or, very recently, *Il Sant' Alessio* de Landi with William Christie and The Arts Florissants. He is regularly invited by festivals and prestigious concert halls to perform programs of English or German music.

Besides his singer's activity, Damien Guillon is beginning a conductor course: he was recently invited to supervise *The Maddalena ai piedi di Christo* of Antonio Caldara with Les Musiciens du Paradis, and the *Magnificat* of Bach with the orchestra of the Café Zimmermann and the Chamber Choir of Rouen at the Arques-la-Bataille Festival.

Among his 2008 projects, we can quote his Tolomeo role in *Giulio Cesare* of Händel at the Theater of Caen supervised by François-Xavier Roth and with a staging of Yannis Kokkos, recitals dedicated to Dowland, Byrd and Erlebach, and two great tours dedicated to Bach: the first one in Japan with the *Passion selon Saint-Matthieu* (Masaaki Suzuki and the Bach Collegium Japan), the second one throughout Europe with the *Oratorio of Easter* and the *Oratorio of the Ascension Day* (Philippe Herreweghe and the Collegium Vocale of Gent).

In 2009, cantatas of Bach with Le Concert Français and Pierre Hantaï during the Folles Journées de Nantes then in Tokyo, then Ottone's role in *The Incoronazione di Poppea* of Monteverdi in Japan with the Bach Collegium Japan and Masaaki Suzuki.

Among the projects to come, Damien Guillon will start at the Edinburgh festival this summer in Eustazio's role in *Rinaldo* of Händel's supervised by Masaaki Suzuki. It is with the same role that he will also start at the Opera of Cologne, in Germany. He will give perform concerts at the head of his ensemble Le Banquet Céleste.