

Constance Luzzati has made expanding the harp repertoire through transcription of early music and the commission of new contemporary works a lifetime ambition. In 2014, she completed a doctorate in performance (CNSMDP and Université Paris- Sorbonne) focusing on transcriptions for harp of 18th century French harpsichord repertoire. She has adapted all of Jean-Philippe Rameau's works for harpsichord, but also transcribed part of the pieces by Louis and François Couperin, Pancrace Royer, Jean-Baptiste Forqueray, Jean-Jacques Duphy, Domenico Scarlatti and Johann Sebastian Bach.

A collaboration with several composers (Bruno Mantovani and Édith Lejet, whose works she has premiered) has enriched her relationship with living contemporary music. If her soloist activity is devoted to the renewal of the repertoire through ancient transcription and contemporary creation, her chamber music activity is more focused on the heart of the repertoire composed for harp, from Fauré to Berio, through Debussy, Ravel or Sohy. She has recorded several CDs devoted to these works: *Normandie et Impressionnisme* (Skarbo, 2010), with the soloists of the Rouen Opera, and more recently Charlotte Sohy, composer of the *Belle-Époque* (*La boîte à pépites*, 2022), with the flutist Mathilde Calderini and the Hermes Quartet, as well as [disc *Pauline ou attendre sortie?*].

Constance Luzzati has had the opportunity to share her favorite repertoire with the public in numerous Parisian halls (Philharmonie - Cité de la musique, Maison de la radio, Petit Palais), French festivals (Musicales d'Assy, Musique en chemin, Folles journées de Nantes, Flâneries de Reims, Festival de Besançon), as well as abroad (Italy, Spain, Portugal, Great Britain, Netherlands, Hungary, Japan, United States). She has won two international first prizes, and is a laureate or finalist in four other international competitions, including the Concert Artists Guild in New York, which is open to all instruments. In France, she has been distinguished by the *Avant-scènes du CNSMDP*, *Cultures France*, and the *Marcel Bleustein-Blanchet Foundation for Vocation*.

The harpsichordist Kenneth Weiss and the harpists Isabelle Moretti, Germaine Lorenzini, Françoise Netter and Mara Galassi were her mentors. Their teaching was complemented by that of many others at the CNSMDP where, before her doctorate and more advanced studies, she followed the complete curriculum of the classes of harp, chamber music, history of music, analysis, musical culture and aesthetics.

Constance is passionate about enabling better communication about music. She regularly gives lectures for all kinds of audiences at the Philharmonie de Paris as well as in the University's community and rural festivals. She teaches musical culture in conservatoires from beginners to advanced students. She supervises students for masters degrees, and has been a professor of music history at the Conservatoire de Paris - CNSMDP since 2021.

More than this, Constance is very interested in the encounter and exchange between musical repertoire and theology. Since 2014 she has made this the focus of her studies at the University of Geneva. She has also developed her understanding of the world of theatre at the Cours Florent. This has allowed her to work on the productions of Emmanuel Demarcy-Motta and Jacques Vincey, and also to create shows combining music, text and circus arts.

*English text, Hermione and Claire Roff*