Mari Eriksmoen

Soprano

Soprano Mari Eriksmoen received widespread acclaim for her role debut as Debussy’s Mélisande in the complex and intense staging by Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramović for Opera Vlaanderen, including “her French diction was faultless, her voice like crystal, and she embodies the hypnotizing fragility of this heroine to perfection” (*Forum Opéra*). Having reprised the role meanwhile in further performances at Grand Théâtre de Genève and Grand Théâtre de Luxembourg, Eriksmoen will appear again in *Pelléas et Mélisande* this season at Teatro de la Maestranza, Sevilla.

Norwegian-born Eriksmoen completed her studies in Oslo (Norwegian Academy of Music), Paris (Conservatoire National Superieur) and Copenhagen (Royal Danish Academy of Opera) before being immediately launched into her professional career in 2010 by an invitation to debut as Zerbinetta in a new staging by Harry Kupfer of *Ariadne auf Naxos*, conducted by Bertrand de Billy at Vienna’s Theater an der Wien. Those performances marked the beginning of a regular presence on the historic Vienna stage, returning as Olympia (*Les contes d’Hoffmann*), Euridice (Monteverdi’s *L’Orfeo*), Servilia (*La clemenza di Tito*), Agilea (Handel’s *Teseo*), and as Susanna, Zerlina and Fiordiligi in the Da Ponte Trilogy conducted by the late Nikolaus Harnoncourt.

Productions elsewhere include *Die Entführung aus dem Serail* (Blondchen) at Oper Frankfurt, Glyndebourne Festival Opera and at the BBC Proms, La Fée in Damiano Michieletto’s production of *Cendrillon* at Komische Oper Berlin under Henrik Nanasí, Waldvogel in Daniel Barenboim’s epic *Ring Cycles* at Teatro alla Scala, *Le nozze di Figaro* (Susanna) and *Der Rosenkavalier* (Sophie) at Den Norske Opera, Pamina in Simon McBurney’s acclaimed staging of *Die Zauberflöte* at Festival d’Aix-en-Provence, Dutch National Opera and Opernhaus Zürich and, most recently, her first Donna Anna (*Don Giovanni*) in a semi-staging with Swedish Radio Symphony Orchestra, conducted by Daniel Harding.

Mari Eriksmoen’s 2021/22 season opens with staged productions of *Fidelio* (Marzelline) at Opéra Comique conducted by Raphaël Pichon, and *Die Zauberflöte* at Theater Basel, and she joins Stefan Gottfried and Concentus Musicus for Purcell’s *The Fairy Queen* at Vienna’s Musikverein, Ed Gardner and Bergen Philharmonic Orchestra in Mozart’s *Der Schauspieldirektor* (Mademoiselle Silverklang), and Kent Nagano and the Radio Filharmonisch Orkest in Abrahamsen’s *The Snow Queen* (Gerda) at Amsterdam’s Concertgebouw. In the concert hall, Mari sings Brahms’ *Ein Deutsches Requiem* with both the Münchner Philharmoniker and Paavo Järvi and on tour with Ensemble Pygmalion and Raphaël Pichon, and appears in recital at the Edinburgh International Festival with Daniel Heide, and Tivoli Festival with Malcolm Martineau, both in a programme of Grieg, Grøndahl and Wolf.

As part of the 2019 Bergen International Festival, Mari Eriksmoen presented the world premiere of *Waiting*, a symphonic passion conceived and staged by Calixto Bieito, based on Henrik Ibsen’s *Peer Gynt* and set to the music of Edvard Grieg, conducted by Eivind Gullberg Jensen. Critically acclaimed, the production has since been presented at Teatro Arriago Bilbao, Tivoli Concert Hall Copenhagen, the Russian Drama Theatre in Vilnius, and at Opéra national du Rhin, Strasbourg.

Much in demand on the concert platform, Eriksmoen has appeared with Berliner Philharmoniker/Ivan Fischer (Mendelssohn’s *A Midsummer Night’s Dream*), Orchestre de Paris/Daniel Harding (Schumann’s *Faustszenen*), Danish Radio Symphony Orchestra/Juanjo Meña (Mozart’s *Coronation Mass*), Oslo Philharmonic Orchestra/Jukka-Pekka Saraste (Mahler’s Symphony No.8) and regularly with the Bergen Philharmonic Orchestra/Ed Gardner, most recently in Britten’s *Les illuminations* and Canteloube’s *Chants d’Auvergne*, also recorded for future release on Chandos.

Mari Eriksmoen recently added to her discography with a first solo orchestral disc showcasing arias by Handel and Mozart with the Stavanger Symphony Orchestra and Jan Willem de Vriend (Challenge Classics), and her debut recital disc (Alpha) with pianist Alphonse Cémin was considered “poised, elegant and persuasive” (The *Guardian*). Eriksmoen otherwise features in Schumann’s *Szenen aus Goethes Faust* with Symphonieorchester des Bayerischen Rundfunks under Daniel Harding (Naxos), and Mozart’s *Die Entführung aus dem Serail* with both Akademie für alte Musik Berlin under René Jacobs (harmonia mundi) and Glyndebourne Festival conducted by Robin Ticciati (Opus Arte DVD).

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