Mari Eriksmoen

Soprano

Versatillity, musicianship and a crystalline tone are a few of the qualities that have seen the career of Norwegian-born Mari Eriksmoen blossom over the last decade, fostering close collaborations with a number of key orchestras, conductors and directors and with acclaimed appearances on Europe’s premiere opera, concert and recital stages.

Eriksmoen has excelled as Mélisande in *Pelléas et Mélisande* (Opera Vlaanderen, Grand Théâtre de Genève, Grand Théâtre de Luxembourg, Teatro de la Maestranza, Sevilla), Pamina in Simon McBurney’s acclaimed staging of *Die Zauberflöte* (Festival d’Aix-en-Provence, Dutch National Opera, Opernhaus Zürich), Marzelline in *Fidelio* (Opéra Comique), La Fée in *Cendrillon* (Komische Oper Berlin), Susanna and Sophie in *Der Rosenkavalier* (Den Norske Opera), and Waldvogel in Daniel Barenboim’s epic *Ring Cycles* at Teatro alla Scala. Last season, she further expanded her repertoire as Gerda in Abrahamsen’s *The Snow Queen* at Amsterdam’s Concertgebouw under Kent Nagano, as Cleopatra in Handel’s *Giulio Cesare* at Festival international d’opéra baroque de Beaune under Ottavio Dantone, and as Donna Anna in Mozart’s *Don Giovanni* with Swedish Radio Symphony Orchestra and Daniel Harding.

Much in demand for the concert stage, Eriksmoen has performed with Berliner Philharmoniker and Ivan Fischer in Mendelssohn’s *A Midsummer Night’s Dream*, Münchner Philharmoniker and Paavo Järvi in Brahms’ *Ein deutsches Requiem*, Philharmonia Orchestra and Santtu-Matias Rouvali in Mahler’s Symphony No.2, Oslo Philharmonic Orchestra and Jukka-Pekka Saraste in Mahler’s Symphony No.8, and Bergen Philharmonic Orchestra and Ed Gardner in Britten’s *Les illuminations* and Canteloube’s *Chants d’Auvergne*, and at the 2022 Salzburger Festspiele with Václav Luks and Collegium 1704 as Isacco in Myslivecek’s rarity *Abramo ed Isacco*.

In the 2022/23 season, Mari Eriksmoen joins new productions of *Don Giovanni* at Kilden Performing Arts Centre and *Xerxes* at Opéra de Rouen, returns to Bergen National Opera as Pamina, and sings the title role of Monteverdi’s *L’incoronazione di Poppea* with Ensemble I Gemelli in concert performance at Théâtre des Champs-Elysées and Victoria Hall, Geneva. On the concert platform, she performs with Gewandhausorchester Leipzig in Schumann’s *Das Paradies und die Peri* under Philippe Herreweghe, Orchestre de Paris in Mahler’s Symphony No.2 under Klaus Mäkelä both at Philharmonie de Paris and Elbphilharmonie, Hamburg and both Orchestre Philharmonique de Monte Carlo and City of Birmingham Symphony Orchestra in Orff’s *Carmina Burana* under Kazuki Yamada.

Eriksmoen completed her studies in Oslo (Norwegian Academy of Music), Paris (Conservatoire National Superieur) and Copenhagen (Royal Danish Academy of Opera) before being launched immediately into her career in 2010 by an invitation to debut as Zerbinetta in *Ariadne auf Naxos* at Theater an der Wien, conducted by Bertrand de Billy. Those performances marked the beginning of a regular presence on the historic Vienna stage, returning across the next decade 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.

A fast-growing discography includes recent releases of Britten and Canteloube with Bergen Philharmonic Orchestra and Ed Gardner (Chandos), Handel and Mozart with Stavanger Symphony Orchestra and Jan Willem de Vriend (Challenge Classics), and her “poised, elegant and persuasive” (*The Guardian*) debut recital disc with pianist Alphonse Cémin (Alpha). She also appears on 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 Opera under Robin Ticciati (Opus Arte DVD).



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