Marie McLaughlin

Soprano

Distinguished soprano Marie McLaughlin has enjoyed more than four decades of performance at the highest international level. Over that time, she has collaborated with some of the world’s greatest conductors, including Daniel Barenboim, Bernard Haitink, Sir Antonio Pappano as well as such legends as the late Leonard Bernstein and Giuseppe Sinopoli. A wide repertoire of core roles took McLaughlin around the world at an early age including to the Metropolitan Opera, the Royal Opera House, Opéra National de Paris, and the Salzburg and Glyndebourne Festivals. Her substantial discography includes many of those roles including Zerlina with Sir Neville Marriner for Philips, Despina with James Levine for Deutsche Grammophon as well as Micaëla and Violetta under Bernard Haitink.

Key roles in today’s repertory include Marcellina (*Le nozze di Figaro*) which has been heard at Gran Teatre del Liceu, Opéra National de Paris, Staatsoper Unter den Linden, at the Salzburg and Ravinia Festivals and at the Metropolitan Opera, La Ciesca (*Gianni Schicci*) at the Royal Opera House, Covent Garden and Glyndebourne Festival, Madam Larina (*Eugene Onegin*) at Teatro Regio di Torino, Glyndebourne Festival and Opéra de Lille, Despina (*Cosi fan tutte*) at Scottish Opera and the Spoleto Festival, Alisa (*Lucia di Lammermoor*) at the Bayerische Staatsoper, Mrs Grose (*The Turn of the Screw*) at Teatro Real Madrid and Berlin’s Staatsoper unter den Linden, and Miss Jessel in the highly-acclaimed co-production by the late Luc Bondy at the Aix-en-Provence Festival and Théâtre Royal de la Monnaie, conducted by Daniel Harding and released on DVD by BelAir Classique.

Equally at ease in contemporary repertoire, Marie McLaughlin has recently created the characters of Lilian Disney in Philip Glass’ *The Perfect American* at Teatro Real Madrid, Mother Needham in Iain Bell’s *The Harlot’s Progress* at Theater an der Wien, Abigail Simpson in the world premiere of Julian Grant’s *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* for Boston Lyric Opera, and latterly Annie Chapman in Iain Bell’s *Jack the Ripper: The Women of Whitechapel* for English National Opera.

Recent highlights have included Meg Page in Robert Carsen’s production of *Falstaff* for the Royal Opera House under Nicola Luisotti, Older Woman in Jonathan Dove’s *Flight* for Scottish Opera, and Mother Goose in *The Rake’s Progress* with London Philharmonic Orchestra under Vladimir Jurowski. Most recently Marie joined Daniel Evans’ hit production of *The Light in the Piazza* on tour to LA Opera and the Lyric Opera of Chicago following its critically acclaimed debut run in London, as well as singing Marcellina in *Le nozze di Figaro* at Salzburg’s Mozartwoche under Sir András Schiff. This season Marie returns to LA Opera and to the role of Marcellina in James Gray’s new production under James Conlon.