

Edwin Crossley-Mercer

Bass

Possessing a voice “deep, stable and imbued with authority,” (Olyrix, 2025) Anglo-French bass Edwin Crossley-Mercer has forged a career defined by his exemplary musicianship. Since the outset of his career, Crossley-Mercer has been a regular presence on Europe’s major stages, embracing a wide-ranging repertoire of roles with many of the finest conductors of our day including Daniel Barenboim, Gustavo Dudamel, Andris Nelsons, Philippe Jordan, Riccardo Minasi and Leonardo García Alarcón.

From an earlier bass-baritone repertoire focused principally on the baroque and classical repertory, today Crossley-Mercer’s bass voice lends itself to a rich repertoire of roles by composers including Beethoven, Berg, Britten, Strauss, Verdi, and Wagner. The upcoming season features several significant role debuts including Tirésias in Dusapin’s *Antigone* staged by Netia Jones for Orchestre de Paris under Klaus Mäkelä, Raimond in *Lucie de Lammermoor* for Opéra Comique under Speranza Scappucci, Nicolas in Denisov’s *L’Écume des jours* for Opéra de Lille under Bassem Akiki, and Sprecher in *Die Zauberflöte* for Festival d’Aix en Provence under Leonardo García Alarcón. In concert his appearances will include Bach Matthäus Passion with both Maggio Musicale Fiorentino under Kent Nagano and Orchestra dell'Accademia Nazionale di Santa Cecilia under Riccardo Minasi, Schumann *Das Paradies und die Peri* with Orchestre national de France under Philippe Jordan, Bruckner *Te Deum* with Tonkünstler-Orchester under Yutaka Sado, and Berlioz *Roméo et Juliette* with Slovenian National Orchestra under Charles Dutoit.

### Recent highlights of an extensive and diverse career have included Biterolf in Romeo Castellucci’s *Tannhäuser* at Osterfestspiele Salzburg under Andris Nelsons, Osiride in Tobias Kratzer’s new production of Rossini’s *Moïse et Pharaon* at Opéra national de Lyon under Daniele Rustioni, and Reimann’s *Lear* in Christoph Marthaler’s new production at Bayerische Staatsoper under Jukka-Pekka Saraste.  Other significant appearances include Don Alfonso (*Così fan tutte)* for Opernhaus Zürich/Riccardo Minasi and Bayerische Staatsoper/Antonello Manacorda, Colline (*La bohème)* with Orchestre National de Lille/Alexandre Bloch, von Weber’s *Der Freischutz* at Staatsoper Unter den Linden Berlin/Daniel Barenboim, Nourabad (*Les pêcheurs de perles*) for Festival d’Aix en Provence/Marc Minkowski, and at Theater an der Wien both *Guillame Tell* under Diego Matheuz and *Peter Grimes* under Thomas Guggeis.  Recent baroque projects include Handel’s *Jeptha* at Händel Festspeiele Halle, *Les Indes galantes* at Opéra national de Paris under Leonardo García Alarcón, *Platée* for Gran Teatre del Liceu and Theater an der Wien under William Christie, and most recently Hidraot in Lully’s *Armide* and Créon in Charpentier’s *Médée* for Opéra Comique.

A sought-after recitalist and former student of Dietrich Fischer-Dieskau, Crossley-Mercer has presented lied and art song programmes at Bad Kissingen, Festspeiele Mecklenburg, Musée d'Orsay, Festival de Pâques, Festival International de Colmar, and at the Louvre. Twice a Grammy-Award nominée, Edwin Crossley-Mercer’s discography includes several baroque programmes, a collaboration with American composer Michael Linton on *Carmina Catulli* and *Wilde Songs*, a compilation of mélodies by Nadia Boulanger, and Schubert *Die Winterreise*. This season Edwin sings Hydaspe on the world premiere recording of Thomas de Hartmann’s *Esther* with Bournemouth Symphony Orchestra under Kirill Karabits, for upcoming release by Pentatone.