Mari Eriksmoen

Soprano

Mari Eriksmoen’s exquisite musicianship and impressive versatility have led to a blossoming career and innumerous acclaimed appearances on Europe’s premiere opera, concert, and recital stage alongside enduring collaborations with many key orchestras, conductors, and directors.

In the current season, Eriksmoen debuts as Anne Trulove in *The Rake’s Progress*at Den Norske Opera under Kirill Karabits, as Costanza in a new production of Vivaldi’s *Griselda*at The Royal Danish Theater under Lars Ulrik Mortensen, as Zabelle in George Benjamin’s *Picture a Day like This*at Tiroler Festspiele Erl, conducted by Corinna Niemeyer and she joins Helsinki Baroque Orchestra and Aapo Häkkinen as Ilia in Mozart’s *Idomeneo*in concert in Helsinki, Amsterdam and Herne.

On the concert stage across the 2024/25 season, Mari returns to Den Norske Opera for Britten’s *Les Illuminations* under Edward Gardner, makes her Japanese debut with Sapporo Symphony Orchestra in Mahler’s Symphony No.2 under Elias Grandy, joins Orquesta y Coro Nacionales de España for Handel’s *Messiah*under Paul Agnew, sings Solveig in Grieg’s *Peer Gynt*with Orquesta y Coro de RTVE and Thomas Dausgaard and she tours and records Haydn’s *Cäcilienmesse*with Kammerorchester Basel under René Jacobs.

In previous seasons Mari 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, Bergen National Opera), Marzelline in *Fidelio* (Opéra Comique), La Fée in *Cendrillon* (Komische Oper Berlin), Susanna in *Le Nozze di Figaro* and Sophie in *Der Rosenkavalier* (Den Norske Opera), and Waldvogel in Daniel Barenboim’s epic *Ring Cycles* at Teatro alla Scala.

Mari Eriksmoen has recently added a number of new roles to her repertoire, including Blanche de la Force in Barrie Kosky’s production of Poulenc’s *Dialogues des Carmélites*under Yi-Chen Lin for Den Norske Opera, Donna Anna in Mozart’s *Don Giovanni* with Swedish Radio Symphony Orchestra under Daniel Harding, the title role in Monteverdi’s *L’incoronazione di Poppea*with Ensemble I Gemelli, Gerda in Hans Abrahamsen’s *The Snow Queen*at Amsterdam’s Het Concertgebouw under Kent Nagano, Cleopatra in *Giulio Cesare* at Festival d’opéra baroque de Beaune and Romilda in *Xerxes* at Opéra de Normandie Rouen. Marking her debut at Salzburger Festspiele, Eriksmoen joined Václav Luks and Collegium 1704 as Isacco in Myslivecek’s rarity *Abramo ed Isacco*.

Eriksmoen’s 2010 debut as Zerbinetta in *Ariadne auf Naxos* at Theater an der Wien, conducted by Bertrand de Billy, 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.

Recent concert highlights include her debut with Chicago Symphony Orchestra in Mahler’s Symphony No.2 under Neeme Järvi, Mendelssohn’s *A Midsummer Night’s Dream* with Berliner Philharmoniker and Ivan Fischer, Brahms’ *Ein deutsches Requiem* with Münchner Philharmoniker and Paavo Järvi, Schumann’s *Das Paradies und die Peri* with Gewandhausorchester Leipzig under Philippe Herreweghe, Mahler’s Symphony No.2 with Orchestre de Paris and Klaus Mäkelä, Mahler’s Symphony No.8 with Oslo Philharmonic Orchestra and Jukka-Pekka Saraste, Mahler’s Symphony No.4 with Tonhalle Zürich and Kent Nagano and Beethoven’s Symphony No.9 with Wiener Symphoniker and Omer Meir Wellber.

Mari Eriksmoen’s impressive 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).

Eriksmoen completed her studies in Oslo (Norwegian Academy of Music), Paris (Conservatoire National Supérieur) 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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