



# Laure de Marcellus

Mezzo Soprano Performer Creator



[www.lauredemarcellus.com](http://www.lauredemarcellus.com)



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Laure de Marcellus is a Swiss-born mezzo-soprano whose velvety timbre and riveting stage presence have captivated audiences across Europe, Asia, and the United States. Her artistry spans opera, recital, and sacred music, with a repertoire that embraces both iconic roles and rare gems. From the Deutsche Oper Berlin to West Bay Opera, she brings dramatic depth and vocal brilliance to every performance. Recent highlights include her portrayal of Corpus Evita in West Bay Opera's acclaimed production *Corpus Evita*, Countess in *Pique Dame*, Mary in *The Flying Dutchman*, and Emilia in *Otello*. She made her celebrated debut as Carmen at the Fêtes de Genève and sang Dalila in *Samson et Dalila* for the Opéra Studio of Geneva's 20th Anniversary and the Gabriel Fauré Festival in Annecy. Her Brangäne in *Tristan und Isolde* with the Norddeutsches Philharmonie drew praise for its emotional intensity and vocal command.

*"Laure de Marcellus was a superb Dalila, a mixture of softness and violence, and sustained with brio one of the most beautiful lyrical mezzo roles of the repertoire"*

*- Dauphiné Libéré*

*"In short, an immense Carmen..."*

*- Le Progrès*

*"Laure has a brightly shaded sound, always powerful and round, but, at the same time, very malleable and flexible, able to shade to infinity the jewels of the romantic Lieder"*

At the Deutsche Oper Berlin, Ms. de Marcellus performed under the batons of Christian Thielemann, Mikhail Jurowski, and Marcello Viotti, in roles ranging from Maddalena (*Rigoletto*) to Grimgerde (*Die Walküre*), Mérope (*Oedipe*), Flora (*La Traviata*), and Third Lady (*Die Zauberflöte*). She was featured in Berlin's nationally televised AIDS gala alongside Sumi Jo and Ramón Vargas.

Her operatic repertoire includes Eboli (Don Carlo), Orsini (Lucrezia Borgia), Fricka (Die Walküre), Waltraute (Götterdämmerung), Erda (Das Rheingold), Federica (Luisa Miller), Sesto (La Clemenza di Tito), and Orlofsky (Die Fledermaus). Early roles include Orfeo (Orfeo ed Euridice) and Eustazio (Rinaldo).

A passionate recitalist, she collaborates regularly with pianist Alberto Urroz. Their performances at Navarra's Mendigorria Music Festival and beyond have earned critical acclaim, including a Schumann program praised for its emotional clarity. In 2022, Centaur Records released their album of previously unrecorded romantic melodies both by—and dedicated to—Pauline Viardot García. The program has toured Madrid, San Francisco, New York, Geneva, Berlin with upcoming engagements in Paris and southern California.

Her concert repertoire includes Verdi's Requiem, Beethoven's Symphony No. 9, Handel's Messiah, Britten's Noah's Ark, and César Franck's Rédemption. She has performed with the Singapore Symphony, Orchestre de Radio France, and at festivals across France, Belgium, Switzerland, Austria, Spain, and Serbia.

Ms. de Marcellus studied at the Zurich Conservatory and earned her Master of Music in Vocal Performance (Summa Cum Laude) from Tel Aviv University. She continued her training in New York with Mignon Dunn and in Munich with Prof. Josef Loibl, and currently works with Mark Nicolson. She is a recipient of the Migros Scholarship (Switzerland) and the American Berlin Opera Foundation Scholarship. Fluent in five languages and trained in ballet, flamenco, contemporary movement, circus arts, and stage combat, Laure de Marcellus brings a multidimensional artistry to every role she inhabits. She holds Swiss, EU, and U.S. citizenship.