



Leigh Melrose Baritone



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Leigh Melrose, “the specialist of 20th-century opera” (The Financial Times), has carved out a formidable reputation for the performance of new works and dramatic 20th century repertoire. A wonderfully dynamic artist in both operas and concerts, his performances as *Wozzeck* (Opernhaus Zürich and English National Opera); Enescu’s *Œdipe* (Komische Oper Berlin), Alberich *Das Rheingold* (Wiener Staatsoper, Ruhrtriennale and English National Opera) Clov in the world premiere of György Kurtág’s *Fin de Partie* (Teatro alla Scala, Opéra de Paris and Dutch National Opera) and Prospero in Thomas Adès’ *The Tempest* (Teatro Alla Scala) have earned wide critical and public acclaim.

In the 2024/25 season, Melrose makes anticipated debuts as Balstrode in a new production of *Peter Grimes* at the Dutch National Opera, the title role in Beat Furrer’s new opera *Das grasse Feuer* at Opernhaus Zürich; and Eurymaque in a new production of Fauré’s *Pénélope* which inaugurates the Opera Festival at the Bayerische Staatsoper. Melrose also returns to the Dutch National Opera and the role of Kajin in Rudi Stephan’s *Die ersten Menschen* and also to Müpa Budapest for James MacMillan’s *Christmas Oratorio*.

Last season included a series of very exciting projects and role debuts as Beckmesser in *Die Meistersinger von Nürnberg* at the Teatro Real in a new production by acclaimed French director Laurent Pelly and as Šiškov in a new production opera by Dimitri Tcherniakov at Ruhrtriennale of Janáček’s *From the House of the Dead*. Further highlights included Ned Keene at Teatro alla Scala in a new *Peter Grimes* directed by Robert Carsen and Don Pizarro *Fidelio* at the Staatsoper Hamburg.

Recent successes include Prospero in Thomas Adès’ *The Tempest* at Teatro alla Scala where he also premiered György Kurtág’ *Fin de Partie*; a hugely acclaimed debut in the title role of Enescu’s *Œdipe* in a new production at the Komische Oper Berlin; Nekrotzar in a new production of Ligeti’s *Le Grand Macabre* in Zürich; Clov *Fin de Partie* at Dutch National Opera and Opéra national de Paris; Ruprecht in Calixto Bieito’s production of Prokofiev *The Fiery Angel* at Zurich Opera where he also performed the title role of *Wozzeck*; Alberich *Das Rheingold* in new productions at Staatsoper Stuttgart, English National Opera and Ruhrtriennale; Kajin in Bieito’s new production of Rudi Stephan’s *Die ersten Menschen* at Dutch National Opera and the world premiere of Héctor Parra’s *Orgia*, after Pier Paolo Pasolini’s play in a project imagined by Calixto Bieito at the Teatro Arriaga Antzokia in Bilbao. Closely associated with Teatro Real, Madrid his many triumphs there include The Traveller *Death in Venice*; Friedrich *Das Liebesverbot*; Ruprecht *The Fiery Angel* and Richard Nixon *Nixon in China* for which he was awarded one of the Artistic Prizes at the 3rd Teatro Real Awards in recognition for his extraordinary contribution to several productions at the Teatro Real.

One of the most sought-after interpreters of contemporary music, Leigh Melrose has given many world premieres, including Louis Andriessen’s exhilarating *Theatre of the World* at Dutch National Opera and with the Los Angeles Philharmonic; Dai Fujikura’s *Solaris* - a co-production between Théâtre des Champs-Élysées, Opéra de Lille and Opéra de Lausanne; Johannes Kalitzke’s *Die Besessenen* at Theater an der Wien; Elliot Carter’s *On Conversing with Paradise* at the Aldeburgh Festival under Oliver Knussen (also nominated for a Gramophone Award for ‘Best Contemporary Album’); Luca Francesconi’s *Quartett* at Royal Ballet & Opera; and Evan in James MacMillan’s *The Sacrifice* at Welsh National Opera. Other performances include his debut at the Maggio Musicale Festival in Florence singing Rihm’s *Der maler träumt*; the title role in Birtwistle’s *Gawain* with BBC Symphony Orchestra; Matthias Pintscher’s *Songs from Solomon’s Garden* with the Ensemble Intercontemporain in Paris conducted by the composer; Rambo in the Channel 4 television film of John Adams’ *The Death of Klinghoffer*; Michael Collins in Jonathan Dove’s TV opera *Man on the Moon* for Channel 4; Punch in Birtwistle’s *Punch and Judy* in Porto; Xenakis’ *Ais* with the BBC Symphony Orchestra at the BBC Proms and Berlin Festival; Peter Maxwell Davies’ *The Martyrdom of St Magnus* at the composer’s St Magnus Festival in Orkney, Edinburgh, and Inverness; Maxwell-Davies’ *Eight Songs for a Mad King* with the Orquesta de Cadaqués in Madrid, with the London Sinfonietta at the Queen Elizabeth Hall, with BIT20 in Bergen and with the Arctic Philharmonic Orchestra; Michael Finnis’s *Maldon* with the London Sinfonietta at the Queen Elizabeth Hall and the world premiere of Martin Suckling’s *Candlebird*, also with the London Sinfonietta under Nicholas Collon.

Leigh Melrose is represented by MWA worldwide.

2024-25 season / 741 words. Not to be altered without permission