

Glosted, Sibylle - Soprano

Biography



Sibylle Glosted was born and raised in Denmark. Growing up in a musical and artistic family she began her own musical career at a young age. During the three years at The Royal Danish Academy of Music she did the role of **La Princesse** in *L'Enfant et les Sortilèges* by Ravel, performed at the celebration of Ib Nørholm's 80th birthday and represented The Academy at the annual PULSAR festival in Copenhagen. She did her bachelor at The Royal Danish Academy of Music in 2013 and graduated from The University College of Opera in Stockholm in 2016.

Her **recent engagements** include *The Merry Widow*, this year, at The Royal Opera in Copenhagen where she sang the role of **Valencienne**, *Gudar och Gudinnor* - an operetta-cabaret at Ystad Theater in Sweden, **Marguerite** at Malmö Opera, Sweden, in 2023 - where she sang the title role of a rewritten version of *Faust* by Gounod *Marguerite - a Dance with The Devil*, where both dancing skills and piano skills were required - which Sibylle also masters. The same year she debuted at The Danish National Opera as **Armilla** in opera by J.P.E. Hartmann and libretto by H.Ch. Andersen, *The Raven*.

Her **upcoming performances** will happen at The Royal Opera in Copenhagen, where Sibylle will return as **Papagena** in a rewritten version of *The Magic Flute* for children. She will also be returning to The Danish National Opera in two productions this season, which are to be announced.

During her earlier seasons Sibylle has had some big tours of New Year concerts with some of the **great orchestras** in Denmark. Among those were *Promenadeorkestret Lauseniana* and *Ensemble Storstrøm* with whom she toured around in Denmark. She also made her international debut at Konzert Theater Bern as **Female Chorus** in *The Rape of Lucretia* by Benjamin Britten. Among other engagements there are roles of **Elettra** in *Idomeneo* at opera company Kamraterna in Stockholm, **Echo** (*Ariadne auf Naxos*) at the Royal Opera Copenhagen, **Charlotte** (*Sovedrikken*), **Sophie Scholl** (Zimmermann's *Die Weisse Rose*) at Den Fynske Opera and **Juliette** in *Romeo & Juliette* by Gounod at Operaen i Midten.

Sibylle started her career in 2016 where she debuted as **Ophélie** in *Hamlet in Absentia* by Hugi Gudmundsson (in 2017 she received the prestigious Danish performing art talent prize *Årets Reumert Talentpris* for that role). After that she returned to Stockholm to sing the part of **Miss Schlesin** in Phillip Glass' opera *Satyagraha* at the Folkopera in Stockholm. In September 2018, Sibylle debuted at Det Ny Teater in Copenhagen in *The Phantom of The Opera*, where she received great reviews for her portrayal of the main female character **Christine Daaé**, which she in total performed 96 times. In the summer of 2019, Sibylle debuted at Opera Hedeland in the part of **Frasquita** in *Carmen* by Bizet and in September 2019 Sibylle had her royal debut at The Royal Opera in Copenhagen as **The Princess** in the opera *Snow Queen* composed by the Danish award-winning composer Hans Abrahamsen. Same year Sibylle went to Bavarian State Opera covering the same part of **The Princess** in another production of Abrahamsen's *Snow Queen* directed by the famous German director Andreas Kriegenburg.

Sibylle also has a big **concert repertoire**. To name a few, she has sung *Messiah* by Händel, *Carmina Burana*, *Erl King's Daughter* by the Danish composer Niels W. Gade and her latest big concert was the anniversary concert of the famous conductor Adam Fischer with The Danish Chamber Orchestra in 2022.

Repertoire

Opera

Abrahamsen, H.	Snow Queen	<i>Princess</i>
Donizetti, G.	L'elisir d'amore	<i>Adina*</i>
	Don Pasquale	<i>Norina*</i>
Glass, Ph.	Styagraha	<i>Miss Schlesin</i>
Gluck, C.W.	Orfeo ed Euridice	<i>Euridice*</i>
Massenet, J.	Werther	<i>Sophie*</i>
Mozart, W.A.	Cosi fan tutte	<i>Despina</i>
	Die Entführung aus dem Serail	<i>Blondchen</i>
	Don Giovanni	<i>Zerlina</i>
	Idomeneo	<i>Ilia*</i>
	Le nozze di Figaro	<i>Barbarina</i>
		<i>Susanna</i>
	Die Zauberflöte	<i>Pamina</i>
		<i>Papagena</i>
Ravel, M.	L'enfant et les Sortilèges	<i>La Princesse</i>
Strauss, J.	Die Fledermaus	<i>Adele*</i>
Strauss, R.	Ariadne auf Naxos	<i>Zerbinetta</i>
	Der Rosenkavalier	<i>Sophie*</i>
Thomas, A.	Hamlet	<i>Ophelie*</i>
Verdi, G.	Rigoletto	<i>Gilda*</i>

**Under study*

Symphonic/Oratorio

Bach, J.S.	Christmas Oratorio
	St. John Passion
Haydn, J.	Die Schöpfung
Händel, G.F.	Messiah
Mozart, W.A.	Mass in c minor
	Missa brevis in d minor
	Requiem
Pergolesi, B.G.	Stabat Mater

Reviews

Hamlet in Absentia, 2016/17

The pretty Danish soprano, Sibylle Glosted, carries a natural revolte in her impersonation of Ophelia while singing out the broken heart of a young girl without any filter – angrily and suicidal...

- *Information*, 26th of August 2016

The leading character in the opera by Jacob Weis and Hugo Gudmundsson is Ophelia.

Ophelia - Sibylle Glosted, the young soprano, who recently received the price as "The Talent of the Year" by Copenhagen Opera Festival.

Dressed like a Punk, fitting her as well as concert robes and high heels, she acts her "Ophelia" like a young, restless revolting girl with rage and confused presence...

Her singing is beautiful and clean - right out of the bag!

- *Gregers Dirckinck-Holmfeldt*, 26th of August, 2016

In the company of the new star, Sibylle Glosted as Ophelia, we are safe and comfortable.

During the weeks she has sung herself into the hearts of her Copenhagen audience. Firstly in the Opera "Don G"(iovanni) as Zerlina, secondly during concerts at Copenhagen Opera Festival and finally at Kronborg in the part of Ophelia

Her beautiful soprano and genuine dramatic talent stands solidly in these parts...

- *Culture Compartment*, 17th of August, 2016

With equally shared desperation and reluctance, Ophelia - sung with intense passion and biting rage by the soprano Sibylle Glosted - seeks a therapist to have a diagnose since the constantly absent Hamlet has accused her of being insane...

- *Fyns Stiftstidende*, 18th of March, 2017

Sibylle Glosted acts with authenticity and carries much passion and desire in her soprano...

- *Skånska Dagbladet*, 18th of August, 2016

We are spoiled by an absurd gallery of characters, but Ophelia is a true suffering centre. She is staged and sung absolutely brilliantly by the Award winning Sibylle Glosted, and it is merely due to her performance that "Hamlet in Absentia" avoids becoming too much of a comedy.

- *CPHCULTURE*, August, 2016

Kronborg is a distant memory when Ophelia, as a confused girl punk, captures the stage in a very simple but effective set and immediately conquers our attention impersonated by the soprano Sibylle Glosted, who possesses a stirring large voice and an intence and touching scenic emission.

- *Nordjyske Stiftstidende*, 28th of March 2017

Sibylle Glosted, one of Denmark's most glowing talents at the moment, is a baried Ophelia with flawless singing and her acting is full of multiple expressions.

- *Kerteminde Avis*, 22nd of March 2017

Reumert Talent Prize of the Year, 2017

Sibylle Glosted graduated from the Opera School in Stockholm in 2016. She receives the Talent award on the basis of her performance in Hamlet in Absentia, NordicOpera. The jury's motivation: Sibylle Glosted impresses as a frustrated teenager with holes in her pants as Ofelia in Hamlet in Absentia. Here she shows a big playful talent and a convincing lyrical soprano with effortlessly high-pitched intonation. She is already ready for the international opera houses.

Carmina Burana, 2016

The soloists shine in their parts. Sibylle Glosted touches big but most in her highest parties.

- *Östersunds Posten*, 25th of April 2016

Sibylle Glosted was nothing less than wonderful in the high and neck breaking "Dulcissime".

- *Corren.se*, 22nd of April 2016

Le Nozze di Figaro, 2015

Johanna Rydström's Cherubino stays in mind as well as Sibylle Glosted's light-footed Barbarina.

- *Sydnärke Nytt*, 10th of December 2015

Silverskeppet, 2014

It is a cast of young singers who are below education, but the voices are well developed and clean, the acting is lively and the play is most tangible, sometimes almost too tangible. You can only become impressed by the Baroque Soprano of Sibylle Glosted.

- *Skånska Dagbladet*, 22nd of July