

Bryngelsson, Mathilda - Mezzo Soprano

Biography



Mezzo-soprano Mathilda Bryngelsson was born and raised in Gothenburg, Sweden. Growing up, she played the flute, but in her early 20s, she turned her efforts toward singing opera.

Mathilda received her bachelor's degree in Opera Performance from the *University College of Opera* in Stockholm in 2019. The same year she appeared as **Medoro** in a new adaptation of Händel's *Orlando* with *Stockholm Royal Opera/Young at the Opera* at *Confidencen* in Stockholm.

In 2025 Mathilda performed the role of **Suzuki** (*Madama Butterfly*) at Pfalztheater Kaiserslautern, returned to Malmö Opera in the role of **Herodias' Page** (*Salome*), and did a short appearence as **Annina** (*La Traviata*) with Copenhagen Philharminic Orchestra during Copenhagen Opera Festival.

During the years after graduating, Mathilda debuted the roles of **Dido** (*Dido & Aeneas*) at Opera på Österbybruk, **Una Converse** (*Suor Angelica*) at Copenhagen Opera Festival, **Fekluša** (*Káťa Kabanová*) at Bergen National Opera and **Clotilde** in Opera på Skäret's production of *Norma*.

Between 2020 and 2022, Mathilda was a young artist at the opera studio Malmö Opera Academy. During this time, she could be seen as **La Suora Zelatrice** (*Suor Angelica*) on Malmö Opera's main stage, while also performing multiple roles in Malmö Opera's Swedish tour productions *Det går an* and *Det stora oväsendet*. In December 2021 she also visited Kammeroper Schloss Rheinsberg to sing the role of **Mutter** (*Hänsel und Gretel*).

Apart from the operatic repertoire, Mathilda has an extensive experience as an **oratorio soloist**, having performed a majority of the standard repertoire, throughout the south of Sweden.

Mathilda has been the recipient of many notable scholarships and awards. A selection of these includes The Swedish Royal Academy of Music's national scholarships at five occasions between 2019-2024, the first prize in the singing competition OVIS-Rösten 2021, the highly prestigious Giresta Scholarship from Anders Wall's Foundation 2022, and the 3rd prize in the Willhelm Stenhammar International Singing Competition 2024.



Repertoire

Opera

Bellini, V. ClotildeNorma Bizet. G. Carmen Mercédès Blow, J. Venus and Adonis Cupid* Borodin, A. Prince Igor Konchakovna Fjellström, D. Det går an Anette Dalkulla 2 Linnea Siggan* Skänkmamsell Maria Humperdinck, E. Hänsel und Gretel Mutter Janáček, L. Katia Kabanova Fekluša Mozart, W.A. Cherubino Le nozze di Figaro Marcellina

Puccini, G.Gianni Schicchi
Madama Butterfly

Suor Angelica

La Ciesca

La Frugola

Dido Sorceress* Second Witch*

Medoro

Herodia's Page

La Sorella Infermiera* La Sorella Zelatrice Una Converse

Suzuki

Il tabarro

Orlando

Salome

Purcell, H. Dido and Aeneas

Ramström, J./ Händel, G.H./

Vivaldi, A. Strauss, R.

* roles studied/covered

Symphonic/Oratorio

Bach, J.S.	Johannespassion
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Weihnachtsoratorium I-III

Beethoven, L.van Mass in C-minor **Buxtehude, D.** Membra Jesu Nostri

Chaminade, C. Messe pour deux voix égales

Duruflé, M. Requiem

Händel, G.F. Messiah (Part I)

Fauré, G. Requiem (soprano & mezzo)

Mendelssohn, F. Elias

Meinardus, L. Luther i

Mozart, W.A. Pergolesi, G.B. Saint-Saëns, C.

Vivaldi, A.

Luther in Worms Requiem

Stabat Mater Oratorio de Noel

Gloria



Reviews

Dido & Aeneas, Opera på Österbybruk, 2023

Mathilda Bryngelsson in the title role has a gentle and warm voice.

- Tidskriften Opera

Hänsel und Gretel, Schloss Rheinsberg, 2021

Die Schwedin Mathilda Bryngelsson lässt als überforderte Mutter ihren Mezzosopran durchaus schon mal die Luft schneiden.

- Märkische Allgemeine

Jury motivation for 1st place in the singing competition OVIS-Rösten, 2021

Mathilda Bryngelsson is a beautifully sounding and expressive mezzo-soprano. The two different arias from Werther and Titus were performed with both excellent technique and an artistically convincing performance.

Concert in Giresta Kyrka, 2019

Mathilda Bryngelsson showed a full, well-modulated voice.

- Uppsala Nya Tidning

Orlando, Kungliga Operan, Confidencen, 2019

Mathilda Bryngelsson's injured warrior Medoro, on the other hand, portrays the existential loneliness of the survivor.

- Expressen

Prince Igor, Russian Opera Workshop, 2018

For Thursday evening's show, [...] the sensational Swedish mezzo discovery of the session, Mathilda Bryngelsson, whose voice reminds me of the young Kerstin Meyer, performs Konchakovna. Since Angela Mead's Master Class, I've been having recurrent dreams about Mathilda channeling vocal intensity into Charlotte, Ratmir, Vanya, Lyubasha, Komponist, Orfeo...

- Lew's Opera Views and Experiences In Tempo