

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.

During 2023/24 Mathilda debuted the roles of **Dido** (*Dido & Aeneas*) at Opera på Österbybruk, **Una Converse** (*Suor Angelica*) at Copenhagen Opera Festival, and **Feklušā** (*Káťa Kabanová*) at Bergen National Opera. She also covered the role of **the Reindeer** (*Flurry Tales*) at Malmö Opera and sang **Clotilde** in Opera på Skäret's summer production of *Norma*.

Her **recent and future** engagements include **Clotilde** in Opera på Skäret's 2024 production of *Norma* and returning to Malmö Opera in the role of **Herodias' Page** (*Salome*) in the season of 2024/25.

Some of Mathilda's other performed roles include **Cherubino** and **Marcellina** (*Le nozze di Figaro*), **Mercedes** (*Carmen*), **La Frugola** (*Il tabarro*), **La Ciesca** (*Gianni Schicchi*) and **Konchakovna** (*Prince Igor*).

In 2025 Mathilda is returning to Malmö Opera in the role of **Herodias' Page** (*Salome*). She will also perform **Suzuki** (*Madama Butterfly*) at Pfalztheater Kaiserslautern in Germany.

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 Wilhelm Stenhammar International Singing Competition 2024.

Repertoire

Opera

Bellini, V.	Norma	<i>Clotilde</i>
Bizet, G.	Carmen	<i>Mercédès</i>
Blow, J.	Venus and Adonis	<i>Cupid*</i>
Borodin, A.	Prince Igor	<i>Konchakovna</i>
Fjellström, D.	Det går an	<i>Anette</i>
		<i>Dalkulla 2</i>
		<i>Linnea</i>
		<i>Siggan*</i>
		<i>Skänkmamsell Maria</i>
Humperdinck, E.	Hänsel und Gretel	<i>Mutter</i>
Janáček, L.	Katia Kabanova	<i>Feklušá</i>
Mozart, W.A.	Le nozze di Figaro	<i>Cherubino</i>
		<i>Marcellina</i>
Puccini, G.	Gianni Schicchi	<i>La Ciesca</i>
	Madama Butterfly	<i>Suzuki**</i>
	Suor Angelica	<i>La Sorella Infermiera*</i>
		<i>La Sorella Zelatrice</i>
		<i>Una Converse</i>
	Il tabarro	<i>La Frugola</i>
Purcell, H.	Dido and Aeneas	<i>Dido</i>
		<i>Sorceress*</i>
		<i>Second Witch*</i>
Ramström, J./	Orlando	<i>Medoro</i>
Händel, G.H./		
Vivaldi, A.		
Strauss, R.	Salome	<i>Herodia's Page**</i>

* roles studied/covered

** upcoming

Symphonic/Oratorio

Bach, J.S.	Johannespassion
	Weihnachtsoratorium I-III
Beethoven, L.van	Mass in C-minor
Buxtehude, D.	Membra Jesu Nostri
Chaminade, C.	Messe pour deux voix égales
Durufilé, M.	Requiem
Händel, G.F.	Messiah (Part I)
Fauré, G.	Requiem (soprano & mezzo)
Mendelssohn, F.	Elias
Meinardus, L.	Luther in Worms
Mozart, W.A.	Requiem
Saint-Saëns, C.	Oratorio de Noel
Pergolesi, G.B.	Stabat Mater
Vivaldi, A.	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*