

Eliasson, Ola - Baritone

Biography

Ola Eliasson was born in Skellefteå in Sweden.



Before he started singing he studied Percussion, Guitar, French Horn and Piano.

After finishing his education at The Royal College of Music in Stockholm and The University College of Opera in Stockholm he became part of the soloist ensemble at the Royal Opera in Stockholm in 1997.

His 2015/16 season at Royal Swedish Operacounts among others Faninal in Rosenkavalier, Don Giovanni, and Ford in Falstaff,

His two recent seasons included **Alberich** in Rheingold at Dalhalla Opera Festival, the title role in Mozart's **Don Giovanni** and **Amfortas** in Parsifal at the Royal Swedish Opera, New Year Concerts with Swedish Radio Symphony Orchestra and Conte Almaviva at Finnish National Opera.

He has **performed on most major stages in Sweden** including The Royal Swedish Opera, The Göteborg Opera, The Drottningholm Court Theater, Confidencen, Folkoperan with more than 30 roles in more than 20 operas. In Finland he has performed at the Finnish National Opera and Savonlinna Opera Festival.

A **selection of these roles** are **Count Almaviva** in Le nozze di Figaro, **Papageno** in Die Zauberflöte, **Guglielmo** in Così fan tutte by Mozart, **Figaro** in Il barbiere di Sevilla, **Silvio** in Leoncavallo's Pagliacci, **Marcello** in Puccini's Bohème, **Carlo Gérard** in Giordano's Andrea Chenier.

As **an oratorio singer** he has appeared with many Swedish Orchestras in repertoire such as Orff's Carmina Burana, Brahms's Ein deutsches Requiem, Mahler's Lieder eines fahrenden Gesellen and J. S. Bach's Johannes-Passion (Jesus) as well as Weihnachts-Oratorium.

Repertoire

Opera

Adams, J.	Nixon in China	<i>Nixon</i>
Bernstein, L.	Trouble in Tahiti	<i>Sam</i>
Bizet, G.	Carmen	<i>Dancaire, Moralez</i>
Britten, B.	Peter Grimes	<i>Ned Keene</i>
Catalani, A.	La Wally	<i>Gellner</i>
Donizetti, G.	Don Pasquale	<i>Malatesta</i>
Giordano, U.	Andrea Chenier Fedora	<i>Carlo Gérard De Siriex</i>
Leoncavallo, R.	I pagliacci	<i>Silvio</i>
Mozart, W.A.	Così fan tutte Don Giovanni Le nozze di Figaro Der Zauberflöte	<i>Guglielmo Don Giovanni Conte Almaviva Papageno</i>
Puccini, G.	La Bohème La Fanciulla del West Tosca Turandot	<i>Marcello Sonora Angelotti Ping</i>
Rossini, G.	Il barbiere di Siviglia	<i>Figaro</i>
Strauss, R.	Capriccio Der Rosenkavalier	<i>Olivier, Graf Faninal</i>
Verdi, G.	Falstaff Rigoletto	<i>Ford Marullo</i>
Wagner, R.	Götterdämmerung Parsifal Rheingold	<i>Gunther Amfortas Alberich</i>

Symphonic/Oratorio

Bach, J. S.	Johannes-Passion (Jesus) Weihnachts-oratorium
Brahms, J.	Ein deutsches requiem
Mahler, G.	Lieder eines fahrenden Gesellen
Orff, C.	Carmina Burana

Reviews

Der Ferne Klang (The Royal Swedish Opera), Stockholm), October 2019

Baritone Ola Eliasson played the Count, one of Grete's many suitors, and Rudolf, a sort of inspiring impresario for the Fritz the composer. His characters were omnipresent, and, with his strong stage presence, he added a mysterious layer to the story. He sang very well, with a strong and sturdy voice.

- *Sebasttian Turgeon, Oprewire*

Don Giovanni (The Royal Swedish Opera, Stockholm), March 2014

Did I forget someone? Yes, of course: Ola Eliasson in the title role. A ravishing Silvio, a splendid Almaviva, an intriguing Malatesta and last August a slimy Alberich at Dalhalla are some really high-level role-assumption during the last 7-8 years but this Don Giovanni surpasses them all, if only with a small margin. Every gesture, every little facial expression was spot on and his singing encompassed all the various feelings and moods in the complicated character. Arguably the high-spot of the evening was his serenade, sitting with crossed legs and playing the mandolin, singing with the utmost simplicity, more to himself than to Donna Elvira's maid. This was one of those magic moments when time literally stood still. A ray of light and calm and harmony suddenly condensed all the contradictory feelings of the drama. Go and see it!

- *Göran Forsling, Seen and Heard International*