

Utter, Emilia - Soprano

Biography



Swedish soprano Emilia Utter entered the operatic scene at 20 years old, making her debut at the Swedish Royal Opera in 2016 as **Yniold** in *Pelléas et Mélisande*, directed by Keith Warner.

Following her debut, Emilia took center stage as the lead in the French opera **Lucile** by Grétry, collaborating with Drottningholm's Baroque ensemble under the lead of Mark Tatlow in the spring of 2017.

Since the age of 18, Emilia has performed bold concerts in venues like the Victoria and Albert Museum, challenging traditional music formats and blending music with art. She composes her own songs, arranges music, and explores new ways to present classical music.

Emilia has **performed at prestigious events** for the Swedish Royal Family, including Queen Silvia's 80th birthday in 2023 and at Stenhammar Slott in 2024, by invitation of the King of Sweden. She has received support from institutions such as the Royal Swedish Academy of Music and Sörmlands Kulturstipendium. After joining the Royal College of Music in London in 2017, she became an RCM Scholar with full support from the Toeman Weinberger Opera Scholarship. In 2020 and 2021, she was accepted as a scholar at Confidencen Opera & Music Academy, deepening her knowledge in baroque music. In 2024, Emilia was awarded the Hedbergsska Debutant Scholarship by the Swedish Royal Opera House for her portrayal of Ava in *Löftet*.

In the summer of 2022 she graduated from the Royal College of Music in London with a first class degree Master of Performance and later made her soloist debut at Berlin Konzerthaus with O/Modernt Orchestra. In the spring of 2023 she made her soloist debut at Folkoperan in Stockholm in **Judith** by Malin Bång and the following autumn she made her debut at Konserthuset, Stockholm, along with the Royal Stockholm Philharmonic Orchestra under the lead of Peter Nordahl.

In the autumn of 2024, she took on the leading role of **Elsalill** in *Herr Arnes Penningar* by Peter Nordahl at Folkoperan, marking another exciting chapter in her career.

Repertoire

Opera

Bång, M.	Judith	<i>Mörkret</i>
Debussy, C.	Pelléas et Mélisande	<i>Yniold</i>
Grétry, A.	Lucile	<i>Lucile</i>
Gothe, M.L.	Löftet	<i>Ava</i>
Händel, G.F.	Giulio Cesare in Egitto	<i>Cleopatra*</i>
Humperdinck, E.	Hänsel und Gretel	<i>Gretel*</i>
		<i>Sandmann</i>
Mozart, W.A.	La finta Giardiniera	<i>Sandrin</i>
	Don Giovanni	<i>Zerlina*</i>
Nordahl, P.	Herr Arnes Penningar	<i>Elsalill</i>

**studied*

Symphonic/Oratorio

Brahms, J.	Ein Deutsches Requiem
Buxtehude, D.	Membra Jesu Nostri
Larsson, L.E.	Förklädd Gud
Roman, J.H.	Den Svenska Messan
Sköld, A.	Requiem

Reviews

Herr Arnes Penningar, Folkoperan

Emilia is steady and naturally magnificent in the role. Her anguish and passion also become the audience's.
- *Aftonbladet*

Elsalill's soprano borders on the heart-wrenchingly high to the romantically fragile.
- *Aftonbladet*

Utter plays with a virginal naivety but sings with a mature roundness in her voice and clear high notes.
- *Svenska Dagbladet*

Pelléas et Mélisande at The Swedish Royal Opera House

A boyish, brilliant Emilia Utter.
- *The Magazine OPERA*

Mogens H Andersson

...and Emilia Utter's contribution secures the regrowth of operatic singers.
- *Operalogg.com*

Her soprano, incredible presence, and dynamic way of using her beautiful voice took the audience's breath away.
- *The Magazine Ekuriren*