

Sventelius, Emma - Mezzo Soprano

Biography



Emma Sventelius, born and raised in Lund in the south of Sweden, began to study music in 2011 under the tutelage of Dr. Monica Thomasson at Vadstena Vocal and Piano Academy. After two years in Vadstena, Emma studied a Bachelor of Voice at the Royal Danish Academy of Music, completing her studies as an Erasmus student at the University of Music and Performing Arts Vienna 2015-2016. Between 2016 and 2018 Emma studied at The University College of Opera Stockholm as a student of the Swedish tenor Erik Årman.

Her **recent and upcoming engagements** include **Hänsel** (*Hänsel und Gretel*), **Olga** (*Eugene Onegin*), **Niklas** (*Tales of Hoffmann*), **Orlovsky** (*Die Fledermaus*) at Gärtnerplatztheater, also **Octavian** (*Der Rosenkavalier*) at Volksoper Wien (house debut) and **Stephano** (*Roméo et Juliette*) at Malmö Opera.

In November 2017, while still a master student, Emma made her international debut as **Suzuki** in Puccini's *Madama Butterfly* at Deutsche Oper am Rhein, and during the following season, she sung the title role in Bizet's **Carmen** at Malmö Opera on tour, as well as **Orlando** in a performance based on Händel's opera with the same name, at Ulriksdals Castle Theatre, Confidencen, arranged by the Royal Swedish opera in Stockholm. Subsequently in September 2019, Emma joined the ensemble at Theater Bonn. There she made a critically acclaimed debut as **Octavian** in *Der Rosenkavalier* by R. Strauss and **Cherubino** in *Le Nozze di Figaro* by Mozart. As the latter, she also made her debut on the main stage of The Royal Swedish Opera in Stockholm in February 2020. She made her debut at Gärtnerplatztheater in Munich as **Olga** in *Eugene Onegin* by P. Tchaikovsky in October 2020.

As an opera singer, Emma has found a special interest in newly composed opera and has premiered several roles, including: **Mezzo Soprano 1** in *Stabat Mater - a chamber opera* by F. Bayani Mabalot, **Dalkullan Vera** in *Det går an* by D. Fjällström at Läckö Castle, **Ia** in *Aquilegia* by G. Lindström at Sthlm New Opera and **Miss Prism** in the opera *The Importance of being Earnest* by B T. Andersson at the International Vadstena Academy.

Equally at home with **oratorio**, Emma has sung the alto/mezzo-soprano solos in the Mozart's *Requiem*, *Stabat Mater* by G. Pergolesi, the *Matthäuspassion*, *Magnificat* and *Weihnachtsoratorium* by J. S. Bach, Beethoven's 9th *Symphony*, *Den heliga natten* by H. Rosenberg, *Stabat Mater* by A. Scarlatti, *Oratorio de Noël* by C. Saent-Saëns and *Messe pour deux voix* by C. Chaminade. With a great love for the **lieder**, she also performed in several Liederabende.

Emma Sventelius has had the great honour of being awarded several esteemed **awards and scholarships** over the years. The most recent being The Birgit Nilsson Scholarship in 2020.

www.emmasventelius.se

Repertoire

Opera			Symphonic/Oratorio	
Andersson, B.T.	The Importance of Being Earnest	Miss Prism	Bach, J.S.	Mathäuspassion Weihnachtsoratorium
Bizet, G.	Carmen	Carmen	Beethoven, L.van	9 th Symphony
Bayani Mabalot, F.	Stabat Mater	Mezzosoprano 1	Chaminade, C.	Messe pour deux voix
Fjellström, D.	Det går an	Saleslady	Mozart, W.A.	Requiem
Humperdinck, E.	Hänsel und Gretel	Hänsel	Pergolesi, G.	Stabat Mater
Händel/Ramström	Orlando	Orlando	Rosenberg, H.	The Holy Night
Mozart, W.A.	Le nozze di Figaro	Cherubino	Saint-Saëns, C.	Oratorio de Noël
	Die Zauberflöte	2 nd Lady	Scarlatti, A.	Stabat Mater
Offenbach, J.	Les contes d'Hoffmann	Niclausse		
Puccini, G.	Madama Butterfly	Suzuki		
Purcell, H.	Dido and Aeneas	Sorceress		
Strauss, J.	Die Fledermaus	Orlowsky		
Strauss, R.	Der Rosenkavalier	Octavian		
Tchaikovsky, P.	Eugene Onegin	Olga		

Reviews

Prinz Orlofsky, Die Fledermaus, Gärtnerplatztheater, 2022

Emma Sventelius, who recently sang a convincing Octavian, as well as a great Niclausse here at Gärtnerplatz, portrays an Orlofsky in chalk white, and seems less bored than what one usually sees this role. This optical impression fits perfectly in its context and her couplet is rightfully awarded with great ovations.

- *Online Merker*

The fascinating Swedish mezzo Emma Sventelius portrays Orlofsky ... The burning warmth in the colours of her voice, the modulations of a very convincing emotional expression, the nuanced and precise variations; everything about this singer seduces and shows superb technique. This in addition to her recent success in Vienna as Octavian (Volksoper), make her one of the revelations of the night; She undoubtedly has the makings of a great artist.

- *operaworld.es*

Emma Sventelius perfectly fills the shoes of this trouser role with her cutting edge Mezzo.

- *Süddeutsche Zeitung*

This mezzo soprano-prince by Emma Sventelius, possessed the sharpness of a Soprano, but with her slender and tall stage presence, in white designer tails and with a Russian Roulette pistol at her temple, she portrayed a convincing "Wien-Babylon" orchid.

- *Neue Musikzeitung*

Niklas, Hoffmanns Erzählungen, Gärtnerplatztheater, 2022

Equally excellent is Emma Sventelius as Niklas. She captures the audience with a multifaceted mezzo and embodies one of the strongest portrayals of the evening.

- *Münchener Merkur*

Octavian, Der Rosenkavalier, Volksoper Wien, 2021

The main event for me, was ... Emma Sventelius as Octavian. An androgynous, willowy Mezzo-soprano, equally convincing as lover and "Mariandl". And recurringly showing off a real "pipe".

- *Online Merker*

A homogenous singer ensemble is granting the success: first and foremost the gorgeous Octavian, the Swedish Emma Sventelius, with a smooth, glowing, high mezzo. She could, at any point, be mistaken for a boy.

- *Kronen Zeitung*

The Swede Emma Sventelius (who also sang the role in Bonn), offers a truly excellent portrayal, thought through down to the last detail. Rather shy, never exaggerated, but always convincing.

- *Online Merker*

Emma Sventelius as Octavian reminds me, with her penetrating voice, of Gwyneth Jones. That, in combination with her boyish acting, makes a convincing title role.

- *Radio Klassik*

Octavian, Der Rosenkavalier, Theater Bonn, 2019

As Octavian, we hear the young Swedish mezzo-soprano Emma Sventelius, and what we hear is really

sensational. Sventelius is convincing in her acting and might be the most believable character of the evening. Her demeanour is tomboyish with an air of macho and offers a big emotional expression. Her voice provides the flaming colours of a mezzo-soprano as well as tender lyrical singing, every nuance in absolute perfection - what a singer!

- *Der Opernfreund*

The clear-cut winner and heartbreaker of all generations is Octavian, vocally brilliant and dramatically powerful, when dressed up in maid's clothes as well as a dashing Count.

- *General-Anzeiger*

The young Swedish mezzo-soprano Emma Sventelius, with her blond short hair and her androgynous appearance, is in every way an ideal casting for Octavian ... It's magical how she superiorly masters to sing this role, in which she's almost continuously on stage the entire piece, not only in a foreign language, but in a foreign dialect. Her body language is absolutely convincing as a woman, who plays a man, who plays a woman, and she harmonizes eminently with her partners in the ensembles.

- *Das Opernmagazin*

Orlando, Orlando, Royal Swedish Opera, 2019

Emma Sventelius shines in reinterpreted "Orlando". ...As Orlando at Confidencen, she shows a strong stage personality, her voice is soft and pliable, and she masters the brilliant virtuosic as well as the longer lines.

- *Capriccio*

Carmen, Malmö Opera, 2018

Of the soloists, Emma Sventelius is in a league of her own. A young, strong, sonorous mezzo which most likely is going to evolve into something truly great, a strong scenic presence and well-poised, believable acting. It's going to be genuinely interesting to follow her career. Maybe a *Brünhilde* in the making?

- *Norra Skåne*

But it's the two main characters that give the piece its gut-wrenching devastating gravity, both Emma Sventelius as Carmen and Alexander Grove as Don José convinces. They embody their characters with extraordinary acting skills and voice qualities. Standing ovations!

- *Kristianstadsbladet*

Suzuki, Madama Butterfly, Deutsche Oper am Rhein, 2017

The friend Suzuki, embodied by Emma Sventelius, with her wonderful mezzo-soprano voice, is the only one who has remained true to Butterfly.

- *Der Kultur Blog*

The Swedish mezzo-soprano Emma Sventelius is singing and acting the role of Butterfly's servant absolutely captivating.

- *Westdeutsche Zeitung*

Emma Sventelius as Suzuki, is enchanting in the Flower duet with Cio-cio-San.

- *Opernscouts Oper am Rhein*

Emma Sventelius was Suzuki, Cio-Cio-San's confidante. The young Swedish mezzo-soprano, who is yet to finish her Master's Degree, has an expansive, bronze coloured lower- and middle register...

- *RP Online*