

Bryngelsson, Mathilda - Mezzo Soprano

Biography



The lyric mezzo-soprano Mathilda Bryngelsson was born and raised in Gothenburg, Sweden. Growing up, she started out playing the flute, but in her early 20's, she turned her efforts towards singing opera.

Mathilda received her bachelor's degree in Opera Performance from the *University College of Opera* in Stockholm in 2019. Between 2020 and 2022, she is a student at *Malmö Opera Academy* - a combined master's program/young artist program at *Malmö Academy of Music* and *Malmö Opera*. **During the season of 2021/22**, Mathilda will be part of several productions at *Malmö Opera*, both on the main stage and on tour, in productions such as *Det går an*, *Suor Angelica* and *Det stora oväsendet*.

In 2019, Mathilda appeared as **Medoro** in a new adaptation of Händel's *Orlando* with Stockholm Royal Opera/Young at the Opera at *Confidencen* in Stockholm. In the same year, she also played **Mercedes** in *Carmen* with the Lyric Society of Gävleborg in Gävle, Sweden. Mathilda has also performed roles such as **Cherubino** and **Marcellina** in *Le nozze di Figaro*, **La Frugola** in *Il tabarro*, and **Konchakovna** in *Prince Igor*.

As one of the price winners of *Schloss Rheinsberg Internationaler Gesangswettbewerb 2020*, Mathilda performed the role of **Mutter** in *Hänsel und Gretel* at Kammeroper Schloss Rheinsberg in December 2021.

Apart from the operatic repertoire, Mathilda also has a thorough experience as an **oratorio soloist**, with her repertoire ranging from Mozart's *Requiem* to the more unusual *Luther in Worms* by Meinardus. In 2019, she sang the alto soloist part in Mendelssohn's *Elias* in Der Berliner Philharmonie KMS with Brandenburgisches Staatsorchester Frankfurt.

Mathilda has been the recipient of many prestigious scholarships, including *The Swedish Royal Academy of Music's* national scholarships in 2019 and 2020, as well as the first price of *OVIS-rösten* 2021.

Repertoire

Opera

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>Dalkulla 2</i>
		<i>Skänkmamsell Maria</i>
		<i>Anette</i>
		<i>Linnea</i>
Humperdinck, E.	Hänsel und Gretel	<i>Mutter</i>
Mozart, W.A.	Le nozze di Figaro	<i>Cherubino</i>
		<i>Marcellina</i>
	Die Zauberflöte	<i>Zweite Dame*</i>
Puccini, G.	Il tabarro	<i>La Frugola</i>
	Suor Angelica	<i>La Sorella Zelatrice</i>
		<i>La Sorella Infermiera*</i>
Purcell, H.	Dido and Aeneas	<i>Sorceress*</i>
		<i>Second Witch*</i>
Ramström, J./	Orlando	<i>Medoro</i>
Händel, G.H./		
Vivaldi, A.		

* Role studied/covered

Symphonic/Oratorio

Buxtehude, D.	Membra Jesu Nostri
Chaminade, C.	<i>Messe pour deux voix égales</i>
Durufié, M.	Requiem
Mendelssohn, F.	Elias
Meinardus, L.	Luther in Worms
Mozart, W.A.	Requiem
Pergolesi, G.B.	Stabat Mater
Vivaldi, A.	Gloria

Reviews

Hänsel und Gretel - Humperdinck - Mutter, Schloss Rheinsberg

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

- *Märkische Allgemeine, 12 December 2021*

Konsert i Giresta Kyrka med Operahögskolans avgångsklass

Mathilda Bryngelsson gav prov på en fylig, välmodulerad röst.

(Mathilda Bryngelsson showed a full, well-modulated voice.)

- *Uppsala Nya Tidning, mars 2019*

Orlando - Händel/Ramström - Medoro, Unga på Operan, Kungliga Operan, Confidencen

Mathilda Bryngelssons sårade krigare Medoro uttrycker å sin sida en överlevares existentiella ensamhet.

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

- *Expressen, maj 2019*

Prince Igor - Borodin (Konchakovna), Russian Opera Workshop

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, June 2018*