Camilla Tilling

Soprano

Undoubtedly one of Sweden’s most accomplished talents, Camilla Tilling’s beguiling tone and unfailing musicality have made her a firm favourite with conductors, audiences and critics alike.

Tilling is one of the world’s most sought-after concert performers with recent appearances including under Gustavo Dudamel with both Royal Concertgebouw Orchestra and Los Angeles Philharmonic Orchestra in Mahler’s Symphony No.4, under Esa-Pekka Salonen with London Philharmonia Orchestra in Schoenberg’s *Gurrelieder*, with Gianandrea Noseda and Washington’s National Symphony Orchestra in Beethoven’s Symphony No.9 and with Omer Meir Welber and Orchestre national de France in Dutilleux’s *Correspondances*. She toured extensively in Peter Sellar’s stagings of Bach’s *St Matthew Passion* and *St John Passion* with Berliner Philharmoniker and Sir Simon Rattle and had a special connection to the late Sir Bernard Haitink under whose baton she sang her first Beethoven, *Missa Solemnis* at Teatro alla Scala and in whose historic final concerts with Radio Filharmonish Orkest at Amsterdam’s Concertgebouw in 2019, she was his chosen Strauss soprano soloist.

Over recent seasons, Tilling has continued to expand an already impressively varied repertoire with such works as Osvaldo Golijov’s *Three Songs* with David Danzmayr and the Oregon Symphony Orchestra, Irgen-Jensens' song cycle *Japanischer Frühling* with Christian Blex and Karajan-Akademie of Berliner Philharmoniker, Janáček’s *Glagolitic Mass* under the baton of Rafael Payare with Orchestre symphonique de Montréal and Mendelssohn’s *Paulus* with Orquesta y Coro Nacionales de España under Masaaki Suzuki.

This season, she reunites with Sir Simon Rattle for performances of *St Matthew Passion* with Symphonieorchester des Bayerischen Rundfunks, reprises Solveig in Bill Barclay’s staging of *Peer Gynt* with St. Louis Symphony under Stéphane Denève, joins Eivind Aadland and Tasmania Symphony Orchestra in Mahler’s *Rückert Lieder* and Donald Runnicles and Sydney Symphony Orchestra in Debussy’s *La Damoiselle élue*. She performs Berlioz *Les nuits d’été*with Norrköpings Symfoniorkester, Britten’s *Les illuminations* with the Arctic Philharmonic, Mendelssohn *Lobgesang* with Netherlands Radio Philharmonic Orchestra and, with Gävle Symfoniorkester, she reprises Daniel Nelson’s *Chaplin Songs*, a new work she premiered with Swedish Radio Symphony Orchestra under Andrew Manze. Alongside her many concert engagements, she returns to the Royal Swedish Opera as Contessa Almaviva in a new production of *Le Nozze di Figaro* by Linus Fellbom, conducted by Alan Gilbert.

Early operatic roles such as Sophie (*Der Rosenkavalier*), Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*) gave Tilling debuts at Royal Ballet and Opera, Covent Garden, Bayerische Staatsoper, Opéra national de Paris,Teatro alla Scala and The Metropolitan Opera, and as Mélisande (*Pelléas et Mélisande*) she performed at Teatro Real Madrid, Semperoper Dresden, Finnish National Opera and with Los Angeles Philharmonic Orchestra. More recent highlights include Donna Clara (*Der Zwerg*) at Bayerische Staatsoper, La Damoiselle élue at Madrid Teatro Real and Blanche de la Force (*Dialogues des Carmélites*) and Suor Angelica at Royal Swedish Opera.

Tilling embarked on a North American recital collaboration last season with renowned pianist Emanuel Ax presenting her acclaimed Swedish Nightingale programme ‘Jenny Lind: Love and Lieder’ and this season she joins Håvard Gimse at Troldhaugen as part of the Bergen International Festival with a programme of Edvard Grieg songs. Her impressive discography includes orchestral works by Haydn with Bernard Haitink, Handel and Purcell with Emmanuelle Haïm, Grieg with Paavo Järvi, Brahms with Marek Janowski and Cherubini with Riccardo Muti in addition to recital collections of Gluck, Mozart, Strauss, Schumann, Grieg and many other composers.