

Elisabeth Meyer Soprano

Swedish-Swiss soprano Elisabeth Meyer is this season engaged at the Royal Dramatic Theatre in Stockholm, where she takes part in the dramatization of Thunström's novel *Juloratoriet/The Christmas Oratorio*.

The 2025/26 season will see Elisabeth opening with the title role in **Tosca** at Folkoperan in Stockholm.

In recent seasons, she has portrayed **Fiordiligi** in *Così fan tutte* at Uppsala Stadsteater and **Pamina** in *Die Zauberflöte* at the Royal Swedish Opera. She has also performed **Elisabetta** in *Don Carlos* at Folkoperan and appeared as the soloist in concert versions of Anders Eliasson's chamber opera *Karolinas sömn (The Sleep of Karolina)* at Norrlandsoperan and Artipelag in Stockholm.

Elisabeth Meyer has been a guest at the Royal Swedish Opera in several productions. She appeared in the role of **Mina** in the world premiere and the following revival of the opera *Dracula*, composed by Victoria Borisova-Ollas. She has sung Pamina in *Die Zauberflöte*, **Adèle** in *Die Fledermaus* and **Donna Anna** in *Don Giovanni*.

Additional engagements include **Donna Elvira** in *Don Giovanni* at Norrlandsoperan, **Manda** in Johan Ullén's contemporary opera *Kärleksmaskinen* with Piteå Chamber Opera, and **Olympia, Antonia, and Giulietta** in *Les Contes d'Hoffmann* at Folkoperan. Elisabeth has also portrayed **Musetta** in *La Bohème* and Donna Anna in *Don Giovanni* at Opera Hedeland in Denmark, as well as **Gretel** in *Hänsel und Gretel* at the Gothenburg Opera.

At the Drottningholm Court Theatre, she has performed **Arbate** in Mozart's *Mitridate, Re di Ponto*, **Ginevra** in Händel's *Ariodante*, and **the Candlesnuffer** in the jubilee opera *The Rocco Machine*.

Earlier highlights include Pamina at Malmö Opera, the title role in J.M. Kraus's *Proserpin* at Musikfestspiele Potsdam Sanssouci, and **Lizzy** in Daniel Nelson's *Pride and Prejudice* at the Vadstena Academy.

Elisabeth Meyer studied at the Royal Academy of Music and the University College of Opera in Stockholm where she graduated in 2010. She continued at the Dutch National Opera Academy in Amsterdam and in the season 2011/12 she was a member of the Internationales Opernstudio at the Opernhaus Zürich.

Elisabeth Meyer's many concert performances include Bach's *Jauchzet Gott*, *Christmas Oratorio*, *Magnificat*, *St Matthew* and *St John's Passion* and *Mass in B minor*, Britten's *Les Illuminations*, Fauré's *Requiem*, Mozart's *Requiem* and *Mass in C minor*, Brahms' *Ein Deutsches Requiem*, Haydn's *Die Schöpfung*, *Die Jahreszeiten*, *Kleine Orgelmesse* and *Missa Brevis in F*, Händel's *Messiah* and *Solomon*, Mendelssohn's *Paulus*, *Hear my prayer* and *Salve Regina*, Rheinberger's *Der Stern von Betlehem*, Rutter's *Magnificat*, Schubert and D. Scarlatti's *Salve Regina*, Saint Saëns' *Christmas Oratorio* and L-E Larsson's *God in disguise*.

Elisabeth Meyer appeared at the Nobel Prize celebrations both in 2023, when she was featured in the live broadcast divertissement at the banquet, and in 2020, when she was the soloist during the live broadcast of the Nobel Prize Award Ceremony.

Elisabeth has received several scholarships, including the renowned Swiss Student Singing Award in 2008 and the Special Soloist-Prize 2010, both by Migros-Kulturprozent. She was awarded the Swedish Christina Nilsson-Scholarship in 2009, the Martin Öhman-Scholarship in 2011. Elisabeth has received the 2018 Birgit Nilsson scholarship, as well as the Richard Brodin scholarship from the Royal Opera in Stockholm and the 2018 Stockholm Stad Culture Grant.

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