Camilla Tilling

Soprano

With her “beguiling tone and unfailing musicality” (*Gramophone, 2020*), Camilla Tilling has been performing on the world’s leading opera, concert and recital stages for over two decades while simultaneously building an impressive discography. Her most recent releases include Jugendstil songs 1898-1916,  a “beautifully paced album of Romantic and Expressionist songs” (*BBC Music Magazine, 2020*), recorded with long-time pianist Paul Rivinius; *Die Schöpfung* with Symphonieorchester des Bayerischen Rundfunks under Bernard Haitink and an acclaimed portrait of Gluck & Mozart Arias with Musica Saeculorum and Philipp von Steinaecker, which sit alongside her three earlier recital discs on the BIS label featuring Schubert, Strauss and Nordic Songs.

In the 2021/22 season Camilla joins Sinfonieorchester des Bayerischen Rundfunks and Sir Simon Rattle for Bach’s St Matthew Passion, the Oslo Philharmonic under chief conductor Klaus Mäkelä for Mozart’s Mass in C minor and, after their successful collaboration at Het Concertgebouw last season, Gustavo Dudamel and Los Angeles Philharmonic Orchestra for Mahler’s Symphony No.4. In addition to Beethoven, Symphony No.9 with Gianandrea Noseda and the National Symphony Orchestra Washington, Tilling joins Marc Soustrot and Real Orquesta Sinfónica de Sevilla for a programme of Mahler and Strauss and returns to Teatro Real, Madrid as Debussy’s La Damoiselle élue in a new staging by Alex Ollé, conducted by Juanjo Mena. At the Royal Swedish Opera, she will debut as Puccini’s Suor Angelica in their production of Il Trittico.

Early operatic roles such as Sophie (*Der Rosenkavalier*), Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*) took Tilling to the Royal Opera House, Covent Garden, San Francisco Opera, Bayerische Staatsoper, Opéra national de Paris, Lyric Opera of Chicago, Teatro alla Scala and The Metropolitan Opera. Later roles included the Governess (*The Turn of the Screw*) at Glyndebourne Festival, Euridice (*Orfeo ed Euridice*) at Salzburg Mozartwoche, Donna Clara (*Der Zwerg*) at Bayerische Staatsoper, Gretel (*Hänsel und Gretel*) at Covent Garden, l'Ange (*Saint François d'Assise*) for Dutch National Opera, both Blanche de la Force (*Dialogues des Carmélites*) and Contessa (*Le nozze di Figaro*) at Royal Swedish Opera, and Mélisande (*Pelléas et Mélisande*) at Teatro Real Madrid, Semperoper Dresden, Finnish National Opera and with the Los Angeles Philharmonic. She reprised her earlier success as Mozart’s Fiordiligi in concert performances of *Così fan tutte* last season with the Freiburg Barock Orchester and René Jacobs.

Recent concert highlights include as a soloist in Bernard Haitink’s historic final appearance with the Radio Filharmonish Orkest at Amsterdam’s Concertgebouw in a Strauss programme, Brahms’ *Requiem* with the City of Birmingham Symphony Orchestra and Mirga Gražinytė-Tyla, Dutilleux’s *Correspondances* with the Los Angeles Philharmonic and Esa-Pekka Salonen, Mahler’s Symphony No.4 with Orchestre de Paris and Thomas Hengelbrock, Berg’s *Sieben frühe Lieder* with both the Sydney Symphony Orchestra/Christoph von Dohnányi and the London Symphony Orchestra/ François-Xavier Roth, and she’s toured extensively in Peter Sellar’s stagings of Bach’s *St Matthew Passion* and *St John Passion* with the Berliner Philharmoniker and Sir Simon Rattle. The recent addition of Beethoven’s *Missa Solemnis* to Tilling’s repertoire immediately brought performances with the Finnish Radio Symphony Orchestra under Hannu Lintu, the Orchestra of Teatro alla Scala under Bernard Haitink, and with the London Symphony and Royal Stockholm Philharmonic orchestras, both under Michael Tilson Thomas. Under Esa-Pekka Salonen, she has appeared as Tove in Schoenberg’s *Gurrelieder* with both the combined forces of Swedish Radio Symphony and Stockholm Philharmonic orchestras (Baltic Sea Festival) and London’s Philharmonia Orchestra.