Camilla Tilling

Soprano

Undoubtedly one of Sweden’s most accomplished vocal talents, Camilla Tilling’s beguiling soprano and unfailing musicality have earned her enduring admiration from conductors, audiences, and critics alike throughout a glowing international career at the highest level.

As one of the world’s most sought-after concert performers, some of Tilling’s recent performances include Mahler Symphony No.4 under Gustavo Dudamel with both Royal Concertgebouw Orchestra and Los Angeles Philharmonic Orchestra, Schoenberg Gurrelieder under Esa-Pekka Salonen with London Philharmonia Orchestra, Beethoven Symphony No.9 with Gianandrea Noseda and Washington’s National Symphony Orchestra and Dutilleux *Correspondances* with Omer Meir Welber and Orchestre national de France. Tilling has toured extensively in Peter Sellar’s stagings of Bach’s St Matthew and St John Passions with Berliner Philharmoniker and Sir Simon Rattle and her artistic journey was profoundly shaped by a close musical bond with the late Sir Bernard Haitink. Testament to their enduring collaboration and mutual admiration, she was chosen as Strauss soloist for his historic final concerts with Radio Filharmonish Orkest at Amsterdam’s Concertgebouw in 2019.

In the 2025/2026 season, Tilling joins Munich Philharmonic for Michael Haydn’s Requiem under Riccardo Minasi, Swedish Radio Symphony Orchestra in Ravel *Sheherazade* under Nicholas Collon, and Teatro Carlo Felice, Genova in Mendelssohn’s *Elias* under Diego Fasolis. In North America, she joins Cincinnati Symphony Orchestra and Tabita Berglund for Mahler’s Symphony No.4 and *Rückert* *Lieder*, Atlanta Symphony Orchestra for Bach’s Mass in B minor under Nathalie Stutzmann, and she reunites with David Danzmayr for a programme combining Golijov’s *Three Songs for soprano and orchestra* and Mahler Symphony No. 4 with ProMusica Chamber Orchestra.

Early standout roles such as Sophie (*Der Rosenkavalier*), Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*) marked pivotal debuts for Tilling at Royal Ballet & Opera, Covent Garden, Bayerische Staatsoper, Opéra national de Paris, Teatro alla Scala and The Metropolitan Opera. Her portrayal of Mélisande (*Pelléas et Mélisande*) brought her to stages such as Teatro Real Madrid, Semperoper Dresden, Finnish National Opera and to the Los Angeles Philharmonic Orchestra and she debuted as Donna Clara (*Der Zwerg*) at Bayerische Staatsoper and as The Governess (*Turn of the Screw*) at Glyndebourne Festival. Most recently at Royal Swedish Opera, she has delivered powerful performances as Blanche de la Force (*Dialogues des Carmélites*), Suor Angelica and Contessa Almaviva (*Le nozze di Figaro*).

With an already impressively varied repertoire, Tilling has in recent seasons embraced new works such as Irgen-Jensens' song cycle *Japanischer Frühling* with Christian Blex and Karajan-Akademie of Berlin Philharmonic, Janáček’s *Glagolitic* *Mass* under the baton of Rafael Payare with Orchestre symphonique de Montréal, Mendelssohn’s *Paulus* with Orquesta y Coro Nacionales de España under Masaaki Suzuki, Golijov’s *Three Songs for soprano and orchestra* with David Danzmayr and the Oregon Symphony Orchestra, Debussy’s *La Damoiselle élue* with Donald Runnicles and Sydney Symphony Orchestra and she sang the world-premiere of Daniel Nelson’s *Chaplin Songs* with Swedish Radio Symphony Orchestra under Andrew Manze.

Camilla Tilling is an accomplished recitalist and has recorded many Lieder collections by composers including Strauss, Schumann, Schubert and Grieg. She has toured widely with her acclaimed "Swedish Nightingale" programme *Jenny Lind: Love and Lieder*, most recently in North America with renowned pianist Emanuel Ax, and is a regular guest at Bergen International Festival, Oxford Lieder Festival and London’s hallowed Wigmore Hall.

Tilling’s impressive discography includes orchestral works by Haydn with Bernard Haitink, Handel and Purcell with Emmanuelle Haïm, Grieg with Paavo Järvi, Brahms with Marek Janowski, Cherubini with Riccardo Muti and a critically acclaimed solo collection of Mozart and Gluck arias, *Loves me … loves me not*, with Philipp von Steinaecker and Musica Saeculorum.

Camilla Tilling is committed to supporting the next generation of singers and regularly gives Masterclasses and sits on Jury panels.