

Elisabeth Meyer Soprano

Swedish-Swiss soprano Elisabeth Meyer opened the 2025/26 season with her role debut as **Tosca** at Folkoperan in Stockholm—a role she returned to during the spring on the same stage. She begins the 2026/27 season performing Tosca in Folkoperan's guest production at Dalhalla, followed by singing **Violetta** in Riksteatern's touring production *Violetta tar bussen*, a modern reimagining of Verdi's *La traviata* by Sanna Strandberg Colling and Joel Janson Johansen. In the 2024/25 season, Elisabeth was engaged at the Royal Dramatic Theatre/Dramaten in Stockholm, where she performed the role of **Solveig** in the stage adaptation of Göran Tunström's novel *Juloratoriet/The Christmas Oratorio*.

In previous seasons, Elisabeth's opera roles have included **Elisabetta** in *Don Carlos* at Folkoperan, **Fiordiligi** in *Così fan tutte* at Uppsala Stadsteater, and **Pamina** in *Die Zauberflöte* at the Royal Swedish Opera. She has also appeared as a soloist in concert performances of Anders Eliasson's chamber opera *Karolinas sömn (Karolina's Sleep)* at Norrlandsoperan and Artipelag in Stockholm.

Elisabeth Meyer has been a guest at the Royal Swedish Opera in several productions. She portrayed **Mina** in the world premiere and in the subsequent revival of Victoria Borisova-Ollas's opera *Dracula*. Her roles there also include **Donna Anna** in *Don Giovanni*, Pamina and **Adèle** in *Die Fledermaus*.

At Drottningholm Palace Theatre, Elisabeth has appeared as **Arbate** in Mozart's *Mitridate, re di Ponto*, **Ginevra** in Handel's *Ariodante*, and as **Ljussnyttaren/The Candle Snuffer** in the jubilee opera *Rokokomaskineriet*.

Her past highlights also 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. Additionally, Elisabeth has performed **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. Previous engagements further include Pamina at Malmö Opera, the title role in J.M. Kraus's opera **Proserpin** at Musikfestspiele Potsdam Sanssouci, and **Lizzy** in Daniel Nelson's *Pride and Prejudice* at the Vadstena Academy.

Elisabeth has performed as a concert soloist in a wide repertoire, including Bach's *Jauchzet Gott*, *Christmas Oratorio*, *Magnificat*, *St. Matthew Passion*, *St. John Passion*, and *Mass in B minor*; Britten's *Les Illuminations*; Fauré's *Requiem*; Mozart's *Requiem* and *Great Mass in C minor*; Brahms's *Ein Deutsches Requiem*; Haydn's *The Creation*, *The Seasons*, *Kleine Orgelmesse*, and *Missa Brevis*; Handel's *Messiah* and *Solomon*; Mendelssohn's *Elijah*, *Hear My Prayer*, and *Salve Regina*; Rheinberger's *Der Stern von Betlehem*; Rutter's *Magnificat*; Schubert's and D. Scarlatti's *Salve Regina*; Saint-Saëns's *Christmas Oratorio*; and Lars-Erik Larsson's *God in Disguise* (*Förklädd Gud*).

Elisabeth Meyer has been featured in the Nobel Festivities on two occasions: in 2023, performing during the broadcasted entertainment at the Nobel Banquet, and in 2020, as a soloist during the broadcasted Nobel Prize Award Ceremony.

Elisabeth studied at the Royal College of Music and the University College of Opera in Stockholm, graduating in 2010. She continued her studies at the Dutch National Opera Academy in Amsterdam and was a member of the Internationales Opernstudio at Opernhaus Zürich during the 2011/12 season.

She has been awarded numerous prestigious scholarships and awards, including the Swiss Student Singing Award (2008) and the Special Soloist Prize (2010), both from Migros-Kulturprozent. She received the Christina Nilsson Scholarship in 2009 and the Martin Öhman Scholarship in 2011. In 2018, she was awarded both the Birgit Nilsson Scholarship and the Richard Brodin Scholarship from the Royal Swedish Opera, as well as the City of Stockholm Cultural Grant.

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