

Born in Stockholm, Sweden, **TOVE DAHLBERG** studied jazz performance at the **Royal Academy of Music** in Stockholm before completing her studies at the **University College of Opera** in Stockholm in 2002. Allied with her luminous voice and flexible musicianship, her engaging stage presence makes her a strongly communicative artist in repertoire ranging from Mozart to contemporary art song and jazz, while her compelling acting ability has won lavish plaudits.

Already in her final year at the Opera College she made her debut at the **Royal Swedish Opera** singing Cherubino in Mozart's *Le Nozze di Figaro*. As a member of the Young Artist's Programme (2002-2004) she made her **Royal Opera House** debut singing Laura in Verdi's *Luisa Miller* and went on to sing the role of Fyodor in *Boris Godunov* to great critical acclaim. Andrew Clark wrote in the Financial Times: '...Tove Dahlberg's radiant Fyodor nearly steals the show.'

During her time at the Royal Opera House she worked with conductors such as Semyon Bychkov, Antonio Pappano and Sir Charles Mackerras. Other opera engagements have included Dorabella (*Così fan tutte*) for **Opéra de Lyon** with William Christie, a role she also performed at **Chicago Opera Theater** with Jane Glover and **Teatro Massimo Bellini** in Catania. At Opéra de Lyon under William Christie she came back with the role of Cherubino (*Le Nozze di Figaro*).

Tove made her **Glyndebourne** debut as Mélisande in Debussy's *Pelléas et Mélisande* for Glyndebourne on Tour in 2004, a role for which she was awarded the GOT Promise Award. Opera Magazine said: '...Mélisande, Tove Dahlberg...was not a fey creature, but acted the role as a passionate woman, torn between affection for her husband and undeniable love for his half-brother. The scene of their final meeting had an almost unbearable intensity, it being impossible to separate singing from drama.'

In 2005 she played the title role in a new opera, *Julie*, based on Strindberg's Miss Julie, composed by Philippe Boesmans for **La Monnaie**, Brussels and the **Aix-en-Provence Festival** conducted by Kazushi Ono. She made her Italian debut at the **Maggio Musicale in Florence** singing Fyodor, again with Semyon Bychkov.

At the Royal Opera House's Linbury Theatre she sang Hermia in Britten's *A Midsummer Night's Dream*, conducted by Richard Hickox. Tove then performed the same role in the classic Sir Peter Hall production at the Glyndebourne Festival.

In her home country Tove has performed several roles written especially for her, among others Lisa Stina in Jonas Forsell's *Trädgården* (The Garden) at the **Drottningholm Court Theatre** outside Stockholm, Calypso, Eurykleia and Helen of Troy in Reine Jönsson's "Strändernas svall" (Return to Ithaka) and the main role in Paula af Malmberg Ward's one-act opera *Vill ni ha ett frostigt päron?* (Would you like a frosty pear?) all of them at the **Vadstena Festival**.

In 2005, she made her New York debut at **Lincoln Center** at the Mostly Mozart Festival singing in Mozart's *Mass in C Minor* with Louis Langrée. She has also performed this piece with the **Hallé Orchestra** and Mark Elder, and with **Warsaw Philharmonic Orchestra** under the baton of Maestro Jerzy Semkow. In 2010, she made a cd recording of *Mass in C minor* with Harry Christophers and the **Handel and Haydn Society** in Boston. With the **BBC National**

Orchestra of Wales and Thierry Fischer, she has made a cd recording of Debussy's *Le Martyre de Saint Sébastien*.

Tove has been engaged as a soloist for the music channel **BBC Radio 3** several times. Among other projects she sang a Voices recital with the pianist Julius Drake. For the **Swedish Radio**, she has recorded lieder by the contemporary composers Hans Gefors and Carin Bartosch-Edström. She has also appeared in television a number of times. **BBC Two** invited her as one of the soloists for *Holocaust: A Music Memorial Film from Auschwitz*, a production awarded with an **Emmy** as the Best Arts Production in 2005. In 2011, she went back to Lyon for a TV recording of *Così fan tutte*, which has been broadcast several times by the French music channel **Mezzo** and **Swedish Television**.

In Scotland, she has sung Haydn's *Harmoniemesse* with the **Scottish Chamber Orchestra** and Thierry Fisher. Twice, she has been engaged for the alto part in Handel's *Messiah* with **San Francisco Symphony**. She also has performed the mezzo part in Mendelssohn's *Lobgesang* with Charles Olivieri-Munroe and the **Czeck Philharmonic Orchestra** in Prague. Her Asian debut was in Macao, where she sang Haydn's *Nelson Mass* with **Academy of Ancient Music**.

Tove is particularly fond of baroque music. With conductor Nicholas Kraemer she has performed Bach's *St John's Passion* and *Christmas Oratory* in Norway. With him, she has also sung the B Minor Mass in Chicago with **Music of the Baroque** and Bach cantatas live on air with the **BBC Philharmonic** in Manchester. In Saarbrücken, Germany, she sang the title role of *Il Tigrane* by Alessandro Scarlatti at the **Saarländisches Staatstheater** under George Petrou.

In recent years, Tove has taken on more and more soprano parts. At **Folkoperan** in Stockholm she has sung the role of Cleopatra in Handel's *Giulio Cesare* as well as the role of Valencienne in *Die Lustige Witwe*, and Sièbel in *Faust*. After having sung the alto part in Mozart's *Requiem* for many years, she now prefers the soprano part, which she has performed in the **German church** in Stockholm.

In Sweden Tove has been asked several times to perform contemporary music, among others in the world premiere of Kjell Perders *Songs of Solomona* and Jan Sandströms *Requiem*. In 2021, she performed two trouser roles in the operas *7 december 1941* (Olov Olofsson, 2007) and *Mimì* (Magdalena Meitzner, 2021).

In addition to her singing career, Tove is currently doing an artistic PhD at **Stockholm University of the Arts**, Department of Opera. Her project is conducted within artistic research, which means that she is using her artistic practice as a singer to seek new knowledge. This is done both by creating artistic projects where she can investigate her research questions in practice ("on the floor"), and, where possible, by incorporating those questions in her external engagements. The title of Tove's doctoral dissertation is *Unchain the Singer! Gender, Performance Norms and Artistic Agency in Opera* and the public defence scheduled for May, 2023.

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