

Mathilde Ortscheidt, Mezzo-Soprano

During the 2025–2026 season, Mathilde Ortscheidt performs the roles of Flora Bervoix (*La Traviata*) at the Rouen Opera, Mephisto (*Le Petit Faust* by Hervé) at the operas of Tours and Reims and at the Théâtre de l'Athénée in Paris, Vendredi (*Robinson Crusoé*) at Angers Nantes Opéra, Pallas and Mélisse (*Cadmus et Hermione*) with Les Talens Lyriques, Cefisa (*Ermione*) at the Marseille Opera, Matilda (*Otto*) with the Akademie für Alte Musik Berlin, and Cain (*Il primo omicidio*) with Les Accents.

Winner of First Prize in 2023 at the prestigious Pietro Antonio Cesti Baroque Opera Competition, and driven by a longstanding desire to explore a wide range of repertoire, mezzo-soprano Mathilde Ortscheidt is regularly invited as a soloist by renowned baroque ensembles such as Les Arts Florissants, Les Talens Lyriques, Le Poème Harmonique, Il Caravaggio, the Orchestra of the Royal Opera of Versailles, Les Paladins, Ensemble Diderot, and Les Accents.

She has also performed the roles of Dorabella (*Così fan tutte*) at the Théâtre de l'Athénée and on tour with Miroirs Étendus, the title role in *Carmen* at the Singapore Lyric Opera, and in the premiere of *Job, le procès de Dieu* by Michel Petrossian at the Cité Bleue in Geneva. Other appearances include Goffredo (*Rinaldo*) at the Saint-Céré Festival, Tauride (*Arianna in Creta*) at the Innsbruck Festival of Early Music, The Carefree Mother and the Circus Director (*Les Ailes du désir* by Othman Louati) at the operas of Angers-Nantes, Rennes, Dijon, and Compiègne, the Third Chosen One (*Là-Haut* by Maurice Yvain) with Les Frivolités Parisiennes, The Mother (*Der Jasager* by Kurt Weill) at Maison de Radio France and the Théâtre de Caen, and Sesto in a creation by Frank Kawczyk inspired by Mozart's *La Clemenza di Tito* at La Seine Musicale. She has also performed Vivaldi's *Dixit Dominus* with the Orchestre de Chambre de Paris under the direction of Fabio Biondi.

Deeply committed to contemporary music, she created the role of The Mother in *Celui qui dit non* by Martin Matalon with the Orchestre Régional de Normandie under the baton of Olivier Opdebeeck (staged by Dorian Rossel and Delphine Lanza). As part of the Académie Ravel, she also premiered two songs by pianist Jean-Baptiste Doulcet (*Glissements progressifs du désir* cycle).

After studying drama at ESCA (École Supérieure de Comédiens par l'Alternance), she joined the Maîtrise Notre-Dame de Paris and studied with Rosa Dominguez, while also participating in masterclasses with Margreet Honig, Regina Werner, Anne Le Bozec, Marcel Boone, and Jennifer Larmore.

Mathilde Ortscheidt was awarded the Special Prize at the 2024 Wigmore Hall/Bollinger International Song Competition, First Prize at the Cesti Competition at the Innsbruck Festival of Early Music, was a semi-finalist at the 2023 Queen Elisabeth Competition, First Female Prize at the 2022 Canari International Vocal Competition, a laureate of the Bellini Competition (City of Vendôme Prize), and a finalist in the Génération Opéra annual auditions. She is also a laureate of the Royaumont Foundation (2022 and 2023), where she performed the role of Penelope in Monteverdi's *Il ritorno d'Ulisse in patria*.

She has been represented by the RSBA agency since 2023.