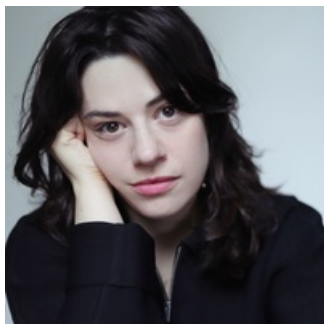


Mathilde Ortscheidt, Mezzo-soprano



During the 2025–2026 season, Mathilde Ortscheidt performs the roles of Flora Bervoix (*La Traviata*) at the Opéra de Rouen, Mephisto (*Le Petit Faust* by Hervé) at the operas of Tours, Reims, and at the Théâtre de l'Athénée in Paris, Vendredi (*Robinson Crusoe*) at Angers Nantes Opéra, Palas and Melisse (*Cadmus et Hermione*) with Les Talens Lyriques, Cefisa (*Ermione*) at the Opéra de Marseille, Matilda (*Otto*) with the Akademie für Alte Musik Berlin, and Caïn (*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 deep desire to explore diverse repertoires, 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 Orchestre de l'Opéra Royal de Versailles, Les Paladins, Ensemble Diderot, and Les Accents.

She has also been heard in 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, the premiere of *Job, le procès de Dieu* by Michel Petrossian at La Cité Bleue in Geneva, Goffredo (*Rinaldo*) at the Saint-Céré Festival, Tauride (*Arianna in Creta*) at the Innsbrucker Festwochen, La Mère sans insouciance 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, La Mère (*Der Jasager / He Who Says Yes* by Kurt Weill) at Maison de Radio France and then at the Théâtre de Caen, and Sesto in a creation by Frank Kawczyk based on *La Clemenza di Tito* by Mozart at La Seine Musicale. She also sang Vivaldi's *Dixit Dominus* with the Orchestre de Chambre de Paris under the baton of Fabio Biondi.

Deeply committed to contemporary music, she created the role of La Mère in *Celui qui dit non* by Martin Matalon with the Orchestre Régional de Normandie conducted by Olivier Opdebeeck (directed by Dorian Rossel and Delphine Lanza), and premiered two songs by pianist Jean-Baptiste Doulcet (from the cycle *Glissements Progressifs du Désir*) as part of the Académie Ravel.

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

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

She has been represented by RSBA since 2023.

May 2026 - Not to be altered without permission. We update our biographies regularly. Please contact RSB Artists before reproducing the biography.

Repertoire

Composer	Work	Role
Bizet	Carmen	Carmen* / Mercedes
Haendel	Giulio Cesare in Egitto	Giulio Cesare
Haendel	Messiah	Alto solo
Haendel	Semele	Juno
Mahler	Lieder eines fahrenden Gesellen	Soliste
Massenet	Don Quichotte	Dulcinée
Monteverdi	Il ritorno d'Ulisse in patria	Penelope*
Monteverdi	L'Orfeo	La Messaggiera / Proserpina
Mozart	Die Zauberflöte	3. Dame
Mozart	La Clemenza di Tito	Sesto
Offenbach	La Périchole	Berginella*
Purcell	Dido and Aeneas	Dido*
Rameau	Hippolyte et Aricie	Phèdre
Verdi	La Traviata	Flora*

* sung on stage or coming - non exhaustive list

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