

List of artistic Achievements Chronologically

2020-2023

Stage director *The Telephone* for Smålandsoperan (Tourproduction)

Stage director *Otello, As you like it, The Manhattan Project & Romeo and Juliet* Ljungby & on tour

Stage director *The Noble Prize and the empty Plate & Magdalena* for Violavoice (Tourproduction)

Stage director *Is my microphone on* for Riksteatern Barn & Unga/Regeringskansliet on tour

Stage director *The bat* for Vätteroperetten in Jönköping

Operasinger: Prinz Orlofsky *The Bat*, various concerts & oratorios

2017-2020

Stage director *Marriago of Figaro & Carmen* for Smålandsoperan in Alvesta and Åseda

Stage director *From Kos With love & What crisis* for Teater16 in Växjö and Ljungby

Operasinger: Marcellina & Escamillo *Marriago of Figaro & Carmen*, various concerts

2015-2017

Stage director for Smålandsoperan; *Cavalleria Rusticana* and *Barbiere di Siviglia*.

Operasinger: Berta, Santuzza *Cavalleria Rusticana* and *Barbiere di Siviglia*, various concerts

2013-2015

Operasinger: Rosalinde, Maria, (Sound of music) in Vienna (Konzerthaus, Hofburg)

Operasinger: Erste Dame, Santuzza, Donna Elvira Smålandsoperan

2010-2013

Stage director *Mischenispossibel & Eine kaiserliche Geschichte* on tour

Stage director *A wonderful time, Favourite things, Charlie Brown,*

Disney Magic, Läderlappen, Go Musical & No Business with students of the Sunrise Studios

Operasinger: Viktoria at the Coburger Operettensommer

Soloist at the Christmasconcert at the Arnold Schönberg Center in Vienna.

2004-2010

Opera- and operettasinger at the Volksoper Wien: **Anina, Hanna Glawari, Erste Dame, Agathe, Marenka, Micaela**

2004-2008

Operasinger at the Wiener Staatsoper : Berta, Erste Dame, Elettra, 4 Magd, Brünnhilde, Helmwige, Anina, Marzeline, Contessa, Marianne Leitmetzer, Erste Stimme and many more

Opera- & operettasinger: Fedra (Braunschweig) **Anna Elisa** (Baden), **Mariza** (Coburg)

Konzerts in Slovenia, Iceland, Sweden, Austria and Germany

2000-2006

Opera - & operettasinger: Lisa (Klagenfurt) **Elena** (Lübeck) **Kurfürstin** (Bern) **Sonja** (Langenlois)

Micaela (St. Margarethen & Linz) **Rosalinde** (Vaduz) **Contessa** (Salzburg) & **Desdemona** (St. Margarethen). Concerts & festivals in Sweden.

Operaworkshops for Children at the Herbert von Karajan Institute, Vienna

Stagedirector Tour with the childrens opera *Hexe Hillary* in Switzerland

1996 - 2002

Opera- and Operettasinger at Konzert und Theater St. Gallen: Rosalinde, Lisa, Hélène, Amelia, Marguerite, Micaela, Frasquita, Elvira, Berta, Elisabetta, Yolante, Kurfürstin and many more.

1994-1996

Opera- and Operettasinger at Thüringer Landestheater in Eisenach: Desdemona, Donna Elvira, Erste Dame, Frau Fluth, Marguerite, Kathi and other parts.

1991-1998

Opera- and Operettasinger: Kurfürstin (Innsbruck) **Lauretta** (Biel, Klosterneuburg)

Kathi (Flensburg) **Berta** (Hannover) **Frau Fluth** (Wangen) **Lucrezia** (Zwingenberg) **Marenka** (Wiener Kammeroper) **Konzerttours** in Asia and America (USA)

Merits in Teaching and Pedagogy

2023 I led a Masterclass in Opera for people with neurodiversity together with Anna Eklund Tarantino and Alexandra Orrgård Solén. That held new challenges but was very rewarding. And intense.

2017-2023 I taught (acting and singing) and directed young actors between 16-26 at Teater 16. That caught the attention of Riksteatern Barn & Unga who assigned me to direct *Is my microphone on for them*. <https://alma.se/en/laureates/laurie-halse-anderson/award-ceremony-2023/>
<https://www.riksteatern.se/barn-och-unga> <https://teater16.se/>

2019-2020 I also taught drama and theatre at Kulturskolan (every city or town in Sweden, theoretically, has a Kulturskola where every citizen but especially children and teenagers can study different artforms at a low cost) for three terms 2019-2020.

2013-2020 I worked as an Elementary school teacher, teaching English, German, Swedish, Arts, History, Geography, Civics and Religion.

2010-2013 I was an associate professor at Sunrise Studios, Konservatorium mit Öffentlichkeitsrecht in Vienna, a private music conservatory educating singers, actors and dancers for careers in the performing Arts. I taught acting, staging, interpretation and singing. I produced and directed several shows with the students as a part of their education. I also initiated, administrated and led the Junior program for 10-16year old talents, too young for the professional education.
<https://www.konservatorium-sunrisestudios.at/information-in-english/>

Reflections on my experience of and views on teaching and learning

I am used to and interested in discussing different views on and aspects of educational theories on different levels. We had study groups at the schools and institutions I worked and studied at to further our education continuously.

I teach singing and I teach acting, and I am very passionate about both subjects. I myself have studied singing for so long with so many different teachers and colleagues and have learned what works and what doesn't through a long career of singing and teaching. I am devoted to it. I have learned how to use, heal and take care of my own voice as well as the voices of my students on different levels and demands, in various genres and degrees. I have helped tired and sick teachers, singers and students and guided them to a healthier way of using their voices professionally without straining them using techniques I learned at Universitätsklinikum Jena Institut für Phoniatrie und Pädaudiologie in 1993. I have taught singing to children, actors, singers of diverse disciplines (musical, operatta, opera) and to other singing teachers. I have taught individually and in groups. Since I moved to Sweden I have also taught various other subjects and found it interesting, fun, challenging and rewarding. I enjoy learning new things and I enjoy teaching, thus sharing and expanding my and their knowledge.

I do not have any formal education to teach, apart from my six and a half years of University studies in acting, directing, voice, sound and singing and my more than 30 years of professional experience – I have however read most of the literature required for the students at the Musicacademy in Örebro who are learning to be theatre-teachers, bachelor's degree. My son does the program and I help him with editing his essays since he is dyslectic, and I am interested in the subject. I would of course love to take the necessary courses in pedagogy for higher education required to teach at your school. I have studied the works of Uta Hagen, Keith Johnstone, Patsy Rodenburg, Augusto Boal, Viola Spolin, Kristin Linklater, Pernilla Ahlstrand and Jens Remfeldt and have used their teachings as inspiration for my own work as a director and teacher. Of course, I have also read Brecht, Stanislavskij, Meisner and others.

Åsa Elmgren

I have studied directing at SKH Stockholm University of the Arts. Directing in performing Arts – contemporary methods and practices for Anja Suša, Ana Vujanović, Johannes Maria Schmit, Tom Silkeberg, Riko Saatsi and Ildiko Gaspar.

I have worked as a professional stage director in Austria and Sweden since 2011 directing mostly operas and operettas but also musicals, plays and audiodramas. I have directed more than 20 productions, not counting various shows for different schools or educational institutes.

I wrote the book *Poddteater 16 – en metodhandbok*, an educational book, for theatre- and dramateachers on the subject of teaching, writing and working with audiodrama with a prenote by Malin Axelsson from Riksteatern. I am used to working in many different languages. Teaching in German or English is not a problem, and neither is working with or translating german, italian or french repertoire. I have written original textbook and lyrics for two musicals as well as translated several Shakespeareplays and operalibretti into Swedish.

I think it is wonderful to get to guide and teach young people in this demanding profession and I find joy and pride in it, is a sweet progression of a long career that is far from over. Working as a teacher feels more meaningful to me than being a soloist at great operahouses ever did. It was fun but it really made little difference to anybody other than me if I sang a particular show or if another soprano of equal skills did, whereas teaching and working with young aspiring actors and singers, helping them find their voice and their way, is important to them on a personal and professional level. And, of course, as the director of a production it really makes a difference if I'm doing it or if someone else is. When I research and look for my take on a story or a character, I always want to serve the core of the piece – be it a storyline, a historical event, a feeling, an atmosphere, a character or a relation. I want my directions to work with the words, the actions and the sounds. Regardless of if it is abstract, classical, modern, improvised, devised or read. That doesn't mean that I do things in old-fashioned, already done a hundred times, by-the-book ways, far from it, but my staging must correlate with the message of what we want to tell. In harmony with or in contrast to. I want my students, actors and singers to always know why they are saying and doing different things even if they perform in languages they are not familiar with, without words and even if their actions are abstract.

I have worked as a director with professionals in many productions and as a combined teacher and director for even more. I always try to make the work playful and enjoyable, but I also stress the importance of preparing your text and your interpretation as well as your body and voice. We train our ears, bodies and minds to be perceptive and open through various games and exercises during warm-up. We may all be soloists but we can only achieve greatness if we listen to each other and work together.

Reflection on my artistic achievements

I would like to mention the productions I have done with Teater 16 because they have been so valuable to me as a teacher/director. In them I have worked with young actors with different sets of skills and assets, some of them talented and experienced, others socially awkward or with other disadvantages such as not speaking the language very well or a disability. Together we have worked on reaching the best of their abilities, always aiming for the sky. It has been my responsibility to give them assignments that suit them and then encourage, teach and guide them. The result has been great and we have been rewarded with praise and awards from Riksteatern, Ljungby kommun and Region Kronoberg. *Is my microphone on?* by Jordan Tannahill was a production I did because of the attention my previous work had gotten. Edward Buffalo Bromberg from Riksteatern asked us if we would do the play in English on assignment from them and the government of Sweden and then perform it on international conferences and other occasions. It was an honour and a privilege to do so.

I also want to talk about the work I have done for Smålandsoperan - staging the classic repertoire with all the high expectations that goes with it but on a relatively modest budget and in special locations and

for an audience that is sometimes hesitant or even reluctant to go to the opera – and yet having the shows successful is a useful experience for any director, I think. For me it was very rewarding to win the audience over, to make them realize that opera and theatre is not something reserved and enjoyable for a chosen and educated elite but accessible and open for everybody. We shortened the pieces, translated everything to Swedish and replaced the recitatives with spoken dialog and made sure to have skilled actors in every part.

The shows I did with the students of Sunrise Studios are of course significant because I truly became a teacher there. I discovered my passion for sharing my knowledge and experience with students. I realized how much I love theatre work – every aspect of it. I love directing and I love teaching.

Of course I also want to mention my experience as an operasinger singing with great orchestras and with some of the best singers and conductors in the world in houses with magnificent acoustics. It was thrilling, hard and wonderful. I learned a lot and realized that I also knew quite a lot already. I have always considered myself an actor, even though I sang my texts instead of speaking them. I have interpreted and performed roles and been a part of telling a story. As additional tools that a speaking actor lack, I have had the music; rhythm, sound, tempo, pace and dynamics helping me and the audience to really connect with the emotions. This is what I want to pass on to singers that I work with or teach– the love and respect for the complexity and the beauty of our artform.

Reviews – Stage Director

*En tydlig känsla av film noir genomsyrar Manhattanprojektet med flera referenser till den klassiska filmen Casablanca. Allt spelas av en tät och samspelt ensemble som briljerar på Club Samoa men som är lika underfundig när de ger liv åt andra figurer och miljöer. **Stockholm 2022***

*Regissören Åsa Elmgren har gjort ett fantastiskt arbete med att översätta text och anpassa operan efter de förutsättningar som masugnen erbjuder. Det blir naturlig rörelse i scenerna med sång och teater i samspel. Det är rörande och berörande, bravur och humor, suverän sång och stort skådespeleri. Vad är väl en opera på Huseby? Jo, helt enkelt underbar! **Växjö 2017***

*Wer zu Silvester noch nichts vor hat, möge noch rasch ins Theater kommen und dort eine unterhaltsame und flotte "Fledermaus" – fernab jeder Gesellschaftskritik und jedes erhobenen Zeigefingers – erleben. Es wird Unterhaltungstheater vom Feinen geboten, man soll das Theater heiter und nicht als geläuterter Mensch verlassen.. Wohltuend fiel auf, dass einige Peinlichkeiten, die sich die Jahrzehnte hindurch vor allem an großen Häusern in die "Fledermäuse" eingeschlichen haben weitgehend ausgespart blieben. Fazit: Hingehen! **Wien 2011***

Reviews – Singer/Actor

*Åsa Elmgren als Amelia in Verdis "Maskenball" hatte das Publikum fest im Griff – nicht nur das hohe gesangliche Niveau, vielmehr auch die Darstellung wusste das Publikum zu begeistern. **Vienna 2012***

*In der Hauptrolle der Fedra bot Åsa Elmgren eine ausgezeichnete Leistung! Stimmlich und darstellerisch konnte sie der sehr anspruchsvollen Partie gerecht werden. Das übermächtige Liebesverlangen zu ihrem Stiefsohn wusste sie überzeugend zum Ausdruck zu bringen. Elmgren spielt höchst intensiv. **Braunschweig 2008***

*Wie kann eine einzige Stimme die Beziehung zweier Menschen darstellen? Åsa Elmgren zeigte es in Oliver Klöters Inszenierung von Poulencs „Die menschliche Stimme“ am Studio des Theaters St. Gallen. "Ach! Du lachst! Meine Ohren können sehr gut sehen" singt Åsa Elmgren ihrem Geliebten ins weit entfernte Ohr. Und sie singt zugleich von dem, was ihr an diesem Abend gelingt: ein Telefongespräch zwischen zwei Liebenden über die Stimme nur des einen der beiden, im Zuhörer so entstehen zu lassen, das dieser die zweite Person zu sehen glaubt. Binnen 45 Minuten gelingt Elmgren dies mit schönem, geschmeidigen, je nach Situation schillernden, verhaltenen, auch dramatischen Sopran. Die Sprachverständlichkeit der ins deutsch übertragenen Tragédie ist exzellent, Elmgrens Rollenverständnis von seltener Intensität **St. Gallen 2000***

Åsa Elmgren

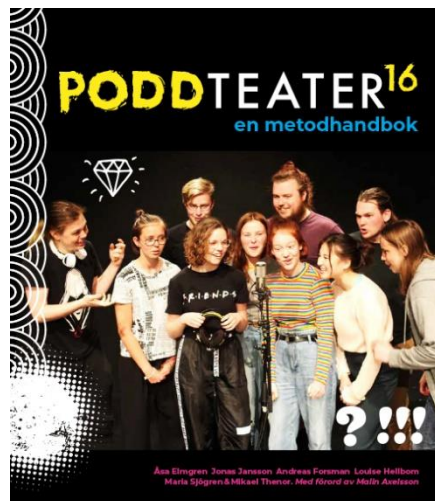
https://www.youtube.com/watch?v=3h-fP4zSH40&ab_channel=L%27%C3%93peravlog

A filmed performance of Carmen 1995 with me as Micaela.

Artistic research and developing projects

Teater 16 did a project on Audiodrama ("Poddteater"), funded by the Swedish Government through Allmänna Arvsfonden, exploring how we could use recorded text and sound as a way to develop artistic courage and diversity, as well as a way to reach those who are living in seclusion and need a way to let their voice be heard, need social networks and friends but are maybe scared to meet new people or stand on a stage. We developed a method for this which I wrote down in the book Poddteater 16 – en metodhandbok. In the project I was a teacher and a director working with the young participants. I was also working administration and communication, marketing and production, taking over the role of artistic director for the whole organization as my colleague was the Project Manager of Poddteater 16. And of course – I wrote the book. It is intended as an inspiration for theatre teachers who want to work audiodrama with their groups. It consists mostly of exercises for acting, warm up, trust, freeing the voice and the imagination, breathing exercises and lessons in dramaturgy, sound equipment, copyright and other bits of information that could be useful. The book is for sale on atr:s förlag. <https://butik.atr.nu/produkt/poddteater-16-en-metodhandbok/>

The participants in the project were young adults 14-27 years old, some of them experienced in drama and others absolute beginners. Some of them came to us through social services because they needed us, others because they wanted to use the studio and most of them for the love of Theatre. In the project we collaborated with Audiorama, Orkesterförbundet, atr, Riksteatern, Ung Teaterscen and ABF as well as with Ljungby kommun and Region Kronoberg. Through Riksteatern and a Riksteaterresidens we were able to participate in a course in Creative writing for Audio. It was led by Magnus Berg from Sveriges Radio. At the end of our three years we published the book and held a course for theatre- and dramateachers.



Leadership in artistic activities

The work I did for Teater 16 was partly managing small and big artistic projects; Theatrical performances, exhibitions, concerts, happenings, study groups etc. I also applied for monetary means from different organizations and authorities. I managed the artistic work of at least two productions every year and was a part of every process, sometimes leading through observation and sometimes through action.

In my three years at Sunrise Studios I initiated, administrated and led the new course for young aspiring singers and dancers. That was all my idea and it was a much appreciated and successful edition to what the conservatory offered.

And of course; every rehearsal, every lesson, every production is a demonstration of leadership when you are the director, the teacher, the producer.

Åsa Elmgren

International network and collaborations

I have collaborated with Riksteatern, Smålandsoperan, Minopera, Vätteroperetten, Dala-Floda Operafest, ATR, Ung Teaterscen & Orkesterförbundet in Sweden.

I have worked internationally for more than 25 years and have so many friends in different schools, orchestras, operahouses and foundations that it is hard to count them all, I'll mention a few.

Schools: SKH - Stockholm University of the Arts, MUK - Music and Arts Private University of Vienna, , MDW – University of music and performing Arts Vienna, LHÍ – Iceland University of the Arts, LNU - Linnaeus University Växjö & Kalmar, MID - Sweden University Östersund, ORU – Örebro University, MHM – Lund University Malmö Academy of Music, HKB- University of the Arts Bern, KUG – Kunst Uni Graz, HMDK - State University of Music and the Performing Arts Stuttgart, HFMD - The Dresden College of Music

Operahouses that I've worked in and/or have friends in leading positions are for example: Vienna State Opera, Vienna Volksoper, Theater & Konzert St. Gallen, Thüringer Landestheater, Hessisches Staatstheater Wiesbaden, Staatstheater Braunschweig, Staatstheater Hannover, Stadttheater Bern...

I have been or are currently on the board of:

- Ideell Kulturallians Småland
- Smålandsoperans vänner
- Solistenverband Wiener Staatsoper
- Solistenvertretung SBKV Abteilung Oper St Gallen

I would very much like to continue teaching singing and acting skills as well as direct students in different parts and productions. And I know that I am good at that kind of work and that both I and my students find joy in the work.

<https://www.facebook.com/yuriyoshimuraofficial/> Former singing- and actingstudent of mine

<https://www.e-talenta.eu/members/profile/hisham-morscher> another former student

<https://www.youtube.com/@billiesteirisch> and one more

With kind regards

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