

Elisabeth Hetherington

soprano



Programme
2026/2027

Including programme with
Matangi

omsælær

Artist Management

Elisabeth Hetherington

Since moving to the Netherlands, Canadian soprano Elisabeth Hetherington has established herself as one of the most remarkable artists of her generation. She seamlessly performs both early and contemporary repertoire in concert halls and festivals across Europe.

Elisabeth receives glowing reviews, praising both her striking stage presence and her clear, pure soprano voice.

Her passion for multidisciplinary performance has led to groundbreaking collaborations with composers and choreographers, resulting in innovative productions where music and movement blend effortlessly.

Elisabeth studied at the University of Toronto, earning a bachelor's degree in Voice Performance, and completed her Master in Early Music with honors under Xenia Meijer at the Conservatorium van Amsterdam.

In 2022, Elisabeth Hetherington won the Dutch Classical Talent Award, and in August 2024, she was awarded the Nederlandse Muziekprijs, the highest honor for a classical musician in the Netherlands, presented by the Performing Arts Fund on behalf of the Ministry of Education, Culture, and Science.

De stem van sopraan Elisabeth Hetherington als de gedoemde bruid Judith laat alle vezels in je lichaam meetrillen.

- NRC augustus 2024 -

Sopraan Elisabeth Hetherington zet met haar zuivere, magisch zwevende stem een bijzonder innemende Judith neer, dromerig maar zelfbewust... In de aangrijpende slotaria lijkt Hetheringtons stem de tijd stil te zetten.

- Volkskrant augustus 2024 -

NOMINATIONS & AWARDS

2024	1 st Prize Nederlandse Muziekprijs (Dutch Music Award)
2022	1 st Prize Dutch Classical Talent Award



Leonarda: Behind the Veil with Pergamo Ensemble



To mark the 350th anniversary of *Opus 6* by Isabella Leonarda, this programme presents a historically informed performance of selected works from the collection, featuring soprano Elisabeth in collaboration with **Pergamo Ensemble** - a Spanish period-instrument group dedicated to the performance of 17th- and 18th-century repertoire.

Published in 1675, *Opus 6* is a significant contribution to the sacred vocal canon and a landmark of Isabella Leonarda, one of the most prolific female composers of the Italian Baroque. A Ursuline nun based in Novara, Leonarda composed within the spiritual and social confines of the convent, yet her music reveals an individual voice of remarkable emotional intensity and technical command.

This programme offers a rare opportunity to engage with Leonarda's work in its original instrumentation - voice, continuo, and strings - performed with the stylistic nuance and rhetorical awareness that Pergamo Ensemble brings to early music.

Frauenliebe und -leben with Matangi



This collaboration centers around a poetry commission from a poet based in den Haag to reimagine of Schumann's *Frauenliebe und Leben*, and rewrite the original lyrics in a way that removes outdated and sexist undertones, while preserving the emotional depth of the music. This concert will also feature music of Isabella Lang and Kaija Saariaho.

Matangi is one of the leading string quartets in the Netherlands. Founded in 1999, the quartet has grown into one of the most versatile ensembles in the Dutch music scene and on international stages. Each of the four musicians is independent and distinctive in their own right, yet they are united by an insatiable creative curiosity - exploring new musical styles, uncovering lesser-known repertoire, and engaging in unexpected collaborations with other art forms.

Matangi - Maria-Paula Majoor (violin), Hannelore De Vuyst (violin), Karsten Kleijer (viola), and Arno van der Vuurst (cello).

Vreemd Vlees a Percussion Opera with Konstantyn Napolov



Vreemd Vlees is a boundary-blurring collaboration between soprano Elisabeth and percussionist **Konstantyn Napolov** that reimagines the possibilities of voice and percussion in operatic storytelling.

In this work, the conventional roles of singer and instrumentalist are fluid. The soprano sings, plays percussion and electronics, and engages in physical performance; the percussionist speaks, vocalizes, and adopts dramatic personas. Through voice, movement, and costume, the performers shift between characters, creating a shape-shifting duo that resists categorisation.

Rooted in the eerie world of Dutch nursery rhymes and psychologically charged children's tales, *Vreemd Vlees* explores themes of transformation, duality, and the uncanny. The result is a highly theatrical, multisensory experience - operatic in scale, yet experimental in form.

Hecate

with Maya Fridman



Named for the ancient goddess of crossroads, magic, and the liminal, Hecate is a late-night sonic ritual conjured by cellist/composer **Maya Fridman** and vocalist Elisabeth Hetherington. Rooted in the deep mythology of the figure who rules thresholds and transformation, this programme unfolds in the space between worlds - between voice and instrument, acoustic and electronic, light and shadow.

Blending cello, voice, and live electronics, the performance moves through original compositions by Friedman and Elisabeth, creating a soundscape that is both ancient and experimental. In collaboration with the Sonology Department of the Royal Conservatoire The Hague, the concert becomes an act of sonic divination where technology amplifies the sacred, and ritual meets real-time processing.

Programmatically aligned with the winter solstice - the year's longest night - Hecate invites the audience into a candlelit realm of deep listening, presence, and transformation. It is not just a concert, but a passage.

Musical Banquet The reach of words



with Asako Ueda

In 1610, a 19-year-old Robert Dowland - son of the renowned composer John Dowland - compiled *A Musical Banquet*, one of the most significant collections for understanding the Elizabethan lute song repertoire. Inspired by his father's legacy, Robert curated a musical "tasting menu" of sorts, gathering pieces from across Europe. This *Banquet* offers a variety of "recipes", each with varying levels of technical difficulty; an important consideration for the era's growing music printing industry.

Although the inclusion of foreign repertoire - particularly French, Spanish, and Italian - was not new to English audiences, Dowland's anthology reflected a growing appetite for continental styles. Still, he chose to present the pieces in lute tablature, a nod to English tastes and the resistance toward fully embracing the Italian basso continuo tradition.

In this collaboration with **Asako Ueda**, I present my own musical tasting menu, inspired by Robert Dowland's 1610 publication. Using selections from the original *Musical Banquet* as a foundation, I interweave works by related composers, or perhaps some artists I would wish to invite to my own musical dinner table.

- Pierre Guédron *Ce penser qui sans fin tirannise ma vie*
- John Dowland *In Darkness Let Me Dwell*
- Giulio Caccini *Amarilli mia bella*
- Anoniem *Vestros oios tienen d'amor*
- Chappell Roan *Good Luck Babe*

Extra proposal season 2027-2028

Elisabeth Hetherington performs in various chamber music ensembles and is also available for solo recitals and as a soloist in concerts.

Please contact us for more information and an overview of the works currently in her repertoire.



Photography: Nathalie Hennis, Guillermo Turina, Vincent van Woerkom,
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