

Elisabeth Meyer Soprano

Swedish-Swiss soprano Elisabeth Meyer has this season made her role debut as **Fiordiligi** in *Così fan tutte* at Uppsala Stadsteater. Elisabeth has also appeared in the role of **Pamina** in *Die Zauberflöte* at the Royal Swedish Opera. The previous season Elisabeth was guest at Folkoperan in Stockholm where she sang **Elisabetta** in *Don Carlos*. She was also the soloist in concert versions of the Chamber Opera *Karolinas sömn / The sleep of Karolina* by Anders Eliasson at Norrlandsoperan and at the stage of Artipelag, Stockholm.

In 2020/21 Elisabeth was the soloist in the live broadcast of the Nobel Prize Award Ceremony and she sang *Fauré Requiem* with the Swedish Radio Symphony Orchestra, broadcasted from Berwaldhallen Play. The season before, Elisabeth Meyer appeared as **Donna Elvira** in *Don Giovanni* at Norrlandsoperan in Sweden. She also sang the role of **Manda** in the contemporary opera *Kärleksmaskinen* by Johan Ullén with the Piteå Chamber Opera.

Elisabeth Meyer has been a guest at the Royal Swedish Opera in several productions. She appeared in the role of **Mina** in the world premiere and the following revival of the opera *Dracula*, composed by Victoria Borisova-Ollas. She has sung **Pamina** in *Die Zauberflöte*, **Adèle** in *Die Fledermaus* and **Donna Anna** in *Don Giovanni*.

At Folkoperan in Stockholm, Elisabeth Meyer has sung the roles of **Olympia**, **Antonia** and **Giulietta** in *Les Contes d'Hoffmann*. She has appeared as **Musetta** in *La Bohème* and Donna Anna in *Don Giovanni* at Opera Hedeland in Denmark and as **Gretel** in *Hänsel und Gretel* at the Gothenburg Opera. At the Drottningholm Court Theatre, Elisabeth Meyer has sung **Arbate** in Mozart's *Mitridate*, *Re di Ponto*, **Ginerva** in Händel's *Ariodante* and **the Candlesnuffer** in the jubilee opera *the Rococo Machine*, all at the Drottningholm Court Theatre.

Earlier seasons include Pamina at the Malmö Opera, as well as the title role in J.M. Kraus' **Proserpin** at Musikfestspiele Potsdam Sanssouci and **Lizzy** in Daniel Nelson's *Pride and Prejudice* at the Vadstena Academy.

Elisabeth Meyer studied at the Royal College of Music and the University College of Opera in Stockholm where she graduated in 2010. She continued at the Dutch National Opera Academy in Amsterdam and in the season 2011/12 she was a member of the

Internationales Opernstudio at the Opernhaus Zürich. During her studies Elisabeth performed complete roles such as **Susanna** in *Le nozze di Figaro*, **Giulietta** in Bellini's *I Capuleti e i Montecchi*, the title role in Massenet's **Manon**, **Adina** in *L'elisir d'amore*, **Poppea** in *L'incoronazione di Poppea*, **Choryphée** in Rossini's *Le Comte Ory*, **Helena** in Britten's *A Midsummernight's Dream*, **Thérèse** in Poulenc's *Les Mamelles de Tirésias* and **Créuse** in Charpentier's *Medée*.

Elisabeth Meyer's many concert performances include Bach's *Jauchzet Gott*, *Christmas Oratorio*, *Magnificat*, *St Matthew* and *St John's Passion* and *Mass in B minor*, Britten's *Les Illuminations*, Fauré's *Requiem*, Mozart's *Requiem* and *Mass in C minor*, Brahms' *Ein Deutsches Requiem*, Haydn's *Die Schöpfung*, *Die Jahreszeiten*, *Kleine Orgelmesse* and *Missa Brevis in F*, Händel's *Messiah* and *Solomon*, Mendelssohn's *Paulus*, *Hear my prayer* and *Salve Regina*, Rheinberger's *Der Stern von Betlehem*, Rutter's *Magnificat*, Schubert and D. Scarlatti's *Salve Regina*, Saint Saëns' *Christmas Oratorio* and L-E Larsson's *God in disguise*.

Elisabeth received a number of scholarships, including the renowned Swiss Student Singing Award in 2008 and the Special Soloist-Prize 2010, both by Migros-Kulturprozent. She was awarded the Swedish Christina Nilsson-Scholarship in 2009, the Martin Öhman-Scholarship in 2011. Elisabeth has received the 2018 Birgit Nilsson scholarship, as well as the Richard Brodin scholarship from the Royal Opera in Stockholm and the 2018 Stockholm Stad Culture Grant.

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