

Marie Heeschen, Soprano

Biography

Unflaggingly vibrant. The Guardian

Marie Heeschen mesmerises audiences with a lush and flowing voice that is highly adaptable. Since 2016 she has been an ensemble member at the Theater Bonn, where she brings a playful and natural stage presence to roles such as Atalanta (*Xerxes*), Poppea (*Agrippina*), Valencienne (*The Merry Widow*), Susanna (*Le Nozze di Figaro*), Marzelline (*Fidelio*), Clorinde (*La Cenerentola*) or Oscar (*Un ballo di maschera*). Additional parts include the vocally agile role of Tussy in Jonathan Dove's critically acclaimed opera *Marx in London*. In the 2024/25 season she will give her role debut as Alcina in a new production by Jens Daniel Herzog conducted by Dorothee Oberlinger as well as appear as Pamina and Polly Peachum (*Three Penny Opera*) in Bonn. She will also return to the Opera Hedeland in the summer of 2025.

In addition to regular appearances in operas, the versatile singer is also active across other genres of classical music. With Paper Kite, her chamber music ensemble consisting of two violins and basso continuo, she revives the lesser-known cantata repertoire of the German and Italian baroque. The ensemble, sought-after for its chamber music spirit and finely balanced sound, was awarded the Biagio Marini Prize in 2013 and has since released two CDs on Coviello Classics: the album *felice un tempo* comprises a world premiere recording by Giovanni Le Grenzi as well as sonatas and cantatas by Giovanni Bononcini and Domenico Scarlatti, and *Abend-Andacht* features works from the period of the Thirty Years' War. To mark the 300th anniversary of the composer's death in 2025, Paper Kite is producing another CD for Coviello Classics with soprano solo cantatas by Alessandro Scarlatti.

The inquisitive and open-minded singer is also a committed interpreter of contemporary music. In 2013 she founded the ensemble BRuCH with Sally Beck (flute), Ella Rohwer (cello), and Claudia Chan (piano), which focuses on interpreting impressionist works in combination with 20th- and 21st-century music. They have collaborated with composers such as Helmut Lachenmann, Gordon Kampe, and Johannes Schöllhorn. Distinct in its unusual lineup, the quartet won second prize at the Karlsruher Competition for the Performance of Contemporary Music in 2014. They regularly develop new works with young composers including Ricardo Eizirik, Matthias Krüger, Julien Jamet, Thea Soti and Huihui Cheng. Since 2020, the ensemble has presented its own concert series in Cologne. In 2022, the group was ensemble in residence at the Royaumont Abbey, before premiering a new work by Lukas Ligeti together with the band Burkina Electric, led by the composer, at the Festival NOW! in Essen, Germany.

As a soloist, Marie Heeschen has performed at the Handel Festival Halle, Oude Muziek Fest Utrecht, Acht Brücken Festival in Cologne, MAFestival in Bruges, and Konserthuset Kristiansand. Recent highlights include her debut at Musikverein Wien together with Bach Consort Wien, concerts with RIAS Kammerchor, performing Bach's *Johannespassion* under Christoph Prégardien, the world premiere of Samuel Penderbayne's *Unsex Me Here* after Shakespeare's Macbeth in the Elbphilharmonie Hamburg together with Ensemble Resonanz, Mozart's Requiem at the Philharmonie Berlin as well as Arthur Honegger's *King David* in Cologne. In the 2024/25 season, Marie Heeschen will perform with the Bach Consort Wien at the International Bachfest Stuttgart, as well as in the Kölner Philharmonie, interpreting Händel's *Messiah*, among other places. She will also perform recitals at the Theater Bonn, in Ramstein and at Burg Lichtenberg in Kusel.

Marie Heeschen trained with Christoph Prégardien and Lioba Braun in Cologne. She studied contemporary and chamber music in Essen with David Smeyers and Barbara Maurer, among others. Master classes and lessons with Klesie Kelly-Moog, Ruth Ziesak, Martin Kränzle, and Jil Feldman completed her education.

2024/25 season

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