

ARABELLA

Cast Biography



Since making her Company debut in 2012 as the Countess in *Le Nozze di Figaro*, soprano **Ellie Dehn** (Arabella) has appeared at San Francisco Opera in the title role of *Manon*, as Musetta in *La Bohème*, Donna Anna in *Don Giovanni*, Fiordiligi in *Così fan tutte*, and Micaëla in *Carmen*. Recent successes include her Royal Opera, Covent Garden debut as the Countess, the title role of *Rusalka* with Lyric Opera of Kansas City, her Oper Köln debut as Donna Anna, and her La Scala debut as Antonia in *Les Contes d'Hoffmann*. She has also returned to the Metropolitan Opera to perform as Donna Elvira in *Don Giovanni* and Musetta. Dehn enjoys being a regular guest on *A Prairie Home Companion*, and she has recently appeared as Alice Ford in *Falstaff* with San Diego Opera, Musetta at Naples's Teatro di San Carlo, and the Countess in Elena Langer's *Figaro Gets a Divorce* with Grand Théâtre de Genève. In the 2017–18 season, she also appears as Donna Elvira at the Dallas Opera.



Heidi Stober (Zdenka) made her San Francisco Opera debut in 2010 as Sophie (*Werther*) and has since returned as Susanna (*Le Nozze di Figaro*), Atalanta (*Xerxes*), Pamina (*The Magic Flute*), Nannetta (*Falstaff*), Magnolia Hawks (*Show Boat*), Oscar (*Un Ballo in Maschera*), Johanna (*Sweeney Todd*), and Norina (*Don Pasquale*). The American soprano's recent engagements include Oscar, Pamina, and Gretel (*Hänsel und Gretel*) with the Metropolitan Opera; Marguerite (*Faust*), Pamina, Susanna, Gretel, Adina (*L'Elisir d'Amore*), and Micaëla (*Carmen*) with Deutsche Oper Berlin; and Sandrina (*La Finta Giardiniera*) and Zdenka (*Arabella*) with the Santa Fe Opera. As a principal artist with Deutsche Oper Berlin, her other engagements with that company have included Zerlina (*Don Giovanni*), Oscar, Ninette (*L'Amour des Trois Oranges*), Ascagne (*Les Troyens*), and Roggiero (*Tancredi*). Stober is a graduate of the Houston Grand Opera Studio, and her credits at Houston Grand Opera encompass Cleopatra (*Julius Caesar*), Musetta (*La Bohème*), Atalanta, Blonde (*Die Entführung aus dem Serail*), Norina, Susanna, the Rose (*Rachel Portman's The Little Prince*), La China in the world premiere of Daniel Catán's *Salsipuedes*, and Miss Thompson / Helen Mills /

Adelaide Mills in the world premiere of *The House without a Christmas Tree* by Ricky Ian Gordon and Royce Vavrek. Other career highlights include La Folie and Thalie (*Platée*), Tigrane (*Radamisto*), Musetta, and Ada Leverson in the world premiere of Morrison's *Oscar* with the Santa Fe Opera; Ada Leverson with Opera Philadelphia; Anne Trulove (*The Rake's Progress*) with the St. Paul Chamber Orchestra; Poppea (*Agrippina*) with New York City Opera; Morgana (*Alcina*) in Santiago, Chile; Aminta (*Il Re Pastore*) with Opera Theatre of Saint Louis; and Leïla (*Les Pêcheurs de Perles*) at Opera Colorado.



Performing for the first time at San Francisco Opera as Matteo in *Arabella*, Swedish tenor **Daniel Johansson** (Matteo) began the 2017–18 season with Don José in *Carmen* at the Bregenz Festival, followed by Mario Cavaradossi in *Tosca* at the Norwegian Opera in Oslo and his first Siegmund (*Die Walküre*) at Theater an der Wien. In the spring, Johansson sings Count Loris Ipano in Giordani's *Fedora* as well as Cavaradossi, both at the Royal Swedish Opera in Stockholm. He also returns to the role of Don José, this time at the Semperoper in Dresden. Last season, Johansson performed his first Lohengrin at the Musiktheater in Essen. He has visited the Semperoper as Narraboth in *Salome* and as Froh in *Das Rheingold*, and he also appeared as Don José at Deutsche Oper Berlin, the Finland National Opera in Helsinki, and the Norwegian Opera.

In 2007, Johansson won first prize in the Gösta Winbergh Award, and he holds the 2009 Birgit Nilsson Scholarship. During the spring of 2012, he was awarded first prize in the Wilhelm Stenhammar Competition.



Baritone **Brian Mulligan** (Mandryka) made his San Francisco Opera debut in 2008 as Marcello in *La Bohème*, and he has since returned as Valentin in *Faust*, Albert in *Werther*, Sharpless in *Madama Butterfly*, the King's Herald in *Lohengrin*, the title role of John Adams' *Nixon in China*, Count Anckarström in *Un Ballo in Maschera*, Chorèbe in *Les Troyens*, the title role of Stephen Sondheim's *Sweeney Todd*, Enrico in *Lucia di Lammermoor*, and the title role of Debussy's *La Chute de la Maison Usher* and Gordon Getty's *Usher House*. He has also appeared as Amfortas in *Parsifal*, Golo in *Pelléas et Mélisande*, and Prospero in Thomas Adès' *The Tempest* at Oper Frankfurt; Peter in *Hänsel und Gretel* at Lyric Opera of Chicago; Paolo Albani in *Simon Boccanegra* at the Metropolitan Opera; Jack Torrance in the world premiere of Paul Moravec's *The Shining* at Minnesota Opera; and John Proctor in Robert Ward's *The Crucible* at the Glimmerglass Festival. His 2018–

19 schedule includes his role debut as Mandryka in *Arabella* at San Francisco Opera, Zurga in *Les Pêcheurs de Perles* at Zurich Opera House, Guglielmo in Puccini's *Le Villi* with the London Philharmonic Orchestra, and Sharpless in *Madama Butterfly* for his debut at Dutch National Opera in Amsterdam.



Korean soprano **Hye Jung Lee** (The Fiakermilli) made her San Francisco Opera debut as Madame Mao in John Adams' *Nixon in China*. She returned to the Company the following year to sing Olympia in *Tales of Hoffmann*, and in 2017 she created the role of Ah Sing for the world premiere of John Adams' *Girls of the Golden West*. In 2015, Lee joined the ensemble of Theater Kiel in Germany where she has performed Gilda from *Rigoletto*, Zerbinetta from *Ariadne auf Naxos*, Queen of the Night from *Die Zauberflöte*, Susanna from *Le Nozze di Figaro*, Ortlinde from *Die Walküre*, Amor from *Orphée et Eurydice*, and Woglinde from *Das Rheingold*, among other roles. Recent seasons have also taken her to New Zealand Opera for Madame Mao and Saarländisches Staatstheater in Saarbrücken for Queen of the Night. Other career highlights include the role of Papagena from *Die Zauberflöte*, Lisa from *La Sonnambula* at Florida Grand Opera, and Queen of the Night at Dayton Opera. Lee has appeared as a soloist in Mozart's Mass in C Minor in 2009 with St. Cecilia Orchestra and Chorus at Isaac Stern Auditorium in Carnegie Hall. The following year, she returned to Carnegie Hall, singing as a soloist in Bach's *Christmas Oratorio*. An alumna of the Merola Opera Program, Lee is a graduate of Indiana University, Seoul National University, and the Mannes College of Music. In 2013, she was a national semifinalist in the Metropolitan Opera National Council Auditions.



In 2017, mezzo-soprano **Jill Grove** (A Fortune-Teller) returned to San Francisco Opera to sing the role of First Maid servant in *Elektra*. Previous Company appearances include Madelon in *Andrea Chénier* and Grandmother Buryovka in *Jenůfa*. She has also made recent returns to Houston Grand Opera as Ježibaba in *Rusalka*, the Lyric Opera of Chicago as Margret in *Wozzeck*, and Pittsburgh Opera as Baba the Turk in *The Rake's Progress*. Other appearances include Klytaemnestra in *Elektra* at Michigan Opera Theatre and Ježibaba at New Orleans Opera. Grove is a frequent guest at the Lyric Opera of Chicago where she has also sung the Witch in *Hansel und Gretel*, Die Amme in *Die Frau ohne Schatten*, Amneris in *Aida*, Erda in *Götterdämmerung*, and Countess Geschwitz in *Lulu*. At the Metropolitan Opera, her performances include Erda

in *Götterdämmerung* and *Das Rheingold*, Magdalene in *Die Meistersinger von Nürnberg*, Madelon, Pantalis in *Mefistofele*, Emila in *Otello*, and Cornelia in *Giulio Cesare*. A sought-after concert soloist, Grove has performed with the San Francisco Symphony, Los Angeles Philharmonic, New York Philharmonic, National Symphony, Atlanta Symphony, Utah Symphony, and Houston Symphony.



Mezzo-soprano **Michaela Martens** (Adelaide) made her San Francisco Opera debut in 2015 as Cassandre in *Les Troyens*, and she returned to the Company in 2017 to sing Klytemnestra in *Elektra* (a role debut). The Merola Opera Program alumna's career highlights include Gertrud (*Hänsel und Gretel*), Marilyn Klinghoffer (Adams' *The Death of Klinghoffer*), Judith (*Bluebeard's Castle*), Kundry (*Parsifal*), and the Second Norn (*Götterdämmerung*) at the Metropolitan Opera; Herodias (*Salome*) with the Santa Fe Opera; Gertrud with Munich's Bavarian State Opera; Ortrud (*Lohengrin*) with the Vienna State Opera and in Graz; Kostelnicka Buryja (*Jenůfa*) in Zurich; Judith, Kostelnicka Buryja, and Marilyn Klinghoffer with English National Opera; and Amme (*Die Frau ohne Schatten*) with Lyric Opera of Chicago and in Graz. Martens is a past winner of the Metropolitan Opera National Council Auditions and holds a degree from the Juilliard School.



Baritone **Richard Paul Fink** (Count Waldner) made his San Francisco Opera debut in 1996 as Escamillo in *Carmen*, followed in 2005 with world premiere performances as Edward Teller in John Adams' *Doctor Atomic*. Fink has been acclaimed internationally in appearances with the Metropolitan Opera, Deutsche Oper Berlin, Berlin State Opera, Opéra National de Paris, Houston Grand Opera, Washington National Opera, San Diego Opera, Hamburg State Opera, Welsh National Opera, Scottish Opera, Théâtre du Capitole in Toulouse, and Sydney Opera as well as at the Bregenz and Ravinia Festivals. His repertoire comprises some of the most challenging roles of the baritone canon, such as the title role of *Der Fliegende Holländer*, Telramund in *Lohengrin*, Pizarro in *Fidelio*, the title roles of *Nabucco* and *Rigoletto*, Iago in *Otello*, Scarpia in *Tosca*, Gérard in *Andrea Chénier*, and many others. Fink has been especially identified with the role of Alberich in Wagner's *Ring* cycle, which he performed at San Francisco Opera in 2008's *Das Rheingold*. Recent engagements include Vodník in *Rusalka* at Houston Grand Opera and Arizona Opera and the High Priest in *Samson et Dalila* at the Dallas Opera.



In 2016, American tenor (Count Ellemer) made his San Francisco Opera debut as Steva Buryja in *Jenůfa*. Recent engagements have also led him to Danish National Opera in the title role of *L'Amico Fritz*, Arizona Opera as Don José in *Carmen*, Lyric Opera of Kansas City as Alfredo in *La Traviata*, Atlanta Opera as the Duke of Mantua in *Rigoletto*, and Houston Grand Opera as Pirelli in *Sweeney Todd*. For the 2017–18 season, Scott Quinn returns to the role of Rodolfo in *La Bohème* in his Utah Opera debut. He also returns to the Lyric Opera of Kansas City for the Duke of Mantua and sings Alfredo at Austin Opera. Last season, Quinn sang his first performances of Boris in *Káťa Kabanová* with Seattle Opera and Lenski in *Eugene Onegin* with the Northern Lights Music Festival. He also joined Minnesota Opera for Rodolfo and Palm Beach Opera for Pinkerton in *Madama Butterfly*. Quinn is a graduate of the Merola Opera Program, former member of the Houston Grand Opera Studio, and former artist in residence at the Dallas Opera.



A national semi-finalist of the 2016 Metropolitan Opera National Council Auditions, bass-baritone Christian Pursell earned acclaim for his role in the world premiere of Gregory Spears' *Fellow Travelers* at Cincinnati Opera. His 2017 season saw debuts at both Houston Grand Opera (Tom in Laura Kaminsky's *Some Light Emerges*) and the Vienna State Opera (Second Englishman in Prokofiev's *The Gambler*). As a participant in the 2017 Merola Opera Program he received critical acclaim for his performance of Dandini in *La Cenerentola*. Recent engagements include Pandolfe in *Cendrillon*, Harašta in *The Cunning Little Vixen*, Marcello in *La Bohème*, Belcore in *L'Elisir d'Amore* and Pilate in a staged production of Bach's *St. Matthew Passion*. As concert soloist, he has performed Britten's *War Requiem*, Beethoven's Symphony No. 9, Haydn's *The Creation*, Faure's *Requiem*, Handel's *Messiah* and Strauss' *Salome*. Pursell is a 2017 recipient of the Sara Tucker Study Grant and Second Award winner of the 2017 Jensen Foundation Competition.