



# HEIDI STOBER

## Soprano



“Stober’s instrument is the type of distinctly American lyric soprano that makes the rest of the world listen.” *Opera News: One to Watch – November 2018*

Stunning audiences with her sterling lyric voice and incisive stage personality, soprano Heidi Stober has established herself as a house favourite at leading companies on both sides of the Atlantic. Since her critically acclaimed debut at the Deutsche Oper Berlin in the autumn of 2008, Heidi has cultivated a long-standing relationship with the company, with recent roles including Eva *Die Meistersinger von Nürnberg*, Donna Elvira *Don Giovanni*, Micaela *Carmen*, Marguerite *Faust* and Liu *Turandot*.

Heidi opens her 2022-23 season as Mother/Waitress 2/Sphinx 1 in Turnage’s *Greek* at the Deutsche Oper Berlin. She then returns to San Francisco Opera in her role debut as Blanche *Les Dialogues des Carmélites* and to the Lyric Opera of Chicago as Gretel *Hansel and Gretel*. Other highlights include Despina *Così fan tutte* at the Hamburgische Staatsoper and Susanna *Le Nozze di Figaro* at the Semperoper Dresden and she makes

her Japan debut as Donna Elvira at the Hyogo Performing Arts Centre. On the concert platform, Heidi sings Mahler’s *Symphony No. 2* at the Philharmonie Berlin cond. Donald Runnicles and Handel’s *Messiah* with the Boston Baroque cond. Martin Pearlman. Future plans include a return to the Metropolitan Opera, New York and her debut at the Royal Opera House, Covent Garden.

Heidi’s 2021-22 season highlights at the Deutsche Oper Berlin included Mother/Waitress 2/Sphinx 1 *Greek*, Oscar *Un ballo in Maschera* and her role debut as Eva *Die Meistersinger von Nürnberg*. She also sang Micaela *Carmen* for Houston Grand Opera and Fiordiligi *Così fan tutte* for the Semperoper Dresden. On the concert platform, she performed Mahler’s *Symphony No. 4* in Hannover with the NDR Radiophilharmonie and Marc Albrecht and Mahler’s *Symphony No. 2* at the Grand Teton Music Festival.

During the curtailed 2020-21 and 2019-20 seasons, Heidi appeared as Despina *Così fan tutte* for the Metropolitan Opera, Gretel for San Francisco Opera and Despina for Staatsoper Hamburg. She also performed a *La Traviata* and *Carmen* Opera Highlights concert and selected songs from *Chants d’Auvergne* by Canteloube with Sir Donald Runnicles at the Grand Teton Music Festival. Other recent appearances include Zdenka *Arabella* and Angelica *Orlando* for San Francisco Opera, Dalinda *Ariodante* for the Lyric Opera of Chicago, Antigone in Enescu’s *Oedipe* for Dutch National Opera (house debut) and a return to the Deutsche Oper Berlin as Pamina, Micaëla and Donna Elvira.

Heidi made her Metropolitan Opera debut in the 2011-12 season as Gretel *Hansel and Gretel* conducted by Robin Ticciati, returning to the company in recent years again as Gretel, Pamina *Die Zauberflöte*, Una voca dal cielo *Don Carlos* and Oscar *Un ballo in maschera*. Heidi also holds strong relationships with San Francisco Opera, where she has performed Norina in Laurent Pelly’s production of *Don Pasquale*, Magnolia *Showboat*, Oscar *Un ballo in maschera*, Johanna *Sweeney Todd*, Nannetta *Falstaff*, Atalanta *Xerxes*, and Susanna *Le nozze di Figaro*, and with Houston Grand Opera, where she has performed Cleopatra *Giulio Cesare*, Susanna *Le nozze di Figaro*, Musetta *La bohème*, Atalanta *Xerxes*, Miss Thompson/Helen Milla/Adelaide Mills in the world premiere of Ricky Ian Gordon’s *The House without a Christmas Tree*, Drusilla *L’incoronazione di Poppea* and Norina *Don Pasquale*, and with Santa Fe Opera, where her roles have included Sandrina *La finta giardiniera*, La Folie *Platée*, Tigrane *Radamisto*, Musetta *La bohème*, Zdenka *Arabella* and Ada in the

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world premiere of Theodore Morrison's *Oscar*. Other notable operatic engagements include Valencienne *The Merry Widow* at the Lyric Opera of Chicago conducted by Sir Andrew Davies and Ada in Theodore Morrison's *Oscar* for Opera Philadelphia, title role *Semele* for Garsington Opera, title role *Alcina*, Micaëla *Carmen* and Adina *L'elisir d'amore* for Semperoper, Dresden, and for the Wiener Staatsoper.

Highlights on the concert platform include Stravinsky's *Cantata* with the LA Phil cond. Esa-Pekka Salonen, *Messiah* with the New York Philharmonic, Mozart *Requiem* and the world premiere of Stephen Hartke's *Symphony No. 4* conducted by Gustavo Dudamel for the Los Angeles Philharmonic, Mahler *Symphony No. 4* with the Milwaukee Symphony Orchestra conducted by Edo de Waart, Anne Trulove *The Rake's Progress* with the St. Paul Chamber Orchestra, Barber's *Knoxville: Summer of 1915* with the Oslo Philharmonic and with the Rundfunk-Sinfonieorchester Berlin, Beethoven *Symphony No. 9* with the Baltimore Symphony and with the Rundfunk-Sinfonieorchester Berlin, Brahms *Requiem* with the Houston Symphony; Handel *Messiah* with the Hong Kong Philharmonic, *Carmina Burana* with the Houston Ballet, Mahler *Symphony No. 4* with the Rundfunk-Sinfonieorchester Berlin conducted by Mark Wigglesworth, and a solo recital at Carnegie Hall.

Heidi Stober's professional training took place at the Houston Grand Opera Studio, and she holds degrees from Lawrence University and the New England Conservatory.

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