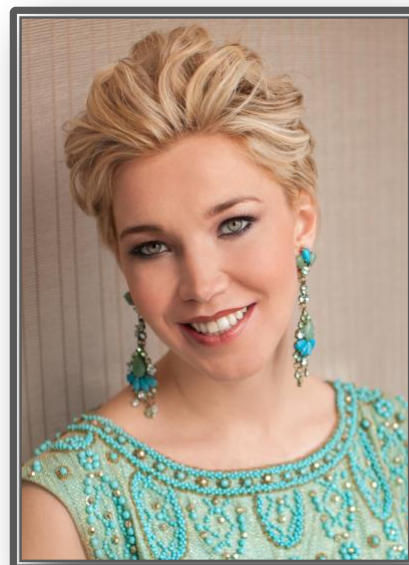


## SUSANNAH BILLER

### SOPRANO

Hailed by the San Francisco Chronicle as an “artist ready for the big time,” and lauded for her “radiant, golden-toned soprano” by Opera Today, **Susannah Biller**’s recent career highlights include Micaela in *Carmen* with Opera Colorado, Eurydice in *Orfée et Eurydice* and Rosalinde in *Die Fledermaus* with Des Moines Metro Opera, Countess Almaviva in *Le nozze di Figaro* with Opera Theatre St. Louis, and originating the role of Kitty Packard in *Dinner at Eight* with Minnesota Opera, reprised at Wexford Festival Opera.

In the 2022-2023 Ms. Biller makes her role debut as Hanna Glawari in Knoxville Opera’s *The Merry Widow*, returns to Chattanooga Symphony for the Mozart *Requiem*, and to Memphis Symphony Orchestra for Brahms’ *Requiem*. In the 2021-2022 season, in addition to her debut as Micaela with Opera Colorado, Ms. Biller was featured as Amalia in Madison Opera’s *She Loves Me*. Her 2020-2021 season engagements included Mahler’s *4th Symphony* with the Sewanee Symphony Orchestra, and Violetta in *La Traviata* with Chattanooga Symphony (canceled due to COVID-19). In 2024, she will make her long anticipated debut at Opera Philadelphia.



Biller’s 2019-2020 season included the Countess in *Le nozze di Figaro* with Florentine Opera as well as cancelled performances of Bernstein *Songfest* with Singapore Symphony, *Dona nobis pacem* with the Chattanooga Symphony and *Carmina Burana* with the Memphis Symphony. Engagements for 2018-2019 included the revival of her Kitty Packard in *Dinner at Eight* in her Wexford Festival debut as well as the title role in *Madame White Snake* on tour with Beth Morrison Projects for the Hong Kong Arts Festival, Musetta in *La bohème* with Austin Opera, and a return to Opera Theatre of St. Louis as the Countess in *Le nozze di Figaro*. Biller’s 2017-2018 season included Norina in *Don Pasquale* with Minnesota Opera, Lieschen in *Der Ring des Polykrates* with The Dallas Opera, Nanetta in *Falstaff* with Opera Colorado, and her role debut as Rosalinde in *Die Fledermaus* with Des Moines Metro Opera.

Other recent performances include joining Beth Morrison Projects for the title role in *Madame White Snake*; San Diego Opera as Clorinda in *La Cenerentola* and Garcias in *Don Quichotte*; Minnesota Opera as Kitty Packard in the world premiere of *Dinner at Eight*; Opera Theatre of St. Louis as Fraulein Burstner/Leni in *The Trial* by Philip Glass, Costanza in *Riccardo Primo*, and Adina in *L’elisir d’amore*; Arizona Opera as Rosalba in *Florenzia en el Amazonas* and Marie in *La fille du regiment*; Lyric Opera of Kansas City as Adina in *L’elisir d’amore*; Des Moines Metro Opera as Eurydice in *Orphée et Eurydice*; Portland Opera as Adele in *Die Fledermaus*; and Nashville Opera as Mica in Carly Simon’s *Romulus Hunt*. As Selena in the world premiere of *Dolores Claiborne* with San Francisco Opera, Biller received multiple accolades for her work in this role including from the San Francisco Chronicle, which hailed her “bright toned, poignant Selena; her aria during the eclipse garnered a well-earned explosion of applause” and Opera Now, who acclaimed her as “hugely impressive” with “crystalline soprano and limpid tonal production.” Additionally, she has made her debut with Portland Opera as Nanetta in *Falstaff*, her role debut as Despina in San Francisco Opera’s production of *Così fan tutte* for which ARThound hailed her as one of the “clear stand-outs” who “literally glows on stage and managed to grab the limelight through the entire performance,” Eritea in Cavalli’s *Eliogabalo* with Gotham Chamber Opera, her New York debut as Fortuna in Christopher Alden’s new production of *Il sogno di scipione* with Gotham Chamber Opera, and productions of *Nixon in China* and *Die Zauberflöte* with San Francisco Opera.

Ms. Biller was a member of the prestigious Adler Fellowship Program with San Francisco Opera. While in San Francisco, she was seen as Frasquita in *Carmen*, Lolita in the world premiere of John Harbison’s *Heart of a Soldier*, Kristina in *The Makropoulos Case* and Madame Herz in *Der Schauspieldirektor*.

## SUSANNAH BILLER

### SOPRANO

Hannah Glawari	The Merry Widow	Knoxville Opera	2022
Micaela	Carmen	Opera Colorado	2022
Amalia	She Loves Me	Madison Opera	2022
Violetta*	La Traviata	Chattanooga Symphony	2021
Countess	Le nozze di Figaro	Opera Theatre of St. Louis	2019
Musetta	La bohème	Austin Opera; Merola Opera Program	2019; '09
Madame White Snake	Madame White Snake	Hong Kong Arts Festival/Beth Morrison Projects	2019
Kitty Packard	Dinner at Eight	Wexford Festival Opera	2018
Rosalinde	Die Fledermaus	Des Moines Metro Opera	2018
Nannetta	Falstaff	Opera Colorado; Portland Opera	2018; '13
Lieschen	Der Ring des Polykrates	The Dallas Opera	2018
Norina	Don Pasquale	Minnesota Opera	2017
Fraulein Burstner/Leni	The Trial	Opera Theatre of St Louis	2017
Kitty Packard	Dinner at Eight	Minnesota Opera	2017
Clorinda	La Cenerentola	San Diego Opera	2016
Eurydice	Orphée et Eurydice	Des Moines Metro Opera	2016
Adina	L'elisir d'amore	Lyric Opera of Kansas City; Opera Theatre St. Louis	2016; '14
Rosalba	Florencia en el Amazonas	Arizona Opera	2015
Costanza	Riccardo Primo	Opera Theatre of St Louis	2015
Marie	La fille du régiment	Arizona Opera	2015
Mica	Romulus Hunt (Carly Simon)	Nashville Opera	2014
Adele	Die Fledermaus	Portland Opera	2014
Garcias	Don Quichotte	San Diego Opera	2014
Selena	Dolores Claiborne	San Francisco Opera	2013
Despina	Così fan tutte	San Francisco Opera	2013
Eritea	Eliogabalo	Gotham Chamber Opera	2013
Madame Mao (cv)	Nixon in China	San Francisco Opera	2012
Queen of the Night (cv)	The Magic Flute	San Francisco Opera	2012
Fortuna	Il sogno di Scipione	Gotham Chamber Opera	2012
Daisy	The Great Gatsby	Ensemble Parallèle	2012
Frasquita	Carmen	San Francisco Opera	2011
Atalanta (cv)	Serse	San Francisco Opera	2011
A Bridesmaid	Heart of a Soldier	San Francisco Opera	2011
Woglinde (cv)	Das Rheingold/ Götterdämmerung	San Francisco Opera	2011
Serpina	La serva padrona	San Francisco Opera	2011
Eurydice	Orphée	Ensemble Parallèle	2011
Kristina	The Makropulos Case	San Francisco Opera	2010
Madame Herz	The Impresario	San Francisco Opera	2010
Monica	The Medium	Merola Opera Program	2009
Elvira	L'italiana in Algeri	Merola Opera Program	2009

### CONCERT/ORATORIO

Brahms: Requiem	Memphis Symphony	2023
Mozart: Requiem	Chattanooga Symphony	2023
Bernstein: Songfest*	Singapore Symphony	2021
Orff: Carmina burana	Memphis Symphony	2020
Vaughan Williams: Dona nobis pacem	Chattanooga Symphony	2020
Concerts in the Community	Knoxville Symphony Orchestra	2016
Mahler: 2 <sup>nd</sup> Symphony	Louisiana Philharmonic	2015
Knights of Song Concert	Charlotte Symphony	2012
Mendelssohn: A Midsummer Night's Dream	San Francisco Symphony	2011

\* canceled due to COVID-19

## SUSANNAH BILLER

SOPRANO

CRITICAL ACCLAIM

### Le nozze di Figaro

#### **Florentine Opera**

"Susannah Biller combines a pure, ringing sound with some serious agility, while creating a believable Countess Almaviva."  
-Milwaukee Journal Sentinel

#### **Opera Theatre of St. Louis**

"Most remarkable, I think, is soprano Susannah Biller as the Countess. . . Her voice, throughout its range, shows a silvery-smooth beauty and such easy, effortless power! . . .her aria pleading with the gods of love to return the Count's affections to her is stunningly lovely."  
-Broadway World

"Biller was a knockout as the Countess, providing an exemplar of Mozartean vocalism and bringing out every facet of this complex character. (And not every soprano could get away with that costume.)"- St Louis Post Dispatch

### Dinner at Eight with Wexford Festival Opera

"Soprano Susannah Biller was irresistible as Kitty Packard . . . the airhead and unfaithful wife of Dan Packard (tenor Craig Irvin), wearing frilly dressing gowns all day and eating chocolates in bed from a huge, heart-shaped box in her moments of frustrations. And that's the women who steal the show."  
- Bachtrack

"Susannah Biller's gold-digging doll, Kitty, was a perfect picture of frothy, pink-swathed self-indulgence."  
- Opera Today

### Falstaff with Opera Colorado

"As the innocent Nannetta, Susannah Biller won hearts with her floating soprano, attractive presence and palpable chemistry with her Fenton. . ."  
-Marc Shulgold, Opera News

### Die Fledermaus with Des Moines Metro Opera

"Susannah Biller was a supremely stylish Rosalinda, her uncommonly fine soprano in full service to a notable role traversal. Ms. Biller has gained just a hint of steel in her attractive instrument and the voice was gorgeously "present" throughout the range. She offered confident, idiomatic singing throughout, but never more so than in her beautifully crafted rendition of the Czardas."  
-James Sohre, Opera Today

"The cast of Die Fledermaus had great chemistry and comedic timing. Susannah Biller was magnetic and hilarious in her portrayal of Rosalinda. Her music is the most demanding of the operetta but still should not be taken too seriously by the character. Biller's vocal performance was sultry with a touch of humor in her rendition of the famous "Czardas" aria."  
-Meghan Klinkenberg, Schmopera

### Don Pasquale with Minnesota Opera

"Norina, whom Pasquale is duped into marrying, was a feisty Hollywood starlet, first spotted in a foam-flecked bathtub, suffused with pink-blush lighting. . . Both characters were colorfully sung and acted. Soprano Susannah Biller was a Norina to be reckoned with, slapping, shoving and verbally abusing Pasquale in an effort to secure the quickest divorce in operatic history. Biller's voice had sauce and stamina, and the technical flexibility to execute the testing trills that Donizetti gave her."  
-Terry Blain, Minnesota Star Tribune

"You're guaranteed some great performances. It's not every night that you get to hear Susannah Biller sing such a beautiful rendition of "So anch'io la virtù magica.""  
-Basil Considine, Twin Cities Arts Reader

### The Trial with Opera Theatre of St. Louis

". . . joined by a strong cast, often costumed similarly and playing multiple roles, adding to the tales incomprehensibility. . . Susannah Biller, as Leni, Josef's lover, had a sweet yet sinister voice: reminiscent of bitter honey." - Opera News

"The women of the story are blatant seducers and sex objects, Biller had fun with that and completed the excellent young cast."  
-Heidi Waleson, Wall Street Journal

### Dinner at Eight with Minnesota Opera

"As usual, the Minnesota Opera fielded a top-flight cast and stellar production values. Central were. . . Susannah Biller's sparkly, effortless soprano as Kitty"  
-Heidi Waleson, Wall Street Journal

"Bolcom bestows a compact, aria-like number on each of the opera's nine principal singer/actors; these pieces reveal character and, not coincidentally, displayed the merits of Minnesota Opera's extraordinary cast. . . Among the women, Adriana Zabala's Lucy Talbot was especially affecting but did not eclipse . . . Susannah Biller's Kitty Packard"

-Larry Fuchsberg, Opera News

#### **Madame White Snake with Beth Morrison Projects**

"Soprano Susannah Biller rode the sumptuous strings with honeyed tone and melting poignancy, displaying flashes of the temptress while maintaining an air of detachment."

-Joanne Sydney Lessner, Opera News

"Susannah Biller in "Madame White Snake" came out with her character reincarnated as human, and her harvest-moon voice was the warmest and fullest of the three White Snakes. . . . She was splendid in her first scene exalting in her transformation, and pleading with Dong-Jian Gong's imperious Abbot that she loved Xu Xian."

-Zoë Madonna, Boston Globe

#### **Orphée et Eurydice, Des Moines Metro Opera**

"Susannah Biller's lovely lyric soprano made for a comely, sympathetic Eurydice [Orphée et Eurydice]; no doubt several men in the audience would have braved hell for her."

-Mark Thomas Ketterson, Opera News

"With the title role soloists, we were blessed to have two singers at the top of their game and on the cusp of their fame. Susannah Biller is every bit her [Jennifer Johnson Cano] equal as a radiant, golden-toned Eurydice. Ms. Biller finds every modicum of charm, grace, and poise in her characterization, and is mightily impressive as her elation inexorably turns into heart-wrenching despair. Her secure, gleaming soprano encompassed a wide range of musical colors and she was able to ply her voice to create any number of admirable dramatic effects."

-James Sohre, Opera Today

#### **L'elisir d'amore, Lyric Opera of Kansas City**

"The cast, a cadre of fine comic actors, brought a likable fresh innocence to their performances. Tenor Norman Reinhardt played the smitten admirer/itinerant ice cream vendor Nemorino to soprano Susannah Biller's feisty Adina. . . Biller followed that with an equally excellent "Prendi, per me sei libero."

-Libby Hanssen, Kansas City Star

#### **Florencia en el Amazonas, Arizona Opera**

". . . the opening-night stars all give strong performances, including Sandra Lopez in full-on diva mode as Florencia and, especially, Susannah Biller and Andrew Bidlack as the reluctant young lovers."

-Kerry Lengel, The Arizona Republic

#### **Richard the Lionheart, Opera Theatre of St. Louis**

"With an incandescent, exquisitely supple soprano, Susannah Biller's Costanza radiates youthful decency as well as glamour."

-Scott Cantrell, Dallas Morning News

"As the points in this unlikely love triangle, American sopranos Susannah Biller and Devon Guthrie, and British countertenor Tim Mead, sent thrills through the theater as they tossed off the lavishly florid and taxing vocal showpieces that adorn the score. . . The luminous beauty with which BILLER floated her silken ribbons of cantilena well suited Costanza's languishing laments. . . "

- John von Rhein, Chicago Tribune

"As Costanza, Susannah Biller was every bit his equal. . . the role of Costanza has much of the pained, limpid, melancholy singing at which Ms. Biller certainly excels. But there is much more in reserve in her arsenal. When real spunk and fire are required, she can deliver the goods with astonishing results, refulgent tone, and apparent ease. The duet I already mentioned was a highpoint . . . But Susannah also made the most of her opportunities to shock and awe with confrontational outbursts when her soprano found even more delicious fullness."

-James Sohre, Opera Today

"Susannah Biller brought a pealing, clear-toned soprano to the role of Costanza. She was affecting in the character's numerous laments, and she and Mr. Mead were meltingly beautiful in the splendid love duet that closes Act II—their first-ever meeting."

-Heidi Waleson, The Wall Street Journal

#### **La fille du regiment, Arizona Opera**

"A passionate Marie, Susannah Biller was a veritable energizer bunny onstage. Her voice is bright and flexible with a good bloom on top and a tiny bit of steel in it. Having created an exciting character, she sang with agility as well as passion."

-Maria Nockin, Opera Today

#### **Die Fledermaus, Portland Opera**

"Susannah Biller was delightful as their maid, Adele, with a coquettish presence and some of the night's finest vocal pyrotechnics. . . Moment of the night: Standing atop a desk in the jail in the third act, Biller threatened to steal the show in the aria "Spiel ich die Unschuld vom Lande," the only German-language number, as the supertitles switched to a gothic typeface and the dancers did a hilarious routine in office chairs."

-David Stabler, OregonLive.com

### **The Elixir of Love, Opera Theater of St. Louis**

"As Adina, the lovely Susannah Biller joined a growing list of highly accomplished lyric sopranos whose OTSL appearances announced their 'arrival' and embarkation on what will surely be a successful career in the majors. . . Ms. Biller offers a limpid, gleaming soprano with well-honed technique and beautifully judged effects. Her high notes, low notes, and all notes in between are seamlessly matched, informed with dramatic meaning, and glow with inner life." -James Sohre, Opera Today

"Biller's light, sweet lyric voice and coloratura agility allow her to nail the highest high notes with ease and are at one with the spirited heroine she's portraying."  
-Jon von Rhein, Chicago Tribune

"Mr. Barbera meets a beautiful match in Susannah Biller, who sings Adina. She, too, is so very right for her role. Vocally lithe, she gracefully masters all those bel canto cadenzas. And when their two voices blend together it is utter musical bliss."  
-Steve Callahan, Broadwayworld.com

### **Così fan tutte, San Francisco Opera**

"Replacing soprano Heidi Stober, former Adler Fellow soprano Susannah Biller, who stars in the world premiere of Dolores Claiborne next season, was a physically ideal Despina. Her instrument shines most at the top of her very high range, where this role rarely ventures. But again, she brought such joy to the production that Mozart and da Ponte were very well served."

-Jason Victor Serinus, San Francisco Classical Voice

"Merola and Adler alumna Susannah Biller, as the maid Despina, shined in one of opera's great comic roles, befitting a Rossini heroine."  
- Janos Gereben, San Francisco Examiner"

### **Falstaff, Portland Opera**

"The exceptions were the terrifically appealing tenor Nicholas Phan and soprano Susannah Biller in the roles of the young couple Fenton and Nanetta, who rang out effortlessly and beautifully while they projected youthful vitality and winning chemistry."  
- James McQuillen, The Oregonian

### **The Great Gatsby, Opera Parallele**

"The two standouts for the evening were soprano Susannah Biller as Daisy and tenor Daniel Snyder as her overbearing husband Tom. Biller's voice was light, sweet, and gorgeous; the variety of expression perfectly matched the flightiness of her character."  
-Jeff Dunn, San Francisco Classical Voice

### **Eliogabalo, Gotham Chamber Opera**

"The dusky-toned soprano Susannah Biller as Eritea was excellent."

-Anthony Tomassini, NYTimes.com

"Susannah Biller, an imposing soprano, gave Eritea a snappy edge."

-Heidi Waleson, WSJ.com

### **Il sogno di scipione, Gotham Chamber Opera**

"Susannah Biller won an ovation as the multitasking bad girl Fortuna, warbling coloratura while mixing cocktails."

- James Jorden, New York Post

"Susannah Biller's own bubbly coloratura came with a dizzying, despotic personality that came in handy when she sang her final aria while doling out martinis like a secretary at Sterling Cooper Draper Pryce." - Olivia Giovetti, WQXR.com

"Susannah Biller as a vocally and dramatically volatile Fortuna..."

-Allan Kozinn, NYTimes.com

### **Dolores Claiborne, San Francisco Opera**

"Soprano Susannah Biller, recently emerged from her Adler Fellowship, was a bright toned, poignant Selena; her aria during the eclipse garnered a well-earned explosion of applause."

-Joshua Kosman, San Francisco Chronicle

"Selena's aria, sung with pure tone by the soprano Susannah Biller, is an ode to the stars, that ultimate poetic cliché."

-Zachary Wolfe, The New York Times

"Susannah Biller was an affecting Selena."

-Georgia Rowe, Opera News

"As Selena, Susannah Biller's promising soprano soared to the heights."

- Allan Ulrich, The Financial Times

"The young soprano Susannah Biller offers a richly complex portrait of Selena as confused teenager subject to her father's groping and as confused 40-year-old lawyer trying to make it in a man's world." -Mark Swed, The Los Angeles Times

"The lovely young Susannah Biller was hugely impressive as the abused daughter. Her crystalline soprano and limpid tonal production perfectly suggested the young woman, but then assumed a hint of steel when she matures into the bitter twenty-something who hates her mother."  
- James Sohre, Opera Now