

MARIANNE EKLÖF
MEZZO SOPRANO

BIOGRAPHY LONG VERSION

Marianne Eklöf was educated at the Royal College of Music in Stockholm, Stage School in Gothenburg and Juilliard School in New York. She debuted in 1982 as Dulcinea in Don Quijote by Massenet and has since then sung many mezzo-soprano roles, most of them at the Royal Opera in Stockholm, where she was a member of the ensemble several years. Recent roles to mention are Mme de Croissy in Les dialogues des Carmelites (Poulenc), Kostelnicka in Jenůfa (Janáček), Mrs Quickly in Falstaff (Verdi), Filipjevna in Eugen Onegin (Tjajkovskij), La contessa di Coigny in Andrea Chenier (Giordano) and Herodias in Salome (Strauss).

Among earlier highlights at the Royal Swedish can be mentioned Richard Strauss; Herodias (Salome), Octavian and Annina (Die Rosenkavalier), Clairon (Capriccio), Klytemnestra (Elektra), Verdi; Eboli (Don Carlos), Azucena (Il Trovatore), Ulrica (Un ballo in maschera), Wagner; Ortrud (Lohengrin), Venus (Tannhäuser), Mary (Die fliegende Holländer), Brangäne (Tristan und Isolde), Mozart; Marcelline (Le nozze di Figaro) and Dritte Dame (Die Zauberflöte), Larina (Tjajkovskij's Eugen Onegin), Carmen and Auntie (Britten's Peter Grimes). In the season of 2008/09 she appeared in the newly written opera Batseba, where Sven-David Sandström composed the role of Naomi specifically for her.

Other roles are for instance the title role in Carmen, L'Italiana in Algeri (Rossini), The Merry Widow (Léhar), and Maddalena in Rigoletto (Verdi) at Malmö Opera, Giulietta in Les contes d'Hoffmann (Offenbach), Dalilah in Simson et Dalilah (Saint-Saëns), Ulrica in Un ballo in maschera (Verdi) at Folkoperan in Stockholm, Waltraute and Fricka in Wagner's Ring cycle at Jyske Opera in Denmark and Baba in The Rake's progress (Stravinskij) in Uppsala Sweden.

Marianne Eklöf appears frequently on the concert scene with songs by, for example, Wolf, Brahms, Schubert and Schumann. She has a broad repertoire of Swedish, Spanish and French music.

Recordings: High Mass (S-D Sandström), Marschner's Hans Heiling and Börtz's Marie Antoinette.

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