



SAN FRANCISCO  
OPERA

## *The Marriage of Figaro*

### Cast Biography



Bass-baritone Michael Sumuel has most recently been seen on the War Memorial Opera House stage as Masetto in *Don Giovanni* and Escamillo in *Carmen*. He made his Company debut in the 2011 world premiere of *Heart of a Soldier* and returned later that season as Elviro in *Xerxes*. The Texas native is an alumnus of the Merola Opera Program, Houston Grand Opera Studio, and the Filene Young Artist program at Wolf Trap Opera.

Recent and upcoming roles include Marcello in *La Bohème* at Houston Grand Opera, Alidoro in *La Cenerentola* at Norwegian National Opera, Sharpless in *Madama Butterfly* at Glyndebourne Festival Opera, and his debut at Teatro Massimo di Palermo as Theseus in *A Midsummer Night's Dream*. His performances on the concert stage have included the BBC Proms, singing Kate Whitley's "I am I say" with the Multi-Story Orchestra at Eastgate Centre Rooftop Car Park; Mozart's Mass in C minor with the Orchestra of St. Luke's led by Pablo Heras-Casado at Carnegie Hall; Beethoven's Symphony No. 9 with the Seattle Symphony; Handel's *Messiah* with the New Jersey Symphony Orchestra; Bach's *St. John Passion* with Music of the Baroque conducted by Jane Glover; and Bach's *St. Matthew Passion* with Mercury Houston.



Hailing from Trinidad and Tobago, soprano Jeanine De Bique makes her San Francisco Opera debut as Susanna in the Company's new production of *The Marriage of Figaro*. Recent highlights include the title role of *Rodelinda* at Opéra de Lille and the Théâtre des Champs-Élysées, debuts at the Salzburg Festival as Annio in Peter Sellars' new production of *La Clemenza di Tito* and at the BBC PROMS with the Chineke! Orchestra in works by Handel, concerts of *La Clemenza di Tito* in

Paris, Geneva and Bremen with MusicAeterna, and reprising Annio at Dutch National Opera. Her credits include Consuelo in John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky* at Rome's Teatro dell'Opera, Sophie in *Werther* at Theater Basel, Juliette in *Roméo et Juliette* with the St. Petersburg Opera Florida, Clara in *Porgy and Bess* with the Royal Danish Opera and on tour with the Russian Philharmonic, and Musetta in *La Bohème* at Scottish Opera and Theater St Gallen.

On the concert stage, she recently performed *Messiah* with the Melbourne Symphony Orchestra, Mahler's Symphony No. 4 with MusicAeterna in Munich, Milan and Budapest, and made her debut with Berlin's Deutsches Symphonieorchester. Future plans include a return to Dutch National Opera as Aida in the world premiere of Micha Hamel's *Caruso in Cuba* and her role debut as Donna Anna in *Don Giovanni* with Strasbourg's Opera National du Rhin.



Baritone Levente Molnár makes his San Francisco Opera debut as Count Almaviva in the Company's new production of *The Marriage of Figaro*. Born in Transylvania and raised in Hungary, Molnár studied at Romania's Music University Oradea. Following his house debut at Hungarian State Opera in the title role of *Don Giovanni* came role debuts as Wolfram in *Tannhäuser* at Opéra de Bordeaux, Ford in *Falstaff* with the Bavarian State Opera, and Masetto in *Don Giovanni* with Royal Opera, Covent Garden. From 2009–14 he was a member of Bavarian State Opera, appearing as Marcello in *La Bohème*, Sharpless in *Madama Butterfly*, Amfortas in *Parsifal*, Paolo in *Simon Boccanegra*, Figaro in *Il Barbiere di Siviglia*, and Belcore in *L'Elisir d'Amore*, among other roles.

Recent and future highlights include *Il Barbiere di Siviglia* at Vienna State Opera, Covent Garden, and Teatro Real Madrid; *L'Elisir d'Amore* at Vienna State Opera and Covent Garden; *The Marriage of Figaro* at Opéra National de Paris; *Tannhäuser* (Wolfram) at Deutsche Oper Berlin; and *La Bohème*, *Don Pasquale* (Dr. Malatesta), and *Manon Lescaut* (Lescaut) at the Metropolitan Opera.



Jennifer Davis makes her American debut with San Francisco Opera as Countess Almaviva in *The Marriage of Figaro*. She is an alumna of the Jette Parker Young Artist Programme and has appeared at the Royal Opera, Covent Garden as Adina in *L'Elisir d'Amore*; Erste Dame in *Die Zauberflöte*; Ifigenia in *Oreste*; Arbate in *Mitridate, re di Ponto*; and Ines in *Il Trovatore*, among other roles. Following her sensational 2018 role debut as Elsa von Brabant in a new production of *Lohengrin* conducted by Andris Nelsons at the Royal Opera House, Davis has

been propelled to international attention, winning praise for her gleaming, silvery tone, and dramatic characterisation of remarkable immediacy.

This season, Davis returned to the Royal Opera as Gretel in a new production of *Hänsel und Gretel* and will appear with Welsh National Opera and Irish National Opera. Future engagements include returns to Covent Garden, and a series of house and role debuts across Europe and America, including at the Vienna State Opera, Gran Teatre del Liceu, and Deutsche Oper Berlin. On the concert stage, she will appear with the Netherlands Radio Philharmonic, and the Accademia Santa Cecilia with Sir Antonio Pappano.



Italian mezzo-soprano Serena Malfi makes her San Francisco Opera debut as Cherubino in *The Marriage of Figaro*. She studied at the Rome Conservatory and the Accademia Nazionale di Santa Cecilia, and made her operatic debut as Ofelia in Salieri's *La Grotta di Trofonio* at the 2009 Winterthur Festival. She has since performed with the Metropolitan Opera, London's Royal Opera, Milan's Teatro alla Scala, Paris Opéra, Vienna State Opera, Berlin State Opera, Théâtre des Champs-Élysées, Rome Opera, Bologna's Teatro Comunale, Madrid's Teatro Real, Valencia's Palau de les Arts Reina Sofia, Teatro Colón, and Zurich Opera.

Her repertory includes Despina and Dorabella in *Così fan tutte*, Zerlina in *Don Giovanni*, Annio in *La Clemenza di Tito*, Rosina in *Il Barbiere di Siviglia*, the title role in *La Cenerentola*, Pippo in *La Gazza Ladra*, Dido in *Dido and Aeneas*, Ruggero in *Alcina*, Romeo in *I Capuleti e i Montecchi*, among others. Most recently she sang Dorabella, Zerlina, and Cherubino in the Mozart-Da Ponte operas at the Metropolitan Opera, Rosina at Zurich Opera, Pippo at La Scala, Cenerentola in Vienna, Naples, and Rome, and Cherubino at the Glyndebourne Festival. Future plans include Cenerentola with Vienna State Opera, Zerlina at the Metropolitan Opera, Dorabella at London's Royal Opera, and Rosina at the Teatro Comunale.



Bass James Creswell made his San Francisco Opera debut in 2013 as Crespel in *Les Contes d'Hoffmann*. He returned that same season as a Pharisee of *Capernaum* and Newscaster in the world premiere of Mark Adamo's *The Gospel of Mary Magdalene* and most recently appeared as Comte des Grieux in *Manon*.

A graduate of the San Francisco Opera's Merola Opera Program, Creswell has performed at the Dutch National Opera, Madrid's Teatro Real, Bilbao Opera, Teatro dell'Opera di Roma, Los Angeles Opera, Staatsoper Berlin, Oper Frankfurt, Theater an der Wien, Opéra de Bordeaux, Angers-Nantes Opéra, English National Opera, Welsh National Opera, Opera North and Edinburgh International Festival in roles ranging from Handel to Britten. He has also appeared frequently on the concert stage, including staged performances of Mozart's Requiem at the Komische Oper Berlin, *Messiah* for the Bergen International Festival, Schoenberg's *Gurrelieder* for the Hallé Orchestra conducted by Sir Mark Elder, and Bach's *St Matthew Passion* at the Cincinnati May Festival under James Conlon.

Recent and upcoming engagements include Phorbas in *Oedipe* for Dutch National Opera, Publio in a new production of *La Clemenza di Tito* at Los Angeles Opera, Sarastro in *Die Zauberflöte* at Scottish Opera, and Oroveso in *Norma* for Oper Frankfurt.



Mezzo-soprano **Catherine Cook** has appeared with San Francisco Opera in more than 40 roles since her debut in 1991. Fall of 2018, she sang the role of Mother Bailey in Jake Heggie's *It's a Wonderful Life*. Her Company credits include originating the roles of Jade Boucher in Heggie's *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*; the title role of Tobias Picker's *Dolores Claiborne*, Countess de Coigny in *Andrea Chénier*, Berta in *Il Barbiere di Siviglia*, Marcellina in *Le Nozze di Figaro*, and Mrs. McLean in *Susannah*, among many other parts. She has also performed at the Metropolitan Opera, Houston Grand Opera, Lyric Opera of Chicago and the Santa Fe Opera.

Recent highlights include Camila in the North American premiere of Thomas Adès' *The Exterminating Angel* at the Metropolitan Opera and the Innkeeper in a semi-staged version of *Boris Godunov* with the San Francisco Symphony and Music Director Michael Tilson Thomas. Cook was a participant of the San Francisco Opera's Merola Opera Program and San Francisco Opera Adler Fellowship, and is a winner of the Metropolitan National Council Auditions. For over a decade, she has been on the voice faculty of the San Francisco Conservatory of Music, where she holds the Frederica von Stade Distinguished Chair in Voice.



American character tenor Greg Fedderly made his Company debut in 2002 as Brighella in *Ariadne auf Naxos*, and has returned most recently as Monostatos in *The Magic Flute*; Basilio in *Figaro*; Detective Thibodeau in the world premiere of *Dolores Claiborne*; Bardolfo in *Falstaff*; and Pang in *Turandot*. He received a master's degree from USC, where he was the first recipient of the Marilyn Horne Scholarship. Fedderly is a principal artist at the Los Angeles Music Center Opera and is a protégé of Plácido Domingo. With LA Opera, Greg has performed the title role in Britten's *Albert Herring*, Rodolfo in *La Bohème*, Der Jungling in *Die Frau ohne Schatten*, Pinkerton in *Madama Butterfly*, Don Ramiro in *La Cenerentola*, Janek in *The Makropoulos Case*, Alfredo in *La Traviata*, Fenton in *Falstaff* and Ernesto in *Don Pasquale*. Past engagements include the Aldeburgh Festival as Tom Rakewell in *The Rake's Progress*, a role he performed in concert in Cologne and Vienna, and later filmed and recorded the role for Swedish Television under the baton of Esa-Pekka Salonen. Other highlights include *Die Frau ohne Schatten* conducted by Christoph von Dohnanyi for Théâtre du Châtelet and the title role in Philidor's *Tom Jones* at the Drottningholm Festival. His many credits include Alfredo for Washington National Opera; the role of Arcadio in the world premiere of *Florencia en el Amazonas* at Houston Grand Opera; and concert debuts with the Boston Symphony Orchestra and the Orquestra Sinfonica de Barcelona. For the Metropolitan Opera, Fedderly has performed Monostatos, Don Basilio, Goro in *Madama Butterfly*, Four Servants in *Les Contes d'Hoffmann*, and Valzacchi in *Der Rosenkavalier*.

