Eva Maria Summerer



"With the gleaming metal of her mezzo-soprano, Eva Maria Summerer proved an ideal choice"

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has in recent years taken on more dramatic repertoire and has recently made her debuts ar Theater Bremerhaven and the Semperoper Dresden. Future engagements include her debut at La Monnaie, Brussels. She is taught by Rosalind Plowright.

Eva Maria Summerer trained at the Hochschule fur Musik und Theater in Hamburg. She won the 2015 German Forum New York Scholarship, was a 2016 recipient of the Richard Wagner Scholarship at the Bayreuth Festspiele, was a 2017 Finalist in the Richard Strauss Competition, and a Finalist in the 2018 Wagner Voices Competition.

As an ensemble member at Schleswig-Holstein Landestheater Flensburg from 2018 to 2020, she sang Amando (*Le grand macabre*), Erika (*Vanessa*) and Maddalena.

German engagements include: Mary (*Der Fliegender Holländer* - Children's Version) at the Bayreuther Festspiele; Gertrud (*Hänsel und Gretel*) and Annina (*Der Rosenkavalier*) at Theater Bremerhaven; Die Köchin (*Gespenstersonate*) and cover Königin Eleonore (*Die Jüdin von Toledo*) at the Semperoper Dresden; Moldau (*Prinzessin Anna*) at the Opernfestspiele Heidenheim; Cornelia (*Giulio Cesare*) at the Cuvilliéstheater München; Feuriger Mann (*inSOMNIA*) at the Opernfestival Oberpfalz; Alto Solo in a staged setting of Bach's *Bminor Mass* at the Theater Regensburg.

She has worked with conductors, including Ivor Bolton; Jonathan Darlington; Raphael Fusco; Thomas Hengelbrock; Corinna Niemeyer; Mark Niemann, Boris Schäfer; and Yura Yang, and directors, including: Robert Carsen; Eva Eiberger; Julia Hübner; Martin Philipp, and Julius Semmelmann.

Her concert engagements include: the Bach *Christmas Oratorio* at the Hauptkirche St. Petri Hamburg (KMD Thomas Dahl); the Beethoven *Cmajor Mass* at the Philharmonie de Paris (Thomas Hengelbrock); the Mozart *Requiem* and the Rossini *Petite Messe Solennelle* at the Frauenkirche Dresden (Matthias Grünert); Soloist (*Christmas in Europe*) at the Château de Fontainebleau (Thomas Hengelbrock) and a solo recital of Brahms, Mozart and Strauss at the Lincoln Center, in New York.

Her new repertoire includes: Amneris; Azucena; Fricka; Jezibaba; Judith, and Waltraute.



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Eva Maria Summerer reviews

inSOMNIA, Opernfestival Oberpfalz

As the Fiery Man and the Little Old Woman, Eva Maria Summerer made a first-class debut as a dramatic mezzo-soprano, marked by haunting intensity - **Mittelbayerische Zeitung Regensburg**

A dazzling Fiery Man – Eva Maria Summerer - **HNM & Bayerische Staatszeitung**

The soloists, with their extraordinary voices, were met with thunderous applause from the enraptured audience. With her performances, Eva Maria Summerer once again proved her outstanding vocal artistry - **Mittelbayerische Zeitung Cham**

Superb singers: The opening trio with Sheida Damghani (Soprano – Water Spirit), Daniel Ochoa (Baritone – Bilmesschneider/Wood Sprite) and Eva Maria Summerer (Mezzo – Fiery Man/Little Old Woman) was captivating from the start. With luminous voices, perfectly blended and masterfully sung, they entered the stage holding glowing rods. Each embodied their role both vocally and dramatically. Sensitive and full of energy, they rapped the stage, climbed ladders and scaled the highest notes, before finding their roots in the Zwiefacher. A splendid ensemble of singers brought this world premiere vividly to life - **ONetz**

Rigoletto, SH-Landestheater Flensburg

Perfectly cast, Eva Maria Summerer as Maddalena—Rigoletto′s dissolute sister—offered a vocally and dramatically flawless performance of this pivotal role in the climactic final act -**Kieler Nachrichten**

Vanessa, SH-Landestheater Flensburg

As Erika, Eva Maria Summerer foreshadowed the fate of the abandoned heroine from the very beginning, with a bitterly drawn expression. She radiated bronze-tinged mezzo colors, while meeting the soprano-like demands of her role with ease - **SH-Landeszeitung Kultur**

With the gleaming metal of her mezzo-soprano, Eva Maria Summerer proved an ideal choice for the doubting Erika - **Kieler Nachrichten**
As Erika, Eva Maria Summerer showed fine vocal control and was the true star of the premiere evening. Both singers also demonstrated great dramatic presence - **Flensborg Avis**

La grand macabre, SH-Landestheater Flensburg
Delightful in their supporting roles: Anna Schoeck (Soprano, Amanda) and Eva Maria Summerer (Mezzo, Amando) – both constantly in search of a love nest where they could indulge undisturbed. Their final lines: 'Fear not death, good people! One day it will come, but not today! And when it comes, so be it. Until then, live in cheerfulness!' - **Das Opernglas**

Der Fliegender Holländer (Kinderszehnen), Bayreuther Festspiele

A well-tempered mezzo - **Die Welt**

Eva Maria Summerer, a delightfully coquettish Mary, instantly won every heart - **Frankfurter Allgemeine Zeitung**

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Eva Maria Summerer reviews

Concert Reviews

St. John Passion, Regensburg, 2025
Mezzo-soprano Eva Maria Summerer shone with subtle lyrical colorations as well as with a warm, deeply moving expressiveness - **Mittelbayerische Zeitung**

The Messiah, Fürstenfeldbruck, 2024
A beautifully balanced sonority and a convincing, warmly inflected expressiveness - **Süddeutsche Zeitung**

Christmas Oratorio, Regensburg, 2019
The alto Eva Maria Summerer already impressed in 'Schlafe, mein Liebster,' as well as in her second aria with solo violin ('Schließe mein Herze' ,(with her beautifully focused, clear-toned voice and her interpretive strength - **Mittelbayerische Zeitung**

Christmas Oratorio, Cham, 2019
With a warm, clear mezzo-soprano, Eva Maria Summerer beautifully rendered the first of the great arias, which form both the framework and the emotional climax of the entire work. The text 'Bereite dich, Zion' is charged with emotion, yet Summerer's serene and unforced delivery, guided by a steady line, proved all the more compelling - **Chamer Zeitung**

Judas Maccabeus, Starnberg, 2018
Eva Maria Summerer let the thoughts of an Israelite glow warmly in the alto part. In the duets, the two female soloists harmonized perfectly, creating moments of shimmering beauty that sent shivers down the spine - **Starnberger Merkur**

Judith Spiesser (Soprano) and Eva Maria Summerer (Mezzo, alto part) sang with sensitive lyricism and subtle shadings, bridging the operatic with the devotional. […] Frenzied applause - **Süddeutsche Zeitung**

Christmas Oratorio, 2015

Mezzo-soprano Eva Maria Summerer shaped her part dynamically, enlivening the arias with refined nuances - **Kieler Nachrichten**

Esther, Hamburg, 2015

Above all, alto Eva Maria Summerer, with her warm, resonant voice, enthralled as the Israelite woman - **Hamburger Abendblatt**

Lincoln Center Recital, New York, 2015

Dusky-voiced mezzo Eva Maria Summerer...Ms. Summerer's voice has a firmness and breadth in the lower register that is most appealing- **Voce di meche**

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Eva Maria Summerer repertoire

Composer	Opera	Role
Barber	Vanessa	Erika
Bartok	Bluebeard's Castle	Judith*
Dvorak	Rusalka	Jezibaba*
Handel	Giulio Cesare	Cornelia
Humperdinck	Hänsel und Gretel	Gertrud
Mascagni	Cavalleria rusticana	Lucia
Massenet	Werther	Charlotte*
Mozart	Die Zauberflote	Dritte Dame
Puccini	Suor Angelica	La Zia Principessa*
Strauss, R.	Der Rosenkavalier	Annina
Verdi	Aida	Amneris*
	Rigoletto	Maddalena
	Il trovatore	Azucena*
Wagner	Der fliegende Holländer	Mary
	Das Rheingold	Fricka, Wautraute*
	Götterdämmerung	Wautraute*, Zweite Norn

* roles learned but not performed

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VIDEOS

[Wagner, Walküre: So ist es denn aus]

[Wagner, Götterdämmerung: Höre mit Sinn]

[Verdi, Requiem: Liber scriptus]

[Mahler, Urlicht]

[Britten, Rape of Lucretia: Give Him This Orchid]

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