

Jennifer Kosharsky

Mezzo-Soprano

Praised by the press as “an excellent actress, with a dark-timbered, mezzo-soprano voice” of “outstanding vocal range,” **mezzo-soprano Jennifer Kosharsky** is known for her distinct vocal timbre and rich, velvety tone combined with exceptional range, suppleness, and flexibility. Critics have hailed her as “a powerhouse mezzo... velvet-voiced... a supple mezzo [that] raised the roof,” with *The Elgin Review* writing that “her dark, polished tone recalls exquisite contralto voices from another continent and century, while her strength and control in the upper register demonstrate her remarkable tessitura.”

In 2025, Jennifer made her **South American debut as Amneris in Verdi’s *Aida*** with **Prolírica de Antioquia** in Medellín, Colombia—earning praise for her vocal grandeur and emotional depth. She also appeared as mezzo-soprano soloist in **Verdi’s *Requiem*** with **Chicago Choral Artists** under the baton of **Michael D. Costello**.

Recent highlights include performances with **The Joffrey Ballet** in Yuri Possokhov’s *Anna Karenina* by Ilya Demutsky at both the **Lyric Opera of Chicago** and **The Kennedy Center** in Washington, D.C.; covering the leading roles of **Baba (*La Medium*)** and **La Madre (*Il prigioniero*)** with **Opera Festival Chicago**; and her debut as **Santuzza** in Mascagni’s *Cavalleria Rusticana* with the **West Suburban Symphony Orchestra**.

Equally at home on the concert stage, Jennifer has appeared as soloist in **Brahms’ *Alto Rhapsody***, **Saint-Saëns’ *Le Déluge***, **Verdi’s *Requiem***, and **Handel’s *Messiah***. She was also featured in **De Falla’s *El Amor Brujo*** with the **Park Ridge Symphony Orchestra**, a performance that showcased her flair for Spanish repertoire and dramatic color. Her orchestral collaborations include engagements with **Music of the Baroque**, the **Traverse City Symphony Orchestra**, and the **Dubrovnik Symphony Orchestra**, where she made her **European debut** singing *Beethoven’s Symphony No. 9*.

Beyond the opera stage, Jennifer’s voice reached millions through her **national commercial debut** performing Bizet’s iconic *Habanera* from *Carmen* for **Eli Lilly’s Zepbound campaign**, broadcast nationwide during major network and sporting events.

A graduate of **DePaul University**, Jennifer began her musical career as a professional flutist before transitioning to opera. She is a finalist and prizewinner in numerous competitions, including the **Classical Singer International Emerging Professional Competition**, the **Marcella Sembrich Vocal Competition**, the **MacAllister Awards**, and the **Union League Civic and Arts Foundation Vocal Competition**. Internationally, she has been a semi-finalist in both the **Tito Gobbi** and **Gian Battista Viotti International Competitions** in Italy.

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OPERATIC REPERTOIRE

Mozart:

3rd Lady – *Die Zauberflöte*
Sesto – *La clemenza di Tito*
Dorabella – *Così fan tutte*

Offenbach:

Giulietta – *Les contes d'Hoffmann*

Puccini:

Suzuki – *Madama Butterfly*
Suor Zelatrice, La Badessa – *Suor Angelica*

Purcell:

Dido – *Dido and Aeneas*

Romberg:

Clotilde – *The New Moon*

Rossini:

Rosina – *Il barbiere di Siviglia*
Isabella – *L'Italiana in Algiers*
Angelina – *Cenerentola*

Saint Saens:

Dalila – *Samson et Dalila*

Verdi:

Amneris – *Aida*
Azucena – *Il Trovatore*
Preziosilla – *La forza del destino*
Eboli – *Don Carlo*
Flora – *La traviata*
Fenena – *Nabucco*

Wagner:

Grimgerde – *Die Walküre*

Bellini:

Adalgisa – *Norma*
Romeo – *I Capuleti e i Montecchi*

Berlioz:

Marguerite – *La damnation de Faust*

Bizet:

Carmen – *Carmen*

Dallapiccola:

La Madre – *Il prigioniero*

Donizetti:

Leonora – *La favorita*

Korngold:

Die Wirtin – *Die Kathrin*

Mascagni:

Lola, Santuzza – *Cavalleria rusticana*

Massenet:

Charlotte – *Werther*

Menotti:

Madama Flora (Baba) – *La Medium*

Moore:

Augusta – *The Ballad of Baby Doe*

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Mezzo-Soprano

ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

Magnificat

Beethoven:

9th Symphony

Choral Fantasy Mass in C major

Brahms:

Alto Rhapsody

De Falla:

El Amor Brujo

Handel:

Messiah

Haydn:

Mass in time of war

Verdi:

Requiem

CONDUCTORS

Robert Ashens

Anthony Barrese

Stephen Blackwelder

Gregory Buchalter

Roger Cantrell

Keith Chambers

Michael D. Costello

Jeff Eckstein

Christine Flasch

Jane Glover

Geoffrey Gallegos

Alexander Katsman

Linus Lerner

Peter Lipari

Jose Luis Moscovich

Nam Yun Kim

Francesco Milioto

Andrea Molina

Philip Morehead

Alvaro Ramirez

Kevin Rhodes

Scott Schoonover

Barbara Schubert

Mark Sforzini

Scott Speck

Gregory Wajda

Noorman Widjaja

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OPERA HOUSES/THEATERS

Lyric Opera of Chicago
The Kennedy Center
Teatro Metropolitano - Colombia
Union Avenue Opera
Miami Lyric Opera
Teatro Lirico D'Europa
Music by the Lake
Chicago Cultural Center
New York Lyric Opera

Folks Operetta
Elgin Opera
West Bay Opera
Opera in the Heights
Da Corneto Opea
Intimate Opera
Walton Arts Center
St. Petersburg Opera
West Bay Opera

REVIEWS

The Elgin Review

"At first, the dark, polished tone of mezzo-soprano Jennifer Kosharsky reminds you of exquisite contralto voices from another continent and century, but her strength and control in the upper register of Verdi's "Oh dischiuso è il firmamento" proves she can cover either part with her impressive tessitura." **Mark Averill**

Houston Press

"Eboli is velvet-voiced Jennifer Kosharsky, whose immense yet supple mezzo raised the roof." **D.L. Grover**

Houston Chronicle

"Powerhouse mezzo Jennifer Kosharsky as Princess Eboli gives a tour de force performance with her powerful and always perfectly placed vocals." **Buzz Bellmont**

Houston Arts Week

"Mezzo soprano Jennifer Kosharsky is flawless as the jealous princes Eboli ... she sings really well" **John DeMers**

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REVIEWS (cont.)

Art and Hockey Blog

“Jennifer Kosharsky’s strong mezzo with touches of contralto, acted and sang with steely prowess the role of Princess Eboli. Her *O don fatale*, was greeted with applause.”

San Francisco Classical Voice

“Jennifer Kosharsky, the Suzuki, is an excellent actress, with a dark-timbred, attractive, mezzo-soprano voice. She showed a natural way with Puccini’s music and gave strong declamatory emphasis to many of her lines.”

Michael Zweibach

Marinscope Newspapers

“Madame Butterfly’s caring and protective maid, sung by mezzo-soprano Jennifer Kosharsky, showed outstanding vocal range.”

Cari Lynn Pace

El Nuevo Herald

“Jennifer Kosharsky, as Lola, was a right choice... with a well-supported mezzo voice and a seductive figure, she shined in her role performing it convincingly.”

Daniel Fernandez

KDHX Theater Review

“The Queen’s three attendants have some of the evening’s most beautiful music and these three fine voices blend gorgeously.”

Steve Callahan

Lyric Opera of Chicago performance in Anna Karenina with Joffrey Ballet in Chicago

"The music was beyond beautiful and memorable, performed live by the Lyric Opera of Chicago Orchestra, accompanied in several scenes by the luminous voice of vocalist Jennifer Kosharsky” **Splash Magazines**

"With live orchestration by the Lyric Opera of Chicago Orchestra and vocals performed by Jennifer Kosharsky, the original score by Ilya Demutsky leaps off the stage"

The Buzz Center Stage

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