



## **JESSICA JANE JACOBS, SOPRANO**

Lyric soprano Jessica Jane Jacobs has been praised by critics for her radiant voice and captivating stage presence; "In addition to pipes with real heft and warmth, Jacobs has an expressive face, ever interesting to watch" (The Boston Musical Intelligencer).

Ms. Jacobs has performed leading roles with companies such as Long Island Opera, Boston Opera Collaborative, Salt Marsh Opera, Barn Opera, Worcester Schubertiade, Sugar Creek Opera, and NEMPAC Opera Company and has performed in professional ensembles with Boston Lyric Opera and Beth Morrison Productions. In the 2019-20 season, Ms. Jacobs returns to Barn Opera as Pamina in *The Magic Flute*, sings The Mother in *Amahl and the Night Visitors* with VOX New England, and returns to Boston Lyric Opera as a member of the ensemble for *Norma*. Engagements in the 2018-19 season included Micaëla in *The Tragedy of Carmen* with Barn Opera, Soprano Ensemble in *The Handmaid's Tale* with Boston Lyric Opera, First Lady in *The Magic Flute* with Salt Marsh Opera, Donna Anna in *Don Giovanni* with Boston Opera Collaborative, and Rosalinda in *Die Fledermaus* with Worcester Schubertiade (now VOX New England).

Ms. Jacobs has spent two summers in Lucca, Italy with the Opera Theater and Music Festival of Lucca, where she performed the roles of Barbarina in *Le Nozze di Figaro* and Norina in *Don Pasquale*. She returned to Italy in the summer of 2010 as a member of "I Solisiti di Spoleto" at CCM Spoleto's inaugural season, where she performed scenes from *Don Giovanni* and *Roméo et Juliette* with full orchestra in the historic Teatro Nuovo. In the summers of 2012 and 2013, Ms. Jacobs sang with Sugar Creek Opera as an Apprentice Artist, singing the roles of Nella in *Gianni Schicchi* and covering the role of Love Simpson in *Carlisle Floyd's Cold Sassy Tree*.

Ms. Jacobs has received an encouragement award from the Metropolitan Opera National Council Auditions and the First place prize from the Vermont Vocal Competition. In additions, she has been a prize winner at the Orpheus Vocal Competition and the Peter Elvins Competition. She has been chosen as a finalist twice in the Metro West Opera Young Artist Competition and was a semi-finalist in the Mildred Miller International Voice Competition.

A graduate of Northwestern University (Bachelors of Music) and the University of Cincinnati College-Conservatory of Music (Masters of Music and Artist Diploma), Ms. Jacobs has worked under the tutelage of many excellent musicians.

Ms. Jacobs currently lives in Newton, Massachusetts with her husband, Michael Tybursky, a trombonist, and their two children. She currently studies with Dr. Rebecca Folsom.



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## Opera

Soprano Ensemble	Norma	Boston Lyric Opera	2020
Mother	Amahl and the Night Visitors	VOX New England	2019
Pamina	The Magic Flute	Barn Opera (Brandon, VT)	2019
Micaela	The Tragedy of Carmen	Barn Opera (Brandon, VT)	2019
Soprano Ensemble	The Handmaid's Tale	Boston Lyric Opera	2019
First Lady	The Magic Flute	Salt Marsh Opera	2019
Donna Anna	Don Giovanni	Boston Opera Collaborative	2019
Rosalinde	Die Fledermaus	Worcester Schubertiade (Worcester, MA)	2019
Mimi	<i>La Bohème</i>	Long Island Opera (Southold, NY)	2017
Hanna	<i>The Merry Widow</i>	Worcester Schubertiade (Worcester, MA)	2017
Magda	<i>La Rondine</i>	Boston Opera Collaborative	2017
Soprano	<i>The Husbands</i>	Boston Opera Collaborative	2016
Soprano Ensemble	<i>Ouroboros Trilogy</i>	Beth Morrison Projects (Boston, MA)	2016
Rosasharn Joad	<i>The Grapes of Wrath</i>	Sugar Creek Opera	2016
Ilia	<i>Idomeneo</i>	Boston Opera Collaborative	2016
Marguerite	<i>Faust</i>	Boston Opera Collaborative	2016
Mimi	<i>La Bohème</i>	NEMPAC Opera Project (Boston, MA)	2015
Armida	<i>Rinaldo</i>	Boston Opera Collaborative	2015
Miss Wordsworth	<i>Albert Herring</i>	Boston Opera Collaborative	2014
Rosalinde	<i>Die Fledermaus</i>	NEMPAC Opera Project	2014
Violetta	<i>La Traviata</i>	FOPAC Opera (Concord, MA)	2014
Miss Ellen	<i>Lakmé</i>	Lowell House Opera (Cambridge, MA)	2014
Second Woman	<i>Dido and Aeneas</i>	Harvard Early Music Society	2013
Love Simpson (cover)	<i>Cold Sassy Tree</i>	Sugar Creek Opera Festival (Watseka, IL)	2013
Micaëla (cover)	<i>Carmen</i>	Metro West Opera (Boston, MA)	2013
Sister Catherine/Kitty Hart(cover)	<i>Dead Man Walking</i>	Boston Opera Collaborative	2013
Nella/Suor Dolcina	<i>Gianni Schicchi/Suor Angleica</i>	Sugar Creek Opera Festival	2012
Anna	<i>The King and I</i>	Calliope Productions (Boylston, MA)	2012
Adele	<i>Die Fledermaus</i>	Cincinnati CCM	2010
Lady with a Cake Box	<i>Postcard from Morocco</i>	Cincinnati CCM	2009

## Education/Young Artist Programs

Artist Diploma Opera/ MM Voice Performance	Cincinnati College-Conservatory of Music (CCM)	2007-11
BM Voice Performance	Northwestern University (Evanston IL)	2003-07
Sugar Creek Opera Festival, Apprentice	Watseka, IL	2012-13
CCM Spoleto, I Solisti di Spoleto	Spoleto, Italy	2010
Opera Theater and Music Festival of Lucca	Lucca, Italy	2006/07



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## **Awards/Competitions**

First Place	Vermont Vocal Competition	2018
Finalist–Bel Canto Award	Orpheus Vocal Competition	2016
Semi-Finalist	Peter Elvins Competition; Belmont, MA	2016
Semi-Finalist	Mildred Miller International Voice Competition	2015
First Place	Classical Singer Vocal Competition Boston Region	2013
Finalist	Metro West Opera Young Artist Competition	2013
Second Place	Just Love to Sing! Competition; Guilford, NH	2012
Semi-Finalist	Peter Elvins Competition; Belmont, MA	2012
Encouragement Award	MET National Council Auditions (S. Ohio District)	2009

## **Voice Teachers**

Thomas Baresel  
Karen Brunssen  
William Cotton  
Rebecca Folsom (current)  
Barbara Honn

## **Coaches**

Marie-France Lefevre  
Rachelle Jonck  
Bruce Stasyna  
Michael Strauss

## **Conductors**

Andrew Altenbach  
Tiffany Chang  
David Grandis  
Joe Mechavich  
Michael Sakir  
Lidiya Yankovskaya

## **Directors**

Adrienne Boris  
Katherine Carter  
Steven Goldstein  
Greg Smucker  
Jennifer Williams  
Patricia Weinmann



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# **JESSICA JANE JACOBS, SOPRANO**

## REVIEWS

### [27east.com](http://27east.com)

#### **Puccini's La boheme**

"Jessica Jane Jacobs, as Mimi, sang with an effortless beauty and tremendous romantic appeal "Si, Mi Chiamano Mimi" ("I Am Called Mimi") had all the delicacy and vulnerability and vocal bloom that one could have desired."

**Fred Volkmer**

#### **The Boston Musical Intelligencer**

##### **Puccini's Swallow Soars and Circles**

"*"Chi il bel sogno di Doretta"* (Doretta's beautiful dream) begins with Prunier the poet extolling romance...In the second verse, Magda, soprano Jessica Jacobs, wistfully recalls love lost. In addition to pipes with real heft and warmth, Jacobs has an expressive face, ever interesting to watch, especially in the Act Three fadeout, where she registered Weltschmerz on a level of the Marschallin in *Rosenkavalier*."

**Lee Eiseman**

#### **The Theater Times**

##### **Boston Opera Collaborative's "La rondine remix"**

"One of the big questions of the opera is whether Magda will soar like the swallow toward a life of romance, as it projects in her palm reading. If Magda, the character, didn't end up soaring, Jessica Jacobs leading the cast as Magda certainly did. We knew this from the first act's formidable interpretation of the opera's most famous aria, "*Ch'il bel sogno di Doretta*." Jacobs truly understands Puccini stylistically and her full voice and phrasing are simply gorgeous, ebbing and flowing the way the composer intended. Jacobs' facial expressions were particularly captivating, and she took us on her fond, emotional remembrances with her."

**Katrina Holden-Buckley**

#### **Boston Classical Review**

##### **Boston Opera Collaborative's "La rondine remix"**

"The cast featured a lineup of fine singers. Jessica Jacobs was an aptly torn and troubled Magda who was caught between a staid relationship and a sweltering love affair. Jacobs' singing was superb, her voice radiant and well suited to Puccini's style. Her singing of "*Chi il bel sogno di Doretta*" sounded full and rich in its sweeping high notes."

**Aaron Keebaugh**



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# ***JESSICA JANE JACOBS, SOPRANO***

## REVIEWS (Cont.)

### **The Boston Musical Intelligencer**

"Soprano Jessica Jacobs boasts a sizeable instrument with a nightingale's vibrato...she seemed to master the scale of her part over the course of the evening's first half, and by the third act, was in fine form, giving a sensitive reading of "Zeffiretti lusinghieri"; her voice seemed to embody the very breezes described in the text."

**Kate Stringer**

### **Boston Classical Review**

Jessica Jacobs brought a warm soprano to Armida. She could chew up the scenery when needed, but was affecting as well when heartbroken over Rinaldo's rejection.

**Angelo Mao**

### **The Boston Musical Intelligencer**

#### **"Handel and Humanity in BOC's Rinaldo"**

As Armida, soprano Jessica Jacobs has a clear and bejeweled tone that manages exquisite precision in Händel's treacherous melismas, and performed with vivid and memorable rage in "Furie terribili!".

**Sudeep Agarwala**

### **The Boston Globe**

#### **OPERA REVIEW**

Boston Opera Collaborative gets to the heart of 'Rinaldo' vocal highlights abounded, from...to the "Ah! crudel" of Jessica Jacobs's Armida and the "Al trionfo del nostro furore" duet between Jacobs and Scott.

**Jeffrey Gantz**

### **The Harvard Crimson**

#### **Streamlined, Modernized Rinaldo delights**

"The role of the sorceress queen Armida, Rinaldo and Almirena's foe, was sung with admirable panache by Jessica Jacobs. Jacobs drew eyes and ears with her strong stage presence and cutting, clear voice..."

**Lien E. Le**



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## REVIEWS (Cont.)

### **The Boston Musical Intelligencer**

#### **Postcard from Paris**

"Standout numbers in the first half included the clever courtship song "Allons-y Chochotte" (Satie), delivered by Nathan Owen; the opening and ensemble-sung "Voyage à Paris" (Poulenc); and "À une fontaine", sung by Jessica Jacobs."

**Basil Considine**

### **Concertonet.com**

#### **Jacques Offenbach: L'île de Tulipatan A Gem**

As the lovers, Soprano Jessica Jacobs as Alexis, the son who's really a daughter and Tenor Shawn Mlynek as Hermosa, the daughter who's really a son, fill their romantic roles with gallic panache and all-American pizzazz.

**Rafael de Acha**

### **Worcester Telegram and Gazette**

#### **Calliope King and I**

#### **Calliope's 'King and I' is 'Something Wonderful'**

This is Jacobs' initial appearance at Calliope, and hopefully the first of many to come. She is absolutely luminous in the role, full of steely compassion and resolve. When she meets the King's wives, she tells them about her late husband Tom, leading up to her gorgeous rendition of "Hello, Young Lovers."

**Paul Kolas**

### **The Boston Musical Intelligencer**

As Mimì, soprano Jessica Jacobs gave the production its soul. Her sensitive portrayal of Puccini's soave fanciulla was utterly guileless and charming in its simplicity, her acting honest and affecting. Moreover, Jacobs's voice, though not particularly Italianate, was beautifully suited to the repertoire; her portamenti were seamlessly executed, and her crescendi were, at times, thrilling. A certain otherworldly quality to Jacobs's sound made the final scene of the opera all the more haunting, as Mimì takes leave of this life and her loved ones. Moreover, Jacobs's ability to respond organically to her cast mates puts her in a growing minority of opera singers who are able to fully integrate dramatic truthfulness with fine vocal delivery; it was refreshing for this reviewer to see so well rounded an operatic (singer).

**Kate Stringer**



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