



MIA Artists Management

JODI KAREM

SOPRANO

Growing up in the Lebanese culture, Ms. Kareem wasn't exposed to opera until college, when she performed in her first one-act opera, *Beauty and the Beast* (Vittorio Gianni), and knew that this was what she wanted to do. As a malleable performer, Jodi Kareem has been described as "astonishing to witness her versatility". She performs in both opera and concert in a variety of roles and styles throughout the United States, Europe and the Middle East. In 2024, Ms. Kareem performed the roles of **Miss Havisham** (*Miss Havisham's Wedding Night*) at OperaFest Dunedin and at St. John's in the Village in NYC, **Mme. Lidoine** (*Dialogues des Carmélites*) under the baton of Gregory Buchalter, and **Hélène** (*Hélène*) by Camille Saint-Saëns with South Florida Lyric Opera.

In 2023, Ms. Kareem had the opportunity to cover the role of **Leonore (Fidelio)** with St. Petersburg Opera under the baton of Maestro Mark Sforzini and perform in several preview concerts of this wonderful opera. She also performed with South Florida Lyric Opera in the roles of **Mme. Patacha** (*Pierrette et Jacquot*) and the title role **Herminie** (Berlioz). In 2022, Ms. Kareem performed in music festivals such as Music @ Moccasin Lake and Arts Earth Festival in Mississippi. In 2021, Ms. Kareem performed the role of **Lady Macbeth** both in Opera for Earth's New York City production and in Austin, TX for the Neill Cochran House Museum's Porch Concerts Series. In 2019, Ms. Kareem was a prize winner in the Lyra New York International Vocal Competition, Opera Division. Ms. Kareem's 2019 performances include the role **Alice Ford (Falstaff) and Gertrud (A Hand of Bridge)** as well as concert performances in Dubai, UAE and in Germany. In Ms. Kareem's performance of **Venus** in Wagner's Dresden version of *Tannhäuser* with Apotheosis Opera in New York City, she "inhabited her role with seductive tone and movements". In her portrayal as the **Mother** in *Amahl & the Night Visitors*, Ms. Kareem "reached emotional and vocal heights that set the pulse racing and the emotional barometer practically bursting" (BrooklynDiscovery.com).

Ms. Kareem premiered the role of **Lady Mabel** with the Center for Contemporary Opera's production of *The Secret Agent* in New York City, the European debut with the Armel Festival in Hungary as well as in Avignon, France at Opera Grand Avignon. The release of *The Secret Agent* CD features Ms. Kareem as part of the debut cast. **Miss Kareem has premiered numerous new operas: *The Secret Agent, Kafka's Women, Venus and Adonis, and Ada.*** As a mezzo soprano, Ms. Kareem has performed with **Springfield Regional Opera, Long Leaf Opera, Union Avenue Opera, Inter Cities Opera, Florentine Opera's Italian Festival, Skylight Opera, Natchez Opera Festival, Center for Contemporary Opera, Armel Opera Festival and Opera Grand Avignon.** In a performance of **Santuzza** with Cape Cod Opera, Ms. Kareem's performance was described as "one of the finest performances I have witnessed, not just stylistically, but in every other way - acting, emotion, facial expression, body movement." (operaOnline.us)

Recent concert performances include guest solo artist with the Athena Music Foundation in Dubai, UAE, with the Canton Symphony Orchestra, performing scenes from **Tosca** and **Tannhäuser**, and with New York Dramatic Voices in excerpts from **La Gioconda** and **La Fanciulla del West**. Other performances include a performance at **Carnegie Hall** as a Soloist in Mozart's *Vesperae solennes de confessore*, as a soloist at Carnegie Hall in Mozart's *Requiem*, soloist in the **Dayton Philharmonic's Messiah**, as guest artists with the **Canton Symphony Orchestra**, as a soloist with the **Louisville Orchestra**, a concert and master class at Wabash College, as a soloist with the Palm Beach Theatre Guild, Waukegan Public Library Concert Series, Northwest Community Church Concert Series, and Carmen preview concerts with **Florentine Opera** in Milwaukee. Ms. Kareem has been a prize winner and scholarship recipient with Opera Columbus Competition, National Opera Association, Marguerite McCammon Vocal Competition, Lyra New York International Vocal Competition, Aspen Music Festival, Bay Area Summer Opera Theatre Institute and Opera Theatre of Lucca. Young artist programs include Natchez Opera Festival, Cincinnati Opera Outreach Ensemble, Utah Opera, and Aspen Opera Theatre. Ms. Kareem also performs in recital throughout the United States, and had the opportunity to perform as a solo artist for the Metropolitan Opera Guild's "Spinning Strauss" Master Class Series with Jane Marsh as well as for the Lincoln Center Patrons.

Ms. Kareem works to grow her home community's exposure to opera and musical arts. She raises funds to give musical training and performance experience to young kids, teaching them vocal and acting skills and shows them her love of musical arts in order to create our next generation of singers and music lovers. She has also worked with children from the Delta, an impoverished community in Mississippi, giving them musical enrichment summer programs. Her documentary of this experience has been invited to 4 film festivals. See it here: <https://youtu.be/VqyWdmz10h0>



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COMPANIES / CONCERT SERIES:

St. Pete Opera
Center for Contemporary Opera
Opera Grand Avignon
Carnegie Hall
Armel Opera Festival
Union Avenue Opera
Skylight Opera
Cincinnati Opera Ensemble
Natchez Opera Festival
Long Leaf Opera
Apotheosis Opera
Opera for Earth
Music @ Moccasin Lake
Porch Concerts @ Neill Cochran House Museum
OperaFest Dunedin
Louisville Orchestra
Dayton Philharmonic
Metropolitan Opera Guild's Masterclass Series
Performance Santa Fe
Canton Symphony Orchestra
Springfield Regional Opera
Inter Cities Opera
Garden State Opera
Florentine Opera
South Florida Lyric Opera
Palm Harbor Opera @ the Library

CONDUCTORS/DIRECTORS:

Mark Sforzini * Sherrill Milnes
Michael Spierman * Joe Illick
Ben Spierman * Sara Jobin
David McCarthy * Pasquale Laurino

ROLES AND CONCERTS PERFORMED:

Soloist: OperaMaya 6/25, Various venues, Cancun, Mexico
Hélène (*Hélène*) 10/24
Mme. Lidoine (*Dialogues of the Carmelites*) 11/24
Mme. Patacha (*Pierrette et Jacquot*), South Florida Lyric Opera, August 2023
Soloist: Hot Flashes, Pinellas Opera League Concert Series, November 2023
Miss Havisham (*MISS HAVISHAM'S WEDDING NIGHT*), Pinellas Opera League Concert Series– February '24, NYC 9/2024
Leonore Cover (*FIDELIO*), St. Pete Opera – 2023
Soloist, Broadway Cabaret, St. Pete Opera – 2023
Soloist, Donor Quarterly Concert, St. Pete Opera – 2023
(Leonore) Fidelio Exerpts, ASPEC at Eckerd College, St. Pete Opera - 2023
Soloist, OperaFest, Dunedin, FL - 2023
Lady Macbeth (*MACBETH*), Opera Center, NYC – 2016; Opera for Earth – 2022; Porch Concerts @ Neill Cochran House Museum– 2021; Music @ Moccasin Lake Concert Series – 2022
Mother (*AM AHL & THE NIGHT VISITORS*), New York 2019
Alice Ford (*FALSTAFF*), Philadelphia Music Consortium 2019
Venus (*TANNHÄUSER*) Apotheosis Opera - 2015
Eboli (*DON CARLO*) La Forza dell'Opera - 2015
Santuzza (*CAVALLERIA RUSICANA*) Opera New York, 2015, Cape Cod Opera - 2006
Flora (*LA TRAVIATA*) Berkshire Theater, MA, 2015
Carmen (*CARMEN*) New York, 2014; Cape Cod 2006; Chicago 2005
Witch (*HANSEL & GRETEL*) Bronx Opera - 2013
Milena (*KAFKA'S WOMEN*) Center for Contemporary Opera - 2013
Lady Mabel (*THE SECRET AGENT*), Center for Contemporary – 2011; Armel Festival – 2012; Opera Grand Avignon - 2012



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OPERATIC REPETOIRE

Barber:

Vanessa – Vanessa

Beethoven:

Leonore– Fidelio

Britten:

Lady Billows – Albert Herring

Cilèa:

Adriana Lecouvreur – Adriana Lecouvreur

Korngold:

Marietta – Die Tote Stadt

Mascagni:

Santuzza – Cavalleria Rusticana

Menotti:

Magda – The Consul

Mother – Amahl and the Night Visitors

Puccini:

Tosca – Tosca

Suor Angelica – Suor Angelica

Minnie – La Faciulla del West

Turandot - Turandot

Strauss:

Salome – Salome (in study)

Chrysothemis – Elektra

Ariadne – Ariadne auf Naxos

Tchaikovsky:

Liza – The Queen of Spades

Verdi:

Lady Macbeth – Macbeth

Desdemona – Otello

Amelia – Un ballo in maschera

Leonora – Il Trovatore

Wagner:

Venus (Dresden version), Elisabeth -Tannhäuser

Elsa – Lohengrin

Kundry - Parsifal

Helmwige - Die Walküre

ORCHESTRAL/ORATORIO REPERTOIRE

Beethoven:

Symphony No. 9

Berlioz:

Marguerite - La damnation de Faust

Les nuits d'Été

Herminie

Brahms:

Liebeslieder Waltzes

Mahler:

Das Lied von der Erde

Rossini:

Stabat Mater

Saint Saëns:

Helene

Schumann:

Frauenliebe un Leben

Verdi:

Requiem



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Jorge Mester
Joe Illick
Sara Jobin
Sam Helfrich
Gregory Buchalter
Mark Sforzini

Ben Spierman
Stefanos Koroneos
Pasquale Laurino
Michael Spierman
Sherrill Milnes

TEACHERS / COACHES

Rachel Elizabeth De Trejo

Gregory Buchalter

Tony Manoli

OPERA COMPANIES / HOUSES

Florentine Opera
Skylight Opera
Apotheosis Opera
Cape Cod Opera
Center for Contemporary Opera
Armel Opera Festival
Opera Grand Avignon
Long Leaf Opera
Springfield Regional Opera
Natchez Opera Festival
Inter Cities Opera

Dayton Symphony Orchestra
Louisville Orchestra
Performance Santa Fe
Carnegie Hall
Canton Symphony Orchestra
Opera for Earth
Garden State Opera
St. Pete Opera
South Florida Lyric Opera



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REVIEWS

VENUS:

“Jodi Karem inhabited her role with seductive tone and movements.” **Voce di meche**

MOTHER:

“The role of the Mother was brilliantly sung by Jodi Karem whose powerhouse soprano was overwhelming in her portrayal. Her singing in duet with Amahl “Don’t Cry Mother Dear,” was tender and her dramatic Puccinian “All that Gold” was superb. Earlier in “Have you seen a child” she reached emotional and vocal heights that set the pulse racing and the emotional barometer practically bursting. She tapered her volume to blend richly with her Amahl and sang with passion in her arias. Ms. Karem is truly a gem!”

Brooklyndiscovery.com

CARMEN:

“As Carmen she was just what we hope to see in this role. Indeed, Ms. Karem brought to the role the zest and sex appeal that Carmen is supposed to, but doesn’t always possess in other singers. Here she combined a smooth vocal performance with strong sensual physicality and melded the two in our minds and kept everyone’s attention whenever she was on stage. That’s what Carmen’s supposed to do and she did it well.” **Operaonline.us**

Jodi Karem has a fine mezzo and certainly conveyed Carmen's sexuality in the way the audience expects to experience it; nonetheless we sense that she has a deeply personal sexuality that she could bring to her interpretation. She seemed more authentic in the tavern scene where she gets angry at Don José and mocks him. That was riveting! **Vocedimeche.net**

ERIKA:

“Jodi Karem’s Erika rightly centered the show, her rich, clear mezzo easily encompassing the character’s passionate outbursts and private doubts.” **Roy C. Dicks, The News & Observer**

“Mezzo soprano Jodi Karem conveyed Erika’s complex mixture of idealism, inhibitions, and tortured anguish with a firmly focused voice.” **William Thomas Walker, Classical Voice of North Carolina**

“Jodi Karem has a lovely voice and the musical sensibility to match, and her Erika was touching and bitter.” **Barbara Norton, The Independent Weekly**

SUZUKI:

“I especially enjoyed the cameo role of Jodi Karem as Suzuki. She not only had a lovely voice, but a fierce protectiveness toward her mistress, which she used to their advantage when needed.” **Julie McHale, Greater Milwaukee Today**

SANTUZZA:

“Jodi Karem as Santuzza gave perhaps one of the finest performances I have witnessed, not just stylistically, but in every other way – acting, emotion, facial expression, body movement. She seemed not to perform the role of sorrowful, betrayed lover, but rather became one on stage. Karem clearly has the star quality, depth, power and stage presence that can lead all eyes to her when she is on stage.” **Paul Joseph Walkowski, OperaOnline.us**

“Mezzo Soprano Jodi Karem had the necessary high range, incisive but well-modulated quality of sound, and emotional fervor to make the desperate character come alive with stunning dramatic impact. Powerful indeed were her impassioned scenes...” **Anna Crebo, Cape Cod Times**

“It was Jodi Karem’s Santuzza who broke our hearts. Her mezzo soprano voice encompassed the whole auditorium, hitting the brick walls with its power. Opera conductor Sarah Caldwell would have applauded Karem’s performance for the perfect blending of theatrical acting with opera.” **Libby Hughes, Cape Cod Today**

ORLOFSKY:

Mezzo-soprano Jodi Karem was delightful as Prince Orlofsky in “*Chacun à son goût*” from Strauss’ *Die Fledermaus*, interpolating some clever and topical English lyrics. It was astonishing to witness her versatility. **Vocedimeche.net**



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