



JESSICA JANE JACOBS, **SOPRANO**

Lyric Soprano, Jessica Jane Jacobs has been praised by critics for her “warm” and “radiant” voice along with her “affecting” and “strong” stage presence, with an “expressive face, ever interesting to watch.” Ms. Jacobs is becoming noticed for her abilities as a singing actress. Of her performance as Mimì in *La Bobème* one reviewer wrote, "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." (The Boston Musical Intelligencer)

In the 2017-18 season, Ms. Jacobs makes her company debut with Long Island Opera as Mimì in *La Bobème*, as well as a role and company debut as Hanna Glawari in *The Merry Widow* with Worcester Schubertiade.

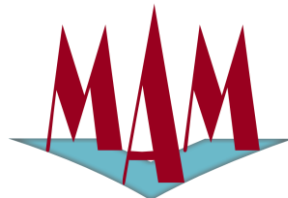
In the 2016-17 season, Ms. Jacobs sang in the Ensemble for all three operas in *The Ouroboros Trilogy* produced by Beth Morrison Projects, returned to Boston Opera Collaborative to sing the Soprano in Tom Cipullo's *The Husbands* and Magda in *La Rondine*. She was also a featured soloist with Symphony Nova in Boston, singing Copland's *As it fell upon a day* and Karl Weigl's *Five Songs for Soprano and String Quartet*.

In the 2015-16 season, Ms. Jacobs sang Marguerite *Faust* and Ilia in *Idomeneo* with Boston Opera Collaborative, and Rosasharn Joad in *The Grapes of Wrath* with Sugar Creek Opera. In the 2014-15 season, she performed Armida in Handel's *Rinaldo* with Boston Opera Collaborative and Mimì in *La Bobème* with NEMPAC Opera Project. Other recent highlights include Rosalinde in *Die Fledermaus* with NEMPAC Opera Project, Miss Wordsworth in Britten's *Albert Herring* with Boston Opera Collaborative, Miss Ellen in *Lakmé* with Lowell House Opera, Second Woman in *Dido and Aeneas* with Harvard Early Music Society, Violetta cover in *La Traviata* with FOPAC Opera, Micaëla cover in *Carmen* with Metrowest Opera, and Anna in *The King and I* with Calliope Productions.

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 Solisti 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 (Southeast Ohio District 2009). She has won Second Place in the Just Love to Sing! Competition in NH (2012) and The Peter Elvins Competition (2016), the Bel Canto Award in The Orpheus Vocal Competition (2016), and was a Semi-Finalist in Opera Theater Pittsburgh's 2015 Mildred Miller International Voice Competition.

Ms. Jacobs is a graduate of Northwestern University (Bachelors of Music) and the University of Cincinnati College-Conservatory of Music (Masters of Music and Artist Diploma). She currently resides in Boston and studies with Dr. Rebecca Folsom.



MIA Artists Management

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Complete Roles

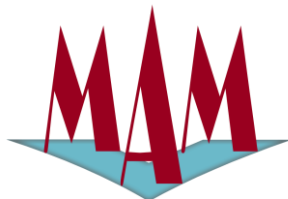
Mimi	<i>La Bohème</i>	Long Island Opera (Southold, NY)	11/2017
Hanna	<i>The Merry Widow</i>	Worcester Schubertiade (Worcester, MA)	9/2017
Magda	<i>La Rondine</i>	Boston Opera Collaborative	5/2017
Soprano	<i>The Husbands</i>	Boston Opera Collaborative	11/2016
Ensemble	<i>Ouroboros Trilogy</i>	Beth Morrison 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 (cover)	<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 Angelica</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
Norina	<i>Don Pasquale</i>	Opera Theater of Lucca	2007

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

Awards/Competitions

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



JESSICA JANE JACOBS, **SOPRANO**

Voice Teachers

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

Coaches

Alan Darling
Marie-France Lefebvre
Bruce Stasyna
Michael Strauss

Conductors

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

Directors

Adrienne Boris
Katherine Carter
Steven Goldstein
Crystal Manich
A. Scott Parry
Greg Smucker
Jennifer Williams
Patricia Weinmann

REVIEWS

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



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REVIEWS (Cont.)

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

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 melismae, and performed with vivid and memorable rage in "Furie terribili!".

Sudeep Agarwala



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REVIEWS (Cont.)

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

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



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REVIEWS (Cont.)

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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