# Xenia Puskarz ThomasMezzo-Soprano

Australian Xenia Puskarz Thomas made her debut as vocal soloist aged 16 on a national tour with Queensland Youth Orchestras going on to further her studies at Queensland Conservatorium Griffith University (QGCU), graduating with first-class honors and the University Medal for Academic Achievement. Subsequently graduating from New York’s elite Juilliard School of Music in 2022, this talented young mezzo-soprano is currently a member of the Opernstudio of the Bayerische Staatsoper.

On the Munich stage, her roles to have included: Kitchenboy in *Rusalka*, Sandmännchen in *Hansel and Gretel*, and Dachshund/Woodpecker in *The Cunning Little Vixen*, Die Vertraute in *Elektra*, as well as dual roles of Melanto and Minerva (*Il Ritorno / The year of magical thinking*) at the Cuvilliés Theatre. Xenia Puskarz Thomas has collaborated with conductors including Mirga Gražinytė-Tyla, Henrik Nánási, Titus Engel and Chris Moulds. In addition to her operatic roles, Xenia has enjoyed several concert performances around Germany and Italy with the Operastudio, including soloist in *Elias* (Mendelssohn) with Bavarian Radio Symphony Orchestra under the baton of Duncan Ward, as well as soloist in Requiem (Mozart) and *Missa Solemnis* (Mozart) together with players of Bavarian State Orchestra.

This season she performs the roles; Mercédès in *Carmen* conducted by Daniele Rustioni, Zweite Dame in August Everding’s historic production of *The Magic Flute*, Blumenmädchen in Pierre Audi’s production of *Parsifal*, conducted by Constantin Trinks, Flora in *La Traviata* conducted by Francesco Lanzillotte, Hansel in *Hansel and Gretel* with ATTACCA orchestra at the Prinzregententheater, and Servia in Respighi’s *Lucrezia* at the Cuvilliés-Theater under Ustina Dubitsky. Xenia Puskarz Thomas will make her debut at Salzburger Festspiele in 2024 as Aglaja in Krzyzstof Warlikowski’s new production of Mieczysław Weinberg’s *The Idiot*, conducted by Mirga Gražinytė-Tyla at Salzburg’s Felsenreitschule.

National competition success in the final year of her studies included the generous Opera Foundation for Young Australians Lady Fairfax New York Scholarship and the Tinkler Encouragement Award at the IFAC Handa Australian Singing Competition. During her time in Australia, Xenia was a 2019 Melba Opera Trust Scholar supported by the Amelia Joscelyne Scholarship, as well as a 2021 young artist at Opera Queensland. She has performed Cherubino (*Le Nozze di Figaro*) with Opera Queensland and Dorabella (*Così fan tutte*) with Brisbane City Opera.

Xenia received her Master’s Degree from the Juilliard School of Music in 2022, under the guidance of professor Edith Wiens, while the recipient of the prestigious full-scholarship Kovner Fellowship. During her time at Juilliard, she performed in the 2022 Alice Tully Hall Vocal Arts Honors Recital with Gracie Francis; Ravel’s *Shéhérazade* in Pierre Vallet’s Liederabend; Bach’s B Minor Mass conducted by Richard Egarr with Philharmonia Baroque Orchestra; and the role of Aristeo in Luigi Rossi’s *Orfeo* directed by Mary Birnbaum and conducted by Avi Stein. Puskarz Thomas’ keen interest in early music involves frequent collaborations with New York-based, early music ensemble Twelfth Night, most recently performing Fillide in their performance of Handel’s Cantata *Aminta e Fillide*, as part of the Music Before 1800 concert series in New York. She will join the ensemble again in May for their Carnegie Hall debut.