

Emily Michiko Jensen

soprano

EmilyMichikoJensen@gmail.com
www.EmilyMichikoJensen.com



OPERA

First Lady [^]	<i>Die Zauberflöte</i>	Florentine Opera	2027
Teruko Mackenzie [^]	<i>TEA - World Premiere</i>	Hawai'i Opera Theatre	2027
Rheya [^]	<i>Solaris - Workshop 2</i>	Opera San José	2026
Cio-cio san	<i>Madama Butterfly</i>	Opera San José	2025
Rheya	<i>Solaris - Workshop 1</i>	Opera San José	2025
Fiordiligi	<i>Così fan tutte</i>	Opera San José	2025
Mimi	<i>La bohème</i>	Opera Company of Middlebury	2025
Mimi	<i>La bohème</i>	Hawai'i Opera Theatre	2024
Musetta	<i>La bohème</i>	Borderland Arts Foundation	2024
La Bergère, Une Pastourelle, Owl, Bat	<i>The Child and the Spells</i>	Salt Marsh Opera	2024
Cio-cio san [°]	<i>Madama Butterfly</i>	Boston Lyric Opera	2023
Tosca [°]	<i>Tosca</i>	Chautauqua Opera	2022
Angel More, Susan B Anthony [°]	<i>Mother of Us All</i>	Chautauqua Opera	2022
Cathy, Queen of Cats	<i>The House on Mango Street - Workshop</i>	Chautauqua Opera	2022
First Lady, Pamina [°]	<i>Die Zauberflöte</i>	Pensacola Opera	2022
Berta [°]	<i>Il barbiere di Siviglia</i>	Pensacola Opera	2022
Jessie	<i>Mahagonny: Ein Song Spiel</i>	Florentine Opera	2021
Maguelonne ⁺ , Cendrillon ^{°+}	<i>Cendrillon (Viardot)</i>	Florentine Opera	2021
Mimi ^{°+}	<i>La bohème</i>	Florentine Opera	2021
Soloist/Soprano	<i>Completing the Picture</i>	Opera Company of Middlebury	2020
Countess Ceprano ⁺	<i>Rigoletto</i>	Florentine Opera	2020
Alice Ford ⁺	<i>Falstaff</i>	Summer Opera Tel Aviv	2020
Suor Angelica	<i>Suor Angelica</i>	IU Opera Theater	2020

AWARDS & HONORS

Career Grant recipient	Olga Forrai Foundation	2023
Semi-finalist	Annapolis Opera Vocal Competition	2022
Semi-finalist	Gerda Lissner Foundation Intl. Vocal Competition	2022
Semi-finalist	Irene Dalis Vocal Competition, Opera San José	2022
The Georgina Joshi International Fellowship	Indiana University	2020
Associate Instructor scholarship & stipend	Indiana University	2019, 2020
Finalist	McCammon Voice Competition	2018

TRAINING & EDUCATION

Artist in Residence	Opera San José	2025-2026
Emerging Artist	Boston Lyric Opera	2023-2024
Apprentice Artist	Chautauqua Opera	2022
Artist in Residence	Pensacola Opera	2021-2022
Resident Artist Soprano	Florentine Opera	2020-2021
Performance Diploma (attended 2019-2020)	Indiana University	
Graduate Diploma & MM	New England Conservatory	
Bachelor of Music	Eastman School of Music	

CONDUCTORS

Filippo Ciabatti
Dane Lam
Noah Lindquist
Joseph Marcheso
Cody Martin
Steven Osgood

DIRECTORS

Douglas Anderson
Phil Chan
Michelle Cuizon
Kyle Lang
Ben Robinson
Aleks Shradler

COACHES

Veronika Agranov-Dafoe
Laurann Gilley
Kevin Murphy
Dottie Randall
Jerome Shannon
Douglas Sumi

TEACHERS

Jason Ferrante
Timothy Noble
Lorraine Nubar
Rita Shane

SKILLS

Piano: 12 years
Dance Training: 7 years (Tap, Jazz, Modern)

LANGUAGES

Italian, German (conversational), French (studied)
Japanese (fluent)

[^] Upcoming
[°] Cover
⁺ COVID cancel.

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Japanese-American soprano **Emily Michiko Jensen** has been praised for her “theatrical instincts and intriguingly versatile instrument.”

She is an Artist in Residence with Opera San José this season, making two dream role debuts: Fiordiligi (*Così fan tutte*) and Cio-Cio san (*Madama Butterfly*). She also joins two workshops for the world premiere of *Solaris* by Cwik & Asaro produced through Opera San José. During her residency, she performs the title role of *Tosca* in OSJ’s summer event “Poolside Puccini.”

She was most recently featured in Episode 3 of “Getting Into Opera,” a WGBH series co-produced by Boston Lyric Opera & New England Conservatory.

In spring 2025, Ms. Jensen returned to Opera Company of Middlebury to sing Mimi (*La bohème*). She was a guest artist on VermontPublic Radio during her time with OCM.

Next season (2027) includes a return to two companies: a world premiere of *TEA* with Hawai’i Opera Theatre and a reprising of the role of First Lady in *Die Zauberflöte* with Florentine Opera.

Last season (2024), Ms. Jensen made role and house debuts with Hawai’i Opera Theatre as Mimi (*La bohème*), and Borderland Arts Foundation as Musetta (*La bohème*). She is a recent alumna of the prestigious Emerging Artist program (2023-2024) at Boston Lyric Opera where she covered the title role in their new production of *Madama Butterfly* and performed as a guest artist for the Orfeo Society & Goldovsky Society gala. She is a 2023 Career Grant Recipient of the Olga Forrai Foundation.

In the summer 2022 season, she returned to Chautauqua Opera as an Apprentice Artist to cover the title role of *Tosca*. She also sang Angel More and covered Susan B. Anthony in *The Mother of Us All*. At the end of the season, she participated in the Workshop of *The House on Mango Street* (Bermel/Cisneros) as Cathy, Queen of Cats. During the 2021-2022 season, she made her Florentine Opera debut as Jessie in Weill’s *Mahagonny: Ein Songspiel*. She began that season by joining Pensacola Opera as an Artist in Residence to sing First Lady and cover Pamina in *Die Zauberflöte*, cover Berta in *Il barbiere di Siviglia*, and perform Wagner’s *Die Wesendonck lieder* at the Opera Center in their Liederabend series.

In the 2020-2021 season, Ms. Jensen was slated to join Florentine Opera to perform Maguelonne and cover the title role in Viardot’s *Cendrillon*, cover Countess Ceprano in *Rigoletto*, and cover Mimi in *La bohème* (COVID19). During the pandemic, she joined the Opera Company of Middlebury as the soprano soloist/ensemble in a virtual opera production of Michael Ching’s *Completing the Picture*, and made her role debut as the titular role of *Suor Angelica* at the Indiana University Opera Theatre. In 2019-2020, she returned to the Boston Opera Collaborative to sing Donna Anna in *Don Giovanni*.

In past seasons, Ms. Jensen enjoyed two consecutive summers with Chautauqua Opera as a studio artist. While with the company, she covered the role of Soprano 2 in *Hydrogen Jukebox*, sang the role of 2nd Soprano in Missy Mazzoli’s *Song from the Uproar* and covered Annina in *La traviata* with Maestro Steven Osgood. She also served as an Apprentice Artist with Sarasota Opera, and made her professional debut with the Boston Opera Collaborative as Marguerite in *Faust* in 2016.

A veteran in the competition circuit, Ms. Jensen was named a finalist in the 2018 McCammon competition. During the 2022 season, she was a semi-finalist in Opera San José’s Irene Dalis Vocal Competition, the Gerda Lissner International Vocal Competition, and the Annapolis Opera Competition.

Ms. Jensen was a recipient of the esteemed Georgina Joshi International Fellowship from Indiana University while a Performance Diploma candidate with an Associate Instructor scholarship & stipend. She holds a Graduate Diploma & MM in Vocal Performance from New England Conservatory and a Bachelor of Music in Vocal Performance from the Eastman School of Music. Featured roles during her studies include: Suor Angelica (*Suor Angelica*), Blanche (*Dialogues of the Carmelites*), Foreign Woman (*The Consul*), Suzel (*L’amico Fritz*), Governess (*The Turn of the Screw*), and Tiny (*Paul Bunyan*).



Roles - performed

Bermel/Cisneros*
Britten
Britten
Gounod
Mascagni
Massenet
Mazzoli
Menotti
Mozart
Mozart
Mozart
Poulenc
Puccini
Puccini
Puccini
Puccini
Ravel
Thomson
Weill

Repertoire List

*The House on Mango Street**
Paul Bunyan
The Turn of the Screw
Faust
L'amico Fritz
Manon
Song from the Uproar
The Consul
Così fan tutte
Die Zauberflöte
Don Giovanni
Dialogues of the Carmelites
La bohème
Madama Butterfly
Suor Angelica
Turandot
The Child and the Spells
The Mother of Us All
Mahagonny: Ein Songspiel

Cathy, Queen of Cats*
Tiny
Governess
Marguerite
Suzel
Pousette
Soprano 2
Foreign Woman
Fiordiligi
First Lady/Erste Dame
Donna Anna
Blanche
Mimi/Musetta
Cio-Cio San/Butterfly
Suor Angelica
Handmaiden
Bergère, Owl, Pastourelle, Bat
Angel More
Jessie

Roles - covered

Glass
Monteverdi
Mozart
Puccini
Puccini
Puccini
Rossini
Thomson
Verdi

Hydrogen Jukebox
Orfeo ed Euridice
Die Zauberflöte
Madama Butterfly
Tosca
Turandot
Il barbiere di Siviglia
The Mother of Us All
La Traviata

Soprano 2
Euridice
Pamina
Cugina
Tosca
Liu (study cover)
Berta
Susan B Anthony
Annina

Roles - studied/studying

Viardot
Viardot
Verdi
Verdi

Cendrillon
Cendrillon
Rigoletto
Falstaff

Maguelonne
Cendrillon
Countess Ceprano
Alice Ford

Roles - partial role/scenes

Floyd
Hoiby
Kimper
Massenet
Mozart
Puccini
Strauss
Strauss

Susannah
Summer and Smoke
Patience and Sarah
Manon
Idomeneo
Turandot
Arabella
Arabella

Susannah
Alma
Patience White
Manon
Ilia
Liu
Arabella
Zdenka

*Workshop at
Chautauqua Opera

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In the news:

Madama Butterfly, Opera San José

“As a Japanese American artist taking on one of opera’s most iconic and complex roles, **Emily Michiko Jensen** brings a deeply personal and culturally resonant perspective to her portrayal.”

Lina Broydo, *Arte y Cultura, Nacional*, 11/23/2025

“As for our Butterfly, **Emily Michiko Jensen** plays the part with exceptional elegance. Vocally, she is equally as assured as her stagemates, with a bel canto in-the-mask technique that produces a spinning quality in her tone. Her “Un bel di” is magnificent and moving, sprouting like a sudden bloom from a conversation with Suzuki.”

Michael J Vaughn, *Operaville*, 11/18/2025

“The opera belongs to Cio-Cio San, Butterfly that is, who dominates the action. **Emily Michiko Jensen** makes the most of it in her role debut. The soprano appears to love the role. She displays particularly well in the mid-and-upper ranges, calling on a strong and mellifluous vibrato, and giving a beautiful rendering of the protagonist’s signature aria, the universally loved “Un Bel Di Vedremo”

Victor Cordell, *Berkshire Fine Arts*, 11/9/2025

Così fan tutte, Opera San José

“**Jensen**, who has a big, gleaming voice, gives a spectacular performance of “Come scoglio,” tossing off its leaps and fast triplets with aplomb.”

Lisa Hirsh, *San Francisco Classical Voice*, 09/16/2025

“Our Fiordiligi, soprano **Emily Michiko Jensen**, is fearless in matters both vocal and postural. Between draping herself upside-down from the furniture and lifting the poor tenor onto an ottoman with illicit intent, she attacks the hugely intervalled “Come scoglio” with a dramatic-soprano ferocity.”

Michael J Vaughn, *Operaville*, 09/16/2025

“Emily Michiko Jensen (Fiordiligi) has a larger, richer voice than often gets cast in Mozart operas, but proved she has the agility to pull it off, not to mention killer chest voice.”

BowlBetterTalk, 9/28/2025

“Certainly there was some excellent singing on display. Soprano Emily Michiko Jensen as Fiordiligi (she's going on to play the title role in *Madame Butterfly* in their next production) shone the brightest with some powerhouse arias.”

Kalimac's Corner, 9/29/2025

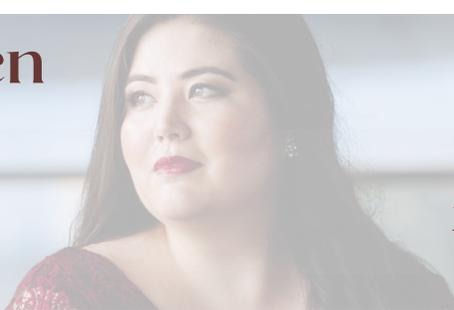
La bohème, Opera Company of Middlebury

“**Emily Michiko Jensen** proved spectacular as the seamstress Mimi with her gorgeous bell-like soprano.”

Jim Lowe, *Rutland Herald*, 06/20/2025

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In the news:

Mabagony: Ein SongSpiel, Florentine Opera

“Incredibly, the guys covered the transition between halves of this program with a goofy operatic version of The Four Lads’ “Standing on the Corner” while the two women cleaned up the litter. If **Jensen** had heat vision, there would have been four puddles of Y chromosomes on the stage.”

Jim Higgins, *Milwaukee Journal Sentinel*, 05/08/2021

Faust, Boston Opera Collaborative

“**Jensen**’s sweet soprano was surprisingly versatile, sweeping over us with her more reflective lower register and reaching powerful heights in her clear and crisp upper register. Jensen’s command over her vocal presence, mixed with her evolving character as a young girl to a neglected pregnant woman, created a palpable and heartrending performance.”

Brian Balduzzi, *ArtsImpluse*, 01/25/2016

“Though it falls to Méphistofélès to conjure the supernatural forces that govern the plot, it was soprano **Emily Michiko Jensen**, making her company debut as Marguerite, who brought magic to the proceedings. Jensen is a gifted singing actress blessed with fine theatrical instincts and an unusually well rounded, intriguingly versatile instrument. She proved capable of handling the character’s full emotional range with naturalism and specificity, now coquettish, now vulnerable, at times consumed by genuine terror and despair.

Her rolling, butterscotch-gold soprano transitioned seamlessly through the registers, revealing a powerful, bright top, a warm, sweet middle range, and rich low notes. Her reading of the show’s most popular hit tune, “Ah! je ris de me voir si belle en ce miroir” (the Jewel Song) perfectly encapsulated the merits of her performance as a whole. Her comic hypocrisy was perfectly judged, as Marguerite speaks of her modesty and hesitation at wearing the rich ornaments left at her doorstep, all the while diving into the jewel box with rapacious delight. Her already lovely sound blossomed and unfolded over the course of the piece, building to an electrifying high note. At her weakest, Jensen was merely excellent; at her best, she was superb.”

Kate Stringer, *The Boston Musical Intelligencer*, 01/18/2016