

DEAN



ARTISTS
MANAGEMENT

KINDRA SCHARICH MEZZO-SOPRANO

REVIEWS

“Scharich's singing of these exquisite lieder proved exemplary. It was easy to sense her channeling Rückert's poems, actually becoming the voice of the poet. With nearly perfect German diction, she delivered the deeper meaning of the poetry in a most remarkable way.”
The San Diego Story, Yochanan S. Winston

“Scharich's easy flow of warm, plangent tone had an instrumental quality all its own, and she seemed without limitations at either end of her range. The performance was so beautiful, and so honored the essence of love and longing in the heart of Brahms' music, I wanted it to go on and on.” [Brahms Lieder Recital]
San Francisco Classical Voice

“Yet the evening's most remarkable star turn came from Kindra Scharich as Minerva, singing with exuberant vitality and fearless technical precision that made her every appearance a delight. Scharich has been a welcome presence on the Bay Area's musical landscape for a while now, but I've never heard her take over the limelight with such irrepressible musical splendor.”
SF Chronicle, Joshua Kosman

“Stealing scene after scene was the Minerva of lyric (mezzo) soprano Kindra Scharich, whose sunny energy and vocalize were second to none in the cast of 10 singers playing at least 12 roles.”
Arts SF, The Independent Observer of SF Bay Area Music and Dance, Paul Hertelendy

“Minerva (Athena), brilliantly sung by mezzo-soprano Kindra Scharich....(whose) bright, well focused singing was a highlight of this opera.”
The Berkeley Daily Planet, James Roy MacBean

“The night's most consistent singing came from mezzo-soprano Kindra Scharich as Zerlina, the country maiden whose wedding party is hijacked by Don Giovanni. She was fresh-voiced and sweetly limber in such lyric numbers as “Batti batti” and “Vedrai, carino.”
San Jose Mercury News, Richard Scheinin

“Scharich proved multiply gifted, securing a dynamic range from forte declaration to muted, but clearly audible, pianissimo. And more than the multitude of both recital and operatic vocalists,

Scharich was successfully, visibly theatrical, her face and posture conveying stories of love and longing, even to those of us unable to fully translate the German texts of Schubert, Schumann, Liszt, Brahms, and Hugo Wolf. All these composers would have celebrated her services, as should all of us. And Fee's piano approach, variously tender, crisp, and gleeful, provided gratifying support to the singer."

San Francisco Classical Voice, Jeff Kaliss

"Mezzo-soprano Kindra Scharich was a noble, vocally assured Dido, singing with stately grace and deep-rooted pathos."

San Francisco Chronicle

"Kindra Scharich (Teodata) proved a special treat. Offering the steadiest singing of the afternoon, she invested her role with innocence, disarming charm and beautifully rounded, effortless tone." [Flavio]

Opera News

"As for Kindra Scharich, what can I say? Her lovely lyric mezzo voice is ideal for the part of Isabella and she acts the part to perfection. The flashing eyes, the mobile face, her whole body language. Here is a young woman with unbounded confidence that she can master any man, any situation, and have fun doing it. Put me down in the middle of a scene from an opera I don't know, sung in a foreign language with no supertitles; if Kindra is on stage, I'll be supremely happy just watching and listening to her, even if I have no idea what is going on."

[Isabella, Italiana in Algieri]

LA Splash