Xenia Puskarz Thomas   
Mezzo-soprano

Acclaimed by The New York Times as one of their “Top Five Breakout Artists of the Festival” for her performances under Mirga Gražinytė-Tyla as Aglaja in Krzysztof Warlikowski’s production of Weinberg’s *Der Idiot* at the 2024 Salzburger Festspiele, Australian mezzo-soprano Xenia Puskarz Thomas’ career was launched on one of the world’s most prestigious stages.

A recent graduate of Bayerische Staatsoper’s Opernstudio, her work there brought collaboration with some of the world’s most significant opera conductors such as Vladimir Jurowski, Daniele Rustioni, and Henrik Nánási and included a broad range of roles over two seasons like Lucienne (*Die tote Stadt*), Krystina (*Die Passagierin*), Dachsund/Woodpecker (*The Cunning Little Vixen*) in Barrie Kosky’s acclaimed staging, Flora (*La Traviata*) and Mercèdes (*Carmen*). At the Cuvilliés-Theater, she received unanimous praise for her interpretation of the challenging role of Saiko in Thomas Larcher’s *Das Jagdgewehr.*

In the 2025/2026 season, Xenia Puskarz Thomas makes a series of high profile debuts including as The Women in George Benjamin’s *Picture a Day Like This* at Teatro San Carlo under Corinne Niemeyer, and as La messaggera in a new staging by William Kentridge of Monteverdi’s *L’orfeo* for Glyndebourne Festival conducted by Jonathan Cohen. On the concert stage she sings Michael Haydn’s Requiem with Münchner Philharmoniker under Riccardo Minasi, J.S. Bach’s Mass in B minor with Berliner Philharmoniker conducted by Raphaël Pichon, and Beethoven’s Symphony No. 9 with Gewandhaus Orchester under Mirga Gražinytė-Tyla.

A passionate advocate and performer of early music, she has a strong collaboration with New York ensemble Twelfth Night, performing recently at festivals such as Early Music Seattle, Arizona and at Caramoor in Handel’s *Aminta e Fillide* as well as in their curated programme *Elemental* at Carnegie Hall. At The Juilliard School, she performed Luigi Rossi’s *Orfeo*, a work she will repeat next season as part of Raphäel Pichon and Pygmalion’s residency at Adelaide Festival.

Puskarz Thomas holds degrees from Queensland Conservatorium Griffith University and The Juilliard School, where she studied under Edith Wiens as a Kovner Fellow. Her awards include the Lady Fairfax New York Scholarship,Tinkler Encouragement Award, and Melba Opera Trust Scholarship. She was a Young Artist with Opera Queensland in 2021.