



Mirshak Artists Management

Joshua Kohl **Tenor**

DIE ZAUBERFLÖTE **SARASOTA OPERA (2010)**

"The fantastic tale of Tamino, our hero and straight man sung suavely by tenor Joshua Kohl, and his comic side-kick birdman Papageno...begins as they encounter a dragon, three magical ladies, and the Queen of the Night... (...) Kohl's Tamino and his love, Pamina...sang expressive and romantic arias that are Mozart at his best. Both voices are sure and lovely." - [Sarasota Herald-Tribune](#)

"Joshua Kohl was a handsome, aptly heroic Tamino, with a strongly projected tenor...he made a worthy and likeable protagonist." - [South Florida Classical Review](#)

"Joshua Kohl, as Tamino, was believable and beautiful of voice and demeanor..." - [The Observer](#)

MACBETH **UTAH OPERA (2009)**

"Tenor Joshua Kohl's brief stage time as Macduff provided an energetic spark. During "Ah, la paterna mano," his voice soared, unrestrained and emphatic, as he vowed to free the oppressed peasants." - [Opera News](#)

"But it is the Tenor vocals of Macduff, which are provided by Joshua Kohl that really steal the show. Kohl's solo is late into the opera, but when he opens his mouth to sing after his family has been killed, and Scotland is on the brink of destruction and its people are dressed in rags and despair, chills travel up the spine and you are lost in the enchanting spell that Kohl vocally weaves." - [examiner.com](#)

"Joshua Kohl nearly steals the show with his impassioned portrayal of Macduff. The young tenor brings a jolt of urgency to every scene he's in, and the aria in which Macduff expresses his grief over his family's murder is arguably the emotional high point of the evening." - [The Salt Lake Tribune](#)

"At times, moments of tenderness surprise and are all the sweeter for their appearance, most notably when tenor Joshua Kohl's Macduff sings with exquisite sadness of the loss of his wife and children to the tyrant's bloodthirsty sword." - [Salt Lake City Weekly](#)

"...the true wonder here is the masterful depth of Harris', Otey's and Kohl's performances." - [Salt Lake City Weekly](#)

SALOME **OPERA THEATRE OF SAINT LOUIS (2009)**

"Gerdine Young Artists Lindsay Ammann (as Herodias's Page), Matthew Anchel (First Soldier) and Joshua Kohl (First Jew) were standouts." - [Opera News](#)

"Particularly noteworthy were bass Matthew Anchel's big-voiced First Soldier and tenor Joshua Kohl's First Jew. Special kudos go to the five Jews, who nailed their fiendishly difficult ensemble." - [St. Louis Post-Dispatch](#)

40th ANNUAL VOCAL COMPETITION GRAND FINALS CONCERT **PALM BEACH OPERA (2009)**

"Joshua Kohl, tenor, 29, of Reading, Pa., brought "Va pour Kleinzach!" from *Les Contes d'Hoffmann*, by Offenbach, to the stage. His tenor has a good bite, and he carried the aria with a certain satirical charm. (seventh prize)" - [Palm Beach Daily News](#)

L'ELISIR D'AMORE
VIRGINIA OPERA (November 2008)

“As Nemorino, the simple farm boy, Joshua Kohl’s portrayal was splendid and his tenor on solid footing throughout, especially in the opera’s only blockbuster song, “Una furtive lagrima.” [Virginia Gazette](#)

“Joshua Kohl made his company debut as the lovesick country bumpkin Nemorino, giving a sincere and touching performance. The young tenor displayed a bright voice of great size, yet capable of movement and nuance.” [Portfolio Weekly](#)

“As Nemorino, the young man who adores Adina, tenor Joshua Kohl sang with a clear, appealing tone that matched his realistic behavior. He expressed his words with both fine diction and a clear sense of their meaning. That Kohl handled the considerable vocal challenges so well was impressive...” [The Virginian Pilot](#)

“Our hero, the innocent, naïve Nemorino, brought to life in a performance that is both amusing and emotionally rich, by the most pleasing, and sure tenor voice of Joshua Kohl, is madly in love with the attractive, coquettish Adina...” [WHRO-FM](#)

ST. CECILIA MASS (GOUNOD)
CT MASTER CHORALE (2008)

“Soloists Louise Fauteux, soprano, Joshua Kohl, tenor, and Dan Kempson, baritone all had rich voices that combined well with each other, and the CMC.” [Danbury News-Times](#)

“The high point for me was hearing “Sanctus” sung for the first time in about 50 years since I sang it in a boys’ choir, bringing on a tingling sense of nostalgia. (Am I dating myself?) I can only dream of sounding anything like Kohl’s tenor voice.” [Danbury News-Times](#)

WILLIAM E. MAIER MEMORIAL CONCERT
ALBRIGHT COLLEGE CONCERT SERIES (2007)

“Kohl...chose an ambitious program that showed his versatility, his acting ability and, above all, his glorious voice.”

“...His voice was remarkably even throughout its range, sweet and warm but clear and bright.”

“He seemed to revel in his mastery of German, Italian and French, bringing subtlety to his interpretations of the wide variety of love songs, from bel canto to lied.”

“He began with three Beethoven songs...giving all of them a tender, youthful feel.”

“Romantic Italian songs...were all simply delicious.”

“Kohl delivered beautifully nuanced performances of arias from Donizetti’s “L’elisir d’amore” and Delibes’ “Lakmé,” and ended with two crowd pleasers: “La donna è mobile,” in which he created the character well, and L  har’s “Dein ist mein ganzes Herz.” [Reading Eagle](#)

THE BIRDSPELLER (Recording)
THE OHIO LIGHT OPERA (2007)

“While all OLO leads show vocal promise, clarion-voiced tenor Josh Kohl, a 2007 semi-finalist in the Met’s National Council Auditions, merits particular praise for a glorious, relaxed performance as Adam (the “*Vogelh  ndler*” himself).” [Opera News](#)

"...this recording boasts some of OLO’s strongest performances in the romantic lead roles of the mail-maid Christel and the Papageno-like bird seller, Adam. Although the role was originally taken by Johann Strauss, Jr.’s favorite comic baritone, Alexander Girardi, Josh Kohl brings one of the strongest tenor voices I have heard from an OLO production, ringing convincingly in its upper range, cutting clearly and richly against the well-drilled chorus." - [Fanfare](#)

“Josh Kohl takes the role in Ohio; he is an enchanting tenor and looks (from the photos) adorable in a part that requires this attribute, lederhosen and all. His busy entrance song (‘Flix, flux, flax florio’), his dreamy Nightingale song, and, most importantly, his ‘Schenkt man sich Rosen in Tirol’ (If you give roses in Tyrol) – the operetta’s most glorious number, in the first-act finale, are all wonderful.” [American Record Guide](#)

“There are some cuts...but when you really hear Josh Kohl’s Adam, close-up, singing about the Roses in the Tyrol, you may prefer his sincere, heartfelt rendition to the somewhat muffled, too-grand interpretation of Adolf Dallapozza in the EMI.” [American Record Guide](#)

THE PIRATES OF PENZANCE
THE OHIO LIGHT OPERA (2007)

“Josh Kohl played Frederic with youthful grace and used his focused, ringing tenor to superb effect.” [Cleveland Plain Dealer](#)

THE GRAPES OF WRATH
MN OPERA (2007)

“Jesse Blumberg, Roger Honeywell, Joshua Kohl, and Andrew Wilkowske made the most of their roles.” [Opera News](#)

“Everyone else, too, performs impressively: ...and Joshua Kohl (Al).” [Minneapolis Star-Tribune](#)

“Joshua Kohl was very effective as Noah’s brother Al, whose stinging comments ignite more tragedy.” [Seen and Heard International Opera Review](#)

LES CONTES D’HOFFMANN
MN OPERA (2006)

“Seth Keeton, Joshua Kohl, Kory Bickel...made their mark in smaller roles.” [Minneapolis Star-Tribune](#)

LA DONNA DEL LAGO
MN OPERA (2006)

“...Joshua Kohl [was] a good Serano.” [Minneapolis Star-Tribune](#)

MEROLA GRAND FINALE
SAN FRANCISCO OPERA’S MEROLA OPERA PROGRAM (2006)

“At a career point when acting is still a project under construction for most of these young singers, tenor Joshua Kohl and baritone David Lara deserve mention for their comic byplay and parallel dance steps in a “Barber of Seville” duet.” [SF Chronicle](#)

LUCIE DE LAMMERMOOR
BOSTON LYRIC OPERA (2005)

“As Edgard, tenor Yasu Nakajima is a cipher, He has a sweet, small, soft-focus voice, cottony in timbre; there is no ring in his singing and he never communicates emotion of any kind. Both of the supporting tenors – Joshua Kohl as the unlucky bridegroom and Alan Schneider as the villain – have stronger voices, and they both deliver their messages.” [Boston Globe](#)

“Tenor Joshua Kohl (Arthur Bucklaw)...gave good vocal and dramatic value.” [Boston Phoenix](#)

“...Joshua Kohl showed off a fine lyric tenor in the expanded role of Arthur...” - [The Patriot Ledger](#)

DIE FLEDERMAUS
THE OHIO LIGHT OPERA (2005)

“Joshua Kohl was charming and vocally virile in the role of the Tenor who sees his chance to woo his old girlfriend, Rosalinda, while Eisenstein serves time in jail.” [Akron Beacon Journal](#)

“Favored male performer was Joshua Kohl, who played Rosalinda’s suitor, Alfred. He not only sang well, but performed naturally and effectively.” [The Daily Record](#)

“Tenor Joshua Kohl brought amusing affectations to his interpretation of Alfred, Rosalinda’s flamboyant admirer.” [Cleveland Plain Dealer](#)

“Joshua Kohl was the adorably air-headed Alfred, the tenor.” [Cool Cleveland](#)

A SOLDIER’S PROMISE
THE OHIO LIGHT OPERA (2005)

“Perhaps this seriousness and the high quality of the music brought out the very best from the singers. Kohl was touchingly honest in his beautifully sung portrayal of Alvin.” [American Record Guide](#)

“They include the clarion tenor of Joshua Kohl as Alvin...” [Alliance Review](#)

“Alvin, beautifully sung and acted by Joshua Kohl, is a noble figure who ultimately is welcomed into the family during a finale that should send the stocks of tissue companies souring.” [Cleveland Plain Dealer](#)

“Kohl, a tenor ideally suited in ardent timbre and bearing to the role, is surrounded by a superb cast that takes the piece seriously, or not, when required.” [Cleveland Plain Dealer](#)

MAYTIME
THE OHIO LIGHT OPERA (2005)

“Again OLO did its best at reviving the piece, with Kohl, Pfrimmer, Tyler Nelson, Boover, and Byess turning out strong performances.” [American Record Guide](#)

A FRIEND OF NAPOLEON
THE OHIO LIGHT OPERA (2005)

“Particularly outstanding was the solidly ringing, pleasant voice of tenor Joshua Kohl (Georges).” [American Record Guide](#)

“Vocally the operetta fared quite well. The tenor Joshua Kohl was a delight as the bumbling Georges, singing with fresh tone and power.” [Opera Now](#)

“Joshua Kohl as Lawyer Georges Dufyel [sic] hits trumpeting top notes in “I’ve an Out of Sight Obsession” and in his extended appeal on Papa’s behalf.” [The Alliance Review](#)

“In leading roles...tenor Joshua Kohl played the young lawyer with romantic heroism, clear diction, and ringing timbre...” [Cleveland Plain Dealer](#)

“With no expenses spared, *Napoleon* is beautifully mounted and superbly cast... Sara Gartland’s gorgeous soprano meets every challenge Ward has created in the role of Nina, who falls in love with – who else? – a tenor. Joshua Kohl is convincingly operatic as Georges.” [Columbus Dispatch](#)

THE LITTLE PRINCE
BOSTON LYRIC OPERA (2005)

“Others in the uniformly excellent cast included Claudia Huckle, Joshua Kohl and Patrice Tiedemann.” - [The Boston Herald](#)

“BU’s Joshua Kohl assumed the roles of the Vain Man and the Snake. His fine tenor sound, and excellent diction, were much appreciated. He will make an ideal Britten tenor, his voice having the ideal weight and timbre for the music of that great English master.” [Bay Windows](#)

“And Joshua Kohl’s [sic] Snake was wonderfully creepy in a Michael Jackson sort of way.” [Boston Metro](#)

“The Vain Man and The Snake are sinuously sung by tenor Joshua Kohl.” (Publication N/A)

THE VIOLET OF MONTMARTRE
THE OHIO LIGHT OPERA (2004)

“When [Brian] Woods became ill shortly into the run of performances, Joshua Kohl, promoted from a small role, learned the lengthy part of Delacroix in a week and turned in a spectacular first performance, fresh, bright, and ingratiating.” [American Record Guide](#)

PATIENCE
THE OHIO LIGHT OPERA (2004)

“Joshua Kohl sang the role of the Duke quite convincingly.” [The Daily Record](#)

ROMÉO ET JULIETTE
BOSTON UNIVERSITY OPERA INSTITUTE (2004)

“Tenor Joshua Kohl threw out such ringing tones as Tybalt that one was not surprised to read that he was prepared to go on as Roméo.” [Boston Globe](#)

“In smaller roles, tenor Joshua Kohl proved himself another young tenor to watch as Juliet’s cousin Tybalt.” [The Boston Herald](#)