

SHARIN APOSTOLOU

SOPRANO



Greek-American soprano Sharin Apostolou represents the new generation of classical singing artist, bringing international acclaim to her specialties of Baroque and early music, contemporary opera, and the repertoire of the American Musical Theatre. The *Oregonian* has described her singing as “dazzlingly exuberant with a lovely, high, clear coloratura.” Last season, she debuted with the Center for Contemporary Opera in the US premier of Louis Andriessen's *Odysseus' Women/Anais Nin*, as well as with New York City Opera for Respighi's *La campana sommersa*, and returned to The Little Opera Theatre of New York as Nell Gwynn for the NY premiere of Carlisle Floyd's latest opera, *Prince of Players*, and Ash Lawn Opera for her first Ado Annie in *Oklahoma!* Last season saw debuts with Opera Southwest as Jemmy in *Guillaume Tell* and UrbanArias in the title role of Randall Eng's *Florida*, a return to Charlottesville Opera as The Baker's Wife in *Into the Woods*, and appearances in concert with the Mid Atlantic and Knoxville Symphonies. In the 2018-2019 season, she appeared in concert with Alpine Theatre Project, sang Jenny in *Threepenny Opera* with Syracuse Opera, and Guinevere in *Camelot* with Charlottesville Opera. Upcoming engagements include a return to Syracuse Opera as Despina in *Così fan tutte*.

Ms. Apostolou stepped into the title role of Portland Opera's *Rodelinda* for an ailing colleague bringing her into the national spotlight following her apprenticeships with The Glimmerglass Festival, Central City Opera, Tulsa Opera, and Portland Opera. *Opera Now* praised her singing in her main-stage debut as “intelligent and passionate with inspired acting and a double dog dare attitude.” She returned to Portland as Almirena in *Rinaldo* and made international debuts as Belinda in *Dido and Aeneas* (Macau International Music Festival) and Serpina in *La serva padrona* (Operafestival di Roma). Other roles have included the title role in *La Calisto* (Portland Baroque Orchestra), the U.S. premiere of J.C. Bach's *Vauxhall Songs* (New England Baroque Soloists), Nannetta in *Falstaff* (Utah Opera), Adina in *L'elisir d'amore* (Opera Delaware), Rosina in *Il barbiere di Siviglia* (Shreveport Opera) and Clotilde in *Norma* at the Caramoor Festival.

On the concert stage, Ms. Apostolou made her Lincoln Center debut at David Geffen Hall as soprano soloist in Handel's *Alexander's Feast* and has returned to that venue for Handel's *Messiah*. She made her European concert debut singing excerpts from Handel's *Ariodante* as a grand finalist in the Competizione dell'opera hosted by the Semperoper Dresden. She made her Boston Symphony Orchestra debut at the Tanglewood Music Festival singing an all-Baroque program with Susan Graham as well as *An Evening of Opera with Mark Morris* performing duets by Monteverdi and Carissimi.

Keeping up with new generation of classical singers, Sharin appears regularly with the urban, alternative-venue companies of New York City, most recently as La comtess in *Le comte Ory* with Loft Opera. She was featured at New York's Le Poisson Rouge as Alinda in Opera Omnia's *Giasone*. Additionally, Ms. Apostolou has been seen as Berenice in Rossini's *L'occasione fa il ladro* with the Little Opera Theatre of New York, covering Fortuna in *Il sogno di Scipione* with Gotham Chamber Opera, and as Despina in Opera Ebony's *Così fan tutte* directed by Tony Award Winner, Hope Clark.

Ms. Apostolou is making an impressive mark in operetta and musical theatre, beginning with a debut as Carrie Pipperidge in The Glimmerglass Festival's staging of Rodgers & Hammerstein's *Carousel*. Sharin also covered the role of Guenevere in *Camelot* at Glimmerglass and did a young artist performance of the show. Since then, she has been seen as Adele in *Die Fledermaus* (Baltimore Concert Opera), Mabel in *Pirates of Penzance* (Pensacola Opera), Yum-Yum in *The Mikado* (Anchorage Opera), Valencienne in *The Merry Widow* (Utah Opera), Nellie Forbush in *South Pacific* and a career-defining debut as Eliza Doolittle in *My Fair Lady* (Ash Lawn Opera). She has worked with the American Repertory Theatre on Matt Aucoin's *Crossing* as the Messenger beginning with the workshop at the Virginia Arts Festival John Duffy Composer's Institute and has been seen in Pops concerts with Opera Delaware, Vero Beach Opera, and the Mid-Atlantic Symphony.

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ROLES PERFORMED

Despina	Così fan tutte	Syracuse Opera	2019
Guinevere	Camelot	Charlottesville Opera	2019
Jenny	Threepenny Opera	Syracuse Opera	2019
The Baker's Wife	Into the Woods	Charlottesville Opera	2018
Florida	Florida	UrbanArias	2018
Jemmy	Guillaume Tell	Opera Southwest	2017
Ado Annie	Oklahoma!	Charlottesville Opera	2017
Elf 2	La campana sommersa	New York City Opera	2017
Nell Gwynn	Prince of Players	Little Opera Theater of New York	2017
Woman 2	Odysseus' Women	Center for Contemporary Opera	2016
Nellie Forbush	South Pacific	Ash Lawn Opera	2016
La comtesse Adèle	Le Comte Ory	Loft Opera	2016
Yum-Yum	The Mikado	Anchorage Opera	2016
Nannetta	Falstaff	Opera Delaware/ Baltimore Concert Opera	2016
Valencienne	The Merry Widow	Utah Opera	2016
Valencienne	The Merry Widow	Pensacola Opera	2016
Micaëla	Carmen	Shreveport Opera	2015
Adele	Die Fledermaus	Baltimore Concert Opera	2015
Eliza Doolittle	My Fair Lady	Ash Lawn Opera	2015
Mabel	The Pirates of Penzance	Pensacola Opera	2015
Carrie Pipperidge	Carousel	The Glimmerglass Festival	2014
Despina	Così fan tutte	Opera Ebony	2014
Rosina	The Barber of Seville	Wichita Grand Opera	2014
Berenice	L'occasione fa il ladro	Little Opera Theatre of New York	2014
Adina	L'elisir d'amore	Opera Delaware/ Baltimore Concert Opera	2013
Guenevere (matinee performance)	Camelot	The Glimmerglass Festival	2013
Almirena	Rinaldo	Portland Opera	2013
Gilda	Rigoletto	Shreveport Opera	2013
Norina	Don Pasquale	Wichita Grand Opera	2013
Soprano	Yuletide Affair 9	Alpine Theatre Project	2012
Rosina	Il barbiere di Siviglia	Shreveport Opera	2012
Argene	Ciro in Babilonia	Caramoor Festival	2012
Lauretta/Suor Genovieffa	Il tritico	Baltimore Concert Opera	2012
Alison	The Wandering Scholar	Little Opera Theatre of New York	2012
Fortuna (cover)	Il sogno di Scipione	Gotham Chamber Opera	2012
Susanna	Le nozze di Figaro (condensed)	Bryant Park Fall Festival	2011
Alinda	Giasone	Opera Omnia	2011
Nannetta	Falstaff	Utah Opera	2011
Le feu/La princesse/Le rossignol	L'enfant et les sortilèges	Portland Opera	2011
Soprano Soloist	Handel's Alexander's Feast	National Chorale at Avery Fisher Hall	2010
Belinda	Dido and Aeneas	Macau International Music Festival	2010
Soprano	The Opera Show	European Tour	2010
Clotilde	Norma	Caramoor Festival	2010
Romilda	Serse	Pocket Opera New York	2010
Belinda	Dido and Aeneas	Opera Manhattan	2010
Adina	L'elisir d'amore	Green Mountain Opera Festival	2009
Calisto & L'Eternità	La Calisto	Portland Opera	2009
Rodelinda	Rodelinda	Portland Opera	2008
Miss Wordsworth	Albert Herring	Portland Opera	2008
High Priestess	Aïda	Portland Opera	2008
Miss Silverpeal	The Impresario	Walla Walla Symphony	2008
Clorinda	La cenerentola	Portland Opera	2008
Mlle. Silberklang	Der Schauspieldirektor	Portland Chamber Orchestra	2007
Annina (cover)	The Saint of Bleecker Street	Central City Opera	2007
Noémie (youth performance)	Cendrillon	Central City Opera	2007

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CRITICAL ACCLAIM

As Jenny in Syracuse Opera's *The Threepenny Opera*

"Apostolou, with her animated stage presence and lusty delivery, brightens all her scenes." -Syracuse.com

UrbanArias' *Florida*

"Florida" certainly had strong moments, not least Florida herself: Sharin Apostolou was terrific playing a curious, vibrant teenager with a vivid and seemingly tireless soprano voice." -Anne Midgette, Washington Post

"Sharin Apostolou as Florida is positively sensational in her captivating portrayal of the young girl's lust for life and experiential coming of age. From her sensual physicality to the ease of her vocal production, Apostolou's high energy performance leads the show with an intensity that matched that of her complex character. Overall, Urban Arias production of "Florida" is characteristically striking and worth going to see just for Sharin Apostolou." -MD Theatre Guide

"In "There's a Scream Inside Me" Apostolou beautifully shifts between the confusion, curiosity, and outright hunger battling within Florida and sets the stage for a musically flawless performance the entire evening"

-Em Skow, DC Metro Theater Arts

As Nell in Little Opera Theatre of New York's *Prince of Players*

"Only Sharin Apostolou, as Nell Gwynn, was consistently audible (although not entirely intelligible), consistently musical, and consistently in character: her bombastic, borderline-incompetent audition-piece was all the more hilarious for being carefully studied and horribly sincere. Apostolou's credits include Eliza Doolittle and Nellie Forbush, and the experience shows."

-Christopher Johnson, *ZealNYC*

"soprano Sharin Apostolou was appealing as Nell Gwynn."

-Bruce Hodges, *New York Classical Review*

As La Comtesse Adèle in LoftOpera's *Le Comte Ory* :

"Also excellent was soprano Sharin Apostolou as Comtesse Adèle, who has sworn herself to celibacy until her brother returns safely from the crusade, yet is feeling the itch to break this vow. Apostolou showed amazing vocal agility in the highly demanding coloratura challenges of the role, retaining a purity of tone throughout. And, as with Arbjornsson and Pojanowski, she proved to have a great flair for the comic aspects of her character." -Arlo MiKinnon, *Opera News*

"The other sides of the central love triangle are even better... And as the countess Adèle, Sharin Apostolou's clear, penetrating high notes don't feel out of place with the general mellowness of her smooth soprano."

-Zachary Wolfe, *The New York Times*

"Sharin Apostolou's soprano peeled out with rippling coloratura and pearly high pianissimos in the Countess's long and tricky role."

-James Jordan, *The Observer*

"As Adèle, the object of the good Count's desires, Ms. Apostolou was a vocally robust, sensual and warm presence. It's a pity her character enters late in the first act, because from her first strut through the audience to the stage in the middle of the venue, she nearly stole the show. Wielding a cell phone and even taking the occasional selfie during the show, this singer played Adèle with a combination of old-school glamor and vocal acrobatics. She combined these gifts with the innate comic timing that can't be taught. This was a bravura performance, with the biggest belly laughs coming in the opera's second act."

-Paul Pelkonen, *Superconductor*

As Valencienne in Utah Opera's *The Merry Widow*:

"Sharin Apostolou also showed an impressive flair for dance in the role of Valencienne, Baron Zeta's flirtatious wife, who joins up with the Grisettes at Maxim's for some reason. Apostolou held her own with the sextet of professional dancers. Her singing was equally strong; it was a shame she wasn't given more to sing" -*The Salt Lake Tribune*

As Carrie Pipperidge in The Glimmerglass Festival's *Carousel*:

"As the other "love story" couple, soprano Sharin Apostolou and tenor Joe Shadday, both members of the Young Artists program, gave exceptional singing and acting performances. Their ensembles were especially good. While providing some lighter moments they served well as a contrast to the unconventional Billy and Julie. Apostolou's rendition of "When I Marry Mr. Snow" had good vocal clarity, energy, and comic timing." -Jane Dieckmann, *The Ithaca Times*

"Julie's co-worker at the mill, Carrie (soprano Sharin Apostolou), and her beau Enoch Snow (tenor Joe Shadday), are nominally comic second leads but given the talents of both singers, along with Charles Newell's generous direction, they are more than that. Apostolou's capricious stage personality might indeed generate humor, but her solos, "You're a Queer One, Julie Jordan" and "When I Marry Mr. Snow," are exquisite." -James MacKillop, *Syracuse NewTimes*

"Similarly, Sharin Apostolou, a Young Artist, brought an unusually tangy lyric soprano to Carrie Pipperidge; her voice, as much as her sprightly stage manner, told us why Mr. Snow would choose this hoyden as his helpmeet and the mother of his brood." -Fred Cohn, *Opera News*

As The Secretary in The Glimmerglass Festival's *King for a Day*:

"One more performer deserves mention: as the baron's secretary, an invented character, the soprano Sharin Apostolou stole scene after scene with her whimsical expressions and flamboyant moves." -Steve Smith, *The New York Times*

As Almirena in Portland Opera's *Rinaldo*:

Sopranos Sharin Apostolou and resident artist Lindsay Ohse steal the show. Apostolou plays Rinaldo's beloved, Almirena, as an earnest yet saucy princess, her winks and hard-to-get antics winning many a laugh. But she just as easily captures the pain and sorrow of her abduction: during the classic aria "Let Me Weep," the notes of the violins and theorbo (an ancestor of the guitar) seem to fall from her crystalline vocal heights like tears." -Aaron Scott, *Portland Monthly*

As Rosina in Wichita Grand Opera's *The Barber of Seville*:

"As the two young lovers Rosina and Count Almaviva, Sharin Apostolou and tenor Brenton Ryan made a believable pair, with the good looks and beautiful voices needed to pull off those characters. Apostolou not only made a gorgeous Rosina, but her sparkling coloratura and her slightly devilish humor made her a very appealing leading lady. One of the highlights of the evening was her dazzling version of "Una Voce Poco Fa," perhaps the best-known aria from the opera." -Randolph Lacy, *The Wichita Eagle*

As the title role of Rodelinda in Portland Opera's *Rodelinda*:

"Sharin Apostolou, a soprano in the Portland Opera Studio Artist program, rescued Portland Opera from a potential opening night disaster with steely nerves and artistic chutzpah, delivering an outstanding performance in the title of role of "Rodelinda." It was a night to be remembered for Apostolou who filled in for headliner Jennifer Aylmer, who was suffering from a bronchial infection and advised by her doctors to avoid singing. Apostolou, who I heard a few weeks ago in the Oregon Symphony's production of "A Midsummer Night's Dream", sang with intelligence and passion. Her voice was clear, supple, and had plenty of warmth and fire when needed. Apostolou's acting was also very inspired, revealing the character of a heroine who outfoxed her enemies with cunning and a double dog dare attitude... Overall, the night belonged to Apostolou, a dynamic young talent who rose to the occasion and hopefully will have many opportunities to hone her artistry in the world of opera." -James Bash, *Opera Now! Magazine*

"Apostolou has a lovely, high, clear voice, and her coloratura -- the dazzlingly fast music that says "Don't mess with me" -- was exuberant... She covered the musical terrain without fear." -David Stabler, *The Oregonian*

As Nannetta in Utah Opera's *Falstaff*

"Also worth mentioning are the performances by the lovestruck pair of Fenton (Aaron Blake) and Nannetta (Sharin Apostolou), the daughter of Alice Ford. While Cynthia Clayton's take on Alice Ford is breathtaking, Apostolou's clarity and elegance on her few solos was mesmerizing." -Austen Diamond, *Salt Lake City Weekly*

"In fact, this was perhaps the best cast that Utah Opera has assembled in years. Michael Chioldi (Ford), Aaron Blake (Fenton), A.J. Glueckert (Dr. Caius) and Sharin Apostolou (Nannetta) were all extraordinary in their roles -- especially Apostolou, who managed to meld and balance sexiness and sweetness in her portrayal."

-Edward Reichel, *Reichel Recommends*