

Sharin Apostolou came to the attention of the operatic world and to critical acclaim after stepping in at the last minute replacing an ailing colleague in the title role of Handel's *Rodelinda* with Portland Opera. She also sang the title role in Cavalli's *La Calisto* with Portland in collaboration with the Portland Baroque Orchestra.

Her 2010-11 season highlights included: a China debut at the Macau International Music Festival as Belinda in *Dido and Aeneas*; a debut with the National Chorale in Handel's *Alexander's Feast* and Mozart's *Requiem* and later a return engagement for their *Messiah* Sing-In; a return engagement with Portland Opera as Le Feu, La Princesse and Le Rossignol in *L'enfant et les Sortilèges*; a Utah Opera debut as Nannetta in *Falstaff*.

In the 2009-10 season Ms. Apostolou was featured soloist on a European tour of *The Opera Show*; sang the role of Belinda in *Dido and Aeneas* with Opera Manhattan; Romilda in *Senes* with Pocket Opera (NY); and, debuted with the Caramoor Festival as Clotilde in *Norma*. Other roles include; Adina in *L'elisir d'amore*, Miss Wordsworth in *Albert Herring*, Clorinda in *La Cenerentola*, Frasquita in *Carmen*, The High Priestess in *Aida*, Alinda in *Giasone* by Cavalli, Gilda in *Rigoletto*, The Governess, Marzelline and Carolina in Torroba's *Luisa Fernanda*, Blanche in *Dialogues des Carmélites* and Noémie in *Cendrillon*.

Highly skilled in the Baroque, Ms. Apostolou has performed Purcell's *Harmonia Sacra* with Portland Opera and the U.S. premiere of J.C. Bach's *Vaux Hall Songs* and with the New England Baroque Soloists. She has covered both Virtù and Valletto in *L'incoronazione di Poppea* with Central City Opera and made her European debut with Operafestival di Roma.

Recent and Upcoming

As a Tanglewood Fellow, she made her BSO debut in an all-Baroque program with Susan Graham conducted by Pablo Heras-Casado and sang the Villa-Lobos *Bachianas Brasileiras No. 5* under the baton of Ken-David Masur. Ms. Apostolou covers the role of Fortuna in *Il sogno di Scipione* with Gotham Chamber Opera in spring 2012 and Argene in *Ciro in Babilonia* with the Caramoor Festival in the summer. She debuts with Shreveport Opera in 2012 as Rosina and as Gilda in 2013; and, returns to Portland Opera in 2013 as Almirena in Handel's *Rinaldo*.

SHARIN APOSTOLOU

soprano

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Honors and Awards

Sharin Apostolou is a recent Sara Tucker Grant nominee; prize winner in the Shreveport Opera and National Opera Association; a three-time Regional finalist and three-1st place District winner for the Metropolitan Opera National Council Auditions earning encouragement awards in the Regionals; a Grand International Finalist in the Internazionale Competizione dell'Opera sponsored by the Semperopera and Bremen Opera companies; a recipient of the Jensen Award; Young Artist of the Year Award (Central City Opera); awards from the Irene Dalis Competition of Opera San Jose and The Eleanor Lieber Competition of Portland Opera.

Conductors/Directors

She has worked under the baton of George Manahan, Stephen Lord, John Moriarty, Joseph Colaneri, Carlos Kalmar, Christopher Larkin, Stephen Osgood and Jacques Lacombe, Pablo Heras-Casado, Ken-David Mazur.

Directors include; Christopher Mattaliano, Dona Vaughn, Ellen Schlaefer, Ned Canty, Elise Sandell, Allison Grant, Seth Hoff, E. Loren Meeker, Sandra Bernhard, Nicolette Molnár and David Toulson.

Education

Ms. Apostolou received her MM from the Manhattan School of Music and her BM in Fine Arts from Carnegie Mellon University. She has been featured as a young artist with the opera companies of Portland, Tulsa, Central City and the Caramoor Festival.

Reviews

"Sharin Apostolou...rescued Portland Opera from a potential opening night disaster with steely nerves and artistic chutzpah, delivering an outstanding performance in the title role of RODELINDA. 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!](#)

"Sharin Apostolou was an affecting and sympathetic Calisto, both ardent in love and wounded when spurned. Her voice was warm and her phrasing lyrical, yet pointed."—David Stabler, [The Oregonian](#), Portland Opera

Suggested Repertoire

Opera

Adams	<i>Nixon in China</i> —Pat Nixon, Madame Mao
Bellini	<i>La Sonnambula</i> —Amina <i>I Capuleti e I Montecchi</i> —Giulietta
Beethoven	<i>Fidelio</i> —Marzelline
Bizet	<i>Carmen</i> —Frasquita, Micaëla <i>Les Pêcheurs de Perles</i> —Leïla
Britten	<i>Albert Herring</i> —Miss Wordsworth <i>The Turn of the Screw</i> —Governess <i>A Midsummer Night's Dream</i> —Tytania
Donizetti	<i>L'elisir d'amore</i> —Adina <i>La fille du Régiment</i> —Marie <i>Don Pasquale</i> —Norina <i>Lucia di Lammermoor</i> —Lucia
Gluck	<i>Orfeo ed Euridice</i> —Amore
Gounod	<i>Roméo et Juliette</i> —Juliette
Handel	<i>Alcina</i> —Morgana <i>Ariodante</i> —Dalinda, Ginevra <i>Giulio Cesare</i> —Cleopatra <i>Semele</i> —Title role <i>Rodelinda</i> —Title role <i>Tamerlano</i> —Asteria <i>Serses</i> —Romilda, Atalanta <i>A Month in the Country</i> —Vera
Hoiby	<i>Hänsel und Gretel</i> —Gretel
Humperdinck	<i>Cendrillon</i> —Noémie
Massenet	<i>Werther</i> —Sophie
Menotti	<i>The Consul</i> —Foreign Woman <i>The Saint of Bleecker Street</i> —Annina
Monteverdi	<i>L'incoronazione di Poppea</i> —Poppea
Mozart	<i>Così fan tutte</i> —Despina <i>Don Giovanni</i> —Zerlina <i>La clemenza di Tito</i> —Servillia <i>La nozze di Figaro</i> —Susanna <i>Der Schauspieldirektor</i> —Mlle. Silberklang <i>Die Zauberflöte</i> —Papagena
Pergolesi	<i>La serva Padrona</i> —Serpina
Poulenc	<i>Blanche</i> — <i>Dialogues des Carmélites</i>
Puccini	<i>La Bohème</i> —Musetta <i>Gianni Schicchi</i> —Lauretta, Nella
Purcell	<i>Dido and Aeneas</i> —Belinda
Ravel	<i>L'Enfant et les Sortilèges</i> -Fire
Rossini	<i>Il barbiere di Siviglia</i> —Rosina
Strauss, J.	<i>Der Fledermaus</i> —Adele
Stravinsky	<i>The Rake's Progress</i> —Anne Trulove
Sullivan	<i>HMS Pinafore</i> —Josephine <i>Mikado</i> —Yum-Yum <i>Pirates of Penzance</i> —Mabel
Verdi	<i>Falstaff</i> —Nannetta <i>Un Ballo in Maschera</i> —Oscar
Weill	<i>Street Scene</i> —Rose

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soprano

Oratorio/Concert

Bach	<i>Magnificat, Johannespassion, Mattheuspassion, Weihnachts-Oratorium</i>
Brahms	<i>Ein Deutsches Requiem</i>
Beethoven	<i>Chorale Fantasy</i>
Fauré	<i>Requiem</i>
Handel	<i>Messiah, St. John Passion, Utrecht Te Deum and Jubilate,</i>
Haydn	<i>The Seasons, Creation, Lord Nelson Mass</i>
Mahler	<i>Symphonies No. 2 and No. 8</i>
Mendelssohn	<i>Elijah</i>
Mozart	<i>Requiem, Mass in C, Vesperae de Dominica in C, Litaniae Laurentanae in B flat</i>
Orff	<i>Carmina Burana</i>
Rutter	<i>Magnificat</i>
Schubert	<i>Stabat Mater, Mass in G</i>
Schütz	<i>Die Weihnachtshistorien</i>
Vivaldi	<i>Gloria</i>