

## SHARLEEN JOYNT, SOPRANO

Coloratura soprano Sharleen Joynt has been praised for her "silvery, sparkling, substantial and resonant soprano" (*Die Deutsche Bühne*), her "scintillating high range, reminiscent of the most beautiful moments of Mady Mesplé" (*Opernwelt*), and "an artistic command that leaves the listener breathless" (*Deutschland Radio*). Most recently, Sharleen reprised the role of the Controller in Jonathan Dove's *Flight* for **Seattle Opera**, which was filmed and released for streaming in April of 2021, critics exclaiming, "We know we're in for an acting treat when we see Sharleen Joynt's overpoweringly supercilious, impeccably turned out Controller, prowling her control tower and pulling the strings; we see her arched eyebrows and penetrating stare in close-up as she delivers stratospheric coloratura." (Bachtrack).

Sharleen returned to **Seattle Opera** in 2022 as Amore in Gluck's *Orfeo*, and sang Gilda in *Rigoletto* for **Florida Grand Opera**. Future engagements include another turn as Gilda in *Rigoletto* with **Colorado Opera** and as Euridice in *Orfeo ed Euridice* with **Edmonton Opera**.

2020 engagements were to include a reprisal of her signature role of Zerbinetta in *Ariadne auf Naxos* with **Calgary Opera**. In the previous season, she made a role and company debut as Gilda in *Rigoletto* with **Edmonton Opera**, performed in New Year's Galas with the **Hong Kong Philharmonic**, and sang the Controller in Jonathan Dove's *Flight* with **Pacific Opera Victoria**. Prior engagements included performing the role of Winnie in Lembit Beecher's *Sky on Swings*, a new opera about Alzheimers starring Frederica von Stade, with **Opera Philadelphia**, Musetta in *La Bohème* with **Vancouver Opera** and **Pacific Opera Victoria**, and Cunegonde in *Candide* with **Anchorage Opera**, the **Tanglewood Music Festival**, the **Ravinia Music Festival**, and the **Orlando Philharmonic**. At home with contemporary music, Sharleen also performed Christine in the North American Premiere of Belgian composer Philippe Boesmans' *Julie*, based on the 1888 Strindberg play, "Miss

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Julie", in a co-production with **Canadian Stage and Soundstreams**. In concert, highlights include Glière's *Concerto for Coloratura, Op. 82* (**Guelph Symphony**), as well as the soprano solos in Handel's *Messiah* (**Charleston Symphony**), Howard Goodall's *Eternal Light* requiem (**Bach Society of St. Louis**), and Mahler's *Symphony No. 4* (**Thunder Bay Symphony**).

Sharleen made her European début when she joined the **Anhaltisches Theater Dessau** ensemble to sing Oscar in *Un Ballo in Maschera*, Adele in *Die Fledermaus*, and Despina in *Così Fan Tutte*. With the **Badisches Staatstheater Karlsruhe**, she sang Marie in *La Fille du Régiment* and Adele in *Die Fledermaus*. She performed her signature role of Zerbinetta in *Ariadne auf Naxos* with **Theater St. Gallen, Theater und Orchester Heidelberg**, and in the Chinese premiere of the opera, produced by **Oper Leipzig**. As part of the **Theater und Orchester Heidelberg** ensemble, Sharleen sang Frasquita in *Carmen*, Blonde in *Die Entführung aus dem Serail*, Fausta in the German premiere of Scarlatti's *Marco Attilio Regolo* in the **Winter in Schwetzingen Baroque Festival**, and Soprano 1/Ariadne in Wolfgang Rihm's *Dionysos*.

Honors include nominations for Nachwunschsängerin (Singer of the Year), awarded by *Opernwelt* magazine, and the prestigious "Der Faust" prize, awarded by the **German Stage Association**. Her fearless onstage presence in German Regietheater led to a 3-page feature in *Deutsche Bühne* magazine. Sharleen has been a prizewinner in the **Liederkrantz Foundation Competition**, the **George London Foundation Competition**, the **Young Concert Artists International Auditions**, the **Licia Albanese Foundation Competition**, the **Canadian Music Competition's** International Stepping Stone, and the **Palm Beach Opera Vocal Competition**.