

# DEAN



ARTISTS  
MANAGEMENT

## SHARLEEN JOYNT SOPRANO

### REVIEWS

"The vocal writing for Sharleen Joynt, who plays Simpson's daughter, is perhaps the most challenging of the opera ... she wrapped her voice around disjunct vocal lines confidently, and often with luster."

– *Sky on Swings*, Opera Philadelphia

David Patrick Stearns, *The Philadelphia Inquirer*

"Another standout is Sharleen Joynt as Musetta. POV regulars will remember the coloratura soprano as Queen of the Night in last year's Magic Flute. Joynt's projection is admirable."

– *La Bohème*, Pacific Opera Victoria

Adrian Chamberlain, *Times Colonist*

"Joynt is an unforgettable Queen of the Night, bull's-eyeing inhumanly high notes like a sharp-shooter. This coloratura soprano has a lovely, pure voice; her phrasing was nicely controlled and her projection was admirable. For her final aria, Joynt appeared in a spectacular tent-like gown that made her three metres tall. Mirrored by two flanking set pieces, she was a remarkable sight."

- *Die Zauberflöte*, Pacific Opera Victoria

Adrian Chamberlain, *Times Colonist*

"flirtatious, and brings a lightness of touch as well as a beautiful voice to the role."

- *La Fille du Regiment*

Eckhard Britsch, *Opernnetz*

"The young Canadian soprano Sharleen Joynt, from Heidelberg's ensemble, displayed strong stage presence, perfect technique, and sparkling coloratura in the role of Marie. The opera world is surely looking at a great talent." - *La Fille du Regiment*

Christoph Wurzel, *Online Musik Magazin*

"Koloraturwunder." – *Dionysos*, Heidelberg

Joachim Lange, *Die Welt*

"Soprano Sharleen Joynt enchants not only with her glittering coloratura, but also her strongly erotic aura." - *Dionysos*, Heidelberg

Thomas Weiss, *Darmstädter Echo*

"With a rich, focused yet ethereal sound, soprano Sharleen Joynt brings both erotic seduction and wit to the role of Ariadne." - *Dionysos*, Heidelberg

Damian Kern, *Der Neue Merker*

"Sharleen Joynt sings, purrs, coos, and ravages her way through this extremely high role excellently."

- **Dionysos, Heidelberg**  
**Eckhard Britsch, Opernnetz**

"Sharleen Joynt nailed Ariadne's heavenly highs and hellish intervalic leaps with exemplary clarity and precise intonation." - **Dionysos, Heidelberg**

**Alexander Dick, Badische Zeitung**

"Particularly outstanding was Sharleen Joynt as the 1st High Soprano and Ariadne. She has mastered the exchange between the highest highs and lowest lows perfectly. Her voice remained consistently clear and flexible." - **Dionysos, Heidelberg**

**Jelena Rothermel, Operapoint**

"And how could one better cast the role of Ariadne than with the phenomenal Sharleen Joynt, who fulfills all of Rihm's extreme requirements effortlessly." - **Dionysos, Heidelberg**

**Jörn Florian Fuchs, Deutschlandradio**

"Sharleen Joynt possesses both presence and breathtaking coloratura." - **Dionysos, Heidelberg**

**Joachim Lange, Online Musik Magazin**

"Young Canadian Sharleen Joynt as Zerbinetta is the highlight of the production. She combines technical command with spirited acting and a love for taking risks and will certainly soon enchant audiences way beyond Heidelberg with her attractive voice whose scintillating high range is reminiscent of the most beautiful moments of Mady Mesplé." – **Ariadne auf Naxos, Heidelberg**

**Claus Ambrosius, Opernwelt**

"The most remarkable feature about Heidelberg's *Ariadne* is Sharleen Joynt's big solo: the cheekiness of the leader of the commedia dell'arte group transported into the 20th century culminates in an aria about extreme experiences of exalted love, delivered with an artistic command that leaves the listener breathless. Soprano Sharleen Joynt's Despina in Dessau carried great conviction - her Zerbinetta kindles enormous enthusiasm." – **Ariadne auf Naxos, Heidelberg**

**Frieder Reininghaus, Deutschlandradio Kultur**

"Zerbinetta was cast with a singer from the house, and Sharleen Joynt sang her role with a secure soprano that carried well delivering a performance of breathtaking vocal accuracy."

– **Ariadne auf Naxos, Heidelberg**

**Uwe Marcus Rykov, European-News-Agency**

"But this Zerbinetta is the absolute highlight! Not for a long time has the opera stage seen a Zerbinetta of such power, virtuosity and security as in Sharleen Joynt's performance. The audience voiced its appreciation with a show-stopping XL-ovation. She is a discovery that will be noticed in many places and probably heard very soon at larger theaters." – **Ariadne auf Naxos, Heidelberg**

**Joachim Lange, Online Musik Magazin**

"Coloratura Sharleen Joynt delivers a breathtaking Zerbinetta, and has already covered the role at the Metropolitan Opera New York and sung it in Tel Aviv. What a voice! Effortless, smooth, capable of great dynamic differentiation, always perfectly controlled and yet completely natural - her intonation is crystal clear, as evidenced when she meets the orchestra with spot-on precision after her extended solo cadenza: a world class singer in Heidelberg's ensemble!" – **Ariadne auf Naxos, Heidelberg**

**Matthias Roth, Rhein-Neckar-Zeitung**

"And Sharleen Joynt with her enchanting lyric coloratura soprano delivers a ravishing portrayal that sparks the audience's enthusiasm." – ***Ariadne auf Naxos, Heidelberg***  
**Eckhard Britsch, Mannheimer Morgen**

"The pretty Canadian coloratura Sharleen Joynt already wowed the audience with her coquette portrayal in the prologue. In the second part, her big aria, sung with admirable commitment, earned her an ovation that stopped the show for several minutes." – ***Ariadne auf Naxos, Heidelberg***  
**Udo Pacolt, Der Neue Merker**

"And these singers are quite a sensation. What other theatre this size could possibly cast Zerbinetta from its ensemble? Sharleen Joynt sings this daunting role with a silvery, sparkling, substantial and resonant soprano. She nails her top notes with dazzling accuracy and navigates the aria's many difficulties with skill and artistry. Hers is clearly a well-crafted performance that exudes vocal brilliance and distinguished by a scintillating stage presence." – ***Ariadne auf Naxos, Heidelberg***  
**Detlef Brandenburg, Die Deutsche Bühne**

"Among the sopranos, Sharleen Joynt as Fausta deserves first mention, giving her role an attractive profile, which ranges from hysteria to ravishingly beautiful cantilena."  
– ***Marco Attilio Regolo, Schwetzingen***  
**Eckhard Britsch, Opernnetz (trans. From German)**

"Sharleen Joynt's soprano responded subtly and eloquently even into the extreme high range."  
– ***Marco Attilio Regolo, Schwetzingen***  
**Hans-Klaus Jungheinrich, Frankfurter Rundschau**

"Sharleen Joynt is the new coloratura in Heidelberg and introduced herself brilliantly with extremely intensive and virtuosically shaped singing and an attractive voice capable of profound expression."  
– ***Marco Attilio Regolo, Schwetzingen***  
**Rainer Koehl, Darmstadt Echo**

"The soprano roles are sumptuously cast: Sharleen Joynt portrays Fausta as a highly differentiated character encompassing hysterical outbursts and beautifully shaped lyricism."  
– ***Marco Attilio Regolo, Schwetzingen***  
**Eckhard Britsch, Mannheimer Morgen**

"With an aria from Leonard Bernstein's "Candide" the 27-years-young soprano Sharleen Joynt sang her way straight into the hearts of Heidelbergers. Full of spirit and with considerable charm, she gave a light and airy rendition of the aria "Glitter and be Gay" and made an impression with a vocal range that is second to none." - ***"Glitter and be Gay", Heidelberg Opera Gala, Heidelberg***  
**Astrid Mader, Rhein-Neckar-Zeitung (trans.from German)**

"Sharleen Joynt in the acrobatic aria of Zerbinetta was simply stunning (and was aided by the bold staging with sexual insinuations, but brilliantly and tastefully done)."  
***Ariadne auf Naxos, Tel Aviv***  
**Haggai Hitron, Haaret (Trans. from Hebrew)**

"Sharleen Joynt portrayed Zerbinetta exceptionally well. The first impression was that the voice had an artificial glow, but that theory was soon refuted when her voice was discovered to possess

a special and unexpected amber timbre. More and more layers and depth were uncovered in her duet with the composer, a duet which was filled with sexual tension. Joynt's masterpiece was, of course, her long and difficult aria in the second part of the opera. It's astounding how she came through all the difficult runs flawlessly, while running across the stage, or while lying on her back simulating orgasm spasms. Sounds provocative? Maybe, but in reality it worked wonderfully, ingenious staging of the "how come nobody thought of this before" variety, and the audience reacted with thunderous applause that threatened to break down the walls."

**- *Ariadne auf Naxos*, Tel Aviv**

**TelAvivCity.com (Trans. from Hebrew)**