

# Sharon Azrieli

D.MUS., M.M., B.A., AAS, Adv. Cert.

## BIOGRAPHY

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Sharon Azrieli's magnificent spinto soprano has been heard to great acclaim across the globe, from New York to Tokyo, and from Tel Aviv to her native Montreal. From her debut as Juliette in Roméo et Juliette to recent portrayals of Verdi heroines Aida and Leonora (Il Trovatore), Azrieli has been deemed "utterly charming" (Sarasota Herald Tribune) and praised for her "exceedingly beautiful voice, full of feeling" (Ha'aretz). A recent decision to investigate the Mezzo Soprano range has added the roles of Carmen and Santuzza to her already enormous repertoire.

Leading operatic roles have included: La Gioconda with New Jersey Association for Verismo Opera (2016); Mimi in La Bohème for the Canadian Opera Company and NJAVO (2015); Susanna in Le Nozze di Figaro with Sarasota Opera; Nedda in I Pagliacci with the New York Opera Festival; Elvira in Don Giovanni with Vermont Opera Festival; and Liu in Turandot with the New Israel Opera (2008).

Of her Laurette in Le Docteur Miracle with L'Opéra Français de New York, Andrew Porter of *The New Yorker* hailed her as a "mistress of merry inflections, piquant phrasing and pointed words." In 1994, she had the great honour of covering Mirella Freni as Adrienne Lecouvreur with L'Opéra Bastille in Paris.

The recipient of numerous awards, including the Metropolitan Opera Competition District Winner and Study Grant, the Pavarotti Competition, Sharon is also the winner of the Canadian Women's Competition and the Jarmilla Novotna Competition, among others.

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She sang Santuzza, (Cavalleria Rusticana) with Marcello Giordani in Sicily in 2015 and returns to sing Nedda in I Pagliacci with him this summer (2017) with the Bellini Orchestra in Catania, Italy.

Leading Solo roles with orchestras in Concert and Oratorio works include: the Tokyo Symphony Orchestra, the Israel Chamber Orchestra (Kurt Weill's Ofrah's Leider), the Haifa Symphony Orchestra (Rossini's Stabat Mater and Beethoven's Mass in C Minor), the Jerusalem Symphony Orchestra (Leonard Bernstein's Kaddish with narrator Richard Dreyfuss, and Songfest), the McGill Chamber Orchestra (Mozart concert arias under the baton of Alexander Brott, Mozart K. 505, Ravel's Deux Mélodies Hébraïques, among others) and the Montreal Symphony Orchestra under the direction of Kent Nagano (October 2016, Mahler's Rückert-Lieder) among many others.

Among her varied philanthropic and entrepreneurial work, Sharon Azrieli is a Director on the board of The Azrieli Group, and a Director on the Board of the Azrieli Foundation. Azrieli created the Azrieli Foundation's \$100,000 composition and commission competition, called the Azrieli Music Prizes. Additionally, Azrieli sits on the Board of Directors of the Azrieli Amutah, which is the Azrieli Foundation's equivalent in Israel. Azrieli sits on the Boards of the following Philanthropic foundations: the America Israel Cultural Foundation, The McCord Museum, The McGill Chamber Orchestra, and has created the Opera Cares Foundation and the Sharon Azrieli Foundation for the Arts. She also owns Montreal Home, Toronto Home, Vancouver Home and Florida Home Design Magazines and is in the process of creating a Design App which will be launched in June 2017. Watch for it!

For more information, please see [www.azrielifoundation.org/music](http://www.azrielifoundation.org/music).

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## **SHORT BIO:**

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Dr. Sharon Azrieli holds a BA in Art History from Vassar College, an Associate's Degree in Interior design and Illustration from the Parsons School of Design, an Advanced Certificate in Performance from the Juilliard School, and Masters and Doctorate Degrees in Music from the University of Montreal.

She has performed leading roles in operas with the Canadian Opera Co., the New Israel Opera, the Sarasota opera, l'Opera de la Bastille, among others, and sung leading roles in Oratorios for many Symphony, Philharmonic and Chamber Orchestras across the globe. For more on her career please see Wikipedia.

She sits on the Boards of the following Philanthropic organizations: the America Israel Cultural Foundation, the McGill Chambre Orchestra, the McCord Museum, the National Arts Centre Youth education program, The Opera Cares Foundation, as well as the Azrieli Foundation, and serves as a Director on the Board of The Azrieli Group, in addition to her many diverse business interests.

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## PRESS REVIEWS:

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*"Amid lively casts the Canadian soprano Sharon Azrieli, as the heroine of Le Docteur Miracle, was a mistress of merry inflections, piquant phrasing, and pointed words."*

Andrew Porter – **THE NEW YORKER**

*"Outstanding was Sharon Azrieli, who sang Rachel in La Juive with an exceedingly beautiful voice, full of feeling."*

Noam Ben-Zeev – **HA'ARETZ (Israel)**

*"Having heard her in Mozart last September, I found that the shift into romantic high gear becomes Azrieli. Her engagingly clear and vibrant voice matched the sentiments -and sentimentality- of the Tchaikovsky songs. Azrieli sang in Russian and rendered the songs with a vocal exuberance [...]"*

Ilse Zadrozny – **THE MONTREAL GAZETTE**

*"Sharon Azrieli's Susanna managed to be wily yet candid, flirtatious, practical and utterly charming. And her bell-like soprano is always exquisitely in tune [...]"*

Florence Fisher – **SARASOTA HERALD-TRIBUNE**

*"Susanna, one of the longest roles in opera, was the delightful Sharon Azrieli. Pert and pretty, she has a lovely warm voice that easily floated over the orchestra. Her rock-solid technique enabled her in the fourth act, after a long evening, to still sing an ethereal and enchanting 'Dehviene non tardar'".*

Kenneth Blount – **OUR TOWN (New York)**

*"Soprano Sharon Azrieli [...] has a focused, buttery voice blessed with a radiant high end [...]"*

Kurt Loft – **THE TAMPA TRIBUNE**

*"Soprano Sharon Azrieli soared sweetly or quaked with fear and wrath on cue [...]"*

Richard S. Ginell – **THE LOS ANGELES TIMES**

*"Her low profile is a paradox, for her voice was big and lustrous, and her way with Tchaikovsky's melodies was compelling. [...] Azrieli's Russian diction [...] sounded spot-on, and her stage comportment was naturally expressive.*

*[...] A real, operatic soprano [...]"*

Richard S. Ginell – **THE LOS ANGELES TIMES**