

## Alexandra Sapan

Soprano



**Alexandra Sapan** has sung roles such as Amina from *La Sonnambula* with Calvià Opera in Mallorca, Pamina in *Die Zauberflöte* with Orlando Opera, *The Beijing Music Festival* and the *Mozart Festival Opera*, Zerlina from *Don Giovanni* with the Taconic Opera, Musetta from *La Bohème* with Orlando Opera and Teatro Lirico D'Europa, Mdms. Silberklang in Mozart's *The Impresario* with Opera at Florham, and Violetta from *La Traviata* as a featured soloist at Opera Hong Kong's Inauguration Gala Concert with the Orchestra International D'Italia. Her performance as Amina was described as "fantastic, possessing contagious emotion, a refined and powerful voice; capable of singing tasteful coloratura and agility in the highest ranges of her voice without hesitation." Ms. Sapan debuted at Weill Recital Hall at New York's Carnegie Hall with world-renowned pianist Enza Ferrari, after winning first place in the Classical Productions competition. She has recently sung gala concerts with the Grand Rapids Symphony featuring the arias of Mimi in *La Bohème* and Dvorak's Rusalka as well as

portraying Mimi in *La Bohème* and Maria in *West Side Story* at the Jacob Javitz Convention Center in New York City. Upcoming engagements include the Wheaton College Artist Series "Festival of Voices" where she will participate in opera scenes as Donna Elvira from *Don Giovanni*, Rusalka, and the Brahms Neue Liebeslieder Waltzer with other distinguished alumni. After taking time off to start a family, Ms. Sapan is now transitioning into the roles of Nedda, Fiordiligi, Leonore, and Suor Angelica.

While a Resident Artist at the Orlando Opera she toured throughout Florida and covered for the main stage roles such as Violetta in *La Traviata*, Nedda in *I Pagliacci*, the three heroines Olympia, Antonia, and Giulietta in *The Tales of Hoffman*, Gretel in *Hänsel und Gretel*, Norina in *Don Pasquale*, Adina in *L'Elisir D'amore* and Musetta in *La Bohème*. Ms. Sapan sang Papagena from *Die Zauberflöte* at the International Music Festival of Macau where *Opera Now*, *The London Financial Times* and *Opera* reviews stated, "soprano Alexandra Sapan presented a highly vivacious Papagena" and "sang with thorough consistency." Other roles with Orlando Opera include Josephine from Gilbert and Sullivan's *H.M.S Pinafore*, Berta from *The Barber of Seville*, and Annina in *La Traviata*. Ms Sapan sang the role of Fiordiligi from

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*Alexandra Sapan, cont'd.*

*Così fan tutte* in concert with the New York Opera Productions and covered the role of Melissa in Handel's *Amadigi di Gaula* for the Caramoor Music Festival while a Master's student at the Manhattan School of Music where she was a vocal performance scholarship recipient. While receiving her Master's degree she was granted scholarships to the Ezio Pinza Council for American Singers of Opera and the International Institute of Vocal Arts in Italy. At the Manhattan School of Music she was invited to sing the world premier of the modern chamber piece *Metaphysics*. Ms. Sapan received first place winner in the 2001 Heinz Rehfuss Singing Actor Awards with the Orlando Opera, the Metropolitan Opera National Council Auditions Encouragement Award, the Saritelli-DiPanni Bel Canto Vocal Scholarship Fund, Wheaton Conservatory of Music Scholarships, and the Chicago National Association of Teachers of Singing Award as well as a finalist in the Hans Gabor Belvedere Singing Competition in Vienna and the Jenny Lind Soprano Competition. Alexandra Sapan has performed oratorios to acclaim, including Mozart's *Requiem Mass* with the Orlando Philharmonic Orchestra, Mendelssohn's *Elijah* with the Huntington Choral Society, the *Jongen Mass* with the West Suburban Choral Union, and Stravinsky's *Les Noces* at the Manhattan School of Music. She made her Avery Fisher Hall debut as a soloist with the Wheaton Concert Choir at Lincoln Center and has done various concert work in America and Europe. Ms. Sapan is a native of Long Island, New York.

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### Repertoire

Beethoven	<i>Fidelio</i>	<b>Leonore</b>
Boito	<i>Mefistofele</i>	<b>Margaretha</b>
Donizetti	<i>Anna Bolena</i>	<b>Anna Bolena</b>
Dvořák	<i>Rusalka</i>	<b>Rusalka</b>
Floyd	<i>Susannah</i>	<b>Susannah</b>
Leoncavallo	<i>I Pagliacci</i>	<b>Nedda</b>
Massenet	<i>Herodiade</i>	<b>Salome</b>
Mozart	<i>Così fan tutte</i>	<b>Fiordiligi</b>
	<i>Don Giovanni</i>	<b>Donna Elvira</b>
	<i>La Clemenza di Tito</i>	<b>Vitellia</b>
Offenbach	<i>Les Contes d'Hoffmann</i>	<b>Antonia, Giulietta</b>
Puccini	<i>La Bohème</i>	<b>Mimi, Musetta</b>
	<i>Suor Angelica</i>	<b>Suor Angelica</b>
	<i>Turandot</i>	<b>Liù</b>
Strauss	<i>Ariadne auf Naxos</i>	<b>Ariadne</b>
Tchaikovsky	<i>Eugene Onegin</i>	<b>Tatiana</b>
Verdi	<i>Otello</i>	<b>Desdemona</b>

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### Press Reviews

#### **Amina in *La Sonnambula* (Calvia Opera, Spain)**

"Fantàstica la protagonista, muy metida en su personaje, al que trasladò emotion y desde el que contagiò sentimiento; voz potente y refinada, capaz de cantar con gusto un repertorio de florituras, gorgoritos y complejidades vocals, trepando hasta lo mas alto sin vacilar."

--Ultima Hora 2005

*(The leading lady was fantastic, her character possessed contagious emotion, refined and powerful voice, capable of singing tasteful coloratura and agility in the highest ranges of her voice without hesitation.)*

"...la que al final, por ejemplo, da paso a la grandeza de un aria sensational Ah, non credea mirarti, brillantemente interpretada por la soprano invitada, la norteamericana Alexandra Sapan (Amina), una voz que iba adquiriendo fuerza a medida que avanzaba la obra, hasta alcanzar el climax en el Segundo acto..."

--Diario de Mallorca 2005

*(...the one at the end, for example, which leads to the greatness of the sensational aria "Ah, non credea mirarti", brilliantly interpreted by guest soprano, North American Alexandra Sapan (Amina), a voice that acquired power as the performance went on, reaching the climax in the second act...)*

#### **Carnegie Hall - Solo Recital**

"Beautifully sung and acted, strong and elegant stage presence in her perfectly fitted black evening gown... performing the role of Susannah on stage, her body and somehow even her gown seemed to transform into the role of Susannah. There would have been a good fight to decide which was better, her Strauss or her suffering Violetta."

--Opera Notes 2004

#### **Pamina in *Die Zauberflöte* (Orlando Opera)**

"Soprano Alexandra Sapan lent Pamina a backbone that made her Tamino's equal in heroism, and sang - especially in Act II - with a freshness and lyricism that made Pamina feminine, too."

--Orlando Sentinel 2002

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*Alexandra Sapan as Pamina in Die Zauberflöte*