Sarah Charles, Soprano



A member of the first cohort of the Académie de l'Opéra Royal de Versailles until 2025, soprano Sarah Charles was awarded a prize that same year at the Concours International de Chant Baroque de Froville and was a finalist in the Concours Corneille, organized by Le Poème Harmonique.

Performing under the direction of conductors such as Stéphane Fuget, Hervé Niquet, Gaëtan Jarry, Massimo Quarta, Stefan Plewniak, Henri Chalet, and Chloé de Guillebon, she has already appeared on the stages of the Opéra Royal de Versailles, the Capitole de Toulouse, the operas of Clermont-Ferrand, Vichy and Tours, the Cathédrale Notre-Dame de Paris, and the Teatro La Fenice in Venice.

Passionate about singing and theatre from an early age, Sarah Charles began her training at the Conservatoire du 18e arrondissement de Paris with Sophie Hervé while pursuing musicology studies at Université Paris-Sorbonne. She later joined the Maîtrise de Notre-Dame de Paris in the classes of Valérie Guillorit and Rosa Dominguez, performing there in Haendel's *Dixit Dominus* and Bach's *Passion selon Saint-Jean* with the Orchestre d'Auvergne at the Opéra de Clermont-Ferrand and the Opéra de Vichy.

She made her stage debut as Odette in Maurice Yvain's operetta *Elle est à vous*, before joining Compagnie Les Brigands in 2022 and performing the role of Monique in *Un soir de réveillon* at the Festival de Saint-Céré.

In 2024, she performed Couperin's *Les Leçons de Ténèbres* with the Orchestre de l'Opéra Royal de Versailles in the exceptional setting of the Abbaye du Thoronet. She was also invited to take part in the celebrations marking the 800th anniversary of the Cathédrale de Tolède, where she performed Pergolèse's *Stabat Mater* under the direction of Massimo Quarta with the Rachmaninov International Orchestra, and sang Charpentier's *Te Deum* under the baton of Hervé Niquet at the prestigious Teatro La Fenice in Venice.

For the reopening of the Cathédrale Notre-Dame de Paris, Sarah Charles took part in two solo programmes: a tribute to Italian baroque music, in which she performed the role of Filia in Carissimi's *Jephté*, and a concert devoted to Marian music through the centuries.

In recent months, she has performed Lisinga (*Le Cinesi* by Gluck) at the Opéra Royal de Versailles and the Ludwigsburger Schlossfestspiele, Belinda (*Dido and Aeneas*) at the Opéra royal de Versailles, served as cover for the role of Marie in Donizetti's *La Fille du Régiment* at the Opéra Royal de Versailles, appeared with Il Gardellino in a recital of major arias by Vivaldi and Haendel, performed Diane (*Actéon* by Charpentier) in the Galerie des Glaces of the Château de Versailles under the direction of Chloé de Guillebon, with whom she also sang Pergolèse's *Stabat Mater* in duet with Ambroisine Bré at the Abbaye du Thoronet, and appeared with Les Musiciens de Saint-Julien at the Opéra de Tours in a programme entitled *Et la fleur vole*.

Her discography includes Boismortier's *Les Quatre Saisons*, recorded with the Orchestre de l'Opéra Royal de Versailles under the direction of Chloé de Guillebon, and *Sosarme, Re di Media*, also with the Orchestre de l'Opéra Royal de Versailles, this time under the direction of Marco Angioloni.

Curious and open to contemporary creation, Sarah Charles explores intersections between artistic disciplines and has collaborated since 2019 with visual artist Adélaïde Fériot, taking part in numerous performances combining singing and sculpture in France and Switzerland.

Highlights of her 2026–2027 season include Bacchis (*La Belle Hélène*) at the Opéra de Rouen Normandie, Amour (*Pygmalion*) and Fatmé (*Le Cadi Dupé*) at the Opéra de Tours and subsequently the Opéra Royal de Versailles, as well as concerts with Les Ambassadeurs, the Orchestre de l'Opéra Royal de Versailles, and Ensemble Mozaïque.

Sarah Charles has been represented by RSBA since 2026.

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