

## SARAH COIT

*Mezzo-Soprano*

In 2026, Sarah sings Rosina in *Il barbiere di Siviglia* with Knoxville Opera, Strauss' *Daphne in Concert* with Seattle Opera, Pergolesi's *Stabat Mater* and Domenico Scarlatti's *Salve Regina* with American Bach Soloists, Verdi's *Requiem* with the University of Massachusetts Amherst, Cherubino in *Le nozze di Figaro* with Raylynmor, a return to *A Baroque New Year's Eve at the Opera* with American Bach Soloists, and a role and company debut as Arbate in *Mitridate* with Opera Philadelphia.

The mezzo's busy 2027 engagements include a return to Opera Tampa as Rosina in *Il barbiere di Siviglia* and the role of Laurene Powell Jobs in *The (R)evolution of Steve Jobs* with Utah Opera.

In 2025, Sarah Coit sang Hansel in Humperdinck's *Hansel and Gretel* with Utah Opera, made a house and role debut as Maria in Donizetti's *Maria Stuarda* at Opera Baltimore, and joined Wichita Grand Opera as Angelina in Rossini's *La Cenerentola*. Additional role debuts this season included Cendrillon in Massenet's *Cendrillon* with Vashon Opera, the title role in Handel's *Rinaldo* with Pacific Northwest Opera, and Miss Jessel in Britten's *The Turn of the Screw* with Opera Tampa. She concluded the year as alto soloist in Handel's *Messiah* with the Glacier Symphony and in concert with American Bach Soloists for *A Baroque New Year's Eve at the Opera*.

In 2024 she joined the San Francisco Opera as the Rosmira cover in *Partenope* and Second Lady cover in *The Magic Flute*. She made a role and company debut as Diana in *Cruzar la Cara de la Luna* with San Antonio Opera, and workshopped *Peggy & Jackson*, a new opera about Peggy Guggenheim and American painter Jackson Pollock. Sarah finished the year as the alto soloist in *Messiah* with Portland Baroque Orchestra. She returned to Seattle Opera in 2023 as Fariba and Wife #3 in the world premiere of Sheila Silver and Stephen Kitsakos' *A Thousand Splendid Suns*, sang Mercedes in *Carmen* with the Reno Philharmonic, and reprised the role of Laurene Powell Jobs in *The (R)evolution of Steve Jobs* with Utah Opera. She also offered her first Nero in *L'Incoronazione di Poppea* with West Edge Opera, sang Angelina in *La Cenerentola* with Toledo Opera, created the role of Polly Thompson in the world premiere of *Touch* with Opera Birmingham, and sang Hansel in *Hansel and Gretel* with Opera Tampa and Rosina in *Il barbiere di Siviglia* with Tri-Cities Opera.

Other recent engagements include Juno in Handel's *Semele* with Opera Santa Barbara, Stephano in *Roméo et Juliette* with San Diego Opera, Sesto in *Giulio Cesare* with West Edge Opera, Daniel in Handel's *Belshazzar* with American Bach Soloists, concerts with Sag Harbor

Song Festival and The Neave Trio in Boston, and a role debut as Komponist in **Ariadne auf Naxos** with Arizona Opera.

Sarah enjoyed an exciting year of operatic and symphonic debuts in 2021 including Varvara in **Katya Kabanova** with West Edge Opera, Addison Moore in the film premiere of **The Copper Queen** by Clint Borzoni with Arizona Opera, and Rosina in Utah Opera's **Il barbiere di Siviglia**, where Utah Arts Review stated "As Rosina, Sarah Coit was captivating. Her opening aria "Una voce poco fa" displayed a clear, natural tone and her phrasing was exquisite." Sarah was also the alto soloist in Handel's **Messiah** with appearances at Symphoria, Winston-Salem Symphony, Indianapolis Symphony, and the American Bach Soloists.

In previous seasons she performed Mercédès in **Carmen** with Opera Tampa, sang Nancy in **Albert Herring**, Sister Helen Prejean in **Dead Man Walking**, and Cherubino in **Le nozze di Figaro**, Adonis in the world premiere of Dan Visconti and Cerise Jacobs' 'Interactive video game opera' **PermaDeath** with White Snake Projects in Boston, the title role in **Giulio Cesare**, and the Waitress in the world premiere of Michael Ching's **Speed Dating Tonight**. She made her Seattle Opera debut as Mercédès in **Carmen**, performed at the Ravinia Festival as a soloist in Bernstein's **Songfest**, joined West Edge Opera as Jenny Diver in **The Threepenny Opera**, sang Olga in **Eugene Onegin** with Livermore Valley Opera, as well as the Vivaldi **Gloria** and Bach **Magnificat** with the Master Chorale of South Florida.

Sarah Coit was a Gerdine Young Artist with Opera Theatre of St. Louis where she covered Richard in the American premiere of Handel's **Richard the Lionheart**. She spent two years as a Resident Artist with Utah Opera, where she sang the Shepherd, White Cat, and Squirrel in **L'Enfant et les sortilèges** with the Utah Symphony and performed the roles of Mercédès in **Carmen** and Zerlina in **Don Giovanni** on the mainstage. As an apprentice artist at the Santa Fe Opera, she covered the roles of Erika in Barber's **Vanessa** and Laurene Powell Jobs in the world premiere of Mason Bates' **The (R)evolution of Steve Jobs**. As Alisa in **Lucia di Lammermoor**, Classical Review remarked "...mezzo-soprano Sarah Coit distinguished herself as Alisa, especially in the gorgeous sextet."

A 2017 National Semi-Finalist in the Metropolitan Opera National Council Auditions, she has received prizes from the George London Foundation, Handel Aria Competition, and the Lyndon Woodside Oratorio Solo Competition.