

SARAH COIT

Mezzo-Soprano



Mezzo-soprano Sarah Coit 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***. She then reprised the role of Laurene Powell Jobs in ***The (R)evolution of Steve Jobs*** with Utah Opera. The busy artist made a role and company debut as Angelina in ***La Cenerentola*** with Toledo Opera, sang Mercedes in ***Carmen*** with the Reno Philharmonic, debuted the role of Nerone in ***L'incoronazione di Poppea*** with West Edge Opera, as well as joining American Bach Soloists and Alabama Symphony for ***Messiah***. In 2024, Sarah joins the San Francisco Opera for ***Partenope***, covering Rosmira and Eurimene, creates the role of Polly Thompson in the world premiere of ***Touch*** with Opera Birmingham, offers another Rosina in ***Il barbiere di Siviglia*** with Tri-Cities Opera and sings Hansel in ***Hansel and Gretel*** with Opera Tampa.

2022 engagements included Juno in Handel's ***Semele*** with Opera Santa Barbara, Stephano in ***Romeo et Juliette*** with San Diego Opera, a return to West Edge Opera for Sesto in ***Giulio Cesare***, Daniel in Handel's ***Belshazzar*** with American Bach Soloists, concerts with Sag Harbor Song Festival and The Neave Trio in Boston, and the role of Komponist in ***Ariadne auf Naxos*** with Arizona Opera

Sarah enjoyed an exciting year of operatic and symphonic debuts in 2021. She sang Varvara in ***Katya Kabanova*** with West Edge Opera and starred as Addison Moore in the film premiere of ***The Copper Queen*** by Clint Borzoni with Arizona Opera. In Utah Opera's production of ***Il barbiere di Siviglia***, 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 the alto soloist in Handel's ***Messiah*** with appearances at Symphoria, Winston-Salem Symphony, Indianapolis Symphony, and the American Bach Soloists.

In the 2019-20 season, she performed Mercédès in ***Carmen*** with Opera Tampa. Her San Francisco Opera debut covering Daniela Mack as Rosmira in Handel's ***Partenope*** with San Francisco Opera was canceled due to the Covid-19 pandemic. Sarah Coit was a Vocal Fellow with Ravinia's Steans Music Institute and made several important roles and house debuts in 2018-19. Opera News praised her performance as Cherubino in ***Le nozze di Figaro*** with Michigan Opera Theatre: "Sarah Coit's burnished mezzo-soprano gave her Cherubino a

seductive tinge. Her pure, lovely "Voi che sapete" confirmed her bright future, made all the more likely by her undeniable aptitude for physical comedy." She performed the role of Adonis in the world premiere of Dan Visconti and Cerise Jacobs' 'Interactive video game opera' **PermaDeath** with White Snake Projects in Boston. 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 her first Olga in **Eugene Onegin** with Livermore Valley Opera, sang the Vivaldi **Gloria** and Bach **Magnificat** with the Master Chorale of South Florida, and was heard in a special New Year's Eve concert with American Bach Soloists joined by Hadleigh Adams.

Other roles in her repertoire include Nancy in **Albert Herring**, Sister Helen Prejean in **Dead Man Walking**, the title role in **Giulio Cesare**, and the Waitress in the world premiere of Michael Ching's **Speed Dating Tonight**.

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 and the Handel Aria Competition.