

SARAH COIT
Mezzo-Soprano



In 2025, Utah Opera welcomed the return of Mezzo-Soprano **Sarah Coit** as Hansel in Humperdinck's **Hansel and Gretel**. Her busy season continues with a house and role debut as Maria in Donizetti's **Maria Stuarda** at Opera Baltimore. Coit also joins Wichita Opera as Angelina in Rossini's **La cenerentola**, and makes a role debut as Cendrillon in Massenet's **Cendrillon** with Vashon Opera. Sarah returns to Opera Tampa as Miss Jessel in Britten's **The Turn of the Screw** and appears as the alto soloist in Handel's **Messiah** with the Glacier Symphony.

In 2024 she joined the San Francisco Opera as the Rosmira cover in **Partenope** and Second Lady 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. 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 **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 and the Handel Aria Competition.