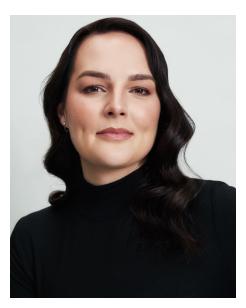


## **SARAH COIT** *Mezzo-Soprano*



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 *II 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 incuding 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 *II 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.

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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.

