

Sarah is thrilled to be a student of Julia Faulkner at the Curtis Institute of Music in Philadelphia. This season at Curtis, she will sing Ginevra in Handel's *Ariodante*, and will premiere a song-cycle by Pulitzer Prize-winning composer Tania León with the 20/21 Ensemble, and will go on tour with Eric Owens singing the Brahms Neue Liebeslieder Op. 65, traveling around the east coast. This summer, she attended The Music Academy of the West. In May, she won the top scholarship from the National Society of Arts and Letters. She recently sang Despina in Mozart's *Così fan tutte*, Monica in Menotti's *The Medium* and performed in recitals of Russian and French song. This year at Curtis, she sang in the world premiere of *24 (La cura per-amore)* originating the role of Milli, and participated in masterclasses with Sonia Prina, Dolora Zajick and Golda Schultz. She was also named a finalist in the Camile Coloratura, Opera Grand Rapids, and Orpheus Vocal Competitions.

Last year, she portrayed Annio in *Mercy*, a cinematic adaptation of Mozart's *La Clemenza di Tito* directed by Chas Reder-Shieber and guest director, tenor Alek Shrader. She also recorded Czech folk songs of Janáček and the Wood Sprite Trio of Dvořák's *Rusalka* and both Schumann's *Frauenliebe und Leben* and Debussy's *Chansons de Bilitis*. An active participant in new music, she premiered a work by fellow Curtis student Elise Arancio, in an art song setting the text of living poet Jericho Brown. Since starting at Curtis in 2019, she has performed at the Kimmel Center under the baton of Yannick Nézet-Séguin with the Curtis Symphony Orchestra in the *Così fan Tutte* sextet. She covered Rosina in *Il Barbiere di Siviglia* and performed works by Johann Sebastian Bach with a chamber ensemble. She sang in Shostakovich's cycle "*From Jewish Folk Poetry*" (Op. 79) in a concert of Russian works and made her Curtis Opera debut as Cis in Britten's *Albert Herring*. In partnership with the Temple Institute on Disabilities and SoundLab, she sang the world premiere of Robert Whalen's *Lost Time*, an art song compiling the words of people who use Voice Assistant Technology.

In summer 2021 she returned to Classic Lyric Arts for both their French and Italian programs with pianist and coach Glenn Morton. In summer 2019, she made her role debut as Cherubino in Mozart's *Le Nozze di Figaro* at the Berlin Opera Academy, and attended the Classic Lyric Arts program in Emilia-Romagna, Italy, where she sang in masterclasses with Sandra Hormozi and soprano Donata D'Annunzio Lombardi. She went to Oberlin in Italy in 2018, where she sang in Puccini's *La Rondine*, and participated in a masterclass with conductor of Opera Colorado, Ari Pelto. In summer 2017, she sang Barbarina in *Le Nozze di Figaro* at the Manhattan Opera Studio's Summer festival where she sang in a masterclass for conductor Roger Malouf.

Prior to Curtis, Sarah attended Columbia University and the Juilliard Exchange-Program for two years, studying under voice chair, Edith Bers. At Columbia, outside of her

academics, she sang with the Columbia New Opera Workshop as Pamina in Mozart's *Die Zauberflöte*, Rosalinda in Strauss's *Die Fledermaus*, and in multiple opera scenes, including the North-American Premiere of *No Masque for Good Measure* by Canadian composer Matthew Ricketts. In her final spring, she narrated Stravinsky's *L'Histoire du soldat*. She was also involved in two a capella groups, the Columbia Music Performance Program, and Musical Mentors Collaborative where she taught voice lessons to underserved children.

She attended the Juilliard Pre-College her senior year of high-school, studying with Lorraine Nubar. In high-school and grade school, she was heavily involved in musicals and performed in countless shows and concerts, and is still very passionate about theatre. Some of her favorite roles include: Clara (*The Light in the Piazza*), Maria (*The Sound of Music*), Anna (*The King and I*), Nellie (*South Pacific*), Vivienne (*Legally Blonde*), Meg (*Little Women*), and Fastrada (*Pippin*). She also participated in workshops of a genre-blending *Dido and Aeneas* at NYU and a review of songs set to Sean O'Casey writings at the Irish Repertory Theater.

She has been awarded scholarships from the National Society of Arts and Letters, the George London Foundation and the Voce di Meche opera blog. She was a finalist in the Orpheus, Opera Grand Rapids, Camille Coloratura, New York Lyric Opera, and Hal Leonard vocal competitions. She also won Outstanding Lead Actress and Supporting Actress in a Musical at the National Youth Theater Awards.