

“A winsome beauty with a voice to match” (BerkshireFineArts.com), Sarah Moulton Faux has been lauded for her “full, silvery soprano” (Opera News) and “mesmerizing” performances (Brooklyn Spectator) in repertoire ranging from opera’s most famous heroines to contemporary works to forgotten masterpieces by female composers.

Sarah’s first album, *Where Should This Music Be? Songs of Lola Williams*, was produced by Judith Sherman, 7-time Grammy Award Winner for Classical Music Producer of the Year, composer Laura Kaminsky, and American Opera Projects. It was released by New World Records in 2019. *Fanfare Magazine* wrote, “Sarah Moulton Faux is stunning: her devotion to this music shines through every syllable...a glorious disc.” For her work on the album, Sarah won The American Prize Ernst Bacon Memorial Award for performance of American music in 2022. She also co-edited Williams’s handwritten manuscripts and created modern editions of her work, published in 2021 under the ClarNan imprint of Classical Vocal Reprints and favorably reviewed by the *NATS Journal*.

An ardent champion of new work, Sarah is the recipient of an Opera America National Trustee Recognition Award for her service as Co-President of the Board of Directors of American Opera Projects (AOP), the nation’s leading opera-in-development company. As a singer, Sarah made her Brooklyn Academy of Music (BAM) debut in the AOP-NYU/Tisch Opera Lab developed *The Climate Opera Project*. This past season, Sarah sang several performances of Arvo Pärt’s *L’abbé Agathon* with the String Orchestra of Brooklyn including with *Bang on a Can’s Long Play Festival*. “Her pure intonation and excellent articulation served the exactitude of Pärt’s writing.” (*New York Classical Review*)

Sarah brings a keen intelligence, curatorial lens, and intense passion to her programs and has a particular interest in promoting the work of women composers. Along with Ensemble Pi, she helped conceive a staged production, *A Room of Her Own*, delving into the life of 18th-century composer—and Mozart contemporary—Marianna Martines—which premiered at New York’s Sheen Center. Her recital research has resulted in programs focused on the attendees of a particular Parisian salon, the secret love lives of composers, and the legacy of Spanish music through famous melodies. She has performed at the Music Mountain Festival in Falls Village, CT, Artek’s Midtown Concert Series, and the Norton Museum of Art in Palm Beach, FL. She also joins acclaimed violinist Junko Ohtsu annually for the Summer Roses concert in Southampton, NY.

Sarah made her professional operatic debut in New York City Opera’s acclaimed production of *Candide*, performed at the David H. Koch Theater, and has since appeared as Violetta (*La Traviata*), Gilda (*Rigoletto*), Susanna (*The Marriage of Figaro*), Rosina (*Il Barbiere di Siviglia*), Musetta (*La Bohème*), Zerlina (*Don Giovanni*), Lauretta (*Gianni*

Schicchi), Almirena (Rinaldo), Annchen (Der Freischütz), and Rose Maybud (Ruddigore) with companies including Regina Opera Company of Brooklyn, Amore Opera, Utopia Opera, Chelsea Opera, and the International Gilbert & Sullivan Festival. Her Gilda with Regina Opera “embodied all the piercing lyrical innocence demanded of a moving Gilda with perfect Italian diction.” (Allegri Con Fuoco). In Amore Opera’s Don Giovanni, Sarah “made a bright-eyed, bright-voiced Zerlina” (Opera News).

She performs regularly with the Orchestra at Shelter Rock under conductor Stephen Michael Smith, most recently in performances of Handel’s Messiah and Vaughan Williams’s Dona Nobis Pacem. A career highlight was performing Pergolesi’s Stabat Mater opposite countertenor Anthony Roth Costanzo with Symphony in C and conductor

Rossen Milanov, for which she was praised for possessing “a fine sense of Baroque style” (Philadelphia Inquirer) and for how she “sang with agility and thoughtful shape to her phrases” (Courier Post).

Sarah won the 2016 Best Female Voice Prize at the International Gilbert & Sullivan Festival in Harrogate, UK, for her SavoyNet performance of Princess Zara in Utopia, Limited. Other Gilbert & Sullivan roles include Rose Maybud (Ruddigore) and Phyllis (Iolanthe), both performed with Blue Hill Troupe, a New York–based theater company supporting local charities.

She is a graduate of Barnard College, where she studied Asian & Middle Eastern Studies (magna cum laude/departmental honors), and holds a Master of Music in Vocal Performance & Pedagogy from Westminster Choir College, graduating with honors. She serves on the Board of Directors of American Opera Projects and the Southampton Cultural Center.