

Praised as “sizzling,” “riveting” and possessing a “plummy, ripe mezzo,” Mezzo-soprano Sarah Larsen made her Metropolitan Opera debut in the 2016 – 2017 season as Kätchen in Sir Richard Eyre’s production of *Werther*. In the 2017 – 2018 season, she continues at The Met with productions of *The Merry Widow*, *Cendrillon*, and a new production of *Parsifal* with Music Director Designate Yannick Nézet-Séguin. She begins the season as Ma Moss in *The Tenderland* with Intermountain Opera Bozeman, and makes her company debut as Jan in Jody Talbot’s *Everest* at Lyric Opera of Kansas City. In the summer of 2017, Ms. Larsen makes her Italian debut, in a staging of Vivaldi’s *La Gloria e Imeneo* with the famed I Solisti Veneti, and presents a recital under the auspices of the Seattle Art Song Society.

An alumna of the Seattle Opera Young Artist Program, Ms. Larsen enjoys a long relationship with the company. She has been featured as Kompositist in *Ariadne auf Naxos*, Hänsel in Humperdinck’s *Hänsel und Gretel*, Suzuki in *Madama Butterfly*, and Maddalena in *Rigoletto*, among others. In 2015 and 2016, Ms. Larsen was in residence as a Filene Young Artist with Wolf Trap Opera, where she was heard on stage as Bianca in *Rape of Lucretia* and Susanna in *The Ghosts of Versailles*. Previously with Wolf Trap, she created the role of Sarelda in John Musto and Mark Campbell’s comic opera *The Inspector*, with a recording released in 2012.

Other recent engagements include her Arizona Opera debut as Donna Elvira in *Don Giovanni*, Suzuki at The Berkshire Opera Festival, Mercédès in *Carmen* for her Santa Fe Opera debut, Stéphanie in *Roméo et Juliette* with Des Moines Metro Opera, and Neris in *Medea* with The Glimmerglass Festival. On the concert stage, she has been heard in performances of Bach’s *B minor mass*, Mozart’s *Mass in C Minor*, Handel’s *Messiah*, and Durufle’s *Requiem*.