

Sarah Abigail Griffiths

BIO

Hailed by the Dallas Morning News for her “glowing tone, effortless facility and vivid expressivity,” **SARAH ABIGAIL GRIFFITHS** has appeared as soloist and chorister with professional ensembles throughout the United States. On the opera stage, she performed the roles of Naiade in *Ariadne auf Naxos* (Spoleto Festival USA), First Witch in *Dido and Aeneas* (Brandywine Baroque), and First Lady in *The Magic Flute*, and in the professional choruses of Puccini's *Tosca* (New York City Opera Renaissance), and Dvorak's *Dimitrij* (Bard SummerScape).

Actively involved in oratorio and chamber music, Ms. Griffiths gave her 2014 Carnegie Hall solo debut singing Bloch's Israel Symphony with the American Symphony Orchestra. She sang a step-out solo as a member of New York Choral Artists in the New York Philharmonic's 2015 production of Honegger's *Jeanne d'Arc au bûcher*. In 2016, she was the featured soloist with Sacred Music in a Sacred Space in a concert celebrating Jesuit South American composers.

She is a founding member of the nationally touring baroque chamber ensemble, Armonia Celeste, heard on the Centaur label. She collaborated with composer Alice Parker on a 2017 Gothic recording, on which she sings *Dickinson: On Recollecting*, three art songs with poems by Emily Dickinson. Her U.S. premieres include Bob Chilcott's *Requiem* and Thea Musgrave's *Ithaca* and *Voices of our Ancestors*; world premieres include Katherine Hoover's *Requiem*, Edward Smaldone's *L'Infinito*, and Martha Sullivan's *Shakespeare's Throat*.

She performs regularly with New York City ensembles, including Voices of Ascension, Musica Sacra, New York Virtuoso Singers, Sacred Music in a Sacred Space, and as a professional chorister with the New York Philharmonic. Ms. Griffiths holds degrees from the University of North Texas, Westminster Choir College, and Earlham College, and she is an adjunct professor at Ramapo College of New Jersey and William Paterson University.

The year 2020 has presented considerable challenges for live performance. However, Ms. Griffiths' performances in the past two seasons have included a program of opera arias and duets with wife Tami Petty and Gettysburg Chamber Orchestra, performances of Poulenc's Mass in G and Bach Cantata 140 with Sacred Music in a Sacred Space, Beethoven's Mass in C with the Schiller Institute, and the US premiere of Thea Musgrave's *Voices of our Ancestors* with Virtuoso singers. In May 2020 she had the opportunity to perform in a live virtual performance of J.S. Bach's Magnificat with Hunter College Choir, and she continues to perform weekly in the virtual choral offerings by the St. Ignatius of Loyola Choir in New York City.