

Sara Schabas

Soprano – www.saraschabas.com
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Press Clippings

“Schabas’s beautifully clear, light lyric soprano did full justice to these songs. Her rendition of Marietta’s Lied was a highlight. It’s of course from Korngold’s Die tote Stadt, arguably the best-known work on the program. Her soft mezza voce and high piano were excellent in this lovely aria.”

Joseph So, Ludwig Van Toronto

"Sara Schabas was a delightfully coy Zerlina, singing a very sensuous 'Vedrai, carino'."

Dawn Martens, Opera Canada

"Soprano Sara Schabas, who had wowed the crowd ... with her crystalline singing of a snippet of Strauss' *Der Rosenkavalier*."

Jenna Douglas, Schmopera

"Schabas, possessing a lovely soubrette with a pure sound, not just sang it beautifully, but she looks like Sophie as well — brava!"

Joseph So, Ludwig Van Toronto

"A young vocal virtuoso"

David Jaeger, The Wholenote Magazine

"Schabas took us on an emotional roller coaster, using her versatile voice to express sorrow, anger, and confusion.

Dawn Martens, Opera Canada

"[Schabas] brings out every ounce of the horror, and there’s plenty, skillfully but without over egging it."

John Gilks, operaramblings

"nothing short of heroic. ... both an engaging actress and singer. Schabas’ singing demonstrated her mastery of English lyric diction. She sang each word clearly and with the perfect balance of operatic grandeur and humanity."

Matthew Timmermans, Ludwig van Toronto

"Her ability to flip from a comedic ... to sorrow, stemming from the unrequited love she feels for Lily, is impressive; and her voice maintains a clear, soft tone despite her vocal power."

Isabella Perrone, Opera Canada Magazine

"Artist-in-Residence Sara Schabas hid her daring self in an old crone’s costume. When revealed in the final moments, she proved to be youth and beauty personified."

Burt Saidel, Oakwood Register, Ohio

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"Our darling Papagena from Flute, Sara Schabas, sang three very different selections beautifully."
Oakwood Register, Ohio

"Sara Schabas was next to sing with 'Ah non credea' from *La Sonnambula*. She has a much heftier and fuller sound with quite a bit of slice. In fact it's definitely a voice I would want to hear with orchestra rather than piano. Quite promising and reminds me a bit of a younger Sasha Djihanian."
(John Gilks, operaramblings.wordpress.com, Oct. 2016)

"Other highlights were soprano Sara Schabas and soprano Caitlin Wood."
(Gregory Finney, schmopera.com, Oct. 2016)

"My companion's exact words to me after pianist David Eliakis and soprano Sara Schabas's haunting and nuanced performance of "Wisdom Aria" were "creepy AF"."
(Keira Grant, Mooney On Theatre, February 2016)

"In *The Blind Woman* (featured in LibLab 2014) with music by James Rolfe and libretto by David Yee, we have soprano Sara Schabas portraying a dancer who's losing her sight. This piece is a duet for her and her shadow, sung by mezzo-soprano Shauna Yarnell. Their voices blended beautifully and it was quite a moving piece."
(Gregory Finney, schmopera.com, Feb. 2016)

"There was a lot to like in many of the other pieces too. Sara Schabas (particularly the Wisdom Aria from *Nigredo Hotel*), Shauna Yarnell, Whitney Mather and Katherina Utochkina all impressed."
(John Gilks, operaramblings.wordpress.com, Feb. 2016)

"Our darling Papagena from Flute, Sara Schabas, sang three very different selections beautifully."
(Burt Saidel, Oakwood Register, Feb. 2015)

"Artist-in-Residence Sara Schabas hid her daring self in an old crone's costume. When revealed in the final moments, she proved to be youth and beauty personified."
(Burt Saidel, Oakwood Register, Nov. 2014)

"The suite performed on Friday was not the full opera and was pared down to two wonderful soloists, Sara Schabas and Jonathan Weyant. They both had beautiful voices. ... In the final refrain, 'The promise of living, of growing, of ending is labor and sharing and loving,' their voices rose, then floated seemingly effortlessly in the heavens. It was an unforgettable moment."
(Rebecca Hedlund, rebeccahedlund.wordpress.com, Mar. 2013)