

SARA MURPHY

MEZZO SOPRANO



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“a rich, voluminous mezzo voice, excellent diction and an acute feeling for words and music” *Chicago Tribune*
“a gorgeous, deep, dark mezzo-soprano” *New York Times*

ROLES

The Wife	Upon this handful of earth	Sacred Music in a Sacred Space	Gisle Kverndokk, composer	2017
Ulrica	Un Ballo in Maschera	Teatro dell’Opera di Roma	Jesús López-Cobos, conductor	2016
Emilia	Otello	Cincinnati May Festival	James Conlon, conductor	2016
Mother Bayard / Ermengarde	The Long Christmas Dinner	American Symphony Orchestra	Leon Botstein, conductor	2014
Amneris (cover)	Aida	Chicago Symphony at Ravinia	James Conlon, conductor	2013
High Priestess	Aida	Chicago Symphony at Ravinia	James Conlon, conductor	2013
Azucena	Il Trovatore	Vera Musica, Ltd.	Francisco Casanova, president	2013
Fricka	Die Walküre	Cary Hall, Dimenna Center	NY Lyric Opera Theater	2012

RECENT SOLO ENGAGEMENTS

Mary Magdalene	Elgar The Apostles	American Symphony Orchestra	Leon Botstein, conductor	2017
The Angel	Elgar The Dream of Gerontius	The Orchestra Now	Leon Botstein, conductor	2017
Concert Soloist	Classical Christmas	West Michigan Symphony	Scott Speck, conductor	2016
Concert Soloist	Elijah	Cincinnati May Festival	James Conlon, conductor	2016
Concert Soloist	Tchaikovsky Ode to Joy	Cincinnati May Festival	James Conlon, conductor	2014
Concert Soloist	Mahler Symphony No. 8	Oratorio Society of New York	Kent Tritle, conductor	2016
Concert Soloist	Handel Messiah	Oratorio Society of New York	Kent Tritle, conductor	2015
Concert Soloist	Bernstein Chichester / Saygun Yunus Emre	MidAtlantic Opera at Carnegie Hall	Dr. Jason Tramm, conductor	2015
Recitalist	Mahler Rückert Lieder	Cincinnati May Festival	Michael Chertock, piano	2015
Concert Soloist	Verdi Requiem	Oratorio Society of New York	Kent Tritle, conductor	2015
Concert Soloist	Handel Messiah	Oratorio Society of New York	Kent Tritle, conductor	2014
Concert Soloist	Ligeti Requiem / Schnittke Nagasaki	American Symphony Orchestra	Leon Botstein, conductor	2014
Concert Soloist	Elgar The Dream of Gerontius	Berkshire Choral Festival	Kent Tritle, conductor	2014
Concert Soloist	Mahler Symphony No. 8	Cincinnati May Festival	James Conlon, conductor	2014
Concert Soloist	Tchaikovsky Ode to Joy	Cincinnati May Festival	James Conlon, conductor	2014
Concert Soloist	Beethoven Symphony No. 9	Cincinnati May Festival	James Conlon, conductor	2014
Recitalist	Wagner Wesendonck Lieder	Cincinnati May Festival	Michael Chertock, piano	2014
Concert Soloist	Verdi Requiem	Bard College	Leon Botstein, conductor	2014
Concert soloist	Mozart Requiem	Sacred Music in a Sacred Space	K. Scott Warren, conductor	2014
Concert soloist	Rachmaninoff Vespers	Sacred Music in a Sacred Space	K. Scott Warren, conductor	2013
Concert soloist	Britten Phaedra	Chicago Symphony at Ravinia	James Conlon, conductor	2013
Concert soloist	Barber Dover Beach			
Concert soloist	Bach Magnificat	Sacred Music in a Sacred Space	K. Scott Warren, conductor	2012
Concert soloist	Mozart Solemn Vespers			
Concert soloist	Amneris, Carmen, Azucena, Suzuki (scenes)	Teatro Nacional República Dominicana	with tenor Francisco Casanova	2012

COMPETITIONS AND GRANTS

First Place	Lyndon Woodside Oratorio Solo Competition	2013
Grant Recipient	Inter-Cities Performing Arts	2013
Grant Recipient	The Wagner Society of New York	2010
Finalist	Joy in Singing Foundation	2010

EDUCATION

MM • Catholic University • Voice Performance • 1998
BA • Oberlin College • Music Performance • 1996

BIOGRAPHY

Sara Murphy, “a gorgeous, deep, dark mezzo-soprano” (New York Times), is a vocal artist who has been called “absolutely unforgettable for her versatility and ability to conquer any sensitive soul” (El Nacional, Dominican Republic). The fall of 2016 marks her European debut at Opera Theater of Rome as Ulrica in Verdi’s *Un Ballo in Maschera* under the baton of Jesús López-Cobos. The current season continues with the role of The Wife in the world premiere of Gisle Kverndokk’s sacred opera *Upon this handful of earth*, and concludes at Carnegie Hall as Mary Magdalene in Elgar’s *The Apostles* with American Symphony Orchestra. Opera News named the recent release of Hindemith’s *The Long Christmas Dinner* in which Sara portrays Mother Bayard and Ermengarde one of the “Top Ten Opera Recordings of 2015.”

Past season highlights include Ligeti’s *Requiem*, Schnittke’s *Nagasaki* and Hindemith’s *The Long Christmas Dinner* with American Symphony Orchestra conducted by Leon Botstein and Verdi’s *Otello*, Mendelssohn’s *Elijah*, Mahler *Symphony No. 8*, Beethoven *Symphony No. 9* and Tchaikovsky’s *Ode to Joy* at Cincinnati May Festival conducted by James Conlon. Her portrayal of Britten’s *Phaedra*, Barber’s *Dover Beach* and *High Priestess (Aida)* at Ravinia with the Chicago Symphony Orchestra conducted by James Conlon won acclaim from the Chicago Tribune: “a rich, voluminous mezzo voice, excellent diction and an acute feeling for words and music.” She enjoys frequent performances of Verdi *Requiem*, Handel’s *Messiah*, Mahler *Symphony No. 8*, Wagner’s *Wesendonck Lieder*, Mahler’s *Rückert Lieder* and Elgar’s *Sea Pictures*.

Sara holds degrees from Oberlin College and Catholic University. She is a first-prize winner of the Oratorio Society of New York Solo Vocal Competition, and a grant recipient of Inter-Cities Performing Arts and the Wagner Society of New York.



SELECTED CRITICAL PRAISE

"Sara Murphy's closing aria as Ermengarde here is marvellously poignant."

[Gramophone](#)

The Long Christmas Dinner, American Symphony Orchestra

"Sara Murphy ... another force to be reckoned with ... Her grand, expansive voice, was like a rich Columbian coffee blend - smooth -- but bracing, as she used her superb diction to enunciate the sorrows of "He Was Despised."

[Huffington Post, December 23, 2014](#)

Messiah, Oratorio Society of New York

"A high point in the concert came in a finely-crafted 'aria' which Schnittke assigns to a solo mezzo-soprano voice. Tonight Sara Murphy expanded on the excellent impression she had made in the Ligeti: her voice has depth and warmth; it's even and glowing throughout the range, and fills the hall effortlessly. Her singing has a rich emotional resonance which derives from the sound itself, free of theatrical embellishments. This was some of the most soul-pleasing vocalism I have heard in the past decade. She was enthusiastically cheered as she took her bows."

[Oberon's Grove, December 2014](#)

Nagasaki, Alfred Schnittke, American Symphony Orchestra

"Equally brilliant—without any reservations whatsoever—were Mezzo-soprano Sara Murphy and Soprano Jennifer Zetlan. Their challenge was to make the huge octave-and-a-half leaps, to sing in minor-seconds with each other (perhaps even microtones!), to keep not only perfect pitch but to allow each note to have its own change colors and vibratos."

[Concertonet](#), December 2014

Requiem, Gyorgy Ligeti, American Symphony Orchestra

"Ms. Murphy has a glorious voice that easily encompassed the wide-ranging role from below the passaggio to above the staff. She is a truly fine singer."

[Albertitalks.com, August 4, 2014](#)

The Dream of Gerontius, Berkshire Choral Festival

"... a gorgeous, deep, dark mezzo-soprano..."

[New York Times, October 20, 2013](#)

Rachmaninoff Vespers, Sacred Music in a Sacred Space