

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

Mary	Der fliegende Holländer	Orchestra Sinfonica Nazionale RAI	James Conlon, conductor	2018
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

Concert Soloist	Handel Messiah	Oratorio Society of New York	Kent Tritle, conductor	2017
Concert Soloist	Mahler Symphony No. 8	Canterbury Choral Society	Jonathan De Vries, conductor	2017
Concert Soloist	Mozart Requiem	Cathedral Choral Society, Wash. DC	Kent Tritle, conductor	2017
Concert Soloist	Mahler Symphony No. 8	Berkshire Choral Festival	Kent Tritle, conductor	2017
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 Barber Dover Beach	Chicago Symphony at Ravinia	James Conlon, conductor	2013

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

SELECTED CRITICAL PRAISE

Mary Magdalene's sorrowful "Woe is me! For I am as when they have gathered the summer fruits" was sung with great depth of feeling and luxuriant tone by mezzo-soprano Sara Murphy. One of the evening's high points was her intense performance of "They worship Him who stilleth the raging of the seas," with its urgent repetitions of "Thy face, Lord, will I seek." — Opera News, online exclusive August 2017

The Apostles, American Symphony Orchestra

The brief but intense part of the medium Arvidson (Ulrica) was entrusted to Sara Murphy with a rather powerful voice that was very suitable for the particularities of the role. — [La Voce d'Italia, October 28, 2016](#)

Un Ballo in Maschera, Teatro dell'Opera di Roma

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

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).

Sara’s current season includes Mahler’s 8th Symphony and Handel’s Messiah at Carnegie Hall, where she is a frequent soloist, and a debut with the RAI Orchestra as Mary in Wagner’s *Der fliegende Holländer* conducted by James Conlon.

Sara recently made her European debut at Opera Theater of Rome as Ulrica in Verdi’s *Un Ballo in Maschera* under the baton of Jesús López-Cobos. Opera News named the 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 several engagements with the Cincinnati Symphony at the May Festival, conducted by James Conlon: Verdi’s *Otello*, Mendelssohn’s *Elijah*, Mahler Symphony No. 8, Beethoven Symphony No. 9 and Tchaikovsky’s *Ode to Joy*. With the American Symphony Orchestra and conductor Leon Botstein she has performed Elgar’s *The Apostles*, Ligeti Requiem, Schnittke’s *Nagasaki* and Hindemith’s *The Long Christmas Dinner*. 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* and *Dream of Gerontius*.

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.

