

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

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|-----------------|--|------------------------------------|------------------------------|------|
| 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

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|-----------------|---|------|
| 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.

