

# Sally Sanford

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## EDUCATION:

STANFORD UNIVERSITY, D.M.A. degree, 1979.

Dissertation: "Seventeenth- and Eighteenth-Century Vocal Style and Technique."

STANFORD UNIVERSITY, M.A. degree, 1976.

YALE UNIVERSITY, B.A. degree, *summa cum laude*, 1975.

Private study with former Metropolitan Opera mezzo-soprano, Herta Glaz, 1976-1987.

Private study with soprano (now conductor) Susan Davenny Wyner, 1968-1975.

## AWARDS AND HONORS:

- First Prize, Concert Artists Guild International Award, with Ensemble Chanterelle, 1984.
- Stanford University Fellowship for graduate study, 1975-1979.
- Phi Beta Kappa, 1975.
- Yale College Honors in Music, 1975.
- Yale College Honors in Literature, 1975.
- Yale Club of New Haven Scholarship, 1971-1975.

## PERFORMANCE EXPERIENCE:

- Performances in baroque operas, oratorios, staged medieval dramas, solo recitals and chamber music concerts across U.S., Germany, Holland, Canada, and Switzerland.
- Recitalist and guest soloist with chamber orchestras and numerous ensembles, including Aston Magna, The Boston Camerata, The Folger Consort, Sequentia, Ensemble Courant. Solo appearances at Kalamazoo Bach Festival, Nakamichi Festival, Boston Early Music Festival (con-current event), Connecticut Early Music Festival, Utrecht Early Music Festival, Kennedy Center, among others.
- Recitals with Ken Zuckerman (lute and medieval lute), George Mgrdichian (lute), Raymond Erickson (harpsichord, fortepiano, and piano), Ursula Holliger (harp), Andrew Lawrence-King (baroque harp), John Hsu (viola da gamba), among others.
- Recitals for WDR-Cologne and SDF-Stuttgart radio. Other broadcasts include West German television, WQXR and WNYC (New York), KQED (San Francisco), WGBH (Boston) and NPR affiliates throughout the U.S.
- Repertoire ranges from 12<sup>th</sup> - 21<sup>st</sup>-centuries.

### ENSEMBLE CHANTERELLE

Founding Member and Soprano Soloist, 1981-

Early music trio (with Catherine Liddell, lute and theorbo, and Brent Wissick, cello and viol) specializing in dramatic, virtuosic literature of the 17<sup>th</sup> century. For more information: [www.chanterelle.org](http://www.chanterelle.org)

### WELLESLEY COLLEGE

Director Collegium Musicum, 2001-2003.

Directed concerts and conducted the first performance in modern times of Purcell's *Dido and Aeneas* to use Restoration English pronunciation. Half-time position.

### CONNECTICUT EARLY MUSIC FESTIVAL

Guest Director, Summer 2002.

Designed, directed and performed program of 16<sup>th</sup>- and 17<sup>th</sup>- century Italian madrigals.

### MUSIC FROM ASTON MAGNA

Guest Artistic Director, 1991 and 1997.

Designed and directed concerts involving artists such as Nigel Rogers, Andrew Lawrence-King, David Douglass, Robert Mealey, Stephen Hammer, Jean Lamon, David Thomas, among others.

### ENSEMBLE FOR EARLY MUSIC

Soprano Soloist, 1979-1983.

Performances at Tully Hall, The Kennedy Center, Library of Congress, Wolftrap, Ambassador Auditorium, and college campuses. This ensemble is now called Early Music New York.

### RECORDINGS:

Antonio and Giovanni Bononcini: *Sonatas and Cantatas* with Andrew Lawrence-King (harp and organ), Brent Wissick (viol and cello), and Catherine Liddell (theorbo). Centaur #CRC 2630. 2003.

Henry Purcell: *From Rosy Bow'rs* with Brent Wissick (viol and cello) and Raymond Erickson (harpsichord and organ). Albany Records Troy #127. 1994.

Hildegarde von Bingen: *Symphonias*. Ensemble Sequentia (Cologne), Harmonia Mundi-Germany #1C 067-19 9976 1. 1986. Awarded Netherlands' Edison Prize in 1987.

*Venetian Monody in the Age of Monteverdi*. Ensemble Chanterelle (Sally Sanford, soprano). Musical Heritage Society #7055T. 1985 (Recorded, 1982).

Hildegarde von Bingen: *Ordo Virtutum* Ensemble Sequentia (Cologne), Harmonia Mundi-Germany #1C 165-99 942/43T. Roles of Verecundia, Obedientia, and Victoria. 1982. Also recorded for broadcast by West German television.

Jean Gilles: *Messe des Morts* (Sally Sanford, soprano) Santa Cruz Festival Baroque Ensemble, J. Haijdu, conductor. Musical Heritage Society #4439. 1981.

### RECORDINGS PRODUCED:

*15<sup>th</sup>-Century Choirs*. Zephyrus, Paul Walker, Director. Virginia Arts #00438. 2010.

*The World of Dante*, a multimedia research tool for *The Divine Comedy*, in collaboration with the University of Virginia, with chants performed by members of Zephyrus. [www.worldofdante.org](http://www.worldofdante.org), 2007.

Guillaume de Machaut - *Messe de Notre Dame*. The Zephyrus Medieval Quartet, Paul Walker, Director. Virginia Arts #06436. 2006.

*Flemish Masters*. Zephyrus, Paul Walker, Director. Virginia Arts #04413, 2004.

Yehudi Wyner, *Commedia for Clarinet in B-flat and piano*. Richard Stolzman, clarinet and Yehudi Wyner, piano. For distribution in conjunction with Schirmer's publication of the score. 2003.

*Herta Glaz: Schubert - Schumann - Brahms*. Private distribution. 2001.  
Co-produced with Susan Davenny Wyner a re-mastering of recordings made by Mme. Glaz in the 1950's.

*Angelus: Renaissance Motets for Christmas*. Zephyrus, Paul Walker, director. Virginia Arts #00338. 2000.

*A Celebration in Song!* Wellesley College Choir, Susan Davenny Wyner, conductor.  
Music from the 14<sup>th</sup> - 20<sup>th</sup> centuries. Wellesley College Recording. 1996.

*Nativity: Renaissance motets for Christmas*. Zephyrus, Paul Walker, director. Virginia Arts Recording # VA-97282. 1996.

## **PUBLICATIONS:**

“National Singing Styles” in *A Performer's Guide to Seventeenth-Century Music*, 2<sup>nd</sup> edition. (Jeffrey Kite-Powell, editor), Indiana University Press, 2012.

Review of Wendy Heller's *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* for *Early Music America* 11/3 (Fall 2005), p. 45.

Review of Sébastien Le Camus' *Airs à deux et trois parties* (edited by Robert A. Green) for *Journal of Seventeenth-Century Music* vol. 6, no. 2 (2000)  
< <http://sscm-jscm.press.illinois.edu/v6/no2/sanford.html>>

Chapter on Singing in *A Performer's Guide to Seventeenth-Century Music* (Stewart Carter, editor). G. Schirmer, 1997. Currently revising for second edition (Jeffrey Kite-Powell, editor) to be published by Indiana University Press.

“A Comparison of French and Italian Singing in the Seventeenth Century,” *Journal of Seventeenth-Century Music*, 1 (1995) Includes audio examples.  
< <http://sscm-jscm.press.illinois.edu/v1/no1/sanford.html>>

“The Aston Magna Academy: Where Ideas Star Thanks to a 20<sup>th</sup>-Century Renaissance Man,” *Continuo Magazine*, February, 1995.

“Reflections on the Aston Magna Academy.” *International Society of Early Music Singers Newsletter*, Winter, 1995.

“Styl i technika wokalna w XVII i XVIII wieku.” *CANOR* III (1993), No 3 (4), pp. 8-20; No. 2 (5), pp. 21-52; and *CANOR* IV (1994), No. 1 (8), pp. 30-47. Polish translation by Cezary Zych of my doctoral dissertation.

Response to Lawrence Rosenwald's “On Prejudice and Early Music” *Historical Performance*, 39 (Spring, 1993), p. 39-40.

## **ACADEMIC APPOINTMENTS:**

AARON COPLAND SCHOOL OF MUSIC, Queens College, CUNY  
Adjunct Professor of Music, Spring 2012  
Graduate seminar in baroque performance practice.

WELLESLEY COLLEGE

Performing Music Instructor, 1997-2003.

Singing instruction to undergraduate students. Taught repertoire from 12<sup>th</sup>-century to 20<sup>th</sup>. Half-time position.

AARON COPLAND SCHOOL OF MUSIC, Queens College, CUNY

Visiting Adjunct Faculty, Spring, 1985.

Graduate seminar in baroque performance practice: J.S. Bach.

HARTT SCHOOL OF MUSIC, Hartford

Visiting Lecturer in Music, Fall 1983.

Graduate seminar in baroque performance practice and graduate lecture course in survey of musical styles (to 1750).

DARTMOUTH COLLEGE

Visiting Lecturer in Music, Winter 1982.

Advanced level music theory (chromatic harmony) for undergraduate music majors.

DEEP SPRINGS COLLEGE, Deep Springs, California

Visiting Lecturer in Music, Fall, 1979.

Courses in music history (survey), music theory (intensive introduction), and voice. Directed madrigal group and a production of a masque by Thomas Campion.

STANFORD UNIVERSITY

Teaching Assistant, 1976-1978.

Introduction to music (survey), introductory theory, 18<sup>th</sup>-century music history and theory, 19<sup>th</sup>-century music history and theory.

**RESIDENCIES:**

UNIVERSITY OF SOUTHERN MAINE, Gorham

Fall, 2001.

UNIVERSITY OF VIRGINIA

Academic Year, 1997-1998.

DUKE UNIVERSITY

Winter 1988.

UNIVERSITY OF CALIFORNIA, Los Angeles

1986 and 1987.

FLORIDA STATE UNIVERSITY, Tallahassee

Fall 1985.

**PRIVATE/OTHER TEACHING EXPERIENCE:**

Private Voice Teacher, Choral Clinician and Coach, 1977-

Singing instruction (modern and early techniques) for both professional and advanced amateurs.

Coaching for singers and instrumentalists as well as ensembles.

AARON COPLAND SCHOOL OF MUSIC, Queens College, CUNY  
Bach Workshop: Artist Faculty Member, 2011; 2012

ASTON MAGNA FOUNDATION FOR MUSIC  
Aston Magna Academy: Artist Faculty Member, 1985-97.  
Aston Magna Performance Practice Institute: Artist Faculty Member, 1986

**RELATED EXPERIENCE:**

NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS

Appointed to Editorial Advisory Board, 2010.

Developed conceptual framework for adding the human body and the voice to the dictionary.  
Contributed many entries for headwords ranging from armpits to the voice.

ZEPHYRUS, EARLY MUSIC VOCAL ENSEMBLE, 1995-2012

Coached 20-voice ensemble based in Charlottesville, VA that performs medieval, renaissance, baroque and some contemporary repertoire.

NEW YORK COLLEGIUM

Vocal coach, inaugural season, 1999.

Prepared choir and vocal soloists for performances conducted by Christophe Rousset and conducted by Gustav Leonhardt.

BATES COLLEGE

Outside Examiner, Spring 1999.

Honors Project on settings of Verlaine by Fauré and Debussy for French and Music Departments with thesis in French and oral examination in English.

SOCIETY FOR SEVENTEENTH CENTURY MUSIC

Vocal coach, Spring 1999.

Prepared soloists, choir, and orchestra for first performance of new edition by Jeffrey Kurtzman of Monteverdi's *Vespers of 1610*. Also appeared as a soloist in the performance.

XI. INTERNATIONALER JOHANN-SEBASTIAN-BACH-WETTBEWERB

Judge in the vocal competition, Summer 1998.

Only American member of the vocal jury of the 11<sup>th</sup> International Bach Competition in Leipzig.

DARTMOUTH COLLEGE

Vocal consultant/coach and Outside Examiner, 1997-1998.

Taught and advised student director and coached soloists and chorus for a performance of John Blow's *Venus and Adonis*.

**ADMINISTRATIVE EXPERIENCE:**

ASTON MAGNA FOUNDATION FOR MUSIC

Academy: Associate Director, 1994-1997; Assistant Director, 1984-1985.

Festival: Assistant Director, 1984-1987

Music from Aston Magna: Assistant Director, 1984-1987

Performance Practice Institute: Assistant Director, 1985-1986

TRINITY EPISCOPAL CHURCH, Concord, MA

Pastoral Care Coordinator, 2005-2007.

Coordinated care needs and greatly expanded services provided for parish of 300 families.

**PROFESSIONAL SERVICE:**

WELLESLEY COLLEGE

Search Committee Member for the position of conductor of the College Choir, 2001.

EARLY MUSIC AMERICA

Founding Vice President and member of the Executive Committee of the Board, 1986-1988.

**PROFESSIONAL ORGANIZATIONS:**

- Member, American Musicological Society
- Member, Society for Seventeenth-Century Music
- Member, Early Music America

**APPENDIX I**  
**Quotes from Reviews**

“Break out the champagne! It’s time to toast the finest new voice on the Baroque music scene in several years. Sally Sanford ... has a voice of astounding purity, unerringly focused, projected with striking firmness and power, and enhanced by the most graceful and effortless ornaments to be heard in a long time.”

***J.F.W., FANFARE MAGAZINE***

“Sally Sanford does everything that’s essential and right to bring baroque vocal music alive...her clear, finely focused soprano limns the melody exquisitely with the natural vibrance of an expertly produced voice...Her technique is crystalline, but it is never used for pure display, only for expressive enhancement...her diction is so focused that the sound and sense of each word is pellucid...the experience was as moving as any I’ve had in opera...a jewel of a recital...”

***Robert Commanday, THE SAN FRANCISCO CHRONICLE***

“The jewel of Aston Magna is soprano Sally Sanford. Her art is exquisite. Everything rings true and seems enviably effortless. Her astounding agility allows for the most intricate ornamenting. All this is there plus humor, warmth, and pathos, as the music requires. She is quite a special musician.”

***Margaret Mary Barela, THE BERKSHIRE EAGLE***

“...the cheerful and seemingly artless singing of Sally Sanford made Bach and his world seem the essence of human joy.”

***Daniel Webster, THE PHILADELPHIA INQUIRER***

“...her singing was utterly convincing and beautifully phrased.”

***Charles Shere, THE OAKLAND TRIBUNE***

“Looking like the incarnation of one of the muses, Sally Sanford sang with charm and lightness and read with exquisite poise English translations of her song...She sang with an unflinching sense of the text...one would like to see and hear her in performances of early opera...Sanford was very near perfection in her singing...a stunning performance...”

***Ron Emery, THE SARATOGIAN***

“Sally Sanford was totally convincing in the airs de cour which teasingly chat about the joys of love.”

***BASLER ZEITUNG, Basel, Switzerland***

“Sanford’s singing was particularly beautiful. Her tone had that pure, limpid innocence that is absolutely ideal for Renaissance and early baroque music, yet she also had the nimble technique to decorate the melody with supple, often quite elaborate musical ornaments.”

***Carl Cunningham, THE HOUSTON POST***

“Sally Sanford is at the heart of the Ensemble...She has a light, flexible soprano, one which is less interested in its own sound than in the sense of the text and the direction of the phrase. Whether singing Stefani’s playful ‘Amante felice’ or Machaut’s ‘Se je souspir,’ Purcell’s ‘Music for a while’ or Monteverdi’s ‘Laudate Dominum,’ Miss Sanford found the dramatic tone to match the musical lines, choosing simplicity and directness over display and estheticism.”

***Edward Rothstein, THE NEW YORK TIMES***

**Appendix II**  
**Lectures/Workshops/Masterclasses (select listing)**

- 2012** BACH WORKSHOP, Queens College-CUNY  
**2011** Lecture-demonstration: “Principles of Baroque Singing with special emphasis on J.S. Bach”
- 2011** COLBY COLLEGE, Waterville, Maine  
Master Class in Baroque Singing with Ensemble Chanterelle
- 2009** CAPELLA CLAUSURA, Newton, Massachusetts  
Two-part workshop in baroque singing for professional ensemble. Focus on French and Italian sacred music by women composers.
- 2004** HOLLAND FESTIVAL OUDE MUZIEK, Utrecht, Holland  
International STIMU Symposium on Singing in the Eighteenth Century organized by Reinhard Strom. Selected to give opening presentation on “Aspects of 18th-Century Singing from Tosi to Hiller” (accompanied by Ton Koopman).
- UNIVERSITY OF VIRGINIA, Charlottesville, Virginia  
Workshop in medieval music, coaching the medieval liturgical drama *Sponsus*
- TRINITY EPISCOPAL CHURCH, Concord, Massachusetts  
Choral workshop on J.S. Bach’s Cantata #106 “Gottes Zeit”
- 2003** WELLESLEY COLLEGE  
Director and panelist member of Symposium on Purcell’s *Dido & Aeneas* with Ellen Harris, Raymond Erickson, Claire Fontijn, and Brooke Bryant.
- 2002** BOSTON RECORDER SOCIETY, Concord, Massachusetts  
Workshop in choral singing; lecture-demonstration; master class on Monteverdi and Purcell.
- SOUTH CHURCH, Andover, Massachusetts  
Choral workshop in the performance of J. S. Bach’s *Magnificat*.
- 2001** UNIVERSITY OF SOUTHERN MAINE- Gorham  
Artist-in-Residence. Lecture-demonstration and master class on baroque singing.
- 1999** SOCIETY FOR SEVENTEENTH CENTURY MUSIC  
“Creating a Choral Sound for the *prima* and *seconda prattica*.”
- NEW YORK COLLEGIUM, New York City  
Lecture-demonstration in French baroque singing and expressive diction in conjunction with 2-day coaching session.
- TRINITY EPISCOPAL CHURCH, Concord, Massachusetts  
Day-long workshop in choir singing.



VIOLA DA GAMBA SOCIETY OF AMERICA.

Annual Conclave. Week-long courses in obbligato viol playing, consort songs, and verse anthems. Conducted 40+ member ensemble of voices and viols.

WESLEYAN UNIVERSITY

Lecture-demonstration and master class on Handel's *Messiah*.

**1998** STANFORD UNIVERSITY

Lecture-demonstration on the vocal performance of Handel.

WELLESLEY COLLEGE

Series of performance workshops for voice students. Topics included Editions, Diction, and Stage Deportment.

UNIVERSITY OF VIRGINIA

Lecture-demonstration with Ensemble Chanterelle in conjunction with recital.

**1997** VIOLA DA GAMBA SOCIETY OF NEW ENGLAND

All-day workshop at the Longy School of Music in French music with emphasis on dance and the *air de cour*.

ASTON MAGNA ACADEMY

Lecture-demonstration: "Tosi's Observations and Early-Eighteenth-Century Singing Technique."

UNIVERSITY OF VIRGINIA

"Singing Schubert" Lecture-demonstration in conjunction with *lieder* recital.

**1996** UNIVERSITY OF WESTERN ONTARIO, London.

"The Partnership of Singer and Continuo Player(s): Reading Each Other's Signals." Lecture-demonstration and master class in baroque music.

**1995** UNIVERSITY OF VIRGINIA

Lecture-demonstration on baroque singing and master class for voice students. Coached UVA glee club.

COLBY COLLEGE, Waterville, Maine.

Lecture-demonstration and master class on Purcell's *Dido and Aeneas* in conjunction with performance by Ensemble Chanterelle.

SOCIETY FOR SEVENTEENTH CENTURY MUSIC

Respondant to paper session on Restoration English song at annual conference.

ASTON MAGNA ACADEMY

Lecture-demonstration: "Domenico Cerone's *Le melepeo y maestra* (1613) and the tradition of Spanish Vocal Technique."

**1994** UNIVERSITY OF NORTH CAROLINA, Chapel Hill

Lecture-demonstration: "The Evolution of Florid Singing from Luzzaschi to Haydn."

SOCIETY FOR SEVENTEENTH CENTURY MUSIC

Lecture/recital: "A Comparison of Italian and French Vocal Technique in the 17<sup>th</sup> century."

**1993** ASTON MAGNA ACADEMY

Lecture-Demonstration: "How did They Sing Schubert's Songs in His Time?"

**1992** UNIVERSITY OF NORTH CAROLINA

Lecture-Demonstration: "Italian Baroque Music from Marini to Handel."

**1991** ASTON MAGNA ACADEMY

Lecture-Demonstration: "Gorghegiare e recitare: The Art of Early Baroque Singing"

**1989** ASTON MAGNA ACADEMY

"From Baroque to Classic: The Transformation of Vocal Technique."

**1988** DUKE UNIVERSITY

"Italian Vocal Style and Technique Inside and Outside of Italy."

CASE WESTERN RESERVE

"Reconstructing Baroque Singing: A Comparison of French and Italian Practice."

BALDWIN WALLACE COLLEGE

Master class for undergraduate voice majors.

NEW YORK UNIVERSITY, Maison Française

"Singing French and Italian: Baroque Music, Languages, and the Singer."

**1987** ASTON MAGNA ACADEMY

"Christopher Cooper and the Pronunciation of Restoration English."

UNIVERSITY OF CALIFORNIA, Los Angeles

3-part lecture series: "To Move the Soul, Touch the Heart, and Delight the Ear: Bringing Baroque Vocal Music to Life." Part I: *Stile Recitativo* and Early Monody; Part II: The *Air de cour* and the French style; Part III: Ornamentation.

UNIVERSITY OF CALIFORNIA, Irvine

"Reconstructing Baroque Vocal Style and Technique."

CORNELL UNIVERSITY

"Performing the Vocal Music of Claudio Monteverdi."

AMERICAN RECORDER SOCIETY. Mid-East Summer Workshop, Pittsburgh  
Classes in voice (concentration in gorgia style), madrigal singing, and mixed consort.

PITTSBURGH CAMERATA

Workshop in a capella singing for semi-professional vocal ensemble.

- 1986** E.NAKAMICHI BAROQUE FESTIVAL, Los Angeles.  
“Historical Vocal Styles and Techniques: A Comparison of French and Italian Practice.”  
Also panelist at sessions on authenticity in early music and on baroque music on the Pacific Rim.

ASTON MAGNA PERFORMANCE PRACTICE INSTITUTE

“Declamation in French Baroque Vocal Music” and “The Inflection of French Baroque Vocal Ornaments: Implications for Instrumental Performance.”

UNIVERSITY OF ARIZONA, Tucson

Lecture-demonstration with Ensemble Chanterelle.

ASTON MAGNA OUTREACH ACADEMIES

Lecture-demonstrations on performance in the ages of Monteverdi and Louis XIV at the Nelson-Atkins Museum, Kansas City; the Library for the Performing Arts at Lincoln Center; and the Museum of Fine Arts, Houston.

- 1985** UNIVERSITY OF IOWA, Iowa City  
Lecture-demonstration with Ensemble Chanterelle.

YALE UNIVERSITY

“Reconstructing Baroque Vocal Techniques.”

ASTON MAGNA ACADEMY

“National Styles of 18<sup>th</sup>-Century Recitative.”

FLORIDA STATE UNIVERSITY, Tallahassee.

Series of lectures and master classes on baroque style and ornamentation.

- 1984** UNIVERSITY OF CALIFORNIA, Davis  
Lecture-demonstration with Ensemble Chanterelle.

STANFORD UNIVERSITY

Lecture-demonstration and master class with Ensemble Chanterelle.

HARTT SCHOOL OF MUSIC

Lecture-demonstration on Monteverdi.

PIONEER VALLEY CAPELLA, Amherst

Workshop for chamber chorus.

- 1983** ASTON MAGNA ACADEMY  
Lecture-Demonstration “Vocal Music at the Time of Mozart: A Revolution of Sorts.”

ARIZONA STATE UNIVERSITY, Phoenix

Lecture-demonstration with Ensemble Chanterelle.

LUTE SOCIETY OF AMERICA SUMMER WORKSHOP

Week-long course in continuo song accompaniment.

CORNELL UNIVERSITY

“French Baroque Singing and Expressive Diction.”

**1982** ASTON MAGNA ACADEMY

Lecture-Demonstration: “French Diction and the Articulation of the Passions in the Age of Louis XIV.”

SUNY-Buffalo

“Aspects of Baroque Vocal Technique.”

HUMBOLDT STATE COLLEGE, Arcata, California

Workshop in baroque performance practice with Ensemble Chanterelle.

DARTMOUTH COLLEGE

“Aspects of Singing Early Music from the Middle Ages through the Baroque.”

**1980** UNIVERSITY OF OREGON, Eugene

“Reconstructing Historical Vocal Techniques.”