

Sally Sanford

EDUCATION:

STANFORD UNIVERSITY, M.A. and D.M.A. *Stanford University Graduate Fellowship*
YALE UNIVERSITY, B.A., *summa cum laude, Phi Beta Kappa, Honors in Literature & Music*

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 12th-century to 20th.

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.

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.

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/ COACHING/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.

TOKAI UNIVERSITY, Shonan Campus, Japan
Re-Thinking Bach: Artist Faculty Member, 2014, 2015, 2016, 2017, 2018.

AARON COPLAND SCHOOL OF MUSIC, Queens College, CUNY
Re-Thinking Bach: Artist Faculty Member, 2011; 2012; 2013.

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

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 Gustav Leonhardt.

RELATED EXPERIENCE:

NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS
Member Editorial Advisory Board, 2010-2014. Assisted in developing a new area as the human body and the voice were added to the dictionary for the first time.

MUSIC FROM THE LIBRARY, Concord Free Public Library, Concord, MA, 1999-
Co-produce free concert series, now in its 18th season, hailed by The Boston Globe for its "cutting edge chamber music." Artists have included: Richard Stolzman, Robert Levin, the Borromeo Quartet, Anthony Dean Griffie, Tony Arnold, Eliot Fisk, Matt Haimovitz, Anonymous 4, Russell Sherman, Geoffrey Burleson, Slowind, and George Li, among others.

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, the 11th 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*.

PUBLICATIONS:

Henry and the Huckleberries: A visit with Mr. Thoreau at Walden Pond. Prospecta Press, 2017. Children's picture book with companion website: www.henryandthehuckleberries.com. Illustrated by Ilse Plume.

"A Re-Examination of *port de voix* in the Seventeenth and Early Eighteenth Centuries: Possibilities in Vocal Performance" in *Festschrift for Prof. Kerala J. Snyder*. GOArt Publications 4, 2017. <<http://hdl.handle.net/2077/54929>>

Grove Dictionary of Musical Instruments, 2nd edition. Laurence Libin, General Editor. Oxford University Press, 2014. Wrote and/or revised over 25 entries related to the human body and the voice, ranging from armpits to yodelling, including vocal vibrato and voice classification.

"National Singing Styles" in *A Performer's Guide to Seventeenth-Century Music*, 2nd 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>>

"Singing I" in *A Performer's Guide to Seventeenth-Century Music* (Stewart Carter, editor). G. Schirmer, 1997.

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

"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 Stanford University doctoral dissertation "Seventeenth- and Eighteenth-Century Vocal Style and Technique."

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.
- First Prize winner with Ensemble Chanterelle of the Concert Artists Guild International Award, 1. Funded New York Recital debut.
- Repertoire ranges from 12th - 21st-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 17th century. For more information: www.chanterelle.org

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: *Symphoniae*. 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:

15th-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, the chants that accompany the poetry. 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 14th - 20th centuries. Wellesley College Recording. 1996.

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

ADMINISTRATIVE/LEADERSHIP EXPERIENCE/PROFESSIONAL SERVICE:

ASTON MAGNA FOUNDATION FOR MUSIC

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

Aston Magna Festival: Assistant Director, 1984-1987 Guest Artistic Director, 1991 and 1997.

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.

CONNECTICUT EARLY MUSIC FESTIVAL

Guest Director, Summer 2002.

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.