KELLY SAVAGE
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SUMMARY: Kelly Savage is on the faculty at the San Francisco Conservatory of Music, where she teaches theory and musicianship. She is also a lecturer at Stanford University, where she teaches keyboard harmony, accompanies vocal studios and directs the Stanford Community Chorus. Previously, in New York City, she was the choir director and organist at St. Stephen and St. Martin's Episcopal Church for seven years. As an active harpsichordist, continuo player, and director, Ms. Savage has been praised by the *New York Times* for her "deft accompaniment."

EDUCATION

- **Doctor of Musical Arts in Harpsichord** · May 2008
  Stony Brook University
  Teacher: Arthur Haas
- **Master of Music in Historical Performance – Harpsichord** · May 2002
  Oberlin Conservatory
  Teachers: Lisa Crawford, Barbara Weiss, Kenneth Weiss, David Boe (Organ), David Breitman (Fortepiano)
- **Master of Arts in Music History** · May 2001
  University of Wisconsin–Madison
  Advisor: Jeanne Swack
- **Bachelor of Music in Piano Performance** · May 1998
  University of Wisconsin–Madison
  Teachers: John C. Stowe (Harpsichord), Todd Welbourne (Piano)

DIRECTING AND ADMINISTRATION

Music Director

- Director and Founder · Stanford Community Chorus · Spring 2015 – Present
- Choir Director and Organist · St. Stephen and St. Martin's Episcopal Church, NY · Dec 2007 – Aug 2014
- Artistic Director · SIREN Baroque · March 2011 – Present
- Music Director · *Dido and Aeneas*, Purcell · Produced by Morningside Opera
  March 2013 · Dixon Place, New York City

Administrator

- Director · Advent Concert Series · St. Stephen and St. Martin's Church, NY · Dec 2008 – Aug 2014
- Assistant to the Director of the Baroque Academy · *Amherst Early Music Festival* · Summer 2006
- Project Assistant for the Piano Project · University of Wisconsin–Madison · 1998 – 1999

TEACHING

Professor/Lecturer

- First-year and second-year Musicianship · San Francisco Conservatory of Music · Fall 2014 – Present
- First-year and second-year Theory · San Francisco Conservatory of Music · Fall 2014 – Present
- Fundamentals of Musicianship · San Francisco Conservatory of Music · Fall 2016
- Keyboard Harmony · Stanford University · Winter 2015 – Present
- Individual instruction in continuo · Stanford University · Fall 2015 – Present
- Music of the Baroque · Stony Brook University · Summer 2006, Summer 2007
- Keyboard Harmony · Stony Brook University · Spring 2005
- Beginning Keyboard · Stony Brook University · Fall 2004
- The Elements of Music · Stony Brook University · Fall 2002, Spring 2003
- Secondary Harpsichord Lessons · Oberlin Conservatory · Fall 2001, Spring 2002
- Private Piano Lessons · 1998 – 2006

Teaching Assistant

- Western Music Before 1600 · Stony Brook University · Spring 2004
- Western Music From 1600 to the Early Nineteenth Century · Stony Brook · Fall 2003
- Music in Performance · University of Wisconsin–Madison · Summer 1998

Workshops and Demonstrations

- Pedagogical version of *Amor & Psyche* with Opera Feroce, integrated into Columbia University's Music Humanities course · Feb 2014 and Nov 2013

  As a founding member of the opera company Opera Feroce, I co-created a pedagogical version of our pastiche opera *Amor & Psyche* to introduce undergraduate students to the conventions and musical forms of the Baroque period. While performing a fully staged show, we concurrently project slides that highlight and explain the underlying concepts in the music, vividly bringing the ideas presented in the course to life.

- *Elisabeth at the Court of the Sun King* · A workshop for children with members of SIREN Baroque at Penn State University · March 2012

  As a faculty member of the workshop, I introduced students to the music of the baroque though a lecture demonstration, group harpsichord lessons, chamber music ensemble coaching, dance class, and a public faculty concert.

Selected Lectures

- Guest lectures with Opera Feroce on baroque music and opera for the Columbia University Music Humanities courses · 2012–Present
- "Convents to Courts: Discovering the Music of Women Baroque Composers" · SIREN Baroque
  - Drew University, New Jersey · April 2014
  - Baroque at the Festival de Musica Barroca in San Miguel de Allende, Mexico · March 2012
- "Songs of Ladies, Knights and Moors: Performing Romances from Spain's Golden Age" · lecture recital with soprano Nadine Balbeisi · Discover Music Series · Islip, NY · Oct 2, 2008
- "The Dalliances of Harlequino and Columbina" · Pre-concert lecture for the New York Early Music Celebration · West End Theater, Nov 3, 2007, with funding from the National Endowment for the Arts
- "Stealing from Bach: Reclaiming Rubato in the Age of Recording"
  - Amherst Early Music Festival · Bennington College, Vermont · July 2005
  - International Music Conference · Taiwan · May 2005

CO-FOUNDER OF PARTIFI

Partifi (partifi.org) is a free and automated tool for creating parts from music scores. By freely offering this part-making tool, and by maintaining a publicly accessible library of user-contributed scores, we seek to support and encourage the study of early music. Launched in 2012, the site serves more than twenty thousand users a month from around the world.

ENSEMBLES (FOUNDING MEMBER)

- *Opera Feroce* · operaferoce.com · New York City · 2010 – Present

  Opera Feroce is a miniature baroque opera company with a core group of six musicians (three singers and three instrumentalists) who passionately curate every aspect of their projects. Opera Feroce debuted in August 2010 with *Amor & Psyche,* a short, staged pasticcio opera set to the music of thirteen Baroque masters. *Amor & Psyche* has since become the staple of our repertoire, receiving enthusiastic responses from audiences and critics alike. In *The New York Times*, Vivian Schweitzer wrote, "A successful pastiche opera requires a creative chef to blend disparate ingredients into a satisfying whole, like *Amor & Psyche*" (October 25, 2010). Since Fall 2012 Opera Feroce has collaborated closely with the Columbia University Music Department, giving frequent classroom lecture demonstrations and creating a pedagogical version of *Amor & Psyche*. Other recent projects include a re-creation of an 18th century salon in our 2013 show *Incontro Barocco,* and *Magdalene's Dilemma,* an allegorical piece about Mary Magdalene with music from oratorios by Bononcini that we performed on Gotham Early Music Scene's Midtown Concert Series. We recently received a 2014 Community Arts Grant from the Brooklyn Arts Council to produce our new opera seria, *Arminio in Armenia*, with music by Nicola Porpora.

- *SIREN Baroque* · sirenbaroque.com · New York City · 2011 – Present

  Presenting passionate and historically informed performances throughout the United States and overseas, the women of SIREN are committed to infusing spirited historical accuracy with a tinge of modern dynamism. Critics praise SIREN Baroque's "unusual freshness" (*Seen and Heard International*) and "secure and stylish" playing (*New York Times*). SIREN's inaugural season, garnered enthusiastic reviews and an invitation to perform at the Festival de Musica Barroca in San Miguel de Allende, Mexico. Programs highlighted early Italian antiphony ("Surround Sound"); English love songs and music ("The Course of Love"); women composers from convents and courts ("Women All-Stars of the Baroque Era"); and the musical exchange between Venice and Spain in the High Baroque ("Counter Culture," featuring cellist Katie Rietman). In 2012-2013, SIREN collaborated with Company XIV on *Judge Me Paris,* a burlesque/baroque adaptation of *The Judgment of Paris,* and SIREN performed at the Philadelphia Museum of Art's "Art After 5" series. The 2013-2014 season featured "Fyer, Fyer," the first of four concerts exploring the ancient elements in collaboration with innovative baroque dancers, at the Gershwin Hotel; "Winter Songs," a collection of delightful seasonal favorites; "Women All-Stars II," with more masterpieces by women of the era (at the Gotham Early Music Scene's Midtown Concert Series and at Drew University); and the release of our first CD entitled *Siren Songs*.

ADDITIONAL ENSEMBLES

- *St. Lawrence String Quartet* · Daniel Pearl World Music Days Concert, Stanford University · 2014
- *Morningside Opera* · New York City · 2011 – Present
- *Musica Nuova* · Directed by Amanda Keil · New York City · 2012
- *Company XIV* · Directed by Austin McCormick· New York City · 2012
- *Vertical Player Repertory* · Directed by Judith Barnes · Brooklyn, NY · 2010 – Present
- *La Fiocco* · Directed by Lewis Baratz · New York City · 2010
- *Ensemble 212* · Directed by Yoon Jae Lee · New York City · 2010
- *The Soul's Delight* · Directed by Stephanie Corwin · New York City · 2010
- *Biber Baroque* · with baroque violinist Agnes Simkins · New York City and New Jersey · 2009 – 2014
- *Foundling* · Directed by Dana Maiben · Providence, Rhode Island · 2009
- *Big Apple Baroque* · Directed by Alan Fellows · New York City · 2008 – Present
- *Ensemble ACJW* · Conducted by Pablo Heras-Casado · Carnegie Hall, New York City · 2008
- *Geminiani Duo* · with baroque cellist Vanessa Young · Long Island, NY · 2006
- *Inégal* · a baroque chamber group formed by Stony Brook University graduates · performances in Tainan, Pingtung, Kaohsiung and Taipei, Taiwan and Stony Brook and Queens, New York · 2005–2006
- *Stony Brook Baroque Players* · Directed by Arthur Haas · New York City and Long Island · 2002–2006

ACCOMPANYING

- Departmental accompanist for vocal studios at Stanford University · Fall 2014 – Present
- Accompanist for American Bach Soloists Academy · Summer 2015, Summer 2016
- Substitute pianist · *The New School Chorus* · Directed by Caroline Shaw and Eric Dudley · Spring 2014
- Harpsichordist · *The Mannes Baroque Ensemble* · Directed by Nancy Wilson · Fall 2011
- Harpsichordist · *USC Baroque Sinfonia* · University of Southern California · Directed by Adam Gilbert Fall 2006 and Spring 2007
- Harpsichord accompanist · *Amherst Early Music Festival* · Summer 2004 and 2005
- Harpsichord accompanist · *Oberlin Baroque Performance Institute* · Oberlin Conservatory Summer 2000, 2001 and 2002

ORIGINAL PRODUCTIONS AND PREMIERES

- *The Life of Antonia Padoani Bembo: Women in Exile* · Created with SIREN Baroque and Daniel Swenberg · *Woman in Exile* is a pastiche of glorious music that tells the remarkable story of this Venetian composer
- *Incontro Barocco: Jewels of the Baroque (high voices and low tea in a semi-precious setting)* · Created with Opera Feroce · an anachronistic salon complete with food, drink and backstage intrigue. An unruly troupe of singers and an uptight baroque band are hired to entertain at the home of a wealthy family. Premiered Nov 28 and 29, 2015 at Vertical Player Repertory, Brooklyn NY
- *Magdalene's Dilemma* · Created with Opera Feroce · a short sacred work drawn from Giovanni Bonocini's oratorios. Premiered Dec 2013 at Zion Lutheran Church, Brooklyn, NY
- Britten's *A Ceremony of Carols* · Performed by Opera Feroce · performed in our arrangement with harpsichord and three vocal soloists. First performed Dec 2013 at Zion Lutheran Church, Brooklyn, NY
- *Incontro Barocco* · Created with Opera Feroce · a concert inspired by the model of the baroque salon Premiered Jan 2013 in collaboration with Vertical Player Repertory's Behind the Door series, Brooklyn, NY
- *Dido and Aeneas*, Purcell · A new pasticco version produced by Morningside Opera March 2013 · Dixon Place, New York City
- *Armino in Armina* · A pasticcio opera produced by Opera Feroce Workshop June 2012 · Brooklyn, NY; Premiered Jan 2014 at Zion Lutheran Church, Brooklyn, NY
- *Judge Me Paris* · A baroque burlesque opera/ballet produced by Company XIV Premiered May 2012 · Bond Street Theatre, Brooklyn, NY
- *Stabat Mater Fabulosa* · A staged version of Pergolesi's Stabat Mater, produced by Morningside Opera Premiered January 2012 · Dixon Place, New York City
- *Judgment of Paris* · A pasticcio opera produced by Morningside Opera Premiered August 2011 · Jimmy's No. 43, New York City
- *Amor & Psyche* · A pasticcio opera, produced by Opera Feroce Premiered August 2010 · Brooklyn, NY
- *Playthings of the Gods: Essential Myths* · Works of Britten and Monteverdi · Produced by Vertical Player Repertory · Directed by Judith Barnes · October 2010 · Brooklyn, NY

SELECTED OPERAS AND ORATORIOS

- *Così fan tutte, Mozart* · winter term production at San Francisco Conservatory of Music · Caroline H. Hume Concert Hall, San Francisco · March 2016
- *Orfeo ed Euridice*, Gluck· Produced by Gli Spiritosi, in our new arrangement for harpsichord, traverso and violin Grace House, New York City · July 2013
- *The Beggar's Opera,* Pepusch · Philipstown Depot Theater Conductor: Gordon Stewart· November 2012
- *The Fairy Queen,* Purcell · Hunter College, with Big Apple Baroque Band Conductor: Alan Fellows · January 2011
- *Suite Burlesque de Quichotte*, Telemann · Stony Brook University Conductor: Arthur Haas · February 2006
- *Dido and Aeneas*, Purcell · Amherst Early Music Festival Conductor: Andrew Lawrence-King · July 2005
- *Il Combattimento di Tancredi e Clorinda*, Monteverdi · Stony Brook University Conductor: David Lawton · February 2005
- *Almira,* Handel · Amherst Early Music Festival Conductor: Andrew Lawrence-King · July 2004
- *Agrippina*, Handel · Stony Brook University Conductor: David Lawton · April 2004
- *Judas Maccabaeus*, Handel · Stony Brook University Conductor: Tim Mount · December 2003
- The Modern Premier of *Le Pouvoir de l'Amour*, Royer · Oberlin Conservatory Musical Director: Lisa Goode Crawford · February 2002 (Rehearsal harpsichordist for choreographer Catherine Turocy of the New York Baroque Dance Company)
- *Les Indes Gallantes*, excerpts, Rameau · Oberlin Conservatory Conductor: Kenneth Weiss · Fall 2000

RECORDINGS

- *Siren Songs:* Courts to Convents
  SIREN Baroque · Released Spring 2014
- *Days on Earth: A Musical Trilogy on the Life of Swami Vivekananda*, John Schlenck
  Conductor: Tim Mount · Released Fall 2009

SELECTED WRITING

- Program note writer for *The Lyra Baroque Orchestra*, St. Paul, MN · 2010–2015
- Program note writer for the Staller Center faculty concerts, Stony Brook University, NY · 2008–2010
- Review of *Boccherini's Body: An Essay in Carnal Musicology* by Elisabeth Le Guin, in "Women and Music: A Journal of Gender and Culture," Volume 13, 2009

AWARDS

- Artists' residency at Avaloch Farm Music Institute with Siren Baroque · August 2015
- 2014 Community Arts Grant from the Brooklyn Arts Council for Opera Feroce to produce our new opera seria, *Arminio in Armenia*, with music by Nicola Porpora · 2014
- Elizabeth Ackerman Award for Excellence in Music Graduate Studies · Stony Brook University · May 2005
- Presidential Scholarship · Stony Brook University · 2002–2004
- Historical Performance Scholarship · Oberlin Conservatory · 2000–2002
- Elsa Sawyer Scholarship · UW-Madison · 1993–1997