

**KELLY SAVAGE**

<http://krsavage.com> · 440-574-2539 · [krsavage@gmail.com](mailto:krsavage@gmail.com)  
106 Larchwood · Cambridge, MA 02138

---

**SUMMARY:** As a harpsichordist and scholar, I combine performance with education. I have taught courses in ear training, music theory, music history, keyboard harmony, score reading and piano, as well as directed choirs and ensembles. I have also created and performed original arrangements of operas and opera pastiches, performed works of little-known baroque women composers, premiered modern works, and have given lecture recitals and demonstrations. I am currently on the faculty at Berklee College where I teach ear training. I was on the faculty at the San Francisco Conservatory of Music from 2014 to 2021, where I taught theory, musicianship, keyboard harmony, score reading and the baroque keyboard survey. I also founded and directed the Stanford Community Chorus, and I was the music director at Noe Valley Ministry in San Francisco.

**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)

**CURRENT POSITION**

**Associate Professor of Ear Training, Part-Time** · Berklee College of Music · Aug 2021 – Present

- Fundamentals 110, Ear Training 1, Ear Training 2, Ear Training 3, Ear Training 4 · Fall 2021–Present

**TEACHING**

**Lecturer at San Francisco Conservatory of Music** · Fall 2014—Spring 2021

- First, second and third-year Musicianship, in two separate course tracks · San Francisco Conservatory of Music · Fall 2014–Spring 2021
- First and second-year Theory · San Francisco Conservatory of Music · Fall 2014– Spring 2021
- Keyboard Harmony · San Francisco Conservatory of Music · Fall 2017– Spring 2021
- Score Reading · San Francisco Conservatory of Music · Fall 2017– Spring 2021
- Keyboard Literature: Baroque · San Francisco Conservatory of Music · Fall 2017, Spring 2020, Spring 2022
- Advanced Musicianship as Independent Study · San Francisco Conservatory of Music · Spring 2019
- Fundamentals of Musicianship · San Francisco Conservatory of Music · Fall 2016—Spring 2017

**Lecturer at Stanford University** · Fall 2014—Spring 2017

- Keyboard Harmony · Stanford University · Winter 2015, Spring 2015, Spring 2016, Spring 2017
- Individual instruction in continuo · Stanford University · Fall 2015, Spring 2016

**Graduate-Student Instructor at Stony Brook University** · Fall 2004—Spring 2007

- Music of the Baroque · Stony Brook University · Summer 2006, Summer 2007
- Keyboard Harmony · Stony Brook University · Spring 2005
- Beginning Keyboard Group Class · Stony Brook University · Fall 2004
- The Elements of Music · Stony Brook University · Fall 2002, Spring 2003

### **Graduate-Student Instructor at Oberlin Conservatory** · Fall 2001—Spring 2002

- Secondary Harpsichord Lessons · Oberlin Conservatory · Fall 2001, Spring 2002

### **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

### **DIRECTING AND ADMINISTRATION**

#### **Music Director**

- Music Director · Noe Valley Ministry, San Francisco · Aug 2016 – July 2021
- Choir Director and founder · Stanford Community Chorus · through the Stanford Continuing Studies Department and the Stanford Music Department · Spring 2015—Fall 2019
- Choir Director and Organist · St. Stephen and St. Martin’s Episcopal Church, NY · Dec 2007 – Aug 2014
- Artistic Director · SIREN Baroque · March 2011 – Present

#### **Administrator**

- Yarn/Wire Board Member · Jan 2021—present
- 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

### **Workshops/ Selected Lectures**

- Ars Minerva · Cocktails & Chit-Chat series in San Francisco
  - Antonia Bembo · August 2020
  - Francesca Caccini · October 2020
  - Elisabeth Jacquet de la Guerre · April 2021
- Pedagogical version of *Amor & Psyche* with Opera Feroce, integrated into Columbia University’s Music Humanities course. 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 · Feb 2014 and Nov 2013
- Guest lectures with Opera Feroce on Baroque music and opera for the Columbia University Music Humanities courses · 2012–2016
- *Elisabeth at the Court of the Sun King* · A workshop for children with members of SIREN Baroque at Penn State University. As a faculty member of the workshop, I introduced students to the music of the baroque through a lecture demonstration, group harpsichord lessons, chamber music ensemble coaching, dance class, and a public faculty concert · March 2012
- “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](http://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)

- Suore Project · [www.brettumlauf.com/suoreproject](http://www.brettumlauf.com/suoreproject) · 2021 – Present

For centuries, silence in women—especially cloistered women—was codified. *Suore Project* aims to resound their voices over the convent walls with performances and research of the virtuosic repertory of nuns. Our focus is on Italian nuns of the 17th century. In our latest program, *The Ecstatic and the Divine*, we have incorporated Brett Umlauf’s new research into the music of Byzantine hymnographer Kassia, from Umlauf’s year as a 2022-2023 Fulbright fellow in Greece and Turkey, in addition to a contemporary piece by Ethiopian nun composer Gebru.

*Suore Project* recorded *Non Tacere* in San Francisco in 2021 and was awarded a residency at Avaloch Farm Music Institute in 2022 and upcoming in 2023. The group is on track to publish the first modern edition of Rosa Giacinta Badalla’s motets.

- *SIREN Baroque* · [sirenbaroque.com](http://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 May, SIREN collaborated with Company XIV on *Judge Me Paris*, a burlesque/baroque adaptation of *The Judgment of Paris*, and in August SIREN performed at the Philadelphia Museum of Art’s “Art After 5” series. The 2013-2014 season features “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); a season finale in May, and the release of our first CD entitled *Siren Songs*.

- *Opera Feroce* · [operaferoce.com](http://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 18<sup>th</sup> 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 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.

#### ADDITIONAL ENSEMBLES

- Society for Historically Informed Performance, 2023 Summer Concert Series with *Suore Project* · August 2023
- Society for Historically Informed Performance, 2023 Summer Concert Series with *Mystic Baroque* · July 2023

- Symphony by the Sea · Beverly MA · Feb 2023
- *The Halfmoon Ensemble (Printworks Project)* · New work by Audrey Wu; Art instillation by Alex Kim; Directed by Emily Hale · Roslindale MA · Aug 2022
- *Festival of New American Music Presents Faythe Vollrath and Friends in Concert*. New music for multiple harpsichords by women composers. Music by Catherine McMichael, Meredith Monk and Asako Hirabayashi. Recorded in St. Paul MN · Nov 2021
- *Ars Minerva* · Directed by Céline Ricci · San Francisco · 2018—2021
- *Les Délices* · Salon series · Directed by Debra Nagy · Cleveland · March 2020
- *La Modestine* · Directed by Marc Destubé and Natalie Mackie · Vancouver · June 2020
- *Seraphic Fire* · Directed by Patrick Quigley · Miami · February 2019
- *Musa* · Directed by Derek Tam · San Francisco Music Day · 2018
- *St. Laurence String Quartet*, Daniel Pearl World Music Days Concert · Palo Alto · 2014
- *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 – 2016
- *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 – 2016
- *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 (piano) · Fall 2014–Spring 2016
- Accompanist for American Bach Soloists Academy (harpsichord) · Summers 2015, 2016, 2017, 2018 and 2019
- 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 the Venetian composer Antonia Bembo
- *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 Bononcini'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 · Music Director · A new pasticcio 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

- *Acis and Galatea, Handel* · Stanford student production · Toyon Hall, Stanford University · May 2019
- *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 · CD Release Spring 2014
- *Days on Earth: A Musical Trilogy on the Life of Swami Vivekananda*, John Schlenck  
Conductor: Tim Mount · CD Released Fall 2009

#### WRITING

- Program note writer for *The Lyra Baroque Orchestra*, St. Paul, MN · 2010–2019
- 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 Suore Project · August 2023
- Artists' residency at Avaloch Farm Music Institute with Suore Project · August 2022
- 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