

Sarah A. Griffiths, soprano

From the Press

Alice Parker's *Heavenly Hurt* (Naxos 2018):

“Two song cycles for solo soprano are also included here: *On Recollecting*, performed by soprano Sarah Griffiths, and *Echoes from the Hills*, with soprano Lucy Shelton and a chamber group of seven instruments. Griffiths' elegant soubrette shines brilliantly in her cycle, the most charming of the works heard here.”

American Record Guide – March 4, 2018

“The charming voice of Sarah Griffiths is perfect for this music, direct and clarion yet capable of conveying the full impact of regret. The stunning piano postlude to the central “How happy I was if I could forget” is tenderly done here by Paul Vasile. Again, it is the deceptive simplicity of Parker's music that is so compelling: It calls the listener to return to this music, often.”

Fanfare Magazine – March 2018

Dallas Bach Society:

“The vocal soloists dispatched their duties respectably, but only soprano **Sarah Griffiths** really stood out, with glowing tone, effortless facility and vivid expressivity.”

The Dallas Morning News – December 5, 2010

“Songs from the theater and catches rounded out the Purcell repertory, with varied results. Artistically, the most satisfying was the duet ‘What Shall We Poor Females Do,’ fetchingly done by soprano **Sarah Griffiths** and bass David Grogan.”

The Dallas Morning News - September 30, 2008

Orpheus Chamber Singers:

“Two singers supplied sensitive and communicative performances of solo numbers. ... **Sarah Griffiths** wrapped her liquescent soprano around *Cancion de Cuna para Dormir a un Negrito* by the late Spanish composer Xavier Montsalvatge.”

The Dallas Morning News – Monday, May 11, 2009

“Two reflective carols by 20th-century Englishmen, Kenneth Leighton's "Lully, lulla" and Herbert Howells' "A spotless Rose" were sheer magic. **Sarah Griffiths'** glowing descants in the former and Jason H. Awbrey's warmly intoned solo in the latter were worth the price of admission.”

The Dallas Morning News – Saturday, December 20, 2008

Merab in Handel's Saul:

“Sopranos Lynn Eustis and **Sarah Abigail Griffiths** were well-paired as Saul's contentious daughters Michal and Merab.”

The Dallas Morning News – Friday, February 6, 2009

“The singers all had attractive voices, but the standouts were soprano **Sarah Abigail Griffiths**, with a soprano warm, clear and beautifully pliant; and baritone Jeffrey Snider, his tone rich, his manner authoritative.”

The Dallas Morning News – Sunday, November 23, 2008

Elara Ensemble:

"Kokoonpanon laulusolistina kuultu sopraano Sarah Griffiths omaa äänen, joka tihkuu syvästä puskevaa ytimekkyttä. Erityisen vaikutuksen hän teki osuutensa dramaattisinta laitaa edustaneessa Sibeliuksen kappaleessa Svarta rosor."

“Of special note was the vocalist of the ensemble, soprano **Sarah Griffiths**, whose warm rich voice reached in and tugged at something deep in the soul. Her performance of the Sibelius song, *Svarta rosor*, was beautifully sung and performed with a very dramatic presence. [Rough translation by Ruusamaria Teppo]

Forssan Lehti (Regional Finnish Newspaper)– Thursday, June 26, 2008

Berkeley Early Music Festival:

“**Sarah Griffiths**, Dianna Perry Grabowski, and Jennifer Lane had good intonation and a lovely sense of ensemble on *T'amo mia vita* (I love you my life) by Luzzasco Luzzachi. Later, a tight trio that substituted Rebecca Beasley for Lane brought *Non sa che sia dolore* (He knows nothing of pain) to a touching and lyrical close. And on *Io mi son giovinetta* (I am a young girl), yet more by Luzzaschi, **Sarah Griffiths** and Jessica Heuser sang together with great spirit, with **Griffiths** showing a rich luster to her sound and Heuser a bright upper register.”

San Francisco Classical Voice – Tuesday, June 20, 2006

Najade, in Strauss's Ariadne auf Naxos, Spoleto Festival USA:

“The opening of the opera/farce has an inside joke for those who are "imperfect Wagnerites." Najade, sung by soprano **Sarah Abigail Griffiths**, Dryade, sung by soprano Phyllis Francesca Tritto, and Echo, sung by soprano Nora Bebhinn Fleming, were seen knitting, using large colorful balls of yarn. Perhaps this was a veiled allusion to Wagner's Norns weaving Fate?”

“The performance's warmest tones were provided by baritone Louis Otey as the Music Master, but it was the nymphs - **Sarah Abigail Griffiths**, Phyllis Francesca Tritto, and Nora Bebhinn Fleming - who had the only truly lovely songs in the piece. They served as a chorus, and their sweet-voiced melodies came as welcome relief against the sarcastic wit and saccharine drama.”

Classical Voice of North Carolina – June, 2004