

The Western Early Keyboard Association Presents

Nature, Man and Myth

*A recital program exploring nature, humankind and mythology
as sources of inspiration in early keyboard literature*

Sonia Lee

Clavichord, Positive Organ, Virginal & Harpsichord

2 p.m. Saturday, April 23, 2016, Reed College, Performing Arts Building, Room 320

Toccata con lo Scherzo del cucco

Bernado Pasquini
(1637–1710)

Onder een Linde groen

Jan Pieterszoon Sweelinck
(1562–1621)

Lamentation faite sur la mort très douloureuse
de Sa Majesté Impériale, Ferdinand III (1657)

Johann Jacob Froberger
(1616–1667)

Suite No. 9 “Uranie”

Toccata

Passacaglia

(From *Musikalischer Parnassus*, ca.1738)

Johann Caspar Ferdinand Fischer
(ca.1670–1746)

Suite no. 5 in G Major/Minor

La Nymphé Marine

Le Diable a quatre

(From *Pièces de clavecin*, 1748)

Friedrich Wilhelm
Marpurg
(1718–1795)

Intermission

La Poule

Les Cyclopes

Jean-Philippe Rameau
(1683–1764)

Capriccio sopra la lontananza del fratello diletteissimo,
BWV 992

Johann Sebastian Bach

1. *Arioso, adagio* A wheedling by friends in order to keep his from his journey
2. *[Andante]*. A setting forth of various casualties that could befall him abroad.
3. *Adagissimo*. A general lamento by his friends.
4. *Recitative*. Here the friends-come, seeing after all that it cannot be otherwise, and bid farewell.
5. *Aria di postiglione*
6. *Fuga all'imitatione di posta*

(1685–1750)

La Marche des Scythes

Joseph-Nicolas-Pancrace Royer
(c.1705–1755)

Sonia Lee

Currently serving as the President of the Historical Keyboard Society of North America (HKSNA), scholar-performer **Sonia Lee** maintains an international schedule that covers four continents. Her performances have been praised by critics as "masterly" (Aliénor News & Notes), "nicely rendered" (Early Music America Magazine), and "full of elegance and expression" (Cleveland Classical). She is a laureate of the Mae & Irving Jurow International Harpsichord Competition (2008), the Montréal Baroque Galaxie-CBC Rising Star Competition (2008), the Canadian Music Competitions (2000), and the American Musical Instrument Society William E. Gribbons Award (2006).

Performing on pianos of all periods, harpsichord, clavichord, and organ, she has appeared as soloist and collaborative artist at numerous festivals and venues, among them the early music festivals of Boston, Costa Rica, and Utrecht, the Rome Festival, the Nordic Historical Keyboard Festival, the Early Keyboard Music Cycle of Buenos Aires, the New York Midtown Concerts, and the KEK (Japan) Series. Among the groups she has worked with are: the Classical Chamber Players, La Donna Musicale, Concerto Urbano, Rome Festival Orchestra and Opera, Sinfonia da Camera, Camerata Antiqua Seoul, Les Jeunes Virtuoses de Montréal, Pittsburgh Baroque Ensemble, Musicerend Gezelschap, Amor Musicae, and La Réunion Musicale, of which she is the Founding Artistic Director. As guest conductor, she has appeared with the University of Illinois Collegium Musicum, Dulces Exuviae, and the Phantasie String Orchestra.

A strong advocate of contemporary music and multidisciplinary projects, she has performed works by such prize-winning composers as Dagmar Feyen, James Dorsa, Kent Holliday, Asako Hirabayashi, Peter Machajdík, Luis Mucillo, and herself. She was a member of the jury for the 2015 Ninth Aliénor International Harpsichord Composition Competition.

Her discography includes premiere recordings of rediscovered music of Antonia Bembo, Leopold Kozeluch, Thomas Vincent, and Joseph Weigl on Mark Records, Arabesque Records, and other labels. Upcoming releases include the "Eight Suits of Lessons for the Harpsichord" by Georg Berg (ca.1730-1775), of which the only surviving printed copy is preserved in the private collection of Ton Koopman, and the "Premier livre de pièces de clavecin" by Charles Demars.

As a scholar, Dr. Lee's interests center on all areas related to historical keyboard instruments. Her doctoral dissertation, titled "The Harpsichord: A Research and Information Guide," is an exhaustive annotated bibliography that serves as a guide and reference manual for anyone researching the harpsichord and its related topics, including harpsichord making and maintenance, harpsichord music, and performance practice. She has contributed biographical articles on Wanda Landowska, Claudio Arrau, Nikolaus Harnoncourt, Jean-Pierre Rampal, August Wenzinger, and Lauritz Melchior to "Musicians and Composers of the 20th Century" (Salem Press, 2009) and "Great Lives from History: Latinos" (Salem Press, 2012). She has appeared as presenter and panelist at conferences organized by such organizations as the American Musical Instrument Society and the Historical Keyboard Society of North America.

Sonia Lee holds advanced degrees in music from McGill University and the University of Illinois, with additional study in public and nonprofit leadership at the Harvard Kennedy School Executive Education programs. Her performance teachers included Charlotte Mattax, Hank Knox, Luc Beauséjour, Joyce Lindorff, and Kenneth Gilbert, and she has studied in masterclasses with Arthur Haas, Andrew Willis, David Breitman, and Malcolm Bilson. A resident of Pasadena, CA, she has recently completed artist/scholar residencies at La Napoule Art Foundation, France, and La Piccola Accademia di Montisi, Italy. Visit www.sonialeemusic.com.