

Harpichordist and fortepianist Elisabeth Wright is noted for her versatility as soloist and chamber musician, and for her expertise in the art of basso continuo improvisation. Following graduate studies with Gustav Leonhardt at the Amsterdam (now Sweelinck) Conservatory, she has maintained a distinguished career performing in such noted venues as Boston and Berkeley Early Music Festivals, Mostly Mozart, Tanglewood, Aston Magna, Lufthansa of London, Vancouver Early Music, Tage alter Musik, Sydney Festival, Santa Fe Festival, Festival Cervantino, Musica Antica Bolzano, Festival de Estella, and Festivals in Belo Horizonte and Campinas, Brazil.

She has performed and recorded with violinist Stanley Ritchie as *Duo Geminiani* for several decades, with *Música Ficta*, an ensemble founded in Colombia that is dedicated to Spanish and Latin American Baroque vocal and instrumental repertoire, Bloomington Baroque, and has collaborated with many artists of international renown, most recently with Jacques Ogg, performing double concerti and two harpsichord repertoire. Appearances in the Pacific Northwest this past season included solo recitals in Portland and chamber recitals throughout the Puget Sound region with Ingrid Matthews and Jeffrey Cohan in the Salish Sea Festival. She has given concerts throughout the United States, Canada, Australia, South and Central America, the United Kingdom, and Europe. Soloist with Tafelmusik, Lyra, Portland, Seattle, Bloomington and Indianapolis Baroque orchestras, and the CBC (Vancouver, B.C.) and ABC (Sydney, Australia) chamber orchestras, she has been broadcast on four continents and recorded for Classic Masters, Milan-Jade, Focus, Arion, Arts Music and Centaur labels.

Professor at the Historical Performance Institute of Indiana University's Jacobs School of Music in Bloomington, she is in frequent demand for master classes and seminars pertaining to performance practices of music from late 16th – 18th century. A perpetual student of languages and interested in the relationship between music and text, she has done extensive research about musical settings of poetry by Giambattista Marino, a chapter about which was published in *The Sense of Marino: Literature, Fine Arts and Music*. Translator of part of Max

Sobel's scholarly edition of the *Complete Works of Francesco Bonporti* for Indiana University Press, she has written reviews for *Early Keyboard Journal*. Founding member of The Seattle Early Music Guild and Bloomington Early Music, she served on the board of Early Music America, and as panelist for the National Endowment for the Arts, PEW and PennPat. She has taught and served as outside specialist for MM theses, and as adjudicator at the Koninklijk Conservatorium in Den Haag, Holland, and recently gave masterclasses at Stanford and the San Francisco Conservatory.

Recordings:

Bach il francese e l'italien: Solo harpsichord music of Johann Sebastian Bach, Elisabeth Wright, harpsichord, Centaur Records

Dos Estrellas le Siguen: Xácaras y Danzas del siglo XVII en España y América Latina with *Música Ficta* 2015, *Música Ficta* and Centaur Records.

“*In Stile Moderno: Italian music of the early seventeenth century*”, *earlymusic.com* © 2013 Manfredo Kraemer, violin, Michael McCraw, dulcian, Elisabeth Wright harpsichord and organ, Lola Costoyas, theorbo

Reasoned Madness: Harpsichord music of J.S. Bach with the Chromatic Fantasy and Fugue, Toccata in e, Fantasia and fugue in a and English Suite No. 6 in d minor, ©2012

Duo Geminiani: Stanley Ritchie-Violin, Elisabeth Wright- Harpsichord, “*Sonatas for violin and harpsichord obbligato*” by Johann Sebastian Bach, ©2012 (re-release)

Música Ficta: “ Cuando Muere el Sol Tonos humanos y divinos of Sebastian Durón ” released on the French label, *Arion* © 2010

“*Flores de Música*”: *17th century Spanish solo keyboard music by Juan Cabanilles and from the collections of Martin y Col*, *Música Ficta Records*, ©2009

Música Ficta: “Del Mar del Alma,” music and poetry of 17th and 18th century in Colonial Bogotá” (solo and chamber) Arion ©2008

Albalonga Ensemble: Anibale Cetrangolo, director: Venetian composers in Guatemala & Bolivia- Galuppi & Facco (manuscripts found in the Cathedral of Guatemala and national Bolivian Archives) released on the German label, Arts Music. ©2007

Música Ficta: “Esa Noche Yo Bailá,” feast and devotion in High Peru of the 17th Century (solo and chamber) Arts Music ©2006

Música Ficta: “Sepan Todos que Muero,” music of peasants and courtiers in the Viceroyalty of Peru, 17th-18th centuries (solo and chamber) released on Centaur Records ©2004