

Harpsichord Heaven 2024

Elaine Funaro
April 27 at 1:00 pm

Sonata III (1756)
Prelude
Allegro

Thomas Arne
(1710-1778)

Suite IV in D Major (c.1723)
Allemande
Corente
Gavotte
Giga

John Loeillet
(1680-1730)

Sonate per Gravicembalo (1739)
Sonata VII in G Major
Spiritoso
Presto

Giovanni Battista Pescetti
(1704-1766)

Joannes Goermans Harpsichord (Paris, 1768)

Essercizi per Gravicembalo (1738)
Sonata VIII Allegro
Sonata XIII Presto

Domenico Scarlatti
(1685-1757)

Sonate per cembalo Opus 1 VI (post. 1748)
Allegro
Presto

Domenico Alberti
(1710-1746)

Sonate per cembalo Opus 1 V
Andante
Allegro

Domenico Alberti

Ioannes Ruckers Harpsichord, Antwerp, 1627

Passatempo al Cembalo (#3) (1781)
Allegro Moderato
Allegro

Baldassare Galuppi
(1706-1785)

Sonata in G Major
Andantino
Allegro Presto
Chaconne

Baldassare Galuppi

Joannes Goermans Harpsichord (Paris, 1768)

Harpsichordist **Elaine Funaro** is “*regarded as one of the leading performers of new music for harpsichord*” (*Classical Music: The Essential Listening Companion*). She is a popular presence at contemporary and early music festivals around the world, and was the first, now past, president of the newly merged Historical Keyboard Society of North America, and the past Artistic Director of Aliénor, the American-based international competition for new harpsichord music.

Ms. Funaro began her harpsichord studies at the Conservatorio Cherubini (Florence) with Annamaria Pernafelli. Following her graduation from Oberlin and the New England Conservatory, her advanced studies took her to the Amsterdam’s Sweelinck Conservatory. Her teachers have included Ton Koopman, John Gibbons, Lisa Crawford and the late Gustav Leonhardt.

Ms. Funaro’s foundation in the classics fully supports her passion for contemporary compositions, expanding her repertoire to five centuries of harpsichord music. She has performed at the Boston Early Music Festival, Amherst Early Music, Berkeley Early Music Festival, Bloomington Early Music Festival and Oberlin Baroque Performance Institute. She has also introduced audiences on five continents to the new world of modern compositions, many of which have been Aliénor winners, having premiered works in London, Amsterdam, Rome, Sydney, Boston, Tallinn, Hong Kong and Tokyo. She is also the past president of the Historical Keyboard Society of North America.

In addition to her solo recitals at the Smithsonian Institution, the Library of Congress and in other notable venues, Elaine Funaro has been a frequent collaborator with symphonies and chamber ensembles. Her appearances often present modern compositions in the context of old and new musical traditions from around the world, yet her impassioned solo and chamber interpretations of traditional scores for her instrument remain a core element in an exceptionally active career.

Elaine Funaro has recorded for Arabesque, Centaur, Gasparo, Wildboar, and Classic Concert.

Ioannes Ruckers Harpsichord, Antwerp, 1627

Ioannes Ruckers (1578-1642), the most famous member of the illustrious Flemish family of harpsichord makers, built this two-manual instrument in Antwerp in 1627. Ioannes was the son of Hans Ruckers (c.1550-1598), founder of the Ruckers dynasty. The 1627 Ioannes Ruckers harpsichord was in the Château de Villebon for many years. This château in the Loire Valley was once the seat of the Duc de Sully (1560-1641), the great minister of Henri IV.

Originally the instrument had two registers with non-aligned keyboards sharing one 8-foot and one 4-foot choir, pitched a fourth apart. The instrument was almost certainly restored by Nicolas Blanchet in Paris in 1701, who installed new dated keyboards, modified the jacks and range and added a new stand, lid and black exterior decoration. The range is GG/BB-c3, with a bass short octave and a split Eb key. This exceptionally beautiful Ruckers was restored to its early eighteenth-century state by John Phillips of Berkeley, California in 2009.

Joannes Goermans Harpsichord (Paris, 1768)

Goermans (1703 -1777) was born in Galdere, Holland, and had become a master in the guild of instrument makers in Paris by 1730. By the 1750s his became one of the leading workshops in Paris, making harps as well as harpsichords, and with a long list of illustrious clients. In 1766 his son, Jacques became a master in the guild and father and son shared the same workshop and staff until Jean’s retirement in 1772. The 1768 Goermans is the last instrument signed by Jean. It represents the apogee of the 18th French harpsichord design; with a sound that is both refined and powerful and an action that is both supple and resilient. This instrument has the typical late 18th century disposition of two five-octave manuals (FF-f”) with a coupler and two 8-foot and one 4-foot registers. The history of the 1768 Goermans is unknown before its appearance in the sale catalogue of the Savoye Collection in 1924. It is relatively plain in appearance by 18th century standards suggesting that it had been made for someone of limited means –perhaps a musician. It was restored in recent times by Bernard von Tucher in 2000 and again by John Phillips in 2014.