



*Dazzling Virtuoso & Darling at the Court of Louis XVI*  
*Pièces de Clavecin of Claude Balbastre*

Arthur Haas

Harpsichord by Joannes Goermans (Paris, 1768)

January 24, 2021 at 3:00 pm (EST)

Recorded in the Barn at Flintwoods, Wilmington, Delaware

La Morisseau: *Noblement*

Claude-Bénigne Balbastre  
(1724-1799)

La Suzanne: *Noblement et animé - Gracieusement*

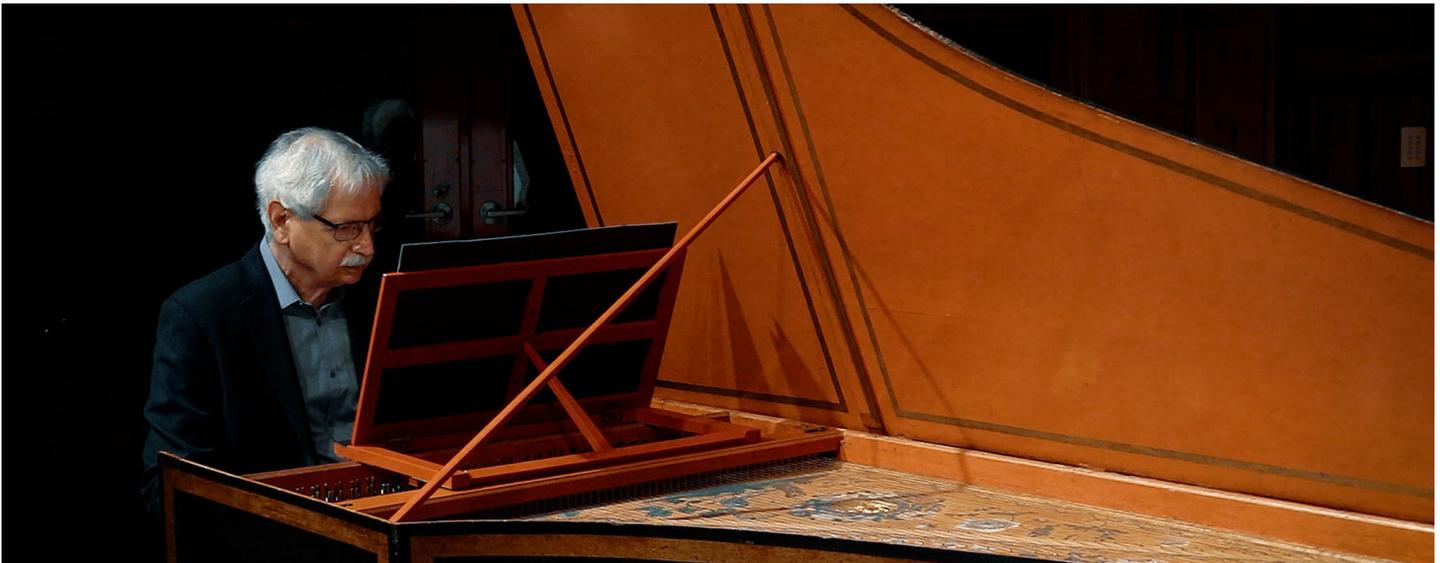
La Courteille

La d'Héricourt: *Noblement, sans lenteur*

La Lugeac: *Giga*



This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on [www.DelawareScene.com](http://www.DelawareScene.com)



**Arthur Haas** is one of the most sought-after performers and teachers of Baroque music in the United States today. He received the top prize in the Paris International Harpsichord Competition in 1975 and then stayed in France for a number of years as an active member of the growing European early music scene. While in Paris, he joined the Five Centuries Ensemble, a group acclaimed for its performances and recordings of Baroque and contemporary music. He played the premiere performance of William Albright's Concerto for Harpsichord and Orchestra in 1994. He is a member of the Aulos Ensemble, one of America's premier period instrument ensembles, whose recordings of Bach, Vivaldi, Telemann, and Rameau have won critical acclaim in the press, as well as Empire Viols, and the exciting new group, Gold and Glitter. His partners for duo recitals and concerts with early music specialists include Marius van Altena, Julianne Baird, James Bowman, Phoebe Carrai, William Christie, Alan Curtis, Bruce Dickey, Jan DeGaetani, Laurence Dreyfus, Paul Leenhouts, Judith Nelson, Paul O'Dette, Stephen Preston, and Marion Verbruggen. Praised by *Le Monde* for his interpretation of French keyboard music, he has recorded duo harpsichord music of Gaspard Le Roux with William Christie and solo CDs of music by Jean-Henri d'Anglebert, Forqueray, the complete keyboard works of Rameau, and extensive harpsichord music of the English Restoration. Annual summer workshop and festival appearances include the International Baroque Institute at Longy, Portland (ME) Bach Virtuosi Festival, the Berkeley Early Music Festival, and Amherst Early Music, where he served as artistic director of the Baroque Academy from 2002 to 2011. In addition he has been a featured soloist and teacher at the Flintwoods Collection of Antique Keyboard Instruments in Delaware. Haas is professor of harpsichord and early music at Stony Brook University where he leads the award winning Stony Brook Baroque Players, and is Visiting Professor of Harpsichord at the Yale School of Music. He was also a founding faculty member of Juilliard's historical performance program. He is also serving on the national screening committee of the Fulbright Scholar Program in the field of organ and historical performance for a three-year period that started in fall 2018.

### **Joannes Goermans Harpsichord, Paris, 1768**

Joannes Goermans (1703-1777), also known as Jean I Goermans, was admitted as a master in the guild of instrument makers in Paris before 1730, and became one of the leading harpsichord makers there between 1743 and 1773. His third son, Jacques, was admitted to the guild in 1766 and set up his own workshop in his father's establishment. Joannes retired from making harpsichords in 1773.

The 1768 Goermans is the last known instrument signed "Joannes Goermans". With its refined and powerful sound and its supple action, it represents the apogee of eighteenth-century French harpsichord design. Its disposition is typical: two five-octave manuals (FF-f) with a coupler and two 8-foot and one 4-foot registers. It appeared in the sale catalogue of the Léon Savoye Collection in 1924 and was recently restored by John Phillips of Berkeley, California, in 2014.