



Eyewitness to History & Recounter of his own Fate:

Suites of Johann Jakob Froberger

Arthur Haas

Harpsichord by Ioannes Ruckers, 1627

Sunday, October 11 at 3:00 pm (EST)

Recorded in the Barn at Flintwoods, Wilmington, Delaware

Suite XVI in G major

Johann Jacob Froberger (1616-1667)

Allemande faite sur le Subject d'un Chemin Montaigneux, la quelle se joïe à discretion

Courante

Sarabande

Gigue

Suite XXVII in E minor

Allemande faite en passant le Rhin dans une barque en grand peril, la quelle se joïe lentement à la discretion

Courante

Sarabande

Gigue

Suite XXX in A minor

Plaincte faite à Londres pour passer la Melancolie, la quelle se joïe lentement et à discretion

Courante

Sarabande

Gigue

Suite XX in D major

Meditation faite sur ma mort future, la quelle se joïe lentement avec Discretion à Paris 1 May Anno 1660

Gigue

Courante

Sarabande



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. He is professor of harpsichord and early music at Stony Brook University and is a founding faculty member of Juilliard's historical performance program. In fall 2012, he joined the distinguished faculty of the Yale School of Music. 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.

Ioannes Ruckers Harpsichord, Antwerp, 1627

This instrument was built in Antwerp in 1627 by Ioannes Ruckers (1578-1642), one of the most illustrious members of a family whose reputation in the history of instrument building is almost mythical. Ioannes was the son of Hans Ruckers (c.1550-1598), the founder of the Antwerp dynasty of makers of harpsichords and virginals.

It originally had two non-aligned keyboards and two registers (one at normal pitch — "8-foot pitch" — and the other at the upper octave — "4-foot pitch"). A petit ravalement was carried out in 1701 by Nicolas Blanchet in Paris. (The petit ravalement was a fairly standard procedure at the time, involving the modification of the keyboards, the jacks, the keyboard range, and often the stand, the lid, and the exterior decoration, but without changing the form or the size of the box of the instrument itself.) The present state of the Villebon Ruckers is essentially that of an exceptionally beautiful French harpsichord from the first part of the eighteenth century.

The range is currently GG/BB-c", with short octave in the bass and a split Eb key. There are two keyboards with no original Ruckers keys, but the present keys are mainly from 1701.

The 1627 Ioannes Ruckers harpsichord has been in the Château de Villebon for many years with a short hiatus between 1903 and 1924 when it was sold and later bought back. This instrument is now part of the Flint Collection of Antique Keyboards.



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