



Harpsichord Heaven 2021

Brandywine Baroque
presents
Harpsichord Heaven at the Flint Collection

ARTHUR HAAS

SOUTHERN ITALIAN HARPSICHORD MUSIC FROM THE EARLY TO MID-17TH CENTURY
APRIL 25, 2021 AT 3:00 PM (EDT)

Anonymous Harpsichord, inscribed “Domenicus Pisauriensis” (Rome? c1630)

Corrente Quarta in A major (Rome, c.1630)
Corrente Seconda in D major

Michelangelo Rossi
(1602-56)

Partite sopra L'aria della Romanesca (Rome, 1615)

Girolamo Frescobaldi
(1583-1643)

Toccata Settima

Michelangelo Rossi
(1602-56)

Canzone Francese Seconda (Naples, 1641)

Giovanni Salvatore
(d. 1688)

Ciaccona in C Major (Messina, 1664)

Bernardo Storace
(fl. mid 17th c.)

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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.

Anonymous Harpsichord, inscribed "Domenicus Pisauriensis" (Rome? c1630)

The nameboard of this undated harpsichord bears the inscription "Domenicus Pisauriensis", referring to Domenico of Pesaro, who was active in Venice for decades, with authenticated instruments dating from 1533-1575. It is, however, very unlikely that this instrument was made by Domenicus Pisaurensis. It is more likely an anonymous instrument, possibly made in Rome, from circa 1630. The misspelled inscription was probably added by an early 20th century dealer.

This Italian harpsichord has thin, lightweight cypress case walls with its edges reinforced with moldings and studded with ivory buttons. A very tall instrument, it was most likely played standing. The delicate inner case is protected by a heavier decorated outer case, probably original to the instrument, with an interior lid painting depicting Mary Magdalene and King David. With a 4 ½-octave keyboard range of GG, AA – c³, it has two registers of 8-foot strings.

Acquired from the harpsichordist Rafael Puyana, it had been altered and repaired many times and was restored by Johannes Carda of France. Most recently Tom and Barbara Wolf of The Plains, Virginia restored it in 2006, restringing it in brass and voicing it in bird quill.