

The Western Early Keyboard Association Presents

MY SECRET VALENTINE
Il Ritratto d'Amore? Élisabeth and François
Music of Élisabeth Jacquet de La Guerre
and François Couperin

Arthur Haas, Harpsichord

Saturday, March 2, 2019 - 2:00 p.m.
Reed College, Performing Arts Building, Room 320

This semi-narrated recital will explore the connections between Élisabeth Jacquet de La Guerre and François Couperin, two of the towering figures in French harpsichord music in the late 17th and early 18th centuries. They were about the same age, grew up together, were related through marriage, and both were heavily influenced by Corelli's appearances in Paris at formative stages of their careers. You will hear pieces illustrating these connections and commentary upon important performance practice gestures in their music.

Pièces de Clavecin in D minor (1707)

Prélude (1687)
[Allemande] La Flamande et double
Courante et double
Sarabande
Gigue et double
Rigaudons
Chaconne

Élisabeth Jacquet de La Guerre
(1665-1729)

Intermission

Second Ordre (Book I, 1713)

Prélude (L'Art de toucher le Clavecin, 1716)
Allemande La Laborieuse
Courante
Sarabande la Prude
Rigaudon
La Terpsicore
Les Idées Heureuses
La Diligente
La Flateuse
La Voluptueuse
Les Papillons

François Couperin
(1668-1733)

Arthur Haas

Arthur Haas is one of the most sought after performers and teachers of Baroque music in the United States today. He studied harpsichord with Albert Fuller at Juilliard and Alan Curtis in Berkeley and Amsterdam as well as receiving a masters degree in Historical Musicology at UCLA. Mr. Haas received the top prize in the Paris International Harpsichord Competition in 1975, and then lived in France until 1983, performing and teaching in many of the major European early music festivals.

He participated in the premier recording of Bach's Goldberg Variation Canons with Alan Curtis, and has also recorded suites for two harpsichords by Gaspard LeRoux with William Christie. Solo CDs of D'Anglebert, Forqueray, Purcell and his contemporaries, Jacquet de La Guerre, F. Couperin, the complete harpsichord works of Rameau, and most recently solo works of Bernardo Pasquini, have all received critical acclaim in the press.

Known for his expertise as a continuo player, Mr. Haas has toured with such distinguished early musicians as Marion Verbruggen, Jaap ter Linden, Julianne Baird, Wieland Kuijken, and Bruce Haynes. A member of the Aulos Ensemble and Empire Viols, he has toured frequently all over the US and Canada. Annual summer workshop and festival appearances include the International Baroque Institute at Longy, the Virginia Baroque Performance Workshop, and the Amherst Early Music Festival, where he served as artistic director of the Baroque Academy from 2002-2012. He is also a featured soloist in the annual Portland (Maine) Bach Virtuosi Festival.

Mr. Haas teaches harpsichord and early music studies at Stony Brook University and the Yale School of Music, and was a founding faculty member of Juilliard's Historical Performance program.

Future WEKA Events 2019 - www.wekaweb.org

Saturday, May 18, 2019, 2:30-5:00pm - you are invited to enjoy our **SPRING SOIRÉE** at the home of a Portland early keyboard enthusiast, with refreshments and informal performances on harpsichord and 1840 pianoforte. RSVP to weka@wekaweb.org

WEKA is a 501(c)(3) non-profit organization and deeply appreciates your memberships and donations to support our early keyboard programs.