Georg Philip Telemann 1681–1767

Quartet No. 2 in A minor from *Nouveaux quatuors en six suites*, TWV 43:a2
I. Prélude. Allègrement
II. Flatteusement
III. Légèrement
IV. Un peu vivement
V. Vite
VI. Coulant

Carl Philipp Emanuel Bach 1714–1788

Sonata in C major for flute, violin, and bass, Wq. 149
I. Allegro di molto
II. Andante
III. Allegretto

intermission
Program, cont.

Jean-Marie Leclair
1697–1764

Trio Sonata No. 3 in G minor, Op. 13, No. 6
I. Adagio
II. Allegro ma non troppo
III. Aria. Gratioso – Altro
IV. Allegro

François Couperin
1668–1733

Second Ordre “L’Espagnole” from Les Nations (1728)
I. Sonade
II. Allemande
III. Courante
IV. Seconde Courante
V. Sarabande
VI. Gigue Lourée
VII. Gavotte
VIII. Rondeau
IX. Bourée
X. Passacaille

As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.
Gold and Glitter

From the canals of Venice and music salons in German courts to the bright candlelit halls of Versailles, the early music ensemble Gold and Glitter shines a new light on 17th- and 18th-century masterpieces of the Baroque era. Our aim, through great attention to detail and emphasizing historical performance practices, is to perform this music with flair, virtuosity, and passion in order to understand the composers’ intentions and make audiences love this music as much as we do. The four members of the ensemble, all with different backgrounds, studied in Europe and the US and now perform and teach all over the world. Their love and respect for this music brought them together in this great exploration of music from Bach’s time and before.

Arthur Haas, harpsichord

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 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 Aula Harmoniae. Along with many solo and chamber concerts throughout North America, he recently toured in Korea and Peru, and in 2014 and 2016, was featured in concerto evenings with the China National Symphony in Beijing. He has recorded harpsichord music of Jean-Henry d’Anglebert, Forqueray, Purcell and his contemporaries, Elisabeth Jacquet de La Guerre, François Couperin, and most recently the three books of Pièces de Clavecin of Jean-Philippe Rameau. Annual summer workshop and festival appearances include the International Baroque Institute at Longy, the Virginia Baroque Workshop, and the Amherst Early Music Festival, where he served as artistic director of the Baroque Academy from 2002–2011. Mr. Haas is Professor of Harpsichord and Early Music at Stony Brook University and Lecturer in Harpsichord at the Yale School of Music. He was also a founding faculty member in Juilliard’s Historical Performance program.
Bethanne Walker, *Baroque flute*

Known for her intensity, clarity, and versatility in her performances and repertoire, bi-coastal flutist Bethanne Walker (she/her) is dedicated to modern, orchestral, and historical performance practice. She is the principal flutist of the Stockton Symphony, and performs with the San Francisco Symphony, among several other orchestras and ensembles in the Bay Area and the Tri-State area. She has had the pleasure of performing under the leadership of Esa-Pekka Salonen, Masaaki Suzuki, Richard Egarr, Nicholas McGegan, Christoph von Dohnányi, Alan Gilbert, Michael Tilson Thomas, Herbert Blomstedt, Osmo Vanska, and William Christie.

A strong advocate of new music, she has given performances of over fifty world premieres, most of which she has personally commissioned. She has given premieres by/has worked with numerous composers including Mason Bates, John Adams, Nico Muhly, Kaija Saariaho, Gunther Schuller, and George Crumb.

As a baroque flutist, she has performed with several ensembles including the American Bach Soloists, Boston Baroque, Mercury Chamber Orchestra, New York Baroque Incorporated, TENET, Sonnambula, Ars Antiqua, Cal Performances, and Les Arts Florissants.

Walker was the William H. Grass Memorial Prize Winner of the 32nd Pappoutsakis Memorial Flute Competition. She is a recipient of a fellowship at Music Academy of the West; the Kaplan Fellowship at Bowdoin International Music Festival; and a Fellowship Recipient of a full tuition scholarship at The Juilliard School, among several other awards and scholarships.

Daniel S. Lee, *Baroque violin*

Period violinist Daniel S. Lee enjoys a varied career as a soloist, leader, chamber musician, and teacher. Praised for his “ravishing vehemence” and “soulful performance” (*The New York Times*), he has performed as a soloist and concertmaster with the Early Music New York, New York Baroque Incorporated, Quodlibet Ensemble, San Francisco Bach Choir, Trinity Baroque Orchestra, and Yale Schola Cantorum. He founded and co-directs the Sebastians, a period ensemble lauded for its “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing” (*Early Music Today*). As a violino piccolo specialist, he frequently appears as a soloist in Bach’s Brandenburg Concerto No. 1 and Cantata 140, and has given the modern-day premiere of his own transcription of Johann Pfeiffer’s concerto. He is on the violin, viola, and chamber music faculty at Connecticut College and University of Bridgeport; he has also served as Lecturer in Early Music, Violin on the Yale School of Music faculty since 2017.

Martha McGaughey, *viola da gamba*

Martha McGaughey spent many formative years in Europe where she studied both with Jordi Savall at the Schola Cantorum in Basel, and with Wieland Kuijken in Brussels. While living in Paris she was a member of the Paris-based Five Centuries...
Ensemble, known for its performances of both early and contemporary music. She has performed with the Waverly Consort, Concert Royal, the Aulos Ensemble, and the New York Collegium. Ms. McGaughey collaborated with the British viol consort Phantasm in several concerts and a CD of the consort music of William Byrd. She is a founding member of the New York-based Empire Viols. She has also recorded for the Fonit Cetra and Erato labels and for EMI. Ms. McGaughey has taught at the Ecole Nationale de Musique in Angoulême (France), at the Eastman School of Music and at Stanford University. Since 1986 she has been on the faculty at The Mannes College of Music in New York. She has twice been a Regents’ Lecturer at the University of California San Diego, and teaches regularly at Amherst Early Music and at other summer workshops including the Viola de Gamba Society of America’s Annual Conclave.
Upcoming Events at YSM

**OCT 11**  Brentano String Quartet  
Oneppo Chamber Music Series  
7:30 p.m. | Morse Recital Hall  
Tickets start at $28, Students start at $13

**OCT 12**  Lunchtime Chamber Music  
12:30 p.m. | Morse Recital Hall  
Free admission

**OCT 16**  Yale Choral Artists  
YSM Ensembles  
4:00 p.m. | Christ Church  
Free admission

**OCT 19**  Lunchtime Chamber Music  
12:30 p.m. | Morse Recital Hall  
Free admission

**OCT 20**  Jonathan Salamon, harpsichord  
Doctor of Musical Arts Degree Recital  
7:30 p.m. | Morse Recital Hall  
Free admission

**OCT 21**  World orchestral premiere of Helen Hagan’s Piano Concerto  
Yale Philharmonia  
7:30 pm | Woolsey Hall  
Tickets start at $12, Yale faculty/staff start at $8, Students **FREE**

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