Trio Sonata in G minor for violin, viola da gamba, and continuo, Op. 2, No. 3

Selections from Twelve Polonaises for solo harpsichord, F. 12
- No. 1 in C major
- No. 2 in C minor
- No. 5 in E-flat major

Sonata in G major for violin and continuo, BWV 1021
- I. Adagio
- II. Vivace
- III. Largo
- IV. Presto

INTERMISSION
Program, cont.

Jean-Philippe Rameau  
1683–1764  
Concert No. 4 in B-flat major from Pièces de Clavecin en concerts, RCT 10  
I. La Pantomime – Loure un peu vive  
II. L’Indiscrète – Vivement  
III. La Rameau

Marin Marais  
1656–1728  
Pièces de viole in G minor (Book III, 1711)  
I. Prélude  
II. Caprice  
III. Sarabande  
IV. Le Moulinet  
V. Gigue La Chicane

Élisabeth Claude Jacquet de La Guerre  
1665–1729  
Sonata in D minor for violin and continuo (1707)  
I. [Prélude]  
II. Presto  
III. Adagio – Presto  
IV. Aria  
V. Presto

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.
Artist Profiles

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 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, Élisabeth Jacquet de La Guerre, François Couperin, the three books of Pièces de Clavecin of Jean-Philippe Rameau, and most recently, selected harpsichord music of Bernardo Pasquini. Annual summer workshop and festival appearances include the Bach Virtuosi Festival in Portland (Maine), the Virginia Baroque Workshop, and the Amherst Early Music Festival, where he served as artistic director of the Baroque Academy from 2002 to 2011. Haas is Professor of Harpsichord and Early Music at Stony Brook University and Visiting Professor of Harpsichord at the Yale School of Music. He was also a founding faculty member in Juilliard’s Historical Performance program.

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 has been on the violin, viola, and chamber music faculty at Connecticut College and University of Bridgeport, and now teaches at the Yale School of Music.

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. 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. McGaughey has taught at the École 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.