



BACH, IN CONVERSATION

Saturday, September 14, 2024 at 5pm
The Chapel of Brick Presbyterian Church, New York City

WELCOME

Welcome to our 2024–25 season! We're delighted to have you join us today for our opening concert, focused on our beloved namesake, J.S. Bach. Today you'll hear works from those connected to him—his student Johann Gottlieb Goldberg, his colleague Georg Philipp Telemann, and his son Carl Philipp Emanuel—as well as, of course, some music by the man himself. We're also thrilled to present the premiere of Patricia Van Ness's *On Joy*. Listen closely to the third movement and you might even catch a couple glimpses of Bach's personal B-A-C-H theme: B♭-A-C-B♭.

Next month, join us at Saint Ignatius of Antioch Episcopal Church on the Upper West Side for ***Fireworks & Flourishes***, featuring Daniel and Nicholas in violin concerti by Bach and Pisendel, as well as Telemann's colorful concerto for flute and recorder, and Bach's spectacular Brandenburg Concerto no. 4.

We'll round out the fall with ***Vim & Vigor***, presented by the Saint Andrew Music Society of

Madison Avenue Presbyterian Church—a celebration of the trio sonata with music by Bach, Corelli, Handel, Guignon, a suite by French composers, and *Punch/Line*, a new piece written for the Sebastians by our own beloved Karl Hinze.

This season is filled with some of our favorite music by composers you know and love, alongside hidden gems we're excited to share with you. We have *three* world premieres this year: tonight's *On Joy* by Patricia Van Ness, *Punch/Line* by Karl Hinze, and Malcolm Bruno's new completion of Bach's Saint Mark Passion in April, in collaboration with Music Before 1800 and Chatham Baroque. We're also happy to be touring again to chamber series outside NYC—tell your friends in Albany, Detroit, and Pittsburgh to come check us out!

We're particularly grateful for our continued collaboration with Brick Church, and extend a special thanks to Minister of Music Ray Nagem for his hospitality.

Thank you all for being part of our musical family. We can't wait to share this season with you.

— Jeffrey Grossman, *Artistic Director*



The 24 Violins, March 2023

PROGRAM

JOHANN SEBASTIAN BACH

(1685–1750)

Trio Sonata in G major
BWV 1039 (Leipzig, c. 1736–41)
Adagio
Allegro ma non presto

GEORG PHILIPP TELEMANN

(1681–1767)

Suite for two violins “Gulliver’s Travels”
TWV 40:108 (Hamburg, 1728/29)
Intrada. Spirituoso
Lilliputsche Chaconne (*Chaconne of the Lilliputians*)
Brobdingnagische Gigue (*Gigue of the Brobdingnagians*)
Reverie der Lapoutier, nebst ihren Aufweckern
(*Daydreams of the Laputians and their attendants*)
Loure der gesitteten Houyhnhnms / Furie der unartigen
Yahoos (*Loure of the civilized Houyhnhnms / Wild
dance of the untamed Yahoos*)

CARL PHILIPP EMANUEL BACH

(1714–88)

Trio Sonata in C minor “Sanguineus et Melancholicus”
H. 579 (Potsdam, 1749)
Allegretto – Presto
Adagio
Allegro

JOHANN GOTTLIEB GOLDBERG

(1727–56)

Trio Sonata in C major
DürG 13 (formerly attrib. J.S. Bach, BWV 1037)
Adagio
Alla breve
Largo
Gigue

PATRICIA VAN NESS

(b. 1951)

On Joy (Saco, Maine, 2024)
world premiere, commissioned by the Sebastians
Prologue and Chorale
Allegro
Fantasia
Presto
Chorale
Presto

JOHANN SEBASTIAN BACH

“Goldberg Sonata”
Aria from the Goldberg Variations, BWV 988 (1741)
Allegro from Sonata no. 6 in G major for violin and
harpsichord, BWV 1019 (pre-1725, rev. 1740)
Largo from Sonata in G major for violin and basso
continuo, BWV 1021 (1732–5)
Presto from Trio Sonata in G major, BWV 1039

THE SEBASTIANS



The Sebastians are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras. Lauded as “everywhere sharp-edged and engaging” (*The New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing... immaculate in tuning and balance” (*Early Music Today*). Their 2018 uncondacted *St. Matthew Passion* with TENET Vocal Artists was called “shattering” and “a performance of uncommon naturalness and transparency.”

Recent seasons have included dozens of originally conceived programs, including collaborations with poets, choreographers, and actors; a musical installation in the Cathedral of St. John the Divine; programs dealing with musical “immigration” and nationalism; and major works of J.S. Bach.

Winners of the Audience Prize at the 2012 Early Music America Baroque Performance Competition, the Sebastians were also finalists in the 2011 York International Early Music Competition and the 2011 Early Music America/Naxos Recording Competition.

They have performed at the Princeton Festival (NJ) Music Matters (LaGrua Center in Stonington, CT), Friends of Music at Pequot Library (Southport, CT), St. John’s Episcopal Church (Tulsa, OK), Juilliard in Aiken (SC), in the Twelfth Night Festival and Concerts@One at Trinity Wall Street (New York, NY), Early Music in Columbus (Ohio), the Renaissance and Baroque Society

of Pittsburgh (PA), the Academy of Early Music (MI), and Houston Early Music (TX). The Sebastians are currently in residence at the Yale Collection of Musical Instruments.

The ensemble’s recordings range from *Night Scenes from the Ospedale*, pairing Vivaldi concerti with newly composed interludes by Robert Honstein (“beautifully-nuanced playing and thoughtful expressivity”); to *the Sebastians a 2: Virtuoso Music of the Holy Roman Empire*, exploring the rich baroque repertoire of music for violin and harpsichord written by composers from modern-day Germany, Austria, and the Czech Republic; and, most recently, *Folia*, which juxtaposes trio sonatas and vocal works by Corelli, Colista, Handel, and Vivaldi, featuring soprano Awet Andemicael.



Photos by Michael Kushner and Grace Copeland

PERFORMERS



Violinist **Nicholas DiEugenio** has been heralded for his “excellent...evocative” playing (*The New York Times*), full of “rapturous poetry” (*American Record Guide*). Nicholas is in-demand as a soloist, chamber musician, and ensemble

leader, creating powerful shared experiences in music ranging from early baroque to contemporary commissions. His award-winning album *Unraveling Beethoven* with pianist and wife Mimi Solomon was released in 2018 by New Focus Recordings, and other recordings include the *Complete Violin Sonatas of Robert Schumann* (Musica Omnia) as well as a tribute to Pulitzer prizewinner Steven Stucky (New Focus). Nicholas is a core member of the Sebastians as well as Associate Professor of Music at UNC Chapel Hill. Nicholas plays a J.B. Vuillaume violin (1835) as well as a Karl Dennis baroque violin (2011).

nicholasdieugenio.com @dieu_violin



Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the

Sebastians, Jeffrey has directed Bach’s *Passions* and Handel’s *Messiah* from the organ and harpsichord, and he is a frequent performer with TENET, the Saint Paul Chamber Orchestra, and numerous other ensembles across the country. Recent seasons include his conducting operas of Haydn and Handel with Juilliard Opera, leading Monteverdi’s *Vespers* with the Green Mountain Project in New York and Venice, and conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. A native of Detroit, Michigan, he holds degrees from Harvard, Juilliard, and Carnegie Mellon University. Jeffrey teaches performance practice at Yale University.

jeffreygrossman.com



Daniel Lee thrives in the intersection of the arts and spirituality. His work involves redefining the roles of sacred and secular music with regards to their intention, function, and venue. Praised by *The New York Times* as “soulful” and

“ravishing,” he performs as a period violinist and leader with various ensembles throughout the United States and Europe, including his own, the Sebastians. He currently serves as the concertmaster for the Providence Baroque Orchestra (RI) and the resident baroque orchestra at the Washington National Cathedral (DC). He performs on various historical instruments and fosters ongoing collaborative research with luthier Karl Dennis (Warren, RI) and bowmaker David Hawthorne (Waltham, MA). When not traveling and performing, he splits his time between Willard, MO, where he pastors a Presbyterian Church (USA) congregation, and New Haven, CT, where he teaches early music at the Yale School of Music. Born in Chicago and raised in Seoul, South Korea, and in NYC, Daniel is equally (un)fluent in Korean and in English. He identifies himself as ethnically a New Yorker. He enjoys learning about different cultures and is a student of ancient languages. danielslee.com



Hailed for his “scampering virtuosity” (*American Record Guide*) and “superb” playing (*The New York Times*), cellist **Ezra Seltzer** is the principal cellist of the Trinity Baroque Orchestra, New York Baroque Incorporated, and Early Music

New York and a founding member of the Sebastians. He has frequently appeared as guest principal cellist of Musica Angelica and the Saint Paul Chamber Orchestra, where he earned praise for his “delicate elegance and rambunctious spirit” (*Twin Cities Pioneer Press*). He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard’s historical performance program.

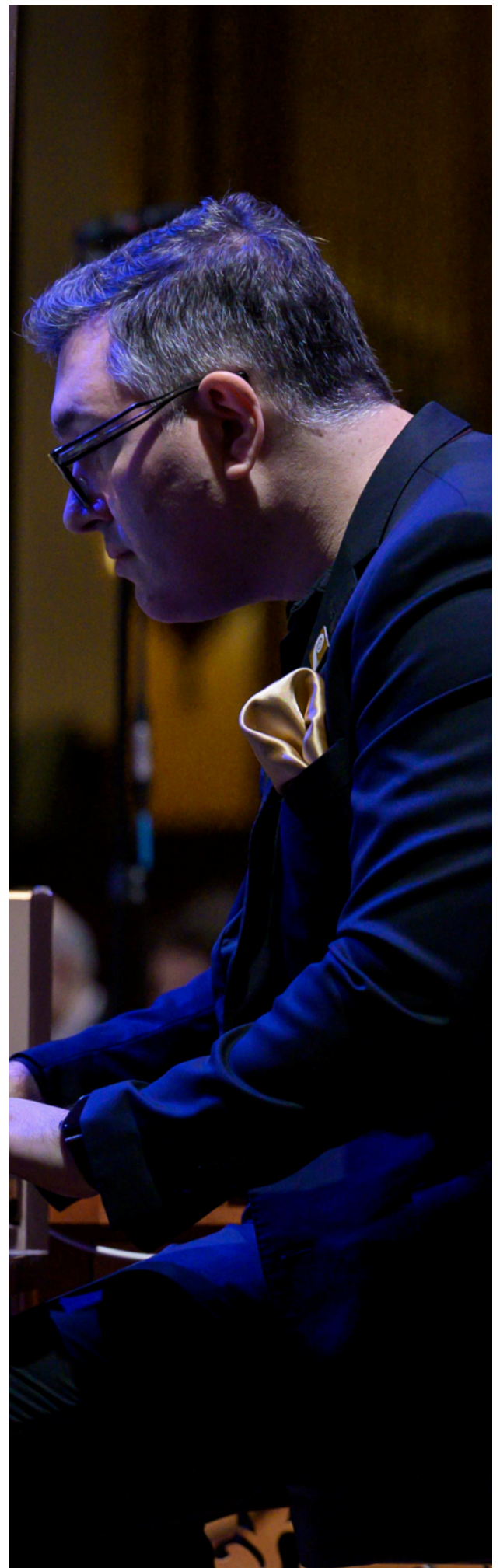
COMPOSER



Composer, violinist, and poet **Patricia Van Ness** (b. 1951) draws upon elements of medieval and Renaissance music to create a signature voice that has been hailed by musicians, audiences, and critics. As in medieval aesthetics, her music and poetry

explore the relationship between beauty and the Divine.

She has been commissioned, recorded, and performed by many ensembles, including The King's Singers; St. Martin's Voices, St. Martin in the Fields; The Heidelberg New Music Festival; the Harvard University Choir; and Chanticleer, among numerous others, and her music has performed internationally (Italy, Holland, England, Austria, Finland, China, Germany, Japan, Hong Kong, Puerto Rico, Latvia; Scotland; Sweden, Latin America, Canada, Latvia, Russia and the United States). She is Staff Composer (since 1996) for First Church in Cambridge, Massachusetts. patriciavanness.com



The Sebastians are on Instagram!

Follow us at [@thesebastiansnyc](https://www.instagram.com/thesebastiansnyc)
for early music tidbits and
behind-the-scenes access.

SUPPORT THE SEBASTIANS

The Sebastians are a 501(c)3 non-profit.

Producing these concerts is a labor of love that your tax-deductible gifts help make possible. With your support, we can bring these baroque treasures to life and share them with audiences around New York and across the country.

If this music moves you, please consider making a donation— no amount is too small. You can give online at sebastians.org/support, or by mailing a check made out to “Sebastian Chamber Players” to 163 Saint Nicholas Avenue, #2H, New York, NY 10026. **Thank you.**

THANK YOU

The Sebastians would like to thank all of our first-time supporters, as well as the generous donors who have already renewed their support for 2024–25. We couldn't do it without you!

\$1,000+

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\$500+

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Brenda Van Ness

** This list up-to-date as of Sept. 3, 2024. Please forgive any errors or omissions.*

Thanks as well to all who supported us throughout last season—we are grateful for your participation in our music-making and are thrilled to be bringing you a new year of baroque music.

\$20,000+

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the Arts**

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The Sebastians 2023–24 concerts are made possible, in part, by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



BACH, IN CONVERSATION

Saturday, September 14 at 2pm & 5pm

FIREWORKS & FLOURISHES

Thursday, October 10 at 7:30pm

VIM & VIGOR

Sunday, November 10 at 3pm

SONNETS & SONATAS

Saturday, March 1 at 5pm

CONFESSIONS

PRESENTED BY
TENET VOCAL ARTISTS

Saturday, March 22 at 6pm

BACH: MARKUS PASSION

WITH MUSIC BEFORE 1800
AND CHATHAM BAROQUE

Sunday, April 13 at 4pm

ALL STRINGS, NO BACH

Saturday, May 10 at 5pm



**AMERICAN BACH SOCIETY
BIENNIAL CONFERENCE**

Thursday, September 26 at 7:30pm
Atlanta, GA

CAPITAL REGION CLASSICAL

Sunday, October 13 at 3pm
Albany, NY

JAMESPORT MEETING HOUSE

Saturday, November 9 at 7:30pm
Jamesport, NY

CHAMBER MUSIC DETROIT

Sunday, December 15 at 4pm
Detroit, MI

**BACH: MARKUS PASSION
WITH MUSIC BEFORE 1800
AND CHATHAM BAROQUE**

Friday, April 11 at 7:30pm
Pittsburgh, PA

TICKETS AND SUBSCRIPTIONS AT SEBASTIANS.ORG