



À LA MODE

April 2, 2022 at 7:30pm

Good Shepherd-Faith Presbyterian Church, New York City



PROGRAM

FRANÇOIS COUPERIN
(1668–1733)

Sonade, from *La Française* (from *Les Nations*, 1726)
Gravement – Gayement – Gravement – Gayement – Gravement –
Vivement – Air. Gracieusement – Gayement

**LOUIS-NICOLAS
CLÉRAMBAULT**
(1676–1749)

Léandre et Héro, cantate a voix seule, et symphonie,
from *Cantates françaises, livre 2* (1713)
[Air] Lentement, et tendrement “Loin de la jeune Héro”
Air gai, et gracieux “Non, c’est trop soutenir les tourments de l’absence”
Récitatif “À ces mots, du rivage il s’élance sans crainte”
Air fort tendre “Dieu des Mers, suspendez l’inconstance de l’Onde”
Récitatif “Cependant sur les flots cet Amant généreux”
Tempête “Tous les vents déchaînés se déclarent la guerre”
Récitatif “C’en est fait, il périt cette affreuse nouvelle”
Air “Amour, Tirant des tendres cœurs”

**ELISABETH JACQUET
DE LA GUERRE**
(1627–93)

Sonata no. 4 in G major/minor (1707), for violin and continuo
Sonata. [no tempo indication] – Presto – Adagio
Presto
Presto – Adagio
Aria



**FRANÇOIS COLLIN DE
BLAMONT**
(1690–1760)

Circé, cantate à voix seule avec symphonie,
from *Troisième livre de cantataes françaises* (1729)
Récitatif “Sur un rocher désert”
Air lentement “Cruel auteur des troubles de mon âme”
Récitatif “C’est ainsi qu’en regrets sa douleur se déclare”
Air marqué et vivement “Sa voix redoutable”
Récitatif “Dans le sein de la mort ses noirs enchantements”
Air légèrement “Ce n’est point par effort qu’on aime”
Deuxième air “Dans les champs que l’hiver désole”

HENRY PURCELL
(?1659–1695)

Sonata no. 9 in F major, Z. 810 “The Golden Sonata,” from
Sonata's in 4 parts
[no tempo indication]

GEORGE FRIDERIC HANDEL
(1685–1759)

Ah! crudele e pur ten vai, from *Armida abbandonata*, HWV 105

HENRY PURCELL

Sonata no. 9 in F major, Z. 810
Canzona
Grave
Allegro

CLÉRAMBAULT: Léandre et Héro

1. [Air]

Loin de la jeune Héro le fidèle Léandre formait
d'inutiles désirs,
Cher objet disait-il, de mes ardents soupirs,
À quel bonheur sans vous puis-je jamais prétendre ?
Quoi ? vainement vous partagez mes feux ?
La Mer inhumaine et barbare,
Oppose un fier obstacle aux plus doux de mes vœux ;

Peux-tu souffrir Amour, qu'elle sépare
Deux cœurs que tu veux rendre heureux ?

Far from young Hero, faithful Leander formed
unrequited desires.
Dear object of my burning sighs, he said,
without you, what happiness can I ever hope for?
What? Is it in vain that I burn for you?
The cruel and barbaric Sea
places a severe obstacle before the sweetest of my
wishes;
Will you allow her, O Love, to separate
two hearts that you would like to be happy?

2. Air gai, et gracieux

Non, c'est trop soutenir les tourments de l'absence,
N'écoutons plus que mon amour :
Et toi Vénus, j'implore ta puissance ;
Trahirais-tu mon espérance
Sur les Flots dont tu tiens le jour ?

No, it is too much to suffer the torments of absence,
listen only to my love:
And you, Venus, I beseech your power;
Would you lead me to place my hope
on the waves whose fate you control?

3. Récitatif

À ces mots, du rivage il s'élance sans crainte,

Le silence et la nuit lui prêtent leur secours.
Et l'amoureuse ardeur dont son âme est atteinte,
Lui cache le péril qui menace ses jours.

With these words, he flung himself from the bank,
fearless,
silence and the night lent him their help,
and the loving ardor which controlled his soul
hid from him the peril which threatened his life.

4. Air fort tendre

Dieu des Mers, suspendez l'inconstance de
l'Onde,
Calmez les vents impétueux,
L'Amour expose à vos flots dangereux
Le plus fidèle Amant du monde.
Volez volez tendres Zéphirs,
Conduisez cet Amant fidèle
Où mille fois touchés de sa peine cruelle
Vous avez porté ses soupirs.

God of the seas, suspend the inconstancy of the
waves,
calm the the blustering winds,
love has exposed to your dangerous waves
the most faithful lover in the world.
Fly, fly, gentle breezes,
lead this faithful lover
to where, touched by his cruel pain,
you have carried his sighs.

5. Récitatif

Cependant sur les flots cet Amant généreux
Trouvait un facile passage,
Le ciel semblait favoriser ses vœux,
Il aperçoit déjà le fortuné rivage
Quand tout à coup Borée en sortant d'esclavage,
Change un calme si doux et un orage affreux.

While this manly lover found an easy passage
through the sea,
heaven seeming to favor his wishes,
he spied already the blissful shore,
when in an instant Boreas, released from bondage,
changes such a gentle calm into a frightful storm.

6. Tempeste

Tous les vents déchaînés se déclarent la guerre,
La foudre éclate dans les cieux,
Et la Mer irritée, au dessus du tonnerre
Porte ses flots audacieux.

Dans ce péril pressant Léandre qui se trouble,
Ne saurait échapper au trépas qui le suit,
L'obscurité qui se redouble
Dérobe à ses regards le flambeau de la nuit.

7. Récitatif

C'en est fait, il périt cette affreuse nouvelle
De la sensible Héro perce le triste cœur,
Elle succombe à son malheur ;
Et dans les mêmes flots cette amante fidèle
Finit sa vie et sa douleur.
Mais Neptune touché d'une flamme si belle,
Reçoit ces deux Amants au rang des immortels :
Et réparant du sort l'injustice cruelle,
Unit leurs tendres cœurs par des nœuds éternels.

8. Air

Amour, Tirant des tendres cœurs,
Arrache ton bandeau, connais ton injustice
Et ne laisse plus au caprice
À décider de tes faveurs.

Tu répands tes biens et tes peines
Dans un funeste aveuglement,
Toujours sur le plus tendre Amant
Tombent tes rigueurs inhumaines.

— Marie de Louvencourt (1680–1712)

All the winds unleashed declare war on each other,
the lightning bursts in the heavens,
and the angry sea, above the thunder,
carries immense waves.

In sudden peril, Leander, troubled,
unable to escape the misfortune which pursues him,
the darkness which redoubles
robs the torch of the night from his eyes.

It is done: he perishes. This frightful event
pierces the sad heart of the gentle Hero,
she succumbs to her grief,
and in the same waves this faithful lover
ends her life and her sorrow.
But Neptune, touched by such a beautiful love,
receives the two lovers into the rank of the immortals:
And redressing the cruel injustice of fate
unites their tender hearts with eternal bonds.

Love, tyrant of tender hearts,
tear off your blindfold, admit your injustice,
and no longer from sheer caprice
bestow your favors.

You spread your blessings and your sorrows
in fateful blindness;
always on the most tender lover
fall your cruelest sufferings.

— trans. Cedric Lee/Jeffrey Grossman

COLLIN DE BLAMONT: Circé

1. Récitatif

Sur un rocher désert, l'effroi de la nature,
Dont l'aride sommet semble toucher les cieux,
Circé, pâle, interdite, et la mort dans les yeux,
Pleurait sa funeste aventure ;
Là, les yeux errants sur les flots
D'Ulysse fugitif semblaient suivre la trace :
Elle croit voir encor son volage héros,
Et cette illusion soulageant sa disgrâce,
Elle le rappelle en ces mots
Qu'interrompent cent fois ses pleurs et ses sanglots.

On a lonely and fearsome rock
Whose arid peak seems to touch the skies,
Circe, pale, disconcerted and with death in her eyes,
Lamented her misfortune.
Her eyes, scanning the waves,
Seemed to follow the course of the fleeing
Odysseus.
She thinks she can still see her fickle hero,
And with this illusion relieving her unhappiness,
She calls him back with these words,
Interrupted a hundred times by her tears and sobs.

2. Air

« Cruel auteur des troubles de mon âme,
Que la pitié retarde un peu tes pas ;
Tourne un moment les yeux sur ces climats :
Et si ce n'est pour partager ma flamme,
Reviens du moins pour hâter mon trépas.
Ce triste cœur devenu ta victime,
Chérit encor l'amour qui l'a surpris,
Amour fatal ! ta haine en est le prix.
Tant de tendresse, à Dieux ! est-elle un crime
Pour mériter un si cruel mépris ?
Cruel auteur des troubles de mon âme,
Que la pitié retarde un peu tes pas ;
Tourne un moment les yeux sur ces climats ;
Et si ce n'est pour partager ma flamme,
Reviens du moins pour hâter mon trépas. »

3. Récit

C'est ainsi qu'en regrets sa douleur se déclare ;
Mais bientôt de son art empruntant le secours,
Pour rappeler l'objet de ses tristes amours,
Elle invoque à grands cris tous les dieux du Ténare,
Les Parques, Némésis, Cerbère, Phlégéton,
Et l'inflexible Hécate, et l'horrible Alecton.
Sur un autel sanglant l'affreux bûcher s'allume ;
La foudre dévorante aussitôt le consume ;
Mille noires vapeurs obscurcissent le jour ;
Les astres de la nuit interrompent leurs courses,
Les fleuves étonnés remontent vers leurs sources,
Et Pluton même en tremble en son obscur séjour.

4. Air

Sa voix redoutable
Trouble les Enfers,
Un voile effroyable
Couvre l'univers,
Un bruit formidable
Gronde dans les airs.

La terre tremblante
Frémit de terreur :
L'onde turbulente
Mugit de fureur ;
La lune sanglante
Recule d'horreur.

Sa voix redoutable
Trouble les Enfers,

“Cruel begetter of the anguish in my soul,
Let pity briefly delay your steps.
Turn your eyes for a moment on these shores
And return, if not to share my ardour,
At least to hasten my death.
This wretched heart, which has become your victim,
Still cherishes the love that took it by surprise.
Ill-fated love, your hatred is the reward.
O gods! is so much tenderness a crime
That it merits such cruel contempt?
Cruel begetter of the anguish in my soul,
Let pity briefly delay your steps.
Turn your eyes for a moment on these shores
And return, if not to share my ardour,
At least to hasten my death.”

Thus in regrets was her grief revealed;
But soon, with the help of her magic art
To call back the object of her unhappy love,
She invoked with loud cries all the gods of Taenarus,
The Fates, Nemesis, Cerberus, Phlegethon,
Unyielding Hecate and the hideous Alecto.
Upon a blood-soaked altar the terrible pyre is lit,
The voracious lightning instantly consumes it.
A thousand dark vapours obscure the light,
The stars in the night sky stop in their tracks,
The bewildered rivers turn back to their sources,
And Pluto himself trembles in his sombre abode.

Her formidable voice
Disturbs the Underworld,
A fearsome veil
Covers the universe,
A dreadful roar
Fills the air.

The quivering earth
Shakes with terror;
The turbulent seas
Roar with fury;
The blood-red moon
Recoils in horror.

Her formidable voice
Disturbs the Underworld,

Un voile effroyable
Couvre l'univers,
Un bruit formidable
Gronde dans les airs.

A fearsome veil
Covers the universe,
A dreadful roar
Fills the air.

5. Récitatif

Dans le sein de la mort ses noirs enchantements
Vont troubler le repos des ombres ;
Les mânes effrayés quittent leurs monuments ;
L'air retentit au loin de leurs longs hurlements,

Et les vents échappés de leurs cavernes sombres
Mêlent à leurs clameurs d'horribles sifflements.
Inutiles efforts, amante infortunée,
D'un dieu plus fort que toi dépend ta destinée.
Tu peux faire trembler la terre sous tes pas ;
Des enfers déchaînés allumer la colère :
Mais tes fureurs ne feront pas
Ce que tes attraits n'ont pu faire.

In the bosom of death her occult enchantments
Disturb the shades' repose;
Terrified ancestors leave their tombs;
In the distance the air resounds with their prolonged
howling,
And the winds, escaping from their dark lairs,
Mix their clamour with horrible screams.
What useless efforts, unfortunate lover!
Your fate depends on a god who is stronger than you.
You can make the earth tremble beneath your feet
And arouse the anger of hell unleashed,
But your fury cannot achieve
What your charms could not do.

6. Premier air

Ce n'est point par effort qu'on aime:
L'Amour est jaloux de ses droits.
Il ne dépend que de lui-même :
On ne l'obtient que par son choix.
Tout reconnaît sa loi suprême :
Lui seul ne connaît point de lois.

It is not by force that we love:
Love jealously guards his rights;
He is answerable to himself alone:
Only when he chooses do we obtain love.
All things recognize his supreme law,
He alone is subject to no laws.

7. Deuxième air

Dans les champs que l'hiver désole,
Cérès vient rétablir sa cour;
Flore fuit l'approche d'Éole :
Éole la fuit à son tour :
Mais sitôt que l'Amour s'envole,
Il ne connaît plus de retour.

— Jean-Baptiste Rousseau (1670–1741)

In the fields devastated by winter,
Ceres establishes her court once more;
Flora flees the approach of Aeolus,
Aeolus in turn flees from her;
But as soon as Love flies away,
Never will he return.

— trans. Graham Sadler

HANDEL: Armida abbandonata

Ah, crudele! E pur ten vai, e mi lasci in preda
al duolo, e pur sai che sei tu solo il diletto del
mio cor.
Come, ingrato, e come puoi involare a questo sen,
il seren de' lumi tuoi, se per te son tutta ardor?
— Anonymous

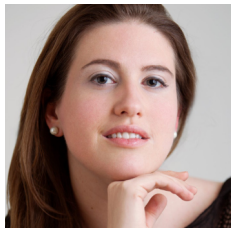
Ah, cruel one, you are leaving me, and yet you know
that you are the sole delight of my heart!
How, thankless one, can you steal from my breast
the light of your starry eyes, when you know that I
burn for you alone?
— trans. Anonymous

PERFORMERS



Early music artist **Adam Cockerham** specializes in theorbo, lute and baroque guitar. Beginning his performance career as a classical guitarist, he then gravitated toward historical plucked strings, preferring the collaborative opportunities of

chamber music from the 16th, 17th, and 18th centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles in New York and San Francisco. He founded voice and plucked string duo Jarring Sounds with mezzo-soprano Danielle Reutter-Harrah, and helped form chamber ensemble Voyage Sonique. Beyond chamber music, Cockerham concentrates on 17th-century Italian opera. He served as assistant conductor for dell'Arte Opera Ensemble's production of Cavalli's *La Calisto* and was involved in numerous modern world premiere performances with companies such as Innsbrucker Festwochen der Alten Musik and Ars Minerva. His early training as a performer of modern music on guitar has led to a sub-specialty of new music for old instruments. Cockerham earned his doctorate from the Juilliard School.



Dutch-American soprano **Katharine Dain** performs opera, chamber music, orchestral repertoire, and oratorio on international stages. She is also a writer, a curator of unusual programs, and a probing

collaborator on artistic projects of many kinds. Her recent album *Regards sur l'Infini* with pianist Sam Armstrong, featuring works of Messiaen, Debussy, and others, won the 2021 Edison Klassiek for Best Debut Recording and has been lavishly praised in the press: "fearless ... beautifully controlled ... exquisite" (*Gramophone*); "an extraordinarily polished and thought-through disc" (*The Guardian*). Highlights of her 2021–22 season include a collaboration with the Dutch National Opera, Opera Forward Festival, and Asko|Schönberg on a collectively-created original work titled *I Have Missed You Forever*, her first appearance with Helsinki's Tapiola Sinfonietta (who subsequently invited her to be their 2022–23 Artist in Residence) in music by Kaija Saariaho, Mozart's *Der Schauspieldirektor* with the Orchestra of the 18th Century under Kenneth Montgomery, and Bach's *Matthäus-Passion* with the Netherlands Chamber Orchestra under Jonathan Cohen. In recent seasons, Katharine has sung Mozart's *Die Entführung aus dem Serail* (Konstanze) and *Don Giovanni* (Donna Anna) in the Netherlands, Belgium, France, Hungary, and Ecuador, concert works and song cycles with the

Royal Concertgebouw Orchestra and BBC Scottish Symphony Orchestra, and chamber music and recitals at festivals throughout Europe. katharinedain.com



Praised as an "excellent" and "evocative" violinist (*The New York Times*), **Nicholas DiEugenio** leads a versatile performing life as a chamber musician, leader, and soloist in music ranging from early baroque to current commissions.

Together with pianist Mimi

Solomon, Nicholas has recorded the albums *Into the Silence* (2017) and *Unraveling Beethoven* (2018) on the New Focus label. His award-winning recording of the complete Schumann violin sonatas with fortepiano is available on the Musica Omnia label. Regarded as an inspiring teacher, Nicholas is currently Assistant Professor of Violin at UNC Chapel Hill. Nicholas holds degrees from the Cleveland Institute of Music (B.M. and M.M.) and the Yale School of Music (D.M.A. and A.D.). He is a core member of the Sebastians. Nicholas performs on a violin made by Karl Dennis in 2011, and also on a 1734 violin made by Dom Nicolò Amati. nicholasdieugenio.com



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 acclaimed baroque ensemble the Sebastians,

in recent seasons Jeffrey directed concerts including Bach's *St. John* and *St. Matthew Passions* and Handel's *Messiah* from the organ and harpsichord, in collaboration with TENET Vocal Artists. Jeffrey is a frequent performer with TENET, the Green Mountain Project, the Saint Paul Chamber Orchestra, and numerous other ensembles across the country. He was musical director for the 2019 Boston Early Music Festival Young Artists Training Program, where he conducted Handel's *Orlando* from the harpsichord. For thirteen seasons, he toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities, most recently in Wyoming and southeast Alaska. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. Jeffrey teaches performance practice at Yale University. jeffreygrossman.com



Award-winning violinist **Daniel S. Lee** enjoys a varied career as a soloist, leader, collaborator, and educator. Praised for his “ravishing vehemence” and “soulful performance” (*The New York Times*), he has appeared as a soloist and leader with Early Music

New York, the Freiburg Baroque Orchestra, Quodlibet Ensemble, and the Yale Schola Cantorum, among others. He is the founding director and a core violinist of the critically-acclaimed period ensemble the Sebastians. As a piccolo violin specialist, he has performed 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 studied at the Juilliard School (B.M.), Yale School of Music (M.M. and A.D.), and University of Connecticut (D.M.A.), and has given lectures and masterclasses at Connecticut College, Manhattan School of Music, Purchase College (SUNY), the University of Kansas, and the University of North Carolina at Chapel Hill. He teaches performance practice and chamber music at the Yale School of Music. danielslee.com



Violist **Kyle Miller** made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as “the dog” in P.D.Q. Bach’s Canine Cantata, *Wachet Arf!* After that watershed performance, Kyle went on to study at the New England Conservatory,

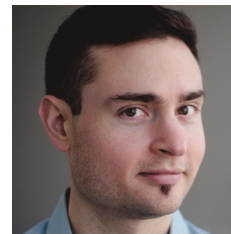
the Eastman School of Music, and the Juilliard School. A member of ACRONYM, Diderot String Quartet, Four Nations Ensemble, New York Baroque Incorporated, and Quodlibet Ensemble, Kyle also has appeared onstage with A Far Cry, Apollo’s Fire, the English Concert, Handel and Haydn Society, the Knights, the Sebastians, Tafelmusik Baroque Orchestra, TENET, and Trinity Baroque Orchestra. Kyle performs regularly at Carmel Bach Festival and Staunton Music Festival. In 2017 and 2018, Kyle wore a wig and frock coat on Broadway, where he performed in a run of Claire van Kampen’s play *Farinelli and the King*.



Maureen Murchie performs on modern and baroque violin and viola across the US as well as in China, Japan, and Europe, where a tour with El Mundo included a concert at the Tage Alter Musik Regensburg. In recent years Maureen has performed with

Boston’s Handel and Haydn Society, Trinity Baroque

Orchestra, NOVUS NY, Helicon, American Classical Orchestra, New York Baroque Incorporated, Garth Newel Piano Quartet, Mark Morris Dance Company, Mercury Ensemble, Staunton Music Festival, Boulder Bach Festival, REBEL, Bethlehem Bach Festival, and in the Broadway pits of *Tootsie* and *Farinelli and the King*. Maureen holds a doctorate from the University of Illinois at Urbana-Champaign, where she wrote a dissertation on the history of the Sendai Philharmonic Orchestra in Sendai, Japan. Having grown up in Japan and attended Japanese schools, Maureen also is in demand as a Japanese translator and interpreter. She is currently the Marketing Operations Manager at BIA, a litigation technology firm based in lower Manhattan.



David Ross is a historical flutist based in New York City. Since 2009 his training and career have focused exclusively in historical performance ranging from one-keyed baroque flutes to many-keyed flutes and piccolos from the Classical and Romantic periods. In

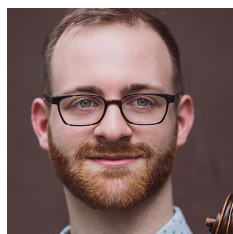
addition to his work with the Sebastians, David concertizes regularly with New York Baroque Incorporated, Trinity Wall Street, Bach Vespers at Holy Trinity, Early Music New York, and Mercury Chamber Orchestra in Houston. David was among the last generation to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague, Netherlands where he earned a Bachelor’s degree in Early Music. He also received a Master’s degree from the Juilliard School’s Historical Performance Program and a Bachelor’s degree in modern flute performance from the Cleveland Institute of Music. David teaches privately at his home in Roosevelt Island, NYC.



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 St. Paul Chamber Orchestra, where he earned praise for his “delicate elegance and rambunctious spirit” (*Twin Cities Pioneer Press*) in performances of all six Brandenburg Concertos. Other performances with the SPCO include Handel’s *Messiah* with Jonathan Cohen and J.S. Bach’s *St. Matthew Passion* with Paul McCreech. With Musica Angelica, he appeared in performances of Bach’s *St. John Passion* in Walt Disney Concert Hall with the Los Angeles Master

Chorale, and also performed in an international tour with soprano Emma Kirkby and countertenor Daniel Taylor. 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.



Matt Zucker appears internationally as a collaborator and soloist specializing in historical cellos and viola da gamba. Recent engagements include performances with Tafelmusik Baroque Orchestra, Les Arts

Florissants, House of Time, TENET Vocal Artists, Trinity Baroque Orchestra, Washington National Cathedral

Baroque Orchestra, New York Baroque Incorporated, and Opera Lafayette. Matt has spent his summers performing at the Boston Early Music Festival, Dans les Jardins de William Christie in Thiré, France, and Teatro Nuovo, a festival dedicated to historically-informed performances of 19th-century opera. Matt graduated from the Historical Performance program at the Juilliard School and was awarded a Benzaquen Career Advancement Grant. He holds additional degrees in cello performance and music theory from the Eastman School of Music and the Cleveland Institute of Music. Matt can be heard on *Brilliance Indéniable*, a Swineshead Productions recording of Louis-Gabriel Guillemain violin works with Alana Youssefian and Le Bien-Aimé.

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 unconducted *St. Matthew Passion* with TENET Vocal Arts was called “shattering” and “a performance of uncommon naturalness and transparency.”

The Sebastians 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 led from the keyboard.

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 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.

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 the generous donors who have supported our 2021–22 activities so far, as well as our volunteers and board of directors. We couldn't do it without you!

\$5,000+

New York City Department of Cultural Affairs
New York State Council on the Arts
Jeff and Beth Davidson
Carol Stein

\$1,000+

Stephanie Connor
Dorothy Haase
Bradford & Christine Hinze
Tamara Mitchel & Daniel Ross
Saeed Paliwal
The Alfred and Jane Ross Foundation
William Seltzer & Jane Berger

\$500+

Yvonne Chang
David & Sandy Feingold
Jim & Joyce Javid
Claire Scarano & Robert Faraci
Martin Smith
Rosalie E. Stone

** This list up-to-date as of March 12, 2022.
Please forgive any errors or omissions.*

\$100+

Louise Basbas
Hannah Collins
Michele Dellinger
Richard DiEugenio & Janet Stafford
Donna Firer & Brian McLaughlin
Texas Hemmaplardh & Robert McCarter
Michele Jerison
Patricia Kuwayama
Arthur Leonard
Karen McLaughlin
Judith Moldover
Stephen Paschke
Sharon Lee Ryder
Arthur Shippee & Mary Porterfield
Michael & Evelyn Solomon
Janet Stafford
David Starr
Frederick Toms

<\$100

Anonymous
Darlene Challberg
Alan Goldberg
Adrian Iosifescu & Susan Rosenbaum
Lynne Killin
Barbara Myrvaghes
Deborah Purdon
Paul & Faina Ross



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**Council on
the Arts**

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2021–22 NYC CONCERT SERIES

Oktoberfest with Bach

Saturday, October 2, 2021 at 7:30pm

buoyant German music and improvised live painting

Once Upon a Time...

Saturday, November 6, 2021 at 7:30pm

music, stories, and poems celebrating Jean de La Fontaine's 400th birthday

Bach for Two

Saturday, February 12, 2022 at 7:30pm

an intimate recital featuring Daniel Lee and Jeffrey Grossman

À la mode...

Saturday, April 2, 2022 at 7:30pm

the delicious sound of the French baroque with soprano Katharine Dain

Dance with Bach

Friday, May 20–Saturday, May 21, 2022

dance suites by Bach with newly-commissioned choreography

TICKETS AND SUBSCRIPTIONS AT WWW.SEBASTIANS.ORG