



DANCE WITH BACH

May 20, 2022 at 7:30pm | May 21, 2022 at 2pm and 7:30pm
Good Shepherd-Faith Presbyterian Church, New York City



Musicians of the Sebastians

David Ross, transverse flute
Daniel Lee, violoncello da spalla and violin
Nicholas DiEugenio, violin
Jessica Troy, viola
Ezra Seltzer, violoncello
Nathaniel Chase, violone
Jeffrey Grossman, harpsichord

Dancers

(in order of appearance)

Christopher Caines Dance

Leigh Schanfein • Jeremy Kyle • Michelle Vargo
Michael Bishop • Genaro Freire • Elisa Toro Franky

New York Theatre Ballet School

Audrey Cen • Josephine Ernst • Ludovica Russo
Eva Sgorbati • Charlotte Anub • Madeline Goodwin
Clara Rodrigues-Cheung • Emely Leon Rivas

Choreography by Christopher Caines
Costumes designed and painted by Michael Caines
Lighting design by Roderick Murray
Additional lighting design by Brian Aldous
Lighting board operated by Mackie Myers-Aldous



PROGRAM

JEAN MARIE LECLAIR
(1697–1764)

Ouverture
from *Deuxième récréation de musique*, op. 8 (1737)

**JOHANN SEBASTIAN
BACH**
(1685–1750)

Suite no. 6 in D major, BWV 1012 (c. 1720) for solo violoncello [da spalla]

Prélude
Allemande
Courante
Sarabande
Gavotte I – Gavotte II – Gavotte I
Gigue

“English” Suite no. 5 in E minor, BWV 810 (before 1720) for solo harpsichord

Prélude
Allemande
Courante
Sarabande
Passepied I en Rondeau – Passepied II – Passepied I en Rondeau
Gigue

Overture (“Orchestral Suite”) no. 2 in B minor, BWV 1067 (c. 1738–39)
for transverse flute, two violins, viola, and basso continuo

Ouverture
Rondeaux
Sarabande
Bourrée I alternativement – Bourrée II – Bourrée I
Polonoise: Lentement – Double – Lentement
Menuet
Battinerie

WELCOME

I am thrilled to welcome you to our long-awaited season finale, featuring three newly commissioned ballets by Christopher Caines. I first met Christopher when we worked together on dell'Arte Opera Ensemble's 2015 production of Purcell's *The Fairy Queen*. I was struck by Christopher's inventive direction and choreography—not only his creativity and passion, but by the depths of musical knowledge and research he brought to his conception. When we had the idea to commission a new dance work for the Sebastians, he immediately came to mind.

Though Bach didn't intend his music to be danced, he was inspired by the fashionable dance suite of the baroque—despite never leaving Germany, he was intimately familiar with the French “dance suite.” By the mid-17th century, the “normal” order of dances had become: Allemande - Courante - Sarabande - Gigue, often with light dances (minuets, gavottes, etc., frequently in pairs) preceding the Gigue.

Composers sometimes replaced the closing gigue with a different dance (e.g., a bourrée or chaconne).

After **Jean Marie Leclair's** overture—a “real” French overture from Bach's time, with its signature dotted-note opening followed by a faster fugal section—we dive into Bach's French-inspired suites.

Bach's suites for solo cello are some of the most popular in the whole classical canon. Today Daniel performs his final suite, which takes advantage of the five strings of the *violoncello da spalla*. Of all Bach's cello suites, this one seems to show the most inventiveness in Bach's use of the dance forms, including virtuosic passagework and improvisatory moments. The famed cellist Mstislav Rostropovich called this suite “a symphony for solo cello.”

The so-called “English” suites (in fact, there's nothing English about them) were Bach's first set of dance suites. In the **fifth suite in E minor**, after a lengthy prelude filled with Bach's signature, bustling counterpoint, the only departure from a conventional French suite is the insertion of the pair of *passepieds* (“pass-foot” implies their fleet-footed nature) before a chromatic gigue (Bach's “Gigue”).



PERFORMERS



Charlotte Anub has trained at the NYTB School since age four. For the 2021–22 season she was invited to become an apprentice with NYTB, appearing in Keith Michael's *The Nutcracker*, Donald Mahler's *Cinderella*, Merce

Cunningham's *Scramble*, and Bridgman/Packer's *Toulouse's Dreams*. She first danced with CCD in 2019 in Christopher Caines's *listen out loud/ move to keep things whole*.



Michael Bishop started his ballet training at age 21, receiving his BFA in dance and choreography from Belhaven University before continuing at the Alvin Ailey School. He has appeared in the European tour of *West Side Story*

(2012–14), and with Opera Philadelphia/Bill T. Jones, Manuel Vignoulle, and Alessandra Corona Performing works, among others. Michael recently launched a dance film production company focusing on merging dance and the spoken word to address social issues. His inaugural film, *These Waters Bleed*

Deep, premiered in LA's Dances with Films festival in 2021 and was selected for the Wyoming International Film Festival 2022. In 2022 he choreographed *Pippin* as an adjunct professor of dance at Five Towns College. He assisted Christopher Caines in the creation of a ballet commissioned for the USA International Ballet Competition in Jackson, Mississippi, in 2010 and appears with CCD for the first time in *Dance with Bach*.



Audrey Cen is a sixth-grade student at the School of the Future. She has trained at the NYTB School since 2016, where she has appeared in several Dance on a Shoestring shows, which are organized and choreographed by the students. She has performed in NYTB's *The Nutcracker*, playing the roles of the Pink Sheep and a Mouse, and appeared in a number of dance videos.



Bassist **Nathaniel Chase** performs a wide range of music, from period performance with the Sebastians, Trinity Baroque Orchestra and Early Music New York, to orchestral repertoire with the Riverside Symphony and

The *Ouverture* is another kind of French dance suite. It originated as a collection of music taken from pre-written ballets, but in Germany, composers started writing original suites in this style, labeling them “after the current French style.”

Although Bach called these suites *Ouvertures*, when his music was being revived in the nineteenth century even Mendelssohn (who revered Bach’s music) did not trust the label: Mendelssohn re-titled them “suites.” In the 1870s, Bach’s biographer Philipp Spitta claimed that the label *Ouverture* at the top was a kind of abbreviation—akin to writing “Overture, and so on.” The common English term “Orchestral Suite” comes from Spitta’s recommendation to instead use a truly German phrase, “Orchester-partien.”

Bach probably based the ***Ouverture in B minor*** on one of his earlier works, possibly with a solo violin or oboe instead of the solo flute. The only movement utilizing the whole range of the flute is the “double” (variation) of the polonaise—perhaps the double was newly composed for this version of the suite.

Comparing this Orchestral Suite to the other suites on the program, you can see that the only “normal” French dances Bach includes are the Sarabande and

the Menuet—which are also the only movements where the flute and first violin play exactly the same music throughout.

The more unusual movements Bach includes are the “Rondeaux” (actually a musical form, not a dance); a Polish polonaise (Bach spells it “polonoise”; a stately dance that originated in Polish folk dances); and finally, the Badinerie. The word badinerie (or “battinerie”) comes from the French *badiner*, “to joke,” from *badin* “fool.” It is a rare dance, but its cousin the scherzo (“joke” in Italian) became commonplace in the classical era. This might be Bach’s catchiest tune!

These three suites represent Bach’s diverse exploration of many dance forms of his time. Of course, he certainly could never imagine the beautiful choreography you’ll enjoy today—in his time, an *Allemande* was an *Allemande*, darnit! That being said, we hope that this unique combination of dance and music moves you in ways that Bach—and you—could not have predicted. Thank you for being here today, to share in the fruition of this immense project.

— Jeffrey Grossman
Artistic Director

Allentown Symphony, and new music with Ensemble LPR and Ensemble Échappé. He performed on Broadway in the critically acclaimed production of *Farinelli and the King* with countertenor Iestyn Davies. He is a graduate of the New England Conservatory and the Yale School of Music, where he was a winner of the 2010 Woolsey Hall Concerto Competition.



Violinist **Nicholas DiEugenio**’s playing is lauded for its “rapturous poetry” (*American Record Guide*), and as “excellent” and “evocative” (*The New York Times*). Nicholas leads a versatile performing life as a leader, chamber musician, and

soloist in music ranging from early baroque to current commissions. His award-winning album “Unraveling Beethoven” with pianist Mimi Solomon was released in 2018 by New Focus Recordings. 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. nicholasdieugenio.com



Josephine Ehrnst has trained at the NYTB School since 2018. She has performed with NYTB in *The Nutcracker* for three years as a Plumlette and most recently as a Sheep. Josephine is in the fourth grade at United Nations

International School.



Elisa Toro Franky is a dancer, teacher, and choreographer based in NYC. Elisa currently performs with FJK Dance, with whom she toured China in 2017. She has also served as program director for Accent Dance NYC, an education

and performance organization that provides access to dance in underserved communities. She has performed with Dardo Galletto Dance at the Jacob’s Pillow Dance Festival, and with CCD since 2010. In 2021, she was invited to collaborate with El Puente Presente and a New York Philharmonic string quartet as part of the Bandwagon series; performed at I Heart Dance NYC; was a featured ballerina in Rhina Valentin’s *Sancocho*, in celebration of Hispanic Heritage Month at Lincoln Center Restart Stages; and was a featured guest artist in the roles of Snow Queen and Arabian in the Westchester Ballet Company’s *Nutcracker* season.



Genaro Freire was born and raised in Guayaquil, Ecuador, where he started dancing at age 17 and attended Escuela de Ballet Inge Bruckman del Teatro Centro de Arte. In 2013 he moved to NYC to dance with the Joffrey Ballet

Concert Group, with which he toured the East Coast, Canada, and China, performing in dances by Gerald Arpino, George Balanchine, and Robert Battle, in new works by Africa Guzman, Tyler Gilstrap, and Gabrielle Lamb, and appearing with dancers from Complexions in work by Dwight Rhoden. He has danced as a guest artist in Delta Festival Ballet's *The Nutcracker* in New Orleans for three seasons in multiple soloist and principal roles. He worked with NYTB from 2018 to 2020, performing in works by Keith Michael, Merce Cunningham, Donald Mahler, Pam Tanowitz, and Robert La Fosse. He is currently dancing in his second season with Alison Cook Beatty Dance Company. This is his first appearance with CCD.



Madeline Goodwin has trained NYTB School since 2014, performing in many productions for both the school and the company, including Keith Michael's *The Alice in Wonderland Follies* and *The Nutcracker*. She has

previously appeared with CCD in 2019. Madeline is a ninth-grader at NYC's Stuyvesant High School.



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 has directed concerts including Bach's *St. John* and *St. Matthew 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. 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



Jeremy Kyle was raised in the Midwest, where he initially trained as a musician. As a dancer, he trained as a full-time student in Butler University's dance BFA program while earning an MM in composition. At Butler, he performed leading roles

in full-length productions of *Cinderella*, *Sleeping Beauty*, and *The Nutcracker* and in the world premiere of *Falling Sky* by choreographer Patrick de Bana and was awarded the Butler Ballet Director's Award for Excellence in Collaboration. Jeremy is also a professional photographer specializing in dance studio portraiture and professional audition portfolios as well as editorial and fashion work. *Dance with Bach* marks his CCD and New York City debut.



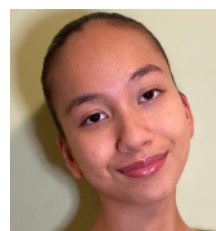
Award-winning violinist **Daniel S. Lee** enjoys a varied career as a soloist, leader, collaborator, and educator. Praised for his "ravishing vehemence" and "soulful performance" (*The New York Times*), he has appeared as a

soloist and leader with Early Music New York, the Freiburg Baroque Orchestra, Quodlibet Ensemble, and the Yale Schola Cantorum, among others. The founding director and a core violinist of the Sebastians, he studied at the Juilliard School (B.M.), Yale School of Music (M.M., A.D.), and University of Connecticut (D.M.A.). He teaches performance practice and chamber music at Yale. danielslee.com



Emely Leon Rivas has trained at the NYTB School since age four, performing with NYTB in many productions, including *The Nutcracker*, *Sleeping Beauty* (by James Sutton), and *The Alice-in-Wonderland Follies*. She has also

participated in the school's Dance on a Shoestring series and previously appeared with CCD in 2019. She is an incoming freshman at the Professional Children's School.



Clara Rodrigues-Cheung has trained at NYTB School since 2015. She has performed in NYTB's *Nutcracker* and *The Alice and Wonderland Follies* and in several of the school's Dance on a Shoestring productions. She is a seventh-

grade student at Hunter College High School and previously appeared with CCD in 2019.

CHOREOGRAPHER'S NOTE

I fell in love with the music of J. S. Bach, and especially with his solo instrumental suites, as a teenager, through recordings by such artists as Millstein, Rostropovich, and my compatriot Glenn Gould. I am deeply grateful to the Sebastians for providing my dancers and me the opportunity to address this music which, although not made for dancing, is all eminently danceable.

While I hope that my choreography always speaks for itself, I would like to point out three special features in this project. I have chosen to seat the audience surrounding the dancing space for this program to evoke the conventions of performances at the French court, where the tradition we know as ballet was born under Louis XIV, and where viewers were often arrayed on three sides.

One striking feature of baroque musical culture was its vividly cosmopolitan character, as we hear in Bach's suites, which adapt social dance forms from Germany, Italy, Spain, Ireland, Poland, and, of course, France. In that spirit, you may note step motifs deriving freely from many sources in these dances, including tango, flamenco, Scottish folk dancing, and



Bharatanatyam, as I invited my dancers to infuse our developmental process with the full diversity of their training.

Lovers of Bach's music are of course familiar with the way in which he often embedded a musical cipher that transcribes his name as a melodic motif into his contrapuntal textures. I have correspondingly based some of the spatial patterns in these dances, as well as one gestural sequence, on various versions of Bach's initials in his own handwriting. The resulting phrases echo the sinuous trajectories of French baroque dancing in an intriguing way, and enable the composer himself to autograph the work for us.

— Christopher Caines



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

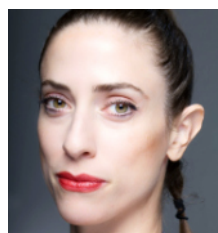
Classical and Romantic periods. David was among the last generation to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague, Netherlands where he earned a Bachelor's degree in Early Music. He also received a Master's degree from the Juilliard School's Historical Performance Program and a Bachelor's degree in modern flute performance from the Cleveland Institute of Music.



Ludovica Russo began her dance training at the age of three with the American Youth Ballet Theatre. She then moved to the 92nd NY Harkness Dance Center where she has been training in many different dance disciplines

including Jazz, Tap, and Contemporary. Ludovica

has continued her ballet training at New York Theatre Ballet where she is currently studying under the invaluable mentorship of Diana Byer, founder and Artistic Director of the school. She has been featured in *Firebird* with Rioult Dance Company and danced in the NYTB and Dances Patrelle's Yorkville *Nutcracker*. Ludovica is thrilled to dance in this new creation of Christopher Caines Dance Company and the Sebastians.



Leigh Schanfein is a freelance dancer, choreographer, and teacher and an independent researcher in kinesiology and biomechanics, now based in Billings, Montana. She has trained and performed across the USA

and abroad in modern, ballet, and contemporary dance with companies including Indelible Dance and Yoo and Dancers; in commercial productions including the Oddball Comedy Tour and Fashion Week NYC and for brands including Xerox, Suave, Oreo, and Estee Lauder. She received her MS in kinesiology with a specialization in biomechanics, and a BS in animal physiology and neuroscience

with a minor in dance. She is a former research associate at the Harkness Center for Dance Injuries, and former adjunct lecturer at Barnard College. Her most recent collaboration was presented at the Berlin Music Video Awards 2021, and she is working on an evening-length commission for Arc: a Montana Dance Collective. She has danced with CCD since 2010.



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*). 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.



Eva Sgorbati has trained at the NYTBS School since age five. She has performed in NYTBS’s *The Nutcracker* for several years and in many of the school’s Dance on a Shoestring performances. She is a native New Yorker of American and

Indo-Guyanese descent and currently a fourth-grade student at PS 234 Queens, the School of Performing Arts and Technology, where she serves as vice president of the PERFORM Student Council. She can be seen with other NYTBS School students in an episode of the Apple TV+ documentary series *Becoming You*.



Jessica Troy wears a variety of freelance hats. Ensembles with which she regularly performs include: Philharmonia Baroque Orchestra, Trinity Baroque Orchestra, the Sebastians, New York Baroque Inc., Orchestra of St.

Luke’s, New York City Opera, Mostly Mozart Festival Orchestra, and Mark Morris Dance Group Music Ensemble. She can be heard on the Marlboro Festival’s 50th anniversary CD in György Kurtág’s *Microludes* for string quartet, which she prepared

with the composer. She has subbed and had her own chair on numerous Broadway shows (ranging from *Porgy & Bess* to *Tootsie*) and played on many film scores (most recently *Joker* and *Little Women*). She has recorded quartet tracks for Lou Reed and Ani DiFranco, performed on tv with Renée Fleming and Whitney Houston, and on film with David Byrne.



Michelle Vargo’s career has ranged from playing Victoria in *Cats* at Gateway Playhouse to a “twisted Cinderella” in Rachel Cohen’s *If The Shoe Fits*, named among the *New York Times* 2005 Top Ten Dance Performances list. In

2018, in Francois Girard’s production of *Parsifal* at The Metropolitan Opera (at six months pregnant), she again made the list. A graduate of The Juilliard School, Michelle has appeared in more than 40 productions at the Met, working with such choreographers as Alexei Ratmansky, Christopher Wheeldon, and Mark Dendy and directors Bartlett Sher, Franco Zeffirelli, and Robert Lepage. Her choreography includes Jesse Malin’s *Disco Ghetto* music video, featuring Mary-Louise Parker; the feature film *Staring at The Sun*, featuring Sarah Clarke; and works for the Open Project (Provence, France), Encounters Dance Projects, Open Culture, Arts ON AIR, En Plein Air, City Artists Corp, High Line Nine, and reimagined *Magic Flute* choreography for Instagram (featuring Will Liverman). During the pandemic shutdown Michelle co-founded The Dancers of The Met collective. She has danced with CCD with since 2006.



Christopher Caines, “one of the most musically erudite and articulate dance-makers around” (*The New Yorker*) has created 40+ works for Christopher Caines Dance, founded in 2000. His commissions include *The*

Human Countdown (2009), for Oxfam, leading a global coalition of NGOs, among the largest public artworks ever created in Central Park; a ballet for the USA International Ballet Competition’s closing ceremonies (2010); new dances for St. Francis Day, at the Cathedral of St. John the Divine (2011, ’12); *The Yard* (2013); *Darrah Carr Dance* (2014); Richard Daniels’s *Dances for an iPhone* app series (2014); *The Kitchen Revue*, commissioned by 92Y (2015); and *CamerataNY* (2018). Christopher was resident choreographer for the Actors Shakespeare Company,

NJ (2005–9); choreographed Noel Coward's *Bitter Sweet* at Bard SummerScape (2011); and directed and choreographed Henry Purcell's *The Fairy Queen* for dell'Arte Opera Ensemble (2014; "hugely ambitious and delightful ... terrific fun"—*NYTimes*). Grants: Meet the Composer; The Field; Ernst Toch Society; Astral, Puffin, Putnam, Ziegelman foundations; 2006 Guggenheim Fellow in Choreography. He teaches ballet as an adjunct professor in CCNY's theater department and is the movement director for composer Patrick Grant's ensemble Tilted Axes: Music for Mobile Electric Guitars.



Michael Caines's most recent exhibitions include Cat Art Show Los Angeles, Mammalia at Galerie Youn in Montreal, and Volta NYC with Katharine Mulherin, a solo art fair booth featured in *The New York Times*. Michael has been

selected for a number of artist's residencies, including the Santa Fe Art Institute and The Bemis Center. Past awards include fellowships from the Avery and Chalmers foundations. His book *Revelations & Dog*, a graphic version of the Book of Revelations, was released in 2010. A ten-year survey of his animal- and human-themed work, *Wild/Tame*, was exhibited at the Art Gallery of Peterborough in

Canada in 2011. Michael created the installation and costume for his brother Christopher's first professional choreography, a solo he performed at Artefact Gallery, Toronto, in 1989. michael-caines.com



The majority of lighting designer **Roderick Murray's** work has been with dance, operas, and music, both experimental and traditional. His designs and installations have been seen world-wide in the works of Kimberly Bartosik, Ralph

Lemon, Benjamin Millepied, Dusan Tynek, Wally Cardona, Kathy Westwater, NYCBallet, Ballet di Roma, ABT, Ballet du Grand Théâtre de Genève, the Lyon Opéra Ballet, Luca Veggetti, Troy Schumacher, and other amazing companies and artists since 1989. He had taught lighting design and production design at Purchase College, Hunter College, University of the Arts, and Hollins University, in addition to teaching and mentoring students since 2001. He also performed outside for 9 years in the streets of New York with Circus Amok. He helped form OpenCultureWORKS to support artists working outside. He is currently the Director of Production for Beth Morrison Projects.

roderickmurraylighting.com

ABOUT THE VIOLA DA SPALLA



Very few people alive today have seen a *violoncello* (or *viola*) *da spalla*, much less played one. For a long time, historians considered it a fanciful myth; many doubted that such an instrument had ever truly existed outside of paintings. However, luthier Dmitry Badiarov—who built Daniel's instrument—has collaborated with the early music giant Sigiswald Kuijken to revive the instrument in the twenty-first century, based on surviving examples in various museums in Europe, including the instrument museum in Leipzig.

The term *violoncello da spalla* means a small bass string instrument "of the shoulder," or "shoulder cello." Noted for the clarity of its nasal, bassoon-like tone, the instrument plays in the same pitch range as

the modern 'cello, but is held in the horizontal position, like a violin, aided by a shoulder strap.

Bach's biographer Johann Nikolaus Forkel recounts that Bach, looking for a flexible accompanying instrument neither too low nor too high, "invented an instrument that he called *viola pomposa*. It is tuned like a violoncello but has one string more at the top, is somewhat larger than a viola, and is so attached with a ribbon that it can be held on the arm in front of the chest." Bach also labels the cello suite that Daniel plays today "a cinq cordes," indicating a five-stringed instrument.

We hope you enjoy "meeting" this instrument today, in the infancy of its modern rediscovery.

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.”

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.

Photos by Michael Kushner and Grace Copeland



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!

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**This list up-to-date as of May 19, 2022.
Please forgive any errors or omissions.*



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



**Council on
the Arts**

The Sebastians 2021–22 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.



Pointe shoes courtesy of Gaynor Minden.
Gaynor Minden is the official pointe shoe sponsor of Christopher Caines Dance.

Christopher Caines Dance thanks the Sebastians for their sustaining faith in this project; the company's board of directors and all of our generous donors for their support; DanceNYC's Coronavirus Dance Relief Fund for a Reopening Support Grant; Gaynor Minden, for their generous donation of the quietest pointe shoes on Earth; New York Theatre Ballet School, Director Diana Byer, and the families of all of our young guest artists for all their help and support; Darrell Shipley at Good Shepherd–Faith, Lynn Shipley at Ballet Hispanico, Carolyn Lord at The Construction Company, Alison Jaruzelski at New York City Center, and the rental program staff at Gibney Dance for their assistance with rehearsal space. Christopher Caines thanks especially dancers Sean Stewart and James Monroe Stevko for their contributions to the initial development of these dances.

SAVE THE DATE



TENTH ANNIVERSARY NYC CONCERT SERIES

September 10, 2022

Bach: Concerti

October 8, 2022

in collaboration with New Morse Code

November 5, 2022

with soprano Katharine Dain

January 7, 2023

The Italian Violin

February 4, 2023

Bach in Motion

March 11, 2023

The “24 Violins”

March 25, 2023

Bach in Light

April 15, 2023

Bach: Mass in G

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