



## **BACH: CONCERTI**

September 10, 2022 at 5pm

Good Shepherd-Faith Presbyterian Church, New York City



## the Sebastians

**Josh Cohen**, trumpet

**Daphna Mor**, recorder

**Margaret Owens**, oboe and recorder

**Nicholas DiEugenio**, violin

**Daniel Lee**, violin

**Edson Scheid**, violin

**Stephen Goist**, viola

**Ezra Seltzer**, cello

**Nathaniel Chase**, contrabass and violone

**Jeffrey Grossman**, harpsichord

## PROGRAM

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**JOHANN SEBASTIAN BACH**  
(1685–1750)

Brandenburg Concerto no. 2 in F major,  
BWV 1047 (before 1721) for trumpet, recorder,  
oboe, violin, ripieno strings, and continuo

[ ]

Andante

Allegro assai

**Josh Cohen**, trumpet

**Daniel Lee**, violin

**Margaret Owens**, oboe

**Daphna Mor**, recorder

**JOHANN SEBASTIAN BACH**

Toccatà in D minor, BWV 913 for harpsichord

**Jeffrey Grossman**, harpsichord



**JOHANN SEBASTIAN BACH**

Brandenburg Concerto no. 4 in G major,  
BWV 1049 (before 1721) for violin, two  
recorders, ripieno strings, and continuo

Allegro  
Andante  
Presto

**Daniel Lee**, violin  
**Daphna Mor**, recorder  
**Margaret Owens**, recorder

**WILHELM FRIEDEMANN BACH**  
(1710–84)

Concerto in A minor, F. 45 for  
harpsichord, strings, and continuo

[ ]  
Cantabile  
Allegro ma non tanto

**Jeffrey Grossman**, harpsichord

**JOHANN SEBASTIAN BACH**

Concerto in C minor, BWV 1060R for  
oboe, violin, strings, and continuo

Allegro  
Adagio  
Allegro

**Margaret Owens**, recorder  
**Daniel Lee**, violin



# WELCOME

We are delighted to welcome you to our **Tenth Anniversary Concert Series**, our biggest ever! This season, we look forward to sharing exciting interdisciplinary programs featuring singers, percussion, dance, and video projection, in addition to plenty of good old chamber music.

Tonight we're kicking things off with a celebration of the **concerto**, one of our favorite musical forms. The word concerto was originally used in the early baroque to describe sacred pieces for voices and instruments in which the instruments had their own parts, as opposed to merely doubling the voices. This developed into the **concerto grosso** form, in which the orchestra is divided into soloists ("concertists") and the others ("ripienists"). Bach's three concerti on the program today are essentially concerti grossi.

The Brandenburg Concerti feature a wide variety of solo instruments: Concerto No. 2 highlighting the violin, oboe, recorder, and trumpet, and No. 4

especially focusing on the two recorders and the violin—the latter being perhaps the most insanely virtuosic solo line of any of Bach's concerti.

The other works you hear today are solo concerti, which became the most common concerto style in the later baroque, and continued its meteoric rise throughout the classical and romantic eras.

Pisendel was considered one of the finest violinists in all of Europe, the dedicatee of works by Telemann and Vivaldi, among others. It's even possible that Bach's violin concerti were written for Pisendel. Like W.F. Bach's harpsichord concerto, Pisendel's G minor concerto is an odd work, filled with unusual shapes and irregular phrases.

These concerti showcase finger-knotting technique, beautiful melodies, and the evocative—sometimes even strange—stylings of the time. The concerto form is in many ways a representation of society: balancing when to take the spotlight with when to step back in a supporting role. All the members of the Sebastians are soloists in their own right, so we are thrilled to be able to feature so many of us tonight!

— Jeffrey Grossman

## PERFORMERS



A native of the Washington, DC area, baroque trumpeter **Josh Cohen** is greatly sought after by many leading early music ensembles throughout North America. He has performed as principal and solo baroque trumpet for ensembles such as the Washington Bach Consort, Studio de Musique Ancienne de Montréal, Arion (Montreal), Bach Sinfonia (Washington DC), Aston Magna (Boston), Musica Maris (Rhode Island), Houston Bach Society, Ensemble Telemann (Montreal), and participated in festivals such as the Indiana Festival of Early Music, International Festival of Baroque Music at Lameque (N.B. Canada) and the Bach Festival of Montreal. Most recently, Josh recorded J.S. Bach's *Brandenburg Concerto No. 2* with Montreal-based Ensemble Caprice. He received a M.M. from McGill University and a B.M. from the New England Conservatory of Music. He currently plays on a baroque trumpet made by Matt Martin of Norwich Natural Trumpets after an original by Johann Carl Kodisch (1710). [joshcohentromba1.com](http://joshcohentromba1.com)



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

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.

Due to unforeseen circumstances, violinist **Vivian Mayers** stepped in for core violinist **Nicholas DiEugenio** in this performance.



Violinist **Nicholas DiEugenio's** colorful playing is lauded for its "rapturous poetry" (*American Record Guide*), and as "excellent" and "evocative" (*The New York Times*). A joyous, inspired, edgy, and visceral artist, 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](http://nicholasdieugenio.com)



Violist **Stephen Goist** enjoys a varied career as an orchestral player, chamber musician, and historical performance specialist based in New York City. A graduate of the Juilliard School and the University of Cincinnati College-

Conservatory of Music, Stephen has performed throughout the United States, Canada, Europe, India, and New Zealand. He is a member of ProMusica Chamber Orchestra in Columbus, Ohio, he is an active performer in New York City's early music community, and he regularly performs with leading period instrument ensembles including Philharmonia Baroque Orchestra, The Handel and Haydn Society, The English Concert, and Bach Collegium Japan.



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](http://jeffreygrossman.com)



Praised for his "soulful performance" (*The New York Times*), violinist **Daniel S. Lee** appears as a soloist, leader, and director. He is the founding director of the Sebastians and the concertmaster of Early Music New

York, the Providence Baroque Orchestra, and the Washington National Cathedral Orchestra. As an

ordained minister in the Presbyterian Church (USA), he is interested in the intersection between arts and spirituality. When not traveling and performing, he splits his time between Willard, MO, where he pastors a church, and New Haven, CT, where he teaches early music at the Yale School of Music. He performs on various historical instruments and fosters ongoing collaborative research with luthier Karl Dennis (Warren, RI) and bowmaker David Hawthorne (Waltham, MA). [danielslee.com](http://danielslee.com)



**Daphna Mor's** "astonishing virtuosity" (*Chicago Tribune*) has been heard in solo recitals in the United States and Europe. In 2021, she appeared as a soloist at Tanglewood and the Met Museum with Apollo's Fire Orchestra.

Daphna has appeared in a duo with Joyce DiDonato on the singer's tour of "War and Peace." Devoted to new music, Daphna has recorded on John Zorn's Tzadik label, and has performed the world premiere of David Bruce's *Tears, Puffes, Jumps, and Galliard* with the Metropolis Ensemble. She co-composed WAVES for recorders, voice, cello and a beat boxer and Carolyn Dorfman Dance for New York's Summer Stage. Daphna is co-director, with Nina Stern, of the ensemble East of the River and is a performer researcher and teacher of liturgical music of the Jewish Diaspora. She acts as the musician to the Education Department at the Metropolitan Museum of Art. [daphnamor.com](http://daphnamor.com)



In demand throughout North America as a performer and teacher on historical oboes, **Margaret Owens** is a founding member of the chamber music group Kleine Kammermusik, whose 2017 album *Fanfare and*

*Filigree* (Acis) has received critical acclaim. She is on faculty in the historical performance institutes of Indiana University's Jacobs School of Music, and the Peabody Institute of Johns Hopkins University. An eastern North Carolina native, living with her music historian husband and computer enthusiast son in Northern Virginia, Margaret is an active participant in the musical life of the Washington, DC area, working with the area's period instrument orchestras. She has seen much of the United States in her travels to play with groups spanning from San Francisco to Boston. Summers see her onstage at the Charlotte Bach Festival, the Staunton Music Festival, and teaching at early music workshops such as the Oberlin Baroque Performance Institute and Amherst Early Music Festival.



**Edson Scheid** has been praised for his “polished playing” (*The Strad*), for being a “virtuoso violinist” (*The Boston Globe*) and a “violin virtuoso extraordinaire” (*Fanfare*). A native of Brazil, he is based in New York City. He performs on both modern and period instruments with many ensembles in the United States, and frequently tours in Europe, Asia, North and South America with such ensembles as Les Arts Florissants and Il Pomo d’Oro. His two recent album releases, *Paganini 24 Caprices* (Naxos) and *On Paganini’s Trail... H. W. Ernst and more* (Centaur), have been critically acclaimed. He holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music (recipient of the Broadus Erle Prize) and the Juilliard School (recipient of a Kovner Fellowship). [edsonscheid.com](http://edsonscheid.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 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.

**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 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](https://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 2022–23 activities so far, as well as our volunteers and board of directors. We couldn't do it without you!

### \$250+

Texas Hemmaplardh & Robert McCarter  
Robert Schulman

### \$100+

Arthur Leonard

### <\$100

Darlene Challberg  
Barbara Myrvaagnes

*\* This list up-to-date as of August 30, 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 2022–23 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.

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.

### \$5,000+

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

### \$1,000+

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

### \$500+

Yvonne Chang  
David & Sandy Feingold  
Susan & Chip Fisher

Jim & Joyce Javid  
Claire Scarano & Robert Faraci  
Martin Smith  
Rosalie E. Stone

### \$100+

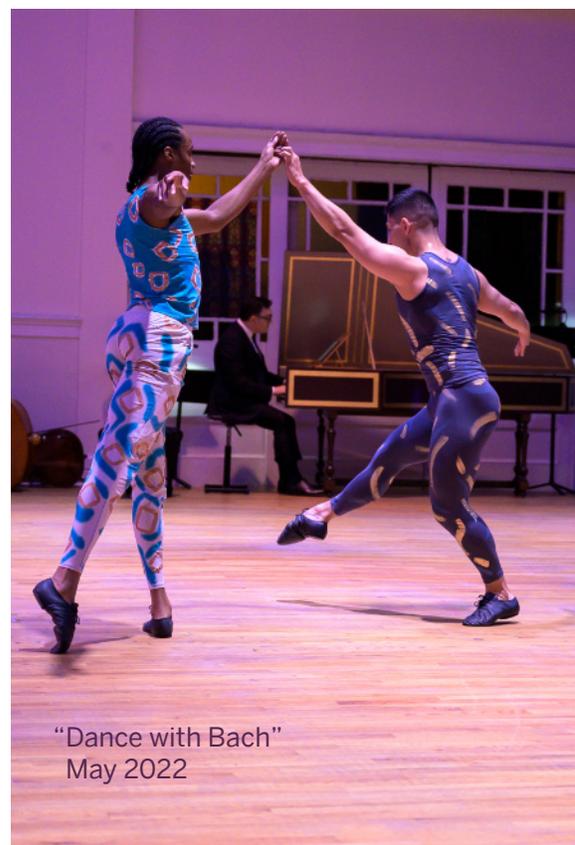
Anonymous  
Louise Basbas  
Hannah Collins  
Michele Dellinger  
Richard DiEugenio & Janet  
Stafford  
Donna Firer & Brian  
McLaughlin  
Texas Hemmaplardh &  
Robert McCarter

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  
Robert & Melanie Woo

### <\$100

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



“Dance with Bach”  
May 2022



# TENTH ANNIVERSARY NYC CONCERT SERIES

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September 10 at 5pm

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October 8 at 5pm

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March 11 at 5pm

**BACH: CANTATA 51**

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April 1 at 2pm

**THE ITALIAN VIOLIN**

January 7 at 2pm

**BACH: MASS IN G**

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**TICKETS AND SUBSCRIPTIONS AT [SEBASTIANS.ORG](http://SEBASTIANS.ORG)**