



NEW THEN, NEW NOW

October 8, 2022 at 5pm

Good Shepherd-Faith Presbyterian Church, New York City



the Sebastians

Nicholas DiEugenio, violin

Daniel Lee, violin

Adam Cockerham, theorbo and guitar

Jeffrey Grossman, harpsichord and organ

New Morse Code

Hannah Collins, violoncello

Michael Compitello, percussion

MENU

APPETIZER

DARIO CASTELLO

(fl. 1590–1630)

Sonata quarta

from *Sonate Concertate In stil Moderno Per Sonar nel Organo
overo Clavicembalo con diversi Instrumento, libro 2* (Venice, 1644)

SOUP AND SALAD

**GIOVANNI BATTISTA
FONTANA**

(?1589–?1630)

Sonata ottava

from *Sonate a 1. 2. 3. per il violino, o cornetto, fagotto, chitarone,
violoncino o simile altro istromento* (Venice, 1641)

DIEGO ORTIZ

(c. 1517–70)

Recercada

from *Il trattato de glosas* (Rome, 1553)

CAROLINE SHAW

(b. 1982)

Limestone and Felt (2012)

ENTRÉE

TARQUINIO MERULA

(1594/5–1665)

Ballo detto Pollicio

from *Canzoni over sonate concertate, libro III*, op. 12
(Venice, 1637)

MATTHEW BARNSON

(b. 1979)

Vanitas (Towards a Prélude)

from *Pieces for Cello & Marimba "Ars Moriendi"* (2014–18)

SANTIAGO DE MURCIA

(1673–1739)

Zarambeques O Muecas

from Saldívar codex, no. 4 (Mexico, c. 1732)

MATTHEW BARNSON

Sarabande (The Real Deal)

from *Pieces for Cello & Marimba "Ars Moriendi"*

GIOVANNI ANTONIO PANDOLFI

(1630–70)

Sonata no. 6 "La Sabbatina"

from *Sonate a violino solo, per chiesa e camera* (1660)

MATTHEW BARNSON

Vertigo (A Gigue Descendent)

from *Pieces for Cello & Marimba "Ars Moriendi"*

GIOVANNI PICCHI

(1572–1643)

Ballo detto il Pichi

from *Intavolatura di balli d'arpicordo* (Venice, c. 1619)

ASTOR PANTALEÓN

PIAZZOLLA

(1921–92)

arr. the Sebastians & New Morse Code

La Muerte del Ángel (1962)

DESSERT

ELLIOT COLE

(b. 1984)

Bloom Trio (2013): 4.

CHEESE

ANDREA FALCONIERI

(1585–1656)

L'eroica: Ciaccona

from *Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde, alemane, volte* (1650)

WELCOME

Whether we are performing a beloved "standard" or a piece we just discovered, we try to find the energy and freshness it had when the ink was still wet on the page. Maybe this is why many of us who specialize in historical performance also enjoy new music—no matter how old or new the piece is, we aim to recreate the frisson of a premiere. Tonight's performance is unlike any we have planned in the past: juxtaposing "new music" of the seventeenth century with *actual* new music, with our good friends, New Morse Code.

The *stylus fantasticus* of the seventeenth century, in the words of Athanasius Kircher (1650), "is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject, it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues." This fantastical style was also characterized by a particularly free style of performance—inspired by the flexibility and expressivity of vocal madrigals.

We envision this concert as a meal, starting with an amuse-bouche by Dario Castello, before moving to a hearty soup and salad: a lovely, meandering sonata by Fontana, one of Ortiz's jaunty *recercadas*, and Caroline Shaw's exploration of the duality of hard and soft, *Limestone and Felt*. The main course of the evening is a *plat mixte*, interweaving seventeenth-century dance music with movements of Matthew Barnson's "Ars Moriendi," which was itself inspired in part by baroque dance. The entrée set culminates in our own arrangement of Piazzolla's *La Muerte del Ángel*, an angular, propulsive fugue, fueled by the rhythms of South American dance. For dessert, a movement of Elliot Cole's exuberant Bloom Trio—and what extravagant meal is complete without a cheese course?

Before the modern era, musical styles went in and out of fashion the way pop music does today, and composers of the baroque wrote in only the style of their time. We, however, have access to centuries of music. While historical performance always involves a bit of imaginative time-travel, we're hoping tonight's unusual *smörgåsbord* gives you a satisfying taste of "the new." — Jeffrey Grossman

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 sixteenth through eighteenth centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles in New York and San Francisco. Beyond chamber music, Cockerham concentrates on seventeenth-century Italian opera and has been involved in numerous modern world premiere performances with companies such as Innsbrucker Festwochen der Alten Musik and Ars Minerva. Cockerham received his doctorate from the Juilliard School where he was awarded the Richard F. French Prize for outstanding work on a doctoral dissertation.



Winner of De Linkprijis for contemporary interpretation, cellist **Hannah Collins** is a dynamic performer devoted to building community through musical expression. Resonance Lines, her solo debut album on Sono Luminus, is an "adventurous, impressive collection of contemporary solo cello music," negotiated "with panache" (*The Strad*), pairing music by Britten and Saariaho with commissioned works by Caroline Shaw and Thomas Kotcheff. Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (*Gramophone*) with percussionist Michael Compitello, has developed projects responding to society's most pressing issues. Hannah has recently performed with A Far Cry, Bach Aria Soloists, Grossman Ensemble, and The Knights. She holds degrees in biomedical engineering and music from Yale, Royal Conservatory of The Hague, and City University of New York, and currently teaches at the University of Kansas. hannahcollinscello.com



Michael Compitello is a dynamic, “fast rising” (WQXR) percussionist dedicated to commissioning and premiering new works that explore the sonic and expressive possibilities of percussion instruments. His project *Unsnared*

Drum—released 2021 on New Focus Recordings—seeks to reinvent the snare drum with “superb performances” (*Classical Voice of North Carolina*) of new works by composers Nina C. Young, Hannah Lash, Amy Beth Kirsten, and Tonia Ko. With cellist Hannah Collins as the “remarkably inventive and resourceful” (Gramophone) New Morse Code, Michael has created a singular and personal repertoire through collaboration with some of America’s most esteemed young composers. Michael is Associate Professor of Percussion at Arizona State University. He holds degrees from The Yale School of Music and the Peabody Institute of Johns Hopkins University. michaelcompitello.com



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



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



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





New Morse Code

(Hannah Collins, cello; Michael Compitello, percussion) is the confluence of two magnetic personalities who have taken up the admirable task of creating a hub for the

performance, commissioning, and promotion of new music. NMC is best described as two musicians of extraordinary depth and skill untethered by their instrumental constraints. Their 2017 debut album, *Simplicity Itself* on New Focus Recordings, was described by *I Care If You Listen* as “an ebullient passage through pieces that each showcase the duo’s

clarity of artistic vision and their near-perfect synchronicity,” while Q2 Music called the album “a flag of genuineness raised.” Their projects have received support from Chamber Music America and New Music USA. In 2019, they released the title suite of Matthew Barnson’s portrait album, *Vanitas*, on innova recordings and collaborated with Eliza Bagg, Lee Dionne, and and play on *and all the days were purple*, Alex Weiser’s Pulitzer Prize-finalist work on Cantaloupe music. Hannah teaches at the University of Kansas and Michael teaches at Arizona State University. They have served as assistant directors of Avaloch Farm Music Institute and were recently named the winner of the 2020 Ariel Avant Impact Performance Prize.

newmorsecode.com

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 unconduted *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.

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

\$1,000+

Bradford & Christine Hinze
Tamara Mitchel & Daniel Ross

\$250+

Texas Hemmaplardh & Robert McCarter
Jamshid & Joyce Javid
Robert Schulman

\$100+

Francis Harrison
Glorica C. & Joseph J. Latona
Arthur Leonard
David Starr

Up to \$100

Peggy & Johnny Bishop
Gordon Collins

Darlene Challberg
Michele Jerison
Barbara Myrvaagnes
Deborah Purdon
Nancy Reynolds

** This list up-to-date as of
September 24, 2022. Please
forgive any errors or omissions.*



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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
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\$1,000+

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\$100+

Anonymous
Louise Basbas
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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

Up to \$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

BACH: CONCERTI

September 10 at 5pm

BACH IN MOTION

February 4 at 2pm

NEW THEN, NEW NOW

October 8 at 5pm

THE "24 VIOLINS"

March 11 at 5pm

BACH: CANTATA 51

November 5 at 5pm

BACH IN COLOR

March 25 at 2pm

THE ITALIAN VIOLIN

January 7 at 2pm

BACH: MASS IN G

April 15 at 5pm

TICKETS AND SUBSCRIPTIONS AT SEBASTIANS.ORG