



BACH: CANTATA 51

November 5, 2022 at 5pm

Good Shepherd-Faith Presbyterian Church, New York City



the Sebastians

Katharine Dain, soprano
Steven Marquardt, trumpet
Nicholas DiEugenio, violin
Daniel Lee, violin
Jessica Troy, viola
Ezra Seltzer, violoncello
Wen Yang, contrabass
Adam Cockerham, theorbo
Jeffrey Grossman, harpsichord

WELCOME

You should know this about the Sebastians—we love the music of **J.S. Bach**. His signature blend of complex harmonic structure, virtuosic precision, and perfect (some might say unrelenting) counterpoint never fails to make us smile, especially when he is expressing unbridled joy like in Cantata 51. But we also find great rewards from contrasting his music with that of his contemporaries.

The Italian musical style—exemplified by **Corelli**—cast a huge shadow over all of Europe in the Baroque. The last trio sonata in his opus 3 shows a hint of the early 17th-century *stylus fantasticus* in its free opening movement, where the two violins engage in imitative conversation. In the subsequent movements, Corelli moves towards the highly structured and balanced style which made him famous. Many of the other works tonight demonstrate his influence and explore “Italy via Germany,” as it were.

Biber’s *Mensa Sonora* (“Harmonious Table”) was written as background music for aristocratic dining, and he uses these short dance movements to explore rich harmonies and varied contrapuntal textures—for example, the arpeggio motif at the beginning of the suite, bouncing among the strings. And of course, Biber, one of the greatest composers for the violin of his time, can’t resist briefly exploring its upper range in the middle of the ciaccona.

When the 22-year-old **Handel** arrived in Rome to study, he thrived, surrounded by the vibrant Italian style he had previously only studied in manuscript. He worked closely with Corelli (who was in his early 50s), and Handel’s creativity while in Italy infused his music for the rest of his life (quite literally: he mined his early compositions for tunes decades

later). While in Rome, he wrote chamber cantatas for the weekly meetings of the Arcadian Academy, which focused on the pastoral texts much in vogue. *Notte placida e cheta* sets a rather passionate text (author unknown), featuring expressive recitative and text-painting in arias and a fugal final aria, surprisingly not in da capo form.

Though **Telemann** saw himself as a cosmopolitan composer, the Italian style was paramount: “What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and [finally] the Italian style, which currently occupies me more than the others do.” His only sonata for cello and continuo explores the extremes of the cello’s expressivity, from the forlorn third movement to the effervescent finale.

Vivaldi’s first publication ends with a set of variations on one of the oldest known European tunes. The *folia* (*Follia* in Italy, *Folies d’Espagne* in France, or *Faronel’s Ground* in England) is a form of passacaglia, based on a repeating (“ground”) bass. Its initial melody takes shape as a slow sarabande, and subsequent variations the meter and melody can vary—Vivaldi exploits nearly all possible variations in his folia. We have always loved Vivaldi’s version, and we hope you can hear a bit of the “madness” of the tune’s name.

We’ve snuck a number of encores into this, our Tenth Anniversary Season—the last time we gathered for Bach’s joyful Cantata 51, in December 2019, the world looked very different. We are grateful to have you with us tonight to once again celebrate this effervescent music together.

— Jeffrey Grossman, *Artistic Director*

PROGRAM

JOHANN SEBASTIAN BACH
(1685–1750)

Jauchzet Gott in allen Landen, BWV 51
(Leipzig, 1730)
[Aria] Jauchzet Gott in allen Landen!
[Recitativo] Wir beten zu dem Tempel an
[Aria] Höchster, mache deine Güte
[Chorale–Aria] Sei Lob und Preis mit Ehren... Alleluja!

**HEINRICH IGNAZ FRANZ
VON BIBER**
(1644–1704)

Pars III in A minor, C. 71
from *Mensa Sonora* (Salzburg, 1680)
Gagliarda
Sarabanda
Aria
Ciacona
Sonatina

GEORGE FRIDERIC HANDEL
(1685–1759)

Notte placida e cheta, HWV 142
(Rome, 1707–8)
[Recitativo] Notte placida e cheta
[Aria] Zeffiretti, deh! venite
[Recitativo] Momento fortunato
[Aria] Per un istante
[Accompagnato] Ma già sento
[Aria] Luci, belle, vaghe stelle
[Accompagnato] Oh delizie d'amor
[Aria] Che non si dà

ARCANGELO CORELLI
(1653–1713)

Sonata in A major, op. 3, no. 12
from *Sonate a tre* (Rome, 1689)
Grave – Allegro – Adagio – Allegro – Adagio
Vivace
Allegro
Allegro
Allegro

GEORG PHILIPP TELEMANN
(1681–1767)

Sonata for cello and basso continuo in D major, TWV 41:D6
(Hamburg, 1728/29)
Largo
Allegro
Largo
Allegro

ANTONIO VIVALDI
(1678–1741)

Sonata “La Folia,” op. 1, no. 12, RV 63,
from *Suonate da camera a 3* (Venice, 1705)

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, Adam has performed with numerous ensembles in New York and San Francisco. Beyond chamber music, Adam 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. Adam received his doctorate from the Juilliard School where he was awarded the Richard F. French Prize for outstanding work on a doctoral dissertation. adamcockerham.com



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 recent seasons include a collaboration with the Dutch National Opera, Opera Forward Festival, and Askol|Schönberg on a collectively-created original work titled *I Have Missed You Forever*, 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. She is currently Artist-in-Residence with Helsinki's Tapiola Sinfonietta. katharinedain.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

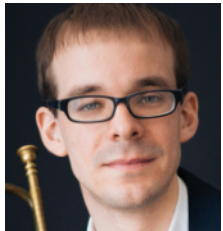


Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the Sebastians, Jeffrey has directed Bach's *Passions* and Handel's *Messiah* from 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



Steven Marquardt is a baroque trumpet and natural horn specialist based in New York, New York. Steven performs regularly with Trinity Wall Street, Apollo's Fire, Bach Vespers at Holy Trinity, the Sebastians, New York Baroque Incorporated, and American Classical Orchestra, and has made appearances with Tafelmusik Baroque Orchestra, Philharmonia Baroque Orchestra, Boston Early Music Festival Orchestra, Portland Baroque Orchestra, and The English Concert. Steven is also an arts administrator, currently serving as the Director of Concert Services at Gotham Early Music Scene (GEMS). Originally hailing from Burnsville, Minnesota, Steven is a graduate of Indiana University (M.M.) and Concordia College-Moorhead (B.M.). He resides in Manhattan with his wife, Marissa.

stevenmarquardt.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.



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 television with Renée Fleming and Whitney Houston, and on film with David Byrne.



Wen Yang plays double bass and viola da gamba, and has earned praise both for her "angelically played" solos (*Charleston Today*) and for "knocking people off their seats" (*Sarasota Herald-Tribune*). She enjoys being a freelance

musician, and has performed with musicians including William Christie, Jordi Savall, Masaaki Suzuki, Monica Huggett, Ton Koopman, and Richard Egarr. Wen is the founder and Artistic Director of New York Baroque Incorporated (NYBaroque.org), a period-instrument orchestra that has been called "truly excellent" and "studded with stars in the making" by *The New York Times*. An alum of the Juilliard School and Yale School of Music, Wen studied viola da gamba with Sarah Cunningham, and double bass with Don Palma, Timothy Cobb and Robert Nairn. She can also be found cooking, and living in New York City with her husband, cellist Ezra, daughter Pepper, and two tuxedo cats, Ollie and Mimi.





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 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

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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!

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** This list up-to-date as of October 20, 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+

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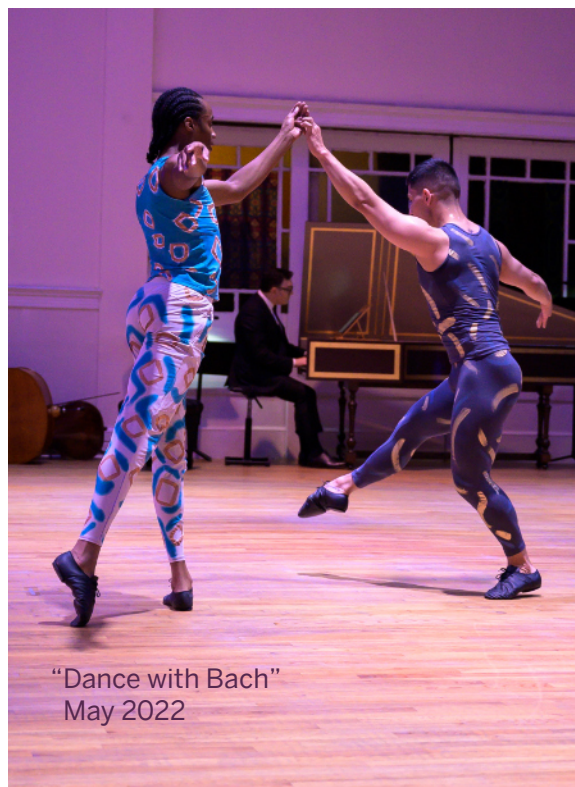
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