



## THREE WINTER RECITALS

**The Italian Violin**  
**Bach in Motion**  
**Bach in Color**

January 7, 2023 at 2pm  
February 4, 2023 at 2pm  
March 25, 2023 at 2pm



# BACH IN COLOR

**March 25, 2023 at 2pm**

**Kristina Libby**, painter

**Daniel S. Lee**, violin

**Caroline Nicolas**, viola da gamba

**Jeffrey Grossman**, harpsichord

## **ELISABETH JACQUET DE LA GUERRE**

(1665–1729)

Sonata no. 5 in A minor

(Paris, 1707) for violin and continuo

$\text{C}$  –  $\text{C}$  Presto –  $\text{3}$  Adagio –  $\text{3}$  Courante

$\text{C}$  Aria

## **JOHANN SEBASTIAN BACH**

(1685–1750)

French Suite no. 6 in E major

BWV 817 (Köthen, c. 1722–5) for harpsichord

$\text{C}$  Allemande

$\text{3}$  Courante

$\text{3}$  Sarabande

Partita no. 3 in E major

BWV 1006 (Köthen, 1720) for violin

$\text{C}$  Gavotte en Rondeau

French Suite no. 6 in E major

$\text{3}$  Polonaise

Partita no. 3 in E major

$\text{2}$  Bourrée

$\text{6}$  Gigue

French Suite no. 6 in E major

$\text{3}$  Menuet



**JOSEPH BOLOGNE, LE  
CHEVALIER DE SAINT-GEORGES**  
(1745–99)

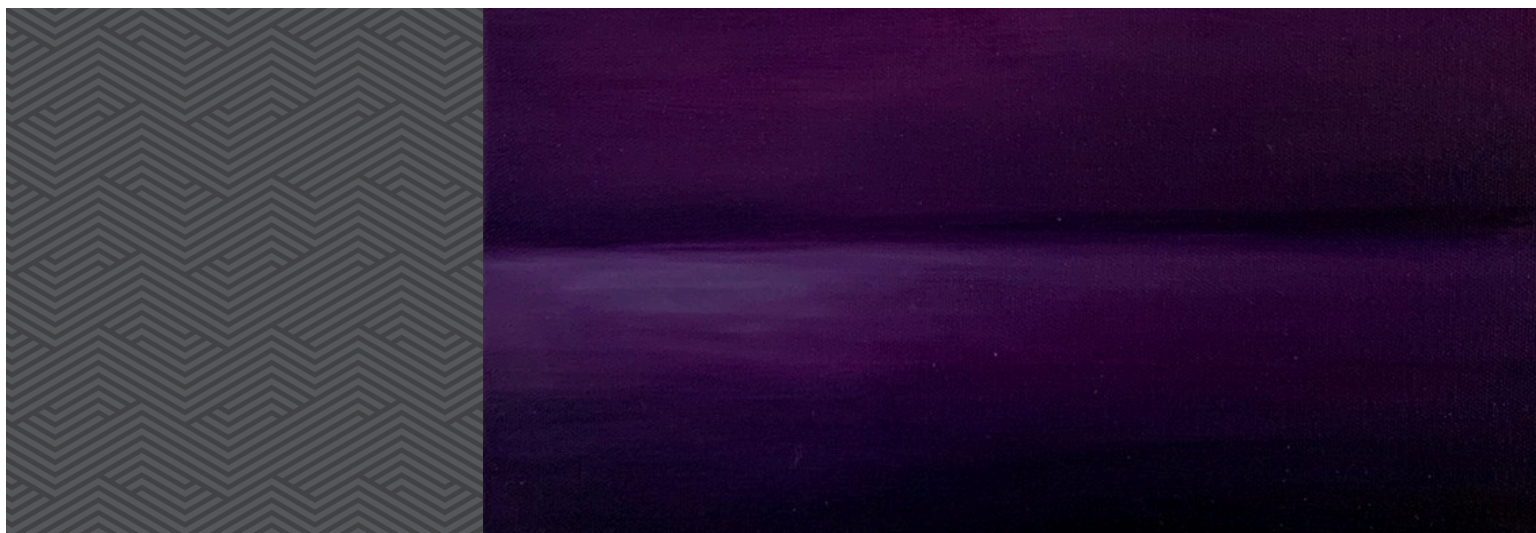
Sonata no. 2 in A major  
op. 1a (Paris, c. 1770) for violin and harpsichord  
C Allegro moderato  
 $\frac{2}{4}$  Andantino – Allegro – Andantino

**JOHANN SEBASTIAN BACH**

Sonata no. 2 in D major  
BWV 1028 (before 1741) for viola da gamba and harpsichord  
 $\frac{3}{4}$  Adagio  
 $\frac{2}{4}$  Allegro  
 $\frac{12}{8}$  Andante  
 $\frac{6}{8}$  Allegro

**FRANÇOIS FRANCOEUR**  
(1698–1787)

Sonata no. 10 in G major  
op. 1 (Paris, 1720) for violin and continuo  
C Allemande. Adagio  
C Allegro  
 $\frac{6}{8}$  Sicillienne  
 $\frac{3}{8}$  Presto





# PERFORMERS



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)



**Kristina Libby** (b. 1984, Damariscotta, Maine) is an artist based in New York City. Her work is an ongoing investigation into the profound experience of being human. Through sculpture, design, public art and fine art, she utilizes

surprise, whimsy and disconnections to cultivate a sense of curiosity and playfulness. Through an expanding universe of known and imagined experiences, the work draws on science, history, anthropology, biology and technology to create speculative futures and alternative memories. Her work has been discussed and reviewed in the New York Times, Washington Post, NY Post, NY Magazine, NBC, ABC, FOX amongst many others. Notably, her public art series "The Floral Heart Project" was cited as the catalyst for the introduction of COVID-19 memorial legislation in both the US Congress and with the US Congress of Mayors. Her pieces have been featured at the Arizona Historical Society Museum, One Community Museum, and the Milwaukee Art Museum. She holds a B.A. from Dalhousie University and a M.A. from the University of Denver. She currently resides in NYC where she is also a writer and technology executive.



With an eclectic repertory that spans from the Middle Ages to the 21st century, acclaimed cellist/gambist **Caroline Nicolas** enjoys an active and multi-faceted career as one of the outstanding performers in her field. Noted for her "eloquent artistry and rich, vibrant sound" (*Gainesville Times*), she has been praised for her unique ability to combine emotionally rich interpretations with a historically inquisitive spirit. She regularly appears with leading ensembles as a soloist, chamber musician, and music director. Ensembles she has worked with include the English Concert, Trinity Baroque Orchestra, Mercury Baroque Orchestra, Ars Lyrica, Juilliard Baroque, Philharmonia Baroque, Pacific MusicWorks, Kammerorchester Basel, New World Symphony, and Sinfonieorchester Liechtenstein. Festival appearances include the Boston Early Music Festival, Indianapolis Early Music Festival, Bach Festival Leipzig and Styriarte Festival in Austria. Her performances have been broadcast on KING FM in Washington, KUHF in Texas, WDIY in Pennsylvania, and CCTV in China. Notable collaborations include such eminent musicians as Andrea Marcon, Amandine Beyer, Kristian Bezuidenhout, Jordi Savall, William Christie, Rachel Podger, Harry Bicket and Stephen Stubbs.







**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 (LaGruta 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 Grace Copeland and Michael Kushner

# SUPPORT THE SEBASTIANS

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## **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

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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!

### **\$10,000+**

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*\* This list up-to-date as of December 29, 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.





# 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](http://SEBASTIANS.ORG)**