



the
SEBASTIANS

VOICES OF VERSAILLES

Saturday, November 18, 2023 at 5pm
Good Shepherd-Faith Presbyterian Church, New York City

PROGRAM

**ÉLISABETH JACQUET
DE LA GUERRE**

(1665–1729)

Trio Sonata no. 1 in G minor

JEAN-BAPTISTE LULLY

(1632–87)

Regina coeli from *Petits motets*, LWV 77

Juliet Ariadne Papadopoulos , soprano
Sandy Sharis, mezzo-soprano
Veronica Roan, mezzo-soprano



JEAN-BAPTISTE LULLY

Ouverture from *Thésée*, LWV 51 (1675)

HENRY PURCELL

(?1659–95)

Ye tuneful Muses, Z. 344 (1686)



JEAN-FÉRY REBEL

(1666–1747)

Les caractères de la danse (1715)

Prélude – Courante – Menuet – Bourrée – Chaconne – Sarabande –
Gigue – Rigaudon – Passepied – Gavotte – Loure – Musette – Sonate



**MARC-ANTOINE
CHARPENTIER**

(1643–1704)

La couronne de fleurs, H. 486 (1685)

Sandy Sharis, mezzo-soprano	Flore
Fredy Bonila, baritone	Pan
Ellen Robertson, soprano	Rosélie
Juliet Ariadne Papadopoulos , soprano	Amaranthe
Veronica Roan, mezzo-soprano	Hyacinthe
Michaël Hudetz, tenor	Forestan
Trevor Scott, tenor	Mirtil
Peter Schertz, baritone	Sylvandre

ABOUT THE PROGRAM

Tonight's program celebrates the rich musical tapestry of seventeenth-century Versailles, including its contribution to English musical culture across the Channel—Purcell's music practically wears a beret. After moving the court to Versailles in 1682, Louis XIV assembled an incredible collection of musicians and artists, and court life there included near-constant performances, including for the king's morning rituals, lunch, dinner, daily Mass, bedtime, and more.

One notable person present was **Élisabeth Jacquet de La Guerre**, who lived at court for three years under the supervision of the king's most famous mistress, Madame de Montespan. She would have been surrounded by great musicians and artists, all glorifying and pandering to the Sun King, and her music is a satisfying mix of French elegance and Italian style.

The cast of characters also included **Jean-Baptiste Lully**, who presided over all of the musical activities of Louis XIV's court. Lully's meteoric rise to power—he was a common-born Italian named Giovanni Battista Lully—deserves its own Netflix series, but suffice it to say that once he made it to the top, he ruled with an iron fist and held onto his power with the tenacity of a mountain goat.

Tonight we perform one of Lully's *petits motets*, written when Lully was at the height of his power and fame. These intimate works, for three singers and continuo, were possibly written for renowned singers at a Parisian convent, but may well have been repeated at court. Although they are considered among Lully's more Italianate works, the musical rhetoric, delicate pacing, and sweet lyricism of the vocal lines are hallmarks of the French style.

Lully is also credited with inventing the *tragédie en musique*, which synthesized music, dance, and drama in the service of a story. Even the structure of the *ouvertures* was his: a regal slow procession

filled with dotted rhythms, to welcome the monarch, followed by a faster contrapuntal section. The overture to *Thésée* is a textbook example.

French musical style also permeated the English court. After the Restoration of the monarchy in 1660, Charles II even created his own English version of Lully's orchestra, the Twenty-four Violins of the King. Versailles was a triumphant status symbol for the French monarchy and the envy of any sovereign, and thus including elements of French musical style was a proper way to elevate the English king.

Henry Purcell's short life was intimately tied to the English court—his first known work is an ode for the birthday of Charles II (written when Purcell was eleven!) and some of his last music was for the funeral of Queen Mary (Purcell was only thirty-six). *Ye tuneful Muses* was one of a number of Welcome Odes written to celebrate the king's return to London after the summer holiday, and in the case of James II, to fête his birthday as well.

Ye tuneful Muses begins with a marvelous Lullian overture, followed by Purcell's exceptionally sensitive text setting, harmonic acrobatics, and word painting galore (subtle and otherwise). While a straightforward reading of the work's text is overwhelmingly positive, Purcell's cartoonishly enthusiastic music seems to imply some irony—the martial tune for “From the rattling of drums and the trumpet's loud sounds” is repeated *eleven* times!

During the tenor's exhortation to “Be lively then and gay” because the king is returning, Purcell quotes a popular tune in the continuo (“Hey, boys up go we”) and when the rest of the singers enter, the same tune appears in the treble instruments. Purcell's countrymen would certainly have recognized the tune, and in fact may have associated it with some particularly racy, Protestant lyrics—awfully bold of Purcell, in an ode for the Catholic monarch!

Dancing was a critical part of French courtly life. Louis XIV was himself a skilled dancer, and it was Lully's magnificent dancing that originally caught the king's eye: while attending the spectacle of the *Ballet royal de la nuit*, 15-year-old Louis XIV was so moved by 21-year-old Lully's dancing that before the festivities of the Ballet were over, the king appointed him *compositeur de la musique instrumentale*, starting Lully on his climb to the top.

By the early eighteenth-century, there were some who wanted ballet to evolve as its own dramatic form, to tell a story only through dance. **Jean-Féry Rebel**, one of Lully's students, was one of the first to write dance music for this new form. *Les caractères de la danse* is one of these ballets, and while its uninterrupted story is not particularly dramatic, it presents a series of lovers in varying moods, represented by nearly a dozen dance forms of the time. While Rebel's music is generally preserved in only trio sonata form, we know that larger ensembles would often perform these works; in this case, we are lucky to have a surviving contemporary orchestrated score by Johann Georg Pisendel which we've taken as a jumping-off point for our own arrangement.



Back in Louis XIV's court, **Marc-Antoine Charpentier** was one of Lully's most impressive potential challengers. Nevertheless, Lully was able to prevent most of Charpentier's music from being published, to thwart most of his hopes for operatic success, and in general to keep Charpentier out of the spotlight. We are lucky that Charpentier left a robust collection of manuscript scores and since the 1980s, his music has gone through a rediscovery and renaissance.

La couronne de fleurs owes its existence to Charpentier's brief collaboration with the famous playwright Molière. When Molière was struck by tuberculosis in 1672, Lully convinced the king to give him exclusive control of dramatic music at court, ending their eleven-year partnership. Molière fought against Lully's new powers, working briefly

with Charpentier on a few different works, including *Le Malade imaginaire*, to which they added a prologue praising Louis XIV—probably to help their chances of Lully's allowing the piece to be performed at court. (It never was.) After only a few public performances, Lully used his royal privilege to forbid any revivals of the prologue after Molière's death in 1673, and Charpentier reworked it for this pastorate in 1685, while he was composer-in-residence at the Hôtel de Guise in Paris. In fact, some scholars claim that the prologue praising Louis XIV actually includes numerous musical elements mocking Lully's style—French sarcasm undermining the purported objective of the work!

The manuscript to *La couronne* indicates that each part was assigned to an actual singer, and it is these indications that we follow today, with each singer of the Yale Voxtet corresponding to one of Charpentier's cast—including the composer himself, as the haute-contre Forestan,

This charming chamber opera seems to commemorate the Truce of Ratisbonne, signed in 1684, which ended the war that Louis XIV had fought against the Holy Roman emperor Leopold I and the king of Spain, Charles II. Flore, the goddess of flowers, is organizing a contest to see who could sing the greatest paean to Louis. After a wonderfully ridiculous collection of tributes, Pan, the god of the woods, shepherds and flocks, rustic music, and companion of the nymphs, demands they all stop—since of course, words can't possibly articulate the greatness of Louis's conquests. Flore decides to award each of the contestants a flower from the crown, and all ends with the fervent hope—or could it be sarcastic hope?—that Louis would become master of time itself.

Thank you for joining us on this trip to Versailles, and special thanks to everyone at the Yale Voxtet for their part in this collaboration. We hope to see you back here on **Sunday, January 7 for *The Four Seasons***, which we'll be presenting alongside the work of four living photographers—each of whom has their own artistic perspective to “the seasons!”

—Jeffrey Grossman, Artistic Director

TEXTS & TRANSLATIONS

LULLY: Regina coeli from *Petits motets*

Regina caeli laetare, alleluya.
Quia quem meruisti portare, alleluya.
Resurrexit sicut dixit, alleluya.
Ora pro nobis deum, alleluya.

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
He has risen, as He said, alleluia.
Pray for us to God, alleluia.

PURCELL: Ye tuneful Muses

Symphony

Ye tuneful Muses, raise your heads!
No longer droop and mourn!
Shake off that lethargy which has so long
Enfeebl'd all your nervous raptures of heroic song.
Phoebus, that did your breasts inspire,
At length vouchsafes his all-enliv'ning fire,
Again his pow'rful influence on you sheds;
Again the God, bereft of whose kind light,
So long you mourn'd the comforts of the day,
Has put a period to your night,
And bless'd you with his joyful ray.

This point of time ends all your grief:
In bringing sacred Caesar it has brought relief.
Be lively then and gay,
All signs of sorrow chase away;
Be cheerful as your patron of the day,
After a gloomy night's gone by
And not one cloud obscures the glorious sky.

In his just praise your noblest songs let fall,
And let 'em be immortal all:
Immortal as the fame he's won,
The wonders he has in battles done,
In which he did no danger shun,
But made his name co-lasting with the sun.

Try, try ev'ry strain,
Excite ev'ry vein,
Tune all your strings to celebrate
His so much wish'd return;
To welcome home the best of kings
And make him welcome as the general joy he brings.

From the rattling of drums and the trumpet's loud
sounds,

Wherein Caesar's safety and his fame abounds,
The best protectors of his royal right
'Gainst fanatical fury and sanctified spite,
By which he glory first did gain,
(And may they still preserve his reign!)
To music's softer but yet kind
And pleasing melody,
Music, from care and danger free,
Music, the sweet unbender of the mind,
To music and to love he comes.

With him he brings the partner of his throne,
That brighter jewel than a crown,
In whom does triumph each commanding grace,
An angel mien and matchless face!
There beauty its whole artillery tries,
Whilst he who ever kept the field
Gladly submits, is proud to yield
And fall the captive of her conqu'ring eyes.
Happy in a mutual love,
May they each other long possess,
May ev'ry bliss still greater prove,
And ev'ry care grow less;
May Fate no revolutions bring
But what may all serenely move,
Glorious as Heav'n from whence they spring
And gentle as its darling, Love!

Whilst in music and verse our duty we show,
And though we can never pay all that we owe,
Yet all we can raise,
Our little mites we humbly throw
Into the boundless treasury of their praise.

– Anonymous

CHARPENTIER: La couronne de fleurs

La scène est dans un bocage.

Ouverture

Scène Première

Flore seule.

Flore

Renaissiez, paraissez,
Tendres fleurs sur l'herbette,
Flore le souhaite.
Les frimas retirés
Dans leur sombre retraite,
Souffrent que le printemps
Rajeunisse nos champs.

Vos couleurs, belles fleurs,
Ne seront plus ternies, le long des prairies,
Et les sources de sang que la paix a tariées
Ne sont plus en état
De souiller votre éclat.

Bergères et bergers, accourez à ma voix,
Revenez sans peur dans ce bois.
LOUIS en a banni les funestes alarmes
Que les cris des mourants et le fracas des armes
Y faisaient régner autrefois.
Si la gloire a pour vous des charmes,
Revenez sans peur dans ce bois.

A qui chantera mieux les glorieux exploits
Du fameux Conquérant,
Qui met fin à nos larmes,
Ma main destine les honneurs
De cette Couronne de Fleurs.

Marche des bergers.

Scène Seconde

*Rosélie, Amaranthe, Hyacinthe, Sylvandre, Forestan,
Mirtil, Chœur de Bergères et Bergers, Flore.*

Rosélie

Puisque Flore en ces bois nous convie
À chanter de LOUIS les exploits triomphants,
Rossignols, écoutez les plus beaux de nos chants
Et mourez de plaisir et d'envie.

Bergères

Puisque Flore en ces lieux nous convie
À chanter de LOUIS les exploits triomphants,
Rossignols, écoutez les plus beaux de nos chants
Et mourez de plaisir et d'envie.

The action occurs in a grove.

Overture

Scene One

Flore alone.

Flore

Be reborn, appear,
tender flowers on the grass,
Flore wishes it.
The frost, pulled back
to its somber retreat,
allows spring
to rejuvenate our fields.

Your colors, beautiful flowers,
will no longer be dulled in the meadows
and the rivers of blood which peace dried up
are no longer be able
to ruin your brilliance.

Shepherdesses and shepherds, run to my voice,
return to this grove without fear.
LOUIS has banished the awful sounds
that the cries of the dying and the ruckus of arms
made here in days past.
If glory has charms for you,
return to this grove without fear.

To whomever best sings of the glorious deeds
of the famous conqueror
who put an end to our tears,
my hand bestows the honors
of this Crown of Flowers.

March of the shepherds.

Scene Two

*Rosélie, Amaranthe, Hyacinthe, Sylvandre, Forestan,
Mirtil, Choir of Shepherdesses and Shepherds, Flore.*

Rosélie

Since Flore invites us to this place
to sing of LOUIS's glorious deeds,
Nightingales, listen to the loveliest of our songs
and die of pleasure and desire.

Shepherds

Since Flore invites us to this place
to sing of LOUIS's glorious deeds,
Nightingales, listen to the loveliest of our songs
and die of pleasure and desire.

Sylvandre

Trop indiscrets Zéphirs,
Retenez vos soupirs
Tandis que de LOUIS nous chanterons la gloire.

Bergers

Trop indiscrets Zéphirs,
Retenez vos soupirs
Tandis que de LOUIS nous chanterons la gloire.

Sylvandre

Et vous, fontaines et ruisseaux,
Gardez-vous de mêler
à nos chants de victoire
Le bruit importun de vos eaux.

Bergers

Et vous, fontaines et ruisseaux,
Gardez-vous de mêler
à nos chants de victoire
Le bruit importun de vos eaux.

Prélude pour animer les bergers au combat.**Amaranthe**

Lorsqu'un torrent enflé par un soudain orage
Précipite du haut des monts
Ses flots bruyants dans les vallons,
Rien ne s'oppose à son passage
Qu'il ne ravage.
Il ébranle, il renverse, il entraîne les bois.
Pasteurs et troupeaux à la fois
Tout fuit, mais vainement, la fureur qui le guide.
Tel, et plus fier et plus rapide,
Marche LOUIS, dans ses Exploits.

Tous

Tel, et plus fier et plus rapide,
Marche LOUIS, dans ses Exploits.

Forestan

La foudre menaçant qui perce avec fureur
L'affreuse obscurité de la nue enflammée,
Fait, d'épouvante et d'horreur
Trembler le plus ferme cœur.
Mais à la tête d'une armée
LOUIS jette plus de terreur.

Tous

Mais à la tête d'une armée
LOUIS jette plus de terreur.

Sylvandre

Zephyrs, too indiscreet,
suppress your sighs
while we sing of LOUIS's glory.

Shepherds

Zephyrs, too indiscreet,
suppress your sighs
while we sing of LOUIS's glory.

Sylvandre

And you, fountains and streams,
stop yourselves from combining
with our songs of victory
the unwelcome noise of your waters.

Shepherds

And you, fountains and streams,
stop yourselves from combining
with our songs of victory
the unwelcome noise of your waters.

Prelude to inspire the shepherds to combat.**Amaranthe**

When a torrent, swollen by a sudden storm,
rushes from the mountaintops
into the valleys with flooding waters,
nothing can oppose its path
without being ravaged.
It shakes, it reverses, it sweeps away the woods.
Shepherds and flocks at the same time
all flee, but in vain, the fury that it brings.
In the same way, and yet even more proudly and rapidly,
does LOUIS march on his expeditions.

All

In the same way, and yet even more proudly and rapidly,
does LOUIS march on his expeditions.

Forestan

The menacing lightning that pierces with fury
the horrible darkness of the flaming clouds,
makes even the strongest heart
tremble with dread and horror.
But at the head of an army,
LOUIS inspires even more terror.

All

But at the head of an army,
LOUIS inspires even more terror.

Hyacinthe

Des héros fabuleux que la Grèce a chantés,
Par un brillant amas d'illustres vérités
Nous voyons la gloire effacée.
Et tous ces fameux demi-dieux
Que vante l'histoire passée
Ne sont point à notre pensée
Ce que LOUIS est à nos yeux.

Tous

Et tous ces fameux demi-dieux
Que vante l'histoire passée
Ne sont point à notre pensée
Ce que LOUIS est à nos yeux.

Mirtil

LOUIS fait à nos temps, par ses faits inouis,
Croire les plus beaux faits que nous chante l'histoire
Des siècles évanouis.
Mais nos neveux dans leur gloire,
N'auront rien qui fasse croire
Les moindres exploits de LOUIS.

Tous

Mais nos neveux dans leur gloire,
N'auront rien qui fasse croire
Les moindres exploits de LOUIS.

Scène Troisième

Pan, Satyres, jouant des flûtes, Flore et les Susdits.

Pan

Quittez, bergers, ce dessein téméraire,
Hé, que voulez-vous faire ?
Chanter sur vos chalumeaux,
Ce qu'Apollon sur sa lyre
Avec ses chants les plus beaux,
N'entreprendrait pas de dire ?
C'est donner trop d'essor au feu qui vous inspire,
C'est voler vers les cieus sur des ailes de cire,
Pour tomber dans le fonds des eaux.
Pour chanter de LOUIS, l'intrépide courage,
Il n'est point d'assez docte voix,
Point de mots assez grands pour en tracer l'image ;
Le silence est le langage
Qui doit louer ses exploits.

Tous

Pour chanter de LOUIS, l'intrépide courage,
Il n'est point d'assez docte voix,
Point de mots assez grands pour en tracer l'image ;
Le silence est le langage
Qui doit louer ses exploits.

Hyacinthe

Greece sang of legendary heroes,
yet by a shining group of [LOUIS'S] illustrious deeds,
we see their glory erased.
And all those famous demigods
which history praised
are nothing in our minds
compared to LOUIS in our eyes.

All

And all those famous demigods
which history praised
are nothing in our minds
compared to LOUIS in our eyes.

Mirtil

LOUIS, in our time, by his incredible deeds,
makes us believe in the beautiful stories
of the vanished centuries.
But our descendants, in their glory,
will have nothing to make them believe
the least of LOUIS's accomplishments.

All

But our descendants, in their glory,
will have nothing to make them believe
the least of LOUIS's accomplishments.

Scene Three

Pan, Satyres, playing recorders, Flore and the aforementioned.

Pan

Shepherds, give up this reckless plan.
Eh! What do you want to do?
To sing with your pipes
that which Apollo on his lyre
with his loveliest songs
would not have begun to say?
It is stoking the fire that inspires you;
it is flying toward the heavens on wax wings,
only to fall to the bottom of the seas.
To sing of LOUIS's bold courage,
there is no voice learned enough,
no words great enough to sketch its image;
Silence is the language
that must praise his feats.

All

To sing of LOUIS's bold courage,
there is no voice learned enough,
no words great enough to sketch its image;
Silence is the language
that must praise his feats.

Rosélie

Nous nous taisons : Pan nous l'ordonne.
 Au grand Dieu des bergers
 notre troupe abandonne
 L'intérêt le plus cher de ses justes désirs.
 Jugez, Reine des fleurs, quels sont nos déplaisirs :
 Cette soumission nous ôte une couronne
 Pour qui chacun de nous a fait mille soupirs.

Flore

Bien que, pour étaler les vertus immortelles
 D'un roi qui sous ses pieds voit l'univers soumis,
 La force manque à vos esprits,
 Vous méritez, bergers, que de ces fleurs nouvelles
 Je partage entre vous le prix :
 Dans les choses grandes et belles
 Il suffit d'avoir entrepris.

Flore et Pan

Dans les choses grandes et belles
 Il suffit d'avoir entrepris.

Rosélie et Amaranthe

Belles fleurs, tous les ans
 Nous vous voyons paraître
 Dans nos jardins et dans nos champs,
 Quand le printemps vous fait renaître.

Tous

Belles fleurs, tous les ans
 Nous vous voyons paraître
 Dans nos jardins et dans nos champs,
 Quand le printemps vous fait renaître.

Rosélie et Amaranthe

Puisse le grand LOUIS, l'honneur des conquérants,
 Comme il est du monde le maître
 Devenir le maître du temps
 Et voir à cent hivers succéder le printemps.

Tous

Puisse le grand LOUIS, l'honneur des conquérants,
 Comme il est du monde le maître
 Devenir le maître du temps
 Et voir à cent hivers succéder le printemps.

Rosélie

We fall silent: Pan orders it.
 For the great God of the shepherds,
 our troupe abandons
 the most beloved pursuit of its fair wishes.
 Appraise, Queen of flowers, our unhappiness.
 This acquiescence takes away a crown
 for which each of us has sighed a thousand sighs.

Flore

Although, to disseminate the immortal virtues
 of a king who sees the subdued universe at his feet,
 your spirits lack the strength,
 you deserve, shepherds, that from these new flowers
 I share the prize among you:
 in grand and beautiful things,
 it is enough to have begun.

Flore and Pan

In grand and beautiful things,
 it is enough to have begun.

Rosélie and Amaranthe

Beautiful flowers, every year
 we see you appear
 in our gardens and our fields
 when spring makes you live again.

All

Beautiful flowers, every year
 we see you appear
 in our gardens and our fields
 when spring makes you live again.

Rosélie and Amaranthe

May the great LOUIS, the honor of conquerors,
 since he is the master of the world,
 become the master of time
 and see a hundred winters followed by spring.

All

May the great LOUIS, the honor of conquerors,
 since he is the master of the world,
 become the master of time
 and see a hundred winters followed by spring.

— Jean-Baptiste Poquelin (Molière), 1673

— Translation: Jeffrey Grossman



the
SEBASTIANS



Since his student days in Sydney, Australia, **Geoffrey Burgess** has had a passion for all things to do with the oboe. Discovering the Baroque oboe, led him to work with leading early music ensembles in Australia, Europe, and the US. For twenty years he was associated with the Paris-based company Les Arts

Florissants, and he has appeared with most major early music ensembles in the U.S. and Canada. His contributions to the history, repertoire, construction, performance, and culture of the oboe can be found in numerous reference works, such as the *New Grove Dictionary*, and *The Oboe*, co-authored with Bruce Haynes, has become a standard reference work. His recent publications include a revisionist performance-practice manual entitled *The Pathetick Musician: Moving an Audience in the Age of Eloquence*, and a historical novel based on the life of Bach's oboist, *The Thorn of the Honey Locust* (released February 2023). Geoffrey is principal oboe with the Washington Bach Consort. He lives in Philadelphia and teaches at the Eastman School of Music.



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.



Violinist **Nicholas DiEugenio** has been heralded for his “excellent...evocative” playing (*The New York Times*), full of “rapturous poetry” (*American Record Guide*). Nicholas is in-demand as a soloist, chamber musician, and ensemble leader, creating powerful shared experiences in music ranging from early baroque to contemporary commissions. His award-winning album *Unraveling Beethoven* with pianist and wife Mimi Solomon was released in 2018 by New Focus Recordings, and 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. Nicholas plays a J.B. Vuillaume violin (1835) as well as a Karl Dennis baroque violin (2011).
nicholasdiugenio.com @dieu_violin



Musician and composer **Annie Garlid** studied English at Smith College, viola performance at New England Conservatory, baroque viola at the Hochschule für Musik in Cologne, and ensemble singing at the Schola Cantorum in Basel. In 2018 she began her PhD in music at New York University, where she

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.

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. 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

researches recent experimental and electronic music. As a viola player and singer, Annie works in early music, experimental music, and contemporary classical music. She has played and sung with De Nieuwe Philharmonie Utrecht, the Netherlands Bach Society, the Handel and Haydn Society, Tafelmusik, Seraphic Fire, Trinity Wall Street, Early Music New York, and The American Classical Orchestra. As a violist she has worked with Pierre Boulez, Masaaki Suzuki, David Robertson, Peter Eötvös, Kristian Bezuidenhout, Bernard Labadie, and Harry Christophers. She released her debut album as UCC Harlo in March 2019. Under that moniker she has since toured internationally and licensed her music to fashion brands Chanel and JW Anderson.



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



Daniel S. Lee thrives in the intersection of the arts and spirituality. His work involves redefining the roles of sacred and secular music with regards to their intention, function, and venue. Praised by *The New York Times* as “soulful” and “ravishing,” he performs as a period violinist and leader with various ensembles throughout the United States and Europe, including his own, the Sebastians. He currently serves as the concertmaster for the Providence Baroque Orchestra (RI) and the resident baroque orchestra at the Washington National Cathedral (DC). He performs on various historical instruments and fosters ongoing collaborative research with luthier Karl Dennis (Warren, RI) and bowmaker David Hawthorne (Waltham, MA). When not traveling and performing, he splits his time between Willard, MO, where he pastors a Presbyterian Church (USA) congregation, and New Haven, CT, where he teaches early music at the Yale School of Music. Born in Chicago and raised in Seoul, South Korea, and in New York City, Daniel is equally (un)fluent in Korean and in English. He identifies himself as ethnically a New Yorker. He enjoys learning different languages and cultures, and is a student of various ancient languages. danielslee.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.



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 Saint 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.



Charles Weaver is on the faculty of the Juilliard School, where he teaches performance practice and historical music theory. He has been assistant conductor for Juilliard Opera and has participated in opera productions at the University of Maryland, the Cleveland Institute of Music, Princeton University, Yale

University, and the Boston Early Music Festival. As a collaborative musician, he has performed with the Orchestra of St. Luke's, the New York Philharmonic, the Philadelphia Orchestra, the Minnesota Orchestra, and the Virginia Symphony. In addition to being a regular member of the ensemble Quicksilver, his chamber-music projects have included engagements with Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, the Newberry Consort, and Musica Pacifica. He is organist and choirmaster at St. Mary's Church in Norwalk, Connecticut, where he specializes in the liturgical performance of medieval and renaissance music. He holds a PhD in music theory from the City University of New York. His research interests include the rhythm of Gregorian chant and the history of the theory of harmony.

THE YALE VOXTET



iSalvadoran-American baritone **Fredy Bonilla** comes from Houston, Texas where he received his Bachelors of Choral Music Education from the University of Houston's Moores School of Music. At Moores he studied voice under Hector Vasquez and was a member of the Moores School Concert Chorale,

Moores Opera Center, and various other organizations. While at Moores he competed with Concert Chorale in Wales, France, and Germany. After undergrad he taught high school choir in the Houston area for seven years. Choirs under his direction received "Superior," "Sweepstakes," and "Best in Class" awards at state University Interscholastic League and area festivals. Outside of teaching, Fredy performed with vocal ensembles in the Houston area including Cantare Houston, the Houston Chamber Choir, and the Houston Grand Opera Chorus. He has also sung in local area churches including Christ Church Cathedral (Episcopal) in Houston, and has sung in evensongs in England, Scotland, and Ireland as ensemble member, soloist, and cantor. He is currently in his first year at the Yale Institute of Sacred Music studying for a Masters of Music in Early Music Voice with Professor James Taylor.



Belgian/American tenor **Michaël Hudetz** is currently pursuing a Master of Musical Arts in voice at the Yale Institute of Sacred Music under James Taylor's guidance. Recent performances include Cristo in Caldara's *Maddalena ai piedi di Cristo*, directed by Stephen Stubbs; the world premiere of Julia Wolfe's *UnEarth*

with The Crossing and the New York Philharmonic at the Lincoln Center; and John Luther Adams's *Vespers of the Blessed Earth* at Saratoga Performing Arts Center with The Crossing and the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin. Michaël will be featured on an upcoming Hyperion Records recording of Amy Beach's *Canticle of the Sun*. In the upcoming summer tour to the U.K. with Yale Schola Cantorum, conducted by David Hill, Michaël will be performing the tenor solos in Bach's *Mass in B Minor*, touring at esteemed venues such as St. Martin-in-the-Fields and King's College Cambridge. Michaël holds a Bachelor of Music in Vocal Performance from North Central College and a Master of Music in Voice & Opera from Northwestern University where he studied with W. Stephen Smith.



Praised by the *Greek National Herald* as having a "powerful and clear voice that dazzles audiences," young Greek-American soprano **Juliet Ariadne Papadopoulou** discovered a love for music while singing with NYC's Voyces as a child and continued her classical training at Fiorello H. LaGuardia High

School of Music and Art. Juliet graduated summa cum laude from SUNY Purchase's Opera program in May 2022. Juliet is currently in the second and final year of her Master of Music degree at the Yale School of Music and Institute of Sacred Music. Juliet's 2023 season includes Barber's *Knoxville: Summer of 1915*, Mozart's *Exsultate, Jubilate*, and the role of Amaranthe in Charpentier's *La couronne de fleurs*. In January 2024, she will sing the soprano solo in John Rutter's *Magnificat*, conducted by the composer at Carnegie Hall's

Stern Auditorium. Juliet's international season begins with a performance of Schoenberg's *Pierrot Lunaire* at the Schoenberg Center in Vienna, followed by engagements in the U.K. as soprano soloist in J.S. Bach's *Mass in B minor* with the Yale Schola Cantorum under the direction of David Hill.



A native of Dallas, mezzo-soprano **Veronica Roan** is delighted to join the Yale Institute of Sacred Music's Early Voice program in the class of 2025. Veronica performed regularly in Dallas with ensembles such as Incarnatus, Orpheus Chamber Singers, Dallas Chamber Choir, and Band of Voices. Her recent artistic engagements include the Norfolk Chamber Music Festival, and the VOCES8 Scholars, with whom she premiered Christopher Tin's Grammy-nominated *The Lost Birds* in concert. Veronica received her undergraduate degree from the University of North Texas, where she was the recipient of the Cecelia Cunningham Box Excellence in Voice and Nicholas M. Ricco Excellence in Music scholarships, as well as the Voertman-Ardoin Memorial Early Music scholarship.



Soprano **Ellen Robertson** is originally from Murfreesboro, TN. She is a member of the Voxtet ensemble at Yale University's Institute of Sacred Music, pursuing a Master of Musical Arts in Voice with a focus in song, oratorio, and early vocal chamber music. Recently, she has sung professionally with the Chicago

Symphony Chorus and the Grant Park Festival Chorus. In 2023, she was selected as a Young Artist with Finger Lakes Opera and an Apprentice Artist with Sarasota Opera. Operatic roles include Mimì (*La bohème*) with La Musica Lirica in Italy and Northwestern Opera Theatre, and Diana (*If I Were You*) with Northwestern Opera Theatre. She was named a winner of the Evanston Music Club and North Shore Musicians Club Scholarship Competition, and an Illinois chapter winner of the National Society of Arts and Letters Dorothy Lincoln Smith Voice Competition. Robertson holds additional degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.



Peter Schertz is a baritone from New Jersey. A regular church musician and choral singer, Peter has sung in ensembles in central New Jersey and Philadelphia, including the Philadelphia Orchestra Symphonic Choir, the Princeton Festival Baroque Chorus, and most recently The LOTUS Project of

Trenton, New Jersey, a non-profit ensemble that partners with charitable humanitarian organizations. Peter holds a bachelor's degree in Sacred Music from Westminster Choir College, where he performed choral works regularly with The Philadelphia Orchestra, and New York Philharmonic.



Trevor Scott recently received his Masters of Music in Vocal Performance from the University of Michigan School of Music, Theatre & Dance, where he studied under the direction of Professor Stanford Olsen. This past summer, he was honored to sing as a studio artist with the Chautauqua Opera Company, where

he performed in their productions of *Sweeney Todd* and *La Tragédie de Carmen*. He also recently performed the role of Don Ottavio in UM Opera Theatre's production of Don Giovanni. He completed his undergraduate degree at the Eastman School of Music, where he studied under Professor Robert Swensen. In January 2023, he was honored to receive an encouragement award in the Iowa District of the Metropolitan Opera Laffont Competition, and in 2022, he was a finalist and recipient of the Kaprálová Award in the American International Czech and Slovak Voice Competition in Green Bay, WI. During his time at Michigan, he was selected as one of nine vocal fellows in the University of Michigan's prestigious American Song Institute, where he studied for four days with renowned baritone Thomas Hampson. Other recent operatic roles include the Schoolmaster/Mosquito in *Cunning Little Vixen* (UM Opera Theatre), Reverend Rankin in Adolphus Hailstork's *Rise for Freedom* (UMOT), The Lyric Tenor in Dominick Argento's *Postcard from Morocco* (Eastman Opera Theatre), and Little Victor Farrel in Kevin Putts's *Elizabeth Cree* (EOT). Trevor is originally from St. Louis, Missouri, and is an avid cyclist; one of his life's goals is to ride his bike across all 50 states!



Mezzo-soprano **Sandy Sharis** comes from Atlanta, Georgia and especially enjoys performing early music, chamber music, and concert repertoire. Recent solo engagements include Mendelssohn's Lobgesang at Norfolk Chamber Music Festival (Dr. Jeffrey Douma), Vaughan Williams's Serenade to Music with

Seraphic Fire and the New World Symphony (Patrick Quigley) and concert solos at the Yale Institute of Sacred Music, including Bach's Magnificat (Dr. Felicia Barber), Bach's Weihnachtsoratorium (David Hill), and Amy Beach's Cantic of the Sun, which was recorded by Hyperion Records in the spring of 2023. Sandy has also performed with ensembles including the VOCES8 US Scholars, Seraphic Fire, and Servire. While studying at The Ohio State University, she was selected a winner of their Concerto Competition, the Wilson Vocal Competition, the Graduate Vocal Achievement award, and the regional NATS Artist Awards competition (Great Lakes). At OSU, she performed as a soloist and chorister in Corigliano's *Fern Hill* and Britten's *Rejoice in the Lamb* with the Symphonic Choir, and as a soloist with the Men's Glee Club at the 2020 OMEA Conference. She also performed the roles of Cherubino in Mozart's *Le Nozze di Figaro* and Le Prince Charmant in Viardot's *Cendrillon*. Sandy holds a Bachelor of Music degree in vocal performance from Furman University and a master's degree in voice performance and pedagogy from The Ohio State University. Sandy is currently studying for her M.M.A. degree in Early Music, Oratorio, and Art Song at Yale's Institute of Sacred Music.

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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 2023–24 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 November 8, 2023.
Please forgive any errors or omissions.*

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.

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