



the
SEBASTIANS

HARMONY WITHOUT BORDERS

Saturday, April 13, 2024 at 5pm

The Chapel of Brick Presbyterian Church, New York City

WELCOME

I'd like to welcome you to tonight's concert with a few numbers: *seven, eleven, two, and twenty-nine*.

The first few are straightforward enough: this is the **seventh** concert in our **eleventh** self-produced series here in NYC. We're so grateful for your steadfast support—with your help, we hope to bring you the best of live baroque music for many years to come. Thank you!

The number **two** is what tonight's program is all about: it's the number of musicians before you, and also the number of composers and countries represented. Please enjoy as Daniel and Jeffrey

weave a DNA strand of harmony between the traditions of Italy and France. Curated selections from Corelli's violin sonatas juxtaposed with Rameau's solo keyboard works are sure to transport you into our imagined musical landscape connecting these two nations.

And lastly, **twenty-nine**—that's how many musicians we'll be bringing together for our grand **season finale, *The 24 Violins Cross the Alps*, on May 11 right here at Brick Church**. I guarantee it's one you won't want to miss!

— Karl Hinze, *Managing Director*



PROGRAM

ARCANGELO CORELLI
(1653–1713)

Sonata in D major, op. 5, no. 1 (Rome, 1700)
1. Grave – Allegro – Adagio – Grave – Allegro – Adagio

JEAN-PHILIPPE RAMEAU
(1683–1764)

Les niais de Sologne†



CORELLI

Sonata in A major, op. 5, no. 9
1. Preludio. Largo

RAMEAU

Allemande*

- CORELLI** Sonata in A major, op. 5, no. 9
2. Giga. Allegro
3. Adagio
- RAMEAU** Gavotte‡
- CORELLI** Sonata in A major, op. 5, no. 9
4. Tempo di gavotta. Allegro
- RAMEAU** La Triomphante*



- CORELLI** Sonata in D minor, op. 5, no. 7
1. Preludio
- RAMEAU** Les Cyclopes†
- CORELLI** Sonata in D minor, op. 5, no. 7
2. Corrente
3. Sarabanda
4. Giga. Allegro



- RAMEAU** Fanfarinette*
- CORELLI** Sonata in D major, op. 5, no. 1
3. Allegro
4. Adagio
- RAMEAU** Musette en rondeau†
Tambourin†
Menuets*
Les Sauvages*

* from *Nouvelles suites de pièces de clavecin...* (c. 1729–30)

† from *Pièces de clavessin avec une méthode...* (1724/1731)

‡ from *Premier livre de pièces de clavecin* (1706)

THE SEBASTIANS



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.

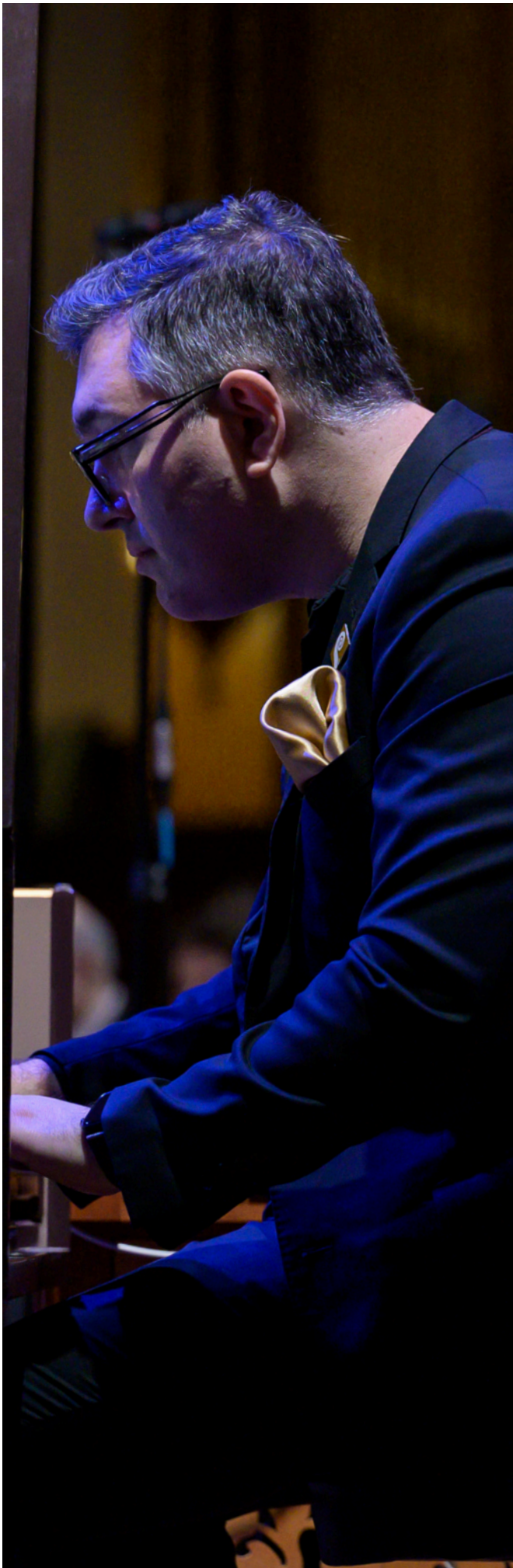
They have performed at the Princeton Festival (NJ) Music Matters (LaGrua Center in Stonington, CT), Friends of Music at Pequot Library (Southport, CT), St. John’s Episcopal Church (Tulsa, OK), Juilliard in Aiken (SC), in the Twelfth Night Festival and Concerts@One at Trinity Wall Street (New York, NY), 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



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



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 NYC, Daniel is equally (un)fluent in Korean and in English. He identifies himself as ethnically a New Yorker. He enjoys learning about different cultures and is a student of ancient languages. danielslee.com

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Follow us at [@thesebastiansnyc](https://www.instagram.com/thesebastiansnyc)
for early music tidbits and
behind-the-scenes access.

House of Time

Celebrate Season 10!

SEPT 10 Vivaldi's Four Seasons
OCT 6, 7 Mozart and Haydn
NOV 9, 10 Handel's Fireworks
FEB 16, 17 Bach by Candlelight
MARCH 22, 23 A Royal Affair
JUNE 15 Uptown Arts Stroll

Holy Trinity Lutheran Church - 3 West 65th St.
The Lounge at Hudson View Gardens - 128 Pinehurst Ave.

Tickets: \$18-\$55 online

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 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
April 3, 2024. Please forgive
any errors or omissions.*

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The Sebastians 2023–24 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.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



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Saturday, April 13 at 5pm

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Saturday, May 11 at 5pm

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