



## **ALL STRINGS, NO BACH**

Saturday, May 10 at 5pm

The Sanctuary of Brick Presbyterian Church, New York City



the  
SEBASTIANS

**Violin**

Lydia Becker  
Nicholas DiEugenio  
Daniel Lee  
Isabelle Seula Lee  
Kako Miura  
Rebecca Nelson  
Shelby Yamin

**Viola**

Jessica Troy  
Alissa Smith

**Violoncello**

Ezra Seltzer  
Sarah Stone

**Contrabass**

Nathaniel Chase

**Theorbo & Guitar**

Adam Cockerham

**Harpichord**

Jeffrey Grossman

## WELCOME

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Welcome to the final concert of our 2024–25 NYC Concert Series. As we look back on the past year, we are filled with gratitude for the journey we've shared: tracing Bach's far-reaching influence, celebrating the vibrant artistry of his contemporaries, and finding new connections between music, poetry, and theatre. From spirited trio sonatas to exuberant concerti and intimate sonatas intertwined with Shakespeare's timeless words, each program has been a joyful exploration of the baroque spirit, both old and new.

This season also marked exciting milestones for us: debut performances with the Saint Andrew Music Society and Chamber Music Detroit, new commissions from Patricia Van Ness and our own Karl Hinze, plus the world premiere of a

reconstructed *Markus Passion* in a groundbreaking collaboration with Music Before 1800, Chatham Baroque, and Concert Theatre Works. We were also honored to take our music beyond New York, sharing these programs with new audiences and communities along the way.

Tonight, we turn our focus to the dazzling brilliance of the concerto grosso—music that radiates energy, creativity, and community. It is a fitting close to a season that has been defined by collaboration, discovery, and the deep pleasure of making music together. Thank you for joining us on this journey; your presence and support make everything we do possible. See you next season!

— Jeffrey Grossman, *Artistic Director*

# PROGRAM

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**ARCANGELO CORELLI**

(1653–1713)

Concerto grosso in C minor, op. 6, no. 3

Largo

Allegro

Grave

Vivace

Allegro

**Nicholas DiEugenio and Daniel Lee, violin concertino**

**Ezra Seltzer, violoncello concertino**

**ANTONIO VIVALDI**

(1678–1741)

Concerto for violin in G major, RV 308

Allegro

Largo Cantabile

Allegro

**Nicholas DiEugenio, violin**

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**BALDASSARE GALUPPI**

(1706–1785)

Concerto a quattro in G minor, IBG 22

Grave e Adagio

Spiritoso

**GEORG PHILIPP TELEMANN**

(1681–1767)

Sonata in D major, “Sinfonia spirituosa,” TWV 44:1

Spiritoso

Largo

Vivace

**ANTONIO VIVALDI**

Concerto for four violins and cello in B minor, RV 580

Allegro

Largo – Larghetto – Adagio – Largo

Allegro

**Kako Miura, Shelby Yamin, Lydia Becker,  
and Nicholas DiEugenio, violin concertino**

**Ezra Seltzer, violoncello concertino**

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**GEORGE FRIDERIC HANDEL**

(1685–1759)

Concerto grosso in A major, op. 6, no. 11, HWV 329

Andante larghetto e staccato

Allegro

Largo e staccato

Andante

Allegro

**Daniel Lee and Nicholas DiEugenio, violin concertino**

**Ezra Seltzer, violoncello concertino**

# PERFORMERS



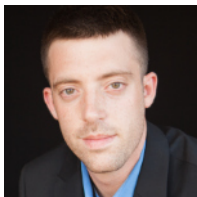
French-American violinist **Lydia Becker** unites historical performance practices with creativity and curiosity, engaging diverse audiences through explorative music-making. Lydia currently serves as concertmaster for La Forza delle Stelle and has held concertmaster positions for

Juilliard415, the Boston Early Music Festival Young Artists program, and the Eastman Collegium Musicum. As a core member of Juilliard415, Lydia toured the Netherlands and Germany and has performed with Rachel Podger, Reggie Mobley, William Christie, and Lionel Meunier, among others. She has appeared as a soloist with Juilliard415 (under the direction of Masaaki Suzuki), Publick Musick, the Eastman Collegium Musicum (with Christel Thielmann and Paul O'Dette). She is a founding member of the Berwick Fiddle Consort, an ensemble that explores historical fiddling traditions of the British Isles. Lydia is a Benzaquen Career Advancement Grant recipient, a Fellow of The English Concert in America, and a Mercury-Juilliard Fellow. She is also a former Presser Scholar, Morse Teaching Artist fellow, and a member of Pi Kappa Lambda.



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.



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

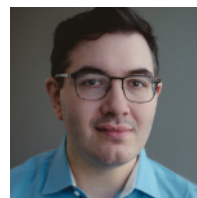
through eighteenth centuries. As an accompanist and continuo player, Cockerham has performed with numerous ensembles in New York and San Francisco. Beyond chamber music, Cockerham concentrates on seventeenth-century Italian opera and has been involved in numerous modern world premiere performances with 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.



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).  
nicholasdieugenio.com @dieu\_violin



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.  
jeffreygrossman.com



**Daniel Lee** leads an interdisciplinary career as a performer, scholar, preacher, and teacher. Praised for his "fleet-fingered, passionate... soulful performance" (*The New York Times*), he is the founding director of the Sebastians, an award-winning period ensemble based in New York City. He frequently performs as a soloist and leader with Early Music Missouri, the Kansas City Baroque Consortium, and the Providence Baroque Orchestra. He plays on modern replicas of Cremonese violins by luthier Karl Dennis and a rare 1770 Florentine violin in its original setup by Giovanni Battista Gabrielli. In addition to historical violins, he also performs on the violino piccolo and violoncello da spalla. An ordained minister in the Presbyterian Church (USA), he has served churches and organizations in Connecticut, Missouri, and New York. He strives to explore the intersection of arts and spirituality, where creativity can inspire harmony in human society. He teaches early music at Yale University.  
danielslee.com danielslee.com



NYC-based violinist **Isabelle Seula Lee** performs throughout the US, Europe, and Asia. She is one of the leading members of Philharmonia Baroque, and regularly works with ensembles including Voices of Music, New York Baroque Incorporated, Trinity Baroque Orchestra, and Bach Collegium Japan, collaborating with early music specialists including Richard Egarr, Monica Huggett, Rachel Podger, and Masaaki Suzuki. She began playing the violin at age four in South Korea before moving to Russia, where she studied for ten years before moving to the US. At age eleven, she made her debut as a concerto soloist with the Tele-Radio Symphony Orchestra in Saint Petersburg, and she has



appeared as a soloist with numerous other orchestras in Russia, Estonia, and the US. She holds degrees from Lynn University, the Juilliard School, and the Yale School of Music.



Originally from Tokyo, Japan and now based in New York, **Kako Miura** is a violinist who performs on historical and modern instruments. Kako has appeared internationally as a soloist, performing alongside orchestras in Asia, Australia, and the United States, and her solo and chamber

music performances have taken her to such distinguished venues as Alice Tully Hall of Lincoln Center, Weill and Zankel Halls at Carnegie Hall, and the Sydney Opera House. As an ensemble musician, Kako has performed with many renowned musical groups around the United States and abroad, including Handel and Haydn Society, Kaleidoscope Chamber Orchestra, New York Baroque Incorporated, New York Classical Players, and Tafelmusik. She is a co-founder and co-leader of Relic, a chamber orchestra founded in 2022 which has quickly garnered acclaim across the country for its compelling and innovative performances of Baroque music. In addition to music, Kako loves food, tea, and naps.



**Rebecca Nelson** is a songwriter from Gera, Germany. Born into a family of classical musicians, she began practicing violin at age four and absorbed a healthy diet of Bach, Phil Collins, and Gillian Welch. After earning her Bachelor's at Rice University and a Master's at the University of Oklahoma, Rebecca

diverged from her classical violin training, diving head first into the enchanting world of Historical Performance. Through her new love of baroque music and old love of folk and bluegrass, Rebecca found her voice as a composer. Since graduating from the Juilliard School's Historical Performance program, she has joined and founded exciting new ensembles including Nuova Pratica and Digital Camerata. Her debut album *Do Not Lament* was released in March 2023. Aside from writing and performing music, Rebecca enjoys taking long naps with her cat, Momo, and salsa dancing.



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

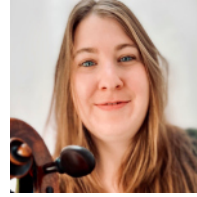
frequently appeared as guest principal cellist of Musica Angelica and the Saint Paul Chamber Orchestra, where he earned praise for his "delicate elegance and rambunctious spirit" (*Twin Cities Pioneer Press*). He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.



**Alissa Smith**, violist, holds degrees from the Australian National University and the Juilliard School, where she was a Teaching Fellow. Her chamber music experience includes recitals at Carnegie Hall; performances at the Park City, Aspen, Bravo! Colorado, Steamboat Springs, and Verbier

festivals; and a residency with the Emerson String Quartet. A versatile performer on modern and baroque violas, Alissa has appeared at the Tanglewood and Ravinia Festivals, with the Knights, and toured with the Australian Chamber Orchestra.

She has performed with the New York City Ballet, NOVUS, Orchestra of St. Luke's, Klangforum Wien, and the Houston Symphony Orchestra. Festival appearances include the Sydney Festival alongside Lou Reed and the Istanbul International Jazz Festival. As a baroque violist, she has performed with Clarion, NYBI, Trinity Baroque Orchestra, the Sebastians, Opera Lafayette, and at the Staunton and Carmel Bach Festivals. Her recordings include the multi-Grammy Award-winning *Winter Morning Walks* and soundtracks for *Casanova*, *Julie and Julia*, and *True Grit*.



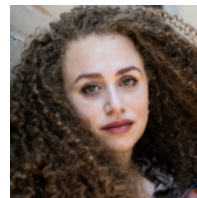
A curiosity in the cultural background behind the music she plays led **Sarah Stone** to baroque cello and gamba. She makes music around the country with Seraphic Fire, Apollo's Fire, Carmel Bach Festival, Washington National Cathedral, New York Baroque Incorporated, and Trinity Baroque

Orchestra. Sarah is Executive Director of the chamber ensemble Repast Baroque and oversees Bitterroot Baroque, a community baroque orchestra playing on period instruments in Hamilton, Montana. Her multitrack project, *Everyday Bach*, was featured in the *Washington Post*, The Greene Space (WNYC), and *Early Music America*, and can be found on TikTok and Youtube. Sarah holds Masters degrees from the Juilliard School and San Francisco Conservatory of Music, and a Bachelors from Rice University.



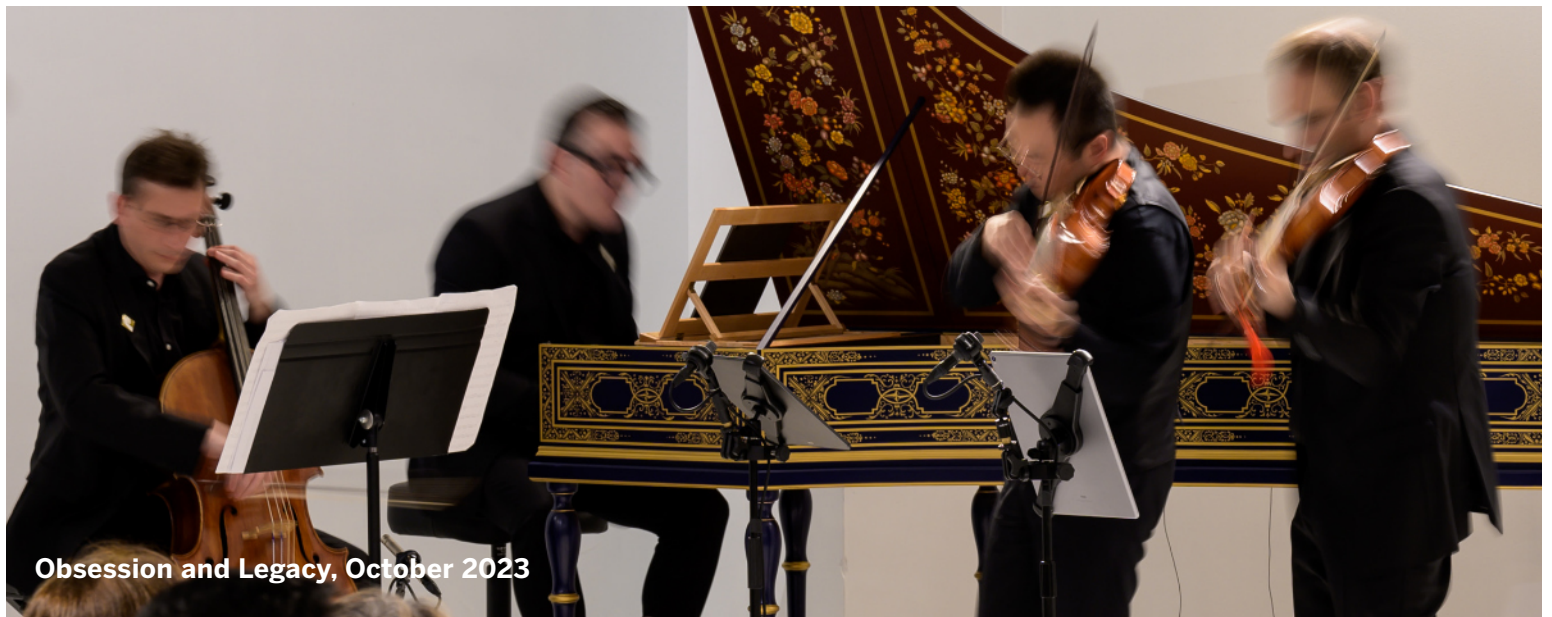
**Jessica Troy** wears a variety of freelance hats. Ensembles with which she regularly performs include: Philharmonia Baroque Orchestra, Trinity Baroque Orchestra, the Sebastians, New York Baroque Inc., Orchestra of St. Luke's, New York City Opera, Mostly Mozart Festival Orchestra, and Mark Morris Dance

Group Music Ensemble. She can be heard on the Marlboro Festival's 50th anniversary CD in György Kurtág's *Microclodes* 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 tv with Renée Fleming and Whitney Houston, and on film with David Byrne.



Violinist **Shelby Yamin** brings signature vivacity to performances across the globe, from George Washington's Mount Vernon to the chapel at Versailles. Equally adept on modern and baroque violin, she has appeared as a soloist with Voices of Music, Philharmonia Baroque Chamber Players, New

York Baroque Incorporated, and as guest concertmaster of the Berwick Academy at the Oregon Bach Festival. An active chamber musician, she collaborates with New York ensembles and Cleveland's Les Délices. Dedicated to diversifying the canon, Shelby researches and records lesser-known works, including the violin duets of Maddalena Lombardini Sirmen. Her discography includes the first complete recording of Sirmen's duets on period instruments (*Orpheus Classical*, 2021) and a forthcoming album on Paladino Records. Shelby holds degrees from the Manhattan School of Music, San Francisco Conservatory, and the Juilliard School, where she won the Historical Performance Concerto Competition. She is Associate Producer of SalonEra and Artist-in-Residence at the Church of St. John the Evangelist in San Francisco. She resides in New York City.



Obsession and Legacy, October 2023

## 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



# 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](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

The Sebastians would like to thank all of our generous donors who have supported our 2024–25 season, in addition to our volunteers, staff, and board of directors. We couldn't do it without you!

### \$20,000+

New York State Council  
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New York City Department  
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### Up to \$100

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Cynthia Guile  
Ani Kavafian  
Kenneth Kliban  
Ray Knaus  
Cullen O'Neil  
Amy Slingerland  
Lisa Travis  
Barbara Reissman  
Paul & Faina Ross  
Brenda Van Ness

*\* This list up-to-date as of Apr. 28, 2025.  
Please forgive any errors or omissions.*



**Council on  
the Arts**

**NYC Cultural  
Affairs**

The Sebastians 2024–25 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.





# SAVE THE DATE NYC CONCERT SERIES

**SEASON PREMIERE**  
Sunday, September 21 at 5pm

**THE ITALIAN CANTATA**  
Sunday, October 8 at 5pm

**HANDEL'S LONDON**  
Saturday, November 8 at 5pm

**BACH: BRANDENBURGS**  
Sunday, March 22 at 5pm

**BACH: B MINOR MASS**  
Tuesday, April 28 at 7:30pm

**SEASON FINALE**  
Saturday, May 16 at 5pm

**TICKETS AND SUBSCRIPTIONS ON SALE THIS SUMMER**