



## **FIREWORKS & FLOURISHES**

Thursday, October 10, 2024 at 7:30pm  
Saint Ignatius of Antioch Episcopal Church, New York City



The 24 Violins, March 2023

## PROGRAM

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**JOHANN SEBASTIAN BACH**  
(1685–1750)

Violin Concerto in A minor  
BWV 1041 (Leipzig, c. 1730)  
[ ]  
Andante  
Allegro assai

**JOHANN SEBASTIAN BACH**

Petite Suite no. 1 from the Goldberg Variations  
BWV 988 (Leipzig, 1741)  
Aria  
Variation 1  
Variation 4  
Variation 6, Canon at the second  
Variation 10, Fugetta

**GEORG PHILIPP TELEMANN**  
(1681–1767)

Concerto for Recorder and Flute in E minor  
TWV 52:e1  
Largo  
Allegro  
Largo  
Presto



**GEORG PHILIPP TELEMANN**

Sonata à 4 in D minor  
TWV 43:d3 for flute, violin, bassoon,  
and basso continuo  
Adagio  
Allegro  
Largo  
Allegro

**JOHANN SEBASTIAN BACH**

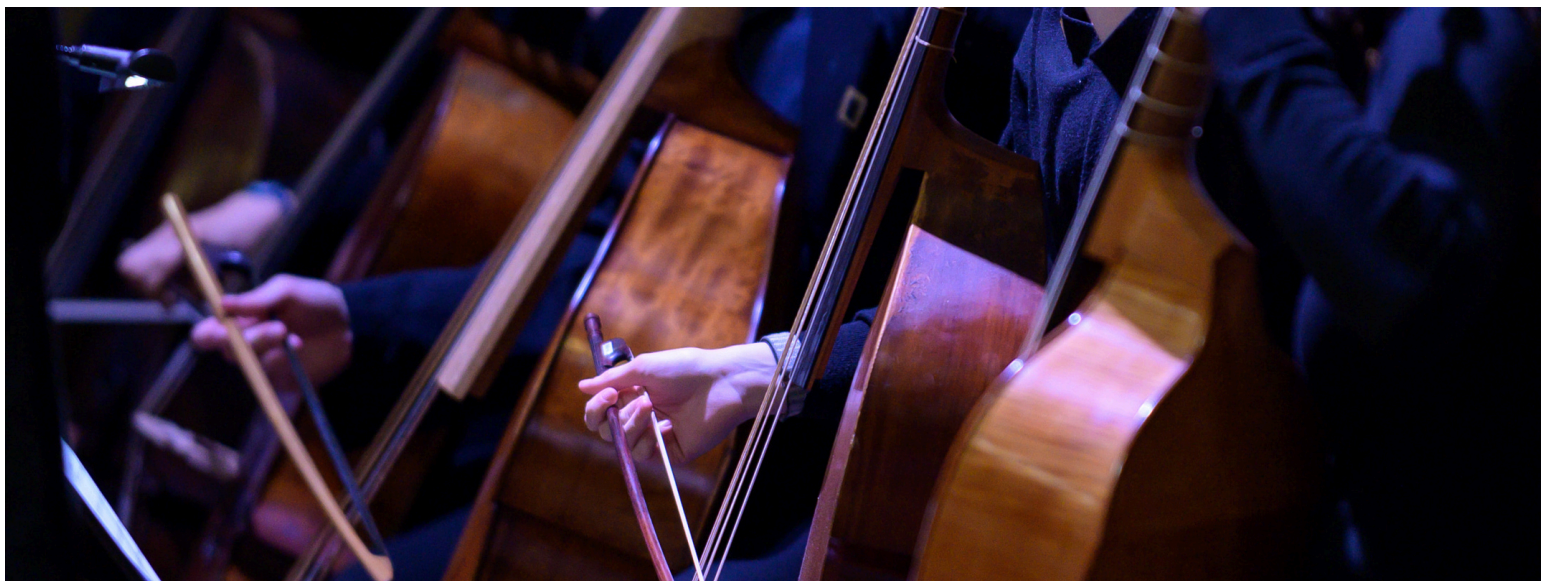
Petite Suite no. 2 from the Goldberg Variations  
BWV 988 (Leipzig, 1741)  
Variation 18, Canon at the sixth  
Variation 8  
Variation 9, Canon at the third  
Variation 19  
Variation 29

**JOHANN GEORG PISENDEL**  
(1688–1755)

Violin Concerto in G minor  
JunP I.1 (c. 1720–45)  
Largo e staccato  
Allegro  
Largo  
Allegro

**JOHANN SEBASTIAN BACH**

Brandenburg Concerto no. 4 in G major,  
BWV 1049 (before 1721) for violin, two recorders,  
ripieno strings, and continuo  
Allegro  
Andante  
Presto





# WELCOME

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The Italian word **concerto**, I am fond of pointing out, comes from both the Latin “to dispute, to debate” and the Italian “to agree, to come together.” The musical form also encompasses that contradiction, and we delight in finding moments of argument and agreement in performance.

By the eighteenth century, the word had come to refer to two distinct forms:

The *concerto grosso*, an older form in which the orchestra is divided into a group of soloists and “others,” like **Brandenburg Concerto no. 4**;

The *solo concerto*, like **Pisendel’s violin concerto** or **Bach’s A minor concerto**. This became the most popular concerto style of the late baroque era and also the form that dominated through the classical and romantic eras.

Of course, composers enjoyed mixing elements of both forms—as in **Telemann’s Concerto for recorder and flute**, in which the two solo instruments form a solo “group” (like a *concerto grosso*), but also operate as two soloists (as in the *double concerto*, an variation of solo concerto form).

Bach carefully studied the Italian concerti being published in his lifetime and became a master of the **ritornello form**, in which a repeating block of music called the *ritornello* is played by the whole ensemble, followed by solo *episodes* (for the soloist to show off!), then back to the memorable ritornello, which returns in different keys as many times as the composer desires. This was a fantastically flexible form that allowed for a nearly infinite amount of variety.

All three movements of Bach’s A minor violin concerto are in ritornello form, as well as the Allegro and Presto from Telemann’s concerto, both Allegro movements from Pisendel’s concerto, and the opening movement of Brandenburg 4 (with a huge ritornello—*eighty-three* measures long!). As scholar Malcolm Boyd points out, the finale of Brandenburg 4—my personal favorite movement

among all the Brandenburgs—is “probably the tightest and most satisfying convergence of ritornello form and fugue in all Bach’s music.”

Telemann’s eccentricity is on full display in his **Sonata, TWV 43:d3**, for three solo instruments and basso continuo. The interplay among the soloists creates a wonderful variety of intimate textures, and as in many of Telemann’s works, showcases the unique blend of French and Italian styles that characterizes German baroque music.

Bach’s so-called **Goldberg Variations**—he just called it **Aria with Diverse Variations**—is special in that the variations are on the underlying harmonic structure and bass line, rather than on the melody. This wasn’t an unfamiliar idea in the baroque—popular variations on harmonic patterns include Pachelbel’s *Canon* and myriad settings of the Folia and Ciaccona progressions—but Bach’s variations are on a different scale. While the large-scale structure of all thirty variations is incredible (don’t get me started!), for tonight’s performance we have created two small variation suites more akin to a typical baroque variation set.

(Should we program the complete Goldbergs for a future season? Let me know if I should be practicing the others!)

Thank you for joining us tonight. I hope you will return in November for **Vim & Vigor**, presented by the Saint Andrew Music Society of Madison Avenue Presbyterian Church—a celebration of the trio sonata, with music by Bach, Corelli, Handel, Guignon, Jacquet de La Guerre, and Royer, and *Punch/Line*, a new piece written for the Sebastians by our own beloved Karl Hinze.

Tonight we would like to particularly thank Gwendolyn Toth, Organist & Choirmaster and Director of Music at Saint Ignatius of Antioch Church, and Dongsok Shin, for the generous use of their magnificent Gräbner harpsichord by John Phillips.

— Jeffrey Grossman, *Artistic Director*

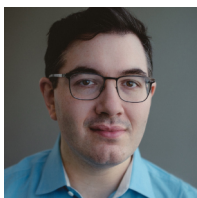
# PERFORMERS



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](http://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 University.

[jeffreygrossman.com](http://jeffreygrossman.com)



Joseph Jones began studying bassoon at age 12 when his piano teacher suggested: "Joey, you might be good at the bassoon." Some years and many concerts later, Joe is a bassoonist, and recorder player, performing throughout

the country and occasionally around the world—the love affair with recorder sparked during his studies in historical performance at the Juilliard School. Ensembles he's worked with include: The English Concert, The Sebastians, ACRONYM, Brecon Baroque, Boston Early Music Festival, American Bach Soloists, Les Arts Florissants, Lyra Baroque Orchestra, and more. His playing has been praised for its “warm singing tone,” and

once while performing a Vivaldi concerto he “proved he could easily break the four-minute mile without missing a note” (*Star Tribune*).



**Daniel 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.

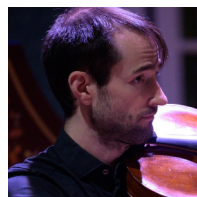
[danielslee.com](http://danielslee.com)



Praised as a “recorder virtuoso” and for her “astonishing virtuosity” by *The New York Times* and *Chicago Tribune*, **Daphna Mor** has performed throughout Europe and North America both as a soloist and ensemble player.

Recent solo appearances include the Tanglewood Festival, the Metropolitan Museum, and St. Martin's-in-the-Fields in London with Apollo's Fire Orchestra. As a member of the orchestra, Mor has performed with the New York Philharmonic, American Classical Orchestra, and Orchestra of St. Luke's, to name a few. She has appeared in a duo with Joyce DiDonato on the singer's album tour for *In War and Peace*. An acclaimed vocalist and instrumentalist of Sephardic music, she has a new album release, *Ija Mia* (Avie Records) with her ensemble East of the River, co-led by Nina Stern.

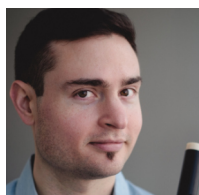
[daphnamor.com](http://daphnamor.com)



Violist **Kyle Miller** studied at the New England Conservatory, the Eastman School of Music, and the Juilliard School. A member of ACRONYM and Diderot String Quartet, Kyle also has performed with A Far Cry, the American Classical Orchestra, American Contemporary Music



Ensemble, Apollo's Fire, the English Concert, Handel and Haydn Society, the Knights, New York Baroque Incorporated, NOVUS NY, Opera Lafayette, Orchestra of St. Luke's, Relic Ensemble, Ruckus, the Sebastians, Seraphic Fire, Tafelmusik Baroque Orchestra, Teatro Nuovo, TENET, The Thirteen, Trinity Baroque Orchestra, Upper Valley Baroque Orchestra, and the Washington National Cathedral Baroque Orchestra. Kyle performs regularly at the Carmel Bach Festival and the Staunton Music Festival. In 2017/2018, Kyle performed in a Broadway run of Claire van Kampen's play *Farinelli and the King*.



**David Ross** is a freelance historical flutist based in New York City. He grew up in Minnesota playing piano, violin, and modern flute. Since 2009 his training and career have focused exclusively in historical performance ranging from one-keyed baroque flutes to many-keyed flutes and piccolos from the Classical and Romantic periods. He holds music degrees from the Koninklijk Conservatorium of The Hague, the Juilliard School, and the Cleveland Institute of Music. Each season David performs a variety of orchestral parts, chamber music, and featured solos.



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.



**Mandy Wolman** is a member of Tempesta di Mare and the Bach Collegium Orchestra in Philadelphia. She also performs regularly with the Washington Cathedral Baroque Orchestra, Opera Company of Philadelphia, The Portland Bach Experience, Spire Ensemble, and The Thirteen. She has been guest faculty at Curtis Institute and Apple Hill Chamber Music Festival. She has a Bachelors Degree in performance from Oberlin Conservatory and Master Courses in Flamenco Dancing.



**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.



Voices of Versailles, November 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 unconducted *St. Matthew Passion* with TENET Vocal Artists was called “shattering” and “a performance of uncommon naturalness and transparency” (NYT).

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.

They have performed at the Princeton Festival, Music Matters, Friends of Music at Pequot Library, the Yale Collection of Musical Instruments, Juilliard in Aiken, in the Twelfth Night Festival and Concerts@One at Trinity Wall Street, Early Music in Columbus, the Renaissance and Baroque Society of Pittsburgh, the Academy of Early Music, and Houston Early Music.

## THANK YOU

The Sebastians would like to thank all of our first-time supporters, as well as the generous donors who have already renewed their support for 2024–25. We couldn’t do it without you!

### \$5,000+

Carol Stein

### \$1,000+

Texas Hemmaplardh &  
Robert McCarter  
Tamara Mitchell &  
Daniel Ross

### \$500+

William Seltzer &  
Jane Berger  
Bradford &  
Christine Hinze  
Jim & Joyce Javid

### \$250+

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The Adams Gell  
Charitable Fund

### \$100+

Arthur Leonard  
Ann Holtwick  
Jolle Greenleaf &  
Hank Heijink  
Jane Muqaddam  
David Starr

### Up to \$100

Robert Cornfield  
Donna Firer

Bruce Garetz  
Michele Jerison  
Ray Knaus  
Françoise Marcus  
Andrea Prigot &  
Haig Hovaness  
Amy Slingerland  
Brenda Van Ness

*\* This list up-to-date as of Sept. 29, 2024.  
Please forgive any errors or omissions.*



Photos by Michael Kushner and Grace Copeland

## SUPPORT

### **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). **Thank you.**



**Council on  
the Arts**

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.





**BACH, IN CONVERSATION**

Saturday, September 14 at 2pm & 5pm

**FIREWORKS & FLOURISHES**

Thursday, October 10 at 7:30pm

**VIM & VIGOR**

Sunday, November 10 at 3pm

**SONNETS & SONATAS**

Saturday, March 1 at 5pm

**CONFESSIONS**

PRESENTED BY  
TENET VOCAL ARTISTS

Saturday, March 22 at 6pm

**BACH: MARKUS PASSION**

WITH MUSIC BEFORE 1800  
AND CHATHAM BAROQUE

Sunday, April 13 at 4pm

**ALL STRINGS, NO BACH**

Saturday, May 10 at 5pm



**AMERICAN BACH SOCIETY  
BIENNIAL CONFERENCE**

Thursday, September 26 at 7:30pm  
Atlanta, GA

**CAPITAL REGION CLASSICAL**

Sunday, October 13 at 3pm  
Albany, NY

**JAMESPORT MEETING HOUSE**

Saturday, November 9 at 7:30pm  
Jamesport, NY

**CHAMBER MUSIC DETROIT**

Sunday, December 15 at 4pm  
Detroit, MI

**BACH: MARKUS PASSION  
WITH MUSIC BEFORE 1800  
AND CHATHAM BAROQUE**

Friday, April 11 at 7:30pm  
Pittsburgh, PA

**TICKETS AND SUBSCRIPTIONS AT SEBASTIANS.ORG**