



*the*  
**SEBASTIANS**

**BACH'S SIX BRANDENBURGS**

Sunday, March 22 at 5pm

Good Shepherd–Faith Presbyterian Church, New York City



Nathaniel Chase	violone
David Dickey	oboe & recorder
Nicholas DiEugenio	violin
Jeffrey Grossman	harpsichord
Priscilla Herreid	oboe & recorder
Caleb Hudson	trumpet
Megan Hurley	horn
Adrienne Hyde	violoncello & viola da gamba
Daniel Lee	violin
Ben Matus	bassoon
Kyle Miller	viola
Rachel Nierenberg	horn
David Ross	flute
Gaia Saetermoe-Howard	oboe & recorder
Ezra Seltzer	violoncello
Isabelle Seula Lee	violin
Alissa Smith	viola
Sarah Stone	violoncello & viola da gamba
Jessica Troy	viola

## PROGRAM

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### JOHANN SEBASTIAN BACH

(1685–1750)

#### Brandenburg Concerto no. 1

BWV 1046 in F major for two hunting horns, three oboes, bassoon, and piccolo violin *concertato*, with two violins, a viola, and cello, with basso continuo

[ ]

Adagio

Allegro

Menuet – Trio – Menuet – Polonaise – Trio – Menuet

Daniel Lee, piccolo violin

Priscilla Herreid, David Dickey, Gaia Saetermoe-Howard, oboe

Ben Matus, bassoon

Megan Hurley, Rachel Nierenberg, horn

#### Brandenburg Concerto no. 6

BWV 1051 in B $\flat$  major for two violas *da braccio*, two violas *da gamba*, violoncello, violone, and harpsichord

[ ]

Adagio ma non tanto

Allegro

Jessica Troy and Kyle Miller, viola da braccio

Ezra Seltzer, cello

Adrienne Hyde and Sarah Stone, viola da gamba

## Brandenburg Concerto no. 2

BWV 1047 in F major for trumpet, recorder, oboe, violin *concertati*, and two violins, viola, and violone *in ripieno* with violoncello and bass for the harpsichord

[ ]

Andante

Allegro assai

Caleb Hudson, trumpet  
David Dickey, oboe  
Priscilla Herreid, recorder  
Isabelle Seula Lee, violin



## Brandenburg Concerto no. 3

BWV 1048 in G major for three violins, three violas, and three violoncellos, with bass by the harpsichord

[ ]

Adagio

Allegro

## Brandenburg Concerto no. 5

BWV 1050 in D major for a transverse flute, a violin *principale*, a violin and a viola *in ripieno*, violoncello, violone, and harpsichord *concertato*

Allegro

Affettuoso

Allegro

David Ross, flute  
Nicholas DiEugenio, violin principale  
Jeffrey Grossman, harpsichord

## Brandenburg Concerto no. 4

BWV 1049 in G major for violin *prencipale*, two "echo recorders," two violins, a viola, and violone *in ripieno*, violoncello, and continuo

Allegro

Andante

Presto

Daniel Lee, violin  
Priscilla Herreid, Gaia Saetermoe-Howard, recorder

# ITALIAN INFLUENCE & RITORNELLO FORM

The Italian word **concerto** comes from *concertare*, “to harmonize or work together” and also “to debate or dispute.” In fact, the musical form seems to embody both definitions—an ensemble joining together inevitably creates both harmonious musical discussion and friendly arguments!

The earliest pieces called concerti, from around 1580, were sacred works for singers and instrumentalists in which the instruments had independent parts, rather than just doubling the voices. By the late 1600s, a few types of concerto for instruments alone emerged in Italy, and the Roman type became particularly influential. In a Roman concerto, a core solo group (the “concertino”) of two violins, cello, and continuo is complemented by a larger group of string players (the “ripieno”).

As the musical form of the concerto diverged from the trio sonata, composers drew stronger lines between the music for the soloists and the music for the rest of the orchestra. Though Corelli, Torelli, and Albinoni published important collections of



concerti first, it was **Antonio Vivaldi**'s collection *L'estro armonico* in 1711 that presented the clearest model for many composers—including Bach.

In a “Vivaldian concerto,” a repeating block of music we call the **ritornello** (“little return”) is played by the whole ensemble. After the first statement of the ritornello, the soloist(s) perform an “episode” which develops different musical ideas, modulates to new harmonic

areas, and generally allows them to show off—followed by the memorable ritornello. This alternation (episode–ritornello) returns in different keys as many times as the composer desires. The ritornello is a structural guidepost throughout the movement, while the episodes allow infinite variety.

Johann Sebastian Bach studied and made keyboard arrangements of many Italian concerti, including quite a few of Vivaldi's. As you will hear, the Brandenburg Concerti are particularly special examples of how Bach absorbed the concerto and ritornello forms and adapted them to his particular tastes.



# THE BRANDENBURG CONCERTI

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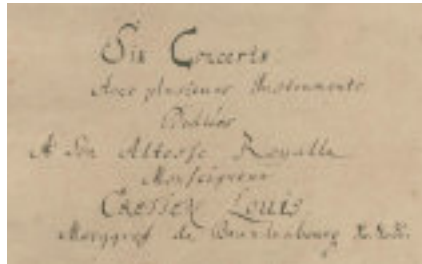
In 1721, **Johann Sebastian Bach** sent a score with six concerti and an obsequious dedication to the Margrave of Brandenburg. We can deduce that some of the pieces were arrangements of older pieces Bach had written—for example, Brandenburg 4 seems to have started its life as a harpsichord concerto, rather than a violin show-stopper—but Bach’s exact thoughts remain lost to time. It seems likely that Bach was attempting to get a better job (his current boss’s new wife was reportedly disinterested in music), but at least as far as we can tell, nothing came of this. Perhaps the margrave thanked Bach, perhaps he had the works performed, but there is no surviving evidence that he paid any attention at all to the offering.

It’s possible, therefore, that most of these

masterpieces sat largely unperformed for over a century, at which point they were rediscovered in the library of a Prussian princess in the mid-1800s, but still not widely known until twentieth-century recordings helped popularize them—a full 200 years after they were first offered to the margrave!

Those *Six Concerts avec plusieurs Instruments* (“for several instruments,” as Bach labeled them) are of course known today as the beloved Brandenburg Concerti. As you can hear, Bach approached the concerto form with the same care and rigor he brought to every genre he tackled—not

content to dabble, he dove in and excavated the form, pushing color, texture, melody, and harmony to the extremities of the time. We’re thrilled to be performing the complete set for you today.



Each of the concerti you hear tonight is for a different combination of instruments—specified by Bach in precisely the way we have earlier in this program (though Bach uses Italian). Bach also takes a daring and unique approach to the form of each concerto; they are truly one-of-a-kind in structure and design. Compare the Brandenburgs to any of Bach’s other “sets” of works—the *Orchestral Suites* or the violin concerti, for instance—and you can see how remarkably varied and unique these concerti are. While Bach probably never imagined they would be performed in one sitting, they make a strong case for themselves, one after another!

**Brandenburg 1** features the largest ensemble you’ll hear tonight, including hunting horns—an unusual addition! Bach balances the horns with several winds (the only appearance of a bassoon) and a *violino piccolo*, tuned a third higher than the other violins. It isn’t clear what Bach’s intention was with the piccolo violin—it receives almost no solo treatment in the first movement—but in the third movement, the piccolo violin has a chance at the

spotlight. This movement *should* be the end of the concerto, except Bach has “borrowed” from the French tradition with a fourth movement containing a dance suite! This dance suite is itself an international compendium: a French menuet, a trio in the style of Lully, a Polish “polacca,” and a raucous German hunting trio. It’s bizarre for a concerto to conclude with a sequence of dances, but far be it from us to question Bach!

**Brandenburg 6**, written for six musical voices (Bach loved the symbolism of numbers), is also unique in its solo instruments: two violas “of the arm” (normal violas), two violas “of the leg” (violas da gamba, uncommon and antiquated by Bach’s time), and a cello.

Bach’s title for the concerto makes it clear that he considers all five of those instruments soloists, but the composition points to the violas and cello as the true stars—the older viol family takes a backseat to the action as the piece progresses, fully sitting out the gorgeous second movement. A concerto with no violins is very unusual—at this time in Germany,

violins and cellos usually played relatively simple, accompanimental parts; violas da gamba, if they appeared at all, were given more special treatment, in the spotlight. In Brandenburg 6, Bach turns this whole structure upside down.

The most diverse solo group is found in **Brandenburg 2**—oboe, recorder, violin, and trumpet—and all the important musical material is given to these soloists, to such a degree that scholar Michael Marissen points out the piece could be performed with just soloists and continuo. The solo instruments are also treated equally, despite how different they are in sound production and technique. In decades past, modern groups attempting to realize the impossibly virtuosic trumpet solo have tried replacing it with everything from clarinet to the soprano saxophone, but as we hear tonight, there is nothing like a natural trumpet.

After the intimate second movement—even Bach must have realized the trumpet needs a break—the exhilarating third movement, a compact fugue, bursts out into the sunshine, for a truly joyous end to this most compact of the Brandenburgs. NASA chose this movement to ride into space on the Voyager Golden Record in 1977—currently about 15 billion miles from Earth.

**Brandenburg 3** features three groups of three solo instruments—another example of numerical symmetry. Like Brandenburg 6, nearly every player is a soloist, and Bach divvies up the musical material quite equally, delighting in passing short musical motives and longer solo material from player to player. Perhaps Brandenburg 3's most unique element is its slow "movement," which Bach notates as only two chords for the whole orchestra. In such a unified concerto, it seems a bit out of character for anyone (the first violinist? the harpsichordist?) to leap into the spotlight with an improvised cadenza, but perhaps that's what Bach intended. Another theory is that this is a moment of reflection by the unified ensemble. The last movement of Brandenburg 3 is the only Brandenburg movement in binary (AABB) dance form—a rollicking gigue.

**Brandenburg 5** is the most historically important of the Brandenburgs, as it heralds the first appearance of the harpsichord as true concerto soloist, a genre that would become a favorite for centuries. The trio of soloists also includes a

transverse flute—a recent arrival from France—and a solo violin. Brandenburg 5 begins like a typical Vivaldian-style concerto with episodes featuring the soloists alternating with a short, characterful ritornello. Near the end of the movement, we take a strange turn and the harpsichord is suddenly left completely alone. Though Bach's contemporaries had begun to write solo moments without accompaniment (we now call them *cadenzas*), they were usually unrelated to the main music of the movement. Bach, however, manages to combine brilliant embellishments with musical material he had already introduced—though like any good improv solo, the cadenza eventually devolves into 18th-century rock music.

The opening movement of **Brandenburg 4** has a famously long ritornello—eighty-three measures long! It's also the only concerto where all the instruments play in every movement. Is this a solo violin concerto with recorders and strings, or are the violins and recorders a trio concertino group? This dichotomy, perhaps important to modern performers and audiences, would likely have presented no problem to Bach—these concerti were likely performed one-to-a-part, as we are doing today. And while the violin part is the virtuosic show-stopper, the recorders carry as much thematic material throughout the piece. It seems Bach, as always, is playing with form, always reinventing. Indeed, the concerto's finale—my personal favorite—is also a play on form, a remarkable mash-up of ritornello form with another of Bach's favorites, the fugue. Scholar Malcolm Boyd calls it "probably the tightest and most satisfying convergence of ritornello form and fugue in all Bach's music."



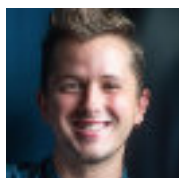
Whether or not you remember any of these delightful facts, historical anecdotes, or scholarly analyses, I hope the exhilarating virtuosity of Bach (and of our fine musicians) speaks for itself, offering you a glimpse of something vast: dissonance and conversation and beauty to carry with you—or carry you outside of yourself—for a few wondrous hours.

—Jeffrey Grossman

# PERFORMERS



Double bass and violone player **Nathaniel Chase** performs a wide range of music, from early music performances with the Sebastians, Boston Early Music Festival, and Tafelmusik, to new music with NOVUS NY, and orchestral repertoire with the Orchestra of St. Luke's and Allentown Symphony. 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.



**David Dickey**, a native of Bowie, Maryland, is a historical wind player and vocalist born into a long line of professional musicians. A graduate of the Juilliard Historical Performance Program, he is a recipient of the Norman Benzaquen Career Advancement Grant and a fellowship from The English Concert in America. He currently serves as principal oboist of Boston Baroque and is a member of Philharmonia Baroque Orchestra and Chorale. David also appears frequently with Tafelmusik Baroque Orchestra, the Handel and Haydn Society, The English Concert, Trinity Baroque Orchestra at Wall Street, The Mercury Chamber Orchestra, and Teatro Nuovo. Dickey, a countertenor, has recently sung with ARTEK, St. Thomas Church Fifth Avenue Choir of Men and Boys, and Concordian Dawn, a NYC-based medieval ensemble. He was recently featured on albums with The English Concert in their recording of Handel's *Serse*, as well as Concordian Dawn's debut album *Fortuna Antiqua et Ultra*.



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 Vocal Artists, 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

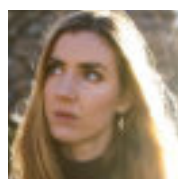
York and Venice, and conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera. A native of Detroit, Michigan, he holds degrees from Harvard, Juilliard, and Carnegie Mellon. Jeffrey teaches performance practice at Yale. [jeffreygrossman.com](http://jeffreygrossman.com)



**Priscilla Herreid** plays early oboes, recorder, and renaissance winds with some of the finest ensembles in the US and abroad. In 2022, she became Artistic Director of Piffaro, after many years as a member of the preeminent ensemble. Recent appearances include the Handel and Haydn Society, Philharmonia Baroque Orchestra, Tenet Vocal Artists, the Metropolitan Opera, The Newberry Consort, the Sebastians, the Gabrieli Consort, and the Boston Early Music Festival Orchestra. Priscilla also accompanies silent films with Hesperus, sings the Latin Mass in New York City, and was part of the onstage band for *Twelfth Night* and *Richard III* on Broadway. Priscilla's playing has been called "downright amazing" by *The Philadelphia Inquirer*, and *The New York Times* has praised her "soaring recorder, gorgeously played."



Trumpeter **Caleb Hudson** has established a distinctive voice in classical performance, uniting virtuosity with musical sensitivity. A member of the internationally acclaimed Canadian Brass for more than a decade, he has appeared before audiences worldwide. A native of Lexington, Kentucky, Hudson earned both his Bachelor and Master of Music degrees from the Juilliard School; *The New York Times* has praised his playing as "brilliantly stylish." Equally at home on modern piccolo trumpet and historical baroque trumpet, he is widely recognized for performances of Bach's Brandenburg Concerto No. 2. His solo appearances include engagements with the Philadelphia Orchestra, Orpheus Chamber Orchestra, Orchestra of St. Luke's, Trinity Baroque Orchestra, Handel and Haydn Society, and Philharmonia Baroque. Hudson is also an active arranger and composer and co-founded the chamber trio Triple Cortado. He serves as Associate Professor of Trumpet at the Butler School of Music at the University of Texas at Austin.



**Megan Hurley** is a New York-based French horn player known for her versatility as both a freelance performer and educator. She has held one-year positions with the Baltimore Symphony Orchestra, the Phoenix Symphony, and the Sarajevska Filharmonia, and regularly substitutes on Broadway's *Wicked*. She also performs with major ensembles including the Metropolitan Opera, Washington National Opera, and The Orchestra Now. A specialist in Baroque and Classical horn, Megan frequently appears with period ensembles such as the Smithsonian Academy Orchestra and the Staunton Music Festival, and performs on historical horn with groups including Mercury Chamber Orchestra and the Sebastians. An experienced teacher, she works with students of all ages and abilities—including neurodivergent and differently abled musicians—helping them build confidence and strong technical foundations. Megan holds degrees from the University of Colorado Boulder and the Juilliard School and began an Artist Diploma at the Curtis Institute of Music.



**Adrienne Hyde** is an arts administrator, educator, and specialist in historical performance whose work centers equity, access, and community engagement through music. She holds degrees in cello from the Eastman School of Music, and in baroque cello and viola da gamba from the Juilliard School, where she held all three of the school's prestigious community teaching fellowships. An active performer, Adrienne specializes in baroque cello, bass and treble viol, lirone, and bass violin, and has collaborated with leading early music ensembles including Vox Luminis, Trinity Baroque Orchestra, Haymarket Opera, Early Music Vancouver, and more. Alongside her performance career, Adrienne has held leadership roles advancing representation in classical music, including Artistic Administrator of the Valissima Institute and co-founder of Open Source Baroque. She previously served as Associate Director of Education & Community Engagement at the Baltimore Symphony Orchestra and currently works in Booking & Artist Management at Young Concert Artists.



**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



**Isabelle Seula Lee**, a violinist based in New York City, performs widely across the United States, Europe, and Asia and is known for her versatility across a broad range of musical styles. She is a leading member of Philharmonia Baroque Orchestra in San Francisco and has served as concertmaster under Richard Egarr in performances in California and at the Tanglewood and Caramoor festivals. She frequently appears with ensembles including Bach Collegium Japan, New York Baroque Incorporated, the Sebastians, Trinity Baroque Orchestra, and Voices of Music. Born in South Korea, Isabelle began violin studies at age four and later moved to Russia, where she spent ten years at the Special Music School of the Saint Petersburg Conservatory. She made her concerto debut at eleven with the Tele-Radio Symphony Orchestra of Saint Petersburg and later appeared as soloist with several orchestras in Europe and the United States. She holds degrees from Lynn University, the Juilliard School, and the Yale School of Music.



**Ben Matus** enjoys a varied career in music: bringing to life music regardless of whether it was written in the Middle Ages or yesterday. Ben performs with early music groups on various bassoons, dulcians, shawms, recorders, bagpipes, and whatever instruments he can get his hands on all across the U.S.—including Alkemie

Medieval Music Ensemble, New York Baroque Incorporated, Trinity Baroque Orchestra, The Clarion Society, Opera Lafayette, The Washington Bach Consort, the Handel and Haydn Society, the Baroque Chamber Orchestra of Colorado, and more. In addition to his performances in concert halls, Ben plays Celtic traditional music with his band, the Chivalrous Crickets. With Alkemie, Ben recently prepared and recorded the music for the award-winning video game set in 16th century Bavaria, *Pentiment*. Ben's latest endeavor is performing on the musette de cour, a French baroque bagpipe favored by French aristocrats, Rameau, and Bonnie Prince Charlie.

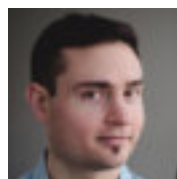


Violist **Kyle Miller** made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as "the dog" in P.D.Q. Bach's Canine Cantata, *Wachet Arf!* Afterward, Kyle studied at the New England Conservatory, the Eastman School of Music, and the Juilliard

School. A member of ACRONYM and Diderot String Quartet, Kyle also has performed with A Far Cry, American Classical Orchestra, American Contemporary Music Ensemble, Apollo's Fire, the English Concert, Handel and Haydn Society, Irish Baroque Orchestra, the Knights, New York Baroque Incorporated, Opera Lafayette, Orchestra of St. Luke's, Relic Ensemble, Ruckus, the Sebastians, Seraphic Fire, Tafelmusik Baroque Orchestra, Teatro Nuovo, Tenet Vocal Artists, 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 2017–18, Kyle performed in a Broadway run of Claire van Kampen's *Farinelli and the King*.



Spirited and skilled hornist **Rachel Nierenberg** enjoys a diverse career playing a wide array of horns in a multitude of milieus. Rachel regularly performs across the country with ensembles including New York Baroque Incorporated, Handel and Haydn Society, Philharmonie Austin, Teatro Nuovo, and the Harrisburg and Princeton Symphonies. As comfortable as she is in a horn section, Rachel's passion for music making is grounded in chamber music and small ensemble collaboration. She is a founding member of Quodlibet, a quartet dedicated to fresh interpretations of historical wind music. A lifelong learner and educator, Rachel brings her exuberant energy to her teaching. She serves on the faculty of Kinhaven Music School's Jr. Session and regularly works with elementary school children as a teaching artist, performing in kids programs at Carnegie Hall and the Smithsonian American Art Museum.



**David Ross** is a freelance historical flutist based in New York City. He grew up in Minnesota playing piano, violin, and modern flute. He began playing baroque flute in 2002 and since 2009 his career has focused exclusively on the performance of 18th and 19th century flutes and piccolos. In the 2025–26 season, David will perform works by J.S. Bach, Charpentier, Telemann, Mozart, Haydn, Beethoven, Mendelssohn, Bellini, and Verdi, with a variety of ensembles. David studied baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague, Netherlands where he earned a Bachelor's degree in Early Music in 2011. In 2014, his studies concluded with a Master's degree from the Juilliard School's Historical Performance Program. David teaches privately at his home in Roosevelt Island, NYC.

mrdauidLross.com



**Gaia Seatermoe-Howard**, praised for her “poignant, pliant sound” (*New York Classical Review*), is passionate about creating invigorating performances on historical oboes and recorders throughout North America and beyond. She was appointed as principal oboe of *Tempesta di Mare* (Philadelphia Baroque Orchestra) in 2022, and her recent engagements include performances with *Apollo’s Fire*, the *Handel and Haydn Society*, *Tafelmusik Baroque Orchestra*, and others. As an artist-scholar, Gaia traces global identities of the Baroque style through research on the history and musical archaeology of the Caribbean, Latin America, West Africa, and India. She is currently a PhD student in Historical Musicology at Harvard University, and holds degrees from the Juilliard School, the Eastman School of Music, and the University of Rochester. Gaia maintains a private teaching studio, and has taught for renowned programs like *S’Cool Sounds*, the *Wildwood Institute of Music*, and the *Juilliard Music Advancement Program*.

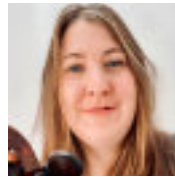


Hailed for his “scampering virtuosity” (*American Record Guide*) and “superb” playing (*The New York Times*), cellist **Ezra Seltzer** is the principal cellist of the *Trinity Baroque Orchestra*, *New York Baroque Incorporated*, and *Early Music New York* and a founding member of the *Sebastians*. He 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.



Violist **Alissa Smith** holds degrees from the Australian National University and The Juilliard School, where she served as a Teaching Fellow. An active chamber musician, she has performed at Carnegie Hall and appeared at festivals including Aspen, Verbier, Park City, Bravo! Colorado, and Steamboat Springs, and participated in a residency with the *Emerson String Quartet*. A versatile performer on both modern and baroque viola, Alissa has appeared at the *Tanglewood* and *Ravinia* festivals, toured with

the *Australian Chamber Orchestra*, and performed with ensembles including the *Knights*, *Orchestra of St. Luke’s*, *American Composers Orchestra*, *Klangforum Wien*, *Houston Symphony*, and *New York City Ballet*. Her international appearances include the *Sydney Festival* and the *Istanbul International Jazz Festival*. As a baroque violist she performs with groups including *Clarion*, *New York Baroque Incorporated*, *Trinity Baroque Orchestra*, *Opera Lafayette*, and the *Sebastians*. Her recordings include film soundtracks and award-winning albums with the *Australian Chamber Orchestra*.



**Sarah Stone** was drawn to baroque cello and viola da gamba through a curiosity in the cultural background of the music she plays. She is executive director of *Repast Baroque*, a baroque chamber music ensemble based in New York City, and manages *Bitterroot Baroque*, a community baroque orchestra in Hamilton, Montana. Sarah regularly performs early music ensembles around the country including with the *Sebastians*, *Trinity Baroque Orchestra*, *Seraphic Fire*, *Washington National Cathedral*, and *Apollo’s Fire*. She holds degrees from the Juilliard School, San Francisco Conservatory of Music, and Rice University. Sarah loves gardening, animation, long walks, deep-dives into digitized collections, and her cats *Nyx* and *Erebus*. sarahabigailstone



**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 Incorporated*, *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 *Microludes* 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*.





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[www.tenet.nyc](http://www.tenet.nyc)

# 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” (*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.

**The Sebastians are a 501(c)3 non-profit.** If this music moves you, please consider making a donation—no amount is too small. You can give online at [sebastians.org/support](http://sebastians.org/support). **Thank you.**

## THANK YOU

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

### \$20,000+

New York State Council  
on the Arts

### \$10,000+

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George Yuen

*\* Contributions received between  
March 11, 2025 and 2026. Please  
forgive any errors or omissions.*



**Council on  
the Arts**

**NYC Cultural  
Affairs**

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



# 2025-26 NYC CONCERT SERIES

## **INNER RICHES**

Sunday, September 21 at 5pm

## **LOVE AND RUIN**

Saturday, October 18 at 2pm & 5pm

## **HANDEL'S LONDON**

Saturday, November 8 at 5pm

## **BACH'S SIX BRANDENBURGS**

Sunday, March 22 at 5pm

## **THE MASS IN B MINOR**

Tuesday, April 28 at 7:30pm

## **BACH TO THE FUTURE**

Saturday, May 16 at 2pm & 5pm

**TICKETS AND SUBSCRIPTIONS AT [SEBASTIANS.ORG](https://sebastians.org)**