



the
SEBASTIANS

THE MASS IN B MINOR

Tuesday, April 28 at 7:30pm
Saint Peter's Church, New York City

the Sebastians

Soprano I

Sherezade Panthaki

Soprano II

Clara Rottsolk

Alto

Meg Bragle
Jay Carter

Tenor

Brian Giebler
James Reese

Bass

Harrison Hintzsche
Paul Max Tipton

Flute

David Ross
Immanuel Davis

Oboe, Oboe d'amore

Gaia Saetermoe-Howard
Pablo O'Connell
Sookhyun Lee

Bassoon

Joseph Jones
Morgan Davison

Horn

Todd Williams

Trumpet

Maximilian Morel
Tianyu Wang
Changhyun Cha

Timpani

Sae Hashimoto

Violin I

Daniel Lee
Eleanor Legault
Lydia Becker

Violin II

Nicholas DiEugenio
Rebecca Nelson
Dongmyung Ahn

Viola

Kyle Miller
Alissa Smith

Violoncello

Ezra Seltzer
Sarah Stone

Contrabass

Nathaniel Chase

Keyboard

Jeffrey Grossman

THE MASS IN B MINOR, BWV 232

In 1733, **Johann Sebastian Bach** (1685–1750), then cantor at the St. Thomas Church in Leipzig, dispatched a small package to the electoral court in Dresden. In his accompanying letter to the Elector of Saxony, Friedrich August II, he wrote:

To Your Royal Highness I submit in deepest devotion the present small work of the science which I have achieved in music, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition; and thus deign to take me under Your Most Mighty Protection.

Bach's intention was clear: he sought the prestigious title of *Hofcompositeur* (court composer) at the electoral court. His application wasn't immediately successful, and it wasn't until 1736 that he finally received the title. The "small work" he mentioned in his letter consisted of the first two parts of what we know today as the **Mass in B minor**: the *Kyrie* and the *Gloria*. The music Bach presented in these Mass settings was not entirely new. *Kyrie* and *Gloria* contained musical material from earlier cantatas that Bach had composed in the 1720s for his duties as cantor at the St. Thomas Church in Leipzig. He layered the Latin text of the Mass over the existing music. (This form of musical "recycling" is called parody, and it was common in the Baroque.) The selection Bach sent to Dresden demonstrates his careful selection of movements that showcased some of his finest work and perfectly matched the emotional character of the Latin Mass text.

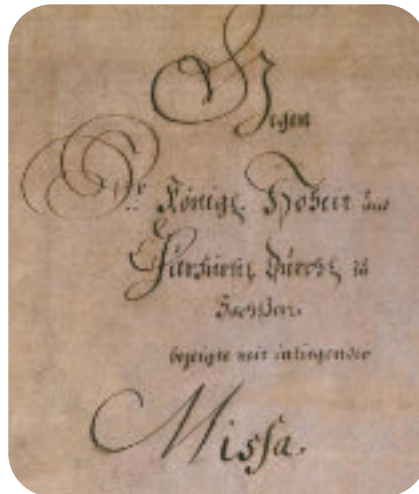
Shortly before his death in 1750, Bach began to organize and review his entire body of work. Two major projects particularly occupied his time: the preparation of his magnum opus, the *Art of Fugue*, and the completion of the *Mass in B minor*. These two projects represent a culmination of his work as

a composer of polyphonic instrumental and vocal music. There is no evidence of external reasons for his renewed interest in the *Mass in B minor* (unlike the Dresden application, which was the impetus for the composition of its first two parts). Instead, it seems Bach hoped to complete the Mass as a grand summary of his accomplishments, which led him to finish the cycle by adding the remaining *Credo*, *Sanctus*, and *Agnus Dei* movements. Just like the earlier *Kyrie* and *Gloria* sections, many of these movements repurposed older works, which

he skillfully adapted to fit the Latin text of the Mass. Bach also included a short *Sanctus* he had composed in 1725.

Even though the Mass developed over more than a decade, it's important to recognize that its overall impact is greater than the sum of its individual sections. The *Mass in B minor* is not merely a compilation of Bach's "Greatest Hits." Rather, Bach was eager to combine the movements in a way that

smoothed the transitions between the old and the new. A key part of this process involved carefully reworking each section to conform to a specific architectural design for the entire Mass. During the Baroque period, music and architecture shared similar philosophical principles. A fundamental idea of Baroque architecture was the need for a symmetrical ground plan. The royal palace of Versailles in France served as a model for many other buildings in this respect: its main building, perfectly balanced on a central axis, formed a centerpiece flanked by two immense side wings. European nobility eagerly emulated both Versailles's architecture and the social hierarchy it represented. Thus, the palace was not only an architectural model but also reflected the structured nature of Baroque society. Numerous palaces in Germany were built or rebuilt following this model, though on a much smaller scale.





Bach designed each of the first three parts of the *Mass in B minor* (*Kyrie*, *Gloria*, and *Credo*) according to such a symmetric ground plan, featuring two majestic wings and a centerpiece around which all the other movements revolve. The **Kyrie** provides the first example of this symmetry. Its middle section, the *Christe eleison* (Christ have mercy) is framed by two large movements for choir and orchestra that present the supplication, *Kyrie eleison* (Lord, have mercy), in a polyphonic fabric. The first *Kyrie* begins with a solemn, slow introduction that acts as both an overture and hints at upcoming musical themes. This opening leads to a polyphonic *Kyrie* in which the theme is first played by the orchestra and then gradually taken up by the voices of the choir, building a majestic crescendo. The subsequent *Christe eleison* offers a contrast. Bach set these words as a duet for two sopranos, arranged much like the love duets found in Italian operas or in his own secular cantatas. Through this shift from strict counterpoint to an intimate dialogue between two lovers, Bach illuminates the two sides of divine revelation: the Lord (Greek: *Kyrios*), and the friend and mystical bridegroom, seen in the incarnation of Jesus Christ. The first part of the Mass ends with a second *Kyrie*, a polyphonic movement set in *stile antico*, a musical style echoing compositions from the 16th century.

The second part of the Mass is the **Gloria**. The opening *Gloria in excelsis* is a lively movement, much like a concerto, featuring a long orchestral introduction where the choir seamlessly joins the musical texture. You can almost hear the influence of Bach's instrumental works, such as the *Brandenburg Concertos*. The heavenly orchestra of the *Gloria* is then juxtaposed with the earthly sounds of human voices in the section *et in terra pax* (and peace on earth); the instruments fall silent for a moment, Bach features the unaccompanied human voice, before the instruments slowly return. Bach then

takes the influence of the instrumental concerto, referenced in the beginning of the *Gloria*, into a different direction in the following *Laudamus te*. This section resembles a solo concerto for violin and orchestra. The violin develops its musical idea for a while until a solo soprano enters, further expanding the theme.

Just as the transition from the *Kyrie* to the *Gloria* offered a strong contrast, the next choral section, *Gratias agimus*, differs stylistically from the preceding aria. Bach borrows a polyphonic movement from his 1731 cantata *Wir danken dir Gott* and overlays it with the Latin text. The music of the *Domine Deus* that follows was also taken from a cantata composed in 1727. It is a movement for a solo instrument (this time the flute) and begins with a concerto-like dialogue with the orchestra. A soprano and tenor then join in, creating a dialogue with the instruments. With its plethora of parallel thirds and sixths, this movement resembles the "love-duet" in the *Christe eleison*, and it is no accident that in both cases the text speaks directly to Jesus Christ. Religious metaphors in Bach's time frequently referenced themes from the biblical "Song of Songs" (bride/bridegroom) to describe the relationship between Christ and the believer, and this spiritual intimacy is reflected in the delicate musical design of these Mass movements.

The *Qui tollis*, adapted from the 1723 cantata *Schauet doch und sehet*, is a somber, harmonically rich movement that powerfully conveys the suffering and death of Jesus Christ. It is followed by an intimate aria on the text *Qui sedes* and then by the *Quoniam tu solus sanctus*. The *Gloria* ends with a concerto grosso-like movement, *Cum sancto spiritu*, which juxtaposes the different groups of the orchestra (brass, strings, reeds, flutes) and the choir in a lively dialogue. Its similarity to the opening movement of the *Gloria* marks it as the other "wing" of the symmetrical structure Bach used to compose the second part of the Mass.

When Bach returned to work on the Mass in the late 1740s, he continued to employ the "parody technique" for most of the remaining movements. While the introductory section of the **Credo**, a polyphonic piece with a walking bass, had been

composed with the same Latin text a few years earlier, the subsequent *Patrem omnipotentem* is an adaptation of a movement written in 1729. Remodeling this older piece was not difficult for Bach, as the mood and content of both compositions were similar, both praising the power and might of God.

The mood then shifts in the following movements of the *Credo*, growing progressively darker and culminating in the *Crucifixus*. Here, a chromatic bassline serves as a ground for an extraordinarily expressive choral setting. Even though Bach borrowed the musical material from an older work, the music and the text perfectly complement each other. In the sections that follow, Bach musically depicts the resurrection of Christ and celebrates the Holy Spirit. The *Credo* ends as it began, once again showing Bach's interest in symmetry, by combining a modern concerto style with an ancient-sounding *stile antico* setting.

While the first part of the ***Sanctus*** was already composed for a festive Christmas service in 1725, the *Osanna*, *Benedictus*, and the *Agnus Dei* were all conceived around the same time as the *Credo*. The *Sanctus* and ***Osanna*** use the full orchestra, in contrast to the ***Benedictus***, a deeply emotional movement for flute and tenor. After a repetition of the *Osanna*, the alto sings the ***Agnus Dei***, accompanied by violins. This movement about the Lamb of God who died for the sins of the world, is a simpler, almost intimate dialogue between the voice and the instruments without the virtuosic splendor of earlier arias in the Mass.

The Mass ends with a setting of the text *Dona nobis pacem*. Attentive listeners of Bach's Mass recognize that Bach used the same music before: in the movement "Gratias agimus tibi," Bach had used the same notes, just with a different text: "We thank you because of your great glory." For Bach (as for

his contemporaries in the eighteenth century), the glory of God and the wish for peace were inextricably intertwined. For Bach, it is God in his glory who grants peace. But we can also turn the logic around and rephrase this in more secular terms: If we are not willing to work for and maintain peace, we are betraying our moral and spiritual foundations.

Bach urges us to extend this thought even further. The music which he uses twice in the *B minor Mass* has a longer history. It was originally composed in 1731 for the inauguration of the new Town Council in Bach's city of Leipzig: "We thank you, God, we thank you." In other words, at its core, the composition is an inherently political piece, reminding the authorities of their obligations towards God but also towards their subjects. The text of Bach's celebratory cantata asks for peace and protection for the city. In the cantata, peace does not just mean "peace of mind." It is the physical safety and the wellbeing of, as the text reads, "city and land."

Bach's time had experienced many wars. The scars of the Thirty Years War were still visible, and other wars afterward had ravaged the lands. Peace was not easy or cheap. It required work. Bach's cantata from 1731 reminded the town council, the politicians, that it was also an obligation, both spiritually to the glory of the God of peace and an obligation to the world at large.

When we listen to the plea for peace at the end of the *B minor Mass*, the long history of the music can help us appreciate Bach's work as a spiritual but also as a profoundly political piece. The peace Bach's music is asking for has practical implications; otherwise, it is just empty noise, majestic bluster without substance. But taken seriously, it can be a signal for peace and justice in a fractured world.

—Markus Rathey

Markus Rathey is the Robert S. Tangeman Professor of Music History at Yale University and author of the book Bach's Major Vocal Works (Yale University Press, 2016).

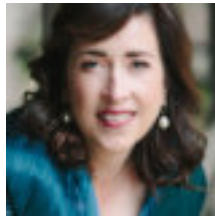




Dongmyung Ahn
violin



Lydia Becker
violin



Meg Bragle
alto



Jay Carter
countertenor



Changyun Cha
trumpet



Nathaniel Chase
contrabass



Morgan Davison
bassoon



Immanuel Davis
flute



Nicholas DiEugenio
violin



Brian Giebler
tenor



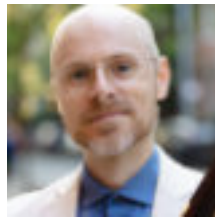
Jeffrey Grossman
harpichord



Sae Hashimoto
timpani



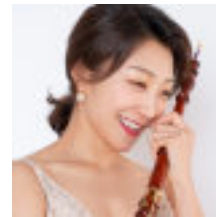
Harrison Hintzsche
bass



Joseph Jones
bassoon



Daniel Lee
violin



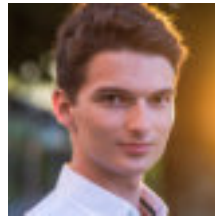
Sookhyun Lee
oboe



Eleanor Legault
violin



Kyle Miller
viola



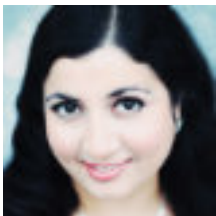
Maximilian Morel
trumpet



Rebecca Nelson
violin



Pablo O'Connell
oboe



Sherezade Panthaki
soprano I



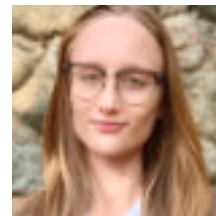
James Reese
tenor



David Ross
flute



Clara Rottsolk
soprano II



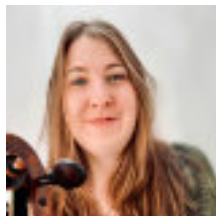
Gaia Saetermoe-Howard
oboe



Ezra Seltzer
violoncello



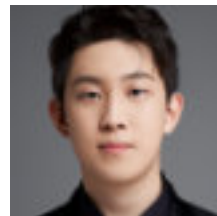
Alissa Smith
viola



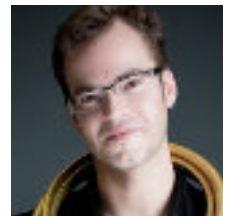
Sarah Stone
violoncello



Paul Max Tipton
bass



Tianyu Wang
trumpet



Todd Williams
horn

Musician biographies are available on our concert webpage:
sebastians.org/event/the-mass-in-b-minor



TEXTS & TRANSLATIONS

I KYRIE

1
Kyrie eleison.

2
Christe eleison.

3
Kyrie eleison.

II GLORIA

4
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

5
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.

6
Gratias agimus tibi
propter magnam gloriam tuam.

7
Domine Deus, rex coelestis,
Deus Pater omnipotens. Domine Fili
unigenite, Jesu Christe, Altissime,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

8
Qui sedes
ad dextram Patris,
miserere nobis.

9
Quoniam tu solus sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

I KYRIE

1 *Sherezade Panthaki, Clara Rottsolk, Jay Carter,*
Lord, have mercy. *Brian Giebler, Paul Max Tipton*

2 *Sherezade Panthaki,*
Christ, have mercy. *Clara Rottsolk*

3 *Sherezade Panthaki, Clara Rottsolk, Jay Carter,*
Lord, have mercy. *Brian Giebler, Paul Max Tipton*

II GLORIA

4
Glory be to God in the highest.
And on earth peace to people of good will.

5 *Clara Rottsolk*
We praise you,
we bless you,
we worship you,
we glorify you.

6 *Sherezade Panthaki, Clara Rottsolk,*
We give you thanks *Jay Carter, Brian Giebler,*
for your great glory. *Paul Max Tipton*

7 *Sherezade Panthaki,*
Lord God, heavenly King, *Brian Giebler*
Father Almighty. O Lord, the only
begotten Son, Jesus Christ, Most High,
Lord God, Lamb of God, son of the Father.

You take away the sins of the world, *Clara Rottsolk,*
have mercy on us. *Jay Carter,*
You take away the sins of the world, *Brian Giebler,*
receive our prayer. *Paul Max Tipton*

8 *Jay Carter*
You are seated at the
right hand of God the Father,
have mercy on us.

9 *Paul Max Tipton*
For you only are holy, you only are the Lord,
you alone are the most high, Jesus Christ.

With the Holy Spirit, *Sherezade Panthaki,*
in the glory of God the Father, *Clara Rottsolk, Jay Carter,*
Amen. *Brian Giebler, Paul Max Tipton*

III CREDO

10
Credo in unum Deum,

11
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

12
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum, et ex Patre
natum ante omnia saecula, Deum de
Deo, lumen de lumine, Deum verum de
Deo vero, genitum, non factum,
consubstantialem Patri, per quem
omnia facta sunt, qui propter nos
homines et propter nostram salutem
descendit de coelis,

13
Et incarnatus est de
Spiritu Sancto ex Maria virgine,
et homo factus est.

14
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

15
Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.

16
Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit, qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.

17
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum et vitam venturi saeculi.
Amen.

III CREDO

10
I believe in one God,

11
The Father Almighty,
maker of heaven and earth and of
all things visible and invisible.

12
And in one Lord, Jesus Christ,
the only begotten Son of God, born of
the Father before all ages, God from
God, light from light, true God from true
God, begotten, not made, being of one
substance with the Father by whom
all things were made: for us
men and for our salvation he
came down from heaven,

13
And was incarnate by the
Holy Spirit of the Virgin Mary,
and was made man.

14
And was crucified also
under Pontius Pilate,
suffered, and was buried.

15
And the third day he rose again in
accordance with the Scriptures, and
ascended into heaven, and is
seated at the right hand of the Father:
and he will come again in glory to
judge the living and the dead;
and his kingdom will have no end.

16
And I believe in the Holy Spirit, the Lord
and Giver of Life, who proceeds from the
Father and the Son, who with the Father
and the Son together is worshipped and
glorified, who has spoken through the
Prophets. And I believe in one holy
Catholic and Apostolic Church.

17
I confess one baptism
for the forgiveness of sins.
And I look for the resurrection of the
dead and the life of the world to come.
Amen.

*Sherezade Panthaki,
Clara Rottsolk,
Meg Bragle,
James Reese,
Harrison Hintzsche*

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Meg Bragle*

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Meg Bragle, James Reese,
Harrison Hintzsche*

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James Reese,
Harrison Hintzsche*

Harrison Hintzsche

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Clara Rottsolk,
Meg Bragle,
James Reese,
Harrison Hintzsche*

III SANCTUS

18
Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria ejus.

IV OSANNA, BENEDICTUS

19
Osanna
in excelsis.

20
Benedictus qui
venit in nomine Domini.

21
Osanna in excelsis.

V AGNUS DEI

22
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

23
Dona nobis pacem.

III SANCTUS

18
Holy, holy, holy,
Lord God of hosts.
Heaven and earth
are full of your glory.

IV OSANNA, BENEDICTUS

19
Glory to you,
O Lord most high.

20
Blessed is he,
who comes in the name of the Lord.

21
Hosanna in the highest.

V AGNUS DEI

22
O Lamb of God,
you take away the sins of the world,
have mercy upon us.

23
Grant us peace.

*Sherezade Panthaki, Clara Rottsolk,
Jay Carter, Meg Bragle,
James Reese, Harrison Hintzsche*

*1: Sherezade Panthaki, Jay Carter,
Brian Giebler, Paul Max Tipton
2: Clara Rottsolk, Meg Bragle,
James Reese, Harrison Hintzsche*

James Reese

1, 2

Meg Bragle

Tutti





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THE SEBASTIANS

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Cover art: *The Apotheosis of Saint Ignatius* (1694) by Andrea Pozzo, from The Church of St. Ignatius of Loyola at Campus Martius (Rome)

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Seward Hung
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Affairs**

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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)