



 *the*
SEBASTIANS

BACH TO THE FUTURE

Saturday, May 16 at 2pm and 5pm
The Chapel of Brick Presbyterian Church, New York City



Violin
Nicholas DiEugenio
Daniel Lee

Theorbo
Adam Cockerham

Violoncello
Ezra Seltzer

Harpichord
Jeffrey Grossman

WELCOME

If you haven't been paying attention, we love Johann Sebastian Bach—this season, we've been thrilled to immerse ourselves in his six Brandenburg Concerti, Mass in B minor, and even the *St. Matthew Passion* in Princeton. Bach's music actually looks *backward* as often as forward: he was even considered a bit antiquated in his day. When he wanted to, he could write the kind of *galant* aria that was in fashion, but even then, he couldn't resist adding little more counterpoint than his peers, a little more figuration, a little more *complexity*.

The **Goldberg Variations** are a perfect example. Bach begins with an elegant, French-influenced aria and builds an extremely learned structure on it: canons, virtuosic variations, dances, fuguetas, and even a rustic quodlibet (where Bach combines the Lutheran hymn tune "All that God does, that is done well" with a children's song about cabbage and turnips—sacred sublime meets silly secular). The **Goldberg Variations**, like Bach, straddle two musical worlds, the elegant style emerging in the mid-18th century and the cerebral traditions of canon, fugue, and counterpoint.

That idea of looking forward and backward is at the center of today's concert. Trio sonatas by Bach's contemporaries Vivaldi and Corelli—firmly steeped in the Baroque—are set against works by Karl Hinze and Carson Cooman.

In Antonio Vivaldi's **Trio Sonata in E minor**, we can see the type of restless rhythmic energy that appealed to Bach. For all Bach's contrapuntal sophistication, he must have been just as captivated by Vivaldi's rhythmic vitality and immediacy as we are.

Arcangelo Corelli is another sort of bridge between old and new: balanced phrase structure, clear harmonic direction, and elegant sequences

coexist with violinistic virtuosity. The **Trio Sonata in A major** unfolds as a series of sharply contrasted passages, moving fluidly between expressive phrases, dance rhythms, and violin arpeggios. If Bach represents the summit of contrapuntal complexity, Corelli embodies another ideal: balance, proportion, and architectural clarity.

We premiered the first version of Karl Hinze's delightful **Punch/Line** in 2024, and today we're happy to revisit it with you. Hinze explains:

Given my background in composing for theatre, I find a lot to be inspired by in the Sebastians' baroque stylings: expressive freedom, clarity of sound, and joyous, crackling energy. **Punch/Line** explores the juxtaposition of percussive, "punchy" sounds with cantabile melodic lines in a through-composed nod to familiar fast-slow-fast baroque movement structures (and with a mini harpsichord cadenza thrown in, as a wink to Brandenburg 5).

We're also thrilled to share a new commission by Carson Cooman, **Movements**. Cooman writes:

The straightforward, baroque-ish title means that the overall work is comprised of a number of short pieces. It also means that each individual piece is animated by movement, both in terms of its rhythm and the distribution of its material.

In the 20th and 21st centuries, it is almost always the case that themes are unified in a cyclic way and shared across "movements" of a work. However, in the case of this piece, a version of the baroque model largely holds sway. Each movement is thus intended as a piece entirely complete within itself, no matter how short. The effect from the overall work is perhaps akin to a set of short poems. However, the final movement is a reprise of the opening movement. One cannot escape one's own era entirely (!), and so this cyclic nod ends the work.

This season has been a whirlwind for us, and we're grateful to share this music with you. Thanks for joining us today and throughout the season.

— Jeffrey Grossman, *Artistic Director*

PROGRAM

JOHANN SEBASTIAN BACH
(1685–1750)

Goldberg Variations, BWV 988 (Leipzig, 1741)
Aria

ANTONIO VIVALDI
(1678–1741)

Trio Sonata in E minor, RV 67 (c. 1730–31)
Grave
Corrente. Allegro
Giga. Allegro
Gavotta. Allegro

KARL HINZE
(b. 1988)

Punch/Line (2024, rev. 2026)

ARCANGELO CORELLI
(1653–1713)

Trio Sonata in A major, op. 3, no. 12 (1689)
Grave – Allegro – Adagio – Allegro – Adagio – Vivace
Allegro – Adagio
Allegro – Adagio
Allegro

CARSON COOMAN
(b. 1982)

Movements, op. 1639 (2026)
world premiere
Allegro moderato e ritmico
Grazioso
Ballando e molto leggiero
Vivace e pesante
Variazioni: Moderato sempre
Presto
Ninna nanna: Adagio cantabile
Ripresa: Allegro moderato e ritmico

JOHANN SEBASTIAN BACH

Goldberg Variations
Variation 22 alla breve
Variation 12, Canon at the fourth
Variation 24, Canon at the octave
Variation 26
Variation 30, Quodlibet
Aria (arr. Lee)

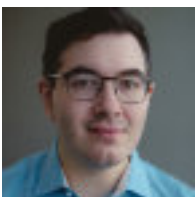
PERFORMERS



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, seventeenth, and eighteenth centuries. As an accompanist and continuo player, Adam has performed with numerous ensembles in New York and San Francisco. Beyond chamber music, Adam 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.
adamcockerham.com

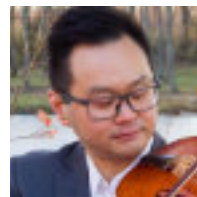


Violinist **Nicholas DiEugenio** has been heralded for his “excellent... evocative” playing (*The New York Times*), full of “rapturous poetry” (*American Record Guide*). Nicholas is in-demand as a soloist, chamber musician, and ensemble leader, creating powerful shared experiences in music ranging from 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

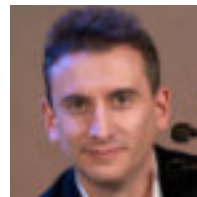


Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the Sebastians, Jeffrey has directed Bach’s *Passions* and Handel’s *Messiah* from the organ and harpsichord, and he is a frequent performer with Tenet 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 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



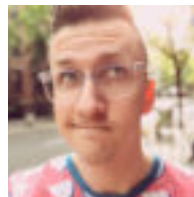
Hailed for his “scampering virtuosity” (*American Record Guide*) and “superb” playing (*The New York Times*), cellist **Ezra Seltzer** is the principal cellist of the Trinity Baroque Orchestra, New York Baroque Incorporated, and Early Music New York and a founding member of the Sebastians. He has frequently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



COMPOSERS



Carson Cooman (b. 1982) is an American composer with a catalog of hundreds of works in many forms—from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman's music appears on over forty recordings, including more than twenty-five complete CDs on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Diversions, Convivium, Altarus, MSR Classics, Raven, and Zimbel labels. Cooman's primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music. Over 1,500 new compositions by more than 400 international composers have been written for him, and his organ performances can be heard on a number of CD releases and more than 8,000 recordings available online (representing the work of more than 850 composers). Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives. carsoncooman.com.



Karl Hinze is a composer and playwright in New York City. His musicals with collaborators have been published by Theatre Now, licensed by Music Theatre International, and reviewed by *The New York Times*. Karl's music has been performed at Feinstein's/54 Below, the Duplex, the Signature Theatre Center, the PIT Loft, the Prior Performing Arts Center, the Bali Arts Festival, and La MaMa. His original shows have premiered in New York City as part of the Fresh Fruit Festival, the Prospect Musical Theatre Lab, Sound Bites, and the New York Musical Festival. Karl holds a Ph.D. in Music Composition from Stony Brook University, studied playwriting under Stefanie Zdravec, Liz Duffy Adams, and Joshua Harmon at ESPA, and is an alum of the BMI Lehman Engel Musical Theatre Songwriting and Bookwriting Workshops. karlhinze.com

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FOR MORE INFO:
alkemie.org



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for early music tidbits and
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houseoftimemusic.org



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. **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!

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** Contributions received between
May 8, 2025 and 2026. Please
forgive any errors or omissions.*



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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.



SAVE THE DATE 2026–27 SERIES

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SATURDAY, OCTOBER 31, 2026

SATURDAY, NOVEMBER 21, 2026

SATURDAY, FEBRUARY 6, 2027

SATURDAY, APRIL 17, 2027

SATURDAY, MAY 15, 2027

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