

PHOTO BY JASON HUDSON



**APOLLO'S FIRE:
VIVALDI'S FOUR SEASONS—REDISCOVERED**
JEANNETTE SORRELL, CONDUCTOR AND HARPSICHORD

Thursday, October 3, 2019, at 7:30pm
Foellinger Great Hall

PROGRAM

APOLLO'S FIRE:

VIVALDI'S FOUR SEASONS—REDISCOVERED

Jeannette Sorrell, conductor and harpsichord

Marco Uccellini
(c.1603-1680)

La Bergamasca
(arr. Jeannette Sorrell)

Antonio Vivaldi
(1678-1741)

La Primavera (Spring), Op. 8, No. 1
Allegro
Largo—Allegro
Alan Choo, violin

L'Estate (Summer), Op. 8, No. 2
Allegro non molto—Allegro
Adagio e piano
Presto: Tempo impetuoso d'estate
Alan Choo, violin

Concerto in G Minor for Two Cellos, RV 531
Allegro
Largo—Allegro
René Schiffer and Ezra Seltzer, cello

20-minute intermission

L'Autunno (Autumn), Op. 8, No. 3
Allegro
Adagio molto—Allegro
Olivier Brault, violin

L'Inverno (Winter), Op. 8, No. 4
Allegro non molto
Largo—Allegro
Olivier Brault, violin

La Folia ("Madness"), after the Trisonata in D Minor, RV 63
(arr. Jeannette Sorrell)
Olivier Brault and Carrie Krause, violin

APOLLO'S FIRE

VIOLIN

Olivier Brault, co-concertmaster
Alan Choo, co-concertmaster
Carrie Krause, assistant concertmaster
Andrew Fouts, principal
Elizabeth Phelps
Holly Piccoli
Chiara Stauffer
Emi Tanabe

VIOLA

Evan Few, principal
Allison Monroe
Maia Hoffman

CELLO

René Schiffer, principal
Ezra Seltzer
Rebecca Landell Reed

CONTRABASS

Sue Yelanjian

THEORBO/GUITAR

Billy Simms

HARPSICHORD

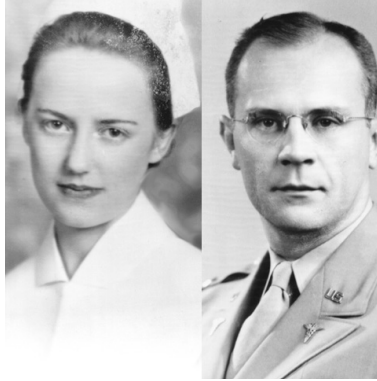
Jeannette Sorrell

Apollo's Fire appears by arrangement with:
Opus 3 Artists
Robert Berretta, Vice President
Adelaide Docx, Manager, Artists & Attractions
470 Park Avenue South, 9th Floor North
New York, NY 10016
www.opus3artists.com

THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2019-20 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:

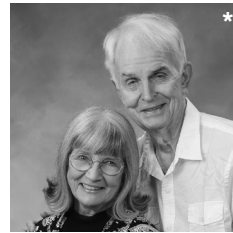


Krannert Center honors the memory of Endowed Underwriters Clair Mae & G. William Arends. Their lasting investment in the performing arts will ensure that future generations can enjoy world-class performances such as this one. We appreciate their dedication to our community.



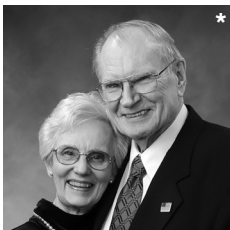
ANNA MERRITT

Twenty-Seven Previous Sponsorships
and One Season Sponsorship
Two Current Sponsorships

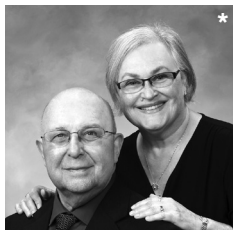


**JACQUETTA HILL &
DAVID PLATH**

One Previous Sponsorship



HARRIET & HERSCHEL CLINE
Two Previous Sponsorships



CLARETTE & ZVI RITZ
Four Previous Sponsorships
Three Current Sponsorships



ALLAN & PAT TUCHMAN
Eleven Previous Sponsorships
Two Current Sponsorships

*PHOTO CREDIT: ILLINI STUDIO

HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR BY CONTACTING OUR ADVANCEMENT TEAM TODAY:

KrannertCenter.com/Give • advancement@krannertcenter.illinois.edu • 217.333.1629

THE SONNETS ACCOMPANYING *LE QUATTRO STAGIONI*

LA PRIMAVERA

Allegro

Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrano intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto.

Largo

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

Allegro

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

L'ESTATE

Allegro non molto—Allegro

Sotto dura Staggion dal Sole accesa
Langue l' huom, langue 'l gregge,
ed arde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perche sospesa
Teme fiera borasca, e 'l suo destino.

Adagio e piano—Presto e forte

Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mossoni il Stuol furioso!

Presto

Ah che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandioso
Tronca il capo alle Spiche e a' grani alteri.

SPRING

Allegro

Springtime is here!
The birds celebrate with festive song,
And breezes caress
the murmuring streams.
Thunder and lightning, those heralds of Spring,
Cast their dark shadow over heaven;
Then they die away to silence, and the birds
take up their charming songs again.

Largo

On the flower-strewn meadow,
with leafy branches rustling overhead,
Sleeps the goat-herd, his faithful dog at his side.

Allegro

Led by the festive sound of rustic bagpipes,
Nymphs and shepherds dance
Beneath the brilliant canopy of spring.

SUMMER

Allegro non molto—Allegro

During the harsh season of the sun,
Humans and sheep languish,
and the pine trees burn.
We hear the cuckoo's voice,
Then sweet songs of turtledove and goldfinch.
Soft breezes stir the air . . . but the threatening
North wind sweeps them suddenly aside.
The shepherd trembles,
Fearing violent storms and his fate.

Adagio e piano—Presto e forte

The fear of lightning and fierce thunder
Prevents him from resting his tired limbs,
As gnats and flies buzz furiously around him.

Presto

Ah, his fears were justified—
The Heavens thunder and roar majestically,
Cutting the heads off the wheat and grain.

L'AUTUNNO

Allegro

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere

Adagio molto

Fà ch' ogn' uno tralasci e balli e canti
L' aria che temperata dà piacere,
E la Staggon ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.

Allegro

I cacciator alla nov' alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belua, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.

L'INVERNO

Allegro non molto

Aggiacciato tremar trà nevi argenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento

Allegro

Caminar Sopra il ghiaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest' è l'inverno, mà tal, che gioia apporte.

AUTUMN

Allegro

Peasants celebrate with songs and dances,
The joy of a bountiful harvest.
And fired up by Bacchus' liquor,
Many end their revelry in sleep.

Adagio molto

After much singing and dancing
The mood is quietly happy.
It is the time that invites so many
To the enjoyment of sweet slumber.

Allegro

At dawn the hunters are off to the hunt
With horns, rifles, and dogs.
They follow the trail of the wild beast.
Frightened and fatigued by the noise
Of rifles and dogs, the wounded beast
Tries to flee; but overcome, it dies.

WINTER

Allegro non molto

Shivering in the frosty snow,
In biting, stinging winds;
Stamping our feet to stay warm,
Our teeth chatter in the bitter chill.

Largo

We rest contentedly beside the fireplace,
While the rain pours down outside.

Allegro

We tread the icy path slowly and cautiously,
for fear of falling.
Then turning abruptly, we slip to the ground.
Rising, we hasten across the ice
Worried that it may break.
We feel the chill north winds course through the
house despite bolted doors . . .
This is winter, but even so, what joy it brings!

PROGRAM NOTES

A PRIEST AND SOME ORPHANS MAKE REVOLUTIONARY MUSIC

by Jeannette Sorrell

One day when Vivaldi (the Redhead Priest) was saying Mass, a musical theme came into his mind. He at once left the altar where he was officiating and repaired to the sacristy to write out his theme, then he came back to finish the Mass. He was reported to the Inquisition, which luckily looked on him as a musician, that is, as a madman, and merely forbade him to say Mass from that time forward.

—P. L. de Boisgelou, 1800

By around 1700, Venice was already a tourist destination. The glittering floating city was full of European princes and British aristocrats, attracted by the lavish spectacles, the eight opera houses, and more than 10,000 elegant prostitutes. The city maintained several very large religious orphanages for its several thousand illegitimate and orphaned girls (the daughters of aristocrats who had amorous adventures).

And so it was that when a young priest named Antonio Vivaldi failed to cut the mustard, the church elders decided to send him to one of the orphanages where he could be useful as a music teacher. The famous story relayed by Boisgelou (quoted above) has fascinated music lovers for centuries. What led to Vivaldi's sudden exit during Mass? Here is his own explanation in a letter of 1737:

When I had been ordained a priest for a year or a bit more, I discontinued saying Mass, having had to leave the altar without completing it because of a chest ailment . . . that has burdened me since birth. For this reason I

nearly always stay home, and I only go out in a gondola because I can no longer walk.

However, Vivaldi's statement is not credible in view of his hectic travel schedule as impresario, conductor, and entrepreneur throughout Europe. The view of Boisgelou was shared by other writers of the time: Vivaldi's ambitions lay in the music world, not the priesthood.

The Church leaders wisely sent their redhead priest to the Ospedale della Pietà, one of the four religious orphanages with an extraordinary emphasis on music. The girls at the orphanage played and studied music—and little else—all day. The orphanage had several orchestras of different levels. Vivaldi became the music master and composer for the most elite orchestra—the one whose public concerts every Sunday drew aristocratic tourists from far and wide.

Imagine this:

On a Sunday afternoon, the chapel of the Pietà is packed with well-to-do Venetians and distinguished foreign visitors. They peer in fascination at the gallery above where an orchestra of about 40 girls performs the latest concertos of their music master, Antonio Vivaldi. The *prete rosso*, or "Redhead Priest," is now in his 40s and celebrated throughout Europe. But perhaps he is not as famous as these orphan girls for whom he composes. The girls give world-class virtuoso performances. Their Sunday concerts (technically church services) are the greatest tourist attraction of Venice. The girls, dressed in white, are partly

screened from view by a wrought-iron lattice, much to the chagrin of the audience.

There is rustling in the crowd as a favorite young soloist, Anna Maria del Violino, takes her place in front of the orchestra. But before she begins to play, Vivaldi unexpectedly reads aloud a poem about Spring. Then the performance begins, with music that seems stunningly modern. Bird calls, thunder, and even the barking of a sheepdog are all brilliantly depicted in the music. The crowd has never heard music telling a story in such a detailed way. The solo violin part played by Signorina Anna Maria is formidable.

Following the performance, Anna Maria and Maestro Vivaldi are both greeted by ecstatic coughing and shuffling from the crowd (who are not allowed to applaud at this “church service”). Several wealthy gentlemen make their way to the iron screen to proffer marriage proposals to Anna Maria and a few of the prettiest girls.

Vivaldi, in these concertos for his young protégés, was the great developer of *ritornello* form—the form that became the model for concerto-writing by all European composers of the century, including J.S. Bach. The Italian word *ritornello* means something that returns. The same word is used to mean the refrain in pop music—and indeed, Vivaldi’s *ritornellos* convey the bold and driving sense of rhythm and melody that is more commonly associated with pop music. After all, he was writing for teenagers.

In 1725, Vivaldi published a collection of 12 concertos titled *Il Cimento dell’Armonia e dell’Inventione* (The Contest Between Harmony and Invention). With this curious title, he unleashed a revolutionary question: should music simply be about harmony, or could it serve to illustrate inventive ideas, events, moods, natural

scenes, etc.? Vivaldi set out to prove that it could do both. The first four concertos of the collection, titled *Le Quattro Stagioni* (The Four Seasons), are virtuoso demonstrations of music in the service of storytelling—in this case, the story of Nature and its various moods.

Though Vivaldi had written music in imitation of Nature before, he took the art to new heights this time, supplying sonnets to clarify the meaning of the music. Scholars generally believe that the sonnets were composed by Vivaldi himself, as they do not seem to be the work of a trained poet. The Spring concerto features bird calls, murmuring brooks, and the famous “barking dog” (represented by boisterous violas). The third movement is a delightful peasant dance using a drone in the bass to suggest the musettes or bagpipes associated with outdoor festivities.

The Summer concerto is a brilliant evocation of hot summer days in Italy—sighing in the heat, the buzzing of flies and wasps, and a stunning depiction of a thunderstorm. Anyone who has been in Italy during a summer storm will appreciate how the torrent of cascading violin scales evokes the onslaught of rain when the clouds burst.

The Autumn concerto concerns the merry gatherings of peasants celebrating the harvest—including a fair amount of drinking. While the peasants sleep off their wine in the second movement, we are awakened in the third movement to join a hunting party. Animal lovers, be warned: this movement includes gun-shots and squeals of the desperate animal. The poor creature finally gives up his spirit in a lightly floating violin arpeggio, immediately followed by the return of the jolly hunting theme.

In the Winter concerto, Vivaldi partly dispenses with *ritornello* form in order to relate the details of winter life. We begin stiff with cold, then the howling wind appears, and the famous chattering teeth (violins playing staccato repeated notes, very high and fast). In the second movement, we experience a more typical Venetian winter: drizzling rain, brought to life by pizzicato violins. The third movement begins with slipping and sliding on the ice, and suddenly the orchestra interrupts with jagged intervals, signaling that the ice has broken right in front of us. A quick series of descending arpeggios in the violin conveys attempts to get up from the ice and walk, with plenty of stumbling. A brief respite comes from the gentle spring breeze in the upper strings, soon interrupted with the return of the fierce North Wind.

The role of the performer as an animated and improvisatory storyteller was fundamental to baroque performance, and especially to Vivaldi's music. The notes on the page exist to convey an emotion or mood or event, and the performer's job is to evoke those feelings in the listener. Thus, these concertos are a fresh experience for us each night—always an adventure.

The *Concerto for Two Cellos* was probably premiered by two teenage cellists at the orphanage. It is a wonderful example of Vivaldi's driving rock-n-roll rhythm, as the cellists engage in a duel that is alternately playful and fiery. The beautiful middle movement is a poetic dialogue with haunting and exotic harmonies.

Vivaldi's trisonata *La Folia* (Folly or Madness) is one of many baroque works based on the traditional folia ground-bass pattern. Scholars believe that the great folia or folia dance tune originated in Portugal where girls would engage in the "folly" of a mad dance around the fire. The folia is a ground bass in haughty sarabande-like rhythm, full of the tension of courtship and seduction. Traditionally, the dance grew faster and wilder toward the end; it was said that the girls finished in a state of frenzied collapse. The theme has served as inspiration for variations by dozens of baroque composers, including Corelli, Marais, Geminiani, C.P.E. Bach, and of course, Vivaldi. I believe that Vivaldi's version is the finest of them all; but since he wrote it as a trisonata (for two violins and continuo), I felt compelled to arrange it as a concerto grosso so that all of us could join in the fray.

Vivaldi had a meteoric career, achieving Beatles-level popularity and then crashing to complete oblivion. It is not surprising that his concertos are by far the most popular pieces in the classical repertoire. Inspired by the youthful energy of his young interpreters, he imbued his concertos with the same sense of driving rhythm and earthy harmonies that we all respond to in rock music. We in Apollo's Fire think of him as the rock-n-roll composer of the 18th century.

VIVALDI'S ORPHAN GIRLS

The orphans for whom Vivaldi wrote his concertos may have been the most music-absorbed young people that history has known. These girls had no identity other than their roles in the elite orchestra. They had no last names and were known as Marietta dal Violino, Bernardina dal Violoncello, etc. Vivaldi often wrote his concertos for a particular girl, indicating her name at the top of the manuscript. Many of the most virtuosic violin concertos were written for Anna Maria dal Violino.

It is well known that these orphans received proposals of marriage from wealthy gentlemen. What most people do not realize, though, is that any orphan of the Pietà who chose to marry was required to sign a contract saying that she would never perform as a musician again. This was how the Pietà maintained its standing as a leading tourist attraction of the world. Thus, many of the girls turned down their marriage offers, because they could not face the idea of living without music.

Anna Maria dal Violino received proposals year after year and was the subject of love poems printed in Venice newspapers. Nevertheless, she apparently could not bring herself to marry in view of the sacrifice she would have to make. She remained at the Pietà her entire life, becoming the principal Maestra of the orchestra.

PROFILES

Named for the classical god of music, healing, and the sun, **APOLLO'S FIRE** is the international baroque orchestra based in Cleveland, Ohio. The GRAMMY-winning ensemble was founded by harpsichordist and conductor Jeannette Sorrell and is hailed as "one of the pre-eminent period-instrument ensembles" (*The Independent*, London). Apollo's Fire has drawn international attention for artistic spontaneity and technical excellence. At home in Cleveland, Apollo's Fire frequently enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming.

Apollo's Fire has made five European tours, including sold-out concerts at the BBC Proms (London), the Aldeburgh Festival, Wigmore Hall, and the Madrid Royal Theatre, as well as concerts at the National Concert Hall of Ireland (Dublin) and the Irish National Opera House (Wexford), among others. AF's 2014 concert in London was chosen by the *Telegraph* as one of the "Best 5 Classical Concerts of the Year."

North American tour engagements include sold-out concerts at Carnegie Hall (2018), the Tanglewood Festival (2015 and 2017), the Ravinia Festival, the Metropolitan Museum of Art in NY (2013, 2014, 2015, and 2018), the Boston Early Music Festival series, and the Library of Congress, as well as concerts at the Aspen Music Festival and major venues in Toronto, Los Angeles, and San Francisco. The ensemble's notable US tours include two major tours of the Monteverdi *Vespers* (2010 and 2014); a nine-concert tour of the Brandenburg Concertos in 2013; and a semi-staged touring production of Monteverdi's *L'Orfeo* in 2018.

An active recording ensemble, AF has released 26 commercial CDs and currently records for the British label AVIE. With critical acclaim on both sides of the Atlantic, eight of the albums have become bestsellers on the *Billboard* classical charts, including the Monteverdi *Vespers*, Brandenburg Concertos, and five creative crossover programs by Jeannette Sorrell. Apollo's Fire won a GRAMMY award in 2019 for the album *Songs of Orpheus* with tenor Karim Sulayman.

JEANNETTE SORRELL (conductor and harpsichordist) is a GRAMMY® winner, recognized internationally as one of today's most compelling interpreters of baroque and classical repertoire.

She is the founder and artistic director of Apollo's Fire and has led the renowned period ensemble in sold-out concerts at Carnegie Hall, London's BBC Proms, Madrid's Royal Theatre, the Tanglewood and Ravinia festivals, Boston's Early Music Festival, the Library of Congress, and the Metropolitan Museum of Art (New York), among others. She and her ensemble have built one of the largest audiences of any baroque orchestra in North America. Sorrell and Apollo's Fire have released 26 commercial CDs, including eight bestsellers on the *Billboard* classical chart and a 2019 GRAMMY® winner. Her recordings include the complete Brandenburg Concerti and harpsichord concerti of Bach; Bach's *St John Passion*; Handel's *Messiah*; and the Monteverdi *Vespers*; among others.

In demand with symphony orchestras and period groups alike, Sorrell has repeatedly conducted the Pittsburgh Symphony, St. Paul Chamber Orchestra, Utah Symphony, and New World Symphony, and has also led the National

Symphony at the Kennedy Center, the Los Angeles Chamber Orchestra, Seattle Symphony, Opera St Louis with the St Louis Symphony, the Florida Orchestra, North Carolina Symphony, and Handel & Haydn Society, among others.

She studied conducting under Leonard Bernstein and Roger Norrington at the Tanglewood and Aspen music festivals and studied harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union.

Sorrell has attracted national attention and awards for her creative programming, which has brought many new listeners to early music through the use of contextual and dramatic elements. She received an honorary doctorate from Case Western University and an award from the American Musicological Society.

SOLOISTS

OLIVIER BRAULT (co-concertmaster and violin) hails from Terrebonne in Québec and has brought communicative enthusiasm and scholarship to concerts throughout North America and Europe for almost 30 years. A Baroque violin teacher at McGill University, he is the director of *Sonate 1704* (Québec) and of the ensemble *Les Goûts Réunis* (Luxembourg), principal violinist with the *Four Nations Ensemble* (New York) and *Les Boréades de Montréal*. In 2007, he completed a doctorate at the *Université de Montréal* on 18th-century French music for violin and figured bass, an expertise that leads him to give lectures and masterclasses in prestigious institutions such as the *Conservatoire royal de musique de Bruxelles* and the *Conservatoire de musique et de danse de Paris*. He has participated in over 65

recordings, many award-winning. In 2011, he was awarded the medal of the *Assemblée Nationale du Québec*. In 2016, an article from the *Canadian Broadcasting Corporation* placed him among the ten Canadian violinists that must be known.

ALAN CHOO (co-concertmaster and violin) is a rising star of the international baroque scene and an award-winning chamber music performer. Praised for his “intoxicating brew of poetry and dare-devilry” (*The Straits Times*, Singapore), his recent concerto soloist appearances include the *Tafelmusik Winter Institute Orchestra*, *Case Western Reserve University Baroque Orchestra*, and the *Baltimore Baroque Band*. As a modern violinist, he has appeared as a soloist with the *St. Petersburg Symphony Orchestra*, *Singapore Symphony Orchestra*, *Singapore Chinese Orchestra*, and the *Orchestra of the Music Makers*. He completed his undergraduate studies in Singapore and subsequently earned two master’s degrees in violin performance and early music at *Peabody Conservatory* where he won the *Grace Clagett Ranney Prize in Chamber Music* in 2014 and the *Excellence in Early Music Award* in 2016. He is currently pursuing a *Doctor of Musical Arts* degree in historical performance practice under *Dr. Julie Andrijeski* at *Case Western Reserve University*.

RENÉ SCHIFFER (cello) is praised for his "interpretive imagination and patrician command of the cello" (*The Cleveland Plain Dealer*). He is a native of Holland where he was a protégé of Anner Bijlsma. He later studied baroque cello with Jaap ter Linden and viola da gamba with Catharina Meints. As a member of Sigiswald Kuijken's La Petite Bande for 16 years, he toured four continents and appeared many times on European television. He has also performed with the Amsterdam Baroque Orchestra, Les Musiciens du Louvre, and in over 40 projects with Tafelmusik of Toronto. As a concerto soloist, he has appeared throughout North America and Europe, including such venues as the Royal Theatre of Madrid, and can be heard on acclaimed CD recordings of the Vivaldi *Concerto for Two Cellos* and the *Tango Concerto for Two Gambas* (his own composition) on British label AVIE. As a chamber musician, he has performed at the renowned baroque festivals of Utrecht and Bruges, as well as the Flanders Festival and Versailles. He can be heard on more than 40 CD recordings on the Harmonia Mundi, Philips, Virgin Classics, Erato, Sony, and AVIE labels. He serves on the faculty of the Cleveland Institute of Music as teacher of baroque cello, and has given masterclasses and coachings for the New World Symphony (Miami), the University of Michigan, Oberlin Conservatory, and Cincinnati College-Conservatory.

EZRA SELTZER (cello) has been hailed for his "scampering virtuosity" (*American Record Guide*) and "superb" playing (*New York Times*). He is the principal cellist of the Trinity Baroque Orchestra, New York Baroque Incorporated, and Early Music New York. He has frequently appeared as guest principal cellist of Musica Angelica and Orchester Wiener Akademie, among others. In his hometown of New York City, he can be found performing Bach cantatas weekly at the acclaimed Bach@One series at Trinity Church Wall Street with the Trinity Choir and Trinity Baroque Orchestra. He is a founding member of the Sebastians, and performs frequently with the vocal ensemble TENET. He attended Yale University where he received his Bachelor of Arts in history and Master of Music in cello. He graduated from the inaugural class of Juilliard's historical performance program.