

Gotham Early Music Scene (GEMS) presents



Thursday, November 5, 2020

1:15 pm

Live Streamed from The Church of the Transfiguration in New York City
to YouTube, Facebook, and www.gemsny.org

Sarah Jane Kenner and Friends

Sarah Jane Kenner ~ violin Matt Zucker ~ cello

Adam Cockerham ~ theorbo Jeffrey Grossman ~ harpsichord

The Pandolfi Project

Sonate a violino solo, Opera IV

Giovanni Antonio Pandolfi Mealli (1624–1670)

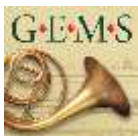
- I. La Bernabea
- II. La Viviana
- III. La Monella Romanesca
- IV. La Biancuccia
- V. La Stella
- VI. La Vinciolina

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Bartholomew's Church, The Church of the Transfiguration, The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; public funds from the New York City Department of Cultural affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468

Joanne Floyd, Midtown Concerts Manager Paul Arents, House Manager

Live-stream staff: Paul Ross, Dennis Cembalo, Adolfo Mena Cejas, Howard Heller, Christina Britton Conroy
Gene Murrow, Executive Director



About the Program

Giovanni Antonio Pandolfi Mealli remains a man of mystery. Save for a few details surrounding the composer's employment and his likely involvement in a murder, very little is known about his life. He also left behind a very meager catalog, with his twelve violin sonatas accounting for about half his total surviving output. These sonatas are unique, inventive, and often bizarre in nature, offering a rare glimpse into Pandolfi's eccentric world and personality. This concert features the six sonatas Op. 4, which violinist Sarah Jane Kenner presents in tandem with an ongoing recording project centered around Pandolfi's violin sonatas.

About the Artists

Baroque violinist **Sarah Jane Kenner** has been hailed as a "fireworks soloist" (*ConcertoNet*) and performs throughout the United States and internationally. In 2018, she made her Lincoln Center solo debut as a winner of Juilliard's Historical Performance concerto competition. She has performed with ensembles and festivals including The English Concert, New York Baroque Incorporated, TENET, The Sebastians, Teatro Nuovo, and the Festival dans les Jardins de William Christie, amongst many others. She can also be heard on the Academy Award-winning score of the 2019 film, "Joker". Sarah is based in New York City and holds degrees from Temple University, the Manhattan School of Music, and the Juilliard School.

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 16th, 17th, and 18th centuries. As an accompanist and continuo player, Adam has performed with numerous ensembles in New York and San Francisco. He founded voice and plucked string duo Jarring Sounds with mezzo-soprano Danielle Sampson, and helped form chamber ensemble Voyage Sonique. Beyond chamber music, Adam concentrates on 17th-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. Adam is a doctoral candidate at the Juilliard School.

New York City-based cellist **Matt Zucker** appears regularly with period-instrument ensembles throughout the United States and overseas. Recent engagements include performances with Les Arts Florissants, the Boston Early Music Festival Orchestra, Trinity Baroque Orchestra, The Sebastians, Washington National Cathedral Baroque Orchestra, New York Baroque Incorporated, and Bourbon Baroque. Matt spends his summers performing at festivals including Dans les Jardins de William Christie in Thiré, France and Teatro Nuovo, a festival dedicated to historically-informed performances of 19th-century opera. Matt graduated from the Historical Performance program at the Juilliard School, where he studied baroque cello with Phoebe Carrai and viola da gamba with Sarah Cunningham. Upon completing his studies, he was awarded a Benzaquen Career Advancement Grant. He holds additional degrees in cello performance and music theory from the Eastman School of Music and the Cleveland Institute of Music. Matt looks forward to the 2020 release of a Swineshead Productions recording of Louis-Gabriel Guillemain violin works with Alana Youssefian and Le Bien-Aimé.

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 acclaimed baroque ensemble The Sebastians, in recent seasons Jeffrey directed concerts including Bach's St. John and St. Matthew Passions and Handel's Messiah from the organ and harpsichord, in collaboration with TENET Vocal Artists. Jeffrey is a frequent performer with TENET, the Green Mountain Project, the Saint Paul Chamber Orchestra, and numerous other ensembles across the country. He was musical director for the 2019 Boston Early Music Festival Young Artists Training Program, where he conducted Handel's Orlando from the harpsichord. For thirteen seasons, he toured portions of the rural United States with artists of the Piatigorsky Foundation, performing outreach concerts to underserved communities. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. Jeffrey teaches performance practice at Yale University. www.jeffreygrossman.com

NEXT WEEK: Kevin Devine
Historia: Tales at the Harpsichord