



*The Vivaldi Project*

Bringing the Music of the 17th and 18th Centuries to Life

[www.thevivaldiproject.org](http://www.thevivaldiproject.org)



2018-19 Media Kit



**Mission**

**History**

**Education**

## Mission

**The Vivaldi Project** is a premier period instrument ensemble dedicated to presenting 17th- and 18th-century string repertoire. The Vivaldi Project and its educational arm, the **Institute for Early Music on Modern Instruments**, strive to build relationships with local arts organizations to bring a deeper appreciation for our classical music heritage to diverse metropolitan, rural, and underserved communities.

## History

Founded by Elizabeth Field in 2007, The Vivaldi Project recently celebrated its 10th anniversary as a non-profit organization, continuing its artistic vision: to present innovative programs of Baroque and Classical string repertoire, including beloved masterworks alongside neglected and forgotten gems, that combine scholarship and performance to both educate and delight audiences.

The Vivaldi Project has performed in the D.C. area and throughout the country, including live performances and interviews for Washington's WETA, North Carolina's WCPE and WUNC, Indiana's Harmonia Early Music and WBAA Acoustic blend, and Minnesota Public Radio. In 2010, the ensemble toured the Piedmont region of North Carolina with an unprecedented performance of all six C.P.E. Bach *String Sinfonias*, W. 182, under guest conductor John Hsu.

The ensemble's current ongoing project is to explore and record neglected string trios from the 18th and early 19th centuries. Their series, *Discovering The Classical String Trio*, two volumes to date, is receiving critical acclaim both for the innovative repertoire, and the "superb" playing (Strings Magazine).

## Education

In 2009, The Vivaldi Project's co-directors, Elizabeth Field and Stephanie Vial founded the **Institute for Early Music on Modern Instruments** (EMMI). EMMI is dedicated to making the study of early music more widely available to performers (particularly those who do not have access to early instruments), offering professional string players and students of varying levels the opportunity to study historical performance practices using their own modern equipment.

Since 2009, in addition to their annual summer institute, Field and Vial have been working together and touring as a violin and cello team, inspiring players with the drama, passion, and exuberance of 17th- and 18th--century musical expressions, from talented young Curtis students, Suzuki teachers and their pupils, public school K-12 students, to seasoned professional orchestral and freelance players.

The different outreach programs, each individually adapted to the diverse populations served, are designed to develop a wide range of skills: from music appreciation and collaboration, to instrumental techniques, the relationship between music and dance, and other important interpretive tools of Baroque and Classical performance practices.



# Activities

- Live Concerts
- Guest Artist Residencies
- Seminars and Workshops
- Lectures/Demonstrations
- Master Classes
- Dance Classes



# Programs

## Concerts

The Vivaldi Project offers a diverse array of Baroque and Classical programs, featuring works both well-known and beloved as well as those rarely played.

Ensemble size varies from string trio to 4-7 players, to small chamber orchestra.

A Vivaldi Project concert always tells a story, presenting new contexts and insights into important moments in music history.

The “sense of wonder and surprise” of a Vivaldi Project performance (*The Classical Voice of North Carolina*) reminds audiences that music from the 17th and 18th century was conceived at a time when its very existence depended on the personal and spontaneous expressions of live performers for live audiences.

- Early Music Festivals
- Chamber Music Series
- University Concert Series
- Art Museums (in conjunction with visiting and permanent collections)

## Education and Outreach

The Vivaldi Project often combines educational programs with its performances and touring activities.

Adapted to the needs of the students, these range from single sessions, 1-2 day visits, week-long residencies, to repeat visits throughout the year.

Some of the subjects we cover:

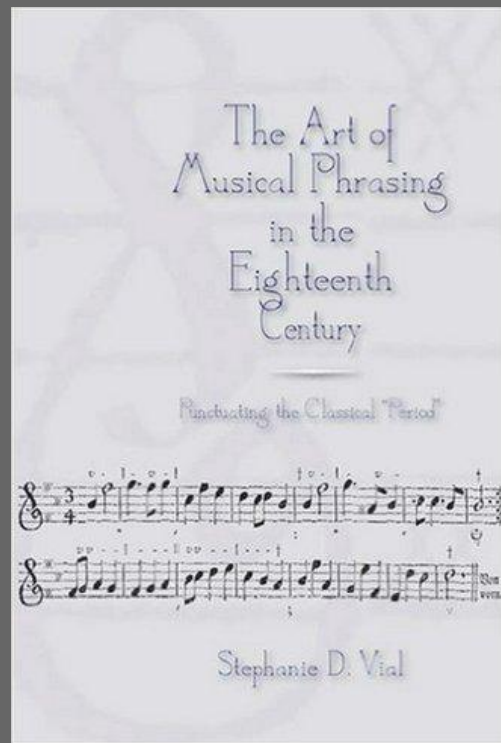
- History of the violin family
- Why we study performance practice
- Interpreting Musical Notation
- Bowing vocabulary
- Applications of Vibrato and Ornamentation
- Musical Phrasing
- Musical Grammar and Rhetoric
- Baroque Dance and its relationship to music

- K-12 schools
- Community Music Schools
- Conservatories & Universities
- Adult Learning Centers & Retirement Communities

# Publications



[Rethinking the Art of Baroque Music Performance](#)  
Strings Magazine, July, 2011



[The Art of Musical Phrasing in the 18th Century: Punctuating the Classical "Period"](#)  
Boydell & Brewer  
Eastman Studies in Music, 2008  
"This is inspired scholarship, essential reading. *Malcolm Bilson, Cornell University*"

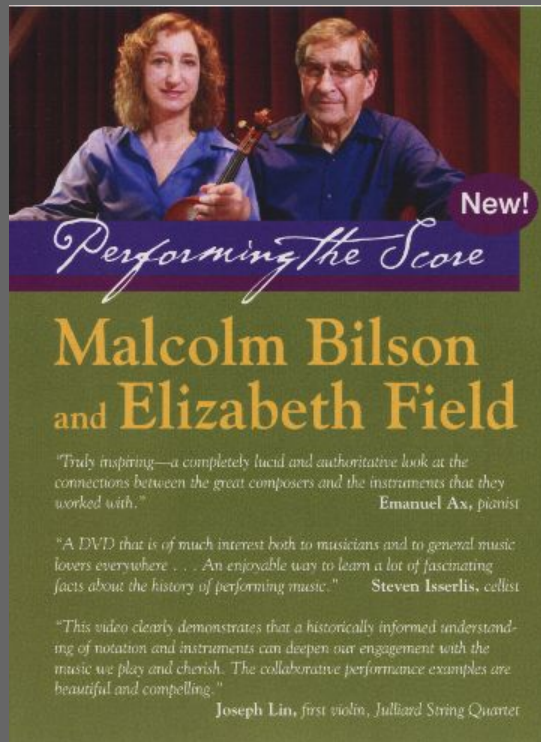


[Vivaldi Project Explores Neglected Treasures Source](#)  
Early Music America.  
September 6, 2016.

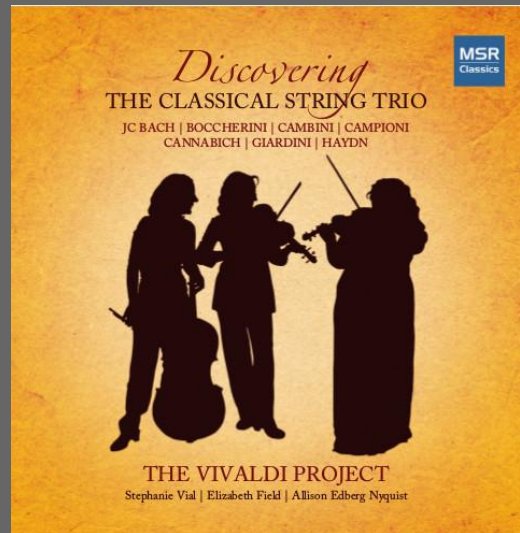


[5 Myths of Baroque String Playing](#)  
Feb/2014  
[Learning to Love Leclair](#)  
Winter, 1997

# Video and Recordings



Performing the Score  
"Truly Inspiring" *Emanuel Ax*



Discovering the Classical String Trio, vols 1 & 2  
MSR Classics, 2016 & 2018

"The repertoire is charming, and the playing,  
on original instruments, is superb."  
*Strings Magazine*

## Radio

Visit [www.thevivaldiproject/audio-video](http://www.thevivaldiproject/audio-video)  
for links to radio interviews and our  
youtube channel.

# WHAT PEOPLE ARE SAYING



“The accessibility to Liz and Stephanie was great. Their expertise is commendable and a gift to receive. EMMI not only teaches Baroque playing, but also empowers the musician to build a Baroque instinct and then trust it. The course inadvertently teaches ownership and trusting one's musical instinct . . .”

“Stephanie and Liz demonstrated boundless energy, academic expertise, and masterful performance. In witnessing their co-teaching and dialogue, I experienced an insight into 18th-century mind reading and the ultimate musical decision-making needed to create exciting performance. The choice of teaching repertoire and programming was stellar.”



“The string playing of The Vivaldi Project musicians was simply breathtaking! Most impressive was their precise articulation at the fastest speeds, along with such technical challenges as "rapid scales, arpeggios, and multiple stops." Each string section played exactly together as one player no matter how abrupt the change in dynamics or tempo. This group cannot be booked to return to our concert venues too soon.

*The Classical Voice of North Carolina*

“The group advances early- music performance practice by its finely drawn characterizations of each piece. . . Pieces by Giovanni Legrenzi were marked by vigorous allegros and mellow adagios, and the musicians revelled in the dance rhythms of a sonata da camera by Antonio Caldara . . . The final Vivaldi ended the concert in a storm of electrifying improvisation impelled by a throbbing metrical pulse.”

*The Washington Post*

“Your library needs a copy of this in its collection . . . The music sparkles and the playing is exceptional”

*CD Hotlist: New Releases for Libraries*

“The performances are superb — sensitive and vital. The detective work that went into uncovering these works makes this release an important contribution to Classical chamber repertoire. The committed performances make this a disc to love. “

*Colorado Public Radio, Top Five Pick*



# Elizabeth Field, violin



Violinist **Elizabeth Field**, distinguished for her passionate and stylistic playing on both period and modern instruments, is the founder of The Vivaldi Project. Field is concertmaster of The Bach Choir of Bethlehem and also performs with a wide variety of ensembles throughout the US: from Washington DC's acclaimed Opera Lafayette to the Sun Valley Summer Symphony. In addition to period instrument recordings for Hungaroton, Naxos, and Dorian, Field has performed and recorded regularly for Deutsche Grammophon with the Orpheus Chamber Orchestra. Field holds a DMA from Cornell University in 18<sup>th</sup>-century performance practice, has held professorships at Sacramento State University and the University of California at Davis, and was a regular guest teacher at The Curtis Institute. She is an adjunct professor at George Washington University. Her DVD with fortepianist Malcolm Bilson, *Performing the Score*, explores 18th-century violin/piano repertoire and has been hailed by Emanuel Ax as both "truly inspiring" and "authoritative."

# Stephanie Vial, cello



**Stephanie Vial** is a widely respected cellist, praised for her technical flair and expressive sense of phrasing. Vial performs regularly in early music ensembles throughout the US and has given solo and chamber music concerts, lectures, and master classes at numerous universities and institutions: including The Shrine to Music Museum in Vermillion, South Dakota, The University of Virginia, Boston Conservatory, Duke University, and The Curtis Institute of Music. Vial holds a DMA in 18th-century performance practice from Cornell University where she studied with John Hsu. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* published by the University of Rochester Press, was praised by Malcolm Bilson as "inspired scholarship" and "essential reading." She has recorded for the Dorian Label, Naxos, Hungaroton, and Centaur Records. Vial calls Durham, NC, home, where she is a lecturer at the University of North Carolina at Chapel Hill.

# Allison Nyquist, violin & viola



**Allison Edberg Nyquist's** violin playing has been described by The Chicago Sun Times as “impeccable, with unerring intonation and an austere beauty.” Nyquist has performed throughout North America, collaborating with many of the top Baroque ensembles, including Chatham Baroque, The Washington Bach Consort, Haymarket Opera Company, Apollo's Fire, and Ensemble Voltaire. Her discography includes recordings for the Eclectra, Delos, MSR Classics, and Centaur CD labels. Nyquist is concertmaster of the Indianapolis Baroque Orchestra and a member of Third Coast Baroque (Chicago) and The Vivaldi Project. She was Artistic Director of Music City Baroque (Nashville) and adjunct professor of Baroque violin at the Blair School of Music. She also taught violin at Lawrence University, Ohio State University, and Interlochen Arts Camp and served as professor of viola at Indiana State University and DePauw University.



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