

The Moravian Legacy

The Vivaldi Project
Elizabeth Field, violin
Allison Edberg Nyquist, violin & viola
Stephanie Vial, cello

Sonata in G major, B.37 (c. 1755-1762)
for two violins and basso
Allegretto
Tempo di Menuetto

J. C. Bach
(1735-1782)

Trio in Bb Minor (copied Joh. Fr. Peter, 1769)
a Violino Primo, Violino Secondo e Basso
Allegretto
Andante
Fuga

Johann Ignaz Klauseck
(c. 1720- c. 1775)

Trio op. 2, no. 3 in D major (1782)
for Violino primo, Viola, and Violoncello
Allegro
Allegro con moto

Francesco Zannetti
(1737-1788)

Trio II in D minor (c. 1770-81)
for two Violini and Violoncello obbligato
Allegro
Andante un poco Adagio
Presto

John Antes
(1740-1811)

Intermission

Trio in C major (c. 1750s)
for two violins and basso
Tempo giusto
Adagio
Menuet/Trio
Finale

Leopold Hofmann
(1738-1793)

Allemandes de la Redoute de Vienne (1795)
pour deux violons et basse
no. 11 in G major
no. 12 in C major

L. van Beethoven
(1770-1827)

Trio Concertant in G major, op. 11, no. 3 (c. 1790)
pour deux violons & violoncelle
Allegro
Allegretto-Andante

F. A. Hoffmeister
(1754-1812)

Program Notes

Today's program presents works by composers featured in the Moravian Music Foundation collection, housed in Old Salem, NC and Bethlehem, PA. The classical string trio, the study of which The Vivaldi Project has been immersed in since 2015, will be our primary focus—its relationship to the earlier baroque trio sonata, and its role as a popular 18th-century genre in its own right side-by-side with the emerging string quartet. The Moravian communities, which settled in the United States during the first half of the 18th century, held music to be an essential part of daily life. In doing so, they fostered an environment that encouraged not only devotional and secular composition, but also the preservation of thousands of works by the best-known and most beloved European composers of their day. Their rich musical culture offers an important and vital contribution to the American classical music tradition. A strong part of this legacy lies in the wealth of chamber music scores and parts (much of it painstakingly copied by hand), providing important source material and in some cases serving as the sole sources for works which would otherwise be lost.

The six string trios B. 36-41 of **Johann Christian Bach** owe much of their charm and vitality to the detailed nuance and variety of expression found throughout their well-balanced phrases. Eighteenth-century music historian Charles Burney evidently heard and admired this quality in Bach's music: "Bach seems to have been the first composer who observed the law of contrast, as a principle." Other composers may have found contrast accidentally, but Bach, Burney asserts, made a point of it. Indeed, the G major sonata's buoyant opening *Allegretto* (the diminutive and jauntily-paced form of *Allegro*) is full of juxtaposed ideas—at first questioning, then boisterous, with sometimes the violins speaking together, at other times engaged in an animated dialogue. The second movement, *Tempo di Menuetto*, is equally lively, bearing testament to Bach's enthusiasm and period of discovery during his years in Italy (1755-1762), from which the trios likely date.

Very little is known about the German oboist/flutist and composer **Johann Ignaz Klausek**. Born in Rakonitz, Bohemia, Klausek led the typical (and often difficult) life of a musician of his day, traveling frequently and serving in a number of court orchestras. His few known surviving works—two trios in F and G major, a symphony in G major, and twelve minuets—demonstrate considerable skill, to which we can now add the trio for two violins and *basso* in the highly unusual key of B flat minor. Minor keys are already rare among string trios, and B flat minor (with its five flats!) is simply unheard of. It is owing to the Moravian composer Johann Friedrich Peter that a copy of this trio survives. While a seminary student in Germany, Peter copied dozens of works by European composers, which he then brought with him to America in 1770, and which are now held in the *Philharmonic Society of Bethlehem Collection*. The unusual instrumental timbre of B flat minor enhances the enticing quality of the opening *Allegretto*. A gentle *Andante minuet* in B flat major follows, with simple phrases of paired eighth notes punctuated by virtuosic improvisations by the first violin. An ardent *Fuga* brings the work to a dramatic conclusion, its *coda* setting up a grand and surprising finale in B flat major.

Few of the 6 known string trios for violin, viola, and cello by the Italian composer **Francesco Zannetti** survive in their entirety. The delightful Sonata in D major op. 2, no. 3 makes us wish they had. The op. 2 works, quite different from Zannetti's earlier sets of trios with fully figured bass lines (in the tradition of a Baroque trio sonata) embrace the increasingly popular *concertante* style giving the distinctive voices of the violin and viola each a turn as soloist. The opening *Allegro* tumbles and falls, the violin and viola chasing and catching each other as they go. The *Allegro con moto* is in a Rondo form with a repeating musette theme, the cello playing the bagpipe drone with wonderfully resonant low D's. As both a violinist and tenor (and composer of numerous operas and oratorios), Zannetti's style combines

virtuosity with rich vocal expression and operatic drama.

The three string trios of Pennsylvanian-born **John Antes**, are the earliest known chamber works written by an American composer. Educated in the Moravian Boys' school at Bethlehem, Antes became an ordained Moravian minister in 1769 after working for a number of years as an instrument maker. Of the seven instruments he is known to have made, only a violin and viola survive, housed in museums in Nazareth and Lilitz, PA. The string trios likely date from Antes' missionary service in Egypt from 1770-1781. Additional surviving works include 31 concerted anthems and solo songs, and 59 hymn tunes. His Six Quartets mentioned in a letter to Benjamin Franklin (1779) have unfortunately been lost. Each instrumental voice in the densely textured D minor trio is treated with equal importance. The outer *Allegro* and *Presto* movements are highly conversational in nature, with phrases of contrasting characters combined through question, exclamation, and dramatic pause to create a lively discourse. Begun by the second violin, the second movement *Andante un poco Adagio* could be an aria straight out of a Mozart opera, at once sincere and serene.

The Viennese composer **Leopold Hofmann** was regarded by his contemporaries as one of the most important and influential musicians of his generation. A trained singer, keyboard player, and violinist, his widespread fame was founded in both his sacred vocal works as well as his considerable instrumental output. His innovative contributions to the symphony and concerto make him an important bridge between high Baroque forms and the emerging Classical style. Indeed, the elegant, tuneful opening of the trio in C major could not be more *Galant* in character. One can really hear the roots of the Viennese style in the broad harmonic rhythms of the *Tempo giusto*'s accompaniment and the wonderfully expansive and elastic back and forth between the two violins. The tender yet coy *Adagio* is followed by a *Minuet* and *Trio*, the latter offering the cello (an instrument Hofmann treated as a solo instrument in a number of his trios) the seat of activity. Unusual among trios from this period, a triumphant and energetic fourth movement *Finale* in a quick 2/4 rounds out the work. It is again owing to the Moravian composer Johann Friedrich Peter that a copy of this trio survives.

In 1772, Emperor Joseph II opened the Redoute rooms of the Hofburg Palace in Vienna to the general public. Formerly the scene of magnificent Baroque opera productions, these grand theaters were redesigned and renamed to hold the increasingly popular masked balls or *redouten*. It was for one of these high occasions during the carnival season in Vienna, that **Beethoven's** twelve early waltzes (originally for orchestra as WoO 8, 1795) were so designated—*Allemandes de la Redoute de Vienne*. The ballet master Gallini (1762) describes this rather scandalous *Allemande* performed with “each man holding his partner round the waist, makes her whirl round with almost inconceivable rapidity.” The pair seem to pursue each other while moving in a circle, and executing leaps and steps “so very difficult as to appear such even to professed dancers themselves.” By 1797, the waltz had become, according to an unnamed journalist, “as common and contagious as a cold in the head.”

Franz Anton Hoffmeister is best known for his extensive publishing activities, the catalogue from his Viennese firm including compositions by Albrechtsberger, Clementi, E.A. Förster, Pleyel, Vanhal, Paul Wranitzky, Beethoven, Haydn and most especially his personal friend Mozart (including the first edition of the “Hoffmeister” Quartet K499). Yet Hoffmeister was also a prolific composer, producing a number of vocal and stage works, as well as symphonies, concertos, works for large wind ensemble, and an impressive array of chamber music, including more than 30 string trios. The *Trio Concertante*, op. 11, no. 3 is a finely crafted and entertaining work. A dramatic G major chord announces the opening of the *Allegro*, hushing the audience as the second violin sets the stage for the coming display of pomp and virtuosity from each of the three instruments. The second movement *Allegretto* is both

charming and absurd, in the character of a dignified gentleman unwilling to admit that he has had rather too much to drink.

Praised for its brilliant and expressive playing, **The Vivaldi Project** is dedicated to presenting innovative programs of Baroque and Classical string repertoire that combine scholarship and performance to both educate and delight audiences. The period instrument ensemble takes its name from the virtuoso violinist and innovative composer Antonio Vivaldi in recognition of his pivotal position between earlier Baroque and later Classical composers (those well known and beloved as well as those rarely heard). The Vivaldi Project's recording series, *Discovering The Classical String Trio*, with two volumes to date (MSR Classics), is receiving critical acclaim both for the innovative repertoire and "superb" playing. The Vivaldi Project's educational arm, *The Institute for Early Music on Modern Instruments (EMMI)*, offers professional string players and advanced students the opportunity to study historical performance practices using their own modern instruments.

www.thevivaldiproject.org

"The group's exquisite sense of ensemble, vibrant sound, and ardent cantabile represent period instrument playing at its best."—FANFARE MAGAZINE

"The Vivaldi Project consists of three superb string players—conversational playfulness. . . impeccably calibrated embellishments . . . perfectly matched declamatory unisons . . . sensitively parsed bass lines"—GRAMOPHONE

"The repertoire is charming, and the playing, on original instruments, is superb. This is lovely music, beautifully played, and deserves to be heard much more often."—STRINGS MAGAZINE

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 18th-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."

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 Eclترا, 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.

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.