



DISCOVERING THE
CLASSICAL STRING TRIO
SCAN WITH SMARTPHONE



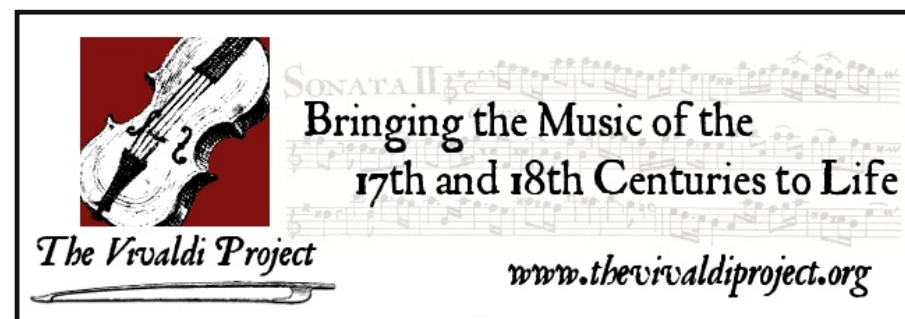
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*"The repertoire is charming, and the playing,
on original instruments, is superb."*
—Strings Magazine

*"The pieces here are stylish, charming and full of inventive
writing . . . The performances are superb—sensitive and vital."*
—Colorado Public Radio, Top 5 pick

"The music sparkles and the playing is exceptional."
—CD Hotlist

Praised for its brilliant and expressive playing, **The Vivaldi Project**, co-directed by Elizabeth Field and Stephanie Vial, 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 educational arm, The Institute for **Early Music on Modern Instruments**, offers professional string players and advanced students the opportunity to study historical performance practices using their own modern instruments. **EMMI** workshops have been held at numerous universities including Boston Conservatory, the Universities of Virginia and Maryland, UNC-CH, and regularly at the Curtis Institute.
www.thevivaldiproject.org



The Art of Musical Conversation

Elizabeth Field, violin

Allison Edberg Nyquist, violin

Stephanie Vial, cello

Lisa Liske-Doorandish, cello and narration

with special guest

Elisabeth Wright, harpsichord



Sunday, February 11th, 2018, at 3:00pm
St. Paul's Lutheran Church
1200 W. Cornwallis Rd. | Durham, NC 27705

The Art of Musical Conversation

Sonata da camera a tre in A major, op. 4, no. 6 (1694) Arcangelo Corelli
Preludio Adagio - Allegro - Adagio - Allegro - Adagio - (1653-1713)
Allemanda Allegro - Giga Allegro

Suite in D minor from Pièces de Clavecin, 1702 Louis Marchand
Prélude (1669-1732)
Allemande
Courante
Sarabande
Gigue
Chaconne

Le Parnasse ou L'apothéose de Corelli François Couperin
 Grande Sonade, en Trio (1724) (1668-1733)

1. Corelli at the foot of Parnassus asks the Muses to receive him.
2. Charmed by the good reception given him at Parnassus, Corelli expresses his joy. He continues his journey with those who are accompanying him.
3. Corelli drinking at the fountain of Hippocrene. His companions continue on.
4. Corelli's exhilaration through drinking the waters of Hippocrene.
5. After his exhilaration Corelli sleeps. His companions play the following sleep music.
6. The Muses awaken Corelli and place him next to Apollo.
7. Thanksgiving from Corelli.

Intermission

Lesson 1 in D minor Antonio Caldara
 from Lezioni per il violoncello con il suo basso (1670-1736)
 Concerto per Camera a Violoncello solo in D minor (c.1735)
 con 2 Violini e suo Basso
Allegro
Larghetto
Allegro assai

Sonata in C minor, Wq. 161/1 (1749) Carl Philip Emanuel Bach
 "Sanguineus und Melancholicus" (1714-1788)
Allegretto/Presto - Adagio
Allegro

Translator of part of Max Sobel's scholarly edition of the *Complete Works of Francesco Bonporti* for Indiana University Press, she has written reviews for Early Keyboard Journal. Founding member of The Seattle Early Music Guild and Bloomington Early Music, she served on the board of Early Music America and as panelist for the National Endowment for the Arts, PEW, and PennPat. She has taught and served as outside specialist for MM theses and as adjudicator at the Koninklijk Conservatorium in Den Haag, Holland, and recently gave masterclasses at Stanford and the San Francisco Conservatory.

Violinist **Elizabeth Field**, distinguished for her passionate and stylistic playing on both period and modern instruments, is concertmaster of The Bach Choir of Bethlehem. In addition to period instrument recordings for Hungaroton, Naxos, and Dorian, Field has performed and recorded extensively for Deutsche Grammophon with the Orpheus Chamber Orchestra. Her DVD with fortepianist Malcolm Bilson, *Performing the Score*, 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." Ms. Nyquist has performed throughout North America and has recorded for the Eclectra, Delos, MSR Classics, and Centaur CD labels. Ms. Nyquist is concertmaster of the Indianapolis Baroque Orchestra and has served on the faculties at the Blair School of Music, Lawrence University, Ohio State University, and Interlochen Arts Camp, and served as viola professor 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 has given solo and chamber music concerts, lectures, and master classes at numerous universities and institutions throughout the US. She has recorded for the Dorian Label, Naxos, Hungaroton, and Centaur Records. 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."

Lisa Liske-Doorandish is a cellist and dedicated teacher whose performances of solo and chamber music are focused upon creating a vital and interactive concert experience in both traditional and unusual concert spaces. Her repertoire ranges from ancient to new music, composed classical and alternative styles as well as improvisation. Lisa gives workshops about cello playing, chamber music, celtic music, and improvisation for Suzuki institute and camp settings, music clubs, and university studios, among others.