

Discovering the Classical String Trio

From Venice to Vienna

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

Sonata da Camera a Tre in F major, op. 1, no. 5 (1705)
due violini e violone o cembalo
Preludio Largo - Allemanda Presto -
Corrente Allegro – Gavotta-Presto

Antonio Vivaldi
(1678-1741)

Sonata op. 1, no. 5 in G major (1760)
for 2 Violins and ‘Cello obbligato
Allegro moderato
Allegro Rondo-Menuetto

Maddalena Lombardini Sirmen
(1745-1818)

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

Francesco Zannetti
(1737-1788)

Intermission

Trio Concertant, no. 3 in G major (1793)
pour violon, alto, et basse
Allegro moderato
Menuetto allegretto-Trio
Finale allegro

Paul Wranitzky
(1756-1808)

Allemandes de la Redoute de Vienne (1795)
pour deux violons et basse
no. 10 in D 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)

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). 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 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.

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.