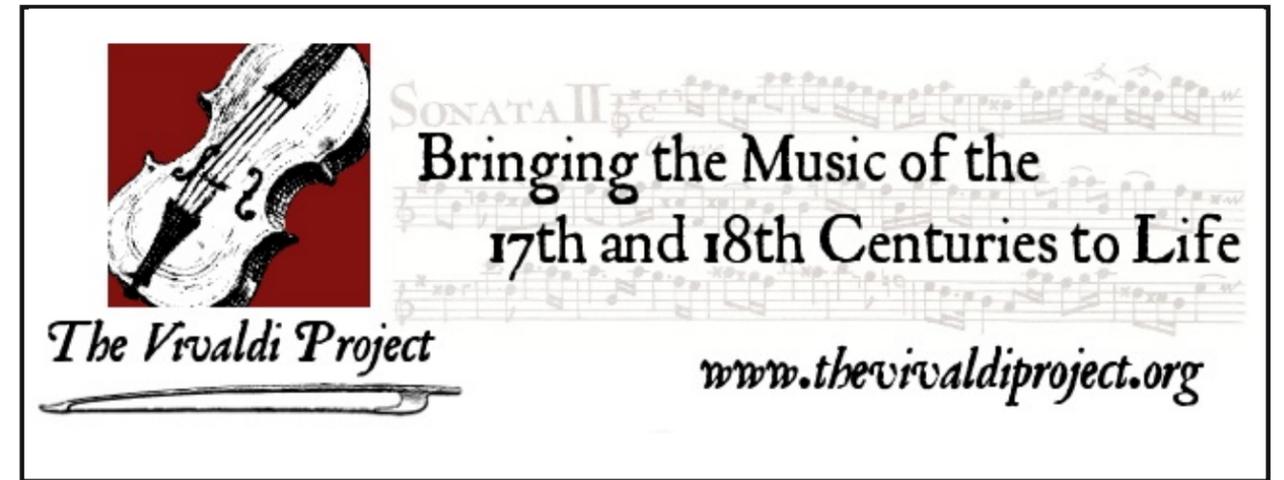


Praised for its brilliant and expressive playing, **The Vivaldi Project**, co-directed by Elizabeth Field and Stephanie Vial, is dedicated to presenting innovative programs of Baroque and Classical string repertoire that combine scholarship and performance to both educate and delight audiences. The period 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](http://www.thevivaldiproject.org)



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**THE CLASSICAL STRING TRIO**



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

—Strings Magazine

[ \* \* \* \* ] *"lively... dynamic contrasts... buoyant charm... lush unison... sporty dialogue... suave, strutting phrases... bravura charm... virtuoso status... sonority and resonance... intelligent play..."*

Gary Lemco, Audiophile Audition [November 2018]

*"The playing (on period instruments) is delightful and this disc, like its predecessor, would be a welcome addition to any library collection."*

—CD Hotlist [December 2018]

# Les Goûts-Réunis

Elizabeth Field & Allison Nyquist, violins  
 Stephanie Vial, cello

*with special guest*  
*Elisabeth Wright, harpsichord*

Friday, Dec. 14th, 2018 at 8:00 pm

St. George's Episcopal Church  
 915 North Oakland Street | Arlington, VA

Sunday, December 16th, 2018 at 4:00 pm

Person Recital Hall  
 The University of North Carolina at Chapel Hill

# Les Goûts-Réunis

Sonate a tre in C major, op. 4, no. 1 (1694)  
 Preludio Largo - Corrente Allegro -  
 Adagio - Allemanda Presto

Arcangelo Corelli  
 (1653-1713)

Sonata da camera in G minor, op. 2, no. 4 (1699)  
 a due violini con il basso continuo  
 Allemanda Largo - Corrente Allegro - Giga Allegro - Gavotta Allegro

Antonio Caldara  
 (1671-1736)

Sonata no. 6 in G minor (1712)  
 pour deux Dessus de Violon, Basse de Viole, et Clavecin  
 Lentement - Gay - Gravement - Gay - Gay

Jean-Féry Rebel  
 (1666-1747)

Sonate pour le Violoncelle in Bb major, Book III, no. 4 (1739)  
 avec la basse continue  
 Andante  
 Allegro  
 Adagio-Allegro-Allegro

Jean Barrière  
 (1707-1747)

Intermission

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 no. 2 in G minor for the chamber (1732)  
 for two violins and a bass doubled  
 Largo - Andante - Lento - Allegro -  
 Menuet 1 non presto - Menuet 2 presto

Giovanni Bononcini  
 (1670-1747)

A medley from Pièces de Clavecin  
 Ordre XV: La Régente ou la Minerve  
 Le Dodo ou L'amour en Berceau  
 Ordre XIV: La Linote -éfarouchée  
 Les Fauvètes Plaintives (Book III, 1722)  
 Ordre I: Les Silvains (Book I, 1713)

François Couperin  
 (1668-1733)

Première Récréation de musique, op. 6 (1736)  
 Sonata for two violins in D major d'une exécution facile  
 Ouverture - Vivement - 1er Menuet -  
 2e Menuet - Gavotte - Chaconne

Jean-Marie Leclair  
 (1697-1764)

**Elisabeth Wright**, professor of music (harpsichord/fortepiano) at the Historical Performance Institute of the IU Jacobs School of Music, is noted for her versatility as soloist and chamber musician and for her expertise in the art of basso continuo improvisation. Adjudicator and guest professor at the Royal Conservatory in the Hague, she is in demand for masterclasses and seminars pertaining to performance practices of sixteenth- to eighteenth-century music. Following graduate studies with Gustav Leonhardt at the Amsterdam (now Sweelinck) Conservatory, she has maintained a distinguished international career performing in such noted venues as Boston and Berkeley Early Music Festivals, Mostly Mozart, Tanglewood, Kennedy Center, the Smithsonian, Metropolitan, Frick, and Stibbert Museums, Aston Magna, Lufthansa of London, Wigmore Hall, Vancouver Early Music, Tage alter Musik, Sydney Festival, Santa Fe Festival, Festival Cervantino, Musica Antica Bolzano, Semana de Música Antigua Estella, Performa Clavis, and on series at the Querini and Sala dei Giganti. Soloist with Tafelmusik, Vancouver, Seattle, Portland, and Lyra Baroque Orchestras, she has performed for decades as member of Duo Geminiani with esteemed baroque violinist Stanley Ritchie, with the Colombian ensemble Música Ficta, the Vivaldi Project, Jacques Ogg, and numerous others, here and abroad. She has been broadcast on four continents and recorded for Classic Masters, Milan-Jade, Focus, Arion, Arts Music, Música Ficta, Pro Musica Antiqua, and Centaur. A perpetual student of languages and interested in the relationship between text and music, her research on musical settings of the poetry of Giambattista Marino led to concerts and presentations at a conference at the University of Toronto, and a chapter in *The Sense of Marino: Literature, Fine Arts and Music* for Legas Press. Reviewer for *Early Keyboard Journal*, she was founding member of The Seattle Early Music Guild and Bloomington Early Music and has served on the board of Early Music America and as panelist for the National Endowment for the Arts, PEW, and PennPat.

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."