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# FROM VENICE TO VIENNA

A CONCERT BY THE VIVALDI PROJECT



**Sunday, April 3 at 3pm**  
**Tuesday, April 5 at 7:30pm**

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# WELCOME TO THIS CONCERT!

Frequent listeners to classical music radio stations have no doubt come to recognize the distinctive sound of The Vivaldi Project—selections from their concert CDs are played frequently and the broadcasters invariably give them rave reviews. Playing on period instruments that bring a special richness to the music, these three talented artists have worked together for years and that alone makes their performances special.

Looking to feature composers whose work is important in the development of Baroque and Classical music, but perhaps not widely played, the group often highlights relatively unknown composers—many of them women. In writing this, I am reminded that March has been National Women’s Month, with many artistic organizations featuring compositions and concerts by women. The Vivaldi Project has been doing this for years.

A number of you may have attended past performances of The Vivaldi Project. It was Judy Rand, a local artist and musician who now underwrites a scholarship program for aspiring string players, who first called local attention to this ensemble and their unique approach to music performance, scholarship and teaching. Their first concert in Shipley Hall was something of a smash hit, if I might appropriate that phrase. Shepherd University’s School of Music subsequently secured a return engagement under the aegis of their Salon Series.

We are very glad to re-engage them, and at the Tuesday evening concert in particular we’ll be recognizing their love of teaching by inviting local students to attend. Members of The Vivaldi Project traditionally take turns introducing the music they play and the importance of each piece within the musical lexicon, and even speak about their instruments. In something of a departure from a normal recital or concert, on Tuesday they will spend just a bit more time in teaching mode, interacting with the audience and encouraging audience members to ask questions. I guarantee you will be learning a lot while listening even more carefully. We are delighted to have The Vivaldi Project back in the Panhandle and believe you will be delighted as well.

With very best wishes,

Judith Miller Jones  
President, Friends of Music



# JED GAYLIN

Jed Gaylin was named music director of the Two Rivers Chamber Orchestra in 2012 after a nationwide search. A thorough professional, he has made a tremendous difference in the quality and creativity of the orchestra's programming and performances.

His approach to music, musicians, and life-lived-large is rare: It includes an old-world commitment to study and depth of conception, combined with a welcoming presence and warm engagement – both on and off the podium.

Orchestra members and soloists often recount how Jed's rehearsals and performances elicit their very best, not only individually but collectively. His dedication to exploring music's fullest potential in a collaborative spirit reaches beyond the stage to draw the audience into the creative act. Listeners feel engaged as participants in an eloquent musical conversation.

Jed is also the music director of the Hopkins Symphony Orchestra in Baltimore and the Bay Atlantic Symphony in New Jersey. In addition, he is principal guest conductor of the Cape May Music Festival. His numerous guest appearances include the St. Petersburg State Symphony, National Film and Radio Philharmonic (Beijing, China), Shanghai Conservatory Orchestra, Bucharest Radio Orchestra, Academia del Gran Teatre del Liceu (Barcelona, Spain), Eastman School of Music Broadband Ensemble, and many others.

He earned both a Bachelor of Music in piano and a Master of Music in conducting at the Oberlin Conservatory, and a Doctor of Musical Arts in conducting at the Peabody Conservatory. He attended the Aspen Music Festival as a conducting fellow. Among other honors, he has received a National Endowment for the Arts grant and the Presser Music Award. His conducting teachers have included Frederik Prausnitz, Leonard Slatkin, Jahja Ling, Murry Sidlin, Paul Vermel, and Michel Singher, and, for piano, Lydia Frumkin.

He lives in Baltimore with his wife, poet Lia Purpura.

For more information, visit his website at [www.jedgaylin.com](http://www.jedgaylin.com).

*"Generous" is the word listeners and performers use time and again to describe conductor Jed Gaylin's approach to the orchestra, the score, and the audience. His joyful abandon and probing intellect combine to create powerful programs, compelling interpretations, and evenings that are fresh and exuberant. The legendary conductor George Szell said: "In music one must think with the heart and feel with the mind." Jed Gaylin embodies this maxim abundantly and passionately.*



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# FROM VENICE TO VIENNA

## **Antonio Vivaldi (1678–1741)**

### **Sonata da Camera a Tre in F major, Op. 1, No. 5 (1705) due violini e violone o cembalo**

1. Preludio Largo – Allemanda Presto
2. Corrente Allegro – Gavotta–Presto

## **Maddalena Lombardini Sirmen (1745–1818)**

### **Sonata Op. 1, No. 6 in F minor (1770) a deux violons et violoncello obligé**

1. Lento
2. Menuetto Allegretto

## **Paul Wranitzky (1756–1808)**

### **Trio Concertant, Op. 3, No. 3 in G major (c. 1793) pour violon, alto, et basse**

1. Allegro moderato
2. Adagio
3. Menuetto allegretto–Trio
4. Finale allegro

————— INTERMISSION —————

## **Ludwig van Beethoven (1770–1827)**

### **Terzetto Op. 9, No. 2 in D major (1798) pour un violon, alto, et violoncelle**

1. Allegretto
2. Andante quasi allegretto
3. Menuetto allegro
4. Rondo Allegro





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## **The Vivaldi Project**

**Elizabeth Field**

Violin

**Allison Nyquist**

Violin and Viola

**Stephanie Vial**

Cello

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## ABOUT THE ENSEMBLE

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"The Vivaldi Project consists of three superb string players...Their second MSR release proves just as captivating as their first... Highly recommended...I look forward to future volumes in this important series." – GRAMOPHONE

"The repertoire is charming, and the playing, on original instruments, is superb." – STRINGS MAGAZINE

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

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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.

This period instrument ensemble takes its name from the virtuoso violinist and innovative composer Antonio Vivaldi, recognizing 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 (EMMI), offers professional string players and advanced students the opportunity to study historical performance practices using their own modern instruments.

For more information, go to The Vivaldi Project's website: [thevivaldiproject.org](http://thevivaldiproject.org).

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## ABOUT THE ARTISTS

### ELIZABETH FIELD

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 has performed with a wide variety of ensembles throughout the US: from Washington DC's acclaimed Opera Lafayette to the Orpheus Chamber Orchestra, with whom she recorded regularly for Deutsche Grammophon. On period instruments she has recorded for Hungaroton, Naxos, and Dorian. She has held professorships at Sacramento State University and the University of California at Davis and has given master classes at universities across the country, including regular visits to The Curtis Institute. Field holds a DMA from Cornell University in 18th-century performance practice and 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

**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, Ensemble Voltaire, Third Coast Baroque (Chicago) and served as concertmaster of the Indianapolis Baroque Orchestra. Her discography includes recordings for the Eclectra, Delos, MSR Classics, and Centaur CD labels. Nyquist 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 and DePauw Universities. She earned her degrees from the University of Michigan with Camilla Wicks and the Peabody Institute with Daniel Heifetz. She studied Baroque violin with Stanley Ritchie at Indiana University.

## ABOUT THE ARTISTS

### STEPHANIE VIAL

**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: The Shrine to Music Museum in South Dakota, The University of Virginia, Boston Conservatory, McGill 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. She is the author of *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* published by the University of Rochester Press, and the creator of *DancingwithBach.com*, a video project exploring performance practice and the solo Bach cello suites. 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.

Once again, our Friends of Music season is being presented in part with generous financial assistance from the West Virginia Department of Arts, Culture and History and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts. We're very grateful for their support!

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APRIL 3 & 5, 2022

## FROM VENICE TO VIENNA

Our program for this concert explores the exciting development of the Classical string trio, from its roots in the highly popular Baroque trio sonata to its expression at the height of the Classical period in Vienna. The *Terzetto* Op. 9, No. 2 by Beethoven, which concludes our program, counts among only a handful of string trios celebrated by today's performers and audiences. And yet the string trio, at its compositional peak (c. 1760-1770), outpublished the string quartet by a ratio of more than five to one! Among these largely forgotten works—more than 2,000 by many of the 18th century's most prolific and eminent composers—we find such gems as the trios of virtuoso violinist Maddalena Sirmen (composed the year Beethoven was born) and those of Beethoven's esteemed Viennese colleague Paul Wranitzky.

The Baroque *trio sonata* is a trio in the sense that it is written for two melodic instruments (often two violins) and *basso continuo*, improvised harmonies above an independent bass line. But while the *continuo* counts as one voice of the trio, the number of instruments used to produce it can vary considerably: keyboard and/or the plucked lute, theorbo or guitar, and/or a variety of bowed bass instruments. The Classical string trio, on the other hand, specifies three players, eliminating the role of the chordal *basso continuo* in favor of a more homophonic, integrated bass line. Of course the *basso continuo* tradition did not suddenly one day cease to exist, and neither was the absence of a chordal realization unheard of among Baroque sonatas. We see this in the first work on our program from **Antonio Vivaldi's** set of twelve Op. 1 trio sonatas scored for *due violini e violone o cembalo*. The option for the bass line to be played by cello "or" harpsichord was also offered by Corelli, Tartini, and many





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## PROGRAM NOTES

other Baroque composers. It is rare to hear these works performed today without the texture of the improvised keyboard part but doing so reminds us of the flexibility and fluidity between genres and the way their accompanying aesthetic changes are wrought over time. The Sonata no. 5 in F major is a joyful, conversational work. It reveals the infectious zest, enthusiasm, and virtuosity that Vivaldi brought to his trio sonatas, all the hallmarks of both his playing and compositional output—a wealth of solo sonatas, concertos, sinfonias, masses, psalms and vespers music, oratorios, solo cantatas, and operas (at least 50 of them and possibly 94 if we are to believe Vivaldi's own boasts).

Classical string trios written by female composers are scant in number, in part at least because the violin and cello were generally considered indecorous instruments for the "fairer sex" to play. Such was not a concern among the charitable Venetian *ospedali*, which, perpetually short of funds, sought to cultivate the musical talent of the orphaned or abandoned girls in order to present all-female choral and instrumental performances, whose increasing fame drew ever larger crowds. The *ospedali* became the first music schools for women, and the best teachers (like Vivaldi at the Ospedale della Pietà) were brought in to oversee the musical education of these *figlie*. By 1753, seven-year-old **Maddalena Lombardini** would undergo a rigorous audition in order to enter the *Ospedale dei Mendicanti*, where she would remain until she was granted permission to leave and marry violinist and composer Lodovico **Sirmen** in 1767. Maddalena Sirmen (acknowledged primarily as a favored student of the great Tartini) was counted among the best *virtuosi* of her day as both a singer and a violinist. Her surviving compositions, all of them instrumental (concertos, duets, trios, and quartets), were widely published and reprinted during her lifetime. Very few Classical string trios were written in minor keys, so it is especially pleasing to have Sirmen's Trio Op. 1, No. 6



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## PROGRAM NOTES

(the last in the set), which makes full use of F minor's dark and rich timbre. Sirmen's style of varying textures and rhythmic pacing with sharp dynamic contrasts features throughout. The second movement, essentially a minuet in *rondo* form, begins and ends in a cheerful F major, but not without succumbing once again to the allure of F minor.

Born in the Czech-Moravian Highlands, **Paul Wranitzky** (Pavel Vranický) would play an important role as a violinist, composer, and conductor in the musical life of Vienna at the height of the Classical period. Both Haydn and Beethoven preferred Wranitzky as the conductor of their works. Wranitzky's operas and ballets were also well received, his singspiel *Oberon* serving as an inspiration for Mozart's *Magic Flute*. His significant chamber music output includes some 25 string quintets, 56 string quartets, and at least 24 string trios. Wranitzky was often a peacemaker among the members of the Viennese musical society, including one instance involving Haydn, and acted as mediator for Mozart's widow, Constanze, in her dealings with music publishers. Wranitzky died suddenly from what was likely typhoid fever, and his popularity (and with it his music) fell quickly into relative obscurity. The Trio Concertant No. 3 is a grand work that exploits to great advantage the warmth and openness of string instruments playing in G major. Begun by the viola, the *Allegro moderato* features rich, expansive melodies, followed by a C major *Adagio* given over primarily to eloquent solo passages exploring the upper reaches of the cello's register. Back in G major, an amiable *Menuetto* and *Trio* leads to a rollicking *Allegro* in *rondo* form.

All five of **Ludwig van Beethoven's** string trios—the Op. 3 trio in Eb, the Op. 8 Serenade in D major, and the three Op. 9 trios—were written and published before his first set of six string quartets, Op. 18. Did Beethoven consider these

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## PROGRAM NOTES

trios as preparatory compositions before turning to the increasingly favored quartet? Or did he look upon the string trio as an important genre in its own right, a popular and expressive musical form engaged in by his respected colleagues and appreciated by Viennese audiences? The first question, one often answered in the affirmative (particularly with regard to the two earliest trios), would, on the face of things, seem plausible. Beethoven had already begun sketches for the Op. 18 quartets before finishing the Op. 9 trios, and indeed, would never again return to the genre. But few deny the mastery of these last three trios or contradict Beethoven's own acknowledgment of them at the time as "the best of my work." This he states in their dedication to Count Johann Browne, an eccentric supporter of Beethoven's (who famously gave him a horse in exchange for the piano variations on a Russian theme by Wranitzky, WoO71). Beethoven had his most brilliant colleagues in mind in writing the Op. 9 trios. The violinist Schuppanzigh, likely violist Franz Weiss, and cellist Niklaus Kraft or his father, Anton, gave the first performance in Vienna. The *Allegretto* of Op. 9 No. 2 begins somewhat elusively, with a question asked in *pianissimo* and answered with increasing intensity and imagination. The *Andante quasi allegretto*, begun in utter simplicity, soon gives way to a rhapsodic melody, the three voices taking turns as soloist and with the pizzicato and arpeggiated accompaniment. The scherzo-like *Menuetto*, full of dynamic contrasts, is followed by a pastoral *Rondo* with all the youthful exuberance so often encountered in Beethoven's early works. And note that the opening *rondo* theme is given not to the violin (as is so often the case) but to the cello!

—PROGRAM NOTES BY STEPHANIE VIAL



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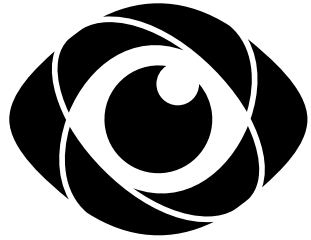
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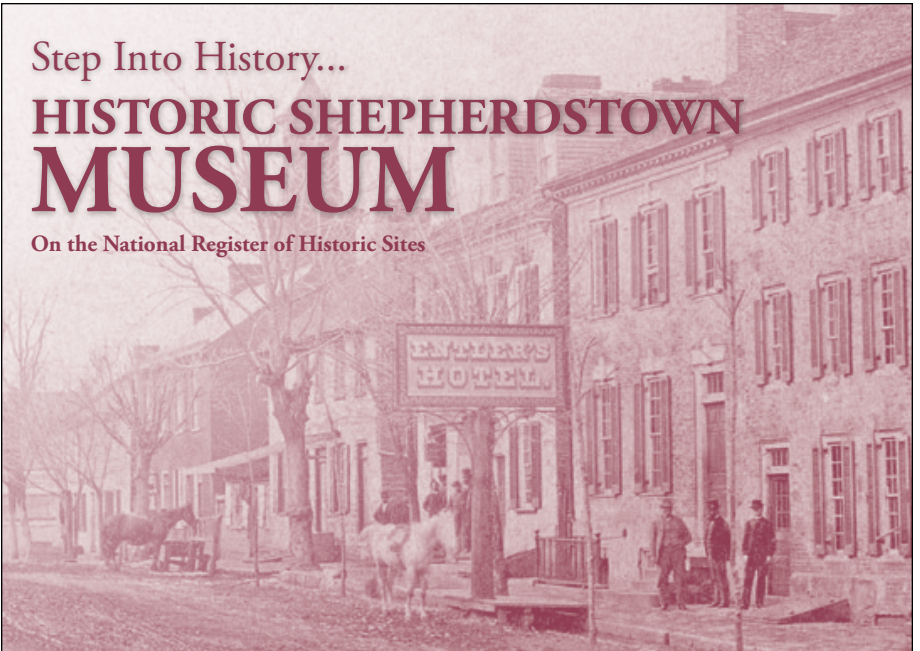
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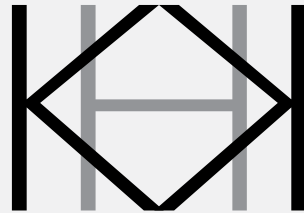
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*All concerts: Trinity Episcopal Church, Shepherdstown  
All programs subject to change.*

**SATURDAY, OCTOBER 9, 2021**

**TWO RIVERS STRING QUARTET • 7:30PM**

**Re-Invention!**

Wolfgang Amadeus Mozart (1756-1791) -- String Quartet No. 3 in G major

Joseph Haydn (1732-1809) -- String Quartet No. 1 in G major, Op. 76

---

**SATURDAY, NOVEMBER 20, 2021**

**TWO RIVERS CHAMBER ORCHESTRA • 7:30PM**

**Looking Bach-Wards**

Edvard Grieg (1843-1907) -- Holberg Suite

Johann Sebastian Bach (1685-1750) -- Concerto in D minor for violin and oboe

Heather Austin-Stone, violin | Noelle Drewes, oboe

Pyotr Ilyich Tchaikovsky (1840-1893) -- *Souvenir de Florence* (arr. for string orchestra)

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**SATURDAY, MARCH 19 & SUNDAY, MARCH 20, 2022**

**TWO RIVERS CHAMBER ORCHESTRA • 7:30PM SATURDAY & 3PM SUNDAY**

**Winds for Wolfgang**

Wolfgang Amadeus Mozart (1756-1791) -- Famous selections from

*The Marriage of Figaro* and *The Magic Flute*

Mozart -- Serenade No. 10 in B-flat Major (*Gran Partita*)

---

**SUNDAY, APRIL 3 & TUESDAY, APRIL 5, 2022**

**THE VIVALDI PROJECT • 3PM SUNDAY & 7:30 PM TUESDAY**

**From Venice to Vienna**

Antonio Vivaldi (1678-1741) -- Sonata da Camera a Tre in E minor, Op. 1, No. 2

Maddalena Lombardini Sirmen (1745-1818) -- Sonata, Op. 1, No. 5 in G major

Paul Wranitsky (1756-1808) -- Trio Concertant, Op. 3, No. 3 in G major

Ludwig van Beethoven (1770-1827) -- Terzetto, Op. 9, No. 2 in D major

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**SATURDAY, MAY 21 & SUNDAY, MAY 22, 2022**

**TWO RIVERS CHAMBER ORCHESTRA • 7:30PM SATURDAY & 3PM SUNDAY**

**Secrets and Surprises**

Gabriel Fauré (1845-1924) -- *Masques et Bergamasques*, Op. 112

Camille Saint-Saëns (1835-1921) -- Cello concerto No. 1 in A minor, Op. 33

Christine Lamprea, cello

Felix Mendelssohn (1809-1847) -- Symphony No. 4 in A major, Op. 90 (*Italian*)

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