



DOUBLE TROUBLE

Baroque Concertos for two or more players

Saturday, January 24, 2026 3:00 pm
Trinity Avenue Presbyterian Church, Durham

*This performance is dedicated to the memory of
Mrs. Florence Peacock, a true friend of the arts*

Elizabeth Field – violin/ Allison Nyquist – violin, viola

Martie Perry – violin, viola/ Gabriel Richard – violin

David Sariti – violin/ Suzanne Rousso – viola/ Stephanie Vial – cello

Robbie Link – violone/ Jennifer Streeter – recorder, harpsichord
Charles Wines – bassoon, traverso

Concerto in D Minor, Op.6, No. 10

Giuseppe Torelli

(1659-1709)

I. Adagio

II. Allegro

III. Largo

IV. Presto

Concerto for 2 violas in G Major, TWV 52:G3

Georg Philip Telemann

(1681-1767)

I. Avec douceur

II. Gai

III. Largo

IV. Vivement

Concerto Comique No. 25 in G Minor

Michael Corrette

(1707-1795)

I. Les Sauvages: Allegro

II. Quand on aimer et plaire: Andante

III. La Furstemberg: Allegro

Concerto for 4 violins in D major

Antonio Vivaldi

I. Allegro

(1678-1741)

II. Largo e spiccato

III. Allegro

INTERMISSION

Concerto for recorder and violin

Carl Heinrich Graun

I. Allegro

(1704-1759)

II. Adagio

III. Allegro

Concerto for cello and bassoon

A. Vivaldi

I. Adagio - Allegro molto

II. Allegro - Adagio

III. Allegro

Concerto Grosso in B-flat major, Op. 7, No. 6

Francesco Geminiani

I. Allegro moderato - Adagio - Andante - Andante

(1687-1762)

II. Adagio - Presto

III. Affetuoso - Andante

IV. Allegro moderato

V. Andante - Adagio - Allegro assai - Adagio – Presto

We thank Elizabeth Daly and the Trinity Avenue Presbyterian Church for the use of their sanctuary for this performance!



ABOUT THE MUSIC

It may surprise you to learn that the earliest instrumental applications of the term concerto, dating from the last third of the 17th century, are to be found among small chamber works: trio sonatas or *concerti à tre*, or even sonatas and duets. If we consider the concerto's likely Latin root, *concertare*, then we can imagine how the members of a trio might 'contend, dispute, or debate' each

other, or alternatively ‘work together’ in a concerted manner. Yet this conversational concerto certainly bears little resemblance to the more modern concerto we have come to know, the spotlighted soloist in front of an orchestra wowing the audience with instrumental pyrotechnics. Like the history of so many genres, the Baroque concerto weaves a convoluted path, defying rigid classification—with regard to formal structure, the number of players, the presence or absence of soloists, and the degree of virtuosic display. Today’s program, exploring the early multivoice concerto, is a mere example of the richness and variety to be found.

The twelve Op. 6 *Concerti musicali a quattro* of 1698, by the violinist, violist, and composer **Giuseppe Torelli**, begin with the preface: “Dear Reader . . . I advise you that if you find solo written in a few concertos, that part should be played by a single violin; otherwise, the parts should be duplicated in order to realize my intentions.” And with this first ever explicit distinction between *solo* and *tutti* or *ripieno* (accompanying) players, we have the first known documented solo concertos. Though as Roger North explains (1726), the chief effect was one of dynamics “to obtain the grace of soft and loud.” Torelli’s influence was widespread, both among his fellow Italians—Vivaldi, Albinoni, Marcello—as well as abroad, including Pisendel (his student), Telemann, and notably J. S. Bach, whose famous Brandenburg concertos were inspired, at least in part, by Torelli’s op. 6. The *Concerto No. 10* in D minor is a lush, four-movement work. The expository gestures of its slow movements, which invite improvisatory flourishes from the solo violin, flow effortlessly into the lilting dance rhythms of the *Allegro* and the energetic drive of the concluding *Presto*.

Not only was **Georg Phillip Telemann** the most prolific composer of his time, but his vast opus is more varied than that of Bach or Handel. This is likely attributable to his having held all the major positions to which a musician might aspire, in the church, the court, and at the opera. Not surprisingly, Telemann wrote a copious number of concertos, with over 52 for multiple instruments. Telemann wrote not only the first known solo viola concerto, but

also two double viola concertos (one of which sadly remains lost). Likely dating from shortly after Telemann's only visit to Paris (1737–1738), the G major double concerto's French influence is felt strongly, in its movement names and instructions as well as its nuances and rhythmic gestures. Like Torelli's *concerto à quattro*, the work has a natural slow-fast-slow-fast form, the third movement particularly recitative-like in its expressions. The sense of chamber music is very much present, with the added orchestral 'grace of soft and loud,' as well as a refined, yet decidedly virtuosic flair in the solo parts.

Michel Corrette's 25 *Concertos comiques*, true chamber music works, were originally intended as entr'acte music for the Comédie Française. Each concerto, a testament to Corrette's delight in popular culture, cleverly combines famous tunes into virtuosic theme and variation movements. The last and most famous of these begins with a movement titled *Les Sauvages* (the savages), featuring the first violin in the striking tune from Rameau's *Les Indes galantes*, notably danced at the St. Germain fair in 1725 by two indigenous North Americans from Louisiana. In the second movement, the harpsichord and flute, accompanied by pizzicato strings, positively simper with the tune from Jean-Jacques Rousseau's *Le Devin de villages, Quand on sait aimer et plaire* (when one knows how to love and please). The third movement, based on the immensely popular dance tune *La Fürstemberg*, gives each voice its soloistic moment.

If there is a composer whose name is synonymous with the concerto, it is **Antonio Vivaldi**. His more than 500 such works encompass a wide range, including string orchestra concertos (without individual solo passages), concertos featuring a single instrument (most often a violin), and more than 70 works for two or more soloists. The concerto for four violins in D major is the first of 12 in the Op. 3 set, *L'Estro armonico* (Harmonic inspiration). *Solo* and *tutti* markings appear throughout the work but are somewhat gratuitous guides to the performer since any additional doubling in the accompanying sections is unnecessary. If one had to categorize the work it might be called a *concerto à 8*, with four violins, two violas, cello (with an

occasional solo line), and a *basso* part doubled by harpsichord and violone. Its key of D major lends a wonderful resonance and energy to the piece. The violins take turns with their solo lines in the outer *Allegro* movements, often working in pairs and sparring occasionally with short utterances in rapid succession. In the central slow movement, short and dotted (*spicatto*) declamatory utterances surround lyrical passages with the affect of rippling water. The result is quintessentially Vivaldi.

Known primarily as a composer of instrumental music, **Johann Gottlieb Graun** was acknowledged by his peers as “one of the greatest performers on the violin of his time, and most assuredly, a composer of the first rank” (Charles Burney, 1775). Johann Gottlieb studied with Pisendel and Tartini, and was trusted by Bach to teach violin to his eldest son, Wilhelm Friedemann. He joined the Prussian crown prince (the future Frederick the Great) in 1732, and in 1740 was appointed *Konzertmeister* of the Berlin orchestra. Like most of Johann Gottlieb’s more than 46 concertos (most of them for solo violin), the concerto in C major hints at the *Galant* style with its elegant and clear phrasing. The sheer virtuosity demanded of the solo recorder and violin by comparison to the accompanying parts points to another important role of the concerto in 18th century musical culture, as a vehicle for both professionals and amateurs to play together.

Vivaldi’s *Concerto con cello obbligato* is a most unusual work. Its formal arrangement has two distinct elements, the cello and solo bassoon on one side, essentially playing their own sonata, and an orchestra on the other, usually following in a completely different tempo. The cello’s heartfelt *Adagio* utterances of the first movement, written in a manner to encourage solo improvisation, are repeatedly answered by *Allegro* bursts from the orchestra. Turning the tables in the second movement, the cello and bassoon begin in an energetic *Allegro* tempo, this time interrupted by short *Adagio* orchestral interludes. Finally in the last movement, a lively and syncopated *Allegro*, an agreement about the tempo is reached and a more concerted effort between *solo* and *tutti* is achieved. Vivaldi

wrote more than 25 cello concertos, the third largest among his output and a significant contribution to the instrument's early development and playing techniques.

Like many Italians, **Francesco Geminiani** achieved considerable fame outside his native country, particularly in England, where he is credited with elevating musical taste and contributing to a Golden Age of the somewhat inaptly named *Concerto Grosso*. The term originally referred simply to the larger (*grosso*) accompanying part of the ensemble. Yet admittedly, when multiplied for increasingly public and theatrical productions, the overall result is indeed a 'Grand Concerto.' Geminiani's *Concerto Grosso* in Bb major, No. 6, the final of his Op. 7 set, is widely considered to be among his most innovative and creative works. Within the rhythmic, harmonic and melodic language of his time, Geminiani sought to create something new. Rather than regular antecedent/consequent phrase structures, he favored asymmetrical phrase lengths with one idea leading spontaneously to the next, rapid shifts in character and mood, and the trick of approaching new key areas in entirely unexpected ways. The result is both familiar and unsettling, quirky in the extreme and altogether wonderful.

Notes by Stephanie Vial

ABOUT THE ARTISTS

ELIZABETH FIELD (violin) enjoys an active career as a chamber musician and soloist on period and modern violin. She is concertmaster for The Bethlehem Bach Orchestra and has served as guest concertmaster for numerous ensembles around the country including the Washington Bach Consort, Opera Philadelphia, The National Philharmonic, Opera Lafayette, and Charleston Bach Society. She performs regularly with her chamber ensembles, The Vivaldi Project and ArcoVoce, and is a frequent guest artist with the Mallarme Chamber Ensemble and Magnolia Baroque. Elizabeth holds a D.M.A in Historical Performance Practice from Cornell University. She has coached students at numerous universities and music schools including Curtis Institute of Music, Longy School of Music, Blair and Belmont Schools of Music, and Boston Conservatory of Music. The Vivaldi Project's critically acclaimed recordings of unknown 18th-century string trios ("Discovering the Classical String Trio") have been heralded by Fanfare

Magazine, and her collaborative DVD with fortepianist Malcolm Bilson, "Performing the Score," was lauded by Emanuel Ax as "truly inspiring."

ROBBIE LINK (violone) is a performer and teacher on the double bass, cello, electric bass, viola da gamba, and violone. Link performs and records with many period instruments, chamber, jazz and folk music ensembles and enjoys performing everything from Baroque to Bluegrass. He has taught at Duke University, the University of North Carolina – Chapel Hill, and East Carolina University. He currently maintains a private teaching studio near Chapel Hill, NC. Link attended the School of Music at Indiana University in Bloomington, Indiana and the North Carolina School of the Arts in Winston-Salem, North Carolina. He has performed with The Bach Sinfonia, North Carolina Symphony, Richmond Symphony, Louisville Symphony, Ensemble Vermillion, and Ensemble Courant as well as with many jazz notables including Maxine Sullivan, Tal Farlow, Mose Alison, Mark Murphy, Carol Sloane, Margaret Whiting, Bobby Enriquez, Joanne Brackeen, and Scott Hamilton and appears on over 75 recordings.

ALLISON NYQUIST (violin/viola) is one of the pre-eminent performers of Baroque and modern violin. She has performed throughout North America, collaborating with many of the top Baroque ensembles, including Chatham Baroque, the Washington Bach Consort, Haymarket Opera Company, and Apollo's Fire.

Her discography includes recordings for the Electra, Delos, MSR Classics and Centaur labels. Nyquist was concertmaster of the Indianapolis Baroque Orchestra for 20 years, and a member of Ensemble Voltaire, 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, on the violin faculties of Lawrence University, Ohio State University and the Interlochen Arts Camp, and served as viola professor at Indiana State University and DePauw University.

MARTIE PERRY (violin/viola) has developed a vibrant national career as a respected baroque specialist on both violin and viola. Her playing has been called "...ideally realized...taut and loaded with nuance" by the Atlanta Journal-Constitution, and "highly expressive" by the Boston Musical Intelligencer. She has been proud to be a principal player in the Indianapolis Baroque Orchestra for over 20 years. While serving as co-

concertmaster of the North Carolina Baroque Orchestra, Martie performs with many other North American period instrument and choral ensembles including the Atlanta Baroque Orchestra, Spire Chamber Ensemble, Bloomington Bach Cantata Project, Wyoming Baroque, Tallahassee Bach Parley, Aperi Animam, Bach Akademie Charlotte and Bach Collegium Fort Wayne, as well as with the group she founded and directs, Heartland Baroque. Martie has also performed in productions with Alchymy Viols, Seicento Baroque, *iSacabuche!*, Washington Bach Consort, Three Notch'd Road, Chatham Baroque, Foundling Baroque Orchestra, Opera Lafayette, National Cathedral Baroque Orchestra, Washington Concert Opera, at Wolftrap, for the Magnolia, St. Louis, Indianapolis, Vancouver, Berkeley, Sackville, Madison, and Bloomington Early Music Festivals, the Charlotte Bach Festival, the Victoria Bach Festival, in Colonial Williamsburg, and in Italy's Musica nel Chiostro. Performing for the Public Radio International Christmas program, "Glad Tidings," Martie has also been heard in live international broadcast on Chicago's WFMT radio, on the early music program "Harmonia," and on NPR's "Performance Today," and has recorded for Edition Lilac, ATMA Classique, Musica Omnia, Naxos, WFIU, Cedille, the National Cathedral, and Concordia Publishing. She earned a Master of Music in Early Music Performance/Baroque Violin at the Indiana University Jacobs School of Music in its esteemed Historical Performance Institute, where she studied with Stanley Ritchie, and also served as graduate assistant for the baroque orchestra.

GABRIEL RICHARD (violin) has been tenured first violin successively at the *Orchestre de la Garde Républicaine*, as violin solo at the Opéra de Lyon and at the Paris Orchestra as first violin, as well as the first violin of the Thymos String Quartet. He tours regularly in Japan, Korea, China, America, and Europe. With the Thymos Quartet, Richard has been invited to perform at the Paris International String Quartet Biennial four times and to tour Europe, the USA, Brazil, and Japan. He has recorded three CDs with the Thymos String Quartet, accompanied by the pianist and conductor Christoph Eschenbach. The Quartet's recording of Dvorak with the label AVIE was awarded the Editor's Choice by Gramophone in 2012. The Washington Post described the performance of the Thymos Quartet at the Kennedy Center as "detailed down to the last atom, and overflowing with human experience". The last recording in 2020 on Schubert with the Trout Quintet was awarded Critic's Choice of the review Gramophone and BBC Chamber Choice. Steve Reich declared Richard's interpretation of his own Violin Phase at the Cité de la Musique "probably the best performance of the piece I have ever heard."

SUZANNE ROUSSO's bio can be found in the Playbill on page 10

DAVID SARITI (violin) has built a wide-ranging musical career, with performance and scholarship interests that span four centuries. Known for bringing fresh insight to works both familiar and unfamiliar, he has appeared as recitalist at universities across the country, as soloist with orchestra, and in diverse chamber collaborations. An all-Mendelssohn piano trio program was hailed as "Chamber music at a high professional level, reflecting credit on the schools that choose to have their students taught by musicians who not only have academic credentials but are also first class performing artists." (Classical Voice of North Carolina).

Equally fluent with modern and period instruments, Dr. Sariti is a member of Synnet, which performs 17th-century music for strings and winds, and frequently collaborates with Baroque and Beyond and The Vivaldi Project. He was a founding member of "Mr. Jefferson's Musicians", which was featured on the Gotham Early Music series in New York, and has given numerous solo presentations on Jefferson's music, including the CD "Music from the Jefferson Collection". An improviser of music both old and new, he enjoys playing jazz on occasion. Associate Professor of Violin at the University of Virginia, he is Director of the Baroque Orchestra. He holds degrees from the Hartt School, where he studied Baroque violin with Emlyn Ngai, the University of Akron, and Ithaca College.

JENNIFER STREETER (harpsichord, recorder) has performed throughout the United States and Europe with acclaimed ensembles such as the North Carolina, Indianapolis, and Seattle Baroque Orchestras, Three Notch'd Road: the Charlottesville Baroque Ensemble, Raleigh Camerata, and as concerto soloist with the Monte Carlo Philharmonic and Indiana University Baroque Orchestras. She has been a featured artist at the Bloomington, Magnolia Baroque and Amherst Early Music Festivals. She holds masters' degrees in harpsichord and recorder from the Early Music Institute at Indiana University, studying with Elisabeth Wright and Eva Legêne. Originally from Europe, she now calls Cary, NC home where she is a freelance musician and massage therapist.

She teaches privately and at workshops such as the Amherst Early Music Festival, the Shenandoah Recorder Society, and the Triangle Recorder Society (NC). She is the Music Director of the Triangle Recorder Society where she conducts monthly playing meetings as well as the director of the annual Triangle Recorder Society workshop.

Baroque & Beyond's artistic director **STEPHANIE VIAL** (cello) is a widely respected cellist, praised for her technical flair and expressive sense of phrasing. She is a co-director of The Vivaldi Project (based in Washington, DC) with whom she developed the recording series Discovering The Classical String Trio (MSR Classics) hailed by Gramophone as "captivating" and "highly recommended." Additional recordings can be found on the Dorian Label, Naxos, Hungaroton, and Centaur Records. She has traveled widely, giving 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. She currently teaches at the University of North Carolina at Chapel Hill and Duke University.

CHARLES WINES (bassoon) is renowned for his wizardry with early woodwinds. Wines demonstrates proficiency in the recorder, historical flutes, historical oboes, both modern and historical bassoons, as well as bagpipes. He holds a Master of Music in historical oboes and is pursuing a Doctorate in historical bassoons at Indiana University. Mr. Wines has illuminated stages alongside distinguished ensembles like Piffaro: The Renaissance Band, Mallarme Chamber Players, the North Carolina Baroque Orchestra, and the Kansas City Baroque Consortium. He is co-founder of the new ensemble, Angels in the Architecture, whose inaugural concert brings together 500 years of secular musical traditions in Paris. Apart from music, Charles enthusiastically practices juggling and takes pleasure in both learning new languages and delving into their evolutionary processes.

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UPCOMING EVENTS with Mallarmé Musicians

Sunday, February 15, 4:00 pm

PARTNER EVENT: Choral Society of Durham, *Riverside HS, Durham*

Sunday, February 15, 5:00 pm

PARTNER EVENT: Duke Chapel Bach Cantata Concert

Saturday, February 28 @ 2:00 pm - 3:00 pm Free

FAMILY CONCERT: Renaissance Tunes with Forgotten Clefs

Durham County Library, Main Branch 300 N. Roxboro Street, Durham, NC

Saturday, February 28 @ 7:30 pm - 9:00 pm

SERIES CONCERT: Surviving Inquisition with Forgotten Clefs

Duke University Chapel, 401 Chapel Drive, Durham, NC

\$10 – \$30

UPCOMING EVENTS Baroque & Beyond

Sunday, March 1 @ 3:00 pm La Flûte Allemande

Holy Trinity Lutheran Church, Chapel Hill