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“All three quartets are performed here with tasteful restraint and beautiful, liquid phrasing” –Early Music America Magazine, Fall 2013, about CD *Haydn in America*

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

present

Haydn & His Students VI

Joseph **Haydn**: Quartet in G, Op. 64, No. 4

Joseph **Eybler**: Quartet in C minor, Op. 1, No. 2

Ludwig van **Beethoven**: Quartet in Eb, Op. 127

Friday, November 29, 2013, at 8pm, Hillside Club, 2286 Cedar Street (at Spruce), Berkeley, CA 94709 *tickets for this Friday concert are \$15, and sold only at the door*

Saturday, November 30, 2013, at 4pm, St. Mark's Lutheran Church, 1111 O'Farrell Street (at Franklin), San Francisco, 94109

Sunday, December 1, 2013, at 4pm, All Saints' Episcopal Church, 555 Waverley Street (at Hamilton), Palo Alto, CA 94301

Tickets for Saturday & Sunday are \$25 (discounts for seniors and students)
(415) 520-0611 // www.newesterhazy.org

San Francisco, November 1, 2013—“**After Mozart he is the greatest genius that Vienna now has,**” was said about Joseph Eybler in his day. A friend of both Mozart and Haydn, and Salieri's successor as *Hofkapellmeister* at the Viennese court, Eybler is nearly forgotten today. The New Esterházy Quartet bring his work out of obscurity in the sixth episode of their “Haydn & His Students” series. In addition to Eybler's *Quartet in C minor* the program features Haydn's *Op. 64, No. 4 in G* and Beethoven's *Op. 127 in Eb*,

the first of his “Late Quartets.” For yes, reluctant as he was to acknowledge it, Beethoven was a student of Haydn too.

The members of the New Esterházy Quartet—violinists Kati Kyme and Lisa Weiss, violist Anthony Martin, and cellist William Skeen—specialize in period performance and often occupy the first chairs of Philharmonia Baroque Orchestra and American Bach Soloists. With Haydn’s 68 quartets as their core repertoire, the New Esterházy Quartet is increasingly recognized as one of the world’s top period-instrument string quartets. The quartet has been praised for their “sumptuous sound with beautifully controlled dynamics” and recently received accolades in *Early Music America Magazine* for their *Haydn in America* CD:

“The slow movements—especially the gorgeous *Adagio cantabile* of Op. 17, No. 4, where the period instruments sound especially warm and resonant—are lyrical and tranquil; and the fast movements are tight and crisply articulated.”

Currently in their seventh year of subscription concerts in San Francisco and Palo Alto, the New Esterházy Quartet has added performances at Berkeley’s Hillside Club for the 2013-2014 concert season. Recent projects feature pupils and admirers of Haydn including late works by Mozart and Beethoven, as well as novel explorations of early Bartók and Schoenberg. Four Haydn recordings are available, and a premier recording of an 1850s composition by Hungarian composer Imre Székely is underway.

More about the composers and the program:

In the early part of 1790 **Haydn** was a lonely man at Esterháza, writing to his Viennese friend and confidante Maria Anna von Genzinger “Well, here I sit in my wilderness—forsaken—like a poor waif—almost without any human society—melancholy—full of the memories of past glorious days—yes! past, alas!—and who knows when those days shall return again?” Little did he suspect that on the following New Year’s Day, freed of his 30 years of obligations to the Esterházy family, he would land at Dover to conquer England by the force of his music and his humane personality.

Among the stacks of manuscripts he brought from Vienna were the Quartets of Op. 64. Because Salomon had rushed Haydn out of Vienna in December, it can’t be said that Op. 64 was written for London, but that is where those quartets were first heard. Already in February of 1791 a concert bill announces as part of the evening’s entertainment a *Quartetto* to be led by Johann Salomon, and the very next day saw their first publication in faraway Vienna.

Strange the fate of the well-trained, well-behaved, and well-regarded Joseph **Eybler** who is nearly forgotten today! Befriended by Haydn and Mozart, trained by Albrechtsberger,

and carrying glowing recommendations from all three (“after Mozart he is the greatest genius that Vienna now has” wrote his teacher), Eybler rose to the highest position at court, succeeding Salieri himself as *Hofkapellmeister*. And now? Is his obscurity deserved? Judge for yourself after hearing his dramatic Quartet in C minor, dedicated to Haydn as “public testimony of the unalloyed esteem and personal veneration which I profess towards you.”

After more than a dozen years of difficulties, including increasing deafness, conflicts with and around his nephew Karl, and the disappointment of his last great love affair, **Beethoven** returned again to writing string quartets. It could be said they were the primary focus of his last years. The first of these “Late Quartets” took shape over 3 years, from 1822 to 1825.

Op. 127 is in the key of his Eroica Symphony, but if you are listening for heroics in this music, you will be disappointed within half a dozen bars. The initial *Maestoso* (majestic) dissolves quickly into a genial, songful *Allegro* marked *teneramente, sempre piano e dolce* (tenderly, always quiet and sweet), a feminine response, to use the language of the time, to the stout-hearted masculine opening. Many more dissolutions, transformations, epiphanies, and revelations of hidden unities follow, so by the end the listener whom the performance sweeps up seems to have experienced a lifetime of adventure within the span of its four movements, rather like Blake’s “infinity in the palm of your hand, and eternity in an hour.”

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