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“a sumptuous sound with beautifully controlled dynamics”

– Don Kaplan, Early Music America

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

with

Eric Zivian, pianoforte

present

Grand Concert Symphonique

Ludwig van **Beethoven**: Overture to *The Creatures of Prometheus*

Wolfgang Amadeus **Mozart**: Piano Concerto No. 12 in A, K. 414

Joseph **Haydn**: Symphony No. 104 in D, *London*

Saturday, January 5, 2013, at 4pm, St. Mark's Lutheran Church,
1111 O'Farrell Street (at Franklin), San Francisco, 94109

Sunday, January 6, 2013, at 4pm, All Saints' Episcopal Church,
555 Waverley Street at Hamilton, Palo Alto, CA 94301

Tickets \$25 (discounts for seniors and students)

(415) 520-0611 // www.newesterhazy.org

San Francisco, December 7, 2012: **Until just over a century ago, a performance was a once-in-a-lifetime experience.** If you missed Franz Clement's premiere of Beethoven's Violin Concerto in Vienna in 1806, or Luigi Tomasini's reprise in 1812, you would have to go to Paris in 1828 to hear the third performance of the piece. At that time, music lovers had only one option to relive a concert or get better acquainted with a composition:

they could buy an arrangement for chamber ensemble of the orchestral work, and could take it home to play, either alone at the keyboard, or with family and friends. On January 5 and 6, the New Esterhazy Quartet present a re-enactment of these 18th and 19th century equivalents of playing a CD or mp3. Together with pianist Eric Zivian, they perform the period chamber arrangements of grand and famous symphonic works by Beethoven, Mozart, and Haydn.

Violinist Lisa Weiss says:

“Eric is a wonderfully imaginative and sensitive ensemble player. Adding a fifth person to the equation is an ‘ear-opening’ experience for us. It brings new perspective to our music making, and makes this a very exciting and rewarding collaboration. What a great way to start the New Year!”

The arrangement of Beethoven’s *Overture to The Creatures of Prometheus* dates from 1803, one year before publication of the orchestral version of the overture. Regarding Mozart’s *Piano Concerto No. 12*, the composer himself wrote to a publisher: “I have three piano concertos ready, which can be performed with full orchestra, or with oboes and horns, or merely *a quattro*.”

Biographies:

The members of the **New Esterházy Quartet**—violinists Kati Kyme and Lisa Weiss, violist Anthony Martin, and cellist William Skeen—have performed and recorded in the top tier of early music ensembles, and often occupy the front seats of Philharmonia Baroque Orchestra and American Bach Soloists. The quartet, praised for their “exceptional fluidity and polish,” were the first in North America to perform all 68 string quartets of Joseph Haydn on period instruments.

Pianist **Eric Zivian** received a Bachelor of Music degree from the Curtis Institute of Music and graduate degrees from the Juilliard School and the Yale School of Music. He studied piano with Gary Graffman and Peter Serkin, and composition with Ned Rorem, Jacob Druckman, and Martin Bresnick. He attended the Tanglewood Music Center both as a performer and as a composer. Mr. Zivian has performed Mozart and Beethoven concertos with the Toronto Symphony Orchestra and the Beethoven *Triple Concerto* with Philharmonia Baroque Orchestra. Since 2000, Mr. Zivian has performed extensively on original instruments, playing fortepiano in the Zivian-Tomkins Duo and the Benvenue Fortepiano Trio. He is also a member of the Left Coast Chamber Ensemble and has performed with the Empyrean Ensemble and Earplay. He is a frequent guest artist on the San Francisco Conservatory's faculty chamber music series.

More information about the program:

Beethoven’s *Overture to the Creatures of Prometheus* functions as an opener both to the ballet of 1801 of and to our concert of 2013 by its *in media res* off-key opening chords. A

solemn *cantabile* followed by a bustling *Allegro molto con brio* vividly suggest the interest in mime of the ballet’s choreographer Salvatore Vigano. The quartet arrangement of the entire ballet from 1803 was preceded by a piano arrangement already in 1801, the orchestral version of the overture was not published until 1804, and the complete work not until after Beethoven’s death.

In the theatre an Overture precedes the action, it gets you in the mood. Now characters will appear, emotions will be brought into play, there will be confrontations and reconciliations. And so it is in Mozart’s Piano Concertos, with the soloist taking the parts of now heroine, now hero, the one against or in concord with the many. Mozart wrote to his father that the three concertos of which this was the second “are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being rapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.”

The version we have from 1800 of Haydn’s 104th and last symphony, called “London”, could possibly be by Haydn himself, but more likely was by an anonymous arranger. The publisher gave purchasers a bonus by substituting the slow movement from the popular 101st Symphony (*the Clock*), conveniently also in G major. Haydn’s first movement mimics an overture, with a slow introduction and characterful quick section. The substitute second movement (called *Andante*, it can’t properly be considered a slow movement) entertains by wit and surprise, and the dance movement that follows evokes the countryside. The last movement must have been even more exotic to the Londoners who first heard it in 1795 than to the Viennese, for its in addition to its bagpipe drones its main tune is a Croatian folksong from Stinatz (Stinjaki) now in an area southwest of Haydn’s birthplace in Rorau.

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