

“an engagingly transparent account of Haydn at the top of his chamber music game.”  
Stephen Smoliar, January 2016

## THE NEW ESTERHÁZY QUARTET

**Lisa Weiss**, violin  
**Kati Kyme**, violin  
**Anthony Martin**, viola  
**William Skeen**, cello

with special guest  
**Robert Mealy**, viola

present:

### *Viola Quintets from Haydn's Circle*

Mozart's *Quintetto in Eb, K. 614* and works by Joseph & Michael Haydn, Ignaz Pleyel, and Sigismund Neukomm for two violins, two violas, and cello

**Friday, April 1, 2016**, at 8pm, Hillside Club, 2286 Cedar Street (at Arch), Berkeley, 94709 *tickets for this Friday concert are \$20, and are sold only at the door*

**Saturday, April 2, 2016**, at 4pm, St. Mark's Lutheran Church, 1111 O'Farrell Street (at Franklin), San Francisco, 94109

**Sunday, April 3, 2016**, at 4pm, All Saints' Episcopal Church, 555 Waverley Street (at Hamilton), Palo Alto, 94301

**Tickets for Saturday & Sunday are \$25** (discounts for seniors and students)

(415) 520-0611

[www.newesterhazy.org](http://www.newesterhazy.org)

**San Francisco, March 4, 2016: Haydn's circle** expands ever outward from the man himself to his family, his students, his friends, and his musical descendants. The New Esterhazy Quartet, voted “Best Chamber Music Performers” by San Francisco Classical Voice in 2015, present viola quintets (works for two violins, two violas, and cello) by composers from this circle: Joseph Haydn, his younger brother Michael, Haydn's students Ignaz Pleyel and Sigismund Neukomm, and Haydn's younger friend and colleague Mozart.

The members of the New Esterházy Quartet—violinists Lisa Weiss and Kati Kyme, violist Anthony Martin, and cellist William Skeen—say: “One of our favorite things

about chamber music is that these masterpieces have always been shared among colleagues and friends. This upcoming concert program is a great demonstration of how music brought remarkable people together, and how works like Mozart's Quintets, while undoubtedly transcendent and timeless, have also been simply the entertainment of a social evening in someone's living room. We are thrilled to have the opportunity to play these works with our colleague Robert Mealy.”

Recipient of Early Music America’s Binkley Award for outstanding teaching and scholarship, violist **Robert Mealy** has taught at Harvard, Yale, and now at the Juilliard School, where he directs the Historical Performance Program. A native of the Bay Area, he has performed and recorded as violinist and violist with many distinguished orchestras and chamber groups throughout the world.

The members of the **New Esterházy Quartet** often occupy the first chairs of Philharmonia Baroque Orchestra. 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.

### **From the Program Notes:**

To start we will hear a movement from Haydn’s only quintet for 2 violins, 2 violas, and bass. Bass here means the bottom part, which could be played on a cello or the double bass. Whenever the piece would be performed orchestrally, with many players on each part, then the bass part could be played by both cellos and (double) basses. We have labeled the composition a *Divertimento*, as it is called in some of its many manuscript sources. It is also called *Cassation* (a street piece, for outdoor performance), or *Serenade* (to be played in the evening), or *Notturmo* (to be played at night), or *Symphonia* (sounding together). It is significant that most of these sources are to be found in Austrian monasteries, where the social art of music was practiced as part of a life-style lacking the rougher entertainments of excessive eating and drinking, gambling, and dancing.

Following the work by Joseph Haydn are two movements by his younger brother Michael, then two movements by Ignaz Pleyel and Sigismund Neukomm, whom Haydn described as among his “best and most grateful pupils”. After intermission place of honor goes to the Eb Quintet of Mozart, Haydn’s younger friend and colleague, written in his last year.

**Program:**

<i>Allegro moderato</i> from <i>Divertimento in G</i> (c. 1760)	Joseph Haydn (1732–1809)
<i>Adagio cantabile</i> & <i>Menuetto</i> from <i>Notturmo in C</i> (1773)	Michael Haydn (1737–1806)
<i>Finale: Allegro</i> from <i>Quintet in F minor</i> (1786)	Ignaz Pleyel (1757–1831)
<i>Allegretto scherzando</i> from <i>Quintetto dramatique: Une fête de Village en Suisse</i> (1812)	Sigismund Neukomm (1778– 1858)

intermission

<i>Quintetto in Eb</i> , K. 614 (1791)	Wolfgang Mozart (1756–1791)
<i>Allegro di molto</i>	
<i>Andante</i>	
<i>Menuetto: Allegretto</i>	
<i>Allegro</i>	

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