

“...one of the clearest performances of Opus 133 that I have had the pleasure to experience. That clarity may owe much to the ensemble’s performing on period instruments.”

Stephen Smoliar, January 2015

THE NEW ESTERHÁZY QUARTET

Lisa Weiss, violin

Kati Kyme, violin

Anthony Martin, viola

William Skeen, violoncello

present:

Beethoven: The Late Quartets

The complete *Late Quartets* in three concerts:

Wednesday August 26, 2015, at 8 pm: Op. 127 & Op. 130

Friday August 28, 2015, at 8 pm: Op. 135 & Op. 132

Sunday August 30, 2015, at 4 pm: Op. 131 & Op. 133

All concerts at Hillside Club, 2286 Cedar Street (between Spruce and Arch), Berkeley, 94709

Tickets for each concert are \$20 (with discounts for seniors, students, and Hillside Club members), and are sold only at the door.

For more information, please call Hillside Club at (510) 845-1350 or visit <https://sites.google.com/a/hillsideclub.org/hillsideclub/concerts>

Website of the New Esterházy Quartet: www.newesterhazy.org

San Francisco, June 16, 2015: **Following their successful Amadé-athon last summer, this August the New Esterházy Quartet bring a Beethoven marathon to the Hillside Club in Berkeley, performing the complete “Late Quartets” in three concerts.** Each concert features two of these legendary works: Opp. 127 & 130 on Wednesday August 26, Opp. 135 & 132 on Friday August 28, and Opp. 131 & 133 on Sunday August 30.

An important milestone for all quartet members, but especially for Lisa Weiss, who shares the role of first violinist with Kati Kyme. She says: “Trolling through my parents’ classical LP collection as a teenager, I encountered late Beethoven recordings by accident and was instantly hooked. The ‘Late Quartets’ became a sort of gateway drug into chamber music and quartet playing. I listened to them back to back, over and over, until I

couldn't remember which was which and they became one gigantic musical organism. In daydreams at that age of a future life in music, the pinnacle of hopes and possibilities was to be able to play those works someday. Long before high school I can recall worrying that there were so few women in professional string quartets, and that I wouldn't be able to find a place in that world. Being able to study and rehearse these works with my New Esterházy Quartet colleagues has been the realization of a literal lifelong dream; I can't imagine any work more rewarding and fulfilling.”

Kati Kyme adds: “One summer I had the goal to read all of Shakespeare's works. Presenting the complete ‘Late Quartets’ feels like that. A Herculean task! There is no finer reward, however, than to claim knowledge and understanding of some of the most beautiful, complicated and powerful music ever written.”

Violist Anthony Martin says: “Unlike Kati & Lisa, I encountered no chamber music at home. As a late-bloomer it was only with a motley group of English, Classics, and Philosophy students at college that I first heard and played string quartets. After throwing ourselves at Haydn, Mozart, and Beethoven for several hours, we would turn down the lights and (retro even in the 60's) listen to 78rpm recordings of the Budapest Quartet playing Late Beethoven. I still recall the feelings of awe & astonishment that certain passages elicited from us. Having performed all the Late Quartets over the past several years and having the prospect of revisiting them intensely at the end of this summer with NEQ is a reality finer than any dream!”

The members of the **New Esterházy Quartet**—violinists Kati Kyme and Lisa Weiss, violist Anthony Martin, and cellist William Skeen—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.

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