

“delightful Haydn and Mozart”

Stephen Smoliar, October 2015

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

present:

Haydn and His Students VIII

János Spech: *Quartet in G minor, Op. 2 No. 1*

Joseph Haydn: *Quartet in Bb, Op. 71 No. 1*

Ludwig van Beethoven: *Quartet in F, Op. 59 No. 1*

Friday, January 15, 2016, at 8pm, Hillside Club, 2286 Cedar Street (at Spruce), Berkeley, 94709 *tickets for this Friday concert are \$20, and are sold only at the door*

Saturday, January 16, 2016, at 4pm, St. Mark’s Lutheran Church, 1111 O’Farrell Street (at Franklin), San Francisco, 94109

Sunday, January 17, 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

San Francisco, December 21, 2015: For the eighth episode in their “Haydn and His Students” series, the New Esterházy Quartet—voted “Best Chamber Music Performers” by San Francisco Classical Voice—follow their successful recipe of featuring one quartet by Haydn, one by Beethoven, and one by a less famous student. This time the spotlight is on János Spech, a Hungarian composer who after his studies with Haydn set out to compose more than forty collections of chamber music.

The program illustrates how Haydn’s quartets and teaching influenced two very different composers of the next generation: all but forgotten János Spech versus the famous Ludwig van Beethoven. Both men studied with Haydn in the 1790s, but took away different lessons. Spech, a competent and ardent pupil, emulated his teacher. Beethoven was loath to emulate anyone, but grasped something fundamental about the string quartet: its flexibility of form and its capacity for intense creative development.

The members of the New Esterházy Quartet—violinists Lisa Weiss and Kati Kyme, 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.

Press contact: Wieneke Gorter
(650) 387-1708 (press contact only) //wieneke.gorter@gmail.com

Photos are available to download at <http://newesterhazy.org/press.htm>

Program notes by Jonathan Rhodes Lee are attached.

=END=