

“Christine Brandes...[delivered] the tormented aria “Porgi amor” from Mozart's “The Marriage of Figaro” with a smooth, marbled tone and emotional veracity.”

Press Democrat, February 2011

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

with special guest

Christine Brandes, soprano

present:

Haydn Cantatas

Joseph Haydn: *Quartet in D*, Op. 71, No. 2 (1793)
 Arianna a Naxos (1789)
 Quartet in F minor, Op. 55, No. 2 (1788)
 Scena di Berenice (1795)

Friday, June 5, 2015, at 8pm, Hillside Club, 2286 Cedar Street (at Spruce), Berkeley, 94709 *tickets for this Friday concert are \$20, and sold only at the door*

Saturday, June 6, 2015, at 4pm, St. Mark's Lutheran Church, 1111 O'Farrell Street (at Franklin), San Francisco, 94109

Sunday, June 7, 2015, 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, May 14, 2015: “It’s time for some handbag-throwing!” says soprano Christine Brandes, referring to the two dramatic Haydn cantatas about wronged women she performs with the New Esterházy Quartet. Violinist Kati Kyme says: “We enjoy our collaboration with Chris for so many reasons! Her sense of humor, our common ground of musical experiences, and her world-class artistry all add up to a great time musically and socially.”

The period string quartet (Kati Kyme and Lisa Weiss, violin; Anthony Martin, viola; William Skeen, cello) also play two exceptional Haydn quartets: Op. 71, No. 2 and Op.

55, No. 2, “The Razor.” The latter (Op. 55/2) derives its nickname from a complaint of Haydn to his friend, the publisher John Bland, that he would give his best quartet for a pair of decent razors. As the anecdote continues, Bland hurried to his own lodgings and returned with two English razors, whereupon Haydn gave him this quartet. Whether it was actually his “best quartet” to date we can’t know (it has a lot of competition), but it is certainly extraordinary. The second movement in particular is like nothing on earth. Haydn had many ways to modulate from key to key, but here he uses the simplest of all: pause for two bars, then restart in any new key you like. You have no idea what will come next, and that’s the whole fun of it.

Noted for her radiant, crystalline voice and superb musicianship, **soprano Christine Brandes** brings her committed artistry to repertoire ranging from the 17th century to newly composed works and enjoys an active career in North America and abroad, performing at many of the world’s most distinguished festivals and concert series. Ms. Brandes also teaches Vocal Performance at San Francisco State University’s School of Music and Dance. Highlights of Christine Brandes’ operatic career include engagements at Houston Grand Opera in *Ariodante* with Christopher Hogwood, at Seattle Opera in *Giulio Cesare*, and at the Los Angeles Opera in *L’Incoronazione di Poppea* with Harry Bicket. Additional performances of the artist’s distinguished career have brought her to San Diego Opera in *Ariodante*, Central City Opera in *L’Incoronazione di Poppea*, Lisbon’s Gulbenkian Foundation in *Così fan tutte*, Glimmerglass Opera both in Handel’s *Orlando* and *Acis and Galatea*, San Francisco Opera in *Semele* under the baton of Sir Charles Mackerras, the Opéra de Nancy in *Alcina*, New York City Opera in *Acis and Galatea* and *Platée*, and to the Opera Company of Philadelphia in *Die Zauberflöte*, *L’Elisir d’amore*, and *Don Giovanni*. Ms. Brandes has performed *Le nozze di Figaro* with New York City Opera, Seattle Opera, Opera Pacific, and with the opera companies of Minnesota, Montréal, Philadelphia, and Québec. Read an interview with Ms. Brandes from 2013: <https://www.sfcv.org/events-calendar/artist-spotlight/christine-brandes-singing-while-rome-burns>

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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