

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin
Lisa Weiss, violin
Anthony Martin, viola
William Skeen, violoncello

present:

Vienna, 1784: Quartet Party at Storace

Quartet, Op. 33, No. 4 in B-flat (1781)	Joseph Haydn (1732–1809)
Quartet No. 4 in C (1788)	Karl Ditters (1739–1799)
Quartet in G (1786)	Jan Baptist Vanhal (1739–1813)
Quartet in G, K387 (1782)	Wolfgang Mozart (1756–1791)

Friday, November 17, 2017, at 8pm, Hillside Club,
2286 Cedar Street (at Arch), Berkeley, 94709

tickets for this Friday concert are \$25, and are sold only at the door

Saturday, November 18, 2017, at 4pm, St. Mark's Lutheran Church,
1111 O'Farrell (at Franklin), San Francisco, 94109

Sunday, November 19, 2017, at 4pm, All Saints' Episcopal Church,
555 Waverley Street (at Hamilton), Palo Alto, 94301

Tickets for Saturday & Sunday are \$30 (discounts for seniors and students)
(415) 520-0611 // www.newesterhazy.org

San Francisco, October 20, 2017: **The New Esterhazy Quartet (Kati Kyme and Lisa Weiss, violin; Anthony Martin, viola; and William Skeen, cello)** will be partying the way Mozart and Haydn did with their friends in Vienna. One night, in 1784, there was a party with great music and food at the house of Stephen Storace. Before everyone sat down for a delicious dinner, Mozart and Haydn played string quartets together with violin virtuoso Ditters and composer Vanhal. The New Esterházy Quartet's program features four string quartets from the 1780s, one by each of the composers Mozart, Haydn, Ditters, and Vanhal.

Such an imaginative snapshot of string quartet performance history is the connecting theme for the entire 11th season of The New Esterhazy Quartet. In September, they recreated a performance by the "Tuscan Quartet" from 1766, featuring

composers Boccherini, Cambini, and Nardini. In January they will travel to **Paris in 1822** for “The Baillot Quartet,” with music by Haydn, Beethoven, Mozart, and Boccherini. Finally, they express their “Gratitude to Haydn” with an all-Haydn program in April, recalling an evening in **London, 1845**. For dates and times of all upcoming performances, please go to <http://newesterhazy.org/calendar.htm>.

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 other period music ensembles. 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. In addition to their own concert series, the quartet have many other engagements this 2017/2018 season, performing for Barefoot Chamber Concerts (August 30 to September 3, 2017) and at the New Millennium Concert Series at Sacramento State University. For more information, please go to <http://newesterhazy.org/calendar.htm>.

From the Program Notes, by violist Anthony Martin:

The story that forms the basis of our upcoming Vienna program dates from 40 years after the fact, just like Cambini’s tale that created “The Tuscan Quartet” of our September concerts.

The memoirs of the Irish tenor Michael Kelly appeared in 1826, the year of his death. In them he details his life as an international star of the stage, a composer, a singer, an actor, a theatre manager, a skilled raconteur, a friend of both royalty and lowlife. And of Mozart. Kelly, known in Italy as Ochelli, at age 24 sang the roles of both Don Basilio and Don Curzio in the Vienna premiere of *Le Nozze di Figaro*. He gives interesting descriptions of Mozart in rehearsal, and tells of his never being able to best Mozart at billiards.

Two years before *Figaro*, Kelly was involved in the premiere of an opera by Giovanni Paisiello, with a libretto by Giovanni Battista Casti. During the preparations for this opera there was a little party given by Kelly’s good friend Stephen Storace, an English composer and gad-about, whose sister Nancy was to sing as Mozart’s first Susanna and in Haydn’s London concerts in the 1790s. **Kelly’s description of this 1784 party is the basis for our concert today:**

“...in the interim Storace gave a quartett party to his friends. The players were tolerable, not one of them excelled on the instrument he played; but there was a little science among them, which I dare say will be acknowledged when I name them:

The First Violin HAYDN.
” Second Violin BARON DITTERSDORF.

” Violoncello . . . VANHALL.
” Tenor . . . MOZART.

The poet Casti and Paesiello formed part of the audience. I was there, and a greater treat or a more remarkable one cannot be imagined.

On the particular evening to which I am now specially referring, after the musical feast was over, we sat down to an excellent supper, and became joyous and lively in the extreme.”

The four works by these composers we have selected are nearly contemporaneous with Storace’s Viennese party of 1784. The six quartets of Haydn’s Op. 33 were written in 1781 and first printed the following year. The first of Mozart’s set of six dedicated to Haydn was written at the end of 1782, Ditters’ set of six did not appear in print until 1789, and Vanhal’s last six quartets were written in the mid-1780s. Vanhal had been a prolific quartet writer, with as many as a hundred in print and in manuscript to be found in European and American libraries. His withdrawal from quartet composition conceivably could have been prompted by his awareness, in that fast company at Storace’s, of the depth of the up-and-coming competition. But let us leave all quibbling and speculation to the side and enjoy the musical feast of this joyous and lively party!

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