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<http://www.newesterhazy.org/press.htm>

“NEQ’s perfect tuning and sensitive phrasing made the clean textures and conventional harmonic patterns shimmer”-San Francisco Classical Voice, November 2013

THE NEW ESTERHÁZY QUARTET

Lisa Weiss, violin

Kati Kyme, violin

Anthony Martin, viola

William Skeen, violoncello

present

Paris Symphonies

Joseph **Haydn**: Symphony No. 85 in Bb (1785) *La Reine*

Wolfgang **Mozart**: Symphony No. 31 in D, K297 (1788) *Paris*

Luigi **Cherubini**: Quartet No. 2 in C (1829)

after the Symphony in D (1815)

Friday, January 3, 2014, at 8pm, Hillside Club, 2286 Cedar Street (at Spruce), Berkeley, CA 94709 *tickets for this Friday concert are \$15, and sold only at the door*

Saturday, January 4, 2014, at 4pm, St. Mark’s Lutheran Church, 1111 O’Farrell Street (at Franklin), San Francisco, 94109

Sunday, January 5, 2014, at 4pm, All Saints’ Episcopal Church, 555 Waverley Street (at Hamilton), Palo Alto, CA 94301

Tickets for Saturday & Sunday are \$25 (discounts for seniors and students)
(415) 520-0611 // www.newesterhazy.org

San Francisco, December 6, 2013—**So comforting to Marie Antoinette that she had it with her in prison while waiting for her execution**, Haydn’s *Symphony No. 85 in Bb* was quickly dubbed “La Reine” [The Queen]. Mozart stirred Parisian audiences with his *Symphony No. 31 in D, K297*, thus it became known as the “Paris” Symphony. Period instrument ensemble the New Esterházy Quartet performs both these “Paris Symphonies” as well as Cherubini’s *Symphony in D* in arrangements for string quartet. Haydn and Cherubini made the quartet arrangements of their own symphonies themselves—a

common practice at the time; New Esterházy Quartet's cellist William Skeen prepared the arrangement of the Mozart Symphony.

The members of the New Esterházy Quartet—violinists Lisa Weiss and Kati Kyme, violist Anthony Martin, and cellist William Skeen—specialize in period performance and 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:

"The slow movements—especially the gorgeous *Adagio cantabile* of Op. 17, No. 4, where the period instruments sound especially warm and resonant—are lyrical and tranquil; and the fast movements are tight and crisply articulated."

Currently in their seventh year of subscription concerts in San Francisco and Palo Alto, the New Esterházy Quartet has added performances at Berkeley's Hillside Club for the 2013-2014 concert season. Recent projects feature pupils and admirers of Haydn including late works by Mozart and Beethoven, as well as novel explorations of early Bartók and Schoenberg. Four Haydn recordings are available, and a premier recording of an 1850s composition by Hungarian composer Imre Székely is underway.

More about the program:

For the orchestra of the *Concert Spirituel*, Mozart wrote a new symphony in D major, calculated to please and flatter the Parisian audience, and so it has come to be known as Mozart's *Paris Symphony*. In a letter home to his father he reported on its premiere performance:

"Right in the middle of the first Allegro was a passage that I knew they would like; the whole audience was thrilled by it and there was a tremendous burst of applause...The Andante also found favor, but particularly the last Allegro because, having observed that here all final as well as first Allegros begin with all the instruments playing together and generally unisono, I began mine with the two violin sections only, piano for the first eight bars—followed instantly by a forte; the audience as I expected, said "Shh!" at the soft beginning, and as soon as they heard the forte which followed immediately began to clap their hands."

For the second Parisian performance a month later Mozart wrote a substitute middle movement at the request of the director of the *Concert Spirituel*, who claimed that the original was too long and complicated. Mozart wrote "It is just the reverse...for it is quite simple and short." It is this original *Andante* that the New Esterházy Quartet play, in their cellist William Skeen's transcription of the entire symphony for string quartet.

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