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“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

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

present

Vienna in the 19th Century

Joseph **Haydn**: Quartet in D minor, Op. 103 (1803)
(Bay Area premiere of completion by Wm. Drabkin)

Arnold **Schoenberg**: Quartet in D Major (1897)
(Bay Area premiere on gut strings)

Franz **Schubert**: Quartet in G Major (1826)

Friday, March 21, 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, March 22, 2014, at 4pm, St. Mark’s Lutheran Church, 1111 O’Farrell Street (at Franklin), San Francisco, 94109

Sunday, March 23, 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, February 27, 2014—Period instrument ensemble The New Esterházy Quartet play music from 19th century Vienna, spanning the century from beginning to end. **The program includes music never heard before in the Bay Area**, as the quartet

presents the Bay Area premiere of British professor William Drabkin’s recent completion of Haydn’s unfinished *Quartet in D minor*, Op. 103 (1803), inviting feedback from the audience. The program also features two almost-certain Bay Area premieres on gut strings: Schoenberg’s *Quartet in D major* (1897), and Schubert’s *Quartet in G major* (1826).

Haydn’s last quartet, Op. 103, has been known for over 210 years as incomplete.

There are a few sketches for what apparently would have been the first movement, had advancing age and exhaustion not stopped Haydn’s composing before he could carry out his plans for the quartet. It was to have been the third of a set commissioned for Prince Joseph Franz Maximilian Lobkowitz, for whom Beethoven at the same time wrote his first set of quartets.

In December, the New Esterházy Quartet was asked to review a new publication: a completion of Haydn’s Op. 103 as a four-movement work by William Drabkin, a professor at Southampton University in England. The publication consists of a first movement suggested by Haydn and finished by Drabkin, second and third movements written by Haydn, and a last movement written by William Drabkin. In order to properly review this publication, NEQ present the Bay Area premiere of this work. They invite the audience to share their reactions to this newly “complete” Op. 103.

Without officially claiming a premiere for **Schoenberg’s early *Quartet in D*** from 1897, it is almost certain that this will be the first time it has been heard in the Bay Area on the gut strings for which it was written. The outer movements of this strongly tonal, melodious *Quartet in D* sound very much like Dvořák, the inner two like Brahms. Although Schoenberg never allowed this work to be published, he must have thought enough of it to preserve it, unlike earlier quartets he is known to have written but of which no traces remain. The New Esterházy Quartet uses a corrected edition by Henk Guittart of the Schoenberg Quartet of Amsterdam.

It seems unlikely that **Schubert’s *Quartet in G Major*** (1826) was played here a century ago, before steel and plastic replaced organic materials in string manufacture. The piece was long considered too challenging for performers and audiences alike, and it found little favor until championed by the Busch Quartet in the 1930s.

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

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