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**“... a listening experience that was as stimulating as it was satisfying.”**

Stephen Smoliar for Examiner.com, March 2014

## THE NEW ESTERHÁZY QUARTET

**Lisa Weiss**, violin

**Kati Kyme**, violin

**Anthony Martin**, viola

**William Skeen**, violoncello

present

## Vienna in the 17<sup>th</sup> and 18<sup>th</sup> Centuries

Works by Haydn, Bertali, Schmelzer, Fux, Ordoñez, Gassmann, and Albrechtsberger.

**Saturday, May 3, 2014**, at 4 pm, St. Mark's Lutheran Church,  
1111 O'Farrell Street (at Franklin), San Francisco, 94109

**Sunday, May 4, 2014**, at 7.30 pm, All Saints' Episcopal Church,  
555 Waverley Street (at Hamilton), Palo Alto, 94301  
*please note: this is an evening concert!*

**Tickets are \$25** (discounts for seniors and students)  
(415) 520-0611 // [www.newesterhazy.org](http://www.newesterhazy.org)

San Francisco, April 11, 2014 – The New Esterházy Quartet show that Vienna had an important and rich music culture well before the famous era of Mozart and Beethoven. They play a variety of pieces by composers who preceded Haydn (Bertali, Schmelzer, and Fux), early contemporaries of Haydn (Gassman, Albrechtsberger, and Ordoñez), and Haydn himself.

**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.

In their previous concerts, the New Esterházy Quartet explored Vienna in the 19th century, using Haydn's last string quartet as a point of departure. In the upcoming concerts, they view Haydn as an arrival point. Who were his predecessors? What did he listen to?

Vienna's musical culture did not begin with “The First Viennese School” of Haydn, Mozart, and Beethoven in the late eighteenth century. For at least a century before, Vienna and its court attracted musicians and composers from all over the Hapsburg realms as well as from Italy.

**Antonio Bertali** brought the virtuosic Italian style of writing to the mid-seventeenth century court of King Ferdinand II. **Johann Heinrich Schmelzer**, the seventeenth century's most prolific composer, continued writing in Bertali's vein, though mixing in the older, contrapuntal style. **Johann Fux** literally wrote The Book on eighteenth-century composition technique: “Gradus ad Parnassum” (1725). Haydn knew Fux's work, and even worked through the musical examples in the book.

Ordoñez, Gassmann, and Albrechtsberger were Viennese contemporaries of Haydn during the early part of his career, while he was relatively isolated at the Esterházy estate in the Hungarian countryside. There, undisturbed by the rivalries and factions in the capital, he was, as he put it, “forced to become original.”

**Program:**

Divertimento in B-Flat Major Op. 2 No. 6	Joseph Haydn (1732-1809)
Ouverture in g minor K. 355	Johann Joseph Fux (1660-1741)
Sonata à 4 'Fechtschule'	Johann Heinrich Schmelzer (ca. 1620-1680)
Sonata in d à 4	Antonio Bertali (1605-1669)
Arie con la Mattacina	Schmelzer
String Quartet in e minor No. 3	Florien Gassmann (1729-1774)
String Quartet in B-b Major Op. 1 No. 5	Karl von Ordóñez (1734-1786)
String Quartet in E-Flat Major Op. 9 No. 2	Joseph Haydn

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