

“They turned each of their selections into a new listening experience, disclosing aspects of the composer’s inventiveness that would otherwise be lost in the blur of too many instruments.”

Stephen Smoliar reviewing “Grand Concert Symphonique” for examiner.com in January 2013.

THE NEW ESTERHÁZY QUARTET

Kati Kyme, violin

Lisa Weiss, violin

Anthony Martin, viola

William Skeen, violoncello

present:

Grand Concert Symphonique II

with special guests **Karen Rosenak**, fortepiano, and **Jonathan Impett**, keyed trumpet

Joseph Haydn: *Piano Concerto in G Major*
Concerto in E-flat Major for Keyed Trumpet
Symphony no. 100 in D, "Military"

Friday, March 24, 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, March 25, 2017, at 4pm, St. Mark’s Lutheran Church,
1111 O’Farrell (at Franklin), San Francisco, 94109

Sunday, March 26, 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, March 6, 2017: Since the four “voices” in a string quartet—violin 1+2, viola, and cello—are the same as the essential voices of an orchestra, **symphonic music can often successfully be reduced for the four players of a string quartet. Haydn, Mozart, and Beethoven all did this.** (To learn more, read Anthony Martin’s program notes below.)

Based on this practice, the New Esterházy Quartet presented “Grand Concert Symphonique” (with Eric Zivian) in 2013 and “Paris Symphonies” in 2014 to great

acclaim. This year they apply the same formula to a superb all-Haydn program with soloists Karen Rosenak on fortepiano and Jonathan Impett on keyed trumpet.

As the program progresses, the number of players on stage will increase from four to ... well, that’s a surprise. Pianoforte specialist Karen Rosenak joins the quartet for the *Piano Concerto in G*, and will then stay on stage to help the quartet form the “orchestra” for the *Concerto in E-flat for Keyed Trumpet*, with soloist Jonathan Impett. All six players will then be joined by surprise guests for the *“Military” Symphony #100 in D*.

Biographies:

Karen Rosenak, fortepiano:

In the summer of 2016, Karen Rosenak and the New Esterházy Quartet performed a preview of Haydn’s “Piano concerto in G” at the opening of their joint weeklong workshop for the San Francisco Early Music Society. Karen plays on a five-octave fortepiano built by Thomas Winter in 2002. This beautiful instrument is a copy of a fortepiano by Johann Stein from 1784, currently in the collection of Marlowe Sigal in Massachusetts. Karen is an active performer of contemporary music as well, and is a founding member of new music ensembles Earplay and Empyrean. She taught musicianship and chamber music at UC Berkeley.

Jonathan Impett, keyed trumpet:

Jonathan Impett is also deeply involved with both period instruments and new music. As a modern trumpet player he has given premieres of solo works by Berio, Harvey, and Scelsi, and as a baroque trumpeter he plays with renowned ensembles in Europe such as the Orchestra of the Eighteenth Century and the Amsterdam Baroque Orchestra. He is currently Director of Research at the Orpheus Institute in Ghent, Belgium, and Associate Professor at Middlesex University in London.

The New Esterházy Quartet:

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*.

From the program notes by Anthony Martin:

Before it was a *genre* the string quartet was an *ensemble*. In the same way a trio sonata is the skeleton of a concerto grosso, two violins, viola, and cello are the essential voices of an orchestra—wind, brass, and percussion are by and large just color and volume enhancements of a string group. Thus, in addition to playing works written specifically

for their four instruments, string quartets can play music reduced from compositions for larger ensembles. There are numerous precedents for this practice, including Beethoven’s arrangement of his Second Symphony for piano trio, Haydn’s arrangement of three of his Paris Symphonies for string quartet, and Mozart’s arrangements of his operas for wind ensemble.

On Haydn’s “Military” Symphony:

By writing for Turkish-style percussion Haydn makes an audible display of the encounters between the eastern west (the Danubian Empire of the Habsburgs) and the western east (the Ottoman Empire of the Turks) in the 16th & 17th centuries, when the Turks twice besieged Vienna. Memories of these sieges and the piquant military music of their adversaries haunted the Viennese imagination for generations after. It is an astonishing moment in Beethoven’s 9th Symphony when Turkish music, the music of the feared non-Christian Other, is heard in direct conjunction with Schiller’s fervent wish that All Men Become Brothers. Haydn’s use of the music of the Janissary (the Turkish Revolutionary Guard) is more confrontational than Beethoven’s, but by the time he wrote his “Military” Symphony the threat had passed and the Viennese could be more lighthearted about their past enemies.

We don’t know if the London audiences who first heard this symphony appreciated the references as much as the Viennese would have. The review of the second performance, from the London *Morning Chronicle* of April 9, 1794, does illustrate the difference between modern and past audiences (and reviewers!):

“Another new Symphony, by Haydn, was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, [Haydn] alone can execute; at least he alone hitherto has effected these wonders.”

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Hi-res photos available at: <http://newesterhazy.org/press.htm>

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