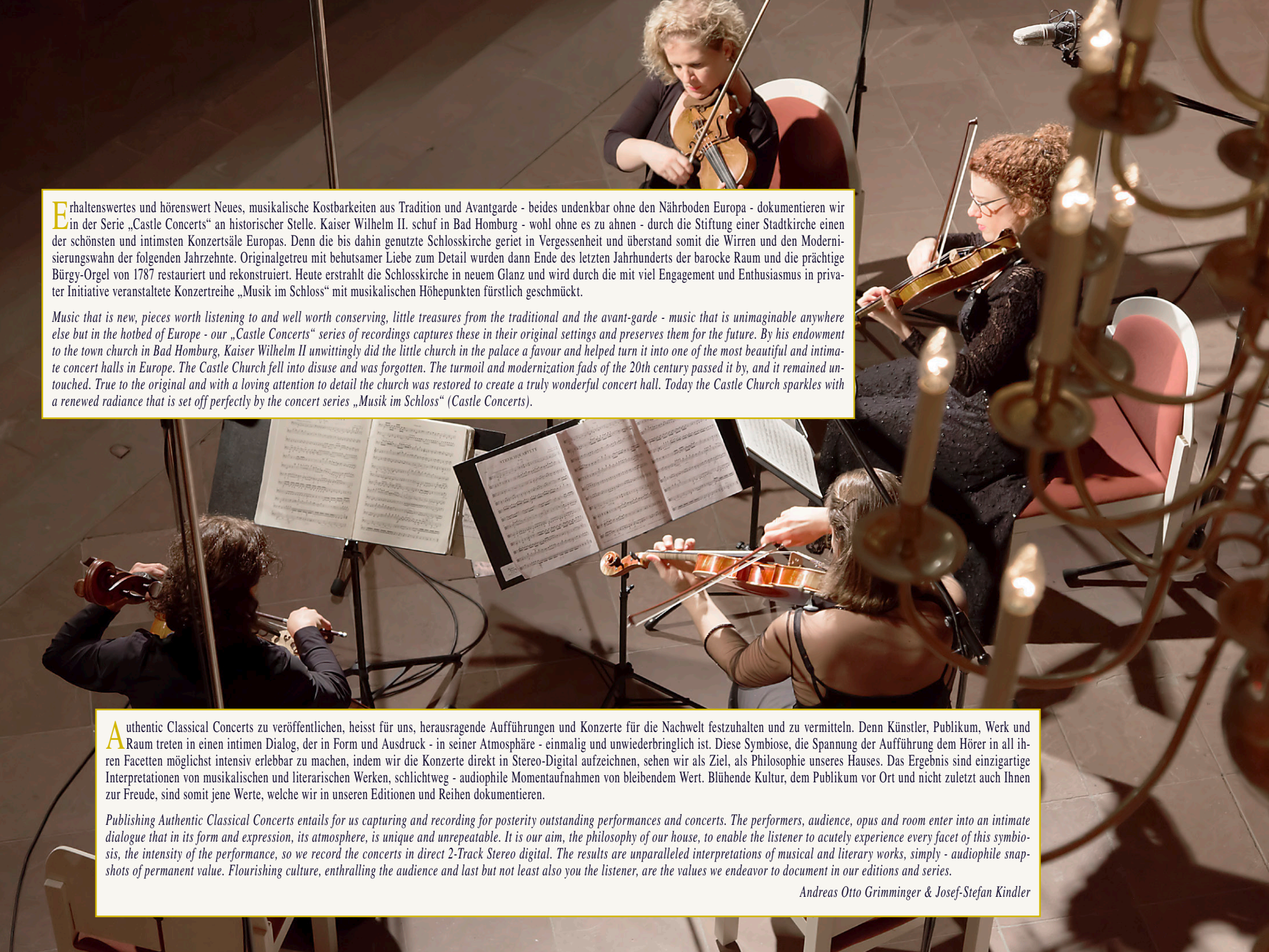




JOSEPH HAYDN ~ STRING QUARTET No. 63 - SUNRISE QUARTET



Erhaltenswertes und hörens Wert Neues, musikalische Kostbarkeiten aus Tradition und Avantgarde - beides undenkbar ohne den Nährboden Europa - dokumentieren wir in der Serie „Castle Concerts“ an historischer Stelle. Kaiser Wilhelm II. schuf in Bad Homburg - wohl ohne es zu ahnen - durch die Stiftung einer Stadtkirche einen der schönsten und intimsten Konzertsäle Europas. Denn die bis dahin genutzte Schlosskirche geriet in Vergessenheit und überstand somit die Wirren und den Modernisierungswahn der folgenden Jahrzehnte. Originalgetreu mit behutsamer Liebe zum Detail wurden dann Ende des letzten Jahrhunderts der barocke Raum und die prächtige Bürgy-Orgel von 1787 restauriert und rekonstruiert. Heute erstrahlt die Schlosskirche in neuem Glanz und wird durch die mit viel Engagement und Enthusiasmus in privater Initiative veranstaltete Konzertreihe „Musik im Schloss“ mit musikalischen Höhepunkten fürstlich geschmückt.

Music that is new, pieces worth listening to and well worth conserving, little treasures from the traditional and the avant-garde - music that is unimaginable anywhere else but in the hotbed of Europe - our „Castle Concerts“ series of recordings captures these in their original settings and preserves them for the future. By his endowment to the town church in Bad Homburg, Kaiser Wilhelm II unwittingly did the little church in the palace a favour and helped turn it into one of the most beautiful and intimate concert halls in Europe. The Castle Church fell into disuse and was forgotten. The turmoil and modernization fads of the 20th century passed it by, and it remained untouched. True to the original and with a loving attention to detail the church was restored to create a truly wonderful concert hall. Today the Castle Church sparkles with a renewed radiance that is set off perfectly by the concert series „Musik im Schloss“ (Castle Concerts).

Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unwiederbringlich ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte direkt in Stereo-Digital aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

Publishing Authentic Classical Concerts entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in direct 2-Track Stereo digital. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, enthralling the audience and last but not least also you the listener, are the values we endeavor to document in our editions and series.

Andreas Otto Grimminger & Josef-Stefan Kindler

Castles and fortresses, kings and dukes: since the dawn of time and through the centuries they have inspired the imagination and our feeling of romance. In the beautiful baroque castle in Bad Honburg vor der Höhe, this spirit is being brought to life in a unique way with the “Castle Concerts” series. What was made possible by the aristocrats and lords of the manor as patrons of art in times gone by – pieces of music with immortal value – is now being shared with audiences in our time thanks to generous sponsors. After all, there is no better place to capture the spirit of the music and feel its soul more deeply than in the historical atmosphere of those times where it was created and heard for the first time.

With three exceptional masterpieces by Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven, the Rubin Quartet is following this historical track. Haydn’s string quartet cycle op. 76 came into being due to a common practice of the time, whereby princes, kings, merchants or high-ranking clerics would commission their subordinate court musicians to write pieces of music. Haydn received 100 ducats from Count Joseph Erdödy for the six quartets in 1797. More than two hundred years later they appear like the sum of his art within this genre that he influenced so greatly.

The “Sunrise Quartet” in B major is the fourth quartet of the work. The name was given retrospectively and is extremely apt: in the first movement, after a few attempts, the first violin leaps from faint sounds into a resonating B major fortissimo that emerges like the rising sun. While Haydn was still composing for the nobility, Mozart’s K 387 came about in a time of artistic reorientation and independence. Mozart had lived in Vienna, the city of great freedom, since 1781. He had exchanged the position of court musician at the Salzburg archbishopric for the life of a free musician. At Christmas time in 1782 he began a six-part quartet cycle, the first piece of which was K 387, inspired by Haydn’s string quartet op. 33, which had appeared in the same year. Mozart showed his huge respect for the great master in the dedication: “To my dear friend Haydn.”

More than 20 years later, Beethoven began writing to create a string quartet cycle of at least three parts. He was already living in Vienna after turning his back on the electoral court orchestra in Bonn in 1792. But there were still patrons at this time too. This is how op. 59 received its other name, the “Rasumovsky Quartets”: the cycle was commissioned by the Russian diplomat and patron Andrey Rasumovsky. The Rubin Quartet plays the second string quartet from this cycle, whose slow movement Beethoven composed – according to his pupil Carl Czerny – as he “looked up to the starry sky and pondered the harmony of the spheres”. This work played together with Haydn’s quartet op. 76 no. 4 covers stages “from sunrise to starry skies”.





THE RUBIN QUARTET

Over the years, the Rubin Quartet, founded in 1992 and named after the ruby, has gained a unique reputation among string quartets. Since its foundation, the quartet has been characterized by a very wide repertoire and vivid performances. In its first year, the Rubin Quartet won first prize at the Bubenreuth/Erlangen international string quartet competition, in 1997, the prize for best Mozart performance in Evian, and in 2000, first prize at the „R. Hartung Stiftung“ international string quartet competition in Braunschweig. The Rubin Quartet began performing at the Amsterdam Concertgebouw in 1995. Since then, they have given regular performances there, with Ian Bostridge and Julius Drake among others. The quartet performs at Europe's leading concert venues and at a number of prestigious festivals, such as Luberon string quartet festival, Fréjus, Santander, Valladolid, Milan, Bremen Musikfest, Rheingau-Musikfestival, Schwetzingen Festspiele and the „Printemps des Arts de Monte-Carlo“. In 1998, the quartet performed at the Dortmund „Streichquartett-Event“. In 2000/2001 they were invited to perform at the Oslo Chamber Music Festival with the pianist Andrej Gavrilov.

In 2002, the Rubin Quartet embarked on a long-term association with the Scène nationale in Poitiers, France. They performed Bela Bartók's six string quartets there in 2002/2003, building up from public rehearsals to master classes, performances and concerts. Composers such as Carola Bauckholt, Caspar Johannes Walter, Franz Olbrisch and Reinhard Febel regularly write works for the quartet, which premieres them at Festivals, such as the „Tagen für zeitgenössische Kammermusik“ in Witten, Wien Modern, the „Rheinischen Musikfest“ and Musique-Action Vand'œuvre-lès-Nancy. The Rubin Quartet's close association with composers such as Helmut Lachenmann, Györgi Kurtág, Silvia Fómína and Sofia Gubaidulina has provided the quartet with tremendous artistic impetus, just as the encounter with Amadeus Quartet, Raphael Hillyer and Jörg Wolfgang Jahn.




IRMGARD ZAVELBERG (1ST. VIOLIN)

JANA ANDRASCHKE (2ND. VIOLIN)

MARTINA HOREJSI (VIOLA)

ULRIKE ZAVELBERG (CELLO)



Joseph Haydn (1732 - 1809):

STRING QUARTET NO. 63 IN B♭ MAJOR,
OPUS 76, No. 4 - „SUNRISE QUARTET“

1. Allegro con spirito
2. Adagio
3. Menuett. Allegro
4. Finale. Allegro ma non troppo

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