



Petek / Friday 24.11.2017, 20:00

Brežice, Grad Brežice / Brežice Castle

Sobota / Saturday 25.11.2017, 20:00

Zagreb, Muzej umjetnosti i obrti / Museum of Arts and Crafts

Zadnje poglavje / The Final Chapter

Flanders Recorder Quartet (BE)

Joris Van Goethem: kljunaste flavte / recorders

Tom Beets: kljunaste flavte / recorders

Bart Spanhove: kljunaste flavte / recorders

Paul Van Loey: kljunaste flavte / recorders

**30 let ansambla Flanders Recorder Quartet:
obletnica & slovo**

**30 years Flanders Recorder Quartet:
Anniversary & Farewell**

Sporočilo umetnikov obiskovalcem

Projekt »Zadnje poglavje« predstavlja veličastno hvalnico kljunasti flavti, še zadnje barvito eksplozijo ognjemeta. Vanj smo umestili svoje najljubše skladbe stare glasbe. Program črpa iz treh desetletij izkušenj, izraznosti, virtuoznosti, bogastva zvoka. Gre za hvalnico kljunasti flavti in glasbi. Samuel Pepys naj bi v svojem dnevniku leta 1668 zapisal: "Bolj kot kar koli na svetu me veseli glasba pihal, ki na zemljo prikličje angela. Tako je blagozvočna, da me je popolnoma očarala in mi strla srce, da sem postal slaboten, prav kakor nekdanj, ko sem bil zaljubljen v svojo ženo."

Artists' message to visitors

The Final Chapter stands for a great celebration of the recorder, one final burst of colourful fireworks. It contains our favourite compositions of early music. This programme offers 30 years of experience, expressivity, virtuosity, richness of sound. It's one big plea for the recorder and its music. Samuel Pepys should have written in his diary of 1668 "beyond anything in the whole world, I am pleased by the wind-music when the angel comes down, which is so sweet that it ravished me; and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife."



Johann Sebastian Bach (1685-1750)
Concerto à 2 Clav. et pedal (BWV 596)
(po / after Vivaldi, op 3 nr 11, RV 565)
Arr. Bart Spanhove

Johann Sebastian Bach (1685-1750)
Fantasia & Fuga (BWV 570 & 545)

Johann Sebastian Bach (1685-1750)
(korali / Chorals):
Wenn wir in höchsten Nöten sein (BWV 641), Arr. Joris Van Goethem
Alle Menschen müssen sterben (BWV 643)
Vom Himmel hoch, da komm ich her (BWV 606)
Lobt Gott, ihr Christen, allzugleich (BWV 609)
Jesu meine Freude (BWV 610)

Joseph Bodin de Boismortier (1689-1755)
VI Concerto's pour Flûtes ou autres Instrumens sans Baße
Concerto V
Adagio / Allegro / Allegro

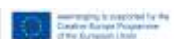
Johann Sebastian Bach (1685-1750)
Pasfalia en c (BWV 582)
Arr. Bart Spanhove

Hugh Ashton (ca. 1485-1558)
Maske

Costanzo Festa (1495-1545)
Cento cinquantasette contrapunti
Contrapuncti sopra La Spagna

Johann Sebastian Bach (1685-1750)
Die Kunst der Fuga (BWV 1080)
Contrapunctus 1, Fuga a 4 Voci
Contrapunctus 14, Fuga a 3 Soggeti

Anonymous (cca. 1400)
Dy czale dy wale
La Manfredina
La Rotta della Manfredina



O projektu

S koncertnim programom »Zadnje poglavje« ansambel Flanders Recorder Quartet še zadnjič uprizarja svoj značilni slog. Ansambel že tradicionalno ob vsaki obletnici predstavi nov program; program, ki ni le strastna hvalnica inštrumentu, temveč se dotakne tudi čutil poslušalcev – poznavalcev, navdušencev in naključnih mimoidočih – in pospeši srčni utrip. Raziskujemo več stoletij, vonji in barve se bodisi dopolnjujejo bodisi nakazujejo kontrastne glasbene strukture. Pozornost namenjamo transkripcijam orgelske glasbe in glasbe za prečno flavto. »Zadnje poglavje« je veličastna hvalnica kljunasti flavti, še zadnja barvita eksplozija ognjemeta!

V treh desetletjih obstoja je Flanders Recorder Quartet nastopal s številnimi raznovrstnimi programi in v njih privlačno predstavil mnoge manj znane lastnosti kljunaste flavte. Z raznimi zasedbami kljunastih flavt izpod rok najboljših mojstrov je ansambel izvajal svoje lastne aranžmaje in naročena dela ter po mili volji igral izvorno staro glasbo.

Flanders Recorder Quartet pomeni domiselnost, izvirnost, ustvarjalnost, čudenje in veselje do muziciranja. Glasbo v svojem prepoznavnem slogu bomo še zadnjič izdali na zgoščenki, hkrati bi radi svojo strast do kljunaste flavte še enkrat delili z vami v okviru svojega najnovejšega koncertnega programa »Zadnje poglavje«. Vedno smo z zadovoljstvom nastopali na festivalu Seviqč Brežice, slovenskem festivalu stare glasbe. Nanj nas vežejo najlepši spomini. V nobeni drugi državi na svetu nismo po koncertu odigrali toliko dodatkov. Nas boste še poslednjič topla sprejeli?

About the project

With the concert programme Final Chapter, Flanders Recorder Quartet delivers its signature style for the last time. Tradition has it that the ensemble introduces a new programme every anniversary year, one that is not only a fiery plea for the instrument, but likewise touches the senses of the listeners – connoisseurs, enthusiasts and random passers-by – and quickens the pulse. Several centuries are explored, smells and colours replenish each other or give indications of a contrasting musical structure. We will turn our attention to transcriptions of music for organ and traverso. 'The Final Chapter' stands for a great celebration of the recorder, one final burst of colourful fireworks!

During the thirty years of its existence, Flanders Recorder Quartet has presented numerous varied programmes in which many unknown qualities of the recorder have been appealingly showcased. On various consorts of recorders made by the most renowned makers, the ensemble has both interpreted its own arrangements and commissioned works, and played original early music to its heart's content.

The Flanders Recorder Quartet stands for ingenuity, originality, creativity, amazement and the joy of making music. We're releasing our trademarks one last time on CD and would love to share our passion for the recorder once more with you in the most recent concert programme 'The Final Chapter'. It has always been a pleasure to play at Seviqč Brežice, the early music festival of Slovenia. We have the best memories of it. In no other country in the world did we have to play so many encores after a concert. Will you welcome us one last time?



O koncertnem programu

Johann Sebastian Bach je nedvomno največji glasbeni genij zahodne kulture. Ogromno literature slavi tega velikega mojstra, posnetki njegovih del pa so številni in raznovrstni. Toda koncert, na katerem ansambel kljunastih flavt predstavlja Bachovo genialnost v vsej njeni raznolikosti, je prvi takšne vrste. Slišali boste čudovito izrazne korale, živahne koncerte v italijanskem slogu, izjemno domiselne preludije in fuge ter monumentalno passacaglio, vse prirejene za štiri kljunaste flavte.

Johann Sebastian Bach je za kljunasto flavto napisal zelo malo skladb; to je edina napaka, ki jo mi kot strastni navdušenci za kljunasto flavto lahko očitamo temu genialnemu skladatelju. Parte za kljunasto flavto je sicer vključil v okoli dvajset kantat kot tudi v Pasijon po Mateju, dva Brandenburška koncerta in v Magnificat. Zlasti ganljiva se nam v svoji lepoti zdi kantata Actus Tragicus oziroma »Gottes Zeit ist die allerbeste Zeit« (»Božji čas je najboljši čas«) z nenavadno kombinacijo dveh kljunastih flavt, dveh viol, pevskih glasov in bassa continua.

Po drugi strani je bil Bach posebno naklonjen orglam, kraljici inštrumentov. Nekoč je prehodil okoli 300 kilometrov, da se je srečal z nemškimi orglarjem Dietrichom Buxtehudejem, svojim mentorjem in virom navdiha. Zato vas ne bi smelo presenetiti, da so bila številna dela, ki smo jih uvrstili na našo najnovejšo zgoščenko, izvirno napisana ravno za orgle. Čeprav lahko rečemo, da se ansambel kljunastih flavt nekoliko približa zvenu orgel, je s štirimi kljunastimi flavtami nemogoče docela ponazoriti mogočnost tega inštrumenta. Priredba za štiri kljunaste flavte pa ponuja neko očarljivost in prosojnost: vsak glas dobi določeno stopnjo individualnosti in samostojnosti. Lahko bi rekli, da se štiri osebnosti, štirje posamezniki zlijejo v enega samega glasbenika.

Bachova glasba je popolna in enkratna. Orgelski virtuoz Reincken je sijal od zadovoljstva, ko se je na stara leta srečal z Bachom: »Mislil sem, da je umetnost fuge in improvizacije že izumrla, a vidim, da živita naprej v vas.« Takšno občutje razkriva globoko občudovanje, spoštovanje in poklon pravega poznavalca. In vendar so številni sodobniki Bachovo glasbo sprejemali manj navdušeno. Za mnoge so bile njegove skladbe vulkanski izbruhi disonantnosti in kromatike z grozovitimi basovskimi notami in brzostrelnimi ritmi. Njegove improvizacije so se jim zdele divje, preveč drzne in polne harmoničnih ugank s (preveč) podaljšanimi modulacijami. Na tekmovanju orglarjev v Hamburgu se Bachu ni uspelo uvrstiti višje kot na tretje mesto, za Telemannom in Graupnerjem. Prva Bachova biografija je izšla šele okoli 100 let po njegovi smrti. Neverjetno!

About the concert programme

Johann Sebastian Bach is without a doubt the greatest musical genius that Western culture has produced. A vast literature has arisen praising this great master, and the recordings of his work are both numerous and diverse. However, a concert on which Bach's genius in all its diversity is presented by a recorder ensemble is an absolute first. Arrangements of beautifully expressive chorales, lively Italianate concerti, highly inventive preludes and fugues, and a monumental passacaglia are all heard here in arrangements for four recorders.

Johann Sebastian Bach composed very little for the recorder. This is the only error that we, as recorder fanatics, can impute to this genius of a composer. He did in fact include recorder parts in some twenty of his cantatas, as well as the St Matthew Passion, two of the Brandenburg Concerti and the Magnificat. We find his Actus Tragicus "Gottes Zeit ist die allerbeste Zeit" especially moving in its beauty, with its unusual combination of two recorders, two viols, solo voices and continuo.

On the other hand, Bach showed a great predilection for the organ, the king of instruments. He walked some 300 kilometres in order to meet his mentor and source of inspiration, the German organist Dietrich Buxtehude. It should thus come as no surprise to discover that many works on our newest CD were originally written for the organ. Although a recorder consort can be said to approach the sound of an organ, it is impossible to imitate the grandeur of this instrument with four recorders. What the version for four recorders does offer is a certain charm and transparency: each voice wins a degree of individuality and independence. Four personalities, four individuals melt together, as it were, into one player.

Bach's music is perfect and unsurpassed. The organ virtuoso Reincken was very pleased when late in his life he met Bach: "I thought that the art of the fugue and of improvisation had died out, but I see that they live on in you". Such a sentiment reveals the great admiration, appreciation and recognition acknowledged by a true connoisseur. And yet Bach's music was greeted less enthusiastically by a number of his contemporaries. For many, his compositions came across as volcanic outbursts of dissonance and chromaticism, with outrageous bass notes and rapid-fire rhythms. His improvisations were found to be wild, overly-audacious and full of harmonic puzzles with (over-)extended modulations. In an organ competition in Hamburg, Bach could do no better than third place, after Telemann and Graupner. The first Bach biography appeared some one hundred years after his death. Unbelievable!

Johann Sebastian Bach predstavlja vrhunec tradicije kontrapunkta. Skoraj vse Bachove skladbe so blizu načinu fuge; zdi se, da iz vsake skladbe ustvari fugo, pa naj gre za preprost ples ali za veličasten in mogočen koral. Vrhunec tega pristopa je nedvomno »Umetnost fuge«, Bachovo poslednje delo, ki razkriva, da je bil skladatelj mojstrski arhitekt glasbene strukture, zasnovane na štirih popolnih in enakovrednih glasovih, in iznajdljiv slikar, ki je bil sposoben raziskati celotno paleto barv z uporabo ene same teme.

Ansambel Flanders Recorder Quartet čuti do Johanna Sebastiana Bacha neizmerno občudovanje. Petnajst let smo čakali, preden smo si drznili posneti in izvajati njegove skladbe ter jih objaviti v svoji priredbi. Bi Bach naše delo odobral? Dejstvo je, da je mojster sam rad predeloval skladbe, ki so ga pritegnile, a naše vprašanje bo seveda ostalo neodgovorjeno. Za nas je njegova glasba tako bogata in genialna, tako popolno zgrajena, da je dejanska partitura manj pomembna. Bachov jezik je popoln odsev genija, ki ga je ustvaril: vitalen, uravnotežen, energičen, gonilen, poetičen, religiozen, domiseln, retoričen, čustven, introvertiran, simboličen, oseben...

Francosko baročno občinstvo je hvalilo skladbe **Josepha Bodina de Boismortierja** zaradi njihovega očarljivega, živahnega, uglajenega, prijetnega in veselega značaja. Njegovo glasbo, ki namenja posebno mesto prečni flavti, lahko uživamo kot sladko francosko pecivo. Ima ekspresiven slog in ga ni strah nenavadnih instrumentacij: tako je na primer njegov koncert za pet solo flavt res nekaj posebnega. Brez poseganja v izvornik ansambel Flanders Recorder Quartet izvaja VI. koncert iz njegovega opusa 15 z naslovom »VI Concertos pour Flûtes Traversières ou autres Instruments sans Basse« (»Šest koncertov za prečne flavte ali druge instrumente brez basa«) (1727) na petih flavtah D₄. Poleg uporabe slovesnih ritmov Boismortier prvi stavek začini s čudovito izbranimi disonantnimi akordi, ki se vedno razvežejo, in se uspešno poigrava z interakcijo med napetostjo in sproščenostjo. Drugi stavek je v tem smislu pravo nasprotje: v ospredju se menjavajo privlačna enoglasna melodije, ki se nam vtisne v spomin za ves večer, in virtuozni solo vložki. V zadnji stavek Boismortier nenehno vključuje številne označbe dekorativnih fraz. Koncert niza blagozvočne italijanske melodije, okrašene v francoskem slogu. Gre za preplet dveh slogov – les goûts réunis – in Boismortierja tako nikakor ni moč zvesti na površnega, a plodnega pisca, kakor ga označujejo enciklopedije. Jean-Benjamin Laborde, eden izmed Rameaujevih učencev, je leta 1780 prodorno izjavil: »Četudi so bila njegova dela morda pozabljena, bi tisti, ki bi se podal v ta zapuščen rudnik, našel dovolj zlata za izdelavo zlate palice.«

Johann Sebastian Bach represents the highpoint of a contrapuntal tradition. Almost all of Bach's compositions tend to the fugal; he seems to make a fugue of every composition, whether it be an unpretentious dance or a stately and grand chorale. The climax of this approach is without a doubt Die Kunst der Fuge, Bach's final work, which reveals the composer as a masterful architect of musical construction based on four perfect and equal voices, and as an inventive painter who is able to explore the whole palette of colours using just one theme.

Flanders Recorder Quartet has a boundless admiration for Johann Sebastian Bach. We waited for fifteen years before we dared to record and perform his compositions and to publish our arrangements of them. Would Bach himself have approved? It is a fact that the master himself was fond of reworking compositions which interested him. For the rest, this question must remain unanswered. We ourselves find his music to be so rich and full of genius, so perfect in structure, that the actual scoring is of less importance. Bach's language is the perfect reflection of the genius from which it sprang: vital, balanced, energetic, driving, poetic, religious, inventive, rhetorical, emotional, introverted, symbolic, personal...

French baroque audiences commended **Joseph Bodin de Boismortier's** compositions for their charming, agile, gallant, sweet and joyful character. His music, in which the traverso holds a privileged place, can be digested like a sweet French pâtisserie. He writes expressively and does not shy away from unusual instrumentations: for example, a concerto for five solo flutes is truly rare. Without any editing, FRQ has interpreted the concerto VI from his opus 15, entitled VI Concertos pour Flûtes Traversières ou autres Instruments sans Basse (1727), on five voice flutes. In addition to using stately rhythms, Boismortier spices up the first movement with beautifully-chosen dissonant chords that always resolve, and successfully juggles the interplay between tension and relaxation. The second movement is highly contrasting in this respect: a compelling unison earworm-melody is brought to the fore and alternated with virtuosic solos. In the last movement, Boismortier relentlessly includes many decorative phrase marks. This concerto includes sweetly-voiced Italian melodies that are ornamented in the French style. Thus, he mixes two styles – les goûts réunis – and he can certainly not be reduced to the perfunctory but prolific writer that the encyclopaedias have made of him. Jean-Benjamin Laborde, one of Rameau's pupils, articulated it aptly in 1780: "Quoique ses œuvres soient oubliées, quel'un qui voudrait se donner la peine de fouiller cette mine abandonnée pourrait y trouver assez de laillettes pour faire un lingot?" [Although these works may have been forgotten, whoever takes pains to rummage through this abandoned mine may he find enough gold to make an ingot?]



Czaldy Waldy—La Manfredina—La Rotta della Manfredina
 Krepak sezonski posladek iz dobrih starih časov. Če zaigrate izvirne melodije tega naročenega dela, ne boste dobili gradiva za več kot 30 sekund. Skladno s srednjeveško izvajalsko tradicijo sami na podlagi teh melodij sanjarimo in improviziramo po mili volji, kot glasbeni žonglerji. »La Manfredina« je zapletena in ponavljajoča melodija, o kateri nimamo nobenih besednih zapisov ali namigov. Gre za ples v dveh delih, ki mu sledi rota. »La Rotta« je sestavljena iz podobnega glasbenega gradiva, le da tu počasna melodija preide v ples. Isti rokopis vsebuje tudi »Lamento di Tristano« (Tristanova žalostnika), glasbeno interpretacijo izvirno keltske sage o slavnem pevcu Tristanu, ki strastno ljubi Izoldo. Resnobna izjema v tej italijanski zgodbi je melodija »Czaldy Waldy«, najzgodnejši ohranjeni češki ples. Ime je morda popačenka turškega izraza za »zaplesati«.

»Festa« pa so čudovite skladbe, ki so mišljene kot »pedagoške vaje«. Gre za popoln primer abstraktne glasbe. Sijajne kontrapunkte uvaja tipična angleška glasbena oblika, ground.

Flanders Recorder Quartet

Ambasadorji kljunaste flavte ...

Od ustanovitve leta 1987 se je ansambel Flanders Recorder Quartet razvil v enega najboljših svetovnih ansamblov. Uspeh leta 1990 na prestižnem tekmovanju Musica Antiqua v Bruggeu, ki ga sponzorira Flanders Festival, je bil začetek njihove bogate koncertne kariere. Po več kot 1800 koncertih na petih kontinentih, tudi v nekaterih svetovno znanih dvoranah v Tokiu, New Yorku in Salzburgu, si je ansambel zagotovil pomemben položaj v svetu stare glasbe. Pogosto tudi gostuje na vodilnih glasbenih festivalih v Helsinkih, Parizu, Ženevi, Bostonu, Vancouvru, Singapurju, Tajpeju in v Mexico Cityju.

Posneli so številne nagrajene plošče pri založbah Harmonia Mundi, Archiv/Deutsche Grammophon, Ricercar in OPUS 111. Leta 2003 je kvartet podpisal pogodbo o dolgoročnem in intenzivnem sodelovanju z nemško založbo AEOLUS.

Czaldy Waldy—La Manfredina—La Rotta della Manfredina
 A hearty dessert with seasonal treats from the good old days. If you play the original melodies of this commissioned work, you'll arrive at 30 seconds of material at most. In keeping with the Medieval performance tradition, we fantasise and improvise on these melodies at will, like musical jugglers. 'La Manfredina' is a complex and repetitive melody, of which we have no textual clues or indications. It's a dance in two parts, followed by a rotta. 'La Rotta' is comprised of similar musical material, although here the slow melody turns into a dance. From the same manuscript also comes the 'Lamento di Tristano', a musical interpretation of the original Celtic Saga of the famous singer Tristan, who is passionately in love with Isolde. A solemn exception to this Italian story is the melody 'Czaldy Waldy', which is the earliest preserved Czech dance. The title may be a garbling of the Turkish saldy maldy, meaning to start dancing.

With 'Festa' we present to you beautiful compositions meant as "pedagogical exercises". It's a perfect example of abstract music. The splendid counterpoints are introduced by a typical English musical form: the ground.

Flanders Recorder Quartet

The Ambassadors of the Recorder...

Since it was founded in 1987, the Flanders Recorder Quartet has evolved into one of the world's top ensembles. The ensemble's success in 1990 at the prestigious Musica Antiqua Competition in Brugge, which is sponsored by the Flanders Festival, was the start of an extensive concert career. After more than 1,800 concerts on five continents, including some in world-famous concert halls in Tokyo, New York and Salzburg, the ensemble has attained a prominent position in the world of early music. The ensemble also makes regular guest appearances at leading music festivals such as those in Helsinki, Paris, Geneva, Boston, Vancouver, Singapore, Taipei, and Mexico City.

Numerous prizewinning recordings have been made for record companies such as Harmonia Mundi, Archiv/Deutsche Grammophon, Ricercar, and OPUS 111. In 2003 the quartet entered a long and intensive collaboration with the German label AEOLUS.



Flanders Recorder Quartet občinstvu predstavlja glasbilo, ki je bilo dve stoletji močno podcenjeno. V izjemni zbirki ansambla so reprodukcije glasbil, izdelane po ilustracijah Virdung (1511) in po originalih iz zbirke Henrika VIII., baročna velika basovska kljunasta flavta, dolga 2,3 m (izdelal jo je Friedrich von Huene iz Bostona), in sodobne kljunaste flavte Hansa Coolsma iz Utrechta. Obširna zbirka glasbil in izjemno virtuozno izvajanja raznolikoga programa spremenita vsak koncert v nepozabno doživetje in poskrbita, da kljunasta flavta, eno najpomembnejših glasbil renesanse in baroka, zasije v vsem nekdanjem sijaju.

Člani ansambla Flanders Recorder Quartet delujejo kot odlični učitelji (profesorji ali vodje mojstrskih tečajev), katerih poučevanje temelji na navdihovanju učencev. Pri tem se ne ogibajo soočanju sodobne in stare glasbe. Oprijemljiv dokaz tega njihovega dela je knjiga o igranju v ansamblu, ki je bila prevedena v številne jezike.

Flanders Recorder Quartet slovi po aranžmajih z občutkom in po več kot štiridesetih skladbah, ki so bile napisane prav zanje. Nekatere izmed teh skladb so na voljo javnosti v ansamblovi lastni zbirki »The Flanders Recorder Quartet Series«, ki izhaja pri nemški založbi Heinrichshofen. Mediji, javnost in mednarodne žirije so pohvalili kristalno čist način igranja, tehnično dovršenost, homogen zvok in interpretacijo, ki je zvesta slogu glasbe. »Glasbeniki so se zamakneno zibali, združevali zamolkli ton portativa z ekspresivno soigro odličnega godalnega kvarteta« (S. Smith, New York Times).

The Flanders Recorder Quartet showcases an instrument that was underestimated for two centuries. Its extraordinary collection features reproductions of instruments after illustrations by Virdung (1511), after originals from the collection of Henry VIII, a Baroque great-bass recorder some 2.3 meters in length (which was built by Friedrich von Huene, Boston), and modern recorders by Hans Coolsma (Utrecht). The extensive collection of instruments and the highly virtuoso performance of a richly varied programme make each concert an unforgettable experience and allow the recorder, one of the most important instruments of the Renaissance and Baroque periods, to shine in all its former splendour.

The members of the Flanders Recorder Quartet have also built up impressive careers as teachers, and are able to convey their pedagogical ideas in an inspiring manner in their capacities as professors as well as at master classes. In doing so, they do not avoid the confrontation between contemporary and early music. A tangible result of this work is a book on ensemble playing, which has been translated into a number of languages.

The Flanders Recorder Quartet has been acclaimed for its sensitive arrangements and for the more than forty compositions that have been dedicated to the group. Some of these pieces have been made available to the public in the ensemble's own series of editions, "The Flanders Recorder Quartet Series," published by the German publishing house Heinrichshofen. The press, the public, and international juries have praised the glass-clear ensemble playing, the technical perfection, the homogeneous sound, and the true-to-style interpretation: "The players swayed and swooned, combining the breathy timbre of a portative organ with the expressive interplay of a fine string quartet" (S. Smith, New York Times).



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