



Petak / Friday 24.11.2017, 20:00

Brežice, Grad Brežice / Brežice Castle

Subota / Saturday 25.11.2017, 20:00

Zagreb, Muzej za umjetnost i obrt / Museum of Arts and Crafts

Završno poglavlje / The Final Chapter

Flanders Recorder Quartet (BE)

Joris Van Goethem: blokflaute / recorders

Tom Beets: blokflaute / recorders

Bart Spanhove: blokflaute / recorders

Paul Van Loey: blokflaute / recorders

**30 godina ansambla Flanders Recorder Quartet:
obljetnica & pozdrav**

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

Poruka umjetnika posjetiteljima

„The Final Chapter“ („Završno poglavlje“) predstavlja veliku proslavu blokflaute (recordera), kao posljednju eksploziju šarenih vatrometa koji sadrži naše omiljene skladbe rane glazbe. Ovaj program nudi 30 godina iskustva, ekspresivnost, virtuoznost, bogatstvo zvuka i simbolizira jednu veliku zamolbu za razumijevanje blokflaute i njezine glazbe. Samuel Pepys napisao je u svom dnevniku iz 1668. - "iznad svega u cijelom svijetu, zadovoljava me glazba puhača kao kad anđeli silaze, što je tako slatko da me ushićuje; i doista, u jednoj riječi, tako je umotala moju dušu da me je učinila bolesnim, baš kao što sam nekoć bio dok bijah zaljubljen u svoju ženu“.

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)
Pasfocalia 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 Soggetti

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



O projektu

S koncertnim programom „The Final Chapter“ Flanders Recorder Quartet donosi vlastiti potpis posljednji put. Tradicija je da ansambl uvodi novi program svake obljetničke godine, a to je ne samo vatreni priziv za instrumentom, nego također dotiče osjetila slušatelja - znalaca, entuzijasta i slučajnih prolaznika - i ubrzava puls. Istraženo je nekoliko stoljeća, mirisi i boje se nadopunjuju ili daju indikacije kontrastne glazbene strukture. Posebno obraćamo pozornost na transkripcije glazbe za orgulje i traverso. "The Final Chapter" predstavlja veliku proslavu blokflaute, konačni raspršeni šareni vatromet!

Tijekom trideset godina postojanja, Flanders Recorder Quartet predstavio je brojne raznovrsne programe u kojima su pokazane mnoge nepoznate osobine blokflaute. Na raznim koncertima koje su pisali najpoznatiji skladatelji, ansambl je interpretirao vlastite aranžmane i naručena djela, a izvodio je i originalnu ranu glazbu dopirući do njezina najdubljeg sadržaja.

The Flanders Quartet simbolizira domišljatost, originalnost, kreativnost, čuđenje i radost stvaranja glazbe. Posljednji put objavljujemo našu glazbu na nosaču zvuka i želimo još jedanput podijeliti našu radost i strast prema blokflauti. Osobito želimo izraziti zadovoljstvo koje smo imali nastupanjem na Festivalu za ranu glazbu Sevičq u Brežicama, za koje nas vežu izuzetne uspomene.

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 Sevičq Brežice, the early music festival of Slovenia. We have the best memories of it.



O koncertnom programu

Johann Sebastian Bach je bez sumnje najveći glazbeni genij kojega je zapadnjačka kultura iznjedrila. Golema literatura koju je stvorio kazuje hvalu ovom velikom majstoru, a snimke njegovih djela su brojne i raznovrsne. Međutim, koncert na kojem Bachov genij u svojoj raznolikosti predstavlja ansambl blokflauta je apsolutan. Aranžmani prekrasno izražajnih korala, živahni talijanski koncerti, inventivni preludiji i fuge te monumentalna passacaglia osobito se čuju u aranžmanima za četiri blokflaute.

Johann Sebastian Bach vrlo je malo skladao za blokflautu. Ovo je jedina pogreška koju mi, kao fanatici blokflaute, možemo pripisati tom skladateljskom geniju. Zapravo je koristio fragmente glazbe blokflauta u dvadesetak svojih kantata, kao i u *Muci po Mateju*, dva *Brandenburška koncerta* i *Magnificatu*. Posebnu ljepotu pronalazimo u njegovom *Actusu Tragicusu* - "Gottes Zeit ist die allerbeste Zeit", s neuobičajenom kombinacijom dvije blokflaute, dvije viole, solo glasova i continuo.

S druge strane, Bach je pokazao veliku naklonost orguljama, kraljici instrumenata. Pješačio je oko 300 kilometara kako bi upoznao svog mentora i izvor nadahnuća, njemačkog orguljaša Dietricha Buxtehudea. Stoga ne treba čuditi da su mnogi radovi na našem najnovijem CD-u izvorno napisani za orgulje. Iako se može reći da su se blokflaute približile zvuku orgulja, nemoguće je oponašati veličinu ovog instrumenta s četiri blokflaute. Ono što verzija za četiri blokflaute nudi je određeni šarm i transparentnost: svaki od glasova osvaja stupanj individualnosti i neovisnosti. Četiri osobe, četiri individualaca, zajedno su se spojili u jednog izvođača. Bachova glazba je savršena i nenadmašna. Orguljaški virtuoz Reincken bio je vrlo zadovoljan kad je kasno u životu upoznao Bacha: "Mislio sam da je umjetnost fuge i improvizacije izumrla, ali vidim da žive u tebi". Ova rečenica otkriva veliko divljenje, uvažavanje i priznanje koju iskazuje pravi znalac.

Pa ipak je Bachova glazba izazivala manje oduševljenja brojnih suvremenika. Za mnoge su njegove skladbe djelovale kao vulkanske eksplozije disonance i kromatičnosti, s nezamislivim basovima i brzim i snažnim izmjenama ritmova. Njegove improvizacije su bile divlje, pretjerano hrabre i pune harmoničnih zagonetki s proširenim modulacijama. Na jednom orguljaškom natjecanju u Hamburgu Bach nije mogao bolje od trećeg mjesta, nakon Telemanna i Graupnera. Prva Bachova biografija pojavila se tek nekih sto godina nakon njegove smrti. Nevjerojatno!

About the concert programme

J. S. 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 vrhunac tradicije kontrapunkta. Gotovo sve Bachove skladbe sklone su fugatu; Čini se da je napravio fugu svakog sastava, bilo da je riječ o nepretencioznom plesu ili veličanstvenom i velikom koralu. Vrhunac ovog pristupa bez sumnje je *Die Kunst der Fuge*, Bachov konačni rad koji otkriva skladatelja kao majstorskog arhitekta glazbene konstrukcije utemeljen na četiri savršena i jednaka glasa, te kao inventivnog slikara koji može istražiti cijelu paletu boja koristeći samo jednu temu.

Flanders Recorder Quartet se neograničeno divi J. S. Bachu. Čekali smo petnaest godina prije nego smo se usudili snimati i izvoditi njegove skladbe te objaviti naše aranžmane. Bi li ih Bach sam odobrio? Činjenica jest da je sam majstor volio preradbe koje su ga zanimale. Mi smatramo da je njegova glazba tako bogata i puna genija, tako savršena u strukturi, da je stvarna ocjena manje važna. Bachov je jezik savršen odraz genija iz kojeg je nastao: vitalna, uravnotežena, energična, poetska, vjerska, inventivna, retorička, emocionalna, introvertirana, simbolična, osobna ...

Francuska barokna publika pohvalila je **Joseph Bodin de Boismortierove** skladbe za njihov šarmantan, okretan, galantan, slatki i radosni karakter. Njegova glazba, u kojoj traverso ima povlašteno mjesto, može se pojesti kao slatki francuski kolač. Piše ekspresivno i ne libi se neobičnih instrumentacija: na primjer, koncert za pet solo flauta doista je rijedak. Bez ikakvog uređivanja, FRQ je izveo šesti koncert iz njegovog opusa 15, pod naslovom *VI Concertos pour Flûtes Traversières ou autres Instruments sans Basse* (1727.), za pet flauta. Uz upotrebu veličanstvenih ritmova Boismortier začinjava prvi stavak s lijepo odabranim disonantnim akordima koji uvijek razriješavaju i uspješno podupiru međusobnu vezu između napetosti i opuštanja. Drugi je stavak u tom smislu vrlo kontrastan: izuzetno je neobičajena melodijska zvonjava izjednačena s virtuoznim solo dijelovima. U posljednjem stavku, Boismortier uporno uključuje mnoge ukrasne fraze. Ovaj koncert uključuje sladunjave talijanske melodije koje su ukrašene u francuskom stilu. Dakle, on miješa dva stila - *les goûts réunis* - i sigurno se ne može svesti na površnog i plodnog skladatelja kakvim su ga enciklopedije predstavile. Jean-Benjamin Laborde, jedan od Rameauovih učenika, dobro je to artikulirao 1780. godine: "Quoique ses œuvres soient oubliées, voudrait se donner la peine de fouiller cette mine abandonnée pourrait y trouver assez de laillettes pour faire un lingot?" (*Iako su ta djela možda zaboravljena, tko god se potruđi pobjeći kroz ovaj napušteni rudnik, može li pronaći dovoljno zlata za izradu poluge?*).

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 J. S. 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, quelqu'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

Sroliki desert sa sezonskim plodovima iz dobrih starih dana. Ako reproducirate izvorne melodije ovog naručenog djela, najviše ćete dobiti 30 sekundi materijala. U skladu sa srednjovjekovnom tradicijom, fantaziramo i improvizirano na tim melodijama po volji, poput glazbenih žonglera. *La Manfredina* je složena i ponavljajuća melodija kod koje nemamo tekstualnih naznaka ili indikacija. To je ples u dva dijela, nakon čega slijedi rotta. *La Rotta* se sastoji od sličnih glazbenih materijala, iako se ovdje polagana melodija pretvara u ples. Od istog rukopisa dolazi i *Lamento di Tristano*, glazbeno tumačenje izvorne keltske sage poznatog pjevača Tristana, koji je strastveno zaljubljen u Izoldu. Svečana iznimka talijanske priče je melodija *Czaldy Waldy* koja je najstariji čuveni češki ples, čiji naslov može biti šala na turski izraz *saldy maldy*, što znači „početi plesati“.

S *Festom* Vam predstavljamo lijepe skladbe koje su označene kao "pedagoške vježbe". To je savršen primjer apstraktne glazbe. Sjajni kontrapunkti prikazani su tipičnim engleskim glazbenim oblikom – groundom.

Flanders Recorder Quartet

Ambasadori blokflaute

Od svog osnutka 1987. godine Flanders Recorder Quartet razvio se u jedan od najboljih svjetskih ansambala. Uspjeh ansambla 1990. na prestižnom natjecanju Musica Antiqua u Bruggeu kojeg sponzorira Festival Flandrija, bio je početak opsežne koncertne karijere. Nakon više od 1.800 koncerata na pet kontinenata, uključujući neke u svjetski poznatim koncertnim dvoranama u Tokiju, New Yorku i Salzburgu, ansambl je zauzeo istaknuto mjesto u svijetu rane glazbe. Ansambl također redovito gostuje na vodećim glazbenim festivalima poput onih u Helsinkiju, Parizu, Ženevi, Bostonu, Vancouveru, Singapuru, Taipeiu i Mexico Cityu.

Za snimateljske tvrtke kao što su Harmonia Mundi, Archiv / Deutsche Grammophon, Ricercar i OPUS 111, napravljene su brojne, nagradama ovjenčane snimke. Od 2003. godine kvartet je ušao u dugu i intenzivnu suradnju s njemačkom markom 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 svira na instrumentima koji su podcijenjeni tijekom dva stoljeća. Izvanredna zbirka blokflauta sadrži reprodukcije instrumenata prema ilustraciji Virdung (1511.), a po izvorniku iz zbirke Henryja VIII., barokne blokflaute duljine oko 2.3 metra (koju je izgradio Friedrich von Huene iz Bostona) i suvremene blokflaute Hansa Coolsme (Utrecht). Opsežna zbirka instrumenata i iznimno virtuozna izvedba bogatih raznovrsnih programa čine svaki koncert nezaboravnim doživljajem i omogućuju da blokflauta, jedan od najznačajnijih instrumenata renesansnih i baroknih razdoblja, zasja u svome nekadašnjem sjaju.

Članovi Flanders Recorder Quarteta također su izgradili impresivne karijere kao nastavnici, sposobni svoje pedagoške zamisli prenijeti učenicima kao profesori, ali i na majstorskim tečajevima kao predavači. Pri tome ne izbjegavaju sučeljavanje suvremene i rane glazbe. Opipljiv rezultat ovog rada je knjiga o muziciranju ansambla koja je prevedena na više jezika. FRQ je priznat zbog svojih osjetljivih aranžmana i zbog više od četrdeset skladbi koje su posvećene grupi. Neka od tih djela dostupna su javnosti, objavljena u vlastitoj ediciji *The Flanders Recorder Quartet Series*, koju je izdala njemačka izdavačka kuća Heinrichshofens Verlag. Tisak, javnost i međunarodni žiriji pohvalili su kristalnu reprodukciju, tehničku savršenost, homogeni zvuk i tumačenje istinskog stila: "Izvođači su se njihali i padali, kombinirajući snagu disanja portativ orgulja s izražajnim djelovanjem finog gudačkog 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).



Pod častnim pokroviteljstvom / Under the honorary patronage of the: Slovenska akademija znanosti in umetnosti (Ljubljana, SI)

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