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Brežice, Grad Brežice / Brežice Castle

## Haydn in Beethoven: Prelom s tradicijo *Haydn and Beethoven: Breaking Tradition*

### Consone Quartet (GB)

Agata Daraskaite (LT): violina / violin

Magdalena Loth-Hill (GB): violina / violin

Elitsa Bogdanova (BG): viola / viol

George Ross (GB): violončelo / cello

#### Sporočilo umetnikov obiskovalcem

Navdušeni smo, da imamo priložnost, da se prvič predstavimo v Sloveniji in predstavimo program z naslovom »Haydn in Beethoven: Prelom s tradicijo«. Raziskovali bomo dve izjemni deli, ki sta bili napisani in objavljeni v obdobju enega leta. Beethoven je bil Haydnov najslavnejši učenec. Znanje in navdih, ki mu ju je podajal Papa Haydn, se v njegovem delu močno odraža ne glede na njuno težavno osebno razmerje. Beethoven je celo povedal, da se od njega ni nikoli ničesar naučil. Beethovenovi kvarteti op. 18 predstavljajo obliko dodobra uveljavljenega žanra, so pa revolucionarni v mojstrovem eksperimentalnem pristopu. Veljajo kot pomemben mejnik v razvoju godalnega kvarteta. Haydnov op. 76 spada v njegovo najbolj ambiciozno ustvarjanje. Tradicionalno krši tradicijo, ko odstopa od sonatne oblike in ustvarja enako pomembno motiviko pri vseh štirih instrumentih bolj kot kdaj koli poprej. Upamo, da se kmalu vidimo ob praznovanju glasbe dveh velikanov klasicizma!

#### Artists' message to visitors

We are thrilled to be given the opportunity to perform in Slovenia for the very first time and we are excited to present a programme entitled "Haydn and Beethoven: Breaking Tradition". We will be exploring two highly accomplished works, written and published within a year or so of each other. Beethoven was Haydn's most celebrated pupil and the knowledge and inspiration that he drew from Papa Haydn is evident in his work, despite their difficult relationship and Beethoven stating that he 'never learnt anything' from him. Beethoven's Op.18 quartets are strong representatives of an established genre, whilst being revolutionary in their highly experimental qualities. They became an important milestone in the string quartet development. Haydn's Op.76 is one of his most ambitious sets. He breaks tradition through deviating from the sonata form and bringing out motifs in all four instruments, much more equally prominent than ever before. We hope to see you soon for our celebration of music by two giants of the Classical era!



## O projektu

Consone Quartet prihaja v Slovenijo na enotedensko umetniško rezidenco, kjer bo predstavil program z naslovom »Haydn in Beethoven: Prelom s tradicijo«. Koncept programa izhaja iz ideje, da sta učitelj in njegov učenec vsak zase in v približno istem času ustvarila vsak svojo izjemno mojstrovino. Consone raziskuje ta repertoar z uporabo črevnatih strun, historičnih instrumentov in klasičnih lokov, ki omogočajo široko paleto barv, tekstur in artikulacij, značilnih za obdobje klasicizma.

Beethoven je bil Haydnov najslavnejši učenec. Znanje in navdih, ki mu ju je podajal Papa Haydn, se v njegovem delu močno odraža ne glede na njuno težavno osebno razmerje. Beethoven je celo povedal, da se od njega ni nikoli ničesar naučil. Haydnov opus 76/5 in Beethovnov 18/1 sta bila napisana nekje v času istega leta. Haydnov kasnejši opus 77 sestavljata le dva kvarteta, zato vodilni muzikologi domnevajo, da je priznal mladega genija Beethovna in se odločil, da se umakne konkurenci.

Beethoven je vrsto let študiral stavke Haydnovih in Mozartovih godalnih kvartetov, vendar je svoje zapisal šele potem, ko mu je bilo že skoraj trideset let. Verjetno mu je tudi zaradi tega uspel tako zelo inovativen in eksperimentalni prvi opus, z opusom 18 pa je postavil mejnik v razvoju godalnega kvarteta. Haydn je izgubil službo na Esterházyjevem dvoru leta 1790 po smrti svojega pokrovitelja. Zato se je odpravil na številne turneje in ko se je leta 1795 vrnil na Dunaj, da bi delal na svojem opusu 76, je bil star več kot šestdeset let, široko razgledan in verjetno najbolj znan še živeč skladatelj v Evropi. Haydnov op. 76 je prelomil s tradicijo, ker odstopa od standardne sonatne oblike, tematski material pa je enakomernje porazdeljen med vsemi štirimi instrumenti, kot je to bilo v prejšnjih delih. Peti kvartet je najbolj simfoničen in nenavaden, buren z neizmerno energijo in čisto virtuoznostjo. Ta glasba je nedvomno vrhunec profesionalizma z odličnim tehničnim in glasbenim vodenjem svojih instrumentov. Consone Quartet je fasciniran nad prelomom 18. stoletja, nad znanstvenimi izumi in inovacijami tistega časa, političnimi revolucijami in okrepljeni kulturni zavesti po vsej Evropi. V svesti vsega tega raziskuje ta program revolucionarna dela dveh velikanov obdobja glasbenega klasicizma.

## About the project

Consone Quartet is visiting Slovenia for a week-long residency in order to present a programme entitled "Haydn and Beethoven: Breaking Tradition". The programme was conceived from the idea of juxtaposing two accomplished works by a teacher and his pupil, written roughly at the same time in history. Consone explores this repertoire using gut strings, period instruments and Classical bows, which open up a broad palette of colors, textures and articulations, typical of the Classical period.

Beethoven was Haydn's most celebrated pupil and the knowledge and inspiration that he drew from 'Papa Haydn' is evident in his work, despite their difficult relationship and Beethoven stating that he 'never learnt anything' from his teacher. Haydn's op.76/5 and Beethoven's op.18/1 were written within a year or so of each other. Haydn's later op.77 consisted of just two quartets, leading musicologists to speculate that he was acknowledging the young genius of Beethoven and choosing to bow out of the competition. Beethoven spent years studying string quartet movements by Haydn and Mozart, but it was not until he was almost thirty years old that he began to set down his first quartets on paper. This is perhaps why even in his first opus he managed to be highly innovative and experimental, with op.18 becoming a milestone in the development of the string quartet. Haydn's employment at the Esterházy court ended in 1790 after the death of his patron. He then embarked on a number of foreign tours and when he returned to Vienna in 1795 to work on his op. 76, he was over sixty years old, well-travelled and arguably the most famous living composer in Europe. Haydn's Op.76 broke tradition because it deviates from the standard sonata form and the thematic material is more equally distributed between the four instruments than in previous works. The fifth quartet is the most symphonic and unusual, bursting with boundless energy and sheer virtuosity. This music was without doubt the realm of professionals, with an excellent technical and musical command of their instruments. The Consone Quartet is fascinated by the turn of the 18th century - the scientific inventions and innovations happening at the time, the political revolutions and heightened cultural awareness all across Europe. Inspired by this legacy of the Enlightenment, their programme explores revolutionary works by two giants of the Classical period.



Franz Joseph Haydn (1732-1809):

**Quartetto V.** (op. 76 / 5, Hob. III:79)

Allegretto / Largo, ma non troppo. Cantabile e mesto / Menuet Allegro on troppo / Finale Presto

(Three / Quartets / for / Two Violins, / Tenor & Violoncello / Composed by / Joseph Haydn Mus. Dor. / Op 76 / London Printed by Muzio Clementi & Comp. / Bk 2)

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Ludwig van Beethoven (1770-1827):

**Quartetto I.** (op. 18 / 1)

All.o con brio / Adagio affettuoso ed appassionato / Scherzo.All.o molto / Allegro

(Six / Quatuors / pour / Deux Violons, Alto, et Violoncelle / composés et dédiés / Son Altesse Monseigneur le Prince / Regnant de Lobkowitz &. / par / Louis van Beethoven / Oeuvre 18. 1.er Livraison / à Vienne / chez T. Mollo et Comp.)

## O koncertnem programu

Nedolgo preden je Beethoven objavil opus 18 svojih kvartetov, je Haydn dobil naročilo madžarskega grofa Josepha Georga von Erdődyja za zbirko godalnih kvartetov, ki so bili natisnjeni kot opus 76. Ti spadajo med njegova najbolj ambiciozna komorna dela, polna invencije in humorja.

Večino svoje kariere je Haydn delal za madžarsko družino Esterházy. Čeprav je bil v tridesetih letih službe zelo produktiven, se je pogosto čutil izoliranega, kar je razlagal, da je bil »prisiljen postati izviren«. Službo je nenadoma zaključil leta 1790 po smrti svojega pokrovitelja. Haydn je dobil pokojnino in se s pomočjo impresarija Johanna Petra Salomona lotil številnih donosnih turnej po tujini: v Pariz in dvakrat v London. Ko se je leta 1795 vrnil na Dunaj, da bi delal na svojem opusu 76, je bil star več kot šestdeset let, široko razgledan in verjetno najbolj znan še živeč skladatelj v Evropi. To obdobje je močno vplivalo na njegov skladateljski slog, njegova pisava je še vedno polna prepoznavnega intelekta in presenečenj, v glasbi pa je tudi nekaj več robustnosti in nekonvencionalnosti.

Godalni kvartet, ki je v sredini osemnajstega stoletja pojavil kot hišno muziciranje, je zdaj dobil polet, se razvil v pomemben repertoar odra velike, skoraj orkestralne gestike. Peti kvartet opusa 76 je eden najbolj simfoničnih in nenavadnih od vseh Haydnovih del. Prvi stavek je v bistvu lahkotna in preprosta tema z variacijami, v katerih je šestosminska melodija postopoma okrašena z vedno bolj improvizacijsko dekoracijo. Stavek končno preide v tekoč fugatni allegro, kjer lestvični izbruhi dajejo skoraj orkestralno teksturo. Počasen stavek širokega razvoja je postavljen v nenavadno tonaliteto, Fis-dur, kar mu daje posebno, zunajzemeljsko sonornost. V Menuetu in Triu je Papa Haydn uporabil svoje običajne trike z ritmičnimi presenečenji in nenadnimi dinamičnimi spremembami. Zaporedje kadenčnih akordov poganja poslušalca v zaključni stavek, kjer se vodilna melodija poigrava v ozkem obsegu.

## About the concert programme

Shortly before the publication of Beethoven's Opus 18 quartets, Haydn received a commission from the Hungarian Count Joseph Georg von Erdődy for a set of string quartets, which appeared in print as his Opus 76. They are among his most ambitious chamber works, full of invention and humour. For much of his career Haydn worked for the Hungarian Esterházy family. Although the thirty or so years in their service had been highly productive, it was often an isolated existence and Haydn commented on feeling 'forced to become original'. This employment ended abruptly in 1790 after the death of his patron. Haydn was granted a pension and with the help of the impresario Johann Peter Salomon, he embarked on a number of lucrative foreign tours: to Paris, and twice to London. By the time he returned to Vienna in 1795 to begin work on his Opus 76 quartets, Haydn was over sixty years old, well-travelled and arguably the most famous living composer in Europe. This period had a marked effect on his compositional style; his writing is still full of its trademark wit and surprise, but there is also something more robust and unorthodox to the music. The string quartet, which had begun its life in the mid eighteenth century as a restrained domestic medium, had already developed significantly by this stage and was becoming capable of grand, almost orchestral gestures. The fifth quartet of Opus 76 is one the most symphonic and unusual in all of Haydn's oeuvre. The first movement is essentially a light-hearted and simple theme and variations in which the rocking 6/8 melody is gradually embellished with ever more improvisatory decorations. The movement finally segues into a driving, fugal allegro where scalic outbursts give it an almost orchestral texture. The extensively developmental slow movement is set in the unusual key of F sharp major, which gives it a particular, otherworldly sonority. In the Minuet and Trio, 'Papa Haydn' is up to his usual tricks with rhythmic surprises and sudden dynamic changes. A sequence of cadential chords propels the listener into the final movement where the driving melody plays around a narrow range.



Skupaj s svojo rustikalno odprto kvintno spremljavo, ki jo je navdihnili ljudska glasba, morda kot nagovor svojemu madžarskemu pokrovitelju. S svojo neizmerno energijo in čisto virtuoznostjo je ta glasba nedvomno vrhunec profesionalizma z odličnim tehničnim in glasbenim vodenjem svojih instrumentov. Zdi se, da je Beethoven v svojih zgodnjih letih pristopil h godalnemu kvartetu z zadržki, saj se je nedvomno zavedal, da dela v senci Haydna in Mozarta. Mladi Beethoven se je učil s prepisovanjem Haydnovih in Mozartovih kvartetov in je šele konec leta 1798 na papir zapisal svoje prve godalne kvartete - opus 18.

Bilo je 16 strani skic, preden je Beethoven končno zapisal glavni motiv prvega stavka na papir. Opus uvaja živahna energija, kot bi Beethoven želel vanj prodreti s svežino in zaupanjem. V njem je skozi ves stavek sonatne oblike mnogo obrazov, od svetlobe in veselja do temačnega in celo agresivnega razpoloženja. Beethovnova čustvena zrelost in izjemna sposobnost poigravanja s klasičnimi temami se kaže tukaj v popolnosti, kot tudi njegov pristop k pisanju neodvisnih partov. Violončelo ima v tem stavku še posebej vidno vlogo, se izraža in komentira in ves čas vodi glasbeni dialog.

Drugi stavek je bil napisan kot scena ob grobu iz Shakespearovega Romea in Julije. Ob ene Beethovnovih skic piše »les derniers soupirs«, do zadnjega diha. Čeprav stavek nima programskega ozadja, pa mu to daje dramatično pripoved. Naslov stavka je Adagio affettuoso ed appassionato in prav tukaj se najbolj pokaže Beethovnova ekspresivna moč in čustvena nabitost. S svojo temačnostjo, tragedijo in nasiljem, ki pogosto prekinja na videz mirno glavno temo, je morala biti ta glasba za tisti čas šokantno intenzivna.

V klasični obliki godalnega kvarteta bi moral kot tretji stavek slediti Menuet ali Trio, s Scherzom pa Beethoven najavi odhod od tradicionalnih plesnih lastnosti Menueta. To ni Beethovnov izum, to sprememba, ki razbija dramatičnost, ko naj prinese olajšanje po monumentalnem počasnem stavku, je uvedel že Haydn. Scherzo opusa 18/1 je poln ljubkosti in ritmičnega pulza, z nekaj duhovitimi prebliski in zabavnim sinkopiranjem. Njegov Trio je barvno temnejši in bolj tekoč z občasnimi prebliski z oklevajočimi ritmičnimi figurami v unisonu.

Finale, čeprav je spet močno odvisen od drobnih motivov, je virtuozni preplet različnih tem v skoraj rondojsko oblikovani strukturi. Beethoven uporabi fugato, s čimer poudari pomembnost vseh štirih glasov, ko v glasbeno govorico vnaša elemente obsesivnosti. Finale je poln razpenjene energije in kontrapunkta, ki prinaša skladbi svetlobo in vesel zaključek.

(Besedilo: Consone Quartet)

Together with its rustic open fifths accompaniment, it is clearly inspired by folk music, perhaps a nod to his Hungarian patron. Through its boundless energy and sheer virtuosity, this music is without doubt the realm of professionals, with a total command of their instruments, both technically and musically. In his early years, Beethoven seems to have approached the string-quartet genre with some apprehension, no doubt aware of the immense shadow cast by the likes of Haydn and Mozart. The young Beethoven copied out string quartet movements by Haydn and Mozart for study, but it was not until late 1798 that he finally began to set down his first string quartets, the Opus 18, on paper.

After 16 pages of sketches, Beethoven finally committed the main motif of the first movement to paper. It opens the Opus with bustling energy as though Beethoven wanted to break into the genre with fresh energy and confidence. The motif takes on many faces during the course of this sonata form movement - from light or joyful to somber and even aggressive.

Beethoven's emotional maturity and immense ability to play with classical themes is on full display here, as is his approach to independent part writing. The cello plays a particularly prominent role in this movement, expressing opinions and commenting throughout the course of the musical dialogue.

The second movement is famously thought to have been composed with the tomb scene from Shakespeare's Romeo and Juliet in mind. At the end of one of Beethoven's sketches he writes "les derniers soupirs", meaning "the last breaths".

Although not intended in a programmatic way, this gives the movement a dramatic narrative. The heading at the top of the movement reads Adagio affettuoso ed appassionato and Beethoven's expressive powers are most striking in this emotionally charged movement. It must have been shockingly intense music for its time, with darkness, tragedy and terror often interrupting the seemingly serene main theme.

In the Classical string quartet structure, the next movement would typically be a Minuet and Trio, yet Beethoven's Scherzo marks a departure from the traditional dance qualities of the Minuet. This, of course, is not Beethoven's invention - pioneered by Haydn himself, it breaks up the drama to give some light relief after the monumental slow movement. The Scherzo of Opus 18/1 is full of grace and rhythmic pulse, with little witty remarks and fun syncopations. The Trio section is darker in colour and more flowing, with occasional interruptions of limping rhythms played in unison.

The Finale, although again heavily reliant on small motifs, is a virtuosic marriage of multiple themes in an almost rondo-like structure. Beethoven employs fugato to give prominence to all four parts, infusing the movement with an obsessive element. The finale is full of bubbling energy and counterpoint, bringing the piece to a light and joyful close.

(Notes by Consone Quartet)



**Consone Quartet** je bil ustanovljen na Royal College of Music v Londonu leta 2012. Posveča se raziskovanju klasičnega in zgodnjega romantičnega repertoarja na historičnih instrumentih. Je zmagovalca Royal Over-Seas League Ensemble Prize 2016, v 2015 pa je na International Young Artists Competition v Yorku prejel dve nagradi, s čimer si je zagotovil mesto v mednarodnem projektu EEEmerging, kjer je uspešno zaključil tretje in zadnje leto. Posnel je tudi zgoščenko, ki bo izšla jeseni 2018. Kvartet je koncertiral v znamenitih londonskih dvoranah Wigmore Hall in Cadogan Hall, na Edinburgh Festival Fringe ter festivalih stare glasbe v Yorku in Brightonu. Gostoval je v različnih evropskih državah, nazadnje v Franciji na bienalu godalnega kvarteta pri Pariški filharmoniji in v Boliviji na festivalu stare glasbe Misiones de Chiquitos. Kvartet načrtuje gostovanja na Bachovem vikendu na festivalu v Cheltenhamu z Mahan Esfahani, na Concerts d'été v St. Germainu, v Ženevi in turnejo po severu Anglije in Škotski v letu 2019.

Litovsko-poljska violinistka **AGATA DARASKAITE** je začela igrati violino pri šestih letih. Kot zmagovalka več mladinskih tekmovanj se je leta 2003 preselila v Anglijo, kjer je študirala na Yehudi Menuhin School. Študij je nadaljevala na Royal College of Music v Londonu, kjer je kot zmagovalka na Concerto Competition izvedla Bergov koncert za violino. Z baročno violino je pričela na svojem magistrskem študiju in od takrat raziskuje historični repertoar predvsem klasicizma in romantike. Leta 2013 se je pridružila komornemu orkestru Kremerata Baltica. Leta 2014 je z odliko končala magisterij in prejela nagrado Kraljice Elizabete The Queen Mother Rosebowl Prize, ki ji jo je podelil princ Charles.

Britansko-poljska violinistka **MAGDALENA LOTH-HILL** je študirala na Chetham's School of Music. Študij je nadaljevala na Royal College of Music v Londonu pri Itzhaku Rashkovskem in Lauri Samuel, kasneje pa še pri Lucy Russell. Magdalena je diplomirala z odliko in bila ob umetniški diplomi na baročni violini nagrajena z Mills Williams Junior Fellowship. Na Royal College of Music v Londonu je izvedla Bachov dvojni violinski E-dur koncert, s Carlisle Orchestra pa je izvajala koncerte Mendelssohna in Brucha. Sodelovala je z Orchestra of the Age of Enlightenment, Florilegium, Academy of Ancient Music, The King's Consort, English Baroque Soloists in Ex Cathedra.

Formed at the Royal College of Music in London in 2012, the **Consone Quartet** is dedicated to exploring Classical and early Romantic repertoire on period instruments. Winners of the 2016 Royal Over-Seas League Ensemble Prize, Consone was awarded two prizes at York International Young Artists Competition in 2015, including a place on the EEEmerging Scheme in France. The quartet successfully got through to the third and final year of the EEEmerging Scheme which offered them a CD recording which will be released in the autumn of 2018 on the Ambronay Label. The group has performed at London's Wigmore and Cadogan Halls, the Edinburgh Festival Fringe and the York and Brighton Early Music Festivals. Consone has travelled to various European countries, most recently to France for the String Quartet Biennial at the Paris Philharmonie and to Bolivia for the Misiones de Chiquitos Early Music Festival. Other future engagements include a Bach weekend at Cheltenham Festival with Mahan Esfahani, Concerts d'été à St Germain, Geneva and a tour of the north of England and Scotland in 2019.

Lithuanian-Polish violinist **AGATA DARASKAITE** started playing the violin at the age of six. A winner of several youth competitions Agata moved to England to study at the Yehudi Menuhin School in 2003. She continued her studies at the Royal College of Music in London where she performed Berg's violin concerto as a winner of the Concerto Competition. During her Masters Agata took up the baroque violin and has since explored historical repertoire mainly of the Classical and Romantic eras. In 2013 Agata joined Kremerata Baltica Chamber Orchestra. In 2014 she completed her Masters Degree with Distinction and the Queen Elizabeth The Queen Mother Rosebowl Prize, received from Prince Charles.

British-Polish violinist **MAGDALENA LOTH-HILL** studied at Chetham's School of Music. She continued her studies at the Royal College of Music in London with Itzhak Rashkovsky and Laura Samuel and later with Lucy Russell. Magdalena graduated with Distinction and she was awarded the Mills Williams Junior Fellowship alongside her Artist Diploma studies in baroque violin. At the Royal College of Music, Magdalena performed Bach's E major concerto the Double Violin Concerto, and with the City of Carlisle Orchestra she played the Mendelssohn and Bruch concertos. Magdalena has worked with the Orchestra of the Age of Enlightenment, Florilegium, Academy of Ancient Music, The King's Consort, English Baroque Soloists and Ex Cathedra.



Bolgarska violistka **ELITSA BOGDANOVA** je študirala na National Music School v Sofiji. Leta 2007 se je preselila v London, kjer je študirala na Guildhall School of Music and Drama z Rachel Roberts. Med delom z Jane Rogers in Pavlom Beznosiukom se je pričela posvečati historični izvajalski praksi. Po zaključenem študiju je sodelovala z ansambli s historičnimi instrumenti: London Handel Orchestra, Florilegium, Hanover Band, Orchestra of the Age of Enlightenment in La Serenissima. Sodelovala je tudi s Londonskim simfoničnim orkestrom, London Sinfonietta, Aurora Orchestra, London Contemporary Orchestra, 12 Ensemble in Camerata Alma Viva. Članica Consone Quartet je od 2016.

Bulgarian violist, **ELITSA BOGDANOVA** studied at the National Music School in Sofia. In 2007 she moved to London to complete her studies at the Guildhall School of Music and Drama with Rachel Roberts. During her time there, Elitsa developed an interest for historical performance, working with Jane Rogers and Pavlo Beznosiuk. Since graduating, Elitsa has worked with period instrument groups - London Handel Orchestra, Florilegium, Hanover Band, Orchestra of the Age of Enlightenment and La Serenissima. Elitsa has also worked with the London Symphony Orchestra, London Sinfonietta, Aurora Orchestra, London Contemporary Orchestra, the 12 Ensemble and Camerata Alma Viva. Elitsa joined the Consone Quartet in 2016.

**GEORGE ROSS** je britanski violončelist, ki se je specializiral za historično izvajalsko prakso. Magistrski študij je končal na Royal Conservatory v Haagu pod mentorstvom Jaapa ter Lindna. Sodeloval je z The King's Consort, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Hanover Band, Florilegium in La Nuova Musica. Na Purcell School je študiral pri Alexandru Boyarskem. Prejel je štipendijo za študij na Royal College of Music in med tem, ko je s študijem modernega violončela nadaljeval pri Boyarskem, gojil strast do baročnega violončela, ki ga je študiral pri Richardu Tunnicliffu.

**GEORGE ROSS** is a British cellist, specialising in period instrument performance, having completed his Master's studies at the Royal Conservatory in The Hague with Jaap ter Linden. George has worked with The King's Consort, Academy of Ancient Music, Orchestra of the Age of Enlightenment, the Hanover Band, Florilegium and La Nuova Musica. George was a student at the Purcell School where he studied with Alexander Boyarsky. He won a scholarship to study at the Royal College of Music and, whilst continuing to work with Boyarsky on modern cello, also cultivated a passion for the baroque cello, which he studied with Richard Tunnicliffe.

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