



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

Ponedeljek / Monday, 9.8.2021, 20:30
Grad Bogenšperk / Bogenšperk Castle

Glasba med prijatelji

Mojstri dunajske klasike: Vanhal, Haydn, Mozart

Music Among Friends

Masters of Viennese classics: Vanhal, Haydn, Mozart

BUTTER QUARTET

(Nizozemska / The Netherlands)

Anna Jane Lester: violina / violin

Chloe Prendergast: violina / violin

Isabel Franenberg: viola

Evan Buttar: violončelo / cello

Sporočilo umetnikov obiskovalcem

Smo godalni kvartet, ki strastno oživilja staro glasbo na nov in svež način. Pripravili smo dinamičen glasbeni program, ki so ga napisali Haydn, Mozart in Vanhal. Vsi trije so bili prijatelji, skupaj s četrnim, Dittersdorfom, in so za svoja glasbena druženja pisali glasbo. Haydn in Mozart sta še danes znana po svojih mojstrovinah. Druga dva sta danes manj poznana, sta nam pa zapustila veliko lepih skladb, da jih uživamo. Ta ustvarjalna in intimna srečanja so ustvarila veliko izvrstne glasbe in naš koncert odraža ta duh. Izvajamo na originalnih inštrumentih, posedemo pa se tako, kot bi bili v času, ko je bila glasba napisana. Raziskujemo tudi, kako so izvajalci tistega časa igrali z uporabo različnih izraznih orodij, ki so se s časom izgubila. Komaj čakamo, da ta vznemirljivi program delimo z vami.

Poslanstvo ansambla

Navdušeni smo, da širšemu občinstvu predstavljamo živahne, zanimive in vesele izvedbe repertoarja godalnega kvarteta. Z igranjem na historične instrumente in svojim raziskovanjem želimo to glasbo oživeti na svež način, poln afektov, dialoga in humorja. Ne glede na to, ali nastopamo na vogalu ulice, v kavarni, cerkvi ali v veliki koncertni dvorani, ustvarjamo intimno vzdušje, ki odraža duh, kako je bila ta glasba originalno izvajana v svojem času, in tako neposreden način pritegne naše občinstvo.

Artists' message to visitors

We are a string quartet that is passionate about bringing old music to life in a new and fresh way. We have prepared a dynamic program of music written by Haydn, Mozart, and Vanhal. They were all friends and played quartets together with a fourth musician, Dittersdorf, and would write music for these gatherings. Haydn and Mozart are still famous today for their masterful compositions, and while the two others have fallen into ambiguity, they have nonetheless left many fine compositions for us to enjoy today. These creative and intimate gatherings produced a lot of exquisite music, and our concert reflects this spirit. We perform on original instruments that are set up in a way that they would have been at the time the music was written. We also research how performers in the time would have played, using various expressive tools that have been lost with time. We cannot wait to share this exciting programme with you.

The mission statement of the ensemble

We are passionate about bringing lively, engaging, and joyful performances of string quartet repertoire to a broad audience. Through playing on historical instruments and our research, we aim to bring this music to life in a fresh way full of affects, dialogue, and humour. Whether performing on a street corner, in a café, in a church, or in a large concert hall, we create an intimate atmosphere that reflects the spirit of how this music was originally performed and engages our audiences in an immediate way.

Johann Baptist Vanhal (1739-1813):

Quartetto VI: Oeuvre 6e (Op.6/6)

Allegro / Adagio / Presto

Franz Joseph Haydn (1732-1809):

Quartetto III: Oeuvre XVI. (Op.20/3)

Allegro con Spirito / Menuetto: Allegretto - Trio / Poco Adagio / Finale: Allegro di Molto

Wolfgang Amadeus Mozart (1756-1791):

Quartetto V: Opera X. (K. 464)

Allegro / Menuetto - Trio / Andante / Allegro non troppo

O koncertnem programu

Dunaj, 1784: »Igralci so bili znosni; nobeden od njih se ni izkazal na instrumentu, na katerem je igral, vendar je bilo med njimi malo znanosti, za kar si upam trditi, da bo priznana ko jih poimenujem: Prva violina ... Haydn. Druga violina ... Baron Dittersdorf. Violončelo ... Vanhal. Tenor ... Mozart. " – Michael Kelly, Reminiscences (1826)

Več kot 200 let po dogodkih, ki jih je opisal irski tenorist Michael Kelly, je zlahka pozabiti, da družinska imena, kot sta Mozart in Haydn, niso bili osamljeni geniji, ampak aktivni glasbeniki, ki jih je povezovala in navdihovala živahna scena glasbenih kolegov in prijateljev. Nobena glasba ne uteleša tega duha bolj kot godalni kvartet. V dunajskem salonu bi koncerte kvartetov lahko opisali bolj kot partiji kvartetov. Izvajalci so muzicirali bolj za svojo dušo in uživali v intimnem druženju prijateljev. Zapis Michaela Kellyja ne govori o tehnični perfekciji glasbenikov na njihovih instrumentih, ampak o »znanosti med njimi«: v njihovi retorični muzikalnosti in kemiji.

Koncept »retorike«, tako besedne kot glasbene, se je v 18. stoletju spremenil. V baroku je bila retorika povezana z govorjenjem, po naravi enostranska, javna oblika izražanja, ki se je osredotočala na eno samo idejo. V razsvetljenstvu se je poudarek premaknil k pogovorni retoriki in vračanju k vsebini. Ta bolj domača oblika izražanja je bila osredotočena na interakcijo med različnimi liki in naravno spremembo razpoloženja. Na partiju godalnega kvarteta v razsvetljenstvu je bila glasba sama sestavni del duhovitega šaljenja in izmenjave. Kjer so bile besede »jezik uma«, je bila glasba »jezik srca«. Ker so skupaj muzicirali v godalnih kvartetih, ne čudi, da so Haydn, Mozart, Dittersdorf in Vanhal prijateljevali in si izmenjavali ustvarjalnost.

Ta nova pogovorna glasbena estetika se je v sedemdesetih letih osemnajstega stoletja uveljavila v godalnih kvartetih Johanna Baptista Vanhala (1739-1813) in Franza Josepha Haydna (1732-1809). Skladbe nocojšnjega programa so bile objavljene tesno skupaj: Vanhalov Oeuvre 6e/op. 6 je iz leta 1771 in Haydnov Oeuvre XVI/op. 20 iz leta 1772. Že v zgodnjih Vanhalovih kvartetih je mogoče slišati eksperimentiranje s teksturo, ki temelji na dialogu. Tekstura godalnega kvarteta klasicizma v svoji osnovni obliki sestoji iz osnovne melodije, dveh glasov, ki igraza dodatno melodijo, in basovske linije. Značilno je, da Vanhal v svojih zgodnjih kvartetih te vloge večinoma dodeli (po vrstnem redu) prvi violini, drugi violini in violi ter violončelu. Vendar obstaja v njegovem

About the concert programme

Vienna, 1784: "The players were tolerable; not one of them excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them: The First Violin ... Haydn. Second Violin ... Baron Dittersdorf. Violoncello ... Vanhal. Tenor ... Mozart." – Michael Kelly, Reminiscences (1826)

Over 200 years after the events described by Irish tenor Michael Kelly, it is easy to forget that household names like Mozart and Haydn were not lone geniuses, but working musicians connected to and inspired by a vibrant scene of musical colleagues and friends. No music embodies this spirit more than the string quartet. In the Viennese salon, quartet concerts could be described more like quartet parties. The players would sight-read music for their own enjoyment and that of an intimate gathering of friends. Michael Kelly's account takes delight not in the technical prowess of the musicians on their instruments, but in the "science among them": in their rhetorical musicality and chemistry.

The concept of "rhetoric," both verbal and musical, shifted in the 18th century. In the Baroque, rhetoric was associated with oration, by nature a one-sided, public form of expression focused on a single idea. In the Enlightenment, the focus moved towards conversational rhetoric and repartee. This more domestic form of expression focused on interaction between different characters and natural mood shifts. At an Enlightenment string quartet party, the music itself was an integral part of the witty banter and exchange. Where words were "language of the mind," music was "language of the heart." Playing string quartets together, it is no wonder Haydn, Mozart, Dittersdorf, and Vanhal shared friendship and creative exchange.

This new conversational musical aesthetic was pioneered in the 1770s in the string quartets of Johann Baptist Vanhal (1739 – 1813) and Franz Joseph Haydn (1732 – 1809). The pieces on tonight's program were published closely together: Vanhal's Oeuvre 6e/op. 6 is from 1771, and Haydn's Oeuvre XVI/op. 20 from 1772. Even in the early Vanhal quartets, it is possible to hear experimentation with a dialogue-based texture. The Classical-era string quartet texture in its basic form consists of a primary melody, two voices playing an accessory melody, and a bass line. Characteristic of an early style, Vanhal mostly assigns these roles to (in order) first violin, second violin and viola, and cello. However, each voice in his Quartetto VI exists in the context of interaction. The accessory melodies and bass line are constantly shifting between support, subversion,

kvartetu VI vsak glas v kontekstu interakcije. Dodatne melodije in basovska linija se nenehno spreminjajo med podporo, subverzijo in komentarjem, primarna melodija pa se odziva na ta dialog. Vanhal v tem dialogu uporablja kontrast in muhavost, da ustvari duhovit in zabaven kvartet. Vanhala v tem kvartetu ne zanima globoka pripoved. Svoje skladateljsko mojstrstvo preljuje v ustvarjanje štirih verjetnih likov, ki se zabavajo in sladko pogovarjajo.

Le leto kasneje je Haydnovih šest kvartetov op. 20 revolucioniralo kompozicijo komorne glasbe. Ena njegovih največjih novosti je bil način, da se je vsak instrument kvarteta osvobodil fiksne teksturne vloge. Haydn brezhibno prestavi basovsko linijo na violino in napiše melodijo za violončelo, kar je novo za ušesa iz 18. stoletja. Ta prilagodljiva izmenjava krepi koncept glasbenega dialoga. Po Davidu P. Schroederju predstavlja »uresničitev enega najvišjih ciljev razsvetljenstva. S spremljavami, ki jih je mogoče spremeniti v melodije in obratno, je očitno priznanje višje družbene resnice, to je, da razlike ne izključujejo enakosti.«

Za slavnega in dobrodušnega Haydna je njegov Quartetto III eno temnejših del zbirke. Prvi in zadnji stavek ustvarjata občutek nelagodja. Pasaže kvartetovega dialoga se hitro skrčijo v enotnosti, lirični odlomki pa so prepleteni s tresočimi, neprijetnimi viharji gibov v prvi violini in ritmično subverzijo v drugih instrumentih. Drugi stavek se na prvi pogled zdi kot značilni vmesni del menuetnega tria. Haydn pa še vedno ne dovoli, da bi se udeleženci kvarteta počutili preveč udobno. Glede na plesno gibanje instinktivno pričakujemo, da bo osem taktov fraza razdeljena na dve štiri takti. Vendar pa Haydn menuet začne s pet taktov frazo, kar nas zmoti na ravni črevesja. Počasen in nežen tretji stavek Poco Adagio je mesto nežnega dialoga med instrumenti. Kakršno koli stisko že doživljajo značaji v preostalem delu kvarteta, se to med stavkom umakne, pri čemer si različni značaji sporočajo medsebojno podporo.

Quartetto V Wolfganga Amadeusa Mozarta (1756-1791) nas povrne v vzdušje partija, ko združuje humor Vanhalovega kvarteta s kompozicijskimi teksturami Haydna. Izšel je leta 1785, leto po slavnem partiju kvarteta, ki ga je opisal Michael Kelly. Haydn je nedvomno vplival na prijateljstvo in glasbo, zato mu je Mozart posvetil zbirko. Sodobnik Heinrich Christoph Koch je zapisal, da je zbirka »najboljše utelešenje ideje pravega kvarteta« v posebni mešanici strogega in svobodnega sloga ter pri obravnavi harmonije. Ta kvartet ima številne lastnosti opere buffa. Vsak značaj ima kaj povedati, drama obstaja v kontekstu

and commentary, and the primary melody responds to this dialogue. Vanhal uses contrast and caprice in this dialogue to create a spritely, fun quartet party piece. Vanhal is not concerned with profound narrative in this quartet. He pours his compositional mastery into creating four believable characters having a hilarious and sweet conversation.

Just one year later, Haydn's six op. 20 quartets revolutionized chamber music composition. One of his greatest innovations was in the way he freed each instrument in the string quartet from a fixed textural role. Haydn seamlessly moves the bass line to a violin and writes the melody for the cello, a new texture to 18th-century ears. This flexible interchange enhances the concept of musical dialogue: in the words of David P. Schroeder, it represents "a realization of one of the highest goals of the Enlightenment. With accompaniments that can be transformed into melodies and vice versa, there is an apparent recognition of a higher social truth, which is that differences do not preclude equality."

For the famously good-natured Haydn, his Quartetto III is one of the darker works of the collection. The first and final movements create a feeling of unease. Passages of quartet dialogue quickly contract into unisons, and lyrical passages are punctuated by jittery, uncomfortable flurries of movement in the first violin and rhythmic subversion in the other instruments. The second movement appears at first glance to be a typical minuet-trio inner movement. However, Haydn still does not allow the quartet party attendees to feel too comfortable. As a dance movement, we instinctively expect the subject to be an 8-bar phrase divided into two 4-bar phrases. However, Haydn begins the minuet with 5-bar phrases, a move that disturbs us on a gut-feeling level. The slow, tender third movement Poco Adagio is where Haydn writes gentle dialogue between the instruments. Whatever distress the characters are experiencing in the rest of the quartet is put aside during this movement, with the characters communicating messages of support to each other.

The Quartetto V by Wolfgang Amadeus Mozart (1756-1791) brings us back to the party atmosphere, combining the humor of Vanhal's quartet with the compositional textures of Haydn's. It was published in 1785, one year after the famous quartet party described by Michael Kelly. Undoubtedly influenced by Haydn's friendship and music, Mozart dedicated the collection to Haydn. A contemporary named Heinrich Christoph Koch wrote that the collection "best embod[ies] the idea of a true quartet" in its "special mixture of strict and free style and in their treatment of harmony." This quartet shares many qualities with his opera buffa. The characters all have

brezskrbnosti, vtisnjena pa je Mozartova sposobnost, da se tudi v najbolj komičnih zgodbah dotakne lepote človeške izkušnje.

Kvartet je bil v času razsvetljenstva prava priložnost za druženje skozi glasbo. Salonski okvir je omogočal tesno povezavo in pogovor, godalni kvarteti pa so bili za glasbenike način, kako nadaljevati pogovor. Prav tem intimnim srečevanjem se moramo zahvaliti za prijateljstvo med skladatelji in čudoviti glasbi, ki so jo navdihnile te izmenjave.

Anna Jane Lester

something to say and the drama exists in the context of lightheartedness, but woven throughout is Mozart's ability in the most comic of stories to touch on the beauty of the human experience.

An Enlightenment quartet party was the true opportunity to socialize through music. The salon setting provided for close connection and conversation, and the string quartets themselves were a way for the musicians to continue the conversation. We have these intimate gatherings to thank for the friendship between composers and the beautiful music these exchanges inspired.

Anna Jane Lester

Butter Quartet sestavljajo štirje glasbeniki, ki jih združuje medsebojna ljubezen do živahnih historično informiranega muziciranja godalnih kvartetov. Kvartet so ustanovili na Haaškem kraljevem konservatoriju, kmalu pa so razvili strast in dinamiko, ki je segla nad njihov študij. Nastopali so na mednarodnih festivalih in mednarodnih glasbenih ciklih, na BBC Radio 3 in na nizozemskem radiu NPO Radio 4. Ko so se uvrstili v finale na mednarodnem tekmovanju mladih umetnikov v stari glasbi York 2019, so prejeli prestižno nagrado EEEMERGING +. Butter Quartet rad vključuje svoje raziskave izvajalske prakse konca 18. in začetka 19. stoletja v prodorno živo izvedbo. Kvartet ceni močno povezavo s svojo publiko, izvaja v različnih prostorih in pogosto komentira izvajane skladbe. Butter Quartet je prejel številne subvencije in štipendije in je udeleženec projekta EEEMERGING +, ki ga podpira Ustvarjalna Evropa.

<https://www.butterquartet.com/>

Anna Jane Lester je violinistka. Nastopa z mednarodno priznanimi instrumentalnimi zasedbami, kot so Holland Baroque, orkester Internationale Händel Festspiele Göttingen, Orchestra of Age of Enlightenment in PRJCT Amsterdam. Koncertirala je tudi s skupinami, med katerimi so L'Arpeggiata, Luthers Bach Ensemble, Wrocławska Orkiestra Barokowa, Musica Gloria in Le Concert d'Apollon. Študij violine je začela pri štirih letih v Jacksonvillu na Floridi. Iz violine je diplomirala igranja na bilt University in potem obiskovala Juilliard School, kjer je študirala pri Monici Huggett in Cynthii Roberts in dosegla magisterij iz historične interpretacije. Odkar se je preselila na Nizozemsko je študirala pri Walterju Reiterju in Kati Debretzeni. Igra na violino Odoardi iz 18. stoletja, ki jo je velikodušno posodil Nationaal Muziekinstrumenten Fonds. V svojem prostem času uživa v raziskovanju ameriške starodavne glasbe in preživljanju časa v divjih krajih.

Chloe Prendergast je violinistka. Trenutno živi na Nizozemskem, je članica Holland Baroque in soustvarjalka poddaje (podkasta) Outside the MusicBox ter z njim povezanih koncertnih serij. Chloe je nastopala po Severni Ameriki in Evropi med drugim s Handel and Haydn Society, Seattle's Pacific Musicworks, Vox Luminis, Henry Purcell Society of Boston, Wrocław Baroque Orchestra, Luthers Bach Ensemble, Baroque Chamber Orchestra of Colorado, Collegium Ad Mosam, Le Concert d'Apollon, in Arcadia Players. Nastopila je tudi na mednarodnih glasbenih festivalih, med drugim na Connecticut Early Music

The **Butter Quartet** consists of four musicians brought together by their mutual love of vibrant historically informed performances of string quartets. They first formed at the Royal Conservatory of The Hague, and soon developed a passion and dynamic that extended beyond their studies. They have been featured in festivals and series internationally, as well as on BBC Radio 3 and the Dutch station NPO Radio 4. After competing as finalists in the 2019 York Early Music International Young Artists Competition, they were awarded the prestigious EEEMERGING+ prize. The Butter Quartet enjoys integrating their research on late 18th- and early 19th-century performance practice into powerful live performances. They value a strong connection with their audiences, playing in diverse spaces and speaking during concerts. The Butter Quartet has received numerous grants and scholarships, and they are a beneficiary of the EEEMERGING+ project supported by Creative Europe.

<https://www.butterquartet.com/>

Anna Jane Lester is a violinist. She performs with internationally acclaimed period instrument ensembles such as Holland Baroque, the Internationale Händel Festspiele Göttingen Orchestra, the Orchestra of the Age of Enlightenment, and PRJCT Amsterdam. She has also played concerts with groups including L'Arpeggiata, Luthers Bach Ensemble, Wrocław Baroque Orchestra, Musica Gloria, and Le Concert d'Apollon. She began her violin studies at age four in Jacksonville, Florida. After earning her bachelor's degree in violin performance at Vanderbilt University, she attended The Juilliard School for a Master of Music in Historical Performance, studying with Monica Huggett and Cynthia Roberts. She has since moved to the Netherlands, completing her studies with Walter Reiter and Kati Debretzeni. She plays an 18th-century Odoardi violin on generous loan from the Nationaal Muziekinstrumenten Fonds. In her free time, Anna Jane enjoys exploring American old-time music and spending time in wild places.

Chloe Prendergast is a violinist currently based in the Netherlands. She is a member of Holland Baroque and co-creator of the podcast Outside the MusicBox as well as its associated concert series. Chloe has performed across North America and Europe with groups including the Handel and Haydn Society, Seattle's Pacific Musicworks, Vox Luminis, the Henry Purcell Society of Boston, the Wrocław Baroque Orchestra, Luthers Bach Ensemble, the Baroque Chamber Orchestra of Colorado, Collegium Ad Mosam, Le Concert d'Apollon, and the Arcadia Players. She has also appeared at music festivals internationally, including the Connecticut Early

Festival, Festival Oude Muziek Utrecht, Akademia Beethovenowska v Wrocławu, Wonderfeel in Aigues-Vives en Musique. Chloe je magistrirala na Koninklijk Conservatorium Den Haag pri Kati Debretzeni in Walterju Reiterju ter diplomirala na Willamette University, kjer je študirala pri Anthei Kreston in Danielu Rouslinu.

Isabel Franenberg je samozaposlena violistka in učiteljica viole na Nizozemskem. Sodeluje v triu z violonistoma (violone) Margaret Urquhart in Robertom Franenbergom, s katerima je leta 2019 posnela zgoščenko. Je prva viola pri Laurenscontorij en Orkest in je bila povabljenka k sodelovanju z Nederlandse Bachvereniging, Holland Baroque in Ribatutta Musica. Isabel je študirala historično violo na Conservatorium van Amsterdam pri Shunskeju Satu in Sayuri Yamagata ter na Koninklijk Conservatorium Den Haag pri Kati Debrezeni. V sezoni 2016/2017 je bila članica European Union Baroque Orchestra (EUBO). Pred študijem viole je diplomirala in magistrirala iz muzikologije na univerzi v Utrechtu. Sodelovala je z Orchestra of the Eighteenth Century in Holland Baroque. Rada povezuje svoje znanje v akademskih raziskavah z glasbenim menedžmentom in igranjem viole na historično informiran način.

Evan Buttar ima pestro in mednarodno izvajalsko kariero tako na baročnem violončelu kot na violi da gamba. Sodeluje z ansambli, kot so Orchestra of the Eighteenth Century, the Luthers Bach Ensemble, in Musica Gloria. Njegove komorne in orkestrske izkušnje so ga pripeljale na prizorišča številnih mednarodnih festivalov. Z glasbo se je srečal že v zgodnji mladosti v kanadskem Vancouvru. Potem ko je leta 2014 zaključil prvostopenjski študij violončela na univerzi v Ottawi, ga je navdušenje nad historično informiranimi nastopi spodbudilo, da se je preselil na Nizozemsko, kjer trenutno prebiva. Tu je leta 2016 na Kraljevskem konservatoriju v Haagu magistriral iz baročnega violončela pri Jaapu ter Lindnu in istega leta tam začel drugi magistrski študij viole da gamba pri Mienieke van der Velden in Philippu Pierlotu, ki ga je zaključil leta 2018. Evan igra na baročni violončelo Jakoba Weissa (približno 1745), ki ga je velikodušno posodil Nationaal Muziekinstrumenten Fonds.

Music Festival, the Utrecht Early Music Festival, the Beethoven Academy in Wrocław, Wonderfeel, and Aigues-Vives en Musique. Chloe completed her master's degree at the Royal Conservatory of the Hague with Kati Debretzeni and Walter Reiter and her bachelor's degree at Willamette University, where she studied principally with Anthea Kreston and Daniel Rouslin.

Isabel Franenberg is a freelance violist and viola teacher from the Netherlands. Isabel plays as a trio with violone players Margaret Urquhart and Robert Franenberg with whom she recorded a CD in 2019. She is principal violist of the Laurenscontorij en Orkest and has been invited to play with ensembles such as the Nederlandse Bachvereniging, Holland Baroque, and Ribatutta Musica. Isabel studied historical viola at the Conservatory of Amsterdam with Shunske Sato and Sayuri Yamagata and at the Royal Conservatory of The Hague with Kati Debrezeni. She played in the 2016/2017 season of the European Union Baroque Orchestra (EUBO). Before studying viola, Isabel completed a Bachelor's and Master's degree in Musicology at the University of Utrecht. She worked for orchestras such as the Orchestra of the Eighteenth Century and Holland Baroque. Isabel loves combining her background in academic research, music management and playing the viola in a historically informed manner.

Evan Buttar enjoys a varied and international performing career on both the baroque cello and viola da gamba. He plays with groups such as the Orchestra of the Eighteenth Century, the Luthers Bach Ensemble, and Musica Gloria. His chamber and orchestral experiences have brought him to stages in numerous festivals internationally. Evan started playing music at a young age in Vancouver, Canada. After completing a bachelor's on cello at the University of Ottawa in 2014, his fascination with historically informed performance inspired his move to the Netherlands, where he currently resides. There he obtained a baroque cello master's degree with Jaap ter Linden at the Royal Conservatoire The Hague in 2016, and that same year started a second master's study there on the viola da gamba with Mienieke van der Velden and Philippe Pierlot, which he completed in 2018. Evan plays a baroque cello by Jakob Weiss (ca. 1745) generously on loan from the collection of the Nationaal Muziekinstrumenten Fonds.

