

Flauti ed Archi

Un anniversario in gusto Italiano e Tedesco



Silver Jubilee Celebration programme

*Twenty-five years
Flanders Recorder Quartet*

Flanders Recorder Ensemble & Friends

Tom Beets, Bart Spanhove, Joris Van Goethem, Paul Van Loey, blokfluiten

Dirk Vandaele & Marianne Herssens, viool
Hans de Volder, altviool
Jan Bontinck, cello

Bart Jacobs, klavecimbel

Feleccitazione !

*Un anniversario in gusto Italiano e Tedesco
(An anniversary in the Italian and German taste)*

We're speaking October of the year 1987: the recorder ensemble *Flanders Recorder Quartet* first emerges. The musical journey that will follow, leaves little to the imagination. With dozens of recorders, measuring up to 2m30, Bart, Joris, Tom and Paul now travel around the world. They perform in the most intimate of dining halls, cruise ships, festivals and in major concert venues on the planet. New York, Amsterdam, London, Tokyo, you name it; they've been 'recorder-ing' there. With alarming regularity the Flanders Fellows visited 45 countries, amounting to an impressive 1900 concerts over the last 25 years.

For its Silver Jubilee, the *Flanders Recorder Quartet* is presenting a very special project. We're not celebrating alone, but with friends in a remarkable configuration of recorder quartet, string quartet and harpsichord. This might seem an unusual assemblage anno 2012, but in the baroque era this combination was the customary fashion. The nobility and sovereigns, who liked to boast with art and music, ensured recorders, strings and harpsichord were present at public feasts and celebrations, to be ardently listened to or in the background as 'Tafelmusik'.

Our anniversary repertoire consists of top hits from the baroque era. It goes without saying that Johann Sebastian Bach cannot be left out of such a celebration. Bach's music is the highlight of the contrapuntal tradition. The apotheosis of his oeuvre is his last composition *Die Kunst der Fuge*, but also the Brandenburg Concertos are carved in the public memories. The only digression we recorder players might accuse Bach of, is having not written anything for our ensemble, the recorder quartet. On the other hand the name of Antonio Vivaldi has a strong connection with our instrument. Vivaldi wrote whirling concerti for the recorder, and was also a potent inspiration to Bach who arranged some of Vivaldi's works and even improved them. The result of this esteem can be heard in the two concerti in this programme, reworked by the FRQ for recorder quartet, strings and basso continuo.

FRQ has been bitten by the recorder bug, and has been inspiring composers to write for them resulting in more than fifty commissions over the last quarter of a century. The skilful and beautiful music of our friend-composer Piet Swerts cannot be left out of this programme. Swerts' recorder music is, without a doubt, one of the highlights of the instrument's modern repertoire. A few years ago he was asked to provide a prescribed piece for the *Queen Elizabeth Competition* and the FRQ has dedicated a whole cd to him. His magically minimal piece *Motion* is the alien of this concert programme situated between the baroque works.

The press, the public and international juries have praised the clarity of the 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.*" (New York Times)

"The FRQ brings joy to the hearts of the overwhelmed listeners."
(Yomiuri Simbun, Japan, 2008)

Felicitazione!

Johann David Heinichen, *Concerto in C*
Allegro – Pastorell – Adagio – Allegro assai

Johann Sebastian Bach, *Die Kunst der Fuge (BWV 1080)*
Contrapunctus I – III

Johann Sebastian Bach, *Klavecimbelconcerto in F (BWV 1057)*
(naar *Brandenburgs Concerto* No. 4)
Allegro – Andante – Allegro Assai

PAUZE

Piet Swerts, *Motion (2003)*

Johann Sebastian Bach, *Praeludium & Fuga in d (BWV 537)*

Johann Sebastian Bach, *Concerto in d (BWV 1065)*
(naar Antonio Vivaldi Op 3, No. 10)
Allegro – Largo – Allegro

Timing:

Helft 1: 12 + 6 + 17 = 35' muziek – 40' totaal

Helft 2: 10 + 10 + 12 = 32' muziek – 35' totaal

TOTAAL: 75' + encores