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Brežice, Grad Brežice / Brežice Castle

Čarobni zvok in odmev starodavnih strun.
Smo na večernem koncertu na dvoru Nikolaja I, princa Esterházyja.

The magical sound and resonance of ancient strings.
Enjoy an evening concert at the court of Nikolaus I, Prince Esterházy.

GUERRA AMOROSA
(Italija / Italy)

Raffaele Tiseo: viola d'amore / *viola d'amore*
Gianni La Marca: bariton / *baryton*
Marco Ottone: viola da gamba / *viol*

Sporočilo umetnikov obiskovalcem

Glasba ima moč, da vas lahko prenese, kamor koli želite. Z glasbenim »časovnim strojem« bomo nočjo obiskali drugo polovico 18. stoletja neposredno na dvoru princa Nikolaja Esterházyja v Železnem. Mi, iz Guerra Amorosa, vam bomo prikazali, kako bariton, viola d'amore in basovska viola razvijajo pogovor, ki nikoli ne pride povsem do konca, in vas približali razkošni veličini skladatelja Haydna in njegovih sodobnikov. Koncertni program bomo izvajali na kopijah originalnih instrumentov, kakršni so bili v rabi v tistem času in so ustrezali »eksotičnemu« okusu, ki so ga iskali v galantnem obdobju. Zaprite oči in si predstavljajte, da ste eden od plemičev, ki sedi poleg princa in uživa v kraljevskem vzdušju koncertne dvorane v Kraljevski palači.

Artists' message to visitors

The power of music is such that it can transport you wherever you wish. The Musical "time-machine" tonight will be heading in the second half of the 18th century directly at the court of Prince Nikolaus Esterházy in Eisenstadt. We, of Guerra Amorosa, will show you how the baryton, the viola d'amore and the bass viol can interact through seemingly endless musical dialogues among themselves and we will thus bring you into the magnificent skills as composers of Haydn and its contemporaries. We will perform on copies of original instruments that were in use at the time and that conformed to the "exotic" taste that was sought after in the Galant period. Close your eyes and imagine yourself being one of the nobles sitting next to the Prince and enjoying the regal atmosphere of the concert hall within the Royal Palace.

Baritonovi trii za princa
Baryton Trios for the Prince

Luigi Tomasini (1741-1808):
Baryton Trio 34 (Kor. 34)
Allegro molto / Adagio / Finale Rondò

Giovanni Battista Borghi (1738-1796):
Sonata à viola d'amore e violone
Allegro Moderato / Adagio / Rondò Allegro Moderato

Franz Joseph Haydn (1732-1809):
Div^{to} 24 (Hob:XI:96)
Largo / Allegro / Menuetto

Carl Friedrich Abel (1723-1787):
Sonata Viola da Gamba e basso (WKO152)
Allegretto / Adagio / Allegro

Franz Joseph Haydn (1732-1809):
Divert... 11 (Hob:XI:35)
Adagio / Allegro di molto / Menuetto

Viola d'amore in bariton sta bila ekstravagantna instrumenta že v 18. stoletju, ko sta dosegla največjo priljubljenost. Čista, a zatemnjena barvitost se je zaradi resonančnih strun odlično pokrivala z »eksotičnim« okusom, ki je bil v osemnajstem stoletju zelo moden.

Zlasti viola d'amore združuje »orientalske« lastnosti (zaradi mavrskega sloga in resonančnih strun, ki spominjajo na bolgarske lire in indijske instrumente) s »severnjaškimi« lastnostmi, če pomislimo na hardingfele, gosli norveške ljudske glasbe z resonančnimi strunami, kjer običajno igramo akorde. To je značilno tudi za bariton in temu pravimo »na način lire«.

Violo d'amore lahko štejemo za hibrid med violinami in violami. Po obliki je zelo podobna visokim violam in ima šest ali sedem strun, kar je značilno za viole, zaradi položaja, ko jo igramo (da braccio pomeni na roki oziroma rami). Ker nima prečk, je podobna violinam.

Bariton je v bistvu basovska viola s šestimi ali sedmimi strunami in resonančnimi strunami pod pokrovom ali ob strani, ki resonirajo zaradi vibracije glavnih strun in njihov zvok oplemenitijo z alikvoti.

The viola d'amore and the baryton were already extravagant musical instruments in the 18th century when they saw their greatest popularity. The crystalline but dimmed timbre, due to the sympathetic strings, combined well with the "exotic" taste that was of great fashion in the eighteenth century.

The viola d'amore, in particular, combines "oriental" features (for its Moorish style shape and for the sympathetic strings that recall Bulgarian lyras and Indian instruments) with "northern" features (let us think about the hardanger, a Norwegian folk music violin with sympathetic strings, or about the way chords are usually played which is typical as well of the baryton, and it is referred to as "Lyra-way").

The viola d'amore can be considered an hybrid between the family of viols, for its shape very similar to treble viols and for the fact that it has six or seven strings, and that of the violin, for its "da braccio" playing position and for the fact it has no frets.

The baryton is essentially a bass viol with six or seven strings and sympathetic strings that run under the fingerboard or aside. The sympathetic strings resonate under the vibration of the main strings amplifying and giving more harmonics to the sound.

Dejstvo, da imata oba instrumenta resonančne strune, bi ju lahko uvrstilo v isto družino kot sopranski in basovski instrument. V resnici pa se ta poroka ni zgodila nikoli. Ni evidence, da bi nanju igrali skupaj ob poplavi glasbe napisane za vsakega posebej.

Haydn je začel pisati trie za bariton leta 1765. Od leta 1761 je delal za kneze družine Esterházy, od leta 1762 pa za novo vladajočega princa Nikolaja. Nikolaj je že prej igral violo da gamba (instrument podoben baritonu, vendar brez resonančnih strun), a si je leta 1765 kupil bariton.

V naslednjih desetih letih je Haydn napisal skoraj 200 skladb za različne zasedbe z baritonom in tri koncerte, vendar so nekatere izgubljene. Prevladujoča zasedba so bili baritovi trii. Kadarkoli je Haydn zaključil 24 triov, jih je zvezal v »bogato vezavo v usnju in zlatu«. Ti zvezki datirajo v leta 1766, 1767, 1768, 1771 in 1778. Zadnji je bil zvezan potem, ko je princ opustil ta instrument zaradi novega hobija, v katerega je bil vključen tudi Haydn: operna produkcija v njegovi palači.

Glavno literaturo glasbe za bariton predstavlja več kot 120 triov in divertimentov za bariton, violo in violončelo. Večina teh skladb je bila rezervirana za zasebno zabavo princa, ki je dobro igral bariton. Le nekaj pa jih je bilo na koncu objavljenih in predpisanih za bolj priljubljene instrumente, kot so violina, viola in violončelo ali dve violini in violončelo. Med tem velikim številom skladb, napisanih za užitek v komorni glasbi in z mehкими tonalitetami z nižaji, zagotovo izstopa nocoj izvajani divertimento 24 (Hob:XI:96) v h-molu.

Več glasbe za princa je napisal tudi prvi violinist dvornega orkestra Luigi Tomasini (Pesaro 1741 - Železno 1808). Dvor je najel Tomasinija, ko je ta imel šestnajst let in je bil verjetno eden izmed Haydnovih učencev.

Od 24 triov, ki jih je skomponiral za bariton, smo v nocojšnji program vključili Trio številka 34 v e-molu, z jasnimi vihravimi značilnostmi.

Serenus Zeitblom, pripovedovalec v romanu Doktor Faustus Thomasa Manna, navaja običaj ljubiteljskih glasbenikov, ki so se srečevali po stanovanjih češkega in nemškega srednjega razreda in sredi romantične dobe igrali violo d'amore ter jo tako ohranili pred popolno pozabo: »(...) vztrajno so me prosili, da igram (...) in moral sem na Briennerstrasse prinesiti svoj inštrument, da vsakogar razveselim s (...) skladbo, ki jo je Haydn napisal za bariton, a jo je enostavneje igrati na mojo violo d'amore. Namen tria Guerra Amorosa je bil, da ustvari izvirno zasedbo, kjer originalne parte baritona in viole preda baritonu in violi d'amore ter violončelo zamenja z violo da gamba. Tako

The fact that both instruments have sympathetic strings would make them a family with the two voices of treble and bass, but in reality, this marriage never really took place as we see no evidence of them playing together in the vast amount of music written for each separately.

Haydn began composing baryton trios in 1765. At the time he had been working for the princes of the Esterházy family since 1761, and since 1762 for the newly reigning Prince Nikolaus. Nikolaus had previously played the viola da gamba (an instrument like the baryton, but without the sympathetic strings), but in 1765 he purchased a baryton.

Over the next ten years Haydn wrote nearly 200 compositions for various ensembles with baryton and three concertos but some of it got lost. Of these, the predominant genre was the baryton trio. Whenever Haydn had completed 24 trios, he had the set volume "richly bound in leather and gold". The resulting volumes were dated 1766, 1767, 1768, 1771, and 1778; the last was bound up after the prince had abandoned the instrument in favour of a new hobby also involving Haydn, namely the mounting of opera productions in his palace.

The main source of music for baryton is now represented by the over 120 trios and divertissements for baryton, viola and cello. Most of these compositions were reserved for the Prince own private amusement (he was himself a skilled amateur player of the Baryton) and only a few of them were finally published, transcribed for more popular instruments such as violin, viola and cello or two violins and cello. Among this large number of compositions, written for chamber musical amusement and characterized by sweet major keys, the Trio n.96, part of this concert, surely stands out with its b-minor tonality.

More music for the Prince was also written by the first violin of the Court Orchestra Luigi Tomasini (Pesaro 1741 – Eisenstadt 1808). Tomasini was hired at the court when he was sixteen and was probably one of Haydn's own pupils.

Of the 24 Trios composed for Baryton we propose the Trio n. 34 in e-minor, with clear Sturmisch features.

Serenus Zeitblom the first person narrator of "Dr. Faustus" of T. Mann, gives evidence of a common practice among amateur players that met in Bohemian and German middle-class homes to play the viola d'amore in the middle of the romantic age thus preserving it from complete oblivion: "[...] they would ask me persistently to play [...] and I would have to bring my own instrument at Briennerstrasse to amuse everybody with [...] one of the pieces written by Haydn for baryton but easily playable on my viola d'amore [...]."

ti trije inštrumenti ustvarjajo časovno zmes, ki je edinstvena in očarljiva, kar je povsem v skladu s tradicijo tistega časa.

Poleg triov sta na ansamblovem repertoarju tudi sonati iz številnih duetov, napisanih za violo d'amore: mala sonata »La Paisanne« nemškega skladatelja Friedricha Wilhelma Rusta (1739-1796), virtuozna na violini in učenca Františka Bende in Carla Philippa Emanuela Bacha, ter nocoj izvajana Sonata za violo d'amore in violone Giovannija Battiste Borghija (1738-1796), violončelista in violista iz Bologne, ki je deloval v Londonu in bil učenec Gaetana Pugnanija. Ta sonata je izbor treh različnih stavkov iz zbirke šestih Sonat za violino in continuo op. 1, izdanih v Parizu leta 1772.

Trio Guerra Amorosa predstavlja novo sveže branje subtilnih in rafiniranih skladb Haydna in njegovih sodobnikov.

GUERRA AMOROSA je italijanski godalni trio, ki ga sestavljajo Raffaele Tiseo, Gianni la Marca in Marco Ottone. Sodelovali so z nekaterimi najpomembnejšimi italijanskimi in evropskimi izvajalci stare glasbe ter snemali za Deutsche Harmonia Mundi, Deutsche Grammophone, Sony Classics, Tactus, Cantus, Bongiovanni in Baryton. Nastopali so na večjih festivalih in najpomembnejših koncertnih odrih: Mozarteum Salzburg, Wiener Konzerthaus, Palais de Beaux Arts v Bruslju, Teatro Liceu v Barceloni, Auditorium Parco della Musica v Rimu, Teatro La Fenice v Benetkah in drugi. Guerra Amorosa je nov projekt, ki združuje tri inštrumente, ki so med seboj glede na svojo naravo močno povezani, se pa glasbena literatura z njihovim fenomenom v resnici ni nikoli ukvarjala. Nocojšnji program, spretno prilagojen posebnostim vsakega instrumenta, gradi na Haydnovih triih in divertimentu, ki je bil prvotno napisan za bariton, violo in violončelo. Trio Guerra Amorosa je pobudila želja po izvorni, a vseeno novi zasedbi, tako da so parti za bariton in violo prilagojeni za bariton in violo d'amore, violončelo pa za violo da gamba, kar je bila tudi v Haydnovem času povsem običajna izvajalska praksa. Na ansamblovem koncertnem repertoarju so tudi trio Tommasinija, sonate za violo d'amore Borghija in Rusta in nenazadnje Abelova sonata. V nekaterih kontekstih tudi italijanski Boccherini.

Odkrijte eleganten dialog med temi tremi aristokratskimi instrumenti.

www.guerraamorosa.com

The intention of the Trio Guerra Amorosa has been indeed to create an original, inedited ensemble, adapting and assigning the original parts for baryton and viola to baryton and viola d'amore and replacing the cello with the viola da gamba. These three instruments together create a timbrical mixture that is unique and fascinating.

Besides the trios we also propose two sonatas drawn from the vast repertoire of duos written for viola d'amore: the little sonata "La Paisanne" of German composer Friedrich Wilhelm Rust (1739-1796) who was a virtuoso of the violin and pupil of František Benda and Carl Philipp Emanuel Bach; the Sonata in D major for viola d'amore and violone (present in this concert) by Giovanni Battista Borghi (1738-1796) who was a violin and viola player from Bologna but mainly worked in London and was a pupil of Gaetano Pugnani; this sonata is an adaptation of three different movements drawn from the six Sonatas for violin and bass Op. 1, published in Paris in 1772.

The Trio Guerra Amorosa offers you a new fresh reading on the subtle and refined compositions of Haydn and his contemporaries. Discover the elegant dialogue among these three aristocratic instruments.

GUERRA AMOROSA is an Italian strings trio composed by Raffaele Tiseo, Gianni la Marca and Marco Ottone. They have worked with some of the major early music performers, Italian and European and have recorded for Deutsche Harmonia Mundi, Deutsche Grammophon, Sony Classics, Tactus, Cantus, Bongiovanni and Baryton. They have performed in major festivals and have played in the most important venues Mozarteum of Salzburg, Vienna Konzerthaus, The Palais de Beaux Arts in Bruxelles, The Teatro Liceu in Barcellona, The Auditorium Parco della Musica in Rome, The Teatro La Fenice in Venice, and other. Guerra Amorosa is a new project that brings together three instruments that are strongly related to each other organologically but that in fact the music literature has never formally joined. The current program, cleverly adapted to the peculiarities of each instrument has at its core Haydn's Trios and a Divertimento originally written for baryton, viola and cello. The intention of the trio Guerra Amorosa has been indeed to create an original, unedited ensemble, adapting and assigning the original parts for baryton and viola to baryton and viola d'amore and replacing the cello with the viola da gamba. We also propose a trio by Tommasini, sonatas for viola d'amore by Borghi and Rust and least but not last a sonata by Abel. The Italian Boccherini also makes his appearance in some contexts.

www.guerraamorosa.com

RAFFAELE TISEO je diplomiral iz violine in kompozicije z najvišjimi ocenami; sodeloval je z l'Orchestra Nazionale della RAI di Torino, I Virtuosi Italiani, Orchestra Sinfonica del Teatro Verdi di Salerno, Orchestra da Camera di Brno, Orchestra del Teatro di Presov, Orchestra del Teatro di Odessa, Accademia Strumentale di Roma, Orchestra Sinfonica della Transilvania, Orchestra del Teatro di Tirana, Orkester Sinfonica e da Camera dell'ISBES, Orkester "I Musici Sanniti", Orkester Sinfonica "Lualdi", Orkester Regionale Campana. Več let se je posvečal študiju izvajalske prakse glasbe 17. in 18. stoletja na baročni violini z Enricom Gattijem in Chiaro Banchini. Kot član je sodeloval z različnimi komornimi in orkestrskimi zasedbami, kot so Musica Antiqua Toulon, The Academy, I Filarmonici di Verona, Collegium Pro Musica, Il Rossignolo, Dolce & Tempesta, Le Musiche Nove, Ensemble Barocco di Napoli in Modo Antiquo.

GIANNI LA MARCA je v Rimu študiral violončelo in violi da gamba pri Mariu Centurioneju in Paolu Pandolfiju. Tri leta se je udeleževal mojstrskih tečajev Jordija Savala v Italiji in Španiji. Udeležil se je več kot 15 mednarodnih glasbenih tečajev po vsem svetu in zmagal na 3 mednarodnih tekmovanjih za glasbeno interpretacijo. 20 let je sodeloval z različnimi italijanskimi orkestri in posnel več kot dvajset zgoščenk. Igra violončelo in violi da gamba in je kot solist in komorni glasbenik nastopil na več kot tisoč koncertih po vsem svetu. Od leta 2012 je lastnik ter umetniški in tehnični direktor založbe Baryton, ki prvenstveno izdaja staro in klasično glasbo. Violi da gamba je poučeval na konservatorijih Latina, Lecce in Bari, violončelo pa na različnih glasbenih šolah. Je ustanovni član Guerra Amorosa.

MARCO OTTONE je glasbenik in izdelovalec instrumentov, ki se poglobljeno posveča stari glasbi in njenim instrumentom. Violi da gamba je študiral na Conservatorio di Musica Ottorino Respighi v Latini pri Claudii Pasetto, Gianni La Marca in Noelii Reverte. Na mojstrskih tečajih se je izpopolnjeval pri nekaterih pomembnejših gambistih: Paolu Pandolfiju, Pereu Rosu, Wielandu Kujiknu, Cristofhu Coinu in Juanu Manuelu Quintani. Koncertiral je na festivalih v Italiji in Evropi: Il Rinascimento suona Giovane (Villa d'Este, Tivoli), Campus Internazionale di Musica, Festival "Le Forme del Suono", Fondi, Echi Lontani, Barocco Europeo, Vallinmusica, Stagione Concertistica del Palladium, Meylan - Société Française de Viole de Gambe, Sponz Fest, Barocco Festival di Brindisi in drugi. Je stalen član Guerra Amorosa in soustanovitelj drugih zasedb, kot so La Pellegrina, ContrArco Consort, Comes Amoris in Bandantica di Segni.

RAFFAELE TISEO has graduated in violin and composition with the highest grades; he has worked with l'Orchestra Nazionale della RAI di Torino, I Virtuosi Italiani, Orchestra Sinfonica del Teatro Verdi di Salerno, Orchestra da Camera di Brno, Orchestra del Teatro di Presov, Orchestra del Teatro di Odessa, Accademia Strumentale di Roma, Orchestra Sinfonica della Transilvania, Orchestra del Teatro di Tirana, Orchestra Sinfonica e da Camera dell'ISBES, Orchestra "I Musici Sanniti", Orchestra Sinfonica "Lualdi", Orchestra Regionale Campana. He has devoted himself for several years to the study of performance practice of music of the '600 and '700, specializing in baroque violin with Enrico Gatti and Chiara Banchini. He has been a member of various chamber and orchestral ensembles such as Musica Antiqua Toulon, The Academy, I Filarmonici di Verona, Collegium Pro Musica, Il Rossignolo, Dolce & Tempesta, Le Musiche Nove, Ensemble Barocco di Napoli and Modo Antiquo.

GIANNI LA MARCA studied cello and viola da gamba in Rome with Mario Centurione and Paolo Pandolfo. For three years he has attended the masterclasses of Jordi Savall in Italy and in Spain. Gianni attended more than 15 international music courses around the world, won 3 International competitions of musical interpretation, worked for 20 years in several Italian orchestras and has recorded more than twenty CDs. He plays cello and viola da gamba and has held over a thousand concerts around the world as a soloist and chamber musician. Since 2012 he is the owner and Artistic and Technical Director of a record label Baryton that is primarily concerned with early and classical music. Gianni has taught Viola da Gamba at the Conservatories of Latina, Lecce and Bari and Cello in some music schools. He is founding member of Guerra Amorosa.

MARCO OTTONE is musician and luthier; he dedicates profoundly to early music and its instruments. He has accomplished his studies in viola da gamba at the Conservatorio di Musica Ottorino Respighi in Latina with Claudia Pasetto, Gianni La Marca and Noelia Reverte. He has taken part to several masterclasses with some of the major gambists: Paolo Pandolfo, Pere Ros, Wieland Kujiken, Cristophe Coin, Juan Manuel Quintana. He has performed in several festivals across Italy and Europe, such as: Il Rinascimento suona Giovane (Villa d'Este, Tivoli), Campus Internazionale di Musica, Festival "Le Forme del Suono", Fondi Music Festival, Echi Lontani, Barocco Europeo, Vallinmusica, Stagione Concertistica del Palladium, Meylan - Société Française de Viole de Gambe, Sponz Fest, Barocco Festival di Brindisi and others. He is a stable member and co-founder of other ensembles such as "La Pellegrina", "ContrArco Consort", "Comes Amoris", and Bandantica di Segni.



SEVIQC BREŽICE je sinonim za staro glasbo v Sloveniji, je elitni mednarodno verificiran projekt s skoraj štiridesetletno tradicijo (1982). Je festival in razvojni program stare glasbe, ki sloni na treh stebrih: stara glasba, kulturna dediščina in kulturni turizem, z aktivnim vključevanjem atraktivnih, izvirnih in izobraževalnih vsebin. Delujemo na čez regionalnem povezovanju kulturne dediščine in festivalskih lokacij.

Prispevamo v decentralizacijo slovenske kulture in razvoj nacionalne scene stare glasbe, naša dejavnost pokriva izrazito deficitarno področje slovenske kulture. Program Seviqc Brežice je s skoraj ničelne točke do dobne mere pobudil in razvil sceno stare glasbe v tem delu Evrope in na tem področju Slovenijo uveljavil kot pomembno evropsko destinacijo. Umetnike izbiramo na podlagi kakovosti, inovativnosti in skladnosti programskih predlogov, raziskovalnega muzikološkega pristopa in promocijske podpore našemu festivalu.

Seviqc Brežice smo pričeli z mojstrskimi tečaji v Radovljici, iz katerih je kmalu zrasel manjši festival stare glasbe. Leta 1997 smo festival preselili v Brežice in že naslednje leto pričeli vključevati v naš program historične lokacije tudi v drugih okoljih.

Od 1997 smo v Sloveniji organizirali 748 dogodkov, na 107 historičnih in 20 drugih lokacijah v 53 slovenskih občinah: 609 koncertov stare glasbe, 61 festivalskih predtakov (klepet z izvajalci in predstavitev lokalne znamenitosti), 10 retrospektivnih projekcij filma, 12 promocijskih dogodkov, 7 razstav, 13 sklopov

SEVIQC BREŽICE is a synonym for early music in Slovenia, it is an elite internationally verified project with almost a forty-year tradition (1982). Seviqc Brežice is an early music festival based on three development pillars: early music, cultural heritage, and cultural tourism, by actively involving developmental and educational contents. We work on cross regional integration of cultural heritage and festival sites.

We contribute to the decentralization of Slovene culture and the development of the national early music scene; our activity covers a markedly deficient area of Slovene culture. The Seviqc Brežice programme initiated and developed the early music scene in this part of Europe to a great extent from almost zero point, and established Slovenia as an important European destination in this area. The festival artists are selected on the base of quality, inventiveness and coherence of programme proposals, research musicological access, and promotional support to our festival.

We started Seviqc Brežice programme with master classes in 1982 in Radovljica and developed local early music festival. In 1997 we moved festival to Brežice and started to include into our festival structure also other districts.

Since 1997 we organised 748 events in Slovenia, at 107 historical and 20 non-historical venues in 53 Slovenian municipalities: 609 early music concerts, 61 festival upbeats (chat with artists and presentation of a

usposabljanja, 11 rezidenc z mladimi nadarjenimi umetniki (projekt eeemerging), 20 predavanj ter 6 simpozijev in konferenc. Poleg tega smo v koprodukciji s partnerji na Hrvaškem in v Italiji organizirali 33 koncertov zunaj Slovenije, kar je skupaj 782 dogodkov pod blagovno znamko Seviq Brežice. Na teh dogodkih je nastopilo 1851 različnih umetnikov 53 različnih državljanstev. Smo član REMA (<http://www.rema-eemn.net/>), edine reprezentativne mreže za zgodnjo glasbo v Evropi, koordiniramo nacionalni odbor REMA za jugovzhodno Evropo. Od 2015, ko je EFA (<https://www.efa-aeef.eu>) pričela s tem projektom (dvoletno preverjanje), smo nosilec znaka EFFE (<http://www.effe.eu/>). Evropska sredstva smo kot prijavitelj pridobili v 2004 (s partnerjema iz Belgije in Italije) in v 2011 (prijava brez partnerjev), kot partner pa smo jih pridobili v okviru projektov Purpur (2011-2012, 2013-2014) in eeemerging (2014-2018).

Seviq Brežice je generator regije. Lokalno javnost smo opozorili na pomen njihove kulturne dediščine in prispevali k razvoju drugih prireditev. Lokalne skupnosti smo spodbudili, da so prenovili opuščena zgodovinska prizorišča (grad Pišce) in s priporočili podprli prenovo več lokacij (Brežice, Dolenjske Toplice, Šmarje pri Jelšah). S podpornimi projekti (festivalski predtakti, kontaktne skupine, Festibus, asistenčne delavnice, predavanja, okrogle mize, razstave) smo naš program še bolj povezali z lokalno in širšo javnostjo. Projekt Terminal Seviq predstavlja ponudbo lokalnega okolja. Obiskovalci se za obisk našega festivala odločijo zaradi lokacije (21,47%), programa (20,47%) in našega ugleda (19,90%). Več kot 70% obiskovalcev prihaja iz drugih okolij.

Kljub upadu javnih sredstev zaradi že ves čas povsem zgrešene kulturne politike tudi na področju nevladnih organizacij, še posebej pri izvajanju mednarodno prepoznavnih programov in še posebej v mandatu 2014-2018, zaradi nemoči vrha kulturne politike (ministrstva) po volitvah 2018, da napravi potrebne spremembe, zaradi gospodarske krize in nerazumevanja pomena kulture tudi v post kriznem obdobju tako na državnem kot lokalnem nivoju, smo morali zaustaviti marsikatero spodbudno iniciativo in zmanjšati obseg programa, obdržali pa smo mednarodni ugled in pomen blagovne znamke Seviq Brežice.

local landmark), 10 retrospective film screenings, 12 promotional events, 7 exhibitions, 13 training sets, 11 residences with young talented artists (eeemerging project), 20 lectures, and 6 symposiums and conferences. Beside this, and in coproduction with our foreign partners, 33 concerts abroad (Croatia, Italy) appeared as a part of Seviq Brežice programme, so altogether 781 events under label Seviq Brežice. At these events 1851 different artists of 53 citizenships appeared. We are member of REMA (<http://www.rema-eemn.net/>), the only representative network for Early Music in Europe, I am the coordinator of REMA National Committee for South East Europe and since 2015, when started, we are awarded with EFFE label (<http://www.effe.eu/>). As partner we participated in European project Purpur (2011-2012, 2013-2014) and eeemerging (2014-2018).

Seviq Brežice is a generator of the region. We reminded the local public of the importance of their cultural heritage and contributed to the development of other events there. We encouraged local communities to renovate their abandoned historical venues (like Pišce Castle) and supported them at renovation activities. With support projects (festival upbeats, contact groups, Festibus, assistant workshops, lectures, round tables, exhibitions) our program was brought to the local and wider public. The Terminal Seviq project represents the local environment offer. Visitors decide to visit our festival because of the location (21,47%), the programme (20,47%) and our reputation (19,90%). More than 70% visitors come from other districts.

Despite the decline in public funds due to the already completely missed cultural policy in the field of NGOs, especially in the implementation of internationally recognized programs and especially in the term 2014-2018, due to the inability of the top cultural policy (ministry) after the 2018 elections to make the necessary changes, due to the economic crisis and lack of understanding of the importance of culture in the post-crisis period at both national and local levels, we had to stop many incentive initiatives and reduce the scope of the program, while maintaining the international reputation and importance of the Seviq Brežice brand.

Vstop na vse dogodke je prost vstopnine, zahvaljujemo pa se Vam za donacijo na naš transakcijski račun:
Admission to all concerts is free of charge, but we thank you for your donation to our account:

Ars Ramovš, Slovenska cesta 1, SI-1000 Ljubljana,
IBAN: SI56 3000 0000 3634 044, BIC: SABRSI2X, Sberbank banka d.d.

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