



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
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Slovenska Bistrica, Bistriški grad / Slovenska Bistrica Castle

Tipična večerna »Accademia« z dvojnimi jezički kot zvezdami večera!
A typical evening "Accademia" with the double reeds like guest stars!

BEETHOBOEN TRIO
(Italija / Italy)

Nicolò Dotti: oboa / oboe
Michele Antonello: oboa / oboe
Paolo Faldi: angleški rog / English horn

Sporočilo umetnikov obiskovalcem

Polnozvočen program cesarske Hafrmonie z Beethoben Triom. Tipična večerna Accademia z dvojnimi jezički kot zvezdami večera! Program predstavljata čudovita tria, ki ju je Ludwig van Beethoven napisal za dve oboi in angleški rog, ob tem pa deli znanih oboistov in skladateljev, ki sta si bila blizu z Beethovnom. Trio za dve oboi in angleški rog Johanna Wentta je Ludwig zagotovo poslušal, saj mu je dal idejo za njegov op.87. Joseph Triebensee, oboist in skladatelj, je bil drugi oboist pri premieri Čarobne piščali, ko jo je dirigiral Mozart. Trio Beethoben izvaja svoj program za instrumentih, kakršni so bili v rabi v poznem 18. in začetku 19. stoletja.

Artists' message to visitors

Canonic "Harmonie" programme played by Beethoben Trio. A typical evening "Accademia" with the double reeds like guest stars! This program presents two wonderful trio originally written by Ludwig van Beethoven for two oboes and English horn, together with works by famous oboists and composers closed to the Beethoven's friendship. One trio for two oboes and English horn by Johann Wenth was surely has heard by Ludwig, gave him the ideas for Trio op.87. Joseph Triebensee, oboist and composer, played as second oboe in the orchestra of the premiere of the Zauberflote, under the conducting of Mozart himself. The Beethoben Trio plays on period instruments of the late XVIII, beginning of XIX century.

Ludwig van Beethoven
250 let / years

Joseph Triebensee (1772-1846):

Trio avec deux hautbois et un Cor anglais

Allegro / Minuetto / Adagio / Allegro

Ludwig van Beethoven (1770-1827):

Trio avec deux Hautbois et un Cor anglais op.87

Allegro / Adagio / Minuetto, Trio / Finale, presto

Johann Wenth (1745-1801):

Terzett für zwei oboen und Englishorn

Adagio, Allegro / Minuetto, Trio / Adagio / Rondò

Ludwig van Beethoven (1770-1827):

Variationen über das Thema "Là ci darem la mano" aus Mozarts Don Juan (WoO 28)

Tema, Andante / Variation 1, Allegretto / Variation 2, L'istesso tempo / Variation 3, Andante / Variation 4, Allegro moderato / Variation 5, Moderato / Variation 6 Lento espressivo / Variation 7, Allegretto scherzando / Variation 8 Allegretto / Coda, Vivace, Andante.

LUDWIG VAN BEETHOVEN (1770-1827) slovi po mojstrskih skladbah, ki vključujejo simfonije, klavirske sonate, vokalno glasbo in instrumentalno komorno glasbo. Njegovi skladbi za oboi in angleški rog sta temeljni skladbi tega repertoarja in morda najbolj znana obojska tria. Čeprav točen datum nastanka njegovih obojskih triov ni znan, zgodovinarji menijo, da je trio op. 87 v C-duru komponiral med letoma 1794 in 1795, medtem ko variacije na »Là ci darem la mano« datirajo najkasneje v čas od 1795 do 1796. Skoraj gotovo pa je, da je Beethoven napisal svoje obojske trie za brate Teimer: Johanna, Franza in Philippa.

V svojem članku o času nastanka Beethovnovih triov muzikolog Theodor Albrecht razlaga njegove povezave z brati Teimer. Do leta 1789 so bili vsi trije v službi princa Schwarzenberga. Ko je trio leta 1799 prenehal delovati, je knjižnica za oktet princa Schwarzenberga *Harmonie* »vsebovala trie Johanna Nepomuka Went[h]a, Josepha Triebenseeja, Franza Krommerja, Antona Wranitzkega, Beethovna in enega Hochmayerja.«

Beethoven je prišel na Dunaj novembra 1792 na študij pri Haydnu in Antoniju Salieriju. Bratje Teimer so na božičnem dobrodelnem koncertu pri Tonkünstler-Societät v decembru 1793 izvedli nov trio oboista Johanna Nepomuka Wentta, napisan posebej zanje. Na tem koncertu je bil predstavljen tudi povsem nov

LUDWIG VAN BEETHOVEN (1770-1827) is famous for his masterful compositions including symphonies, piano sonatas, vocal music, and instrumental chamber music. His two compositions for two oboes and English horn are core pieces of the oboe repertoire and perhaps the best-known oboe trios. Although the exact dates of his oboe trios are unknown, historians believe that his *Trio in C Op. 87* was composed between 1794 to 1795 while his *Variations on "Là ci darem la mano"* was composed in 1795 to 1796 at the latest. It is almost certain that Beethoven wrote his oboe trios for the three Teimer Brothers Johann, Franz, and Philipp.

In musicologist Theodore Albrecht's article about the dating of Beethoven's trios, Albrecht explains Beethoven's connections to the Teimer brothers. By the year 1789 all three Teimer brothers were employed in the service of Prince Schwarzenberg. In 1799, at the point at which the brothers no longer formed an oboe trio, the library for Prince Schwarzenberg's octet *Harmonie* "included trios by Johann Nepomuk Went[h], Joseph Triebensee, Franz Krommer, Anton Wranitzky, Beethoven, and one Hochmayer."

Beethoven had arrived in Vienna to study with Haydn and Antonio Salieri in November of 1792. The Teimer brothers performed a new trio by oboist Johann Nepomuk Wenth written specifically for the family trio for a Christmas benefit concert of the *Tonkünstler-Societät* in

angleški rog, ki ga je za Philippa Teimerja kupil princ Schwarzenberg. Beethoven je verjetno bil na nastopih bratov Teimer in je svoja obojska tria napisal iz občudovanja do njih, lahko pa tudi, da bi si pridobil naklonjenost princa Schwarzenberga.

Edini evidentiran dogodek, kjer je eden bratov Teimer izvajal Beethovnovi variacije na »Là ci darem la mano«, je dobredelni koncert Tonkünstler-Societät 23. decembra 1797. Pri tej izvedbi sta Joseph Czerwenka (1759–1835) in Herr Reuter igrala oboo, Philipp Teimer pa angleški rog. Albrecht trdi, da je to zadnja dokumentirana izvedba, kjer je Philipp igral v obojskem triu; zagotovo pa to ni bila prva izvedba omenjenih Beethovnovih variacij. Obstaja velika možnost, da so bratje Teimer izvedli oba tria na več nezabeleženih zasebnih ali celo javnih koncertih, še preden je smrt Franza Teimerja 15. maja 1796 zaključila kariero njihovega tria.

Beethovnovi trio op. 87 je prvič objavila Artaria & Co. na Dunaju leta 1806. Njegove variacije na »Là ci darem la mano« pa za časa njegovega življenja niso bile objavljene. Izdane so bile šele leta 1914 in so danes zabeležene pod oznako WoO 28 (*Werke ohne Opuszahl*).

Češki skladatelj in oboist **JOSEF TRIEBENSEE** (1772–1846) je študiral kompozicijo pri Johannu Georgu Albrechtsbergerju in oboo pri očetu Georgu Triebenseeju, ki je bil prvi oboist v cesarski Harmonie. Bil je tudi prvi oboist pri dunajskem Nationaltheater. Josef Triebensee je bil leta 1791 drugi oboist v Theater auf der Wieden. Med tem službovanjem je nastopil na premieri *Die Zauberflöte* (Čarobna piščal), ki jo je dirigiral Mozart. Redno je nastopal na koncertih Tonkünstler-Sozietät na Dunaju, leta 1793 pa je postal drugi oboist pri Kärntnertortheater. Leta 1794 je postal prvi oboist in glasbeni direktor Harmonie princa Liechtensteina v Feldsbergu. Tu je služboval do leta 1809, ko je bila Harmonie razpuščena. Leta 1811 se je zaposlil v službi grofa Hunyadyja na Dunaju, hkrati pa je deloval tudi kot skladatelj gledališča v Brnu. Leta 1816 je nasledil Webra na mestu direktorja praške opere, kjer je ostal vse do upokojitve decembra 1836.

Njegove najbolj odmevne skladbe vključujejo dva zvezka *Harmoniemusik*, ki vsebujeta tako originalne skladbe kot priredbe. Prvi zvezek je bil objavljen v *Wiener Zeitung* 16. novembra 1803, drugi zvezek, naslovljen kot *Miscellanées de musique*, je bil verjetno naročen za cesarjevo Harmonie. Triebensee je poleg tega napisal še dvanajst komičnih oper za odre na Dunaju in v Pragi ter več manjših vokalnih, orkestralnih in komornih del.

JOHANN WENTH (1745-1801, priimek se pojavlja tudi kot Went, Vent, Wend, Wendt, osebno ime pa tudi kot

December of 1793. This concert would have also showcased a brand-new English horn purchased for Philipp Teimer by his employer Prince Schwarzenberg. Beethoven would have been exposed to performances by the Teimer brothers and likely would have written his two oboe trios for them out of admiration of their musicianship or to gain favour from their employer Prince Schwarzenberg.

The only documented occasion at which one of the Teimer brothers performed Beethoven's *Variations on "Là ci darem la mano"* took place on December 23, 1797, at the Tonkünstler-Societät benefit concert. For this performance, Joseph Czerwenka (1759- 1835) and Herr Reuter played oboe while Philipp Teimer played English horn. Albrecht states that this is the last documented performance with Philipp playing in an oboe trio; however, it surely was not the first performance of Beethoven's *Variations* trio. There is a great possibility that the Teimer brothers performed both trios in several "unreported private and even public concerts before Franz Teimer's death ended the career of the Gebrüder Teimer on May 15, 1796".

Beethoven's *Trio in C Op. 87* was first published by Artaria & Co. in Vienna in 1806. His trio *Variations on "Là ci darem la mano"* was not published during his lifetime. This trio was published in 1914 and is categorized today as WoO (*Werke ohne Opuszahl*) 28.

Bohemian composer and oboist **JOSEF TRIEBENSEE** (1772-1846) studied composition with Johann Georg Albrechtsberger and oboe with his father Georg Triebensee. Throughout his career, Georg worked as first oboist in the emperor's *Harmonie* and first oboist with the *Nationaltheater* in Vienna. In 1791 Josef Triebensee served as second oboist at the *Theater auf der Wieden*. During his service at the *Theater auf der Wieden*, Triebensee performed in the premiere of *Die Zauberflöte*, directed by Mozart. Triebensee performed regularly for the *Tonkünstler-Sozietät* concerts in Vienna and in 1793 he began service as second oboist at the *Kärntnertortheater*. In 1794 he became first oboist and Kapellmeister for Prince Liechtenstein's *Harmonie* at Feldsberg. He served here until 1809 when the *Harmonie* dissolved. Triebensee began employment in service of Count Hunyady in Vienna in 1811 during which time he also worked as a theater composer in Brno. In 1816 Triebensee succeeded Weber for the position of director of the Prague Opera. He remained the director there until his retirement in December of 1836.

Triebensee's most noteworthy compositions include two sets of *Harmoniemusik*. These sets include original and arranged pieces. The first set of *Harmoniemusik* was advertised in the *Wiener Zeitung* on November 16, 1803. The second set, *Miscellanées de musique*, was likely

Jan Nepomuk) je bil češki oboist, angleški hornist in skladatelj. Najprej je bil zaposlen kot oboist pri grofu Pachtu v Pragi. Sredi 1770-ih pa je bil prvi angleški hornist v Harmoniji princa Schwarzenberga v Wittingauju in na Dunaju. Leta 1777 je začel kot drugi oboist v orkestru Nationaltheater na Dunaju. Leta 1782 je dal odpoved princu Schwarzenbergu, ker je ob Georgu Triebenseeju prevzel mesto drugega oboista v Kaiserlich-Königliche Harmonie. Tu je deloval do svoje smrti.

V celotni karieri je Wenth transkribiral več kot petdeset opernih in baletnih partitur za Harmonie. Skoraj dvajset let je usklajeval večino repertoarja cesarjeve in tudi Schwarzenbergove Harmonie. Edina dela, ki jih je objavil za časa življenja, so trije godalni kvarteti in triindvajset *Pièces en harmonie*. Njegova druga dela vključujejo različne transkripcije, skladbe za pihala, simfonijo, enajst kvartetov, pet duov za flavti, šest kvintetov za oboo, fagot in godalni trio ter enajst del za *Harmoniemusik*.

commissioned for the emperor's *Harmonie*. Triebensee additionally wrote twelve comic operas for stages in Vienna and Prague as well as several smaller vocal works, orchestral works, and chamber works.

JOHANN WENTH (1745-1801, last name also appears as Went, Vent, Wend, Wendt. First and middle names also appear as Jan Nepomuk) was a Bohemian oboist, English hornist, and composer. He was first employed as an oboist for Count Pachta in Prague. In the mid-1770s he worked as the first English hornist in the *Harmonie* of Prince Schwarzenberg at Wittingau and Vienna. In 1777 he additionally began work as second oboist in the *Nationaltheater* orchestra in Vienna. He resigned his work with Prince Schwarzenberg in 1782 to perform second oboe to Georg Triebensee in the *Kaiserlich-Königliche Harmonie*. He performed in this Harmonie until the year of his death.

Throughout his career, Wenth transcribed over fifty opera and ballet scores for *Harmonie*. For nearly twenty years, Wenth coordinated much of the repertoire for the emperor's *Harmonie* and also the *Schwarzenberg Harmonie*. Wenth's only published works during his lifetime were three string quartets and twenty-three *Pièces en harmonie*. Other works by Wenth include a variety of transcriptions, wind compositions, one symphony, eleven quartets, five flute duos, six quintets for oboe, bassoon, and string trio, and eleven works of *Harmoniemusik*.

(Melissa Sassaman)

BEETHOBOEN TRIO je bil ustanovljen leta 2015 v Benetkah za otvoritveni koncert Festivala Galuppi 2018 v Benetkah. Trio igra na kopijah inštrumentov konca 18. in začetka 19. stoletja. V svoj repertoar vključuje dela slovitih skladateljev in novoodkrita originalne partiture za dve oboi in angleški rog celotnega evropskega arhiva. Ob 250. rojstnem dnevu Ludwiga van Beethovna je trio pripravil posebej za mnoge evropske festivale mojstrovini velikega skladatelja, Trio op.87 in Variacije na Mozartovo temo »Là ci darem la mano« WoO28, prvotno napisane prav za to zasedbo.

NICOLÒ DOTTI, rojen leta 1994 v Camposampieru, je končal glasbeni študij na Conservatorio di Musica Cesare Pollini v Padovi pri Paolu Brunellu in Marcu Gironiju. Leta 2015 je prejel drugo nagrado Claudio Abbado National Prize of Arts, leta 2017 pa akademsko diplomu prve stopnje iz oboe z najboljšimi ocenami in odlikovanjem ter triletno diplomu iz biomedicinskega inženirstva na univerzi v Padovi. Aprila 2019 je na Conservatorio di Musica Cesare Pollini v Padovi dosegel tudi drugostopenjsko diplomu

BEETHOBOEN TRIO was founded in 2015 in Venice, in occasion of the inauguration of Galuppi Festival 2018 in Venice. The Trio plays on period instruments music of the late XVIII and beginning of XIX century. Original scores for two oboes and English horn, by famous composer or new discoveries in the European libraries. For the anniversary of the 250 by Beethoven trio presented in many European festivals the two masterpieces of the great composer, the Trio op.87 and the Variations upon "Là ci darem la mano" by Mozart WoO28, originally written for this ensemble.

NICOLÒ DOTTI, born in Camposampiero in 1994, completed his musical studies at the Conservatorio di Musica Cesare Pollini of Padua with Paolo Brunello and Marco Gironi. Classified second in the Claudio Abbado National Prize of Arts in 2015, in 2017 he obtained the first level academic diploma in oboe with full marks and honours and at the same time the three-year degree in biomedical engineering at the University of Padua. In April 2019 he also obtained the second level academic diploma in oboe with full marks and honours at the conservatory of Padua. He studied with internationally

iz oboe z najboljšimi ocenami in odlikovanjem. Študiral je pri mednarodno priznanih oboistih, kot so Maurice Bourgue, Francois Leleux, Stefan Schilli, Ramon Ortega Quero, Ivan Podyomov, Domenico Orlando, Alexei Ogrintchouk, Luca Vignali, Carlo Romano, Karel Schoofs, Alfredo Bernardini, Paolo Grazzi in Benoit Laurent. Igra baročno in klasično oboe z najpomembnejšimi historičnimi ansambli v Evropi.

MICHELE ANTONELLO je leta 1989 diplomiral na Conservatorio di Castelfranco Veneto iz oboe pri Paolu Brunellu in leta 1996 iz didaktike glasbe z najboljšimi ocenami. Izpopolnjeval se je pri Ingu Goritzkiju, Diegu Diniju Ciacciju, Hansu Elhorstu in drugih. Baročno oboe je študiral pri Paolu Grazziju, Marcu Ceri in Alfredu Bernardiniju in leta 2006 diplomiral na Conservatorio di Musica di Vicenza Arrigo Pedrollo. Na univerzi v Bologni je zaključil študij muzikologije. Od leta 2006 je prvi oboist Orchestra del Teatro Olimpico di Vicenza. Je član Orchestra di Padova e del Veneto, orkestra Da Ponte, Cordia, The musicians of the joyful Marca, Irish Baroque Orchestra, Zefiro, Accademia di musica antica di Bologna, Budapest Festival Orchestra in drugih. Kot solist je nastopal v Italiji, Avstriji, Franciji, Švedski, Braziliji, Paragvaju, kjer je ob splošnem repertoarju izvedel tudi njemu posvečene skladbe (Urbs beata Jerusalem za oboe in orgle, In Greek way za oboe in harfo Alfreda Mitterhoferja, Et in Arcadia ego Pierdamiana Perettija, Koncert za oboe in godala Kurta Cacioppa) in tudi prvo sodobno izvedbo (Bellinijev Spomin na G. Paggija). Na konservatoriju v Cosenzi poučuje komorno glasbo za pihala.

PAOLO FALDI je diplomiral iz oboe, baročne oboe in kljunaste flavte. Za baročno oboe se je specializiral na Kraljevem konservatoriju v Haagu. Leta 1988 se je uvrstil na mesto prvega oboista in kljunaste flavte v European Union Baroque Orchestra (EUBO), ki sta ga vodila Ton Koopman in Roy Goodman in s katerim ga je pot vodila po vsej Evropi s koncerti in radijskimi snemanji. Je ustanovni član skupin L'Astrée, Tripla Concordia in Cantilena Antiqua. Je tudi ustanovitelj in vodja Orchestra Barocca di Bologna. Od leta 1989 do 2013 je bil član ansamblov Hesperion XX, La Cappella Reial in Le Concert de Nations in je pod vodstvom Jordija Savalla koncertiral po vsem svetu. Snemal je za Astrée-Auvidis, Nuova Era, Symphonia, Stradivarius, Bongiovanni, Tactus in Opus 111, kjer je s torinskim ansamblom Astreè integralno posnel Vivaldijeve komorne koncerte. Je profesor kljunaste flavte na Conservatorio di Musica Cesare Pollini v Padovi, kjer je ustanovil Camerata Accademica, ansambel, ki goji glasbo 17. in 18. stoletja s historičnimi instrumenti.

renowned oboists such as Maurice Bourgue, Francois Leleux, Stefan Schilli, Ramon Ortega Quero, Ivan Podyomov, Domenico Orlando, Alexei Ogrintchouk, Luca Vignali, Carlo Romano, Karel Schoofs, Alfredo Bernardini, Paolo Grazzi and Benoit Laurent. Plays baroque and classical oboes with most of the famous historical ensembles in Europe.

MICHELE ANTONELLO graduated from the Conservatorio di Castelfranco Veneto in Oboe in 1989 with Paolo Brunello and in didactics of the music in 1996, with full marks. He perfected himself with the teachers Ingo Goritzki, Diego Dini Ciacci, Hans Elhorst and others. He studied the baroque oboe with Paolo Grazzi, Marco Cera and Alfredo Bernardini, graduating in 2006 at the Conservatorio di Musica di Vicenza "Arrigo Pedrollo". He completed musicology studies at the University of Bologna. Since 2006 he has been the first oboe of the Orchestra del Teatro Olimpico di Vicenza. He also plays with the Orchestra di Padova e del Veneto, Da Ponte Orchestra, Cordia, The musicians of the joyful Marca, Irish Baroque Orchestra, Zefiro, Accademia di musica antica di Bologna, Budapest Festival Orchestra, et al. He has been invited as a soloist, in concert seasons in Italy and abroad (Austria, France, Sweden, Brazil, Paraguay) presenting repertoire pieces, first performances of pieces to him dedicated (Urbs beata Jerusalem for oboe and organ and In Greek way for oboe and harp by Alfred Mitterhofer, Et in Arcadia ego by Pierdamiano Peretti, Concerto for oboe and strings by Kurt Cacioppo) or music revived for the first time in modern times (Bellini's Souvenir of G. Paggi). He teaches ensemble music for wind instruments at the conservatory of Cosenza.

PAOLO FALDI graduated in oboe, baroque oboe and recorder. He specialized in baroque oboe at the Royal Conservatory of The Hague (Holland). In 1988 he won the position of 1st oboe and recorder in the European Union Baroque Orchestra (EUBO) conducted by Ton Koopman and Roy Goodman, performing tours throughout Europe and radio recordings in all EEC countries. He is a founding member of the groups L'Astrée, Tripla Concordia, and Cantilena Antiqua. He is also founder and director of the Orchestra Barocca di Bologna. From 1989 to 2013 he played with Hesperion XX, La Cappella Reial and Le Concert de Nations, conducted by Jordi Savall, performing concerts all over the world. He has recorded for Astrée-Auvidis, Nuova Era, Symphonia, Stradivarius, Bongiovanni, Tactus, and Opus 111, with which he recorded the integral of Vivaldi's chamber concerts with the Turin ensemble Astreè. He teaches recorder at the Conservatorio di Musica Cesare Pollini of Padua where he founded the Camerata Accademica, an ensemble that deals with 17th and 18th century music with historical instruments.



OBČINA
SLOVENSKA BISTRICA



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 dobrih mer 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 1982 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 upbeat (chat with artists and presentation of a local landmark), 10 retrospective film screenings, 12

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-aef.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 Pišece) 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.

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 Pišece 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:**

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